

# Design for All

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(Chinese New Year Fireworks at Hong Kong Shot by Tsuprum)

## Chairman's Desk:

There was a noble king who had announced a welfare scheme with good intention to make it collective success. He requested his subject 'those who can afford and are in privilege may donate a glass of milk into this lid-covered tank set up outside his castle for the underprivileged children. Everyone thought it was a good chance to be in good books of the king. But as usual human thought popped up, 'if I pour a glass of water in the large collected quantity of milk poured by others, there is no mechanism to find who has poured water in this tank and my glass of water would be considered as donation of milk'.

In the evening, king ordered his servants to open the lid and distribute the milk to the underprivileged. It shook the king to find that it was full of water and not a single drop of milk in it. Everyone thought ones dishonesty would be lost before the huge face of honesty but that did not materialize.

When everyone thinks he is doing the best and others are doing nothing, that collective intention is bound to doom and where everyone thinks, I am worst and I must excel and out perform the best in class, that collective intention is bound to be positive and help the present and future.

Some time collective intentions are not well received by others around since they think that such efforts are futile as the people are in general do not rise to the occasion. This is travesty of fact. While traveling in bus, a passenger may come across a needy person

close to window and his intention to help him and throws a coin for a needy man from a moving bus and it hits his eye and hurts. The objective of the passenger was to help but it turns out to be injury for needy man that was never intended.

Collective intentions are such that are associated with joint actions. The paradigm cases include two people singing a duet, painting a house, pushing a car and taking a walk together.

In these situations, there is a sense in which “we” intend the joint action, as well as a sense in which ‘I’ intend my part in it. For instance, we have announced the publication of monthly newsletter for social movement of popularizing the concept of Universal Design/ Design For All/ Inclusive/ Barrier Free design in Asia and rest of the world in the year 2006, as a part of this, we took the responsibility of publication and requested perspective authors who are engaged in different specialized areas for contribution of their articles. It is an encouraging story that few of those contributors have become part of our family of Design For All Institute of India. They have not only contributed their articles but had persuaded others to contribute articles for making our venture a success. This collective intention does not acquire avituerratic effect rather geometric in its far reaching influenced For instance, if we have planned to publish the monthly newsletter and coincidentally we receive contributions of articles by different authors from different places. There is a use of the word ‘we’ in this publication in which it

may be that “we have started the publication” because “Design for All Institute of India has started the publication of newsletter” and “Different authors have contributed their articles to make our publication successes”. There is other side of the coin .A collective decision may make us proud and in certain cases it was turn out to be embarrassing too. No individual can be excused from the burden of collective guilt. When you live in shameful times, shame descends upon you, shame descends upon everyone, and you have simply to bear it, it is your lot and your punishment. Our effort is to involve, engage everyone in a right spirit to make our society better and thereby lay the foundation for better civilization, and our future generation should not feel shame for our today’s collective act. Our collective actions obviously bear the impact on our young and future generations. What our forefather has given us we must use them for betterment of our society and rectify their failings that has done misdeed to us. We should tread our path cautiously so that no wrong step might lead the future to unknown destinations. What exactly is there in our future is unknown, but we required designing it and making efforts to actualize it.

For ruling the country, the people who are at helm of those affairs and are responsible to run the state for the betterment of the society should be at once kind and ruthless. Statecraft is not a simple affair. It is very complicated art in which rules be expected masterminds. They should have sense when to be

kind and when to be ruthless in the given conditions. If the judgment of the people is wrong it would embarrasses us all. Similarly in design case, designer design the solution of the problem by either using constructive or deconstructive. But right sense should prevail when to construct or deconstruct or reconstruct. When we cut the vegetables by knife we destruct and increase the surface area of vegetables for faster cooking and it helps us in cooking in fewer resources. How this idea has come to our ancestor is mystery to us but it has revolutionized the civilization. Another thing is the nature of group "On how people ought to behave with design of the product". Rather they should concentrate on "how they think they behave and how they actually behave" At present there is no absolute perfect definition of Universal approach but we advise them to follow the golden principles of Universal Design along with "Do-as-you-would-be-done-by" Ultimately we all are collectively working for mankind and it should recognize common traits, celebrate interconnectedness, and value individuals from all cultures equally.

We have successfully completed the two years of our Monthly Publication of Newsletter all regularly. All credits goes to our honorable contributors, readers and team of Design for All Institute of India our complete collective intentions are evident. Result is that during this period we have successfully published our special issue of monthly newsletter highlighting the contribution of designers of that

organization, institutes, and countries – EIDD (Design for All- Europe), IAUD (International Association of Universal Design), Design For All Foundation- Barcelona, Greece, USA and many more are in pipe line like IDSA (Industrial Design Society of America), Design Center of San Francisco State University, Group of Universal Design.Com, Designers from Thailand and Finland industrial Design groups.

We live in two worlds one is ideal which is virtual and another is Real. Virtual world has its own benefits and failings. The most of the people worship God and live in virtual world and all their activities have central theme of God. They believe that, it helps the world to run in order and no effort is required on their behalf .They live in this own illusion and often criticize that world is in bad shape because people are not God fearing. On other hand there are people of real world who believe if we do not work for betterment for our fellowmen this existence has no purpose. Only degree is different, some exploit and a few generously give everything in the name of charity. Both live under one roof and generate different conditions. Only right knowledge is the way which connects us and unite one another Our collective intention should be that how to use this knowledge in the best interest of all and we should develop the mechanism where it can flow freely We should try to live in our physical world instead of virtual world. But we cannot run away from realities Balance approach leads to unusual

successes and imbalance may ruin one world but improve another or destroy the both. When a designer looks at physical world, he designs the solution all together different solution and when he uses his metaphysical knowledge of intuition, perception attitude he designs the solution which no one ever dare to attempt or think. We should try to achieve what is possible in our given world for practical approach the correct balance of both approaches lead to commercial successes and the Golden rule is that 'Listen to your heart and apply brain in right direction by applying the available appropriate information'.

We are listening the whispering of our readers and realize the significance of introduction of section of BOOK REVIEW for our monthly newsletter. We are improving gradually with step by step and we have introduced a new section of Book review from our February 2008 issue of newsletter We are thankful to Mr Pankaj Chawla who has reviewed a very valuable book of Bill Buxton " Sketching User Experiences" We expect from our reader would appreciate it and it would encourage them to write similar reviews of other valuable works that are in print. We shall publish them

Our special thanks to Mr. Aaron Marcos who has appreciated our introduction of CASE STUDY from our first issue of our third year publication January 2008,(vol-3, No-1), and contributed few case study for our newsletter. We have selected two for our

February 2008, Vol-3, No-2 issue and rest will follow  
in our forthcoming issue

Distance requires formality but I am informal person  
and as you know I am accessible to all through  
phone, letter and E-mail. Kindly do write to me and  
provide feedback. Suggestions are always welcome  
to us.

Live for Design, Design for Living.

With regards

Dr. Sunil Bhatia

Design For All Institute of India

[www.designforall.in](http://www.designforall.in)

[dr\\_subha@yahoo.com](mailto:dr_subha@yahoo.com)

Tel 91-11-27853470®

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## **Forthcoming issues of Newsletter of Design for All Institute of India**

**Our forth coming issue of newsletter may be invited Authors series or it may be a special issue with IDSA or Universal design. Com or Designers from Finland or Design Center of San Francisco State University or Designers from Thailand.**

**Kindly hold your breath and wait for our next monthly issue of newsletter i.e March 2008 Vol-3, No-3 Sometime suspense is exciting.**

## Contributors Bio data:

### 1. Dr. Rain Scott.

Dr. Scott Rains writes daily on travel and issues in the tourism industry of interest to people with disabilities. His work appears online at [www.RollingRains.com](http://www.RollingRains.com) and



<http://withtv.typepad.com/weblog/travel/> . Rains' articles have also appeared in New Mobility, Emerging Horizons, Contours, Accessible Portugal, Audacity, Travel and Transitions, eTur Brazil, Turismo Polibea, [with]TV, and Disaboom among others.

For his research on the topic of Universal Design and the travel and hospitality industry he was appointed as Resident Scholar at the Center for Cultural Studies of the University of California Santa Cruz (2004-05).

He is active as a consultant and speaker.

### 2.

Sheryl Burgstahler, Ph.D.

Director, [DO-IT](#), [AccessSTEM](#),  
[AccessDL](#) Co-Director, [AccessIT](#),  
AccessComputing Director,  
[Accessible Technology](#);  
[UW Technology Services](#)



**Affiliate Associate Professor, [College of Education](#)  
Instructor/Advisor, [Distance Learning University of  
Washington](#)**

**Box 355670, University of Washington, Seattle WA,  
98195 206-543-0622      206-221-4171 (FAX)**

**[sherylb@u.washington.edu](mailto:sherylb@u.washington.edu)**

**<http://staff.washington.edu/sherylb/>**

**Dr. Sheryl Burgstahler directs [DO-IT](#) (Disabilities, Opportunities, Internetworking and Technology) and [Accessible Technology](#) at the University of Washington. DO-IT promotes the success of students with disabilities in postsecondary programs and careers. DO-IT employs technology to help young people with disabilities achieve success in postsecondary education and careers. It sponsors programs that increase the use of assistive technology and promote the development of accessible facilities, computer labs, electronic resources in libraries, Web pages, educational multimedia and Internet-based distance learning programs. DO-IT has been the recipient of many awards, including the National Information Infrastructure Award in Education, The President's Award for Mentoring, the Golden Apple Award in Education, and the AHEAD Program Recognition award. DO-IT is funded by the National Science Foundation, the U.S. Department of Education, the U.S. Department of Labor, the State of Washington, corporations, foundations and private donors.**

Dr. Burgstahler is also Co-Director of the National Center on Accessible Information Technology in Education ([AccessIT](#)). This alliance, funded by the National Institute on Rehabilitation Research of the U.S. Department of Education), coordinates a nationwide effort to assist educational and governmental institutions to reach the goal of making education-based information technology (IT) accessible to all students and employees, including those with disabilities. Dr. Burgstahler directs the Northwest Alliance for Access to Science, Technology, Engineering, and Mathematics ([AccessSTEM](#)). This center, funded by the [National Science Foundation](#), serves to increase the participation of people with disabilities in STEM academics programs and careers.

Dr. Burgstahler has published articles and delivered presentations at national and international conferences that focus on universal design of distance learning, websites, computer labs, instruction, student services, and other applications in education and the management of electronic communities, work-based learning activities and transition programs for youth with disabilities . She is the author or co-author of eight books on using the Internet with pre-college students and directing e-mentoring and transition programs. Dr. Burgstahler has degrees in mathematics, education, and administration of higher education . She is an Affiliate Associate Professor in the College of

Education and has taught precollege mathematics and postsecondary mathematics, computer programming, assistive and accessible technology, and mathematics/technology instruction. Dr. Burgstahler is the recipient of many awards, including the [Harry J. Murphy Catalyst Award](#).

## 2. About Lene Nielsen [ln@snitker.com](mailto:ln@snitker.com)

Lene teaches usability at all levels up to and inclusive university degrees

Usability specialist

Lene wrote her PhD.-thesis in 'Engaging Personas and Narrative Scenarios' and has hereafter worked with and conducted further research in the Personas method

Lene is also teaching at Copenhagen Business School

## 3

### About Steen Filskov Andersen [sfa@snitker.com](mailto:sfa@snitker.com)

- Usability specialist since 2006
- Master of Arts (Film and Media Studies)
- Previously self-employed in graphical design for both printed and electronic media

## 4.

### Aaron Marcus

Mr. Marcus is the founder and President of Aaron Marcus and Associates, Inc. (AM+A). A graduate in physics from Princeton University and in graphic design from Yale University, in 1967 he became the world's first graphic designer to be



involved full-time in computer graphics.

In the 1970s he programmed a prototype desktop publishing page layout application for the Picturephone(tm) at AT&T Bell Labs, programmed virtual reality spaces while a faculty member at Princeton University, and directed an international team of visual communicators as a Research Fellow at the East-West Center in Honolulu.

In the early 1980s he taught at the University of California/Berkeley, was a Staff Scientist at Lawrence Berkeley Laboratory, founded AM+A, and began research as a Co-Principal Investigator of a project funded by the US Department of Defense's Advanced Research Projects Agency (DARPA) to visualize the C programming language more effectively. In 1992, he received the National Computer Graphics Association's annual award for contributions to industry. He was the keynote speaker for ACM/SIGGRAPH-80, and the organizer and chair of the opening plenary panel for ACM/SIGCHI-99.

Mr. Marcus has written over 150 articles; written/co-written five books, including (with Ron Baecker) Human Factors and Typography for More Readable Programs (1990), Graphic Design for Electronic Documents and User Interfaces (1992), and The Cross-GUI Handbook for Multiplatform User Interface Design (1994) all published by Addison-Wesley; contributed chapters/case studies to seven books of user-interface design, information appliances, and culture, including three industry Handbooks; and serves on the editorial/advisory boards of five industry publications, including Interactions and User Experience.

For the last decade, Mr. Marcus has turned his attention to Web, mobile, and vehicle user-interface and information-visualization design, training leaders for centers of excellence, providing guidelines for globalization/localization, and focusing on the challenges of "baby faces" (small displays for consumer information appliances) of

ubiquitous devices and cross-cultural communication.

Mr. Marcus has published, lectured, tutored, and consulted internationally for more than 30 years and has been an invited keynote/plenary speaker at conferences of ACM/SIGCHI, ACM SIGGRAPH, Usability Professionals Association (UPA), and the Human Factors and Ergonomic Society, as well as conferences internationally. He is a visionary thinker, designer, and writer, well-respected in international professional communities associated with Web, user interface, human factors, graphic design, publishing, and desktop software application development.

**Title** President and Principal Designer/Analyst  
2003-04: Visiting Professor, Knowledge Media Design Institute, University of Toronto, Toronto, Ontario, Canada

**Education** BA Physics, Princeton University  
BFA, MFA Graphic Design, Yale University School of Art

**Email** [Aaron.Marcus@AMandA.com](mailto:Aaron.Marcus@AMandA.com)  
**Phone** 510-601-0994

## 5. Pankaj Chwala

He is a software product development specialist with close to 12 years of experience working in Cadence Design Systems, India. Most recently as Senior Member of Consulting Staff. Computer Engineer by education and profession



Pankaj has been involved in design and development of various software products and has keen interest in the study of human behavior within the context of software design and development, software

engineering processes and human response to products of the new economy. Pankaj also have keen interest in the study of stock markets and how human behavior and emotions impact the movement of markets and how the movements of markets in turn influence the human behavior.

Contact details:

Cadence Design Systems  
2nd Floor, 3B RMZ Ecospace  
Sarjapur Outer Ring Road  
Bangalore - 560103

Phone : 9945885649

## Article1 Culture in the Further Development of Universal Design

Scott Rains, D. Min  
[srains@oco.net](mailto:srains@oco.net)

By now most readers of Design for All India have a healthy grasp of Universal Design. Many, perhaps most, have become highly competent in its application as is evident from the articles appearing in past volumes and today. Beyond technical mastery of the Seven Principles, knowledge of best-of-breed solutions, and familiarity with allied concepts such as Visitability, Adaptive Technology, or anthropometrics there is a cultural component to this design approach that is unquantifiably – but undeniably – transforming Universal Design. By systematically and thoroughly examining this cultural component in the coming decade we will discover the true nature of Universal Design to be social sustainability.

### Defining the Cultural Component

There are two ways to define this cultural component.

The first is to take the generally accepted meaning of culture as a social system involving ethnicity, nationality, language, arts, shared values or some combination of these elements to define a coherent and dynamic system. The second is to apply the term culture to that system in relationship to persons with

disabilities as a whole (pan-disability culture) or as various sub-groups (blind, deaf, deaf-blind, spinal cord injured, post-polio cultures).

Research into response to Universal Design in this first domain is still in its infancy. A rich body of literature will result from future inquiries into adoption, rejection, and adaptation of Universal Design by cultures as they have been traditionally defined. Such study can provide a complementary approach to other inquiries into disability in the field of Disability Studies.

Historically Universal Design arose in the 1970's as a product of the Disability Rights Movement in the United States. Closely associated with the work and teaching of North Carolina architect and quadriplegic Ron Mace it began to gain widespread acceptance in the 1990's through a dissemination process that has not been well documented. One theme in that documentation will be the interplay between the cultural values embedded in Universal Design, either intentionally or unintentionally, and those held in locations where it is introduced.

Anecdotal evidence indicates integration of Universal Design in Japan's Mitsubishi, Toto, NTT DoCoMo and a uniquely Korean appropriation of Universal Design at Samsung. Reference to the *Tao* and the principle of balance symbolized in *Tae Kuk* are being integrated into the approach as applied to product

design by the latter. Research by Thai scholar Antika Sawadsri (2006) on affective responses to Universal Design in Thai domestic settings is the first of what ought to be a series of similar studies done around the world. Such a micro-scale look at cultural factors involved in receptivity to Universal Design will provide uniquely targeted guidance to social planners and businesses attempting macro-scale Universal Design projects in the same social conditions.

As successful application and adaptive enculturation of Universal Design occurs there will be impact beyond the predictable further inclusion of persons with disabilities into the economic mainstream. From the earliest conversations leading to what we now know as Universal Design pioneer Elaine Ostroff was involved in the arts and incorporating Universal Design. Other positive secondary effects of adoption will include the importation and fabrication of new materials, dissemination of new designs and new construction methods, and the economic enhancement of those able to consult, design, or build according to a culturally appropriate but inclusive norm as populations age. In areas where an age-inversion causes the numbers of elderly to exceed those of youth, adoption of enculturated Universal Design in infrastructure, products, and services will become necessary not only for social cohesion but as a user demand due to the natural conservatism common with aging.

## **Defining Universal Design**

**In order to pursue this research priority and ensure meaningful and generalizable results it is important that researchers share a common definition of Universal Design. That definition is found in the Seven Principles of Universal Design but requires ongoing attention to evolving definitions of disability and to local permutations of Universal Design such as Design for All.**

**The Principles of Universal Design are:**

- 1. Equitable Use: The design does not disadvantage or stigmatize any group of users.**
- 2. Flexibility in Use: The design accommodates a wide range of individual preferences and abilities.**
- 3. Simple, Intuitive Use: Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.**
- 4. Perceptible Information: The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.**
- 5. Tolerance for Error: The design minimizes hazards and the adverse consequences of accidental or unintended actions.**

**6. Low Physical Effort:** The design can be used efficiently and comfortably, and with a minimum of fatigue.

**7. Size and Space for Approach & Use:** Appropriate size and space is provided for approach, reach, manipulation, and use, regardless of the user's body size, posture, or mobility.<sup>1</sup>

**Adaptive Environments** describes **Universal Design** as:

**Universal Design** is a framework for the design of places, things, information, communication and policy to be usable by the widest range of people operating in the widest range of situations without special or separate design. Most simply, **Universal Design** is human-centered design of everything with everyone in mind.

**Universal Design** is also called **Inclusive Design**, **Design-for-All** and **Lifespan Design**. It is not a design style but an orientation to any design process that

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<sup>1</sup> Compiled by advocates of **Universal Design** in 1997. Participants are listed in alphabetical order: Bettye Rose Connell, Mike Jones, Ron Mace, Jim Mueller, Abir Mullick, Elaine Ostroff, Jon Sanford, Ed Steinfeld, Molly Story, Gregg Vanderheiden. The Principles are copyrighted to the Center for **Universal Design**, School of Design, State University of North Carolina at Raleigh [USA].

The Principles established a valuable language for explaining the characteristics of **Universal Design**. They are in common use around the world, sometimes with slight modifications, primarily one or two principles grouped together. Source: [Adaptive Environments](#)

starts with a responsibility to the experience of the user.

Current trends are toward a functional rather than a medical diagnostic approach to defining disability. The World Health Organization (WHO) reinforces that with its International Classification of Functioning, Disability and Health (ICF 2001). This aligns well with the third of the three theoretical models of disability – Charity, Medical, and Social (or “Social Interpretation” see Gabel, “Disability Studies in Education”<sup>2</sup>.) The latter defines disability as an interaction between function and environment.

Rudiger Leidner of NATKO made a distinction between US conceptualizations of Universal Design and a European reformulation known as Design for

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<sup>2</sup> One hallmark of disability studies is its adherence to what has been called a “social model of disability” (Abberley, 1987), first suggested by Vic Finkelstein (1980) and other disability rights activists, in which disability is understood as a form of oppression. Although “social model” is the most common usage of the concept, I agree with Vic Finkelstein (2001, ¶. 2) that the phrase “social interpretation” is a better and more inclusive representation of disability studies standpoints. In this paper, I use “social model” to refer to the traditional historical-materialist version of the social interpretation of disability. In contrast, I use “social interpretation” to refer to the wider array of disability theories in disability studies (e.g., disability identity, disability embodiment, disability discourse). As a whole, social interpretations of disability contrast with typical educational views wherein “disability” represents innate individual deficits. In disability studies, the disability-as-deficit notion is referred to as a clinical or medical model and is rejected as the basis for understanding the lived experiences of disabled people because it tends to pathologize difference and rely upon expert knowledge (i.e., physicians, special educators, rehabilitation counselors) to “remediate” difference (Society for Disability Studies, Guidelines for Disability Studies, ¶ 3). *Disability Studies in Education: Readings in Theory and Method* (2005, New York: Peter Lang) Source: <http://www.nl.edu/dse/SusanGabel.htm>

All in his 2006 presentation "[Tourism Accessible for All in Europe](#)":

"...the main difference between the D[esign] F[or] A[all] idea and similar approaches such as "Universal Design" is that the targeted users should be involved in the process of product development."<sup>3</sup>

The designation as Lifespan Design referred to in the citation from Adaptive Environments above captures the observation that human functionality changes through the natural course of maturation and aging. It reminds designers that the value of a product is not the only its durability through time. Predictable changes in the functional abilities of the user may prove to be more important measures of value. Large-scale changes in the ratio between the young and the old are poised to be socially disruptive in ways that immediate adoption of Universal Design can mitigate.

Studies to determine the culturally contextual rationales for accepting Universal Design will become increasingly essential. Already the narrative behind Universal Design projects for seniors or for people with disabilities differs. Public perception of the social value of publicly-funded Universal Design

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<sup>3</sup> Source:

[http://www.rollinggrains.com/archives/Tourism\\_for\\_all\\_in\\_Europe\\_Leidner\\_2006.pdf](http://www.rollinggrains.com/archives/Tourism_for_all_in_Europe_Leidner_2006.pdf)

projects takes on added importance in times of scarcity of public resources.

The aging segment of the population appears to figure more heavily than the disability community in Japan's adoption of Universal Design. While in the US arguably the strongest non-governmental promoter of Universal Design, the non-profit AARP through its Home Design resources, conferences, and workshops educates on the concept without reference to its origins in the Disability Rights Movement or its foundation in disability culture. This appears to be a deliberate marketing strategy to present only images of "healthy" attractive seniors.

These and other examples serve to alert us to the reality that Universal Design applied to infrastructure may equally benefit both seniors and people with disabilities while the political discourse attached to such projects may work to drive a wedge between two groups with common interests and needs.

### **Culture(s) of Disability**

Disability culture or disability cultures offer a second window of inquiry into the meaning and maturation of Universal Design as a global phenomenon.

Some have theorized that while definitions of disability have been imposed by non-disabled persons cultures of disability have risen up to protect the interests, identities, and political voice of

those gathered into these categories. Current understandings emphasizing the multiplicity of social categories any individual is involved in and the multifaceted interactive nature of resistance to social movements' demands for change provide a fluid definition of culture and energize artistic production with a disability "voice." Colin Barnes and Geoff Mercer provide an overview of the topic in Chapter 21 of the Handbook of Disability Studies entitled "Disability Culture."<sup>4</sup>

Defining, distinguishing, and uniting disability cultures remains problematic. One can list examples of distinctiveness: deaf culture maintains its own languages, blind culture its own institutions, and mobility impaired culture its own politics.

Conflicts arise when specific design solutions are confused with Universal Design itself.

The usefulness of curbs at corners for orienting blind pedestrians and the necessity of curb cuts for wheelchairs lead some to question the "universality" of some solutions commonly associated with Universal Design. It is important to recall that Universal Design is a design approach not a catalog of solutions or any specific construct such as a ramp or a flashing fire alarm. Universal Design understood as design and not a canon of prescribed solutions is capable of generating outcomes that address the

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1.1 <sup>4</sup> Handbook of Disability Studies, Gary L. Albrecht, Katherine D. Seelman, Michael Bury, 2001 Sage Publications , ISBN 076192874X

unique needs disability groups with differing functional abilities.

The questions arise for professionals, “Who is responsible for maintaining that clarity of definition at the academic level? At the level of professional discourse? When working with stakeholders and clients?”

Language is a knowledge management system. Careful use of language is called for to both adequately communicate the process of Universal Design and to facilitate competing cultural values existing even within the disability community.

### **The “Culture” of Construction**

The phrase “construction of culture” is commonplace in post-modernist discussions of the nature of culture. Similarly the “construction of disability” is a phrase indicating the social, and thus changeable, nature of the concept and social system known as disability. In such dialogue “avoiding the (re)construction of disability” is a responsibility of those who claim to be working in the interest of social inclusion such as practitioners of Universal Design. Part of that responsibility is to avoid design that stigmatizes.

There are also professional mandates upon those who work with designers in the fabrication phase of products and spaces. We might designate these as part of a “culture of construction” that seeks to

resolve all discussion to specifications and measurements that are actionable within their domain of responsibility. The influence of this approach can also manifest from within the disability community.

Examples include accessibility auditor trainings that do not include an introduction to Universal Design principles or to the process and place of design in project development. The results are then evident in accessibility auditing survey tools that proscribe rather than describe. Mandated minimum accessibility standards from building codes are fashioned into check sheets or other proscriptive heuristics for gathering data. This data is then published in directories of building accessibility. The tools are thus unable to capture innovative (universally designed) solutions and the auditors unprepared to recognize them as good design. This self-defeating approach rewards businesses for mere minimum compliance and penalizes those who solve design problems in novel ways.

One museum designer reported a usability study of one of her projects conducted by persons with disabilities<sup>5</sup>. They immediately flagged the lack of the typical (stigmatizing) artifacts of “accessibility”: grab bars and tactile navigation in colors, materials, and textures that broke the integrity of the design of the space, Braille captioning that was easily located visually, etc. After an orientation with the designer

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<sup>5</sup> Personal communication, 2004

they agreed that the design's non-traditional integration of handholds, navigation aids, and placement of Braille were superior as well as non-stigmatizing.

The auditors working from an internalized list of "accessibility features" had themselves failed to realize that the designer had achieved both accessibility and avoided reconstructing disability through stigmatized solutions. It must be remembered that even stakeholders with disabilities may need training in the tools such as Universal Design that are available to designers.

### **The Travel and Hospitality Industry as Locus of Transformation**

The travel and hospitality industry will be the site of the next major developments in Universal Design.

A typical legislated strategy for social inclusion employs the language of rights. It mandates access to government properties and services in the name of citizenship, human, or civil rights. It extends the argument to the business sector and mandates compliance through threat of sanction.

Such a strategy is sound and within the purview of government. Yet it is not sufficient.

Persons with disabilities in numerous countries report accessibility requirements that conflict within the same jurisdiction, corruption that allows

regulations to be ignored, and a general failure on the part of those regulated to imagine any accommodation beyond the mandated minimum.

A parallel approach is to use the industry's profit motive to achieve accessibility, employment, & attitude change for the benefit of the disability community.

Aside from metropolitan transit and national rail systems the infrastructure of transportation and lodging – of tourism – is under private ownership. In the language of private business the laws protecting the rights of people with disabilities place them in the category of cost center or as legal risks of lawsuits to be managed. While establishing a necessary legal baseline against discrimination such laws evoke a resistance response that, in practice, prevents business from imagining people with disabilities as a lucrative customer base.

Over the past several years the disability community has had some success gaining the attention of the tourism industry with research such as that done by the Open Doors Organization that US travelers with disabilities alone spend an average of \$13.6 billion annually on travel.<sup>6</sup>

During this period I have been researching, refining, and promoting a reconciliation of these two

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<sup>6</sup> Open Doors Organization, 2005

approaches to social change where legislative scaffolding sustains the market for profit-based incentive. While some countries may never adopt national civil rights legislation for people with disabilities, approval of the UN Declaration on the Rights of People with Disabilities will radically change the business and legislative ecosystems and raise expectations in the disability community. Tourism remains largely unprepared for the future impact of this UN document. As a global industry that is increasingly being held accountable to social responsibility metrics such as the inverse of Universal Design – Green Design<sup>7</sup> – tourism may become more receptive than governments themselves to accommodating persons with disabilities.

I have proposed to the Echoing Green Foundation the creation of a series of strategically located Centers of Excellence promoting Universal Design within the travel and hospitality industry. We call this application of Universal Design to tourism

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<sup>7</sup> It [Universal Design] has a parallel in the green design movement that also offers a framework for design problem solving based on the core value of environmental responsibility. Universal Design and green design are comfortably two sides of the same coin but at different evolutionary stages. Green design focuses on environmental sustainability, Universal Design on social sustainability. Source: <http://www.adaptiveenvironments.org/index.php?Itemid=3&option=Content>

## **Inclusive Tourism and Inclusive Destination Development.<sup>8</sup>**

**Each Center of Excellence will work to standardize the diversity of accessibility laws, disseminate accessibility guidelines for hotels, train travel & hospitality industry staff, and promote the education and hiring of persons with disabilities in the industry. At the local level we will increase accessibility of the tourist destinations hosting the Centers and train a core of persons with disabilities as self-sustaining regional experts in Inclusive Tourism.**

**Expected outcomes include increased tourism infrastructure accessibility (hotels, airports, and transit systems), greater self-reported social inclusion of people with disabilities and disabled peoples' organizations (DPOs) (i.e. people with disabilities hired in the industry and DPOs contracted as travel industry suppliers), as well as people with disabilities positively portrayed as valued customers marketing by the industry.**

**This project will engage industry's self-interest in profit by recruiting and training an overlooked workforce, product development for this under-**

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<sup>8</sup>

Sources:

[http://www.suite101.com/article.cfm/travel\\_with\\_disabilities/114773](http://www.suite101.com/article.cfm/travel_with_disabilities/114773) and

[http://www.suite101.com/article.cfm/travel\\_with\\_disabilities/115176](http://www.suite101.com/article.cfm/travel_with_disabilities/115176)

served market, best practices dissemination to an awakening industry, and marketing a new image of disability completing a feedback loop that encourages more in the disability community to travel.

## **Conclusion**

Cultural factors influence the adoption of projects involving Universal Design as well as the development of the approach itself. These cultural factors include social groupings traditionally understood as cultures. They also include the communities of persons with disabilities as an aggregate and as sub-cultures differentiated by disability.

Universal Design, as a product of disability culture, represents an authentic voice of disability culture when understood as a design process and not a catalog of sanctioned and static design solution or “accessibility features.”

Yet as a voice competing among other social systems and cultures Universal Design must be clearly articulated and intentionally directed.

One area of promise for shaping the Universal Design of the future is in dialogue with the cultures into which it is introduced. One vehicle for animating such a dialogue is the global travel and hospitality

industry operating out of the profit, in addition to the rights and entitlement, motive. A network of Centers of Excellence of Inclusive Tourism and Inclusive Destination Development offers a scalable and sustainable mechanism for the continued development of Universal Design as an authentic voice of the disability community worldwide.

Dr. Scott Rains [www.RollingRains.com](http://www.RollingRains.com) and <http://withtv.typepad.com/weblog/travel/> . Rains' He is active as a consultant and speaker.

## Article 2

### Universal Design of Instruction: What Might it Look Like in My Classroom?

Dr. Sheryl Burgstahler, University of Washington, USA

My article—"Universal Design in Education: Facilities, Information Technology, Instruction and Student Services"—which was published in the May 2007 issue of *Design for All*, describes a broad range of applications of universal design to all levels of education. The following article takes a closer look at universal design applications to instruction in higher education.

Much has been written about the universal design of instruction (UDI), where universal design principles are applied to all aspects of instruction, including curriculum, teaching strategies, and assessments. The goal is simple: To create instructional environments that are welcoming, accessible, and inclusive of all students. A universally designed course addresses the needs of potential students with a broad range of abilities, reading levels, learning styles, native languages, cultures, socioeconomic levels, and other characteristics. Instructors who support the UDI goal, however, are often uncertain about how to implement universal design in their courses.

This article shares specific strategies that an instructor might employ to apply UDI to the design

and delivery of a course. It is based on a UDI checklist that was developed through the efforts of The Center for Universal Design in Education at the University of Washington in Seattle. Resources of this Center are located at <http://www.washington.edu/doit/CUDE/> . The specific checklist on which the following subcategories and suggestions are based is at [http://www.washington.edu/doit/Brochures/Academics/equal\\_access\\_udi.html](http://www.washington.edu/doit/Brochures/Academics/equal_access_udi.html). These guidelines were put together by consulting publications in the field of UDI and engaging a team of leaders within more than twenty colleges and universities in the United States.

## Setting the Stage

Imagine a new university instructor, Dr. Sunder, who was preparing to teach several chemistry courses. Committed to reaching all students through the application of UDI . Dr. Sunder considered the potential variation in characteristics of students who might enroll in his classes. He considered variability in skill, learning style, learning preference, age, gender, talent, disability, socioeconomic level, and culture. He made a personal commitment to delivering courses that were welcoming, accessible, and inclusive of all of these potential students.

To gain specific insights, Dr. Sunder consulted with instructors and support staff who work with students who have disabilities. He learned that

students in his classes might have visual or hearing impairments, mobility impairments, disabilities related to specific aspects of learning, and attention deficits. He gained knowledge about specific approaches for working with these students, too. For example, he learned that materials provided in an electronic text format can be accessed by students who were blind by using a computer with speech output technology and/or converting them to Braille and that such equipment was available on campus or in the community; that students learn in different ways and a classroom of students can benefit from instruction presented in multiple ways; that deaf students can be more fully included when instructions and content are provided in printed format; that assistive technology can help students who have physical and sensory impairments operate lab equipment; that testing student learning in multiple ways can help instructors accurately assess the learning of all students. He also gained knowledge about services for students with disabilities provided by the institution and the community and about procedures for a student or instructor to accessing those services.

The following sections of this article present descriptions of how the planning and implementation of Mr. Sunder's course might have progressed. They are organized around issues related to class climate, physical environments and products, delivery methods, information resources

and technology, interaction, feedback, assessment, and accommodation. It is hoped that, by considering this fictional account, instructors might take away a few ideas to help them begin to apply universal design to their own instruction.

### **Class Climate**

Dr. Sunder adopted practices that reflected his high values with respect to both diversity and inclusiveness. He took steps to create a welcoming environment for all students. On his syllabus and in his first class session he made a statement that invited students to meet with him to discuss disability-related accommodations and other learning needs. Throughout the course, Dr. Sunder was approachable and available. He learned students' names and used them when he communicated with them.

Dr. Sunder welcomed questions in and outside of class, seeking out a student's point of view and patiently responding. During class discussions, he encouraged the sharing of multiple perspectives and demonstrated and demanded mutual respect. He encouraged students to speak with him after class. He maintained regular office hours and worked around student schedules when his regular schedule conflicted with theirs.

Mr. Sunder took steps to develop teaching methods and materials that were motivating and relevant to students with diverse characteristics. He avoided stereotyping by offering instruction and assistance

based on student performance and requests, not simply on assumptions that members of certain groups (e.g., students with certain types of disabilities) would automatically do well or poorly. Dr. Sunder also avoided segregating or stigmatizing any student by drawing undue attention to a difference or sharing private information, such as a student's need for a disability-related accommodation. He addressed individual needs in an inclusive manner; for example, rather than providing a different lab assignment for a student who had no use of his hands, he placed this student in a group of other students and helped them ensure that the student with a disability read directions, monitored equipment, took notes using an adapted computer, or otherwise actively participated.

### **Physical Environments and Products**

Dr. Sunder ensured that facilities, activities, materials, workspaces, equipment, and field work in his classes were physically accessible to individuals with a wide range of physical abilities. He organized his instructional spaces to maximize inclusion and comfort. For example, Mr. Sunder arranged seating to encourage participation, giving each student a clear line of sight to the instructor and visual aids and allowing room for wheelchairs, personal assistants, and assistive technology. He placed small groups in quiet work areas and made other adjustments to reduce distractions.

Dr. Sunder provided options for operation of lab

equipment from different heights and with different physical abilities, with one hand, and by right- and left-handed students. He used large print to clearly label controls on lab equipment and other educational aids and provided straightforward, simple oral and printed directions for operation and use. Dr. Sunder consulted the publication *Making Science Labs Accessible to Students with Disabilities* ([http://www.washington.edu/doit/Brochures/Academics/science\\_lab.html](http://www.washington.edu/doit/Brochures/Academics/science_lab.html)). He applied recommendations, taking simple steps (e.g., using plastic instead of glass, tactile models, large-print diagrams, non-slip mats; maintaining wide aisles) to increase the accessibility of his lab and planning for the purchase of more expensive options (e.g., providing one adjustable-height workstation; purchasing a video camera with computer or TV monitor to enlarge microscope image).

Dr. Sunder addressed a wide range of potential student characteristics when he made decisions related to safety. He developed procedures to address the needs of students who are blind, deaf, or wheelchair users and labeled safety equipment in clear statements, in large print, and in a location viewable from a variety of angles. He periodically stated safety procedures during his courses as well.

### **Delivery Methods**

Dr. Sunder used multiple teaching methods. He used several different methods for delivering content and

motivating and engaging students; these included lectures, collaborative learning options, hands-on activities, Internet-based research, and fieldwork. He then made each teaching method accessible to students with a wide range of abilities, learning styles, and previous experiences. For example, he monitored small group discussions to make sure that all students were participating; when necessary, he helped group members employ strategies that ensured the active participation of those reluctant to speak, perhaps because of hearing or speech impairments or because the language used was not their first language.

Dr. Sunder selected a flexible curriculum, using textbooks and other curriculum materials that address the needs of students with diverse abilities, interests, learning styles, and other characteristics. He ensured that curriculum materials were well organized, emphasized important points, provided references for gaining background knowledge, and had study questions and/or practice exercises, chapter outlines, comprehensive indexes, and glossaries. He used computer-based materials that provide prompting, regular feedback, opportunities for multiple levels of practice, and access to background information, vocabulary and other supports based on student responses.

Dr. Sunder put learning in context. He provided multiple examples of specific concepts to make them relevant to individuals with diverse characteristics

with respect to age, ability, gender, ethnicity, socioeconomic status, interests, and other characteristics. He used large visual aids, tactile models, and other manipulative to demonstrate content. Dr. Sunder provided cognitive supports—summaries of major points; background and contextual information; effective prompting; scaffolding tools, such as outlines, class notes, summaries, study guides, copies of projected materials with room for note-taking; and other academic supports. He delivered these materials in printed form and in a text-based, accessible format on his course website.

Dr. Sunder delivered lab instructions clearly and in both oral and print form. He asked for questions and had students repeat lab directions to ensure understanding.

### **Information Resources and Technology**

Dr. Sunder took steps to ensure that course materials, notes, and other information resources were designed to be intuitive, flexible, and available in formats accessible to all students. With the help of campus and community services, he made sure that all materials could be provided in accessible formats. He chose printed materials and prepared a syllabus early to allow students the option of beginning to read materials and work on assignments before the class began and to allow adequate time to arrange for alternate formats—such as books on tape, in

Braille, or in electronic format—which can take a long time. He provided the course syllabus and other materials he created in a text-based, accessible format on his course website and otherwise assured that this website was accessible by applying the *World Wide Web Consortium's Accessibility Guidelines* (<http://www.w3.org/WAI/> ). He used captioned videos.

Dr. Sunder accommodated a wide variety of reading levels and language skills by presenting his course content in a logical, straightforward manner and in an order that reflected relative levels of importance. He avoided unnecessary jargon and complexity.

## Interaction

Dr. Sunder encouraged interactions with him and between students and ensured that communication methods were accessible to all participants. He made sure that sign language interpreters were available to deaf students. He faced the class, spoke clearly and made eye contact with students. He used straightforward language and minimized unnecessary jargon and complexity in in-person and online communications. He responded to online communication in a timely manner and encouraged students to visit him during office hours.

He encouraged different ways for students to interact with each other through in-class questions and discussion, small group work, and Internet-

based communications . He required that all learners assume active, but possibly different, roles in completing group assignments. Dr. Sunder ensured that interactions were accessible to all participants. For example, he did not allow students to use a telephone conference unless all students expected to participate could participate given their abilities to hear, speak, and meet the schedule requirements.

### **Feedback**

Dr. Sunder provided specific feedback to individual students on a regular basis as well as corrective opportunities. For example, he allowed students to turn in parts of large projects for feedback before the final project was due. He gave students resubmission options to correct errors in some assignments and exams.

### **Assessment**

Dr. Sunder created a straightforward and comprehensive grading rubric. His syllabus included clear statements of course expectations; descriptions of assignments; assignment deadlines, expectations of students; and assessment methods, schedule, and grading scale. He used a pretest to assess background knowledge of students and adjusted his instructional content, student resources, and methods based on this information. He regularly, informally assessed progress through responses from students in class and, more formally, through frequent, short exams. Dr. Sunder

assessed student progress by using multiple, accessible methods and tools and adjusted his instruction accordingly.

Dr. Sunder kept academic standards consistent for all students, even for those who required accommodations because of a disability. He tested in ways similar to ways in which he presented content and gave assignments and otherwise ensured that tests measured what students learned, rather than their ability to adapt to a new format or style of presentation. He gave students multiple ways to demonstrate their knowledge. He used traditional tests with a variety of multiple choice and short answer formats, term papers, group work, demonstrations, and presentations as options for students to demonstrating knowledge. Sometimes he provided students choices in assessment methods. He assessed group/cooperative performance as well as individual achievement.

### **Accommodation**

Before the class began, Dr. Sunder made sure that he knew how to arrange for accommodations for students for whom his instructional design would not fully meet their needs. He learned what services were available to students with disabilities on his campus and community and how arrangements for accommodations were made—e.g., how to get materials in alternate formats, reschedule classroom locations, and arrange for other accommodations.

## **Conclusion**

So, is this “perfect-world” scenario of Dr. Sanders impossible to emulate? Perhaps flexible textbooks are not always available; funding is not always available for adapted computers and lab equipment; there is not enough time to create academic support materials; adequate services for students with disabilities are not always provided on campus or in the community. This may be true, but even one step toward an ideal brings us closer to it. The good news about UDI is that many teachers are already applying some of its strategies and that it can be adopted in incremental steps and. UDI is a process as well as a product, and may require a new way of thinking. But the rewards of UDI are great. Its widespread application has the potential for increasing the participation of all citizens in challenging academic and career fields and to enhance these fields with broader perspectives.

## **Acknowledgement**

The checklist referred to in this article is a working document

([http://www.washington.edu/doit/Brochures/Academics/equal\\_access\\_udi.html](http://www.washington.edu/doit/Brochures/Academics/equal_access_udi.html)). To increase its usefulness, send suggestions to [sherylb@u.washington.edu](mailto:sherylb@u.washington.edu) . For more information about universal design of instruction, visit The Center for Universal Design in Education (CUDE) at <http://www.washington.edu/doit/CUDE/>. The content of this article is based upon work supported

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## **Bio**

Dr. Sheryl Burgstahler directs **DO-IT** (Disabilities, Opportunities, Internetworking and Technology) and Accessible Technology of UW Technology Services at the University of Washington in Seattle. DO-IT promotes the success of students with disabilities in postsecondary programs and careers. Dr. Burgstahler is an affiliate associate professor in education and has written many books and articles on the application of universal design to educational settings. <http://staff.washington.edu/sherylb/>

Article 3

## **Are Easterners and Westerners always different?**

Lene Nielsen, [ln@snitker.com](mailto:ln@snitker.com)

Steen Filskov Andersen, [sfa@snitker.com](mailto:sfa@snitker.com)

Snitker & Co

Bredgade 21B

1260 Copenhagen K

[www.snitker.com](http://www.snitker.com)

### **ABSTRACT**

According to psychologist Nisbett there is a difference between Easterners and Westerners. Easterners view the world as holistic while Westerners see the world in an atomistic view. Hofstede has also pointed to cultural differences. It has been argued that differences in background play a role in both interaction design and test, but it might be difficult to make a clear distinction between East and West. Performing tests in both UK and Singapore our case shows that there is no difference between test results in the two places. It can be argued that the platform (mobile phones) makes users uniform and that Singapore might be more Western than Eastern.

### **1. INTRODUCTION**

*In recent years cultural aspects has come to play a significant role when discussion interface design and evaluation methods. At the HCI International conference 2007 the word culture was mentioned in 100 of the 1938 papers. An author of cultural theory whose theories has become widely used within HCI*

*literature is the sociologist Hofstede. He is quoted in 46 of the 100 papers using the phrase culture. Recently works by the psychologist Nisbett has been taken up and he was represented in 8 of the papers that include the phrase culture. In the following we will briefly present the works of Hofstede [1] and Nisbett [2]. Hofstede is presented with a focus on the differences between the two partners in our study: Singapore and UK.*

*According to the sociologist Hofstede [1] there is difference between Singaporeans and British. Singaporeans have a higher rate of power distance than the British (S:74/UK:35), and a higher long term orientation (S:48/UK:25), while the British have a higher rate of individualism (UK:89/S:20), masculinity (UK:66/S:48), and uncertainty avoidance (UK:35/S:8).*

The cognitive psychologist Nisbett [2] argues that there is a difference between how people perceive objects and situations, a difference related to the region from which they originate. From his experiments Nisbett deduces that Easterners (Chinese, Koreans, and Japanese) tend to think holistic while Westerners (Europeans and Americans) think analytic. There is a difference in what people attend to – environments or objects. There is a difference in the experience of surprise with Easterners more likely to expect change than Westerners. Easterners are more likely to group objects in thematic relations while Westerners group according to taxonomies. Lastly a difference in dealing with contradictions; where Easterners deal with contradictions finding truth in both sides of

contradictions while Westerners tend to reject one of the sides.

## **2. THE PROJECT**

The project was based on 24 one-on-one think-aloud sessions attended by 24 respondents with the scope of evaluating a user interface to be used on a future mobile phone model relying on a touch screen for the user to interact with the device. The main purpose of the test was to find out if the touch interaction - when solving specific core tasks - met predefined usability targets.

The test sessions were performed in usability labs in London and Singapore. The respondents were recruited with an equal spread in gender, age etc. 50% of the respondents were to have experience with mobile touch screen devices. A number of respondents were recruited as left handed and some should have owned or own a mobile phone based on a specific software platform - criteria that could influence on the way the respondents would perceive and use the prototype to be tested.

Based on a simulation prototype the stimulus was executed on a standard Dell Axim X51v PDA with a touch screen. The moderator could engage certain actions in the scenarios remotely via a Bluetooth keyboard paired to the prototype. All text and dialogue were in English. In Singapore the respondents were asked about performing the sessions in English and all expressed that English

was their preferred language for this type of situation. The same moderator performed the tests in both London and Singapore.

The question guide included two tests. 12 respondents in each location were given test 1 - based on a scenario with 24 tasks while other 12 respondents in each location were given test 2 – a scenario with 19 tasks. The two tests explored different areas of the user interface and of the functions and features in the phone.

During the session the respondents were introduced to the simulation and then a short interview was performed to confirm the respondents' background information and to warm them up for the test. They were introduced to the think-aloud technique and given a few minutes to look around on their own in the simulation – practicing the thinking aloud and getting a feel for the device. Then the tasks were read aloud one by one to the respondents – making sure the task was understood and allowing them to solve the task in their own time.

Finally the respondents were asked to rate and comment on their experiences with the device both on a scale and by their own words.

### **3. ANALYSIS**

Looking at the summaries for the two tests shows very little difference in the kind of errors and the severity of errors the participants report.

Reading the results from the User/task completion:

Vertical axis: Tasks – Horizontal axis: Users.

F= The user could not complete the task without help.

P 1-3/4+= The user completed the task as set out in the original usability target in 1-3 attempts / in 4+ attempts.

W 1-3/4+= The user completed the task using alternative route in 1-3 attempts/ in 4+ attempts.

The two summaries show that task # 12 and 36 were the most difficult tasks for the users to complete in both locations. Task # 21 and 41 resolved in a lot of workarounds compared to the original usability targets while most tasks all in all were completed by the majority of the respondents according to the original usability targets.

Task/User	1	2	3	4	5	6	7	8	9	10	11	12	Fail %
1	P 1-3	P 1-3	P 1-3	P 1-3	P 4+	P 1-3	W 1-3	F	P 1-3	P 1-3	P 1-3	W 1-3	8%
2	P 1-3	F	P 1-3	F	P 1-3	P 4+	P 1-3	P 1-3	P 1-3	W 1-3	P 1-3	P 1-3	17%
3	P 1-3	P 4+	P 1-3	P 4+									
4	P 1-3	F	P 1-3	W 1-3	P 1-3	8%							
5	P 1-3												
6	W 1-3	P 1-3	P 1-3	P 1-3	W 1-3	P 1-3							
7	P 1-3												
8	P 1-3	F	P 1-3	W 1-3	W 1-3	P 1-3	8%						
9	P 1-3	W 1-3	P 1-3	P 1-3	P 1-3	P 1-3							
10	P 1-3												
11	P 1-3	P 1-3	P 1-3	W 1-3	P 1-3	P 1-3	P 1-3	W 1-3	P 1-3	P 1-3	P 1-3	P 4+	
12	P 1-3	F	W 1-3	W 1-3	P 1-3	F	W 1-3	F	W 1-3	F	W 1-3	W 1-3	33%
13	P 1-3	P 1-3	F	P 1-3	8%								
14	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
15	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
16	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
17	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
18	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
19	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
20	P 1-3	P 1-3	W 1-3	P 1-3	n/a	P 1-3	P 1-3	P 4+	P 1-3	P 1-3	P 1-3	W 1-3	
21	n/a	P 1-3	W 1-3	W 1-3	n/a	W 1-3	W 1-3	P 1-3	W 1-3	P 1-3	P 1-3	W 1-3	
22	n/a	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
23	n/a	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
24	n/a	n/a	P 1-3	P 4+	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	F	F	25%

Figure 1. Summary test 1, UK

Task/User	1	2	3	4	5	6	7	8	9	10	11	12	Fail %
1	W 1-3	W 1-3	W 1-3	W 1-3	P 1-3	W 1-3	W 1-3	P 1-3	P 1-3	P 1-3	W 1-3	W 1-3	
2	P 1-3	P 4+	P 1-3	P 1-3	F	P 1-3	8%						
3	P 1-3												
4	P 1-3												
5	P 1-3												
6	P 1-3	W 1-3	P 1-3	P 1-3	P 1-3	P 1-3							
7	P 1-3	F	P 1-3	P 1-3	P 1-3	8%							
8	P 1-3	P 1-3	P 1-3	F	W 4+	P 1-3	F	P 1-3	17%				
9	P 1-3												
10	P 1-3												
11	P 1-3												
12	W 1-3	P 1-3	W 1-3	F	W 4+	W 1-3	P 1-3	W 1-3	F	W 1-3	W 4+	P 1-3	17%
13	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
14	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3							
15	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
16	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
17	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
18	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
19	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
20	P 1-3	F	P 1-3	W 1-3	n/a	F	P 1-3	n/a	P 1-3	W 4+	P 1-3	P 1-3	20%
21	P 1-3	P 1-3	W 1-3	W 1-3	n/a	W 1-3	P 1-3	n/a	W 1-3	W 1-3	W 1-3	P 1-3	
22	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 4+	P 1-3	
23	P 1-3	P 1-3	P 1-3	P 1-3	n/a	P 1-3	P 1-3	n/a	P 1-3	P 1-3	P 1-3	P 1-3	
24	P 1-3	W 1-3	W 1-3	W 1-3	n/a	F	P 1-3	n/a	W 1-3	P 1-3	W 1-3	P 1-3	10%

Figure 2. Summary test 1, Singapore

Task/User	13	14	15	16	17	18	19	20	21	22	23	24	Fail %
25	P 1-3												
26	P 1-3	W 1-3	P 1-3										
27	P 1-3	P 1-3	P 4+	P 1-3	P 4+	P 1-3	P 4+	P 1-3					
28	P 1-3	P 4+											
29	P 1-3	P 4+	P 1-3	P 1-3	P 1-3								
30	P 1-3												
31	P 1-3												
32	P 1-3	P 1-3	F	P 1-3	P 4+	P 1-3	8%						
33	P 1-3												
34	P 1-3												
35	P 1-3												
36	F	P 1-3	P 1-3	F	F	F	F	P 1-3	P 1-3	F	P 1-3	P 1-3	50%
37	P 1-3	F	P 1-3	P 1-3	P 1-3	8%							
38	P 1-3	F	8%										
39	P 1-3	W 1-3	P 1-3	W 1-3	P 1-3	P 1-3	P 1-3	W 1-3					
40	P 1-3												
41	W 1-3	W 1-3	W 4+	P 1-3	W 1-3	P 1-3	P 1-3	P 1-3	P 1-3	W 1-3	W 1-3	P 1-3	
42	P 1-3												
43	P 1-3	F	P 1-3	P 1-3	P 1-3	F	P 1-3	F	P 4+	P 1-3	P 1-3	P 1-3	25%

Figure 3. Summary test 2, UK

Task/User	13	14	15	16	17	18	19	20	21	22	23	24	Fail %
25	P 1-3												
26	P 1-3												
27	P 1-3	P4+	P 1-3	P 1-3	P 1-3	P 1-3	P4+						
28	P 1-3	P4+	P 1-3	P 1-3	P 1-3	P4+	P 1-3	P 1-3					
29	P 1-3												
30	P 1-3												
31	P 1-3												
32	P 1-3	P 1-3	P 1-3	F	F	F	P 1-3	P 1-3	P 1-3	P 1-3	F	P 1-3	33%
33	P 1-3												
34	P 1-3												
35	P 1-3												
36	P 1-3	P 1-3	F	P 1-3	F	F	F	F	P 1-3	F	F	F	66%
37	P 1-3												
38	P 1-3	P4+	P 1-3	P 1-3	P4+	P 1-3							
39	P 1-3	P 1-3	F	P 1-3	W 1-3	W 1-3	W 1-3	8%					
40	F	P 1-3	8%										
41	P 1-3	W 1-3	W 1-3	P 1-3	P 1-3	W 1-3	P 1-3	P 1-3	P 1-3	W 1-3	P 1-3	P 1-3	
42	P 1-3												
43	P 1-3	P4+	P 1-3										

Figure 4. Summary test 2, Singapore

The respondents in Singapore were in general more used to the advanced functions in mobile phones, but this did not affect the result of the tests.

The moderator did not notice any difference in the power relation between the respondent and the moderator and all respondents in both locations were eager to express their negative and positive perception of the prototype. A part of the sessions were used for gathering data on the respondents' own perception in regard to perceived effectiveness, intuitiveness, satisfaction, and accuracy. Even these results (not shown) do not show any significant difference between the two locations.

#### 4. CONCLUSION

This study has a small sample of participants and only two test sessions are compared which makes it

difficult to point to any conclusions without further studies. Still the expectation of differences between the participants in the two countries UK and Singapore was not fulfilled.

Three explanations should be looked into:

- Being a former UK colony Singapore might be influenced by western thoughts.
- The domain of mobile technology might not create differences in test results as the small screen does not leave space enough to see differences Nisbett mentions of focus on environment or objects. The usability test did not focus on power, masculinity or individualism, but the test moderator did not see any differences in the participants' behavior.
  - Another factor that might explain the lack of difference is the fact that a mobile phone user interface is a new and different form of interaction between the users and the device. No previous experiences influence the user's perception and approach. If this is the case then a touch screen-based interface will even further eliminate any cultural differences between Easterners and Westerners.

Still this case leaves a question of where the borders between East and West are and a critical eye on the adoption of cultural theories into the HCI field without thinking of the domain or the borders for the culture.

## 5. ACKNOWLEDGMENTS

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Dr.Lene Nielsen  
[ln@snitker.com](mailto:ln@snitker.com)  
Copenhagen Business School

Steen Filskov Andersen  
[sfa@snitker.com](mailto:sfa@snitker.com)

## **CASE STUDY:**

**1.**

# **A Practical Set of Culture Dimensions for Global User-Interface Development**

**Contents**

**Introduction**

**Culture Dimensions and User-Interface Design**

**Survey, Results, and Ideas for Practical Use**

**Practical Use of the Set**

**Conclusions and Recommendations for Further Research**

**References**

## **Abstract**

User-interface design is influenced by cultural differences. Cultures around the world have different patterns of social behavior and interaction that have led anthropologists and scientists of communication to develop culture models whose dimensions describe these differences. This paper describes an effort to collect expert opinion about these cultural dimensions and how they influence user-interface design. The goal was to determine the most important dimensions. Data collected from over 50 experts in the field of user-interface design are presented in this survey. This paper is an edited extract of a much longer thesis by one of the authors [Baumgartner].

## **Author**

**Mr. Aaron Marcus, President  
Aaron Marcus and Associates, Inc.  
1196 Euclid Street, Suite F  
Berkeley, CA 94708-1640, USA  
Tel: +1-510-601-0994, Fax: +1-510-527-1994  
Email: Aaron@AMandA.com**

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**Acknowledgment: This paper is based on Baumgartner's Master's thesis at the Fachhochschule Joanneum, Graz, Austria, 2004, which in turn was based on her work experience at AM+A in 2003-2004 as a Designer/Analyst.**

## **Introduction**

**People from different countries/cultures use user-interfaces (UIs) in different ways, prefer different graphical layouts, and have different expectations and patterns in behavior. Therefore user-interfaces must be adapted to the needs of different locales to provide an optimum user experience.**

**Localization, for example of Web sites or software applications, includes changing metaphors, mental models, navigation, interaction, and appearance [Marcus, 22ff). Much research is done on the topic of localization regarding technical approaches (e.g. display different character sets, multi-language**

handling, and memory-based translation software). To facilitate the work of translators and multi-language site providers, content management systems (CMS) were invented that support different cultures, but only regarding text and translation. In fact, current CMS are not really able to handle most other aspects of content and therefore cultural differences automatically, especially regarding graphical appearance. Today, if a company or organization decides to adapt a UI to a certain culture, much time and money must be spent to accomplish this task well: besides all the terminology/measurement changes and translation, one must hire cultural experts for all the targeted countries to account for all UI-component changes. Nielsen [Nielsen, 1996] admits that international usability engineering is a challenging and often avoided area because of the many issues that have to be covered when one wants to serve an international audience. [Nielsen, Engineering, 1)

To facilitate and lower the costs of localizing, the development of a CMS that could handle the expanded requirements of localization would be helpful. To support an eventual development of such a CMS, it is desirable to identify the most important dimensions of culture regarding UI development. This idea is based on the work Marcus has done using Geert Hofstede's cultural dimensions and applying them to the field of UI design [Marcus and

Gould]. This current research goes further and seeks to find out if Hofstede's dimensions, or others, are appropriate to use for culture-oriented evaluation of UIs.

Many researchers in the field of anthropology have studied patterns of behavior and thinking that differentiate one culture from another. Some of them have compiled these patterns into culture models. To gather expert opinions about which of the dimensions of these models are important when localizing UIs, a set of dimensions extracted from primary references were presented to experts in the form of a questionnaire. The experts were asked to rank the dimensions according to their perceptions of importance. The outcome of the ranking is the basis of an analysis about which dimensions are important for the field of UI design and why they are important. Clearly, which dimensions are the most important can be controversial. Nearly every participant made statements pointing to this controversy: everything depends on the purpose of the UI and the locale itself. Nevertheless, the goal was to derive a concrete result that provides a basis for further discussion.

## **Culture Dimensions and User-Interface Design**

The meaning of the term *culture* is complex and used in different ways among many professions. One of the many definitions found in the *Merriam-Webster OnLine Dictionary* is the following: Culture is "the set

of shared attitudes, values, goals, and practices ...” (Webster, online). Del Galdo adds: “In addition, culture can also be affected by nationality, language, history, and level of technical development.” [del Galdo, 78]. We can use categories to differentiate one culture or country from others. *Dimensions of culture* are “...categories that organize cultural data.” (Hoft, Developing, 41) “The notion of cultural dimensions originated in cross-cultural communication research done by Edward Hall and Florence Kluckhohn and Fred L. Strodbeck in the 1950s.” [Gould *et al*, 3]. Many anthropologists have done research in the field of cultural dimensions. One of the most cited studies is that by Geert Hofstede. In the 1970s and 80s he did a survey at IBM that “dealt mainly with the employees’ personal *values* related to work situation...” Within this study he covered 72 national subsidiaries, 38 occupations, 20 languages, all in all about 116,000 people. [Hofstede, *Cultures*, 251]. Based on this survey he came up with five dimensions of culture. Other anthropologists and communication scientists also did studies or academic research to determine different cultural dimensions.

This present study derives from the work of one co-author (Marcus). Marcus combined the scheme of Hofstede’s five cultural dimensions and the scheme of five UI design components to create a five-by-five matrix that allows for 25 fields of interest. An article

by Marcus and Gould [Marcus and Gould] points out possible implications of Hofstede's dimensions for UI components. During an internship at Marcus' firm, Baumgartner was involved in a study that attempted to find out if these assumptions match with "real life": *i.e.*, can examples be found in localized Web sites? For this analysis, we attempted to be generally inclusive under constraints of time and chose reasonably complex, different "B2B" and "B2C" Websites from three different continents (North America, Europe, and Asia). The exact circumstances of each Web site design could not be determined; however, we examined evidence from the sites themselves. The results of this study, presented at IWIPS03 [Marcus and Baumgartner] are the following: (1) The matrix-oriented method helps to organize and analyze data collection and (2) initial observations suggest that cultural habits run deeply and operate even under constraints of global design specifications. In high individualistic and low power-distance countries, variations from standard practice seem likely to be most frequently observed. This study sought to determine which dimensions might be most useful in mapping culture dimensions to UI components. The following authors were selected by informal polling of a limited number of initial experts regarding primary resources. Their works are cited in the References and are commented upon more completely in Baumgartner's thesis [Baumgartner].

.....

Adler, Nancy J.  
Condon, John C.  
Hall, Edward T.  
Hofstede, Geert

Kluckhohn, F. R.  
Parsons, Talcott  
Strodtbeck, Fred  
Trompenaars, Fons

Victor, David A.  
Wright, Quincy  
Yousef, Fathi S.

**As Hoft describes cultural dimensions, they can be divided into two categories: objective and subjective. Objective categories are “easy-to-research cultural differences like political and economic contexts, text directions in writing systems, and differences in the way that you format the time of day, dates, and numbers.” Subjective categories cover information “...like value systems, behavioral systems, and intellectual systems...” [Hoft, 41- 42].**

**This study focuses on subjective categories, because objective categories are easy to extract from a culture, and localization approaches already cover these dimensions. Nevertheless some dimensions that seem to be objective at first (economical progress, or resources a country owns) also are of interest. These dimensions are included for two reasons: (1) the objective categories included in this survey are not yet covered by “normal” localization methods and (2) it was of interested to see if there would be a significant difference in the rating of objective and subjective categories (which turned out to be true). The following are the dimensions used in the survey derived from these sources. A complete description of each, including background, examples, the relation to UI components, and**

**comments from evaluators that were collected appear in the thesis [Baumgartner]. Space does not allow for further elaboration.**

Achievement vs. ascription	Human nature orientation	Property
Activity orientation	Individualismvs.collectivism	Resources
Affective vs. neutral	Instrumental vs. expressive	Space
Authority conception diffuse	Internal vs.external control	Specific vs.
Context	Internationaltrade,commun	Technological dev.
Degree of power	Long-vs.short-time orient.	Time orientation
Economic progress	Meaning of life	Time perception
Experience of technology	Nonverbal communication	Uncertainty avoidance
Face-saving	Political decentralization	Universal vs.particularism
Gender roles	Power distance	

**The experts used in the survey included, among others, the following:**

Adelman, Denny	Hugo, Jacques	Robinowitz, Christina J.
Amend, Sabine	Jettmar, Eva	Schlatter, Tania
Begley, Suzanne	Kalbach, James	Scholts, Stijn
Beu, Andreas	Khan, Zayera	Schutz, Bart
Bonnaudet, Jean-Marc	Knapheide, Claus	Scott, Josephine
Campbell, Tanya	Kumar, Ripul	Sheridan, E.F.
Chen, Eugene	Laurel, Brenda	Simlinger, Peter
Cole, Melissa	Lee, Junghwa	Simons, George
Deaton, Mary	Marcus, Aaron	Southerton, Laurie
El Said, Ghada Refaat	Martlage, Aaron	Stamboulie, Mary
Epstein, Andre	Massey, Anne	Sturm, Christian
Gargeshwari, Malinirao	McAllister, Pamela	Vöhringer-Kuhnt, Thomas
Gould, Emilie	Meek, Amanda	Wright, Matthew
Guan, Larry	Mitra, Romit	Yankee, Everyl
Hedges, Andrew	Müller-Prove, Matthias	Yunker, John
Hidasi, Judit	Nowell, Jessica	Zimmermann, Claus
Hoffmann, Anja	Paulsen, Susan	
Hoplaros, Costas	Penn, Dick	

## **Survey, Results, and Ideas for Practical Use**

**After studying the described 29 dimensions by nine authors, a questionnaire was compiled that described the dimensions briefly. This questionnaire became a tool to get expert opinion quickly and in a structured form. Although the questionnaire might appear like one produced for a quantitative study (use of a Likert Scale), the real purpose was to get ideas about thinking directions of UI designers and analysts, which were obtained through an online questionnaire. The questionnaire gained background information about the participants, presented brief descriptions of each dimension and the rating system, listed the dimensions to be rated, and provided fields for extra comments by participants. To find out if the structure of the questionnaire was appropriate and the estimated time to fill out the form was correct, a pretest was conducted with a group of UI design students at the Fachhochschule Joanneum, Graz, Austria. In order to get valuable input for the survey, experts were contacted in four ways: research within specialized literature to find expert's names combined with Internet research for email addresses, mailing lists in the field of UI design and cultural matters, relevant companies, and relevant conference. Regarding feedback, personal contact and contact via expert mailing lists were the most efficient and effective.**

The objective for the survey was to get 30 expert opinions. By the deadline for the survey 57 experts had completed the questionnaire. The participants are from 21 different countries across the world (Australia, Austria, Belgium, Canada, China, Cyprus, Egypt, France, Germany, Hungary, India, Japan, Mexico, Netherlands, Pakistan, Scotland, South Africa, Switzerland, Sweden, UK, and the United States). 19 respondees work in a different country from which they were born (and raised) in. Approximately 43% of the participants originally came from North America and 39% from Europe. They currently work in North America (47%) and Europe (37%). Regarding the participants experience in the field of UI design, 27 had 3-7 years and 14 had 7-11 years of experience. The participants are from more than 40 different institutions including global companies (e.g. Siemens, Peoplesoft, and Ogilvy), universities (Kanda University of International Studies, Stanford University, The George Washington University) and many smaller, specialized companies.

The expert's comments on the survey were positive. Many mentioned that the set of 29 dimensions itself would form a helpful tool in their future work to understand cultural differences. The statement "None of them seemed unimportant" by one expert confirms this impression. However, at least three

experts stated that these cultural dimensions do not really have influence on their daily work. This attitude seems ascribable to cultural ignorance, but this opinion must be validated through further research. As already stated, nearly everyone mentioned that “everything depends” on the purpose of the UI itself and the domain of the users. To analyze the data from a statistical point of view is risky; as stated earlier, the study is basically a qualitative one, not quantitative. Concepts like deviation and variance in the raw data are not very meaningful. Ordinal values must be considered instead of metrical. Thus we include a factor analysis, as shown in Figure 1.

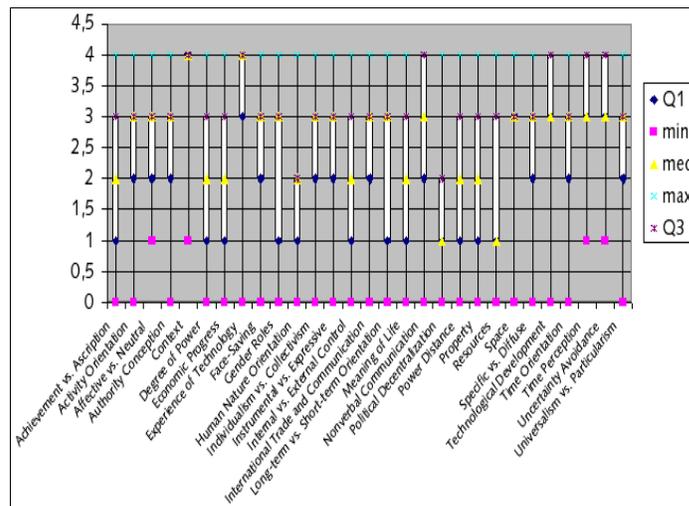


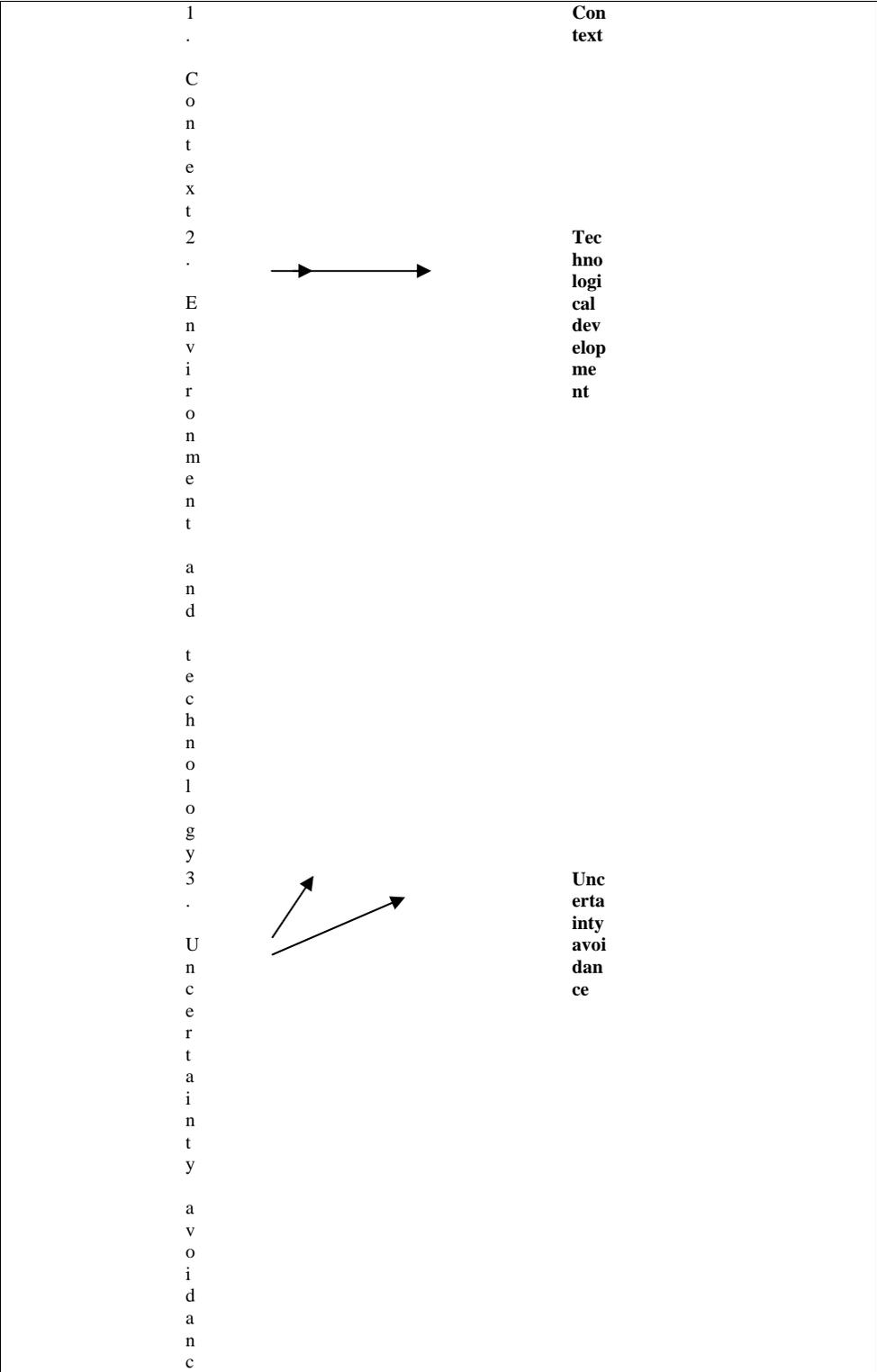
Figure 1. Boxplot or whisker diagram of the data gained through the questionnaire

The boxplot in Figure 1 tries to visualize the distribution of expert ratings. To analyze ordinal values, parameters like first quartile (Q1), third quartile (Q3), minimum (min), median (med), and maximum (max) are used. A boxplot provides a

simple graphical summary of a set of data. It shows a measure of central location (the median), two measures of dispersion (the range and inter-quartile range), the skewness (from the orientation of the median relative to the quartiles) and potential outliers (marked individually). Boxplots are especially useful when comparing two or more sets of data. As stated previously, the survey was intended to deliver directions of thinking; it is not mainly a quantitative survey. The comments most of the participants offered were very valuable and gave insight into the expert's mental models and experience. Nearly all participants pointed out that a general opinion on this topic is very hard to provide: "everything depends" was a very common comment. Nevertheless, each of the participants provided a ranking of the dimensions.

To filter out the most important dimensions in a general sense, one draws a "line," which seems best after the dimension of *Authority Conception*. The statistical reasoning for this decision is the following: There are just five dimensions that are clearly located in the space between "very important" (4) and "important" (3): context, environment and technology, technological development, time perception, and uncertainty avoidance. As authority conception is, in the average, still very high and in the statistical ranking of the experts with more than five years of

experience even at rank 5, it seemed reasonable to include this dimension in the top five dimensions. The following list summarizes the results for the most important culture dimensions [Baumgartner]:



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Table 1: Ranking of the most important cultural dimensions

The dimension of *Context* heads the ranking shown in Table 1. Described as “the amount and specificity of information in a given situation,” this dimension has an average rating of 3.73 among all participants and an average of 3.79 among the participants that have more than 5 years of experience in UI design. Among the latter group nobody rated this dimension lower than 3 out of 4 possible grades. The second most important dimension is *Experience of technology*. It is proposed to combine this dimension with *Technological development*, which is rated on position four, and name this dimension Technological development. Both dimensions are rated as very important (3.30 and 3.18) for UI design and have to do with the development and attitude of the members of a certain society towards technological development. The dimension *Uncertainty avoidance* is number three on the list of important dimensions, with an average rating of 3.21 out of 4, and no one rated the dimension as unimportant. One can assume that nearly every UI must take into account the behavior of the user regarding uncertain or unknown situations. Time perception is also ranked among the top six, with an average ranking of 3.14. Again, no one considered this dimension as unimportant. *Authority conception* had an average of rating of 2.86. It is interesting that the concept of Power distance, which is very

similar, is statistically ranked only at position number 22. A very simple explanation of this contradiction could be the wording: Authority conception denotes with its name what this dimension is about; Power distance does not fulfill this need. One can also assume that the idea of how people think of authority heavily influences their behavior in handling a UI.

### Practical Use of the Set

One purpose of this project was to present ideas for how the findings of this survey might be used for practical work. As already stated, it is a very difficult venture to determine the most important dimensions for UI design in general. More research must be done to filter out which dimensions are the most important for special fields of UI design; for example, the design of medical instruments might demand different cultural emphases than a general telecommunication tool. Although it would be ideal if every localization project would take into account all 29 dimensions, this is not likely. Therefore, we provide a grouped and ranked list of dimensions:

No.	Name
1	D05 Context D25 Technological development, D08 Experience of technology
2	
3	D28 Uncertainty avoidance

4	D27 Time perception D27 Authority conception, D20 Power distance
5	
6	D03 Affective vs. neutral D09 Face-saving, D24 Specific vs. diffuse, D13 Instrumental vs. expressive
7	D02 Activity orientation, D17 Meaning of life
8	
9	D18 Nonverbal communication, D23 Space
10	D12 Individualism vs. collectivism D26 Time orientation, D16 Long-term vs. short-term orientation
11	D29 Universalism vs. particularism
12	D15 International trade and communication
13	
14	D10 Gender roles
15	D01 Achievement vs. ascription
16	D21 Property
17	D07 Economic progress
18	D14 Internal vs. external control
19	D22 Resources
20	D06 Degree of power

21

D11 Human  
nature  
orientation

22

D19 Political  
decentralization

The list above tries to give an overview of how the dimensions are related to each other and how they could be grouped together. Listed in the order of their statistical average (gained through the expert questionnaire) and grouped together (for reasons to be described later), they can form a practical tool to decide which dimension must be focused on in the next step to cover the most important differences. When one thinks of a localization project, one may need to focus on the top six dimensions of the list. If, suddenly, more money is available for this part of the project and now the project manager must decide which dimension should be focused on next, the list offers a helpful decision support. Tying to group the dimensions above is a very difficult task. One requires more empirical studies about how cultural background influences UI design. Currently, most of the ideas on this issue are based on assumptions. There are still tests and studies to be done to provide valuable material. Nevertheless, we provide groupings and within the following paragraphs describe the reasons for the groupings. The groupings are based on the idea that the

problems the UI designer face by paying attention to the dimension might awake similar thoughts and directions of thinking.

**Group 1: D08 Experience of technology, D25 Technological development:** These are clearly similar in relation to technology.

**Group 2: D27 Authority conception, D20 Power distance:** As Hoft [Hoft, online] describes these two dimensions as very similar. Although the two dimensions have not been ranked by the experts on similar levels, we can assume that cultural differences in this field have the same impact on UI design as they are so similar.

**Group 3: D09 Face-saving, D24 Specific vs. diffuse, D13 Instrumental vs. expressive:** all three dimensions cope with the problems of interpersonal relationships. The UI component influenced mainly by these dimensions is interaction and the examples mentioned within the very same chapters point in the direction of community tools. Same impacts on the design of the UIs design are therefore to expect.

**Group 4: D02 Activity orientation, D17 Meaning of life:** Regarding metaphor building we can assume that societies that focus on material goals value doing more than being, the opposite might be true for spiritual oriented cultures. As already stated, this

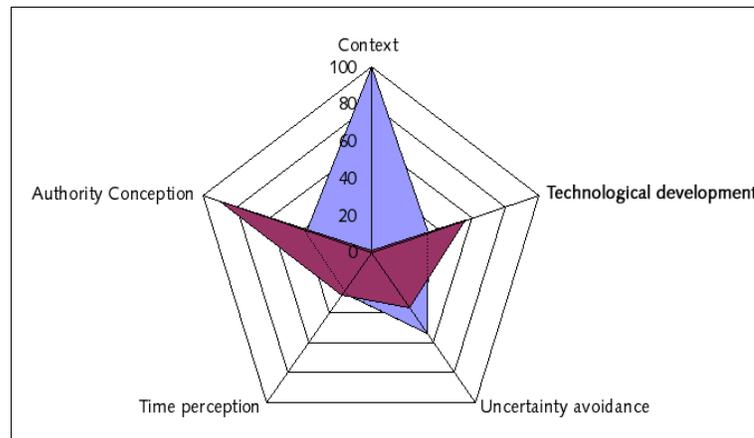
is just an assumption and has to be verified through more research and convenient tests.

**Group 5: D18 Nonverbal communication, D23 Space:**  
The dimension of space is mentioned within the dimension of nonverbal communication, called proxemics.

**Group 6: D26 Time orientation, D16 Long-term vs. Short-term orientation:** In a way these two dimensions are complementary: The first mainly affects metaphors and navigation, the latter mental models and interaction. Within the statistical ranking of the average value, the two dimensions are followed by each other. The dimensions seem to cover different areas of a society, but some implications on UI design might be the same, for example, future-oriented cultures are likely to be willing to learn how to use a UI if they know that it will be necessary to know how to use it in the future. The same can be true for long-term oriented societies.

If we had empirically researched values for all the cultural dimensions mentioned above of a certain country, it would be very easy to generate a tool that could answer the question: "Is it necessary to change the UI for a certain culture/country?" and "Regarding which dimensions must changes be considered?." The basic idea for this tool is the use

of star charts in the form of a pentagon, but expandable to more dimensions if needed, depending on how complex the localization project is. The diagram illustrates the cultural values of a targeted culture. Figure 2 shows a theoretical comparison. These diagrams can what changes are necessary and in what dimension, as Smith has demonstrated [Smith] but with different dimensions.



## Conclusions and Recommendations for Further Research

Generating a set of the most important  $7 \pm 2$  cultural dimensions for localizing Uis is a difficult task. The experts commented that everything depends on knowing the domain and purpose of the UI. Nevertheless, this survey sought to rank culture dimensions in relation to UI design components and to filter out the most important ones, the five

dimensions of Context, Technological development, Uncertainty avoidance, Time perception, and Authority conception. Moreover, the original thesis work of Baumgartner provides a compilation of 29 culture dimensions annotated with detailed descriptions and concrete examples of what influence they have on certain domains of UI, and showing the UI design components that are especially affected.

The practical result is a grouped and ranked list of cultural dimensions that could form a decision making tool kit in a localization process. A second possible use of the findings is the idea of a diagram tool that could facilitate determining the culture-related changes necessary for localizing to a specific target country. We have also suggested the concept of a culturebase that could automatically or semi-automatically handle cultural changes for content management systems based on these dimensions. In the future, determining the top dimensions for special fields of UI design might be an interesting area of study that could contribute and verify the findings of this work. Developing a database with examples for the implication on each design component by each cultural dimension and gathering cultural values of each country/culture through empirical research could be a supporting work for the culturebase concept. Much remains to be researched. This study is a start.

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## CASE STUDY:

2

AM+A Aaron Marcus and Associates, Inc.

1196 Euclid Avenue, Suite 1F

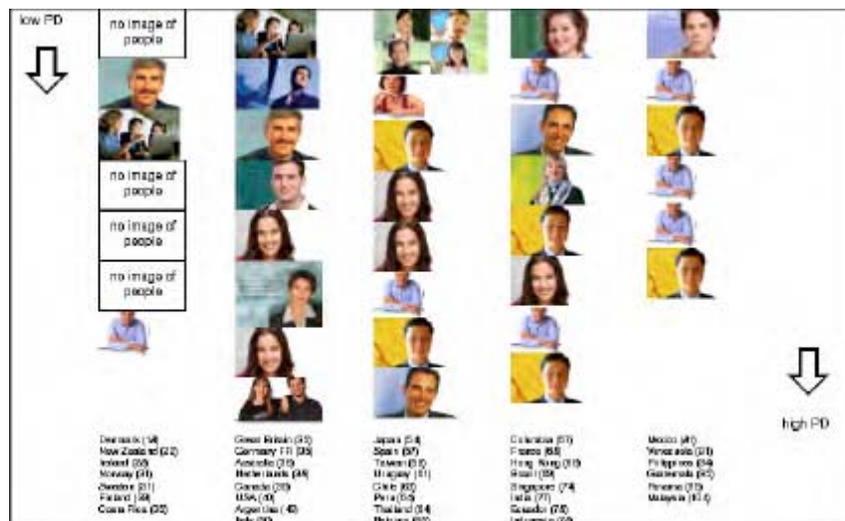
Berkeley, CA 94708-1640, USA

Tel: +1-510-601-0994, Fax: +1-510-527-1994

E-mail: [Aaron.Marcus@AMandA.com](mailto:Aaron.Marcus@AMandA.com)

Web: [www.AMandA.com](http://www.AMandA.com)

## Culture vs. Corporate Global Web UI Design



This white paper by Aaron Marcus and Associates, Inc. (AM+A) analyzes corporate global Web user-interface design standards under the influence of culture differences. Culture differences are described in terms of dimensions of culture, as analyzed by Geert Hofstede, among others. Examples from the Web illustrate the impact of culture on corporate global Web user-interface design.

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Aaron and Baumgartner, Valentina-Johanna (2003).  
"User-Interface Design vs. Culture." *Proceedings*,  
International Conference on Internationalization of  
Products and Services (IWIPS 2003), July 2003,  
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Aaron Marcus, President  
Aaron Marcus and Associates, Inc.  
1196 Euclid Avenue, Suite 1F  
Berkeley, CA 94708-1640 USA  
Tel: +1-510-601-0994, Fax: +1-510-547-6125  
Email: [Aaron.Marcus@AmandA.com](mailto:Aaron.Marcus@AmandA.com)  
Web: [www.Amanda.com](http://www.Amanda.com)  
Valentina-Johanna Baumgartner  
Designer/Analyst  
Aaron Marcus and Associates, Inc.

## **Experience Intelligent Design User Interfaces Information Visualization**

### **Abstract**

Using examples from corporate Websites in several countries, this analysis compares user-interface components (metaphors, mental models, navigation, interaction, and appearance) with Hofstede's cultural dimensions (power distance, individualism-collectivism, gender roles, uncertainty avoidance, and long-term time orientation). Several typical patterns are observable.

### **1.0 Introduction**

User-interface (UI) design for Websites are cultural artifacts. A goal of this paper is to analyze Websites in order to understand to what extent the corporate designs seem to exhibit differences that relate to cultural differences. We also wish to show to what

extent Geert Hofstede's culture theory [Hofstede], which establishes five dimensions of culture, is appropriate for such research. Hofstede's dimensions (and ranges) are the following: power-distance (PD) (high vs. low) focuses on the degree of equality among people in the country's society; collectivism vs. individualism (IDV) focuses on the degree to which the society reinforces individual or collective, achievement or interpersonal, relationships; femininity vs. masculinity (MAS) focuses on the degree to which the society reinforces, or does not reinforce, the traditional masculine work role model of male achievement, control, and power (vs. feminine cultures in which the roles are more closely related); uncertainty avoidance (UA) (high vs. low) focuses on the extent to which the members of a society feel threatened by uncertain or unknown situations; time orientation (long vs. short) (LTO) focuses on the degree to which a society embraces, or does not embrace, long-term devotion to traditional values (strongly related to Confucian societies). Combining Hofstede's five dimensions with five components of UI design (metaphors, mental model, navigation, interaction, and appearance) [Marcus, 1997], one may examine 25 possible areas to evaluate how a Website is localized.

## 2.0 Method

When combining the schemes of Hofstede’s cultural dimensions and design components, a 5x5 matrix that allows for 25 fields of interest.

	PD	IDV	MAS	UA.	LTO
Metaphor					
Mental Model					
Navigation					
Interaction					
Appearance					

An article by Marcus and Gould [Marcus and Gould, 2000] points out possible implications of Hofstede’s dimensions for UI components. To find out if these assumptions match with “real life” is one goal of this article: *i.e.*, can examples be found in localized Websites? For this analysis, the authors attempted to be generally inclusive under constraints of time and chose reasonably complex, different “B2B” and “B2C” Websites from three different continents (USA, Europe, and Asia), as shown below. The exact circumstances of each Website design could not be determined; however, we examine evidence from the sites themselves.

	US	Europe	Asia
Business	Sapient (S)	Siemens (SIE)	Hitachi (HIT)
	Peoplesoft (PEO)	SAP (SAP)	
Consumer	McDonalds (McD)	IKEA (IKE)	Sony (SON)
	Coca Cola (COC)	Mercedes (MER)	Mazda (MAZ)

## 2.1 Key findings

The matrix below shows the Website examples studied. The abbreviations stand for the companies

and appear in the corresponding positions of the above matrix. Note: examples do not appear in all of the matrix cells.

	PD	IDV	MAS	UA	LTD
Metaphors	SIE HIT	SIE McD	McD	S SIE SAP IRE MER	
Mental Model	HIT	S PEO MER	SIE SIE	SIE	SIE
Navigation	S		SIE	SIE McD	
Interaction			SIE McD MER		HIT
Appearance	COC SIE PEO		McD COC MER	SIE McD	SIE

### 3.0 Analysis of culture dimensions and UI components

The following section discusses Hofstede’s culture dimensions and within them user-interface components. For each component, visual examples from the selected Websites appear to provide context and clarification. Because of space limitations, we are not able to include all the visual examples researched. (More will appear in a forthcoming article [Marcus et al, 2003].)

#### 3.1 Power Distance

**3.1.1 Metaphors:** According to Hofstede, countries with a very high power distance focus on expertise, authority, and/or experts. Applied to the field of UI design and working with the term “metaphor” one can assume that visual metaphors in such high power distance countries would show institutions,

buildings or objects with a clear hierarchy. On the Siemens Website we see the Netherlands (low power distance) uses the eye-level portion of a person's face as a metaphor for the home "button", whereas Malaysia (high power distance) uses a city's skyline.

The Netherland's picture is an "equal" (level) look into someone's eyes (see [Kress and van Leeuwen]); Malaysia's skyline view shows official buildings.

*Table 1. Siemens Website: personal images vs. official buildings*

Netherlands (low power distance)	Malaysia (high power distance)
 <p data-bbox="397 1134 901 1218">Metaphor for "Home": the face / the eyes of a person</p>	 <p data-bbox="982 1123 1485 1207">Metaphor for "Home": an official building</p>

**3.1.2 Mental Model:** Considering mental models, it seems likely that countries with a high PD will prefer complex, highly organized, highly categorized, highly populated structures and reference data with little or no relevancy ranking. Countries with a low power distance will prefer simpler, informally organized and categorized structures, with less structured data with some or much relevancy. The Hitachi Website shows a contact page in Canada (low power distance) that offers limited, but well-

structured contact data. The Hitachi Website in Singapore (slightly higher power distance) offers much contact information on one page. As opposed to the Canadian contact page, the information on the Singaporean contact page is highly categorized.

**3.1.3 Navigation:** Regarding navigation through a UI, and following Hofstede's dimension definition, we assume that low power distance countries prefer open access, multiple options, and sharable paths; whereas high power distance countries have a higher use of authentication and passwords, and they prefer prescribed routes and restricted choices. A Website of Sapient supports this assertion. The careers frequently-asked questions (FAQ) page from the German Website (low power distance) offers a variety of possibilities about how to apply for a job at Sapient. The same page within the Indian Website (high power distance) describes only one very restricted way to apply: the applicant must go through a standardized process by using the Web job-search engine and applying via a Web form.

**3.1.4 Interaction:** Interaction in the field of UI design refers to input and output sequences, including feedback for the user, as well as largescale behavioral aspects. The Coca Cola Website provides a good example that feedback in low power distance countries can mean "supportive error messages", whereas feedback in high power distance countries contains severe error messages. When one tries to login to the members' section on

the Denmark site and types in an incorrect password, the error message is very polite (using words like “unfortunately..., please...”), tries to give an overview of what went wrong, and offers possible solutions by telling the user what to do.

Exactly the contrary is true for the Malaysian feedback after a failed login: The expression “Bzzzt!” seems not polite and does not explain what went wrong. The actual error message “wrong password!” seems more like a stern scolding, and the phrase “now for your next attempt...” does not guide the user to a possible solution.

*3.1.3 Appearance:* Applying Hofstede’s research to visual appearance, we assume that countries with low PD prefer Websites that use “normal” people or groups; show daily activities; use popular music, symbols, typefaces, layouts, and colors; and employ informal speech. Countries with high power distance might use images of leaders, national, corporate, and government themes, slogans, insignia, logos, symbols, typefaces, layouts, and colors; official music or anthems; and formal speech. We can find supporting examples for this assertion on the PeopleSoft and Siemens Websites. A very strong supporting example can be found by comparing the Italian localization of Siemens with the Singaporean. The image used as a Home button in the upper-left corner shows a man and a woman in the Italian version, whereas the Singaporean Website uses the

picture of an official monument surrounded by Singaporean skyscrapers.

*Table 2. Siemens Website: people vs. leaders*

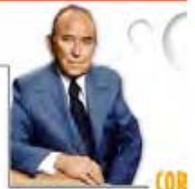
Italy (PD 50)	Singapore (PD 74)
 <p>Global Network of Innovation</p> <p>Images of <b>people</b></p>	 <p>Global network of innovation</p> <p>Images of <b>leaders, official Websites</b></p>

### 3.2 Collectivism vs. Individualism

*3.2.1 Metaphors:* Applying Hofstede's theory, we assume metaphors used in collectivist countries might be relationship-oriented and content-oriented, whereas those in individualist countries might be action- or tool-oriented.

Comparing Brazil's (collectivist) corporate McDonalds Website with the US (individualist), we see much more individualism in the US. We see the image of a single individual (one man) who represents the company. On the Brazilian Website we see a mixture of group images to represent the company.

*Table 3. McDonalds Website: focusing on groups vs. focusing on individuals*

Brazil (collectivist)	United States (individualist)
 <p data-bbox="397 430 917 600">Images of <b>groups</b> an organizations that should visualize the section “McDonalds in Brazil”</p>	 <p data-bbox="966 451 1485 577">Images of a <b>single person</b> to visualize the “Corporate” section of McDonalds USA.</p>

**3.2.2 Mental Model:** When considering the mental model of individualist countries, we assume the individual is the most important part in such a model. Individualist countries therefore might use very product- or task-oriented mental models in which personal achievement is maximized, whereas collectivist countries might emphasize role-oriented models underplaying personal achievement. For individualist and collectivist approaches within text, we show an example of the PeopleSoft Website. Comparing the Singaporean (collectivist) and the German (individualist) “About PeopleSoft” sections, we find a significant difference regarding emphasizing personal achievement. Singapore’s Website speaks about the role the company plays in the world’s economy, mentions the employees and partners, and talks about how PeopleSoft can help its customers . The German Website simply mentions

the company's founding date and location, and it emphasizes the CEO, who is mentioned by name.

### **3.3 Femininity vs. Masculinity**

**3.3.1 Metaphors:** Comparing the Finnish (feminine) with the Austrian (masculine) McDonalds Website, we find a metaphor on the front page that supports the idea that feminine countries focus on family and shopping, whereas masculine countries prefer sports and competition.

**3.3.2 Mental Model:** Applying Hofstede's assumptions about femininity and masculinity to the component of mental models, we assume we shall find social structures in feminine countries and work/business structures in masculine countries. We also might expect detailed views and relationship-oriented approaches in feminine countries, whereas we might find high-level, "executive views" and goal-oriented approaches in masculine countries. The Siemens Website supports this assertion:

Whereas the Norwegian (feminine) careers page focuses on social structures and is very relationship-oriented (the main sections are entitled "What we are looking for" and "What we can offer"), the Austrian page (masculine) emphasizes the quality of the company and advanced education possibilities for employees, which seems goal oriented.

**3.3.3 Navigation:** The contact page of the Siemens Website offers multiple choices in Sweden (feminine) but only one possibility to contact the

local company in Japan (masculine). This example supports the assertion that feminine countries would prefer multiple choices, multitasking, and polychronic approaches, whereas masculine countries would prefer limited choices and synchronic approaches.

**3.3.4 Interaction:** Regarding interaction, we assume high masculinity countries prefer game-oriented, mastery-, and individual-oriented approaches. In countries emphasizing gender differentiation and competitiveness less, we expect these approaches less and more practical, function-oriented approaches. The McDonalds Website is an example that supports this assertion: The Swedish (feminine) Website focuses on the client service by providing many ways to get into direct contact with the company. On the Austrian (masculine) Website, it is much easier to find the fun and games section than contact information.

The fun section contains technical content such as screensavers and wallpapers, a link to send an e-card, and a score-based game. A clientservice section is not available on the Austrian Website.

**3.3.5 Appearance:** In countries with a feminine index, we expect harmonious colors and shapes. Among three examples found, we present a study of the Mercedes-Benz Website: Although the Mercedes-Benz Website is very similar in all the localized Websites, we find a major difference in the design for Sweden (feminine) and Germany (masculine).

The visual design approach from Sweden uses softer edges and shapes than the German approach. The German layout focuses more on clear structure and avoids cuteness.

### 3.4 Uncertainty Avoidance

*3.4.1 Metaphors:* Applying Hofstede's theory about uncertainty avoidance to the UI component of metaphors, we assume countries with low uncertainty avoidance would not shun, and might even prefer, novel, unusual references and abstraction, whereas cultures with a high amount of uncertainty avoidance would ask for familiar, stable, and clear references to daily life and for representation instead of abstraction.

IKEA is a European furniture store that is known for its casual, easygoing advertisement style and its low prices. The Swedish (low uncertainty avoidance) Website uses the slogan "Nothing is impossible" which is quite ambiguous. The French (high uncertainty avoidance) Website uses the very specific slogan "Design at [a] small [low] price".

We find a similar situation at the Sapient Website: All Websites localized for countries with a low uncertainty avoidance value (according to Hofstede's values, under 65) use the slogan "MAKING TECHNOLOGY MATTER", which is not very specific. Italy and Japan score high on the

uncertainty avoidance scale and use the more precise text “DESIGNING TECHNOLOGY HUMANS CAN USE”.

The same pattern holds not only for textual elements but for imagery:

When comparing the British (low uncertainty avoidance) and the Belgian (high uncertainty avoidance) Websites, we find pictures that act as metaphors. The UK Website shows a very dynamic photo of unidentifiable technical objects and the slogan “Welcome to SIEMENS in the UK,” *i.e.*, an abstract representation of the company. The Belgian Website shows varied pictures of daily life, which act as representations.

*Table4. Siemens Website: abstraction vs. representation*

United Kingdom (low unc. Avoid.)	Belgium (high uncertainty avoidance)
 <p>Novel, unusual references, <b>abstractions</b></p>	 <p>Familiar, clear references to daily life, <b>representations</b></p>

**3.4.2 Mental Model and Navigation:** Considering the mental model, we expect tolerance for ambiguousness, implicit structures or relations, complexity, and fuzzy logic in countries with low UA.

Conversely, we expect simple, explicit, clear articulation; limited choices; and binary logic in countries with high UA. Because the components of mental model and navigation are closely related (structure and process), they are considered together and are impacted similarly as in the previous description. Both Switzerland and Belgium are multilingual countries.

When a user enters the Siemens Website of Switzerland (low UA), it is possible for her/him to choose among the languages, but it is also possible to access directly several links. The Belgian Website offers a more binary logic: a user always must decide at the beginning in which language s/he wants to explore the Website. Not until this is done can s/he navigate deeper into the mental model of the Website.

*Table 5. Siemens Website: variety vs. consistency.*

United Kingdom (low unc.avoid.)	Belgium (high uncertainty avoidance)
 <p data-bbox="397 1596 836 1627">Ambiguous, varied imagery</p>	 <p data-bbox="958 1596 1477 1627">Simple, clear, consistent imagery</p>

**3.4.4 Appearance:** Considering the UI component of appearance, we assume low uncertainty avoidance countries may expect tolerance for more perceptual

characteristics involved in purely ornamental or aesthetic use and less redundant coding of perceptual cues. Countries with a high uncertainty avoidance may prefer simple, clear, and consistent imagery, terminology, and sounds. The users may expect highly redundant coding of perceptual cues. Again, we can find an example corroborating these assertions by comparing the Belgium (high uncertainty avoidance) with the UK (low uncertainty avoidance). At the Siemens Website, the imagery is much more consistent and redundant on the Belgian Website than on the British Website.

### **3.5 Long-Term Time Orientation**

**3.5.1 *Mental Model:*** Hofstede's theory seems to imply that long-term time-oriented countries would more actively pursue the long-term perspective. The following example shows the difference in mental model concerning long-term time orientation: Pakistan (short time orientation) mentions in a text on the Siemens Website the size and locations of the company. China (long time orientation) focuses on the long-lasting history of the company.

**3.5.2 *Interaction:*** Regarding interaction in short-term time oriented countries we assume that distance communication is accepted as more efficient; and, therefore, anonymous messages are tolerated more.

Inhabitants of long-term time oriented countries may prefer face-to-face communication, harmony, and, to achieve that harmony, personalized

messages. We can find an example of this pattern at the Hitachi Website. The US (short-term time orientation) Website offers a contact page on which the user can find only a Web form to place a message. At the Singaporean (long-term time orientation) Website, we find a Web form as well as personal contact information. The personal information is at the top of the page, so it seems more likely that the user selects this personal form of communication.

**3.5.3 Appearance:** Short-term time-oriented countries seem more likely to focus on achieving goals quickly; hence, they might tend to show fewer things, avoid overly ornamented imagery, and focus on achieving practical goals. Long-term time oriented countries might do just the opposite. Siemens shows the use of imagery in both long- and shortterm time-oriented countries. China (long-term time orientation) uses warm, fuzzy images and pictures of groups, whereas Pakistan (shortterm time orientation) concentrates on showing tasks or products.

*Table 6. Siemens Website: task-oriented vs. group-oriented.*

Pakistan (shortest-term time orient.)	China (longest-term time orientation)
 <p>Concentration on showing <b>tasks</b> or products</p>	 <p>Warm, fuzzy images, pictures of <b>groups</b></p>

#### 4.0 Visual syntax patterns

The previous analysis concentrated on specific cultural dimensions and, within each, the likely characteristics of UI components. It is also possible to examine broader patterns of visual syntax, for example, layout. We compared images found on home pages of Websites of Siemens and PeopleSoft, and we present observations for the dimension of power distance. Considering power distance, the following patterns are noticeable:

1. Websites that do not put a picture on the front page come from low power-distance value countries.
2. The eight countries with the highest power distance value show a picture of a man on their Websites.

*Table 7. PeopleSoft Website: Front page imagery in order of power distance.*



In addition, the UI designer also might consider how these patterns may influence cultures and design conventions, which undergo a continuous process of change.

One likely result of such research is a "culturebase" with specific conditions and predictable results that would inform a content management system (CMS). However, to draw specific conclusions and to use them in a CMS, more data are needed. This research method seems useful and productive. Further research could produce quantitative and qualitative results that may feed culture-localization templates and tools.

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## Book Review:

### Sketching User Experiences – Bill Buxton

Book Reviewer Mr. Pankaj Chawla

I would love to start this review by posing a question? Why do people read biographies and history? To my mind the single most important reason is because people want to connect to those people/events in the pages so as to derive inspiration and parallels in their own life-a feeling of knowing oneself better by reading through the lives of others. "Sketching User Experiences" by Bill Buxton is one such book. As you read through the pages it takes you through a biographical journey through time of the topic at hand called Design from the eyes of a person who knows design so well. It is not a hands-on book and you will not get step-by-step instructions of going about doing design but it exposes you to the craft of design – its history, its richness, its best practices and its ambiguity. Yes design is a pretty ambiguous entity and people have spent years trying to give it a two line definition but just like any other art form it is difficult to capture a craft of creativity in two lines. Bill also started with not giving any definition of design and instead started with answering the question "what



designers do” and the to and fro journey between present and past of design loaded with examples, quotes and personal accounts made it a thought provoking reading. Suddenly on page 145 he springs a surprise by giving his 2 lines of definition and which to my mind was as exact as it could get for a craft of creativity:

Design is choice, and there are two places where there is room for creativity:

1. the creativity that you bring to enumerating meaningfully distinct options from which to choose
2. the creativity that you bring to defining the criteria, or heuristics, according to which you make your choices.

Four pages later he added to the definition:

Design is a compromise.

To me this defines the whole craft of design as a free flowing creative process that ultimately leads into that one singular choice constrained within the confines of business needs, technological limitations and user expectations. That singular choice is what we call the product.

The second part of the book is dedicated to design practices and methodologies but again going by the flow of the book it is not about hands-on methodologies that one can use off the shelf but again a biographical account of some of the ingenious practices that people used to get their design's right and the right design. They are thought provoking and a pleasure to read and go on to

showcase that the process of design also needs to be designed well ☺. The best thing I liked about the book was that Bill used a lot of personal context to the whole book and used phrases like “to my mind”, “at least to me this is what it means”, “my personal view” which goes on to create the right context and as a reader I can make a judgment that this is what the author believes in and I am free to agree or disagree. I have come across a lot of books where the author tries to drill in his thought process into the readers mind and many a times readers come out blindly believing that whatever the book said is some kind of a rule or a law that you have to live with all your life.

**Recommendation:**

It's a must read in case you are a person that derives a lot of inspiration from the other people experiences and thinks that history always gives the context to make a better future. If you are looking for how-to-do design instruction book then I won't be surprised if you come out disappointed by the book even though this book has a lot of valuable advice. Don't forget the central theme of the book is sketching and so it's full of practical advice on what is sketching, how it is different from prototyping, why and how to go about doing it and why it is an integral part of the design process.

Oh yes, before I forget, this book is also a visual treat with tons of illustrations and pictures from the

**past and present that make this book into a true biography of design.**

**Letter:**

**Dear Sunil Bhatia:**

**Happy 2008. I attach our cross-cultural, cross-platform (Windows, Mac, Unix) greetings for the new year.**

**Congratulations on your recent announcement of your historic newsletter publication with case studies. I wish you continued success.**

**I think I sent you information about AM+A and some of our work in the past. I think you published something earlier, for which I thank you.**

**If you would like to publish some AM+A case study materials related to user-interface design and information visualization, or some bibliographies related to cross-cultural communication for high-technology product/service design, please let me know, and we can discuss the circumstances and the content you would like to publish.**

**Sincerely, Aaron Marcus**

---

**Mr. Aaron Marcus, President  
and Principal Designer/Analyst**

**Aaron Marcus and Associates, Inc. (AM+A)  
1196 Euclid Avenue, Suite 1F  
Berkeley, California 94708-1640, USA  
Tel: +1-510-601-0994, Fax: +1-510-527-1994  
E-mail: "Marcus, Aaron"  
<Aaron.Marcus@AMandA.com>  
Web: <http://www.AMandA.com>**

**We help people make smarter decisions faster:  
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user interfaces, information visualization, and story  
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UPA 2008, Baltimore, MD, 16-20 June 2008,  
<http://www.upassoc.org>.

Tutorial on Cross-Cultural User-Interface Design and  
Chair/Presenter in Panel on How to Be A Usability  
Consultant.

IIT/Institute of Design: Short course on Mobile and  
Desktop UI Design, 10-14 March 2008, Chicago, IL,  
USA.

IT-Online Group's Education Centre: Moscow and St.  
Petersburg, Russia; Kiev, Ukraine, February 2008.  
Workshops on cross-cultural user-experience,  
mobile user-interface, and user-centered Design.

User-Friendly 2007, Beijing, China, 23-25 November  
2007:  
[http://www.upachina.org/userfriendly2007/default\\_en.htm](http://www.upachina.org/userfriendly2007/default_en.htm). Workshop and invited lecture on mobile  
and cross-cultural design.

Webinar Discussion with Yukio Ota about Japanese  
Medical Label Pictograms, World Usability Day, Tama  
Art University, Tokyo, Japan, 8 November 2007,  
<http://www.eventbrite.com/event/82329249/>

School of Information Science, University of  
Texas/Austin, 26 October 2007: Lecture on cross-  
cultural user-interface design.

Update for 2008:  
AM+A celebrates 25th anniversary of its founding:  
1982-2007

Aaron Marcus Bibliography:  
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Usability Professionals Association,  
<http://www.upassoc.org>

Editor, Information Design Journal/Document  
Design Journal,

<http://www.benjamins.com/idj/>

Visiting Professor, Institute of Design  
Illinois Institute of Technology, Chicago, Illinois,  
USA

New Product Development Course Mentor  
Haas Business School, University of California,  
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<http://www.iiid.net>

Steering Committee Advisor, AIGA Center for Cross-  
Cultural Design, <http://www.xcd.aiga.org>

International Advisory Board, International  
Association  
for Universal Design, Yokohama, Japan,  
<http://www.iaud.net>

Advisory Board, User-Experience Network (UXNet),  
<http://www.uxnet.org>

Core Competency Advisor, International Academy  
of Advanced Decision Support,  
<http://www.iaads.uomha.edu/core/>

Member, International Advisory Committee (IAC) of  
Human-Centered Design Organization, Japan,  
(<http://www.hcdnet.org>)

Interviews:

<http://www.wudisrael.com/giants.htm>

<http://www.typeradio.org/loudblog/index.php>

<http://www.donau->

[uni.ac.at/de/aktuell/news/archiv/05290/index.php](http://www.donau-uni.ac.at/de/aktuell/news/archiv/05290/index.php)

<http://www.thefeature.com/article?articleid=101703&ref=7850273>

[http://www.informationdesign.org/special/marcus\\_interview.php](http://www.informationdesign.org/special/marcus_interview.php)

[http://www.id.iit.edu/news/articles/marcus\\_interview\\_march04.html](http://www.id.iit.edu/news/articles/marcus_interview_march04.html)

**Aaron Marcus and Associates, Inc.**  
**1196 Euclid Avenue, Suite 1F**  
**Berkeley, CA 94708-1640, USA**  
**Email: Aaron.Marcus@AMandA.com**  
**Tel: +1-510-601-0994, Fax: +1-510-527-1994**  
**Web: www.AMandA.com**

**Experience Design Intelligence**  
**User-Interface Development**  
**Information Visualization**

On Tuesday, 01 January 2008 AD/CE,  
00:00 PT, Gregorian, or...  
19 December 2007 AD/CE, Julian;  
23 Tevet 5768, Jewish;  
22 Dhu I-Hijja 1428 AH, Hijri/Islamic;  
11 Dey 1336, Persian;  
23 Geng-zi, ren-zi, ding-hai,  
Year of the Pig, Chinese;  
23 Shimotsuki 2007, Semmake,  
Heisei 20, Japanese;  
01 01 4341, Korean;  
11 Pausa 1929, Hindu Civil;  
2454467, Julian Day (JD);  
54466, Modified Julian Day (MJD);  
8 Kan, 12 Kankin, 12.19.14.17.4, Mayan;  
22.596 days, Moon Age;  
1199145600, Unix time;  
39448, 1900 PC date system;  
37986, 1904 Macintosh date system

We send you cross-cultural, cross-disciplinary  
wishes for good health, enjoyment of learning,  
success in achieving objectives, and pleasure  
with family and friends in the new year.

Sincerely,  
Aaron Marcus, President,  
on behalf of the AM+A Team

3.

**Dear Colleague**

**Here is a copy of the CFP for a special edition of the journal "Universal Access in the Information Society" entitled Innovations in User Sensitive Design, Research and Development. The deadline for submission is February 29<sup>th</sup>, though earlier**

indications of interest would be helpful. I hope that you will be able to participate.

Regards

Ray

Dr Ray Adams

CIRCUA

Collaborative International Research centre for  
Universal Access

School of Computing Science

Middlesex University

Town Hall,

The Burroughs

Hendon

London NW4 4BT

## OBITUARY:

Dear Friends,  
With deep regret we  
inform you of the  
passing away of Prof R  
K Joshi.

Prof Joshi passed away  
on 4th February in San  
Francisco, where he  
was visiting to address  
a conference.  
For us, Prof Joshi will  
be remembered best  
for the years that he  
had spent at IDC  
amidst students and its  
faculty. One of the

most memorable academic events at  
IDC, 'Akshrayaoga' in 1986, was held under his co-  
ordination. He had also co-ordinated an international  
exposition on Calligraphy, 'Akara', in N Delhi in  
1988. Students will remember him for being a highly  
motivating force in typography and  
Indian type design .

Prof Joshi will also be remembered for his  
expressiveness while speaking.

Exactly a year ago, on 9th February, Prof Joshi had  
addressed the audience at the Icoграда Design  
Week in India Conference, IIT Bombay, where he  
had received a standing ovation. We also had the  
privilege of presenting him with a Grandmaster  
Commendation on that occasion.  
We will miss him deeply, and wish to share our grief  
with his family - his wife Mrs Mangala Joshi and  
daughters Apoorva and Amrita

From Design For All Institute of India

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"I left the place as if i was not here before !": Prof. R.K.Joshi

## **NEWS:**

1.

### **Gadgets that keep you healthy**

Today, a device that fits snugly onto a patient's body or clothing, without being a hindrance to his daily activities, is a preferred choice. Also, a design can influence how he deals with his disease. As demand for these tools is growing, device makers are seeking to converged consumer products with healthcare products. The goal is to come up with more intuitive user interfaces that will help patients manage their diseases effectively.

"Cell phone is going to become a health management and monitoring device. You will be able to store all your medication, x-rays, blood information and doctor's prescriptions securely and conduct various health-related transactions from anywhere, any time over the air at minimum cost with great deal of flexibility and convenience," says Sam Pitroda, chairman, National Knowledge Commission, India, and chairman, WorldTel.

Researchers at IIT, Bombay, have developed an ECG monitor that can be worn on the body and communicate the patient's data to a doctor through a cell phone interface. Japan's NTT Docomo has unveiled Wellness Navigator cell phone, which measures body fat content and pulse rate. The Korean Institute of Bioscience and Biotechnology has developed a liver checking sensor, which hooks into your cell phone and checks on two enzymes in your blood. "Technology is to healthcare what nervous system is to human body.

The hi-tech devices will play a pivotal role for chronic disease management, especially circulatory disorders. This not only will reduce human intervention to the minimum, but also the chances of error in administering medical care to individuals and drive down cost of the treatment," says

**Rajendra Pratap Gupta, vice-chairman, Heartline Telemedical Services Pte Ltd, Singapore.**

Now you can wear two sleek gadgets strapped to your belt. One is an iPod and the other an insulin pump and glucose monitor called the MiniMed Paradigm real-time system made by Medtronic. It features user-friendly control buttons and a screen that displays one's glucose levels, giving better information than those daily fingerstick readings provide.

Milind Shah, MD, India Medtronic, says, "In order to manage diabetes properly, patients must understand what affects their glucose patterns and take action to regain control as quickly as possible. This may help them maintain healthy glucose levels in order to delay or prevent diabetes-related complications."

HealthPia America has come up with a GlucoPhone, a glucose meter that can be attached to select LG and Motorola mobile phones. To use it, a diabetic pricks his finger, dabs the blood on a paper strip, and inserts the strip in a special slot in the phone attachment. An internal reader analyses the sample in nine seconds, the phone displays the results, and – if the patient wishes – sends the data to a medical professional.

Exmovere's web-based Bluetooth-enabled biosensor wristwatch offers automated reports on the elderly individuals' vital signs, including pulse, heart rate and motion. It runs on Windows, Windows Mobile, and/or Windows Pocket PC software. It collects information on the wearer every 30 minutes and alerts caregivers of any abnormal activity. Data is transmitted wirelessly via home PC, GSM Bluetooth-enabled cell phone or GPS car kit, which keeps tabs on the wearer's location and vehicle speed. One can also opt to receive alerts via e-mail, SMS or instant message.

"Convergence of hi-tech and medical devices has helped hearing impaired patients to hear with devices like the digital hearing aids. The technology used in these devices is based somewhat on the speech processing technology of cell phones. With advances in cell phone technology, there will be better speech processing strategies for hearing

devices," feels Dr Gauri Mankekar, an ENT consultant

"Technology is growing at an exponential pace. Hi-tech gadgets are not just restricted to office but also find a place in hospitals and medical research. Doctors should update and familiarise themselves with latest technology to help provide the best healthcare to mankind," concludes Dr Khusrav Bajan, consultant, critical care and internal medicine, PD Hinduja Hospital, Mumbai.

(Courtsey Times Of India)

2.

**Country to get its first 'Handicraft Mall', says Aggarwal inaugurates Rajasthan emporium**

**NEW DELHI:** Sanjay Agarwal, Development commissioner (Handicrafts), Textile Ministry, Govt. of India here said on Sunday that the country will soon get its first 'Handicraft Mall' and for this purpose the process of allotment of two and a half acres of land in the Vasant Kunj area of New Delhi is in its final stages.

The first and one of its kind, 'Handcraft Mall' will house Handicraft products from all the states across the country and will make way for their trade, all under one roof, said Agarwal.

Inaugurating the 'Rajasthan Saree Exhibition' at Rajasthan Emporium's 'Rajasthali' at Connaught place, New Delhi Agarwal said that Rajasthan is one of the leading states when it comes to Handicrafts. He further added that while the furniture business in Jodhpur has attained the Rs. One thousand Crores mark, at the same time Jaipur has shown great promises in the field of textiles, block printing, stone industries and the carpet industry. Efforts are being made to establish a Marketing mall and a Crafts Institute and the Indian Institute of Crafts in Jaipur. An Urban Hot Centre will be soon coming up in Ajmer, he added.

Further, providing details on the 'Rajiv Gandhi Insurance Scheme', Agarwal highlighted that more than Eight Lac craftsmen will be benefited through the scheme. Similarly, the 'Bheemrao Ambedkar

scheme' scheme will see another four Lacs of artisans getting benefited through the same. He also said that under the 'Gandhi Shilp Hat' program, there would be 'Haat bazars' held for 14 days each in cities across the country each day.

He went on to add that the handicrafts have been divided into 32 categories and for the development of these, apart from setting up a Knowledge bank, Raw Material and Design Bank Centre, work will also be taken up under the Eleventh Five Yearly program for the Development of these handicrafts.

Speaking on this occasion, Mrs. Lalita Prasad, Officer on special duty of Rajasthali said that the rainbow exhibition has got Rajasthan's world famous sarees especially Kota Doria, Bandhej. Bandhani, Laheria, Sanganeri, Bagru, Badmeri, Akola, Block Prined, Zari and Mothda among various other designs that have been put up for display. These sarees are priced from Rs. 400 to 20,000. The exhibition will continue till 19th February.

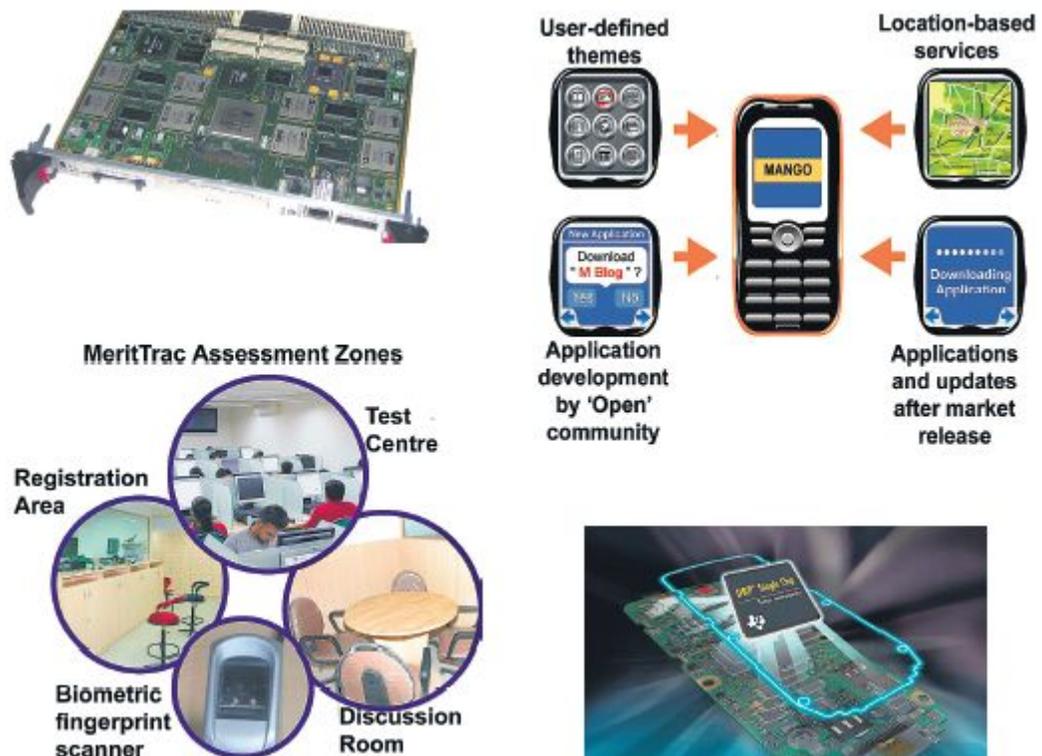
She further added that in Rajasthan special schemes such as ' Fashion for Development' have been taken up for the development of craftsmen and artisans. They are also being benefited through the services of famous fashion designer, Ms. B.B. Rassel who has introduced various new designs for the weavers. Special efforts are being made for the development of kota Doria and Khadi sarees

3.

**A toast to 'Indi-innovators'**

**Anand Parthasarathy**

*From over 200 entries, a panel of judges short-listed some 21 companies and finally selected eight.*



Clockwise, from top left: The V8TS board from Mistral combines signal processing chips with the PowerPC; Mango's applications fuel the mobile handset industry; TI's LoCosto single chip solution for phones; the MeritTrack assessment zone.

On his last visit to India, Prof Mohanbir Sawhney, management guru and Professor of Technology at the Kellogg School of Management, Northwestern University (US), made a telling observation: "We all underestimated the speed at which change happens in India. A day will come when the real Silicon Valley will be called the Bangalore of the US."

Later, on his lecture-tour, he said: "It is time to shift from 'make and sell' to 'sense and respond'. The old way is to make some thing and see how to make more people buy it. The new way is to first listen to customers, see what they want and make that happen."

It is a lesson many in the audience — up-and-coming product developers and Internet-era start-ups — seem to have absorbed. Four years down the road, innovative solutions for the global Information Technology and consumer gadget industry are flowing from India-based companies in a steady

stream that has seen ideas translated into product designs or embedded chip solutions that canny manufacturers are turning into compelling customer appliances.

Keen to kick a good idea towards the goalpost of global leadership, the National Association of Software and Service Companies (Nasscom) commissioned the Boston Consulting Group (BCG) in mid-2007 to suggest how better the innovative power of the Indian IT and IT-enabled Services industry could be harnessed and unleashed.

In their 'Innovation Report 2007', Nasscom and BCG revealed hard-nosed commercial logic in encouraging innovation — a \$50-billion opportunity by 2012 that will effectively double the present levels of earning.

The report moots the setting up of an 'Indi Innovation' fund for seeding promising start-ups and while this is being done, Nasscom is helping to showcase Indian innovation by sponsoring Innovation Awards that are given away at its annual Leadership Forum in Mumbai ( February 13-15, this year).

From over 200 entries, an independent panel of judges chaired by Dr Ganesh Natarajan, who heads Nasscom's Innovation Forum, shortlisted some 21 companies and finally selected eight who will be honoured this week during the Mumbai event.

The awards are in three categories:

*Market facing innovations, in areas that impact a firm's markets, such as new products or services, new customer segments, business models, etc.*

*Process innovations: How different processes are managed within a firm to increase the firm's competitiveness.*

*And Input innovations, related to inputs that are brought into a firm, such as talent, capital and technology.*

*The majority of the innovations recognised are in the product category — and highlight the very wide spectrum of players involved, from a large multinational such as Texas Instruments to wholly Indian companies, for instance, Mistral, to academia-fuelled start-ups such as Mango.*

*The Bangalore-based Comat Technologies has created rural business centres that address a key challenge: how to make a viable business out of it and how to scale up. Mango Technologies was born out of the Indian Institute of Management Bangalore and has quickly become a respected supplier of solutions for mobile handsets, personal media players and the burgeoning area of Linux-fuelled personal devices.*

*Mistral's proudly displayed 'designed by Indians' blurb has been featured on a wide range of digital signal processing and embedded system products.*

*The Nasscom Award singles out Mistral's development of a military-standard developer board which, for the first time, combines general-purposes PowerPC chips with more application-specific DSPs.*

*Rajeev Ramachandra, COO of Mistral Solutions Pvt Ltd, says, "Innovation plays a key role in our design process and this recognition not only highlights Mistral's constant endeavour to deliver industry-leading technologies in the embedded domain but also reinforces our vision of being a leading, product-realisation company for end-to-end embedded solutions."*

*In keeping with its mandate to concentrate on societal challenges, Media Lab Asia has delivered a multi-lingual (English, Hindi, Bengali and Mizo) communication system for the speech-challenged that uses icons and pre-stored messages to bridge the gap for children affected with cerebral palsy (there are 23 lakh in India). It can be manufactured at a fraction of the cost of comparable imported systems.*

*The Bangalore development centre of Texas Instruments played a key role in helping TI deliver 'LoCosto', a system-on-a-chip that helped drive down the entry-level cost of a mobile handset to around Rs 1,200-1,500. Other companies, such as Motorola, Infineon and Philips, also put together their low-cost single-chip solutions — in a sense the award is a salute to all Indians who helped change the global dynamics of the mobile phone by making it something most people could afford.*

*The Wipro executives who left to form MindTree shared a quirky desire to create a new kind of IT*

*company — one that made innovation and knowledge management a core tenet. The result is an entity that broke the mould for the way creative engineering is done in this country.... And Nasscom has recognised this contribution to the entire community.*

*In its own way, MeritTrac is a name employers turn to when they want to find nothing but the best of talent. The MeritTrac Assessment Zone is their one-stop solution.*

*Nasscom is not alone in nurturing Indian innovation. In October last, Microsoft hosted a two-day 'India is Innovation' summit to motivate fresh talent to consider partnering with its research group in Bangalore as well as the larger Indian Development Centre in Hyderabad.*

*And earlier this year, the Association for Computing Machinery (ACM) joined hands with Kickstart, an association of entrepreneurs, to host 'Headstart and Compute 2008' — a unique coming together of the entire ecosystem for creativity: 'ideas' people, designers, venture capitalists, manufacturers.' The organisers chose some 20 companies and products with potential and provided them a platform to talk with potential developers.*

*The products included 90 Degree Internet, an innovative travel portal that enabled users to plan a journey combining rail, air and road journeys; SneakCast, a video search engine; Sonim Technologies, a provider of ruggedised handsets and Internet Telephony applications; TringMe, a completely FLASH-based phone client; iWave, a maker of embedded hardware and hand-held terminal solutions... as well as relative biggies such as Infosys, Pramati, ThoughtWorks and Symantec. (Fuller briefs on all the innovations can be found at <http://www.headstart.in> )*

*How many of these ideas will become tomorrow's 'killer applications' fuelling a wave of products or processes that the world was waiting for? Who knows? But showcases like these are proof that the stuff of greatness is there in Indian innovation, waiting in the wings for customer wishlist and entrepreneurial savvy to come together in a grand techno-manthan or churning.*

***Award finalists***

***Market facing innovation***

***Comat Technologies: Rural Business Centres, which serve over 35,000 rural customers a day.***

***Financial Technologies India Ltd, Distributed Order Matching Engine), an integrated matching engine for commodities as well as equities providing Trading, Surveillance, real-time pre trade Risk Management and Clearing and Settlement.***

***Mango Technologies: Application framework for low-cost terminal devices such as mobile phones, media players, etc.***

***MediaLab Asia- for Sanyog, a multilingual augmentative communication system for the speech Impaired and children affected with Neuro Motor Disorders such as Cerebral Palsy.***

***Mistral Solutions: for V8TS, a dual sub-system product consisting of digital signal processing and control processing on a single platform.***

***Texas Instruments, for LoCosto, the first single chip solution for wireless handsets.***

***Process innovation***

***Mindtree Consulting- for Knowledge Management ecosystem, a holistic view of the entire lifecycle of knowledge: creation and innovation, collaboration, knowledge sharing, and reuse.***

***Input innovation***

***MeritTrac Solutions Pvt Ltd - for online assessment hubs to provide an ideal testing ambience with end-to-end recruitment processing, from registrations to the offer rollout.***

**4.**

**M/s Bridgemont Limited of Staffordshire, UK are conducting an Design Engineering Seminar in Chennai on February 11th, 2008. As this is an introductory taster for the full \*Design Engineering Training Course**

**\*this seminar is being offered**

**\*Free of Cost\*.**

**\*Attached herewith is a leaflet from M/s Bridgemont Limited describing the seminar and its salient features in detail.**

**\*Top engineers from automotive companies from all over India are expected to be part of this seminar.**

This seminar would be very useful for Product Development engineers to do their work in much more efficient manner.

As we, Kalki Technologies ([www.kalkitechnologies.co.in](http://www.kalkitechnologies.co.in)) , are representing M/s.Bridgemont for this seminar we take this opportunity to invite you to this truly wonderful learning opportunity.

Please go through the attachment and revert back to us. Looking forward for your participation in this seminar

Rahul Dhinakaran  
Creative Director  
Kalki Technologies  
Mobile:0091- 9345213804  
[www.kalkitechnologies.co.in](http://www.kalkitechnologies.co.in)

5.  
2008 JEC Innovation  
Awards Programme  
Winners  
The JEC Group's 2008  
Innovation Awards  
Programme will reward



eight companies and their partners on April 1st, 2008, during a special evening at the Louvre Museum.

This year's categories are Aeronautics & Space, Ground Transport & Automotive, Construction & Equipment, Energy & Industry, Environment, Process, Sports & Leisure, and Software.

Based on criteria for technical significance, marketing potential, originality, financial impact, and partnership complementarity, a jury of 15 international experts chose processes, applications and products that most successfully implemented a composite solution.

The 2008 winners are:

Category: AERONAUTICS & SPACE (4 entries short-listed)

Resin-infused wing control surfaces for the Boeing 787, presented by Hawker de Havilland Aerospace Pty Ltd (AU), in partnership with Boeing Commercial Airplanes (USA), Boeing Phantom Works (USA), Spunfab Ltd (USA), Hexcel Reinforcements and Direct Processes Europe (FR).

**This is the first time that this type of infusion process has been used on a commercial aircraft at such a large scale.**

**All of the parts have been redesigned to suit the chosen technique. New**

**materials had to be developed, including medium-weight carbon fabrics using 12K fibre.**

**The project covered North America, Australia, and Europe. It demonstrated that the choice of the Controlled Atmospheric Resin Infusion (CAPRI) process was a valid alternative to autoclave, eliminating the high pressure and temperatures previously required and reducing environmental impacts. The solution also allows the manufacture of complex, easy-to-repair parts, and easier management of raw materials in terms of handling and storage at ambient temperatures.**

**Industrializing the CAPRI process took thirty months. The materials were approved in July 2006, and production of the first parts began in December 2006. The first set of assembled structures was delivered in June 2007 for the roll-out of the first 787. The certification process is ongoing and should be completed by the first flight in 2008.**

**The process is designed for all of Boeing's future aircraft programmes and derivatives.**

**Category: GROUND TRANSPORT & AUTOMOTIVE (4 entries short-listed)**

**Tailgate assembly for the new Smart models developed by Eoro (Switzerland) with Weber Fibertech (DE), Smart GmbH (DE), ACTS GmbH & Co KG (DE) and Dieffenbacher GmbH (DE). The first industrial application for E-LFT (Endless-fibre-reinforced Long-Fibre Thermoplastic) technology, a one-shot mass-production process for structural parts. The continuous fibres provide excellent mechanical properties and can be placed along the load paths.**

**The assembly consists of a tailgate with a storage compartment and a hinged cover with visibly grained surface. Both parts had to meet crashworthiness requirements.**



Compared to the previous solution, the parts meet higher rigidity and crash-resistance requirements, at 10% lower cost. Functional integration provides higher strength and additional storage area. The concept, which allows for great design freedom, uses low-cost materials (PP/glass fibre), but offers high crash resistance and lower weight compared to a metal solution.

Category: CONSTRUCTION & EQUIPMENT (3 entries short-listed)

Fire-insulation panels along with a full assembly and mounting system, developed by Ayres Composite Panels (AU) in partnership with Colbeck & Gunton (AU) and



Thermal Ceramics (UK). The focus was on the fire-insulation properties, and therefore on panel design: aluminium honeycomb with glass/epoxy skins, with one side covered with a layer of special intumescent insulating felt, itself protected by a sheet of glass fabric to provide an attractive surface finish. patented panels are certified to International Maritime Organisation High Speed Craft Code requirements. The panels are mass-produced using a hot-press moulding process. They were developed along with the entire system for assembling them and the mountings required for integrating equipment like sensors, sprinklers, valve systems and extinguishers.

The system was developed for the boating industry, although the materials would be suitable for use in public ground transport or the building industry. It is lightweight at 4 kg/m<sup>2</sup>. On a standard-sized boat, the savings can be as much as 12 metric tons, with positive effects on boat performance.

The fire protection provided also helps to keep the boat afloat in case of fire and gives more time to evacuate. The panels cost more than standard ones, but their large size facilitates installation and reduces installation time by one-third, which helps to level the price difference.

Category: ENERGY & INDUSTRY (2 entries short-listed)

**High-field superconducting magnet for supercollider applications, presented by AGY (USA) with their partners A&P Technology (USA) and Accelerator Technology Corporation (USA).**



**The magnets consist of metal or ceramic superconductor coil windings made of very fine filaments. The required electrical insulation between the filaments is provided by glass filaments. In the case at hand, the superconductor is a ceramic and the glass filaments must be very thin.**

**The glass fibre used must meet the mechanical criteria and also withstand the entire coil manufacturing process, which includes a heat cycle. The filaments used are only 5  $\mu\text{m}$  in diameter, so as to take up as little space as possible in the coil. A special non-heat-degradable sizing was used, with the right friction properties for processing and capable of withstanding temperature peaks during operation in case of unexpected quench failure. This required electric-insulating and heat-conducting properties.**

**A 5- $\mu\text{m}$ -thick S-2 fibre was used with a high-temperature-resistant thermoplastic coating, a technology borrowed from the aerospace industry. It was necessary to adapt the braiding specifically to the requirement for electrical insulation by completely covering the ceramic superconductor. The assembly is held together with epoxy resin. The filament and sizing have been developed and the material is available in quantity. This initial development phase was completed in response to a request from the U.S. Department of Energy (DOE) concerning the magnets for the future supercollider. The scope of the application goes beyond this basic research need, however, encompassing magnetic resonance imaging (MRI) for medical purposes or the storage of electricity.**

**Category: ENVIRONMENT (2 entries short-listed)**

Basic moulding process using local agro-resources and minerals combined with a thermoset resin, developed by Agro-Resources Technologies (IN) with Sumangali Seva Ashrama (IN) and villagers



and local people using this technological solution. In India, a good part of the population is rural and constitutes an abundant source of inexpensive labour. Crops there generate considerable amounts of plant waste that, thus far, have been left unutilized. This gave the idea to use these two resources to manufacture objects using simple composite process and tooling to mould plant-fibre reinforcement and mineral fillers mixed with resin. Rather than taking place in a single large production unit, this is done by small, scattered units of three to four people. This very simple process uses a thermoset resin and simple moulds. The idea is to be able to make 10 to 20 objects per mould and per day, as a function of the part complexity. A finishing layer is provided for in order to produce smooth, sturdy, and waterproof surfaces. The objects made are small pieces of furniture, panels, construction elements, dishes, or even small boats.

This programme creates jobs and income in rural areas, eliminating the need for populations to migrate. It uses local resources and solar polymerization, so it requires very little electric power. The



use of agro-resources is a way to be included in the global carbon credit trading system.

Category: PROCESS (3 entries short-listed)

Electrically-heated carbon-fibre mould, presented by the University of Applied Sciences and Arts Dortmund (DE) in partnership with Fibretech Composites (DE), Yachtwerft Meyer GmbH (DE) and R&G Faserverbundwerkstoffe (DE).

This carbon-composite mould takes advantage of the electric conductivity of carbon fibre to combine the mechanical-resistance and heating functions. The

original feature lies in the arrangement of the carbon fibres: while only the fibres in one direction receive electrical power, the perpendicular fibres also conduct electricity. The mould consists of a honeycomb sandwich with two quasi-isotropic skins, each made up of two carbon layers.

The mould retains high mechanical and dimensional stability during the thermal cycle, ensuring high dimensional accuracy of the parts manufactured. It is lightweight and cost effective. It allows energy savings and lower manufacturing costs.

The mould is intended for the production of large parts (wind turbine blades, ship hulls, etc.) and for short- to medium-run production. It can be manufactured using prepregs or standard resin/reinforcement processes. The University of Dortmund has established a licensing system to transfer the know-how. It also supplies complete production systems.

Category: SPORTS & LEISURE  
(3 entries short-listed)

2008 version of the WaveRunner SHO and HO personal watercraft using the lightweight NanoXcel composite material, presented



by Yamaha Watercraft Group (USA) in collaboration with Yamaha Motor Manufacturing Corp (USA) and Interplastic Corporation (USA).

In this application, standard SMC materials are replaced with NanoXcel material, a new generation of low-density SMC. The new material is processed using the existing equipment and a slightly modified SMC technology. The parts concerned are the hull, deck and liner.

NanoXcel uses expanded nanoclay materials to replace calcium carbonate in a composite material with a urethane hybrid matrix. The new material constitutes a significant advance, since the other weight-saving solutions considered did not offer the required durability and strength.

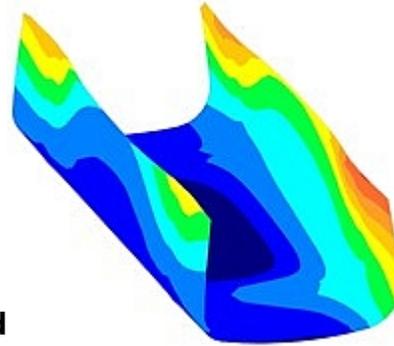
The new formulation has an improved moulding flow capability, thus improving surface finish, reducing defects in the painted parts, and minimizing subsequent rework. The final parts offer improved

surface finish, 25% weight saving and increased strength. The weight saving contributes to a better-performing craft, with faster speed and acceleration, and lower fuel consumption.

Category: SOFTWARE (4 entries short-listed)

Precimould tool design software, presented by Advanced Composites Group (UK) and its partners FEA (UK) Ltd., BAE Systems Plc (UK) and Bombardier Aerospace (UK).

Precimould makes it possible to design the shape of tool surface required to produce a finished part as close as possible to the required size and shape. This software tool is used within the Lusas finite element code. It was designed so that an experienced CAD operator can quickly learn how to use Precimould without an extensive background in finite element analysis.



The software tool reduces processing distortions that cause part inaccuracies or non-compliances resulting in poor fits during assembly.

The development stage took several years. The first step consisted in understanding the part distortion process and identifying the parameters involved. The subsequent software design process included an extensive study of material properties and behaviours. Finally, the software was validated by comparing modelling data with experimental measurements.

The product is being launched in three areas: sale of licenses to composite tool and part designers, use of the tool within ACG and FEA for consultancy work, and use by ACG to produce optimized tools for their customers.

Special mention from the JEC Composites Magazine  
The first light aircraft made in France by infusion moulding, and the first one-piece, self-stiffened carbon/epoxy fuselage for a light aircraft.

The Brest institute of technology (IUT) sent in an application in the Aerospace category. The decision to give prominence to this project was based on its atypical nature (originating from an educational

**institution rather than a business company) and various noteworthy aspects.**

**The partners were Gazechim (FR), The University of Nantes (FR), HDS Structures (FR), Composites Distribution (FR), Axson (FR), Structil (FR), Rex Composites (FR) and Oseo (FR).**

**The project was designed as an educational one, to allow students to come into contact with industrial realities. More than 70 students have already worked on the project, helping to transfer knowledge about composites into the industrial environment.**

**Industrial firms have given a token of confidence by participating in the project financing in exchange for the technological know-how. The fact that technology is being transferred to the firms is an indication of the reliability of the work carried out. The 2008 Innovation Awards competition is supported actively by Umeco Composites, Official Partner, as well as several Gold Sponsors: Huntsman Advanced Materials (Aerospace category), Nanolege (Sports & Leisure), and Silver Sponsors: Cytec (Aerospace), Roctool (Process), SGL Carbon (Energy & Industry) and Polynt (Automotive).**

## **Appeal:**

1.

Dear Colleagues,

The International Journal of Design (<http://www.ijdesign.org/>) has published the three issues of Volume 1 (2007). (Contents of the three issues are listed at the end of this email.) All contents are freely available online. We invite you to read, download, or forward these articles to your colleagues.

The 18 articles published in Volume 1 have received great responses, having been viewed more than 50,000 times online in total. In the last month alone, the journal website was visited more than 5000 times by readers from 1,265 cities and 95 countries/territories around the world.

We sincerely invite you to submit your best work to the International Journal of Design. Please refer to Author Guidelines online at <http://www.ijdesign.org/>. We are also seeking papers for a special issue on Cultural Aspects of Interaction Design, which will be published in August 2008. The deadline for submitting full papers is February 28, 2008.

Best Regards,

Lin-Lin Chen

Editor-in-Chief

International Journal of Design

<http://www.ijdesign.org/>

2.

**Call for contributions**

**Innovative Corporate Social Responsibility**

**From risk management to value creation**

**Deadline for abstract: June 01, 2008**

**Editors: Céline Louche, Vlerick Leuven Gent**

**Management School**

**- Samuel O Idowu, London Metropolitan University**

**Business School**

**- Walter Leal Filho, Hamburg University of Applied**

**Sciences**

## **Description**

**Corporate social responsibility (CSR) has gained recognition and the business community has been developing significant and genuine efforts to contribute to sustainable development. Yet criticisms of CSR in its current form have been apparent, often related to the lack of value that it generates in the enterprise and offering only a partial and short-term response to the full challenge of sustainable development. The time has come to shift the CSR focus away from risk management towards a more progressive and entrepreneurial approach that seeks to create value and identify sustainability opportunities for strategic innovation. With this book we want to explore, inspire and support creative, innovative and strategic CSR. As defined by the European Commission (COM 2002/347), CSR is the business contribution to sustainable development. New partners of consumptions and productions are necessary to move towards sustainability requiring in-depth changes where innovation and creativity are key components (Roome, 2006). Innovation means new products, services and technologies and in addition; new organizational and institutional systems, structures and new business models which empower the organization to advance strategically in an ever competitive business world.**

**Both research and practice show that CSR has been mainly addressed and approached in terms of value protection and risk management, where the main objective has been to protect companies' existing assets or avoid scandals. Therefore, in many cases where CSR remains at the forefront of business activity, it does not lead to fundamental changes and is not yet integrated as a strategic component where it could create value, generate new ideas and open new opportunities (Grayson, 2004).**

**'How to shift from risk management to value creation?' is the key theme of this book. The objective is to explore this theme both, theoretically and empirically as well as through real case studies and experiences.**

## **Contributions**

The list below is by no means exhaustive, and all contributions relevant to the theme of the book will be considered.

### **Strategic CSR**

CSR and strategic capabilities

CSR and strategic management

CSR and innovation (technological, organisational, structural and institutional innovation, development of new business models or management practices)

### **Innovative CSR**

Corporate social opportunity(ies)

CSR and value creation

CSR and (firms) competitiveness

CSR and stakeholder value creation

CSR and creativity

Academic and practitioners papers, theoretical, empirical and case studies are welcome. Papers should be between 5,000 and 10,000 words. Case studies should be between 2,500 and 5,000 words in length.

### **Schedule**

The submission deadline for initial expressions of interest in the form of abstracts of approximately 500 words is 30 June 2008. Abstracts should be sent as e-mail attachments to the Céline Louche ([celine.louche@vlerick.be](mailto:celine.louche@vlerick.be)).

Contributors whose abstracts are felt appropriate for the theme of the book will then be asked to submit full papers by 31 October 2008. Contributors will be informed of the acceptance of their contributions or be invited to submit final revised papers by 31 December 2008. It is intended that the book will be published by February 2009.

### **Main deadlines:**

· 01 June 2008:

Deadline for abstracts (500 words)

· 01 July 2008:

Notification of acceptance of contributions

· 01 October 2008:

Deadline for full contribution (max. 10 000 words)

· 01 November 2008:

Reviewers feedback

· 01 December 2008

### Final revised contribution

All papers are peer-reviewed by contributors.

Contact For further information, to discuss ideas for contributions and to submit abstracts/manuscripts, please contact:

Céline Louche

Vlerick Leuven Gent Management School

Reep 1, 9000 Gent, Belgium

Email: [celine.louche@vlerick.be](mailto:celine.louche@vlerick.be)

Tel.: +32 9 210 9798

3.

**Springer**

**International Journal**

**Universal Access in the Information Society**

**UAIS**

<http://www.springeronline.com/journal/10209/about>

**Call for Papers**

**Special Issue**

**Innovations in User Sensitive Design, Research and Development**

**About the UAIS Journal**

The UAIS Journal is published by Springer since 2001, and solicits original research contributions addressing the accessibility, usability and acceptability of Information Society Technologies by *anyone, anywhere, at anytime, and through any media and device*. Universal access refers to the systematic effort to proactively apply principles, methods and tools of universal design, in order to develop Information Society Technologies which are accessible and usable by all citizens.

The Journal's unique focus is on theoretical, methodological, and empirical research, of both technological and non-technological nature, that addresses equitable access and active participation of potentially all citizens in the Information Society. For further information, please, refer to the "Aims and scope" section on the Website of the UAIS Journal.

**Aims and scope of this special issue**

The aim of this Special Issue is to provide a set of complementary papers that capture the best conceptual and pragmatic approaches to "user

sensitive design", a term widely used to indicate inclusive practices in user-centred design. This issue has been addressed in a series of very successful ESRC workshops on Universal Access organized in the UK between October 2006 and April 2007 by the Collaborative International Research Centre for Universal Access (CIRCUA), discussing a wide range of topics related to user diversity, user modeling and profiling, design methods and models, as well as new and emerging technologies.

#### **Main topics**

Contributions are solicited in, but not limited to, the following topics:

- user modelling
- diversity management
- digital stories, theatre and user requirements
- typical and atypical users
- ambient intelligence
- ubiquitous / pervasive computing
- new interfaces
- emerging technologies
- accessibility

#### **Important dates**

**Deadline for submission of papers: 29 February 2008**

**Notification of acceptance: 18 April 2008**

**Camera-ready version of selected papers: 30 June 2008**

**Publication date of the special issue: end of 2008**

The guest editors are Dr Ray Adams, Professor Peter Gregor and Professor Alan Newell. Authors should submit their manuscripts electronically as PDF files to the first Guest Editor of the special issue, Dr. Ray Adams (e-mail: ray.adams@mdx.ac.uk).

#### **Manuscript preparation**

Please, refer to the "Instructions to authors" section on the Website of the UAIS Journal.

#### **Reviewing process**

All papers will be peer reviewed by three reviewers, experts in the field, appointed by the Guest Editors of the issue in consultation with the Editor-in-Chief of the Journal. Following the review process, papers accepted for publication may be subject to editorial comments by the Editor-in-Chief.

### **Copyright information**

**Submission of an article implies that:**

- the work described has not been published before, except in form of an abstract or as part of a published lecture, review, or thesis;**
- it is not under consideration for publication elsewhere.**

**For further information, please, refer to the "Copyright information" section on the Website of the UAIS Journal.**

## **Program & Events:**

### **1. IF IT MATTERS, YOU'LL LEARN ABOUT IT HERE**

If you are looking for Ideas that will inspire your Retail Designs, step into the Convention at In-Store Asia 2008. Whether its Window Presentations or Displays, Lighting or Retail Design Trends, our Speakers can give you insights that can invigorate and enthuse your In-Store initiatives.

**Speakers at the Convention :**

**PAUL OLSZEWSKI**

Macy's Herald Square

"Great Window Presentations – It's not About the Budget"

**FERNANDO WILLIAMS**

Exhibium

"Emotional Commerce - Redefining the Paradigms of the In-Store Experience"

**DAVID APFEL**

David Apfel Lighting

"Effective Retail Lighting"

**AMY HEDGER**

GDR Creative Intelligence

"Global Retail Design Trends"

**SUJATA KESHAVAN**

Ray+Keshavan

"Design Matters"

To register, contact:

Nimisha Shah

Mobile: +91 98210 84383

Email id: [nimi@instoreasia.org](mailto:nimi@instoreasia.org)

[www.instoreasia.org](http://www.instoreasia.org)

Convention:

31st Jan & 1st Feb 2008,

Hall V, Bombay Exhibition Centre

Goregaon (East), Mumbai, India

### **2.**

Human Factors International (HFI) invites you to our free, live

Webcast:

"Trends in user experience design: What you need to know in 2008 that can help your business"

Live broadcast: Thursday, February 7th at 3:30 pm ET (US)

Download free whitepaper and connect to webcast at:

<http://www.humanfactors.com/downloads/webcasts.asp>

HFI's Susan Weinschenk and Kath Straub will explore our top 5 trends in user experience design for 2008:

- Emotional design and persuasive architecture
- Designing for different generations
- User experience and human factors in healthcare
- Creating a joyful, effortless e-commerce experience
- Self service in e-government

Usability is becoming more ingrained in nearly every industry, based on proven techniques and methods.

But the field must embrace new research on motivation, behavior, and decision making in order to design compelling, engaging user experiences.

Susan and Kath will preview these trends and share their insights. Each subject will also be examined in

Greater detail on an upcoming HFI webcast during the year -- view the complete schedule at:

<http://www.humanfactors.com/downloads/webcastschedule.asp>

The broadcast includes audio/video and slides, concluding with a live Q&A session where you can submit questions.

See you at the Webcast!

Mark Cohen, VP Marketing

Human Factors International

<http://www.humanfactors.com>

Usable. Experience. Design.

P.S. Download the whitepaper to learn more about each topic at:

<http://www.humanfactors.com/downloads/webcasts.asp>.

3.

. Design Awards: Honorable intentions Awards for architecture and design came into being in the late 1980s. New ones are being announced each year. While such awards are a way to set benchmarks, encourage excellence and give a leg-up to innovators, they are not without shortcomings. Himanshu Burte takes a closer look The "Architect of

the Year" awards administered by J.K. Cement Ltd were announced at the end of December 2007. Before that, the Indian Institute of Architects (IIA) announced its own awards for different categories, and *Inside Outside*, among the oldest design and architecture magazines in India, announced its "Designer of the Year" award, focusing on eco-friendly architecture. As in earlier years, these annual awards confirm existing reputations while focusing attention on relatively unknown architects in the smaller cities.



But things have changed a lot since the JK award was instituted in 1990, shortly after the first awards were instituted by IIA in the late 1980s. For one, there are many more awards today, and more are being announced every year. There has also been a minor explosion in the design press. With the economic boom, more buildings are being built across our cities and in small towns than before. So the question becomes pertinent: What is the purpose of design awards and how well have they served the profession and society?

The purpose

Awards are an important way for professions and industries to set benchmarks, encourage excellence and give a leg-up to innovators. Despite their

shortcomings, says Pune-based Narendra Dingle, a practising architect and design chair at Kamala Raheja Vidyanidhi's Institute of Architecture, Mumbai, "these major awards together have performed an important service by recognizing quality architecture both in India and in neighbouring countries". All the awards together appear to cover a variety of practitioners, regions and building types across the country. There are separate categories for young architects, as well as a lifetime contribution award. Media attention also helps build the profession's legitimacy within

society. This is important, since architecture is still not always recognized as a profession central to building construction in large parts of the country, including some large and medium cities. The award circuit has also encouraged architects to document and communicate their work more professionally than ever before.

**The evaluation process**

But there are also all kinds of issues. The simplest ones are to do with the evaluation process which varies significantly across different awards. All major awards have independent juries comprising reputed architects. However, certain awards enjoy greater credibility because of the consistent quality of people invited to judge entries. Prem Chandavarkar, director of Chandavarkar and Thacker Architects Pvt. Ltd, among Bangalore's oldest and most awarded architecture firms, believes that a wider pool of good quality jury members needs to be developed: "Invite some from outside India if required. Also embed the award process within a wider debate—seminars, critical writing, etc. Most important is to realize that the person organizing the award process has to take on the role of a curator and not just see himself/herself merely as an event manager."

**An unfair advantage**

The awards encourage architects to document and communicate their work more professionally than ever before

The discernment of jurors is particularly important because buildings are judged not on the basis of visits by jurors (too expensive and time-consuming at the national scale) but on the basis of photographs and drawings submitted by the architects. This may sound a bit like judging food by its description alone, but the sheer ubiquity of this method is its own validation at the moment.

In this situation, photogenic architecture has a much greater chance of winning awards (and the attention or approval of the community) than architecture that is not picturesque but achieves either a breakthrough in spatial experience or in process-related aspects such as user participation. Dean D'Cruz, a practicing architect based in Goa, says: "If

one has to carefully assess a building, one should be looking at how the building operates and judge its success from its use.”

Many things slip through the awards net. D’Cruz, for instance, believes that awards have a duty “to recognize good works of architecture that contribute to society and address the needs of having a low ecological footprint, responding to context and showing adaptability to change.” He laments that only the international Aga Khan Awards for Architecture seem to perform this role for India since it is one of the countries they cover.

#### **Other gaps**

There are other important gaps. A large number of exceptional architects never apply for the awards—some because of a possible aversion to what they see as inapt self-projection. Since awards highlight not just individual achievement but also the validity of certain approaches to building, the message of many important architects never reaches either the architectural community or society at large. Architect and writer Gautam Bhatia also points out that “there are no awards for encouraging architectural ideas, the inbuilt idea that may hold greater relevance to some Indian situations than a completed building.”

#### **Ideas for the future**

Evaluating architecture (or art) is always difficult. The parameters for judgment emerge anew whenever a fresh jury examines submissions. Thus Chandavarkar believes that awards are “an opportunity for the peer community to reflect upon its values and the parameters by which it evaluates architecture.” To ensure that a broad enough range of entries is brought up for evaluation and to include significant work that may normally never be entered for competition, D’Cruz and Dengle suggest that the submission process should be complemented by an independent process of nomination of entries for all categories of work (possibly by jurors themselves) from different parts of the country.

4.

9th Rainbow Film Festival 2008(RFF) About Rainbow Film Society Rainbow Film Society is a non-profit and voluntary socio-cultural organisation, devoted to

visual arts and films. The aim and objective of the Society is to advance the education of the public in the knowledge, understanding and appreciation of arts, particularly the art of film and allied visual techniques. The Rainbow Film Society promotes the study and appreciation of cinema by means of lectures, discussions, and exhibitions. Rainbow Film Society was inaugurated on 16th December 1991 at the Whitechapel Art Gallery. Since then we have established ourselves as one of the leading film societies in UK. Rainbow was incorporated as a Company Limited by Guarantee on 30th April 1999. Later that year we registered as Charity in UK.

Our regular activities include: 1. Monthly film screenings, 2. Organizing regular workshops and seminars on specific film genre and practical film-making courses, 3. Publication of a journal on film and film related information, titled "FADE-IN", 4. Organising regular film festivals, 5. Networking with other festivals. Apart from our regular film screening activities, in 1993 we organised the Children's International Film Festival at Dame Colet House in East London. In May 2000 we have started an annual project "Bangladesh Film Festival," which is the only film festival in the UK exclusively dedicated to Bangladeshi cinema. In last seven year we have successfully organised this festival for seven times. Screened across East London, the festival provides a rare opportunity for the large local Bangladeshi community to be in touch with classical and contemporary entertainment from their home country, whilst also allowing people from other backgrounds to discover Bangladeshi cinema. The festival is supported by Film London, London Borough of Tower Hamlets and many more organisations. Mr. Derek Malcolm, renowned film critic of The Guardian, is the chair of the festival committee. The director of the festival is Mr Mostafa Kamal, a trained film maker and visual media instructor. After successfully hosting the "Bangladesh Film Festival," for seven consecutive years and gaining invaluable experience in organising such activities on an international level we are now ready to embark upon a new project

encompassing other Asian countries in addition to Bangladesh. Accordingly, from last year we have decided to hold the Film Festival under the new name of "Rainbow Film Festival" where films from different Asian countries like Bangladesh, India, Pakistan, Sri Lanka, Iran, China, Japan etc. will be screened. Through this festival we aim to bring the different communities together, contribute in understanding each others culture and heritage, enhancing the community-cohesion in today's multicultural British society.

#### **Submission guidelines and procedures**

The Rainbow Film Festival 2008 will take place in venues and cinemas across East London and aims to showcase films specifically focusing on those relevant to the communities or the spirit of Asian people. Submission deadline Submissions will be accepted from 1 January 2008. The submission deadline is 15th March 2008. Early entry is encouraged with all entries received before February 28th being entered into a prize draw. Entering your film before the early bird deadline does not guarantee acceptance. RFF cannot accept films that arrive after this deadline. All applications should be submitted before deadline by post or e-mail. You will be given a Unique Reference Number which you should quote on all materials and when communicating with the Festival office.

**Submission format** Films must be submitted on VHS or DVD. Title, Unique Reference Number, screening format and running time must be clearly labelled on the video case spine. Submitted tapes will not be returned but may be collected from the RFF Office during office hours after festival. You may also include a SAE with correct postage for the return of your film.

**Submission eligibility** Fictional, documentary and experimental features and short films will be considered. Eligible films must fulfil at least one of the following three criteria:

- The producer, director or writer lives, works in any Asian Countries.
- A significant part of the film's production or post-production took place in Asian Countries.

- The film significantly reflects one of the many communities or cultures of Asian communities (this may include UK wide and world cinema), or seeks to promote the rich cultural diversity of Asia. In addition to the above, all submissions must have been completed since April 2006. Submission packages must include a preview tape or DVD, a completed RFF Festival Submission Form and a Press Kit containing a 30 word synopsis, full cast and crew credits, a director's biography and two production stills. All films in a language other than English must be subtitled in English. Exploitation and pornography genres are not eligible.

Submission fee Submission to Rainbow Film Festival is free of charge.

Shipping and postage Submissions should be sent to: The Rainbow Film Festival Office, Rainbow Film Society Montefiore Centre, Hanbury Street, London, E1 5HZ UK.

Please note that all shipping and postage costs to and from the festival must be borne by the submitting party, including those for the submission package and, if the film is selected, for all prints, tapes and additional materials sent to and returned from RFF. RFF will not accept COD shipments and will not absorb any fees incurred in British customs. All charges must be pre-paid. RFF will not accept submissions if customs and delivery fees have not been paid by the submitting party. To avoid customs fees, please ensure all tapes and/or prints are labelled 'For temporary, cultural purposes only. No commercial value.

Non-pornographic. '

Selection of films Films will be selected by the programming panel, made up of local filmmakers and film industry representatives. Eligible submissions are further reviewed and selected under the following criteria:

- Quality of narrative and production values
  - Independent nature of the production
  - Limitations and availability of screening slots
  - Availability of film rights for distribution
- RFF endeavors to complete all selection procedures by 15 March 2008 and inform submitting parties, in writing, whether their film has been successful.

Successful submissions will receive a Filmmaker Pack that will include important information on sending the print or tape to and from the festival, press and publicity, accreditation, contact information and how to make the most of participating in the festival. A selected print or tape must be received at the RFF Festival Office no later than one month prior to its scheduled screening. The Audience Award for Best Film the Audience Award for Best Film will be presented to the winning film selected by audience vote, on the closing night of the festival.

The RFF Jury Award for Best Film The RFF Jury Award for Best Film will be presented to the winning film selected by the RFF Jury, on the closing night of the festival.

Festival screenings and scheduling RFF is able to screen 35mm, PAL Digibeta, Beta SP, DV, MiniDV and DVD. Please note that the DVD included in the submission package is for preview only, and that a second tape must be sent directly prior to the festival if your screening will be in the same format. RFF aspires to provide the best quality projection possible but will not be held liable for any failure in the technical quality of the projection. RFF assumes that the submitting party or filmmaker or print source company has insured for damage and loss of the festival print or tape.

Screenings are scheduled at the discretion of RFF. Whilst every effort will be made to adhere to the published schedule, RFF reserves the right to make changes at any time for any reason. RFF will not be liable for any costs claimed as a result of a change in scheduling.

No film may be withdrawn from the festival program after its selection, and no film may be screened outside the festival during the festival and before its official presentation without the agreement of RFF.

Submission guidelines and procedures Submission form. Submission deadline 15th March 2008 . If changes arise after you submit this form, please notify Rainbow Film Festival in writing no later than 22 March 2008 for changes to be included in festival literature.

If you are submitting a film, please read our

submission guidelines and procedures and study the submission form before filling it in to make sure you have all the necessary information. Please fill in only one form per film.

**Important:** After review of your submission, you will receive a Unique Reference Number by email which you must clearly mark on all your corresponding media.

(\*) indicates a required field.

Title of film (\*) [input]

Submitting party contact details Email (\*) [input]

Name (\*) [input] Position on film [input]

Company [input]

Address 1 [input]

Address 2 [input]

Address 3 [input]

City [input] Postcode [input]

Country [input]

Daytime telephone [input]  
[input]

Evening telephone

Website [input]

Film details Original title [input]

English title [input] Original language [input]

Date of completion [input] Running time [input]

Brief synopsis of story (up to 50 words maximum)

#### Permissions

Do you consent to TV broadcasts of your film for promotional purposes? [input] Yes [input] No

Do you consent to your film or an extract being shown in a press screening? [input] Yes [input] No

Do you consent to a short clip or still images of your work being used on the RFF website? [input] Yes [input] No

Do you agree to your film being included in other RFF events, promotional and marketing materials? [input] Yes [input] No

Available rights Does your film have a distributor or sales agent? [input] Yes [input] No

Name of contact [input] Company [input]

Email

Screening history UK and abroad theatrical (incl. festivals)

Prizes or awards

Eligibility Does the Director/Producer/ Writer live, work or study in any Asian country?  Yes

No Did a significant part of the film's production/post- production take place in Asia? Yes  No

Does the film significantly reflect or promote the cultural diversity of Asia? Yes  No

Credits Director Producer

Screenwriter

Principal cast (5 maximum)

Format Originating format

Festival screening format

Genre

please select any appropriate genre.

Music promo  Animation

Drama  Student  Experimental

Documentary

Artist film and video

Aspect ratio  4:3  16:9

Anemographic

Other (please specify)

General Have you previously attended Rainbow Film Festival?

Yes  No

PLEASE PROVIDE MINIMUM TWO HIGH QUALITY STILLS.

If yes, please state film and year

Where did you hear about Rainbow Film Festival?

Would you like to be added to the Rainbow Film Festival and other Online mailing lists?  Yes

No

Submission agreement I am duly authorized to submit this film to the Rainbow Film Festival. I have read and understood the submission regulations and procedures and agree to comply with them in all respects. To the best of my knowledge all of the information is correct. I certify that all rights and clearances have been obtained and that this film is not subject to any litigation and is not threatened by

any litigation. I will not withdraw the film from The Rainbow Film Festival after I have been notified of its selection. I hold Rainbow Film Festival harmless from damage or loss of the print or tape en-route to and from the festival. I agree that, if selected for the festival, accredited press and industry can view the submitted VHS/DVD in the festival's video library. I hereby irrevocably and unconditionally warrant, confirm and agree: to indemnify Rainbow Film Festival and to keep Rainbow Film Festival fully indemnified from and against all actions, proceedings, costs, claims, damages and demands however arising with respect to any actual or alleged breach or non-performance of the undertakings, warranties or obligations under this agreement. [input] I have read the submission guidelines and procedures and the submission agreement (\*) You will receive a confirmation email to the specified email address.

The Rainbow Film Festival Office,  
Rainbow Film Society  
Montefiore Centre,  
192-196 Hanbury Street,  
London, E1 5HZ

Tel : +44+(0)20 – 73922008

Fax : +44+(0)20 – 72474224

Mobile : +44+(0)7956- 924246

E-mail : [RainbowFS@aol.Com](mailto:RainbowFS@aol.Com)

[www.rainbowfilmsociety.com](http://www.rainbowfilmsociety.com)

Charity Registration No: 1081512  
Co. Ltd. by Guarantee No: 3763165

5.

**Networks of Design 3 to 6 September 2008**

Falmouth, United Kingdom Networks of Design explores the interactions informing visual culture and design. Social theorist Bruno Latour, the designer Jurgen Bey and Jeremy Myerson from the RCA are keynote speakers.

The conference seeks papers on a wide range of topics related to Networks of Design across all time periods and disciplines that address issues to do with history, theory and practice.

The deadline for abstracts/proposals is 25 February 2008.

Enquiries: [networksofdesign@falmouth.ac.uk](mailto:networksofdesign@falmouth.ac.uk)  
Web address: <http://www.networksofdesign.co.uk>  
Sponsored by: The Design History Society,  
University College Falmouth, and Oxford  
University Press.

6.



**Welcome to the first European Business Conference on Inclusive Design!**

**Inclusive design is about creating innovation. It uses design to generate new products and ideas that benefit society and maximise profit. During the European Business Conference on Inclusive Design 2008 you will be inspired towards a new mindset based on user focused innovation.**

**Business and industry delegates, design communities as well as representatives from government authorities, academia and research institutions are welcome to gain new insights into using inclusive design as an effective tool for innovation.**

**DATE: 5 - 6 May 2008**

**PLACE: DogA, Norwegian Centre for Design and Architecture, Hausmanns gate 16 in Oslo**

**PRICE: 2800,- NOK (incl VAT) until March 15th.  
3.000,- NOK (incl VAT) after March 15th**



The two-day conference will present inspiring speakers from leading international companies and organisations that have used an inclusive design strategy to innovate within their industries.

**BE INSPIRED!**

- **Keynote lectures**
  - **Jeremy Myerson, Director, Royal College of Art Helen Hamlyn Centre, UK**
  - **Akihiro Nagaya, General Manager of Design, Toyota, Japan**
- **Business Breakfast seminar**
  - **Rama Gheerawo, Innovation Manager, Royal College of Art Helen Hamlyn Centre, UK**
- **Lectures on the topics of LIVING, MOVING and CONNECTING**
  - **Alison Wright, Managing Director, Easy Living Home Ltd, UK**
  - **Matthew White, Design Consultant, B&Q, UK**
  - **Toshimitsu Sadamura, President, GA-TAP, Japan**
  - **Jarmo Lehtonen, Design Research Manager, Design for All, Nokia, Finland**
- **24 Hour Design Challenge**
  - **For the first time in the Nordic region there will be a design challenge on inclusive design. This competition will challenge Nordic design teams to create inclusive designs within a 24 hour period during the conference. [Read more about the challenge.](#)**
  - **Facilitator: Julia Cassim, Royal College of Art Helen Hamlyn Centre, UK**

**REGISTER NOW!**

Program and registration at [conference website](http://www.norskdesign.no) at [www.norskdesign.no](http://www.norskdesign.no)

**WELCOME TO THE EUROPEAN BUSINESS CONFERENCE 2008**

**- INNOVATION THROUGH INCLUSIVE DESIGN!**

**Conference Partner:**

**Conference Sponsors:**



**helen  
hamlyn  
centre**



7.

**Typography Day 2008  
28th – 29th March 2008  
IDC, IIT Bombay**

**<http://www.idc.iitb.ac.in/typo/>**

**Focus on Indian Typography**

**As part of the golden jubilee celebrations of the Indian Institute of Technology Bombay, 'Typography Day 2008' will be held on Friday, March 28 and Saturday March 29 at the IDC, IIT Bombay, in Powai, Mumbai.**

**The event will include a seminar which will be devoted to addressing issues faced by type designers, type users and type educators. The program will feature presentations, along with a whole day of workshops dedicated to typography. The seminar will include 'Professor R K Joshi memorial keynote address' in honour of Professor R K Joshi.**

**The event has been envisaged to provide an opportunity to interact with leading men and women working in the field of typography in India.**

**The event is planned over two days,**

**Day 1:**

**Seminar focusing on Indian Typography**

**Day 2:**

**Workshop on Typography/Calligraphy**

**This mail is to let you know that the registration for the event is now open at <http://www.idc.iitb.ac.in/typo/>**

**If you have specific questions regarding this event, please do not hesitate to contact us [typography\[at\]idc.iitb.ac.in](mailto:typography[at]idc.iitb.ac.in), or call the IDC office at 022 2576 7801.**

**For more information about the event please visit:**

**<http://www.idc.iitb.ac.in/typo/>**

**'Typography day 2008' is being organized by the Industrial Design Centre (IDC) at the Indian Institute of Technology Bombay (IIT Bombay) along**

with India Design Association (InDeAs).

**TYPOGRAPHY**  
DAY 2008

8.

## Typographic Workshops II

It's 'go!' for the second edition of the successful 'Laboratori di carattere' (Workshops on typefaces), a project promoted by AIAP and the magazine 'Progetto Grafico', in collaboration with Biblioteca Angelica and under accountability of Fabrizio M. Rossi.

The 'Laboratori di carattere' comprise of three intense workshops, carried out contemporarily throughout an entire day, which follow a typographic walking tour through the city of Rome, as well as presentations of the Biblioteca Angelica and Progetto Grafico, the latter being a magazine covering the subjects of history and contemporary culture of typography. The workshops aim to contribute to the training in the field of typography and want to emphasize the richness of the Italian patrimony in the area of writing-forms and lettering, also shown through the combination of the walking tour and the chosen venue, which from the historical and monumental point-of-view are places of particular significance.

Therefore a Roman tour-stop was inevitable. The hospitality offered by the Biblioteca Angelica to the 'Laboratori di carattere' is of particular importance, as this is one of the most beautiful, as well as important Italian libraries, located in Rome's city centre, between the Pantheon and Piazza Navona. "Founded in 1604 by the Augustinian bishop Angelo Rocca, it was the first library to open its doors to the public.

The antique and highly esteemed collection of 180.000 hand-written and printed volumes mainly relate to the Augustinian times, but also to Reformation and Counter-Reformation. Final goals of the library are the preservation, value enhancement and growth of this patrimony. Since 1940 it is

domicile of the 'Accademia letteraria dell Arcadia' (Academy of Literature of Arcadia).

Since 1975 it is part of the Italian Ministry of Culture." (<http://www.biblioangelica.it>). The current systemization of the library derives from the 17th century, carried out by Luigi Vanvitelli. The participants of the workshops will have the possibility to admire history, ambience and activities of the library during its presentation, that will take place in the Vanvitelliano hall, followed by the presentation of 'Progetto Grafico'.

The programme of the workshops of this edition has been set up as usual; giving participants the possibility to take back first tangible results when designing letters, at the same time offering a choice of various approaches towards typography.

The workshop held by Elena Albertoni (type designer from Berlin, and winner of the Type Design Award in 2005 and 2007) runs under the theme of 'urban typography', a true experience of design, based on the observation of the typographic material in its multiple forms within the city.

Donald Beekman (type designer from Amsterdam and musician) is proposing a track in which each participant can design their favourite song, achieving the realization of a personalized typographic dress-up of it, this being a substantial part of the graphic design of a CD.

Susanna Stammbach (pupil of Wolfgang Weingart and designer from Basel, Switzerland, Professor of Design and Art at the Superior School of Lucerne) is introducing a workshop with the theme 'Font Factory', conducting participants to create typographic work, by using known as well as less known tools.

The workshops are multi-lingual. The ones of Albertoni and Stammbach held in Italian allow further participants with knowledge of French and German; the workshop of Beekman held in English and throughout the workshop translated consecutively into Italian.

Typographic Workshops II  
promoted by AIAP and 'Progetto Grafico'

**in collaboration with Biblioteca Angelica, Rome, Italy**  
**- Ministry of Culture logistic organization by**  
**Typevents under accountability of Fabrizio M. Rossi**  
**Rome, Italy**  
**Biblioteca Angelica**  
**piazza S. Agostino, 8**

**Programme:**

**Saturday, March 15th, 2008**

**from 9.30 to 12.30**

**- typographic walking tour through Rome's centre,**  
**guide: Mauro Zennaro.**

**from 13.30 to 14.00, at Biblioteca Angelica,**  
**Vanvitelliana hall**

**- Welcome to all participants and visit of the library**  
**- Presentation of the magazine 'Progetto Grafico'**

**from 14.00 to 20.30 (with a half hour's break), at**  
**Biblioteca Angelica, Vanvitelliana hall, conference**  
**hall and bibliografia hall**

**- three typographic workshops**

**Lecturers**

**Elena Albertoni (Berlin, winner of the Type Design**  
**Awards 2005 and 2007):**

**'Urban Typography': Lets design a font by observing**  
**the typographic material of the city in its multiple**  
**forms.**

**Donald Beekman (Amsterdam, studio DBXL)**

**'Your favourite song': everyone designing a font,**  
**that expresses the character of the song you like the**  
**most, 're-dressed' on the CD cover.**

**Susanna Stammbach (Basel, professor of Design and**  
**art at the University of Lucerne)**

**'Font Factory': known and less known tools to design**  
**a typeface, in group or individual experience.**

**Registration fee for the day's entire program**

**(includes walking tour, presentations, visit and one**  
**workshop of choice): reduced price: € 100,00**

**(students and AIAP members)**

**full price: € 150,00**

How to register:  
via internet: <http://www.aiap.it>  
via fax: +39 02.29.51.24.95

for further information:  
AIAP secretary: +39 02.29.52.05.90  
Typevents: +39 0522.1.975.972

Note:

Participation is limited to 20 people per workshop. The workshops will take place when the minimum number of 15 participants per workshop has been reached. If this number will not be reached, the registered persons will be informed in given time and the registration fee will be fully refunded to these. The participants of the workshops will be granted a discount of 20% for subscription or acquisition of the magazine 'Progetto Grafico'.

Elena Albertoni

'Urban typography'

Observation is a fundamental principle of type design. This exercise suggests to approach the typographic material by taking incitement from the existing sources: type surrounding us in daily life, visible to everyone. At disposal are photographs of inscriptions and signs of the various genres, commercial and non-commercial. From the true copy of the original to the creation of the fundamentals of a font, there will be a natural evaluation of motivation and choice, always with a critical eye on it. Exchanging between the rapid studying and experimenting phase, to the phase of stabilizing and elaborating the details, there will be lots of room for discussion and exchange of ideas. The formal 'vocabulary' acquired, starting from the sign 'logotype' will influence the final typographic creation, however, followed by reflecting on the differences of the characteristics of this journey.

*Biographic notes*

Italian type designer (Bergamo, 1979), studied graphic design in Amiens, France (École Supérieure d'Art et Design), to later specialize on type design in Paris (DSAA Typo all'École Estienne), where she chooses to particularly investigate what the OpenType format can offer to modern type design.

The font *Dolce*, object of her thesis, was winner of the contest of the International Type Directors Club in 2005.

Since 2004 she lives and works in Berlin, as 'font developer' for LucasFonts, digital foundry of the Dutch Type Designer Luc(as) de Groot.

She promotes her own type designs through Anatoltype, founded together with Pascal Duez, in 2005. She has recently developed a font that can reproduce the medieval notations used for the gregorian song *Gregoria*, in digital form. This was further awarded by the Type Directors Club in 2007.

**Donald Beekman**

'Your favourite song'

The participants of this workshop are requested to bring along their favourite music on CD. In the workshop they will elaborate the correspondence between the graphic design, typography and the 'sound' of the song of their choice, to then express their idea.

Thus, under Beekman's guidance, participants will design a new logo or a new typeface for the CD that contains their favourite music.

*Biographic notes*

Donald Beekman lives and works in Amsterdam. In 1984 he started his own graphic design and music studio called [DBXL].

Making music all his life Beekman created a large network of people in the music/entertainment industry, designing logos, record and cd sleeves, flyers, posters, identities, magazines and packaging. Beekman designed many typefaces, mainly deriving from logos or artwork for his clients. Cultural institutions, theatre companies and smart drugs distributor Conscious Dreams found their way to DBXL. Since 2004 he has been co-hosting Typeradio. [www.typeradio.org](http://www.typeradio.org). Beekman's fonts are published by FontShop International, Die Gestalten, Cape-Arcona and VetteLetters.

Susanna Stammbach

**'Font factory' Lets 'manufacture' a font, using technical tools well known and less known, maybe forgotten, sometimes strange, approaching the visual absence of each letter. The workshop foresees individual as well as group work, supported by the theoretic and practical didactics, finalized by the creation of typography.**

***Biographic notes***

**After an internship as type setter she studies typography in Basel, as pupil of Wolfgang Weingart. Currently she teaches at various institutions and schools in Switzerland; she holds professorship in Design and Art at the superior school of Lucerne. Besides her teaching, she conducts seminars and gives lectures on the subject of 'methods and didactics in teaching typography' in France, Germany and Switzerland. Since 1991 she runs her Atelier in Basel, focussing on sign-posting. From 1999 to 2004 she was member of the jury of 'The best Swiss books'.**

**Segreteria Aiap**

**Aiap , via Ponchielli, 3**

**20129 Milano**

**tel. 02 29520590**

**fax 02 29512495**

**[www.aiap.it](http://www.aiap.it)**

**la Segreteria è aperta**

**al pubblico**

**dal lunedì al venerdì**

**dalle 14 alle 18**

## **Job Opening:**

1.

**We are a reputed MNC having openings for UX Architect (onsite- USA) and Project Manager (offshore- India).**

### **Required Experience / Skills:**

#### **UX Architect (onsite):**

- **Certification on HCI or a degree in Human Factors or related field**
- **4-5 years of relevant usability experience**
- **Strong in usability concepts and communication (User interviewing techniques, Information Architecture, Wireframes, Lo-fi & Hi-fi prototypes)**
- **Strong in communicating user interface designs**
- **Knowledge of Photoshop, Flash, Dreamweaver or any other prototyping tool**

#### **Project Manager (offshore) :**

- **2-3 years relevant project management experience and 5-6 years of overall experience**
- **Creates and executes project work plans and revises as appropriate to meet changing needs and requirements**
- **Identifies resources needed and assigns individual responsibilities**
- **Manages day-to-day operational aspects of a project and scope**
- **Reviews deliverables prepared by team before passing to Onsite Team**
- **Effectively applies our methodology and enforces project standards**
- **Prepares for reviews and quality assurance procedures**
- **Ensures proper project documentation**
- **Tracks and reports team hours and project status on a weekly basis**
- **Motivate team members to perform better and encourage team building activities**

**For immediate consideration send profiles to [pavan\\_k90@yahoo.com](mailto:pavan_k90@yahoo.com) .**

2.

a database of industry willing to teach in the area of business design esp ..

Communication Design Management

Trends and Forecasting

Design Research

Introduction to business Design

Business Design: Application and case studies.

Design Process

Design Tools

deepti pant

3.

We are looking for a Graphic content developer for our office in Hyderabad. One must have atleast 3 yrs of experience in elearning content development with skillset of Flash, Photoshop, Captivate, Lectora, LMS integration. Education: Bachelor of Fine Arts. This is an urgent requirement. Interested candidates please contact my number: 9391317271.

Suresh JV

4.

Dear Friends,

We at Design Incubator R&D Labs Pvt Ltd are looking for a Content Writer.

Our requirements vary over different domains and industries. Requirements may also vary over type of content (for example- web, help manuals, print, technical documents etc.)

Our clients are located in India, US, UK, Europe and East Asia.

Our immediate requirements primarily include researching and writing content for web based information. Our immediate requirements are in Pune and Mumbai. We prefer to work with versatile writers with proven skills and a good portfolio, OR, with specialized writers who like to focus on a certain type of writing (with a good portfolio).

We are open to freelancers / project contractors.

Interested persons may please contact me at [atul.joshi@designincubator.com](mailto:atul.joshi@designincubator.com) to discuss further details.

5.

Sabare International (Noida) is a home furnishing company and are looking for a 2 Textile

designers. Experience of about 3-7 years.  
Please e-mail your Resume at [nanda@sabare.com](mailto:nanda@sabare.com)  
OR call Col Nanda-09818098556

6.

#### **DJ ACADEMY OF DESIGN**

The DJ Academy of Design is a unit of the G.K.D charity trust, founded by Cav. Dr. G. K. Devarajulu, founder chairman of LMW Group of Companies. DJAD offers programs in Industrial & Communication Design at UG & PG levels. We invite applicants for following positions:

**Head Industrial Design**

**Head Communication Design**

**Job profile:** Should head all the academic activities in the department, handling courses, curriculum development & monitoring. **Qualification & Experience :** Degree or Equivalent (NID/IDC/Reputed Institute) in Industrial / Communication Design with 10-12 years of experience.

**Professor Industrial Design**

**Professor Communication Design**

**Job profile:** Handling the courses, & content development. **Qualification & Experience:** Degree or Equivalent (NID/IDC/Reputed Institute) in Industrial/ Communication Design with 8-10 years of experience.

**Assistant Professor Communication Design**

**Job profile:** Handling the courses & consultancy projects. **Qualification & Experience:** Degree or Equivalent (NID/IDC/Reputed Institute) in Industrial/ Communication Design with 5-8 years of experience.

**Assistant Professor Interaction Design**

**Job profile:** Handling the courses & content development **Qualification & Experience:** Degree in computer science with relevant work experience in interactive media, with knowledge of software such as: Rhino, Auto Cad, Solid works, 3D max, Flash, Adobe Package

**Marketing Manager**

**Job profile:** Publicity & promotion of various activities of the academy at National & International level.

**Industry liaison & placement**

**Qualification & Experience: PG Degree in Marketing & Management with 5 years in Educational/ Institutional Marketing.**

**Academic administrator**

**Job profile:Academic & Administrative activities,jury reports, follow up of incompletes, diploma project liaison, student records, student store,materials, student welfare. Qualification & Experience:**

**Graduates with relevant qualification, verbal & written English communication, with 5 years experience.**

**Send CV to:**

**Dean, DJ Academy Of design, Coimbatore-Pollachi Highway,**

**Othakkalmandapam, (PO), Coimbatore-641032**

**Phone: 0422-2610333, 261 0428**

**Email: [office@djad.in](mailto:office@djad.in) <mailto:office@djad.in>**

**Salary and Perks Negotiable.**

**6.**

**We are looking for a top-notch Senior User Experience (UX) specialist, who is passionate about integrated software development environments and tools. You will work with multiple groups in Visual Studio Team System, which is a suite of products meant for entire teams working together to build software applications. Our UX focus is on everything from the tools those teams use (coding, testing, managing requirements) to the shell that many of the products run inside (the Visual Studio platform) to the presentation frameworks that the end users target their apps for (.NETFx, WPF, ASPX and Silverlight).**

**A successful candidate will be able to conceptualize and drive solutions for new challenges in interaction design and the visualization of large amounts of data. Responsibilities involve collaboration with multi-disciplinary teams to define the product space, user models and product/feature definitions; working with usability to understand user issues and exploring design solutions to meet those needs; conducting usability studies, collecting information, and drawing insights; providing detailed design specifications; supporting the vision of a consistent "look and feel" in the product suite according to the overall Visual Studio design strategy and synergy**

with other Microsoft products; and driving excellence in the final visual details of our products. Additionally the candidate will also contribute to developments/ improvements in the engineering processes used by the entire division to increase the quality of the user experience.

Qualifications:

• Passion for design innovation.

• Self sufficient and capable of leading the usability effort for multiple products.

• Proven ability to drive results across multi-disciplinary groups including engineering, design, user research, marketing, planning and business strategy.

• Ability to develop a cohesive overall design strategy & assess possible design solutions against that strategy.

• Knowledgeable about methods for gathering usability data and be able to plan usability work in conjunction with the product teams.

• Excellent oral and written communication skills.

• Development experience in Web technologies, C++, C#, or VB is a strong differentiator.

• Bachelors or Master's degree in design or research related fields including interaction design, industrial design, graphic design, HCI, cognitive psychology, experimental psychology, human factors, or other related field.

Amit Dangwal  
Product Designer  
Microsoft India R&D

7.

BasilLeaf Creative is looking at hiring designers with 1-2 years experience and a committed approach.

Interested candidates please send in your resume's to [info@basilleafcreative.com](mailto:info@basilleafcreative.com)

Basil Leaf Creative  
B-30, Nandkishore Indl Estate,  
Off Mahakali Caves Road,  
Andheri (E), Mumbai - 400 093

Tel: 91-22-32978724  
Fax: 91-22-26875070  
Mobile: 0-98203 29151

Email: [info@basilleafcreative.com](mailto:info@basilleafcreative.com)

[www.basilleafcreative.com](http://www.basilleafcreative.com)

8.

User Centered Design at Proteans

(<http://www.proteans.com>) is expanding and we are hiring User Interface Designers for our Bangalore location.

The job role demands:

- \* Knowledge of User research methods to understand user goals, tasks and taskflows.

\*

Ability to detail down interactions with his knowledge of Use cases, E-R and DFD diagrams.

- \* Ability to quick prototype with paper, power point and other relevant design softwares.

- \* Good knowledge of graphic design principles and an impeccable aesthetic sense.

- \* Creativity.

What it does not demand:

- \* HTML, CSS, VB coding.

An ideal person for the job should have:

- \* A Bachelors' or a Masters' level design education with emphasis on usability.

- \* 1-2 years of experience (or 1-2 more) in design of software products and applications.

(Even if you are a fresher but feel you are equally capable of, please do try your luck!)

- \* Excellent knowledge of user research and design methods.

- \* Clear understanding of SDLC.

- \* Excellent communication skills.

If you feel you

possess above mentioned skills and qualifications and are excited about real Product

Development, we at Proteans will be glad to help you shape your career.

You can send your recent resume and a current portfolio (online link or pdf format) to

[rahul.bhatt@proteans.com](mailto:rahul.bhatt@proteans.com) with subject line the same as of this mail and we'll proceed from there.

9.

We are on a search for professionals in following

areas, to work on global and local projects. The

Design studio, presently located in Pune, will shift to

Gurgaon later in the year 2008. The selected

candidates should be willing to join us in Pune for a few months and then relocate to Gurgaon with the studio.

**Visual Interface designer:**

Candidate should have high level of independence, with the other members of the design team and the art director / creative director.

The ability to beat deadlines and demonstrate complete flexibility is needed. Good knowledge of established visual languages (semantics, symbolism and metaphor) for product interfaces (Soft), systems, applications and services. Developing new product-system concepts based on given business, market and customer insights would be a part of the profile.

2-3 years of experience in addition to Masters/ Bachelors degree in User Interface or relevant design areas and proficiency in design softwares like Flash, Director, Photoshop, Illustrator etc. is required.

**Interaction designer:**

You will work closely with the team and art director through all stages of the product cycle. You should have knowledge of visual iconographical design, display technologies, Photoshop, Flash and multi-layer navigational systems. Ability to develop storyboards, mockups and prototypes to communicate interaction and design ideas is required.

You can look forward to an exhilarating and challenging work environment, networking across global professionals & excellent prospects for growth.

Forward your detailed resume, along with your portfolio (For design professionals) , within 7 days to:

[marina.fernandes@ philips.com](mailto:marina.fernandes@philips.com)

Philips Design,  
3rd Floor, Panchshil, Opp. Magarpatta city,  
Hadapsar, Pune 411 028  
10.

We would like have a visiting faculty to teach a course at our institute.

The concerned course is a "Design Project - Product Design using Metal Fabrication" for our 6th

semester, under graduate students.

**Yunus Khimani**  
Associate Professor and Dean, Under Graduate  
Program Indian Institute of Crafts and Design  
J8 Jhalana Institutional Area  
Jaipur 302 004  
Mobile:91 9929603354  
Phone (R): 0141-2811517  
Email: [yunuskhimani@ iicd.ac.in](mailto:yunuskhimani@iicd.ac.in)  
[yunuskhimani@ gmail.com](mailto:yunuskhimani@gmail.com)  
Website: [www.iicd.ac.in](http://www.iicd.ac.in)

11.

Our company named as WiFi Info Solution which provides software solution, IT Consultancy, Training, Website development.

Company Requires: WebSite Designer(2 Positions)

Experience: 0 to 1 year, Fresher may consider

Skills: FLASH,PHOTOSHOP, HTML,ANIMATION, CORAL DRAW,PAGEMAKER , if you are interested

then send Resume to [wifi\\_info.solution@yahoo.co.in](mailto:wifi_info.solution@yahoo.co.in)

WIFI Info Solution

201,Krishna Complex, Opp.Loha Bhavan, Nr.Old High Court, Ahmedabad-380009

Gujarat(India) 91-079-27540407, 30421008

emailed [wifi\\_info\\_solution@yahoo.co.in](mailto:wifi_info_solution@yahoo.co.in)

[www.webgujarat.com](http://www.webgujarat.com) Business portal & Yellow pages

12.

inviting Senior Designers/ Design Professionals from Design Houses and Industry to NID campuses in Ahmedabad/Gandhinagar/Bangalore for teaching, guiding students from various disciplines and conducting research on regular basis. The time commitment can be worked out on mutual convenience.

If you are interested in taking a break, leave or sabbatical from your existing work and would like to spend 3 months to one year at NID, the same can be explored.

One more possibility can be looked at where you could get involved for 1-2 weeks every month spread over 3 months to one year.

We are sure; some of you would like explore this association and share your valuable real life

experience with the students.

If you are interested, we would like to have your CV with areas of interest where you would like to contribute with academic programme. You may revert back at: [pradyumna@nid.edu](mailto:pradyumna@nid.edu) and/or [education@nid.edu](mailto:education@nid.edu)

For getting more information on our various disciplines, you may visit [www.nid.edu](http://www.nid.edu)

Looking forward to your positive response.

Pradyumna Vyas

Activity Chairperson - Education

National Institute of Design

Ahmedabad - 380 007

Mob: +91 98985 00033

[www.nid.edu](http://www.nid.edu)

13.

Chrysalis Silks Pvt Ltd is a design led company with a rich heritage in the silk industry. The Company has set up a 100% EOU unit engaged in the manufacture of high-end silk and silk blended fabrics for the European and North American Markets with a state-of-the-art textile mill and a world-class Design Studio at Bangalore. The company is a sister concern of the world renowned retail brand 'Angadi Silks'.

For its Design Studio the company is looking for talented textile designers with a minimum of 5 years experience in textile design preferably based in B'lore, with prior work experience at reputed Silk Mills. Must possess thorough knowledge of textiles and have high levels of creativity and aptitude for design.

Remuneration and other benefits will be at par with the highest standards in the textile industry and designers will work in a world-class, creative work environment. Transportation will be provided if required.

**Job Description - Sr Textile Designer:**

- A Senior Textile Designer would be responsible for creating New Designs and Fabric constructions.
- Should be familiar in working with textile, graphic

softwares (such as ned graphics), creative hand skills, photography.

- Undertake new developments based on the Creative Brief from the Directors to develop designs both independently and in collaboration with the design team as per the requirements of the market and company.
- Research market trends and developments independently and in collaborative research with the team.
- Brainstorm with marketing and production depts. on new creative ideas and designs.
- Work closely with the sample development section to produce new samples.
- Interact with Production dept. to improvise on designs and help in resolving technical issues in producing the designs.
- Work with the marketing team to create Sample Presentations.
- Evaluate market feedback on products and modify products to suit specific requirements.

Interested candidates may please reply/contact ASAP:

Mr. K. Radharaman  
Chrysalis Silks Pvt Ltd, Bangalore.  
Email : [info@chrysalissilks.com](mailto:info@chrysalissilks.com)  
Ph: 098452-37334

or

Ms.Sanchita Dasgupta  
Chrysalis Silks Pvt Ltd, Bangalore.  
Email: [s\\_dg@vsnl.com](mailto:s_dg@vsnl.com)  
Ph: 098454-39857

14.

Toprior is a leading software & design Consulting Company located at Hyderabad, India looking for highly skilled candidates for the post of "user interface designer" to place them in a well known MNC which is located at Hyderabad .

Candidate Profile:-

Education : Any Graduate

Experience : 2-3 years

Tools : Microsoft Visio, Mind Map, photoshop,

**coreldraw, illustrator Skills : User Interface design for web services / products; Website design Technologies : HTML, CSS/CSS2**

**\* Hands-on knowledge of user centered design principles and processes.**

**\* Experience in graphic manipulation using Photoshop and Illustrator / Corel Draw.**

**Job Description : -**

**\* Expertise in Photoshop, CorelDraw, Illustrator, Visio, Mindmap and Flash, and to create glowing comprehensive design mockups.**

**\* Strong sense of design through the use of color usage, graphical treatments, and choice of typography in a well-balance interface**

**\* Develop UI Specifications and Visio Flows**

**Responsibilities: -**

**Primary Role: Will join Interface Design and Development team and will follow direction from Senior Interface Designer to employ creative design talents, work closely with project management, internal designers, business teams, information architects, and development teams.**

**If innovation is your passion, pls send us your updated CV with your current and expected ctc details with your latest contact details to**

**[jagdish@toprior.com](mailto:jagdish@toprior.com)**

**Additional Information: -**

**Job Category : Software**

**Job Location : Hyderabad**

**Industry : IT/ Computers - Software**

**Role : Software Engineer/ Designer**

**Company Profile:**

**Toprior is a leading provider of design & information technology, and consulting providing solutions to organizations across the globe. We use a flexible Engagement Model along with emphasis on Quality, based on mature, robust and repeatable processes, with a high degree of time and cost predictability.**

**15**

**EFI ([www.efi.com](http://www.efi.com)) is looking for UI designers at Bangalore. Please forward your CV with current and expected CTC to Priya Amith ([Priya.Amith@efi.com](mailto:Priya.Amith@efi.com))**

**EFI is the market leader in printing technology. The company provides products, services and support to handle all businesses' printing needs. Headquartered in Foster City, CA, with 23 worldwide offices, EFI's award-winning, innovative technologies increase the productivity and profitability of commercial and enterprise printing. We are looking for people who have an in-depth knowledge of complete UI Design process and application development, not just design or just usability expertise.**

**Must have Skills:**

- **Exposure to all major Usability and UI Design activities including understanding requirements, creating information architecture/ task flows, visual design, prototyping and usability testing.**
- **Manage delivery of usability and design projects in conjunction with product managers and engineering teams.**
- **Assist in evangelizing usability internally in the organization.**
- **A good understanding of modern front-end interactive technologies such as HTML, DHTML, DOM, JavaScript, Ajax, UI, CSS and layouts, Web 2.0.**
- **An excellent portfolio of work which you'd be proud to discuss and justify.**
- **Excellent leadership, analytical and communication skills.**
- **4-5 years of exclusive industry experience in UI Design and not just web design.**

**Desired skills:**

- **Ability to manage multiple projects effectively and efficiently**
- **Ability to write design documents and compelling notes to get points across.**
- **Degree in Engineering, Industrial Design or other related discipline.**
- **Prior experience in a software product development environment.**
- **Prior experience in a print design environment and/or print domain knowledge.**

If you are willing to drive innovation in print related products, then do email your CV to Priya Amith ([Priya.Amith@ efi.com](mailto: Priya.Amith@ efi.com))

16.

Projex Event Services is a design & events based company providing Experiential marketing solutions and Live communications. Projex has designed, managed and delivered projects and events worldwide for over 15 years and is one of the oldest and most established companies in the United Arab Emirates, providing design, project management, fabrication, installation and dismantling services for exhibitions and events to high profile and demanding clients. Due to aggressive growth strategies & expanding business, we have the following immediate openings.

1. Exhibition & Interior designers/conceptualizes- The applicants must be able to create engaging and memorable environments, integrating the latest design and technological trends. We are looking for 2-3 years experienced and proactive individuals who have a good eye for design detailing, are updated with the materials and very good at producing fabrication/ shop drawings, should be quick at visualizing, must have good communication and presentation skills, multitasked with excellent knowledge of latest design packages including 3d max, ACAD, Photoshop, Illustrator/ CorelDraw etc
2. CAD detailers/draughtsman- Someone with 2-3 years excellent production detailing experience with interiors/exhibitions workshop drawings and quick at producing the same, excellent knowledge and experience on ACAD is a must and other design software like 3dmax, Photoshop, Illustrator/ CorelDraw etc will be an added advantage.
3. CAD – Exhibition space layout planning, well versed with ACAD and quick at Drafting layouts and space planning, someone with extremely good communication skills in English, who is a good listener as the profile needs a lot of independent telephonic and email communication with various organizers and clients, a well organized person as

the person has to simultaneously do layout planning and amendments for various exhibition shows happening all the year round.

This is an urgent requirement and people who can join immediately and interested to be part of an organization offering immense exposure, progressive team environment & growth opportunities should send their resume and portfolio to [peeyush@projexuae.com](mailto:peeyush@projexuae.com).

17.

**Design Manager India**

. **Qualifications:** 6-12 years design experience, preferably in consumer product goods. Design degree required in fine arts, graphic design, packaging design, industrial design or related field. Can demonstrate mastery of design skills related to product, graphic, packaging and in-store design. Strong understanding of brand equity and architecture . Should have experience managing multiple projects & others .

. **Job Responsibilities:** Design Brand Identity and visual cues, product and packaging design, in-store POS design for FMCG related brand.

Link with regional team to understand global/regional design principles and apply to region

. Manage design projects, collaborating with internal partners and directing external design partners.

Work with design team on conceptual, innovation design work. Work on strategic brand design development. Position would report both to local business manager and regional Design lead.

. **Location:** Mumbai

Those Interested can contact Chinmay Sharma, Human Resources, Procter & Gamble India directly for more details. His contact is given in the address below.

Chinmay Sharma,  
Human Resources,  
Procter & Gamble India  
Work : +91-22-28267362  
Mobile : +91-9820204649  
Email : [sharma.c@pg.com](mailto:sharma.c@pg.com)

18.

[wosool@gmail.com](mailto:wosool@gmail.com)

My company is located in Saudi Arabia and interested to recruit qualified and professional graphic designers. I will be happy to discuss with you how we can cooperate and attract your interests to join our firm.

Please feel free to forward this message to your friends if any are interested. I will be happy to take this discussion further.

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+966 505812049

19.

EveryChild India needs

Consultant- Web designer to develop a dynamic Website

EveryChild is the UK based voluntary organization working in 17 countries around the world for most vulnerable and deprived children who are or risk being separated from their families or community a safe and secure future. EveryChild's vision is a world where every child has the right to grow up and develop their full potential in a secure, safe family environment, free from poverty and exploitation. EveryChild focuses on the issue of child separation in all programmes it supports worldwide. EveryChild in India shall be focussing on violence (physical, sexual and emotional) against Children already Separated including those Trafficked for commercial sexual exploitation (CSE) and forced labour including domestic workers, and street children who live & work on the streets and Children who are most vulnerable and are at risk of being separated like Dalits among dalits ( Ex: Arundhatiars) , Tribals, Slum children etc

EveryChild India is planning to develop a dynamic and interactive website as an important strategy for communicating our work with marginalized children in India. We are looking out for a consultant person who can work along side our team and help in developing our web site as well as develop capacities of our team.

**Qualifications:** Applicant should have ample experience in interactive web design, expert knowledge of Photoshop and Dream weaver (or other web development IDE). Knowledge of design principles,, color theory, and information architecture. Excellent creative and conceptual skills . Strong communication skills and willingness to alter or consolidate ideas in line with the EvC Team vision . Knowledge of Flash, Ajas, PHP and other interface or scripting tools . Knowledge of content management systems (Drupel) and web-based forums (Vanilla) . Knowledge of more advanced website development languages such as . NET and Java desirable.

Interested candidates may email their CV to [gsriramappa@everychildindia.org](mailto:gsriramappa@everychildindia.org) or call us at 080-23338928; 23338932; 09448490483

20.

Interested people, please contact Ranvijay directly.

[ranvijay.singh@ capgemini. com](mailto:ranvijay.singh@capgemini.com)

#### I. Summary of Position

At UX practice in Capgemini a Principal User Research Engineer will provide thought leadership toward our ability to understand users and customers in context and to turn that understanding into action. They will help build a culture that is able to collect and analyze relevant data (from planning, support, lab testing, and your own field research) and to turn it into compelling, useful, and successful designs.

#### I. Principal Accountabilities

1. Design & Lead research efforts. Responsible for the direct communication with customers of the business, customers of the service and other project stakeholders.
2. Execute user research efforts such as: Field observation, contextual interviewing, task analysis, usability testing, competitive analysis, industry trends, social trends, stakeholder interviewers, contextual injury, etc.

3. Conduct ethnographic research to develop an understanding of our customers, their goals, and the problems they experience. Conduct studies of conceptual alternatives and prototypes to guide design solutions.
  4. Apply user-centered design principles, human factors, usability heuristics and methodologies, industry best practices and standards, and social research methods. Facilitation of collaborative group meetings; consensus building. Coordination, development and facilitation of usability tests. Strategize the big picture and develop tactics to execute that strategy.
  5. Conduct studies of conceptual alternatives and prototypes to guide design solutions. Provide input to business strategy based on your understanding of our customers.
  6. Interpret the information you obtain from customers to provide design recommendations. Drive and enable the adoption and use of best practices across the business unit.
  7. Evaluate and translates research findings into actionable insights and design improvements.
  8. Adhere strictly to compliance and operational risk controls and regulatory standards, policies and practices; report control weaknesses, compliance breaches and operational loss events.
  9. Complete other related duties as assigned, support the Company's Diversity programs.
  10. Actively mentor user researchers, senior user researchers and other members of the HUE team.
  11. Formally promote the value of user research to new business and technology colleagues
- III. Knowledge, Skills & Abilities**
1. MA/MS is a minimum requirement for this role, with PhD level preferred. Advanced degree work or equivalent in HCI, Cognitive Science, Human Factors, Usability Engineering, Anthropology, or related fields.
  2. 9+ years of experience practicing ethnography, usability, developing products and services.
  3. Should possess Project Management skills - estimation, costing, resource management, client interaction etc.

4. Strong understanding and practice of the fundamentals of social research and ethnography
5. Expert knowledge in usability engineering and the field study methodologies, notably designing and conducting usability studies, heuristic evaluations, contextual inquiry, etc.
6. Proven laboratory, interview and observation skills
7. Excellent written and oral communications with strong project management skills

(More Jobs are available in our website  
[www.designforall.in](http://www.designforall.in) )

**Advertisement:**  
**Dolphin Supernova: Combined Screen Reader and Magnifier with Braille support**

**What is Supernova?**

Supernova offers magnification, speech and Braille support, giving people with visual impairments the freedom to access Windows in the way that suits them best.

Supernova has been developed for all visually impaired users, from low vision to blind. It is ideal for both individual users, who experience varying or deteriorating eye conditions during a working day or for institutional settings, such as in school or work, that need to provide solutions for visually impaired groups with a range of sight difficulties.

- Supernova includes magnification, speech and Braille output to cater for all types of visual impairments.
- A combined screen reader and magnifier helps to reduce eye strain by allowing users to increase magnification or add speech during the day as eyes become tired.
- Supernova includes a full screen magnifier
- Supernova also includes a full screen reader for people who are blind, which can cope with text and Braille input together with speech and Braille output.
- Supernova represents a totally integrated solution, so for the system administrator, having a single combined package avoids compatibility and stability issues and means only a single purchase and a single product to train and support.
- Works with most popular applications "out of the box", non-standard applications that do not work with can usually be mapped easily.
- Runs on many operating systems, network installations, Terminal Server and Citrix support.
- True multi language support, choice of over 20 languages and different synthesiser languages included as standard: Dolphin is currently translating Supernova into Hindi

- Compatible with a range of digital CCTVs such as Optelec, Clearnote & LVI MLS Student.
- Choice of control panel for accessing features and functions and user selectable range of hotkey shortcuts provide ease of use and requires minimal training.

### Supernova – Screen Reader

- Talks as you type, announcing words or characters so you can check what you write.
- A single key allows you to read an entire document, email or web page.
- Access complex websites with ease by choosing to list links, headings or frames.
- Read image labels, font styles, Windows menus and icons for easy navigation.
- Customise the speed and volume of the voice and control the level of detail and punctuation that is spoken or sent to Braille.
- Quality synthesiser included, delivering clear speech and intelligent pronunciation even at high speeds.
- Automatic software updates via the Internet ensure you always use the latest version.
- Includes SAM (Synthesiser Access Manager) for easy support of third-party synthesisers and Braille displays.

### Supernova Magnification

- Magnification features such as variable magnification, multiple screen management styles and a variety of colour replacement options to overcome partial sight impairments.
- Magnification from the point of logon and choice of magnification style with options such as split screen, whole screen and window to suit your needs.
- Highly magnified objects and text are smoothed to remove pixilation and preserve readability.
- Multiple focus highlighting options - for clearer identification of cursor, mouse pointer, line, focus.
- Always stay in focus with automatic tracking of the mouse and keyboard presses.
- Customise colour schemes on screen to meet your sight requirements and replace problem colours.
- DocReader Line view for easier viewing of long documents.

### Supernova Braille

- Fast and accurate multilingual Braille output for text at your fingertips.  
(Grade 1 & 2 computer or literary Braille supported).
- Focus highlight and on-screen Braille assists those with residual vision, sighted teachers & helpers.



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**Forthcoming Events and Programs:**

**[Editor@designforall.in](mailto:Editor@designforall.in)**

**The views expressed in the signed articles do not necessarily reflect  
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**Chief-Editor:**

**Dr .Sunil Kumar Bhatia Faculty Member,  
13, Lodhi Institutional Area, Lodhi Road,  
New Delhi-110003(INDIA)**

**Editor:**

**Shri L .K .Das**

**Prof& Head Industrial Design Center, Indian Institute of Technology  
(Delhi), India**

**Associate Editor:**

**Shri. Amitav Bhowmick Industrial Designer Small  
Industries Service Institute. Ministry of Small scale,  
Government Of India, Delhi (INDIA)**

## Editorial Board:

Mr. M.L .Dhawan  
Mr. Pankaj Sharma  
Mr. Pramod Chauhan

## Special Correspondent:

Ms Nemisha Sharma  
Mumbai, India  
[Nemisha.17@hotmail.com](mailto:Nemisha.17@hotmail.com)

## Contributors:

1. Scott Rains, D. Min  
[srains@oco.net](mailto:srains@oco.net)  
[www.RollingRains.com](http://www.RollingRains.com) and  
<http://withtv.typepad.com/weblog/travel/>

2 Dr. Sheryl Burgstahler, Ph.D.

Director, [DO-IT](#), [AccessSTEM](#), [AccessDL](#)  
Co-Director, [AccessIT](#), [AccessComputing](#)  
Director, [Accessible Technology](#);  
[UW Technology Services](#)

Affiliate Associate Professor, [College of Education](#)

Instructor/Advisor, [Distance Learning University of Washington](#) ,Box  
355670, University of Washington , Seattle WA, 98195 206-543-  
0622                    206-221-4171 (FAX) , [sherylb@u.washington.edu](mailto:sherylb@u.washington.edu)

3.

Dr.Lene Nielsen

[ln@snitker.com](mailto:ln@snitker.com) ,

Copenhagen Business School, Lene Nielsen,  
[ln@snitker.com](mailto:ln@snitker.com) , Snitker & Co, Bredgade 21B  
1260 Copenhagen K , [www.snitker.com](http://www.snitker.com)

4.

Steen Filskov Andersen

, [sfa@snitker.com](mailto:sfa@snitker.com) , Snitker & Co, Bredgade 21B  
1260 Copenhagen K  
[www.snitker.com](http://www.snitker.com)

5.

**Aaron Marcus**

Mr. Marcus is the founder and President of Aaron Marcus and Associates, Inc. (AM+A).

Email [Aaron.Marcus@AMandA.com](mailto:Aaron.Marcus@AMandA.com)

Phone 510-601-0994

6.

**Mr. Pankaj Chawla**

Cadence Design Systems, 2nd Floor, 3B RMZ  
Ecospace , Sarjapur Outer Ring Road ,Bangalore –  
560103 (INDIA), Phone : 9945885649

**Address for Correspondence:**

**13, Lodhi Institutional Area,  
Lodhi Road, New Delhi-110 003 India.**

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**Tel: +91-11-27853470**

**E-Mail: [newsletter@designforall.in](mailto:newsletter@designforall.in)**

**Website: [www.designforall.in](http://www.designforall.in)**

**Cover Design: Mr. Pudi Ravi ([pudiravi@gmail.com](mailto:pudiravi@gmail.com) )**