

Design for All

Together, We Create!

Guest Editor : Dr. Manisha Amin

*CEO, chief strategist and visionary,
Centre for Inclusive Design (CfID)
Australia*

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Guest Editor:



Manisha Amin

Manisha was born in Kenya, Africa, to Indian parents, and she identifies as a woman of colour with lived experience of disability.

Since 1990 Manisha has worked in innovation, design, environmental advocacy, and not-for-profits. She is passionate about social justice and human rights and has skills in the areas of strategy, policy, program design, co-design, and inclusion.

Today Manisha Amin is the CEO, and chief strategist and visionary, of the Centre for Inclusive Design (CfID), a social enterprise leading the conversation in the power of thinking from the edge. In short, Manisha brings a wealth of experience in the understanding and implementation of inclusive design and human-centred strategy and facilitation. She also has the demonstrated ability to build strategic partnerships and manage complex stakeholder relationships. In this last year alone, CfID has worked with over 98 organisations to make them more inclusive and interviewed around 400 edge users, applying their input in inclusive design.

Manisha's contribution to diversity and inclusion was recognised with a feature article in the July '21 issue of Company Director.

Manisha also shares her experience with others as a mentor to people working in the not-for-profit sector, through the Fundraising Institute of Australia, and Bambuddah Group, a digital agency committed to creating a sustainable world of equality and opportunity.

Manisha currently sits on the Boards of Diversity Council of Australia, Bambuddah Group, SBS Community Advisory Panel, and Nautunki Theatre Company, which promotes inclusion in the arts. She was a former Board member and Deputy Chair of ADHD Australia. Manisha has a PhD in Arts and Social Science, Masters in Professional Writing, and a Bachelor of Business (Marketing) from the University of Technology, Sydney. Manisha is also a published novelist, Dancing to the Flute (2012).

Guest editorial:

Manisha Amin

I feel very privileged to be the Guest Editor for the July 2023 Vol-18 No-7 edition, of the Design for *All Institute of India Journal*. I would like to thank Dr. Sunil Bhatia for inviting me to put this edition together, and also extend my gratitude to all the wonderful authors who have contributed.

As you will read, each author is an expert in the theory and practical application of inclusive design. They share their journeys on how they found inclusive design and the challenges they face in promoting and instigating the program. They share ideas on how to engage and keep themselves and clients on track. Their stories demonstrate how important inclusive design is, not just for edge users, but for our society as a whole. How inclusive design transcends a multitude of disciplines, and how designing with, not for, is the key. By designing with those who are often overlooked or neglected in the process, value is added, and we all find greater worth in the product and services being offered.

We started the Centre for Inclusive Design with a vision to support the creators of the world to design services, products, policies, and experiences that were better for everyone, regardless of age, race, gender, ability, religion or other forms of human difference. We are indebted to Dr Jutta Treviranus and the Inclusive Design Research Centre for their work in this area and their methodology which we use to this day.

We have curated an inspiring group of practitioners for this journal, who take us on a journey through the dimensions of inclusive design. From the act of designing, to the teaching of inclusive design, to who we need to be as designers and the challenges of the self. Inclusive design is a journey not an end point, and we sometimes don't get the outcomes we imagined. These papers are brave and inspiring, teaching us how to approach design and the outcomes of that design. I'm privileged to work and learn from leading practitioners, researchers, and teachers in what it means to be human, and look forward to sharing just some of their insights with you today.

Jess Mitchell starts our journey with an article on the practical application of codesign. Jess has a clarity of vision coming from years of practice in codesign across government, industry and academic practice. As she notes, 'codesign requires you to question many things...including the designer's role'. This paper addresses the issue of what codesign is and isn't. It's a must for anyone working in this field where words matter as much as actions.

Ruth De Souza and Sukhmani Khorana demonstrate inclusive design in practice. Their research focuses on the use of Apps for South Asian New mothers during COVID-19. The deft use of storytelling, through this piece, highlights the practice and benefit that comes from lived experience and hearing the perspectives of those who are often forgotten in 'mainstream' research. Ruth and Sukhmani bring these voices to the fore and, in doing so, lay bare some of the very real biases we have around what makes for a good experience with technology.

Sambhavi Chandrashekar takes us from the exterior to the interior. Her stories aren't of users but of the impact Inclusive design has had on her as a practitioner. She reflects on her path to discovery of transformation. Her generosity in sharing her knowledge, its effect on her students, colleagues, and partners, and the benefits inclusive design has had on individuals and society as a whole.

Bem Le Hunte reveals how a systems approach to inclusion is taught in higher education. We travel with her through the birth of a transdisciplinary curriculum which centres on the role of the creator in the process, not just the outcome. It's an education model celebrating diversity and unity, and making our universit[ites] 'whole' again. Bem's work is inspiring, and is a must for anyone considering innovation in our ever-increasing complex world. Her light and the collective energy shines throughout the article.

Finally, we finish with Suryamayi Aswini Clarence-Smith. Her paper is brave and bold, as she outlines the idea of 'Dreamweaving' in urban design. This is a reflective piece from a designer's point-of-view, demonstrating what it means to not only look at outcomes but also the strengths and challenges of our practices in inclusion. Importantly, she also includes an insight into the intersection of power and practice.

Inclusive design isn't a guarantee of inclusion. It does, however, allow us to look at the world differently, to open up opportunities we may not have experienced, to learn from our mistakes, and to be better designers. In an increasingly complex and dynamic world, I hope these voices offer you some solace as they do me. Together we

are taking steps to ensure the future isn't just a reflection of our past.

The stories you are about to read are far more entertaining and enlightening than my introduction. I do hope, however, I've whetted your appetite.

Please enjoy.

Dr Manisha Amin.



Jess Mitchell

Jess Mitchell is Senior Manager, Research + Design at the Inclusive Design Research Centre at OCAD University in Toronto. Her work focuses on fostering innovation and inclusion within diverse communities while achieving outcomes that benefit everyone.

With a background in Ethics, Jess delivers a unique perspective on messy and complex contexts that helps organizations and individuals navigate a productive way forward.

<https://jesshmitchell.com/about/>

What is Co-design?

Jess Mitchell

Abstract

Maybe you've recently made a commitment to Inclusive Design. Maybe you've found yourself 'behind' in the 'racial awakening'. Maybe you've been asleep and missed the awakening of the last hundreds of years. No matter!

Now you're working toward inclusion, you're beginning to understand it is an important way to move forward, both internally, within your teams and externally, within your products. You simply can't check your politics and your bias at the door. Maybe you've recently drafted a Diversity Equity Inclusion Justice (DEIJ) statement. Perhaps you've built DEIJ into your strategic planning. You're conducting workshops, reviewing existing practices, and rethinking policies. So far, the 2020s have helped you see differently. And you want more, you want to move beyond the basics and action all this change.

Context

So, what is this I hear about co-design? What is this delicious advancement in how to marry design with social justice? Recognising, of course, nothing is neutral, and they have been linked all along.

Tread carefully friend, co-design will ask you to challenge much of what you might think, and it will require an authenticity in your actions.

You cannot simply mandate that co-design happen. It would be as awkward and silly as mandating trust or vulnerability or honesty happen at a particular time, in a particular place. In other words, it is entirely context-dependent, dynamic, organic, and situated. There are of course things you can do to make people and places more inclusive, more welcoming, more open, and freer of power dynamics and biases. Though, let's face it, you can't eliminate them, though you can be aware of them and name them.

Co-design requires you question many things you might be taking for granted, namely, the designer's role. In co-design the designer's role is more facilitator from the back, sweeper*, than it is keeper of brilliant design ideas. Now the designer must focus on delicately putting just enough structure together AND NO MORE to leave space for the co-design from anyone, anywhere, and anytime.

The structure is as importantly about the methods and equipment and practices and physical location and how 'invitations' happen, as it is about the mood and tone and authenticity and so many soft details that upend power and communicate intentions and expectations. Equity can happen here.

Our technologies, our businesses, and our hierarchies, however, aren't built this way, they are not built for equity and in many cases, they are built to perpetuate systemic barriers standing directly in

the way of equity. So, this work involves being acutely aware of the systemic barriers, where they appear, how they impact individuals in a group, 'differently', and how they can be gently poked to move aside a bit. Even if it is just for an afternoon.

In 2017 I wrote a version of the following about how co-design can happen. It contains almost all questions that have no clear black or white answers. This work requires we adjust and re-adjust our own role constantly and within communities. No two co-design experiences, you see, will ever be the same. They will be entirely reflective of the place, the people, the framing, and the moment. This is both the beauty and the ephemerality of co-design. And so, when we see the word 'co-design' used, we should be wary of it ever representing some one thing. It ought not.

Questions

So, we are left with the following, an interrogation of many of the unanswerable, but requisite questions we must ask of ourselves as we endeavour to practice co-design.

What is co-design?

Is co-design just doing something together? If so, then how is it different from participatory design? It seems it is not just doing something together, there is something more fundamental to it. It seems, to actually be co-design, the design activities must directly address the power differential, 'us versus them' for those involved.

Is co-design, then, when we're on the 'same level' and doing this design thing together? Does it fundamentally break down levels? And how?

But then why am I paid to be a designer as my job? And how do I avoid co-design looking like absolving myself of my work and offloading it onto the backs of others? Which makes me question, what is my qualification? What is my expertise? If I can't design for another person's lived experience, then what can I do? And what if I'm too close to the lived experience, does that somehow make me less of a professional designer and too human? What if I'm living the experience, am I supposed to try to be objective for the sake of the design? But I can't be objective, inclusive design showed me I have biases, and they will manifest in the ways I show up in design activities.

Who gets paid and how? How do you appropriately show appreciation? This territory seems well beyond *Starbucks'* gift cards. Who gets money and how much? And who decides? And how can that 'level' be broken down?

And how do we do this 'inviting' to participate? Words matter. If you're a participant and are invited to come to someone else's space, that can reinforce power. If you, a designer, invite yourself to someone else's space without first being welcomed, then you're a kind of settler.

This is new, and we want to create it but haven't figured it out yet. This is the ethos for approaching co-design, curiosity, and

uncertainty about outcomes. This is the moment you can break down the barriers between 'designer' and 'user.' However, many industries and many organisations are not there yet. Therefore, the very act of doing co-design will often be an act of resistance against the typical ways things are done.

Co-design is often aspirational. The word is aspirational. Declaring something a 'co-design session' is not enough to make it so. At the same time, this work does not mean letting go entirely. For example, co-design does not absolve you of empathy, it requires even more. And this is where equity can happen.

How can those of us with design jobs do this?

Bring Humility

When designers lead with humility, uncertainty and curiosity, co-design is possible. One way to demonstrate humility is to clearly communicate intentions with something like the following, 'We are not experts in x, we are not even people for whom x is personal, we are here to listen, to learn, and to try some things together'.

Positioning yourself as not being an expert helps co-design dynamics by leaving yourself open to learning something new. When you see collaborators as co-designers, it eliminates competition and jockeying to have the best ideas. Instead, you start trying to nurture the ideas of everyone, which is a fundamentally generous act. This allows for genuine collaboration and exploration and questioning. This is where learning happens.

Can you do co-design with an expert? What is an expert? Who decides?

Co-design requires an authentic conversation about expertise. Who is an expert? Who decides? What perspective is valued and why? Depth and breadth of something. Experience? Training? Intention? It does seem to be related to the privilege of doing research as a designer in many contexts, regularly, and learning from it. In this case, co-designers are experts in their own life, because they are living a life, their own life.

Is it possible to quiet the expertise? Is that desirable? Can we re-envision using expertise? This seems as though it can become quite awkward if it isn't done authentically.

At least we should know co-design is rooted in 'Nothing about us without us'. Have those for whom the outcome is intended designing alongside.

But how much participation and when?? Early? Middle? Late? Who decides? Who is the decider? Can *they* really contribute? Do *they* really contribute? What do we do with *their* contributions? Aren't these questions reinforcing the power dynamic? Does this not draw us back into the 'us versus them?' Word matter!

The problem of tokenising in co-design

The point of co-design should be to include individuals in sharing their own perspective while understanding that their own lived experience is valuable in and of itself. They do not need to feel a burden to represent more than their own self, and the urge to do so can be an indication of a mis-framing of the co-design.

The questions remaining are, how many is enough? How much is enough? Who decides? If we are valuing the expertise of individuals, then when will we know when we're done? If we don't have a recommended number of people, how will we ever be done? Can't this go on forever?

Yes, it can. Co-design need not be done, completed, or sufficient. Minimum viable products are not burdened with completion. Why then should co-designs carry that burden? Why can't co-designs be the path toward iterations, version 2s, advancement, additional features, and options? Why can't co-design be an opportunity for more? Why do we structure it to be a final say? Instead, co-design should be understood as 'what we know now, in this context, with these people.' And that should be more than enough.

I think we know we've done or achieved co-design after-the-fact. I think it's something we can see in retrospect. No one individual creates co-design. People, the way they come together and the way they agree to collaborate collectively, create co-design. Much of this is felt, not achieved in easily measured, rigorous methods. The feeling of co-design should be one of questioning what was missed, and that feeling should persist, evermore.

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** A sweeper is opposite of a leader, the last person in the peloton. The sweeper should know the route and be able to contact others in the group if trouble. And encourage those struggling.*



Ruth De Souza

Ruth De Souza is a nurse, academic and community engaged researcher in gender, race, health and digital technologies. She recently completed a Vice-Chancellor's Fellowship at RMIT University, based in the School of Art and Design. Prior to being at RMIT, Ruth was the academic co-convenor of The Data, Systems and Society Research Network (DSSRN), a collaborative research network across the University of Melbourne. Ruth's Fellowship will engage health professionals in finding new ways to understand, co-design and implement sustainable cultural safety initiatives in a range of health contexts in response to health inequities. She also has her own consulting practice.



Sukhmani Khorana

Sukhmani Khorana is a Scientia Associate Professor in the Faculty of Arts, Design and Architecture, School of the Arts and Media.

She is interested in media, migration and affect, and her research focuses on multi-platform refugee narratives, the politics of food, the role of emotions in social change, cultural diversity in media and culture, and self-representation by young people of colour. Through her research, Sukhmani aims to create broader awareness about the lives of asylum seekers and refugees and contribute to the capacity-building of disadvantaged migrant communities.

South Asian Mothers in Australia Using Apps during COVID-19:

The Limitations of Online Technologies and Design

Ruth De Souza

Sukhmani Khorana

Abstract

New Mothers and Apps during COVID-19 is a situated and in-depth look at the experiences of six cisgender South Asian-Australian women/people who gave birth during the COVID-19 pandemic. Prior to the pandemic negatively racialised women experienced barriers to healthcare and a lack of social support, which were further exacerbated during the COVID-19 pandemic. International border closures in Australia combined with local mitigation strategies inhibited social and cultural support from families, impacting many migrant mothers/birthing people who gave birth for the first time in Australia. Many hospitals in the states of New South Wales and Victoria instituted restrictions to birthing services as a way of reducing exposure to the coronavirus during the pandemic. These restrictions varied, including not allowing partner attendance for antenatal appointments, reducing support people to only one person present during the labour and birth, and sometimes not permitting partners on postnatal wards.

Our research suggests pre-existing limitations of healthcare providers, services, and apps, with regard to culturally and linguistically diverse (CALD) women in Australia, have been

amplified during the pandemic. Disruptions in the physical and social presence of family, friends and healthcare workers added significantly to the everyday stress, anxiety, and challenges faced by new parents. Most resorted to online apps and platforms more than ever to cope, and this had both advantages and limitations.

Keywords

Pregnancy Apps, COVID-19, New Mothers, App Design, Online Platforms

Introduction

The purpose of the project was to understand the perspectives and experiences of migrant South Asian-Australian mothers who gave birth during COVID-19 and were using digital apps and online platforms in the perinatal period. This included first and second-generation migrant women from South Asia as well as South Asians from the global diaspora, that being countries such as Singapore who had migrated to Australia. Data was collected in interviews with women who met the above criteria, were resident in Sydney or Melbourne, and who gave birth during the COVID-19 pandemic.

Our research aims were as follows:

- *Understanding how COVID-19 impacted on the women's pregnancy and early parenthood experiences.*
- *Exploring women's access to social networks (family or friends) in Australia during COVID lockdowns.*
- *Mapping how information sources are used to inform which pregnancy/parenting apps are used, and how these compare with information from healthcare providers.*

- *Investigating tensions between information from the apps, parenting philosophies, and practices from culture of origin, other support networks and posts on social media.*

Background

Even though the perinatal period is a time when health support is generally more available compared to other times in a lifespan, there is evidence digital technologies, including apps and platforms providing access to online parental communities, are necessary assemblages of support. As Veazey (2020) observes, the emergence of a personalised media landscape represents dynamic assemblages of support and identification rather than being 'virtual ghettos'.

The project outlined here shares the complex nature of negotiations between the cultural politics of technologies such as apps and online platforms, and their users from migrant South Asian backgrounds, a sub-group within the category of CALD. These users also likely have to navigate the different terrains of pregnancy and parenting-related information from their cultures of origin, and knowledge received in the form of 'medical expertise' from healthcare providers in Australia. The project contributes to a growing body of scholarly work about the use of pregnancy apps among women from CALD backgrounds in Australia, and evidencing of a heightened level of anxiety amongst first-time mothers who gave birth during COVID-19. It also contributes to emerging research about the value of apps and app design in the perinatal period, particularly for CALD women who did not have access to family support due to international border closures during 2020 and 2021.

Participants' Stories

Nalini arrived in Australia from Singapore in 2007 and moved to Adelaide to study social work. She now lives in Melbourne and works in the family violence field. She lives with her husband, but her family are mainly in Sri Lanka and Singapore, and she has a sister who lives in Norway. She uses *WhatsApp* video calling daily to talk to family. Nalini received health care from her GP and had her baby at the Royal Melbourne hospital. Most of the support Nalini received came from her husband's family, as all her friends are in Adelaide. Nalini found it difficult having a baby in Melbourne during the lockdowns. She had planned for her mother to visit and help with the baby and various confinement rituals, but had to do these herself. Her sister in Norway was very helpful as she had a baby around the same time, and she created a Google drive to document and save recipes for special food that had to be cooked. She also found *Facebook* groups really helpful for gaining information because her antenatal classes were cancelled. Nalini didn't post in these groups because she didn't want to be judged, as she had experienced being judged when accessing parental and child health services. Nalini used an app for pregnancy planning and another to help decipher her baby's sleep changes. She has felt very isolated during the lockdowns.

Neeta has been in Australia for five years. She migrated from Pakistan to join her husband. They first lived in Sydney, then moved to Tasmania. She trained as an Advanced Gestalt Therapist, but found it hard to get a job in Tasmania. She worked in the security field for 10 months before the pandemic and was made redundant during the pandemic. Ten days later she found

out she was pregnant, at a time when she and her husband were both unemployed. Sadly, she lost her father to COVID-19-related complications one month before she was due to give birth. She has two close friends and has made other Pakistani friends. She has found *Baby Centre* very useful, especially the forums and the weekly alerts/updates. She also used a few *Facebook* groups for information, including one where all the babies were due in November. Her cultural traditions have been important to her, and she has noticed the different cultural values in the apps and *Facebook* groups.

Muskaan moved to Australia from Pakistan with her husband in 2015 and is a policy advisor. She gave birth to her first child in July 2020 and returned to full-time work while her partner was on parental leave. She had hoped her mother would be able to join her from Pakistan, but the pandemic made that impossible. Muskaan found it difficult to connect with other new parents due to the pandemic. She used *Baby Centre* during her pregnancy, enjoying its tracking features and later the discussion forums after her baby was born. She tried *Peanut*, but it wasn't for her. She uses other technologies to chat daily to her mother and share photos of her child. She enjoys looking up information and reading, but did not adhere to many culturally specific practices for birthing and post-partum care.

Varsha is an IT professional, cloud engineer, who arrived in Sydney with her husband in 2018. They really like living in Sydney and are from Jammu, India, though they also lived in Delhi for a long time. They were not expecting parenthood without family support, and

that has been the most challenging part of giving birth during COVID-19. Varsha downloaded a number of apps for pregnancy and parenting, but uses *Baby Centre* most frequently because it has discussion forums. She has also joined various kinds of mums' groups on *Facebook*. She finds them most useful for posting questions and learning from others, particularly with an issue arising ahead of time. Varsha used the app *Peanut* to connect with other mums in the area with similar-aged babies and now they are close friends. She uses *WhatsApp* video daily so both her and her husband's families can see the baby. She did not follow any traditional advice during pregnancy and early parenthood, as she and her husband prefer to look things up themselves and follow it only if it makes sense to them. She did talk to her sister a lot when she was pregnant, as her sister is a doctor in India, whose advice was useful when comparing Indian and Australian foetal measurements.

Pakhi came to Australia from India in 2008. She lives with her husband in Melbourne and their families live in India. She is a second-time mother and gave birth to her second child in May 2020. Pakhi has had complicated pregnancies both times as she had preeclampsia. During her first pregnancy, she felt supported because her family could visit her in Australia, and her mother-in-law was able to cook all the meals and massage her. Through her second pregnancy, during the peak of COVID-19, she could not have her family over due to border closures. She struggled physically and emotionally to take care of herself and her two babies without family support. She missed out on traditional cultural food and care practices during pregnancy the family would have

helped with. However, she stayed in close contact with her mother and mother-in-law using video and phone calls and took their advice on most things. She accessed mothers' groups on *Facebook* and found the information and social interaction on these groups useful. She would have liked more support from childcare services and the healthcare system during the pandemic.

Janvi is a software engineer who came to Australia from India on a temporary visa in October 2014, and got married in 2015. She and her husband did not plan on having a baby before the pandemic hit. But after losing her mother-in-law during the pandemic and not being able to visit India for her funeral, she and her husband decided to have a baby and create their own family. Janvi became pregnant in February 2021 and was relieved COVID-19 impacted her pregnancy less. She felt safer being in Australia as pandemic measures were more efficient compared to other countries, especially India. However, she would have liked to have had her family members come to Australia to provide support during the last trimester of her pregnancy, but she could not. She largely used the *Baby Centre* app, which she found convenient and informative. She also finds *Peanut, Instagram*, and online mothers' groups useful. Her family's cultural practices and rituals were important for her during her pregnancy, especially around food, but she also adapted and rejected some cultural aspects such as preparing and shopping for items before the baby was born.

Conclusion

There is evidence, even before the advent of COVID-19, negatively racialised women experienced barriers to healthcare, and these

barriers have been exacerbated during the COVID-19 pandemic. The scaling back and reconfiguration of perinatal health services and the switch in emphasis from patient-centred care to the protection of healthcare systems, combined with the inability of family and cultural support to be provided during the pandemic, is likely to have set up a difficult transition to parenthood for many new migrant parents. Despite the participants in our study being adept with using *WhatsApp* groups, *Facebook*, instant messaging, and video calling to connect with family and friends, in-person family support was missed. Many participants found culturally appropriate or birth-congruent peer support, validation, and information from other mothers through *Instagram* and *Facebook* groups to complement information from apps. Despite their digital literacies, however, many found the substitution of virtual care for face-to-face services during the pandemic left them with a less than satisfactory perinatal experience. Consequently, there remains a need for patient and family-centred engagement by health services to provide equitable, high-quality birth care, and to help design pregnancy and parenting apps that are non-commercial and culturally-attuned.

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Sambhavi Chandrashekar

Sam is a recognised accessibility champion and an award-winning inclusive design educator and researcher with over fifteen-years of strategic and direct operational experience in implementing inclusive design projects successfully in the non-profit, academia, and industry sectors in Canada. Sam is currently the Global Accessibility Lead at D2L Corporation, an education technology company head-quartered in Ontario, Canada. In her six years in this role, Sam has remained passionately focused on humanising online education and building an inclusive education ecosystem. Prior, Sam taught in the Master of Design program in Inclusive Design at OCAD University and worked with the Inclusive Design Research Centre in Toronto. Sam continues to supervise student research in graduate programs in Inclusive Design at three Canadian Universities.

How Inclusive Design Transformed Me

Sambhavi Chandrashekar

Abstract

Inclusive Design is a force of change. It can transform not only user experience but also the lives of those who practice it. Over the past eighteen years, I have been fortunate to work with and learn from Dr. Jutta Treviranus, Director of the Inclusive Design Research Centre in Toronto, who has been shaping and growing inclusive design in Canada and the world. This article is a string of three stories about how my life was transformed during this journey of inclusive design practice in different environments such as non-profit, academia and the industry.

Introduction

My inclusive design journey passed through three phases, as a learner at the University of Toronto, as a teacher at OCAD University, and as an industry practitioner at D2L Corporation in Toronto. I bring you three stories about how inclusive design transformed me in these three phases of my life across the non-profit, academia and the industry sectors.

Story 1: University of Toronto

This story is about my transformation from a technical IT expert with the Reserve Bank of India to an empathetic PhD student in Canada engaged in inclusive design of digital user experiences with a non-profit organisation.

I spent the first 50 years of my life in India, until I got to realise my dream of joining a PhD program. In the interim years since my graduation from the Indian Institute of Technology in 1977, I worked with the Reserve Bank of India in all possible IT roles like systems analyst, programmer, project manager, teaching faculty, and training faculty. To transition from this IT-intensive career into studying user experience design, I first did a Masters' program in Human-Computer Interaction at the University College London, UK. This is when I met Jutta. Until then, I had no clue about inclusive design.

Jutta was the Director of Adaptive Technology Resource Centre (ATRC), a non-profit organisation affiliated with the University of Toronto's iSchool. The reason I chose to join this iSchool over others for a PhD program in September 2005 was because I wanted to work with Jutta as my advisor. From my first day in the program, I started working as a research assistant with ATRC on different pan-Canadian projects focused on inclusive design of emerging information and communication technologies to include as many people as possible in the digital experience.

In the seven years that followed, I completed the PhD program and two years of postdoctoral work on mobility technologies for pedestrians with vision loss with the University of Toronto. During this period, I worked closely with Jutta while she developed the idea of inclusive design from a concept to a course and from there to a Master of Design (MDes) program in Inclusive Design. The richness of the experience of participating in that transformation gave me a deep understanding of the subject.

Jutta's idea of inclusive design evolved over those years to increasingly embrace the complexity of designing for/in/with the real world. Her three-part article on *The Three Dimensions of Inclusive Design* is a masterpiece. The three dimensions of her inclusive design framework are:

- 1. Recognise, respect, and design for human uniqueness and variability.*
- 2. Use inclusive, open, and transparent processes, and codesign with people who have a diversity of perspectives, including people who can't use or have difficulty using the current designs.*
- 3. Realise you are designing in a complex, adaptive system.*

During those years, ATRC evolved into Inclusive Design Research Centre (IDRC) and Jutta moved along with her organisation from the University of Toronto to OCAD University. She became a full professor and Director of the MDes Inclusive Design program, which she offered through OCAD University.

My years of working with the ATRC on pan-Canadian inclusive design projects instilled in me the values of Inclusion, Diversity, Equity and Accessibility (IDEA) as a way of life. I learned about achieving Inclusion through

- recognising the Diversity and variability in humans,*
- enabling Equity so everyone has a chance to achieve equal outcomes, and*
- enhancing Accessibility to optimise the impact of anything I do.*

Story 2: OCAD University

This story is about my transformation from a student of inclusive design to a teacher of inclusive design and from working with a non-profit to entering academia.

As soon as I finished my postdoctoral work with the University of Toronto in 2012, I joined OCAD University as an Adjunct Professor and started teaching in the MDes Inclusive Design program along with Jutta. The next five years of my teaching in the program and supervising graduate research projects turned out to be some of the most fruitful years in my life. I enjoyed working with students coming into the program with a diversity of core skills and enabling them to understand and apply the principles of inclusive design to their own area of expertise so they could practice it more inclusively.

I got to teach in state-of-the-art classrooms set up with the best of technologies organised by Jutta. It was a hyflex environment, unheard of in those days but which became popular during and after Covid. Students were freely able to join the class either in person or remotely in real time through a video call. For those who could not join either, each class was recorded and posted to the learning management system for asynchronous access any time.

Every cohort was intentionally chosen to be as diverse as possible. There were students from other countries, and young as well as mature students. At least fifty percent of the students identified with some form of disability. Everyone in the class learned about accessibility as a natural part of sharing time and space with other students who needed different ways to communicate and to

consume or produce content. Community support was a critical part of the learning process.

I brought my experience of working with people with disabilities during my time with the University of Toronto and the ATRC to help students learn how to include extreme users in their research and practice. I supervised over fifty inclusive design student projects, many of which are listed on my website. This experience gave me an excellent hold over applying inclusive design principles in academia, which came in handy when I was invited later by my alma mater to design and teach a course on inclusive design.

In my journey, applying inclusive design in academia was mainly about inspiring students to embrace the 'idea' of inclusive design, providing them the know-how and the tools to implement it in their work, and helping them understand that inclusive design could be applied to any area they wished to apply it to. The bonding that happened with students lasts till today. Several of them started their own 'inclusive' business or used inclusive design in their work, some are teaching it, and a few have gone on to do doctoral work in the field.

Story 3: D2L Corporation

This story is about my transformation from an academician teaching and supervising research in inclusive design to a success promoter and practitioner of inclusive design in the industry.

In 2017, I chose to move from academia to the software industry. This was a challenge I posed to myself, of making accessibility and inclusive design succeed in a commercial environment. Joining D2L

put me in a privileged position because the company was already managing the accessibility of their products and services well, primarily their learning management system called *Brightspace*. I found empathy and inclusion to be part of the company culture, and the senior leadership fully vested in promoting accessibility.

At D2L, I introduced the concept of inclusive design and eventually our product process fully aligned with those principles. An important aspect is how we involve people with disabilities throughout the product development process from research to design, engineering, testing and release. We even involve them in customer support to triage issues raised by customers. We are able to keep this up successfully through our partnership with a company called Fable.

Fable provides the services of a community of assistive technology users as consultants and testers. It provides a dashboard through which our teams can book a variety of tests, including zoom calls, with a screen reader user, screen magnifier user, speech input user, or switch device user. Fable was founded by two students from the MDes Inclusive Design program. As their teacher and supervisor of their research projects, I find their contribution immensely gratifying.

In 2020, University of Toronto's iSchool invited me to design and teach a course on Accessibility and Inclusive Design to students in their Masters' program specialising in User Experience Design (UXD). I designed and taught the course in the Fall 2020 semester. Since then, the course is being taught across three semesters to three cohorts by three faculty members. Since the UXD students were industry-focused, this experience further honed my skills in applying inclusive design in the industry.

The essence of succeeding in the practice of inclusive design in the industry lies in ensuring:

- *the product teams are enabled to design and develop inclusively with empathy and awareness towards the needs of users with disabilities,*
- *the sales teams are equipped to understand, narrate, and demo the inclusive design stories to illustrate how the company cares about accessibility and inclusion, and*
- *the support teams are trained to help the client in extending inclusion to their users.*

As I work further on maturing the practice of inclusive design in the company, I feel increasingly convinced 'doing well by doing good' in the industry is a possibility. Inclusive design of a product or service is about recognising the diversity of its users and their unique needs. It is about enabling equity by designing choices to meet those unique needs by working with users with disabilities all through the process. It is about enhancing accessibility to broaden the impact of the product or service.

Conclusion

Inclusive design is a philosophy, a process, a journey. To me, it is a way of life which continuously transforms how I think, work and live, and leads me into a future full of possibilities for further success.

In the words of Dr. Jutta Treviranus, 'Inclusive design begins with no predetermined end point and no generalised success criteria, but arrives at greater innovation, flexibility, and general usability'.

It is a message worth spreading to make the world a better place for everyone.

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Sambhavi Chandrashekar's inclusive design research projects: <http://sambhavi.com/research/>

Fable's website: <http://makeitfable.com>



Bem Le Hunte

Bem is an internationally published novelist and Director of Teaching and Learning in TD School at the University of Technology Sydney. She draws on creative, cultural and spiritual wisdom for her work as the Course Director of the Bachelor of Creative Intelligence and Innovation – a transdisciplinary degree that combines with 25 other degrees. She describes herself as a liminal human – half Indian, half English and Australian by choice, and advocates for human unity in all her work.

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A CURRICULUM FOR BEING

Bem Le Hunte

Abstract

Universities are good at dividing up disciplines, to offer predictable career paths to students. In 2014 I was given the privilege of leading the world's first transdisciplinary degree, The Bachelor of Creative Intelligence and Innovation, which has gone on to become perhaps the most awarded program in Australia, if not the world. It teaches a future-facing curriculum focusing on future-oriented, industry-engaged curriculum encompassing high-level creative and critical thinking, invention, complexity, innovation, futures thinking, entrepreneurship, and social impact. In a commercial world where education has to prove its worth, there is a lot more at stake than educating for future jobs. We are educating for transformation, because unless we have transformed humans who understand radical collaboration across all our fields and professions, we don't stand a chance of transforming the world around us and rising to the challenges of our times.

Keywords

Being, transformation, transdisciplinarity, spirituality, inclusive design

Context

How do we design for all disciplines in a university system rife with competing faculty fiefdoms and fields, all of which operate in silos?

How do we stop categorising knowledges, and the problems of today, as discrete, isolated fields failing to see knowledge and the complex challenges we face today as a connected holistic system? And how on this earth did we get to this time and place where we had to divide our disciplines in order to 'sell' them as predictable careers and think of our students as consumers?

On some level I get it. I completely understand why we can't include all our disciplines in a single melting pot and design for all our fields in an inclusive way and fill our students' heads up with kaleidoscopic, never-ending knowledge. After all, expertise in a specific discipline is vital, right? Who would want to get into an aeroplane if we stopped teaching aeronautical engineering? Or go to see a doctor if we stopped teaching medicine?

Back in 2014 I was given the privilege of leading the world's first transdisciplinary degree which combined students from eighteen different disciplines, now twenty-six disciplines, in a radically ambitious mission to bring together all knowledges, past, present and future in a new discipline, creative intelligence, that would simultaneously have to transcend all disciplines. I'd grown up in India, and I'm half Indian, and I'm also a novelist, so I very quickly started putting my culture and story to work on this gargantuan task. I searched for metaphors for junctures of knowledges and immediately landed on the holy towns in India which celebrate the confluences of holy rivers with temples and make these points of confluence sacred spaces for pilgrimage, self-discovery, and connectedness. This thing called transdisciplinarity would have to celebrate diversity and unity, and would have to make our university

'whole' again. Of course! And in making it whole, it might even make it holy again, although not in the way it was before, where theologians and philosophers went to university to argue how many angels danced on the heads of pins. What's more, this attempt to unify all our disciplines had to be 'wholy' beyond creed, discipline or individual. It had to be radically inclusive, including all humans as well as non-human others in our field of study. Yes, suddenly, all my cultural knowledges came into play, creating enlivened possibilities in a way I'd never been able to imagine before in the western academy, this place that privileges scientific Newtonian, objectifiable, rational, repeatable knowledge. I had to broaden the way I thought about knowledge, so it expanded beyond any border of every synapse in my brain and never again needed a passport. And it helped I had been a lifetime meditator. The best way of understanding transdisciplinarity for me came through the cultural lens of *Brahman*, the concept of wholeness and one-ness of consciousness and creation, the idea that I-ness and you-ness is a singular conscious whole. If this was the case, then all our disciplines were roots of the same tree. So, the task of inclusive transdisciplinarity design became something of a spiritual exercise in more ways than I could possibly imagine. It transformed my life and continues to transform the lives of our students to this day.

How did we get to this era of specialisation where we could think of humans as doing only a single discipline, doing only a single thing well, and repetitively, for the rest of their lives?

Our universities are good at dividing up our disciplines, possibly because it makes them easier to market. In dividing up the

disciplines, our system also divides students into types. You're caring, line up over there and become a nurse. You're a go-getter, you line up over there and study Business. You're a high achiever, go study Law, even though we're educating far more lawyers than there are jobs in law firms. If you're a student within this system, your world begins to shrink. Yet a spiritually enlivened 'wholy' education should expand us in a transformative way, so we can never shrink back into a singular domain, a discrete corner, an incomplete being in a box labelled 'expertise in x,y,z.'

Because the university system was so good at packaging its disciplines and selling its wares, I knew I had to be equally good at 'selling' the idea of an undivided curriculum and undivided Being. I had to learn to flog the idea of being whole, whilst keeping the exquisite holiness more discrete, more discoverable, more personal. A spiritual experience for students who chose to go there. I evolved a language to sell this thing called transdisciplinary, or unity consciousness as I began calling it in more private circles, sitting as it was within the The Bachelor of Creative Intelligence and Innovation (BCII) at the University of Technology Sydney. And I came up with four reasons why students should do this transdisciplinary degree that were rational, persuasive, evidence-based arguments for 'wholiness'.

Firstly, I started studying complexity and soon discovered 'super complexity' and this idea our students today will be exploring 'radically unknowable' futures. If ever we thought we were preparing our kids for the world as we knew it, we had to think again. With no stable past ground to stand on and no flat horizon in

the future to visualise, what use was it to simply teach students only a single domain of knowledge? I was inspired by the work of Ronald Barnett, a radical intellectual in my mind and inspired educational philosopher, who wrote about the importance of focussing on ontology, 'Being' rather than epistemology 'knowing'. This language spoke to the spiritual educator inside of me and the deep cultural knowledge I hold. I was always led to understand there were multiple knowledges and only one 'Knower' in my tradition, so it was far more important to focus on the Knower than the knowledges. This was the way to create cohesion in a transdisciplinary curriculum and empowerment and agency in the learner. This was a way to design a curriculum for all. It didn't matter whether students came from Engineering or Science or Health or Design or Communications or Business or Law. No matter which faculty the students came from, they brought with them their Knower or sense-maker. This idea of the Knower presented a unified field of consciousness in the transdisciplinary classroom. A way to engage our learners at depth in a meaningful way to identify their similarities as well as their differences. For me, this idea of an inclusive transdisciplinary classroom also brought to life the idea of a Uni-versity in its classical sense. A place to explore the universal confluences of knowledge, as well as the diversity of our disciplines. Another spiritual hero for me, Indian philosopher Sri Aurobindo, came to mind with his statement, *in this harmony between our unity and diversity lies the secret of life*. The spiritual agenda became the secret sauce of the degree, and some of the students who understood this travelled light years ahead, powered by this notion. I started speaking and writing about the golden thread of the BCII narrative more openly and defined it as a 'Curriculum for Being', not just knowing. It was perfectly

legitimate. After all, how could you teach a curriculum of knowing at any depth to twenty-six different disciplines?

Secondly, as I continued my journey of leading this transdisciplinary degree, I quickly understood all of our major global challenges are more connected and porous than any one of us can possibly understand, so we needed wholeness in our education system to produce future sense-makers who could see, feel, touch, and imagine the connectedness of all things, human with non-human, across our political, economic, social, technological, legal and ecological systems. This required a revolution in awareness. I had too many 'everything, everywhere, all at once' moments to describe these epiphanies during the course of leading this program, but no moment better than the arrival of our dear friend and teacher, COVID, who didn't present herself solely as a health challenge or a communications challenge or a business challenge or a design challenge or a legal challenge or a political challenge. COVID was all of these and much more. She was a teacher sent in the spirit of *Brahman*, clothed in complexity, and lifting up the urn of transdisciplinarity as an offering. I set her mission as an assessment challenge in one of the subjects I ran. Never had the need for transdisciplinarity been so revealed, landing as it did in all our backyards. Couldn't others see this visitation from their towers in universities around the globe? And if so, why weren't they acting on the knowledge?

Thirdly, a Curriculum for Being that focuses on the Knower not the knowledges would be fuelled by the fact knowledges were more transitional now than ever. The metaphor for me was the Great

Library of Alexandria. It was a metaphor which played out on a less mythic proportion when one of our leading professors in Biochemistry said he was sitting in first year 101 classes to discover the incredible changes in knowledge in a field he had helped to pioneer. Just when I was ruminating on the problem of knowledge, I came across so many stories like this. For example, Elizabeth Newton's *Curse of Knowledge*, look this up, it's a great example, and the story told in the film, *Most Likely to Succeed*, about an experiment involving a group of students in an American College, all of whom graduated with a B average. When they were brought back a few months later to sit the same exams, without having time to revise, the average grade was an F. With the Internet, knowledge with a small 'k' had become more transitory than ever, and if it wasn't outdated or contested in this new world, it was quickly forgotten. So, in a transdisciplinary curriculum it made utter sense to focus on Being not just knowing. The timeless not the temporal, and the inner, not just the outer world. After all, knowledges come and go, but the Knower remains the same throughout a lifetime. As a way of focussing on the Knower I designed a process known as 'Ignorance Mapping' based on the work of Anne Kerwin and her *Curriculum for Medical Ignorance*. If we couldn't rely on knowing, and if our knowing was just a drop in the ocean, wouldn't it be better to focus on our ignorance and the art of discovery? This understanding of the power of ignorance and the beginner's mindset became a revelatory threshold moment for our students.

Fourthly, the argument for a Curriculum for Being became even more apparent in research in Australia from the Foundation for Young Australians, in a report claiming today's graduate is likely to have

seventeen jobs across five completely different fields. Focussing on a Curriculum for Being became a necessity and I framed it around the need to 'future proof' our degrees. So, today's graduate in Health may become a midwife, do a PhD and transition into Education before being poached by Government and transitioning into Policy, only to transition into Film when one of their books becomes a bestseller, and then take to Agriculture, working on a farm they bought before they retire. You get the idea. If a career required so many transitions, including into fields and jobs yet to be invented, wouldn't a focus on Being be more enduring?

The Bachelor of Creative Intelligence and Innovation has gone on to become perhaps the most awarded program in Australia, if not the world. It teaches a future-facing curriculum focusing on future-oriented, industry-engaged curriculum that encompasses high-level creative and critical thinking, invention, complexity, innovation, futures thinking, entrepreneurship and social impact. It takes transdisciplinarity as a practice transcending disciplines and fields to promote discovery across, between and beyond all our disciplines. It has become a daily practice of inclusive design at the radical edges, a practice that does not exclude any type of disciplinary knowledge, field, culture or stakeholder. In other words, this exercise in 'wholiness', with the Curriculum for Being as its golden thread, has proved its worth. Students enjoy a 93 percent employment rate and over 40 percent of students are employed by one of the eight-hundred-plus industry, community, and government partners who support the program in an inclusive innovation ecosystem.

But even more significantly, the BCII has radicalised the way students learn and develop as whole beings. The transformative nature of a Curriculum for Being has been written about elsewhere, but the story is re-told every year through letters from students who report this program has changed their lives. In a commercial world where education has to prove its worth, there is a lot more at stake than educating for future jobs. We are educating for transformation, because unless we have transformed humans who understand radical collaboration across all our fields and professions, we don't stand a chance of transforming the world around us and rising to the challenges of our times. What's more, we're running out of time...

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Suryamayi Aswini Clarence-Smith

Suryamayi Aswini Clarence-Smith is an award-winning researcher, educator and facilitator based in the intentional community Auroville, India, the largest intentional community in the world. She holds a PhD in International Development from the University of Sussex (pass with no corrections), and a BA from the University of California, Berkeley (summa cum laude). Her research on utopian and prefigurative practice has been published by leading editors and publishers in the field, notably in the Ralahine Utopian Studies series (Peter Lang), the Alternatives to Capitalism in the 21st century series (Bristol University Press), and the Antipode Book Series (Wiley). Suryamayi is regularly invited to share her unique, autoethnographic body of work as guest lecturer or adjunct faculty to students in university programmes worldwide, and to present to academic, activist and popular audiences at conferences and other events. She is the founding member of the Auroville Research Platform, an organisation affiliated with the Sri Aurobindo International Institute of Educational Research (an Indian research

institute based in Auroville) which supports research on Auroville. Suryamayi is a dedicated policy officer, and has considerable experience in designing and delivering inclusive and deliberative processes on complex and conflictual topics. She is also an experienced facilitator of conscious embodiment practices, a certified yoga teacher and facilitator of Awareness Through the Body (ATB), a unique integral education programme developed in Auroville which she has participated in since childhood.

'Dreamweaving'

An inclusive approach to urban design

Suryamayi Aswini Clarence-Smith

Abstract

This article contributes a case-study of a unique collaborative urban design method, 'Dreamweaving', developed in the intentional community Auroville, in India. It traces the emergence and elaboration of this method, and focusses on its most recent application, 'Dreamweaving the Auroville Crown 2022', a process that sought to address a conflictual urban design challenge in an inclusive way. The author, who was an organiser of the 2022 Dreamweaving process, reflects on the promise and limitations of using such an inclusive design method, notably in contexts with asymmetrical distributions of power.

Introduction

It is 2005, and architects in Auroville, an intentional community in India with a unique design concept for a city of fifty-thousand, the 'Galaxy model', are feeling the need to come together and develop common parameters for the urban design of various zones of the township, whose development had been stalled due to the lack of common vision embraced by the community-at-large. The emerging method came to be known as 'Dreamweaving', as architects were encouraged to 'weave' elements of diverse proposals together, and Auroville was envisaged as 'A Dream'. This article traces the emergence and elaboration of this unique 'Dreamweaving' method, and focusses on its most recent application, 'Dreamweaving the

Auroville Crown 2022', a process that sought to address a conflictual urban design challenge in Auroville, in an inclusive way.

Context

Auroville was established in 1968, in a rural area of Tamil Nadu with little to no infrastructure, with a few hundred people ready to be the international township's first inhabitants. Development in the early years was driven by the grassroots efforts of community members, and primarily focussed on ecological restoration, given the scorched land devoid of soil, shade and water on which they were located, as well as the construction of the Matrimandir, 'temple of the Mother', a space for spiritual concentration at the centre of the town. Auroville was founded with a unique intention, to realise a 'spiritualised society'.

Auroville's founder, The Mother, was a French mystic based in nearby Puducherry, at the Sri Aurobindo Ashram. She employed the French architect Roger Anger to design a unique urban concept for this one-of-a-kind endeavour. Planned cities such as Brasilia and Chandigarh were being developed at the time, and urban blueprints have historically been associated with utopian projects, but Anger specified that 'this city will not be constructed first, and then occupied...it will be the inhabitants who will define by a living experience the needs of the city'. What he envisaged, in collaboration with The Mother, was a dynamic design inspired by a galaxy, with four zones, Residential, Industrial, Cultural, and International, spiralling out from a centre anchored by the Matrimandir, and buffered from the surrounding environment by a circular Greenbelt.

The Mother, having passed away in 1973, Anger later continued to develop the concept into more details independently. There were early criticisms amongst community members about his design process not taking into account ground realities. For example, ecologically sensitive areas, or the existence of local villages. Others felt strongly it was part of Auroville's mission to develop into the city designs by the architect, The Mother, Auroville's founder, had chosen and worked with. This opposition is ongoing, and to date, there is no Master Plan or Detailed Development Plans elaborated for the township because this fundamental level of disagreement has thwarted attempts at urban planning.

In December 2021, forced clearing for the realisation of a key urban design feature of the Galaxy 'the Crown', a central corridor connecting all four zones of the city, was undertaken with the support of officials of the Auroville Foundation, appointed by the Government of India. This included the ecologically sensitive area of Darkali, a key water catchment area and forest and the Auroville Youth Centre, while residences of individual community members were demolished for the same purpose, at different times. In the midst of this crisis, a 'Dreamweaving' process was held within the community to try and include various points of view, as opposed as they may be, into a design process to arrive at a collaborative way forward.

What is Dreamweaving?

It is 6am, and the sun is rising over Auroville. A group of community members are sitting together on a rooftop in contemplative silence. Their purpose is to 'delineate inspiring and uplifting architectural

and urban design parameters to lead...in the direction of building a "yogic" city'. The year is 2005, and anyone interested is invited to participate in such 'Dream Catching' sessions, facilitated by Auroville architects in 'an atmosphere of receptivity to whichever glimpses of the higher vision wish to emerge'. Sessions are dedicated to various planning themes, and participants are invited to share any 'subtle insights' emerging on these from a space of contemplative reflection. Over time, participants observe an output coalesces 'which everybody could immediately assent to but which nobody could claim as their own'.

To share the ideas arrived at and get feedback from the larger community, 'Dream Spaces' are created, where all the Dreamcatching outputs on a particular topic are pinned up on panels, and people are invited to reflect on and contribute to them. Over three years of regular Dreamcatching sessions, many areas of the proposed Auroville township are covered, including its Residential, Industrial and International Zones, its Greenbelt, entrances to Auroville, as well as the Crown.

The next step is for the architects to work together on specific designs, in a process known as 'Dreamweaving'. Each architect interested on working on a design brings forward a proposal, adhering to commonly agreed parameters, and presents it for feedback from others. The best elements of each design are identified collectively, and each architect is encouraged to integrate these into a revised design. This process continues until a final design, or designs, emerge which is felt by all to best capture the 'dream' for the particular area of the township in question.

The method is used successfully for a number of projects in Auroville, such as the Sustainable Livelihood Institute in 2015, and one of the gardens of the Matrimandir, 2018. While also used to develop a proposal for the Crown, 'Crownways', in 2008. The latter is dismissed by members of Auroville's Town Development Council for not being perfectly circular, a parameter that was not possible to integrate into an implementable design due to parcels of privately owned land. By December 2021, when forced clearing is undertaken for the Crown, it is along a perfectly circular right of way, even though the issue of land ownership for the project has not yet been resolved, nor has a design been presented to the residents. According to the *Auroville Foundation Act (1988)* it is the role of the Auroville Residents' Assembly, composed of all community members over eighteen, to 'formulate the master plan of Auroville'. The clearing is halted by a stay order, during which a Dreamweaving process is attempted to try and find a collaborative way forward.

Dreamweaving the Auroville Crown 2022

Unlike previous Dreamweaving exercises, the process for Dreamweaving the Crown is designed so as to actively engage and solicit feedback and inputs from clearly identified stakeholders, Auroville architects and town planners, Aurovilian experts in various fields related to the town planning process, representatives of different geographical areas and sectors of activity of the community, that being education, industry, and forestry, as well as randomly selected residents. Special attention is paid to ensure the inclusion of individuals, amongst the Dreamweaving architects and the process participants, represented each end of the spectrum

regarding the design of the Crown. One extreme being it should be perfectly circular, and the other extreme being ground realities should take precedence.

The first event is a three-day conference in which various Auroville experts and project-holders in fields relevant to town planning and specifically the design of the Crown, such as water, mobility, afforestation, economy, habitat, and so on, make presentations to educate the Dreamweaving architects. The architects also make site visits to various sections of the existing and proposed Crown. Two weeks later, they presented their initial designs to each other, and to peer Auroville architects and town planners for feedback. This marked the start of the 'weaving' process, in which architects were encouraged to borrow ideas from each other's designs. After another two-week period, they presented their revised designs to the various stakeholder groups, who were invited to comment on these in dedicated feedback sessions. Architects took this feedback into account as they worked on an ultimate design iteration, which was evaluated by all process participants, including the architects themselves. The goal of this evaluation is not to select one 'winning' design, but to identify what elements in each design are 'winners', in the sense they ought to be integrated into a detailed development plan for the Crown.

The overall process was well evaluated. Each participant group evoked involvement, collaboration, and the integration of views as the most important and valuable aspect. Many were appreciative of the fact the process embodied a harmonious, community-based response to a crisis situation, 'the whole community coming

together in such a peaceful manner' to 'arrive at a collective voice', responding 'to the community distress...with creativity'. While seemingly successful in terms of a collective decision-making process, its outcomes, however, fail to be implemented. Although the government official appointed to the post of Secretary of the Auroville Foundation had called for this community process, their initial agreement to adopt its outputs is not upheld, corroborating community misgivings the Dreamweaving process was only ever intended to assuage community members' objections to the ongoing, enforced approach to development. This harked to the challenge of realising the promise of inclusive design in contexts with asymmetrical distributions of power, and the concern such processes are primarily performative.

Conclusion

The 2022 Dreamweaving process became emblematic of the Auroville community's capacity to organise inclusive and complex planning, demonstrated high levels of expertise, and produced high quality outcomes, even in a polarised context. Many community members expressed the process design could be used as a model for the inclusive design of other aspects of the Auroville township, such as its unique economic and political organisation. Suggestions for improvement in future processes included, notably, to widen the diversity not only of participants but also to include other profiles than architects in the design roles. While this innovative inclusive design model could be used in other contexts, the experience of the 2022 Dreamweaving process highlights the need for other processes predicated on the inclusion of a large variety of stakeholders to secure unambiguous pathways to implementation.

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Letter from the Chairman's Desk By Sunil Bhatia PhD

One day I noticed that a rural man was carry a calf in a basket on his head and walking with great speed. I found the mother cow was running after her calf and that way using the mother's love for controlling the mother for transportation from one place to another without any physical inflicts. This exercise was purely based on emotional exploitation. Even at the time of milking they allow the calf to suck the teates of the cow and as she comes under emotional charge for her calf they drag the calf out of her reach. Once the bladder is full they milk and leave little amount for her calf. I realized love is essential elements that help in our survival. Love's by product is care and cooperation. The way human was using natural force for serving his purpose of transporting the cow and it was a kind of exploitation. Simlar cases are reported from brothel owner where woman made pregnant against her will and after delivery of child they snatched and keep hide out of her reach . This emotional attachment for her child is natural and strong that prevents her not to runaway from brothel and owner can use her for commercial use. It is the loves that takes and help us in our survival. Same way it is exploited for serving their crooked mind purpose also.

One day an anthropology class was going and a teacher was answering the question raised by a student about the factor responsible for the formation of society. She asked 'what it is after exhibiting the bone of the human leg?'

The student in class answered in one voice 'bone of human leg'.

She said, 'I imagined the person has a broken bone of leg. What will be his state? Can he hunt?'

There was an answer from the students 'no'.

Next question then there must be some who has taken care by feeding. We know bone joins after complete rest and need at least two to three months in natural healing. Those who took care in difficult days are responsible for the formation of society and basic foundation is love care and cooperation.

The person who designed of carrying the injured person on his back is another example of taking care of another person. But design of transportation with the strong bamboo carrying on shoulder of two or more shoulders after tying with cloth and rope for hanging and carrying the injured person was ultimate level of not leaving alone to die with hunger or turned out to be prey for wild animals. It was design of thinking collective role of saving the life of injured person.

As technology improved the design of transportation and means of saving life of injured turned out to be sophisticated. Every moment is precious in saving life that thought revolutionized the concept of design of society.

There's a whirlwind of activity happening in the world, with things moving faster than ever. We have moved from carrying patients on

cart to manual rickshaw to automotive vehicle to vehicle equipped with life saving devices to latest is artificial intelligence. Artificial Intelligence is quickly becoming a normal part of everyday life, revolutionising everything from healthcare and criminal justice, to media and professional services. While it's still evolving, AI has already proven it has the potential to either empower communities or facilitate discrimination.

Being part of the design community, we all have a responsibility to help shape the world around us and AI is no exception. There are many human-centred design processes and methods that will help ensure the growth of AI brings a positive benefit to people from all religions, races, cultures and genders.

When ambulance has sophisticated devices for monitoring the condition of patients and vigilant doctor keep an eye over his patients condition for providing proper medication was the last development in transporting the patient safe. At present devices are designed not for monitoring but it has inbuilt advises and action oriented what patients needed care that specific crucial moment . It is possible only with the help of artificial intelligence that can eliminate the role of man in caring the patients.

When a person is aged or differently bled person he needs extra support but faces challenges of fincial constraints that leads to shortage of manpower who can care. Sometime you are financially strong but dedicated mnpower is problem. If designers develop the devices with the help of artificial intelligence for monotaring and caring for minimizing the role of manpower that in return makes

them not to be dependent on others. Machines are designed for performing certain tasks and without feeling tiredness it can operate day and night. Emergency support system in hospital on ventilator the patients are monitor by designed devices that works on what patients need in specific moment. That system can revolutionized after the post care of hospital treatment at the affordable prices . I visualize great role of AI in pre operation during operation and post care of patients .

I am happy that Dr. Manisha Amin of CFID has accepted our invitation of Guest Editor and done proper justice with her role. She invited authors of her choice and submitted the publishing material much before the last date.

Lambert Academic publication for celebration of 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" was translated into eight different languages from ENGLISH to French, German, Italian, Russian, Dutch, and Portuguese. Kindly click the following link for the book. "Morebooks", one of the largest online bookstores. Here's the link to it: <https://www.morebooks.de/store/gb/book/design-forall/isbn/978-613-9-83306-1>

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

With Regards

Dr. Sunil Bhatia

Design For All Institute of India www.designforall.in

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Forthcoming Issues

August 2023 Vol-18 No-8



Sugandh Malhotra, PhD

Associate Professor, IDC School of Design, IIT Bombay will be the Guest Editor and theme of the special issue will be Design Driver.

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September 2023 Vol-18 No-9



Divya Chaurasia is an award-winning industrial designer, with a background in engineering and user experience. An expert in user centered research, sustainable practices and design for manufacturing, she has a Masters in Industrial Design from Pratt Institute, New York and Bachelor's in Technology from Indian Institute of Technology Bombay, India.

Currently, Divya works as a senior industrial designer and user experience lead at Spitfire Industry, a design consultancy based in Brooklyn, New York. She designs products and experiences for brands like Clorox, All Clad, Tefal, Bausch & Lomb, Cook's Direct, Hunter Douglas, GoTrax, and Nectar. Divya's work is inspired by the everyday pursuits of people. She is fascinated by the connection between humans, objects and environments, and captures this relationship in delightfully functional products. Her work has been exhibited at NYCxDDesign (New York Design Week) and NYC Media Lab Annual Summit and received recognition by Chicago Athenaeum Good Design Award in 2021 and International Design Awards 2023. Being a strong advocate for sustainable

practices in design, Divya has given guest talks at the Industrial Design Society of America Technical Deep Dive and North Carolina State University on the topic. Divya also volunteers her time for supporting young designers. She serves as a mentor for Masters students at Virginia Tech University and the Offsite program, and as a Creative Liaisons Coach for the London International Awards.

October 2023 Vol-18 No-10



Dr Dolly Daou has 23 years of academic and industry experience leading global academic programs and non-profit associations and initiating practice-based research projects for medium-large organisations in Australasia, Europe and the Middle East. Dr Daou's professional background is in interior architecture and urban design research, her career path led her to France where she became the Director of Food Design Lab at l'École de design, Nantes Atlantique. During her leadership to the lab Dr Daou developed and implemented system-based and food entrepreneurship education strategies. Combining her multidisciplinary and my international industry and academic experience Dr Daou developed workshops that

transform theoretical research into impactful commercial outcomes and strategies with ecological benefits particularly in the food sector. Dr Daou is currently the co-founder and co-chair of Food Think Tank Research Working Group at Cumulus Association. Dr Daou established the Interior Architecture Program at Swinburne University of Technology and implemented its transition and rebranding, was the Director of the non-profit Association of Professional Interior designers/Architecture (MENA) in the Middle

East and North Africa, where Dr Daou was awarded the title AISafeer Congress Ambassador by Dubai Business Events, a Community Manager for a team of start-ups at the European Innovation Council (EIC), European Commission and invited Quality Assurance reviewer for TEQSA and for international quality assurance agencies for higher education in Australia and in Bahrain.

November 2023 Vol-18 No-11



Dr. Soumyajit Bhar is currently an Assistant professor of environmental studies at Krea University, India, where he offers and coordinates a course on Design Thinking. Soumyajit straddles action and academic research with more than 14 years of experience (both volunteering and full-time) working with various environmental and

sustainability issues. He holds a Ph.D. in Sustainability Studies (with a specialization in ecological economics) from Ashoka Trust for Research in Ecology and the Environment (ATREE) as part of a unique interdisciplinary Ph.D. program. His dissertation attempts to understand socio-psychological drivers and local and regional scale environmental impacts of conspicuous/luxury consumption basket in India. Soumyajit is furthering postdoctoral research at the intersection of rising consumerism, sustainability concerns, and inequality levels in the context of the Global South. He is also keen to explore how design education can broaden students' perspectives and help them delineate pathways to a better world. He has published in international journals and popular media. He is also interested in larger questions of philosophy and ethics, particularly pertaining to environmental issues.

March 2024 Vol-19 No-3



Prof Dr. Ketna Mehta

She is Founder Trustee & Editor (One World), Nina Foundation, a 22 years young NGO for rehabilitation of people with spinal cord injuries in India. She is an Author of two books; 'Nano

Thoughts on Management' & 'Narratives of Courage, Lives of Spinal cord injury survivors in India'.

As editor, 36 issues of 'One World - Voice of people with spinal cord injury' has published since 2001 (www.nina foundation.org)

She is a thought leader on social and inclusive development of persons with disabilities, transformational change and leadership. She was invited to contribute a chapter in the popular book 'Chicken Soup For the Indian Spiritual Soul' ! India's very first literary festival by the highest circulated newspaper group The Times of India on 'Disability is a state of Mind.' Her action oriented, innovative and bold opinions on disability has been published in over 100 research papers, articles, book chapters, columns, blogs and interviews in the media. She has been invited as a Guest Editor for Success& Ability's first and only thematic issue on Spinal Cord Injury in 2012, two issues of 'DesignForAll' international publication focusing on 'Improving Quality of life of people with spinal cord injuries' & 'FutureSpeak SCI Rehabilitation' in 2021 & 2019.

She has been a Regional Consultant for WHO's first Research Report IPSCI (International Perspective on Spinal Cord Injury'. For the very first Rehab Exhibition, Nina Foundation was invited as the NGO Partner where a demo workshop of how Scoop Stretchers during the Golden Hour prevents a devastating spinal cord injury. Several Public Forums on spinal cord injury have been curated by her for spreading awareness. Since 25th June 2009 Nina Foundation has initiated a spinal cord injury awareness day. Their grassroots free SCI OPD & multi disciplinary camps have successfully gifted equipments,

medicines, hope and solutions for living a life of dignity. In April 2017 was invited by UC Berkeley, California as a faculty jury to evaluate international live student projects on Universal ReDesign from various countries. She was invited as an Expert Speaker for CIVIL20 (G20) by Rising Flame for 'Women with Disabilities' Panel on 17th June 2023, American Consulate, Mumbai. Nina Foundation is also a PAB Member for SPINE20 (G20) as Speaker & Observer 10-11 Aug 2023.

Ketna is a spinal cord injury survivor since 27 years and lives in Mumbai India.

New Books



ISBN 978-613-9-83306-1



Sunil Bhatia

Design for All

Drivers of Design

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

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

www.lap-publishing.com

it is available on www.morebooks.de one of the largest online bookstores. Here's the link to it: <https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>

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



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

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

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

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

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If you want useful, dependable advice and easy to implement ideas from respected experts who know the ropes, you'll love Rossetti and Leder's perspective. As a speaker, author and consultant who uses a wheelchair, Rossetti has helped hundreds of people design their ideal homes. Now her comprehensive Toolkit is available to help and support you! Get the Universal Design Toolkit now to start your project!

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

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

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

Edited by
Sheryl E. Burgstahler
Foreword by Michael K. Young



304 PAGES SEPTEMBER 2015
978-1-60250-096-0 \$34.00 PAPERBACK

**UNIVERSAL DESIGN IN HIGHER
EDUCATION**

From Principles to Practice, Second Edition

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

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

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

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

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

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

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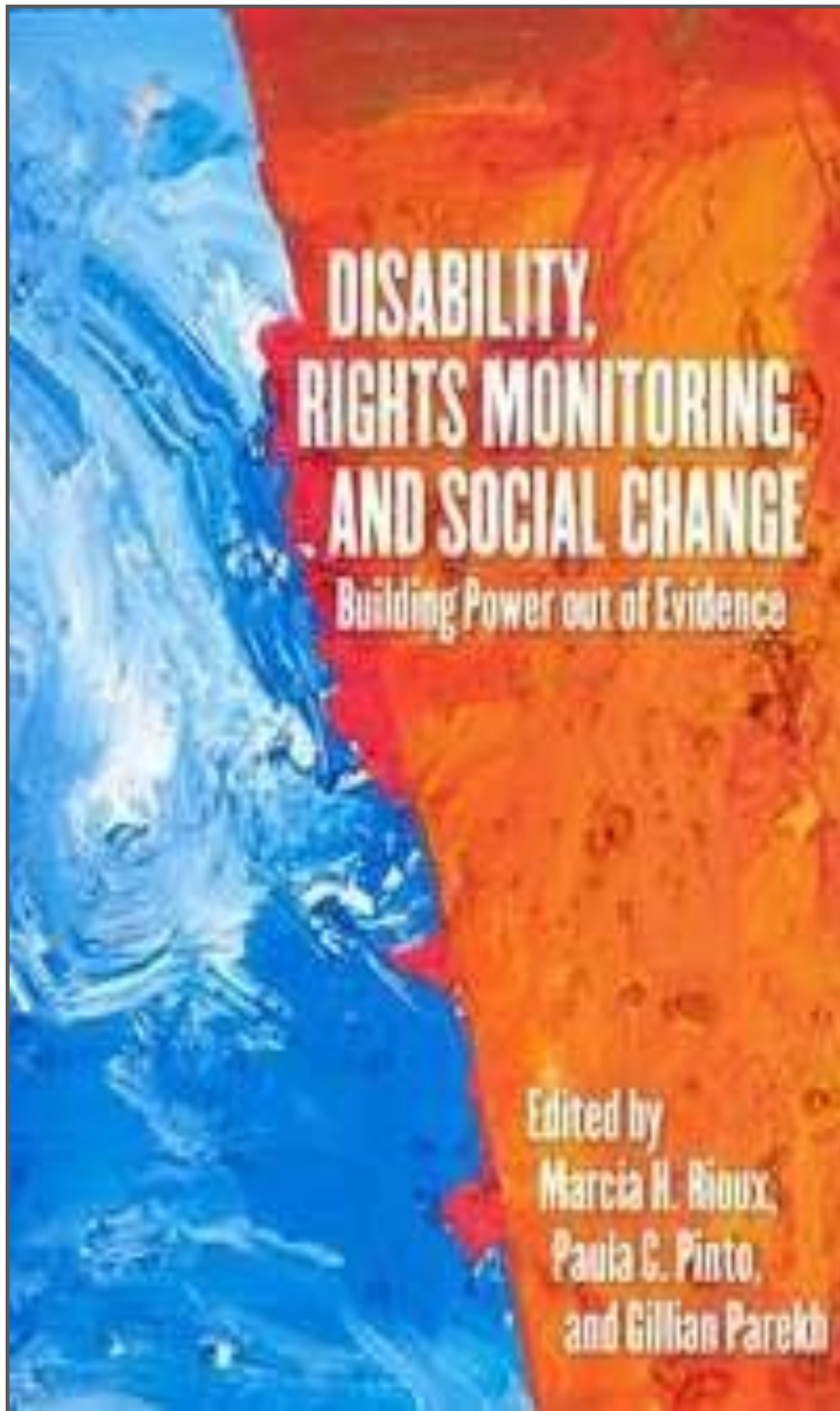
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Disability, Rights Monitoring and Social Change:



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



Available as a paperback (320 pages), in black and white and full colour versions (book reviewed in Design and Technology Education: An International Journal 17.3, and on amazon.com).

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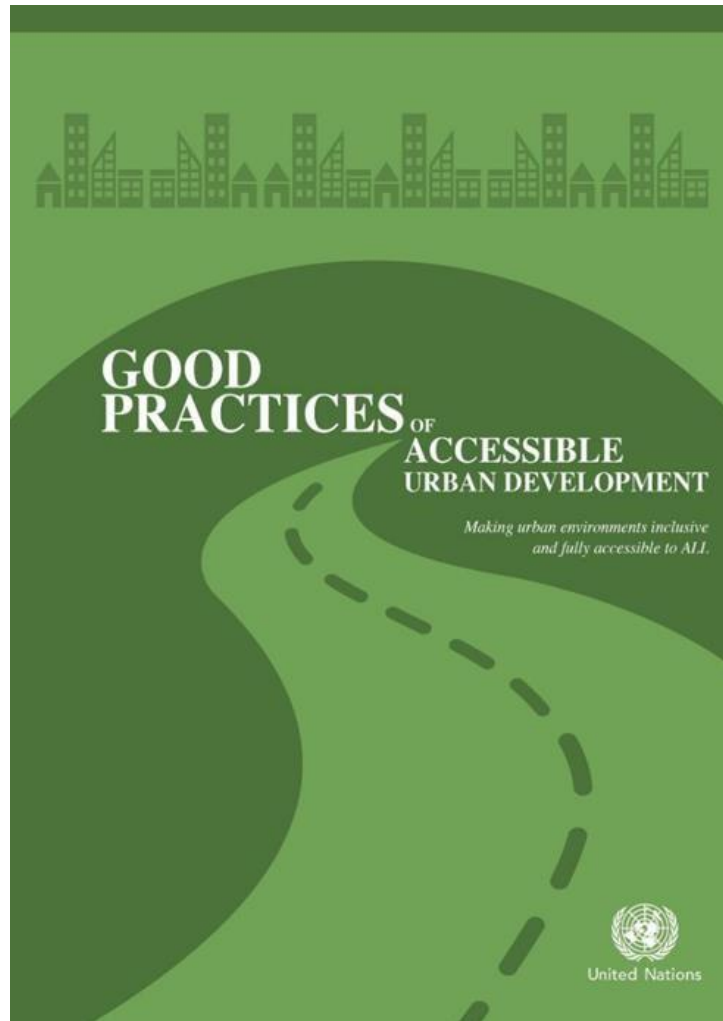
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INCLUSION



BRANDING

Revealing Secrets to
Maximize ROI



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

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

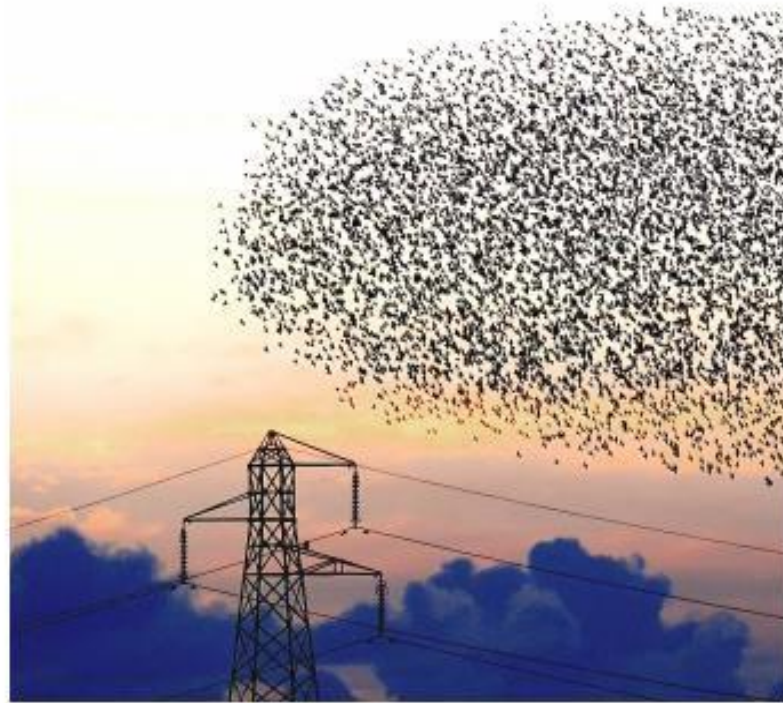
The publication concludes with strategies and innovations for promoting accessible urban development. The advance unedited text is available

at:http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf

FROM MODULARITY TO EMERGENCE

A PRIMER ON THE DESIGN AND SCIENCE OF COMPLEX SYSTEMS

Chih-Chun Chen and Nathan Crilly



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

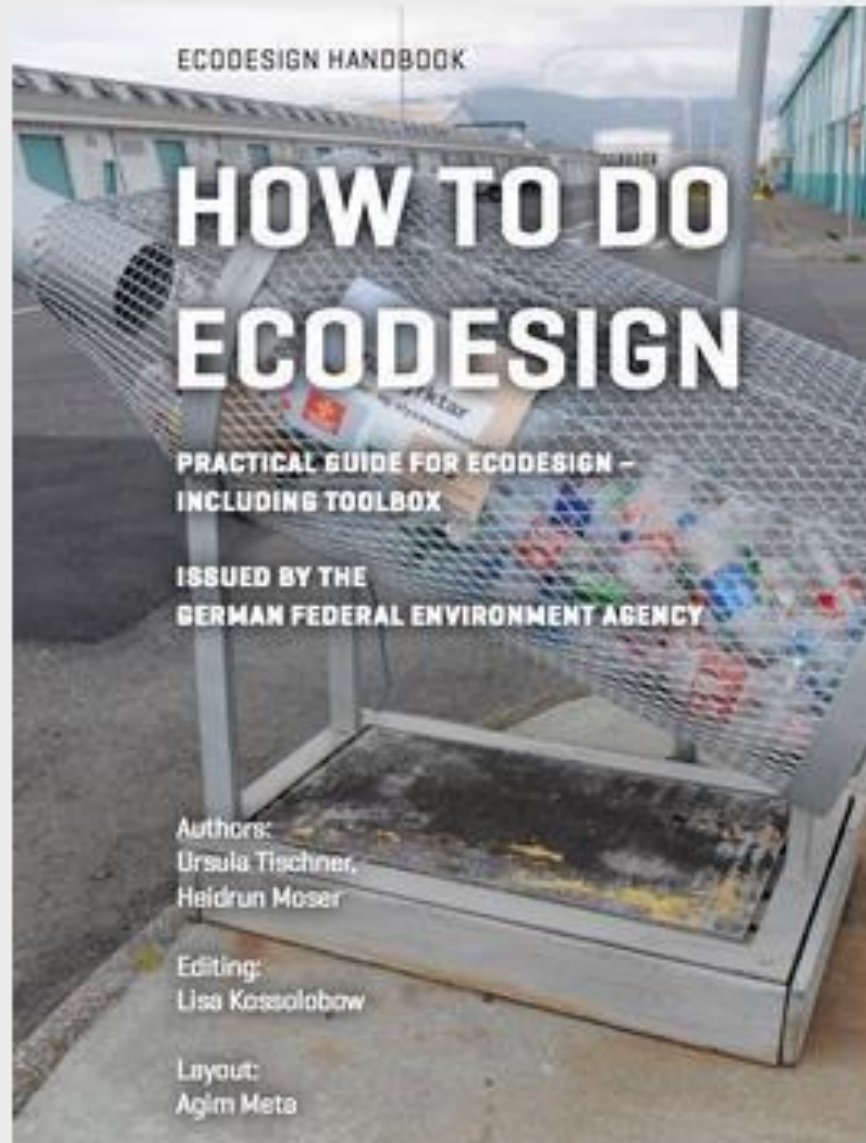
This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).

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

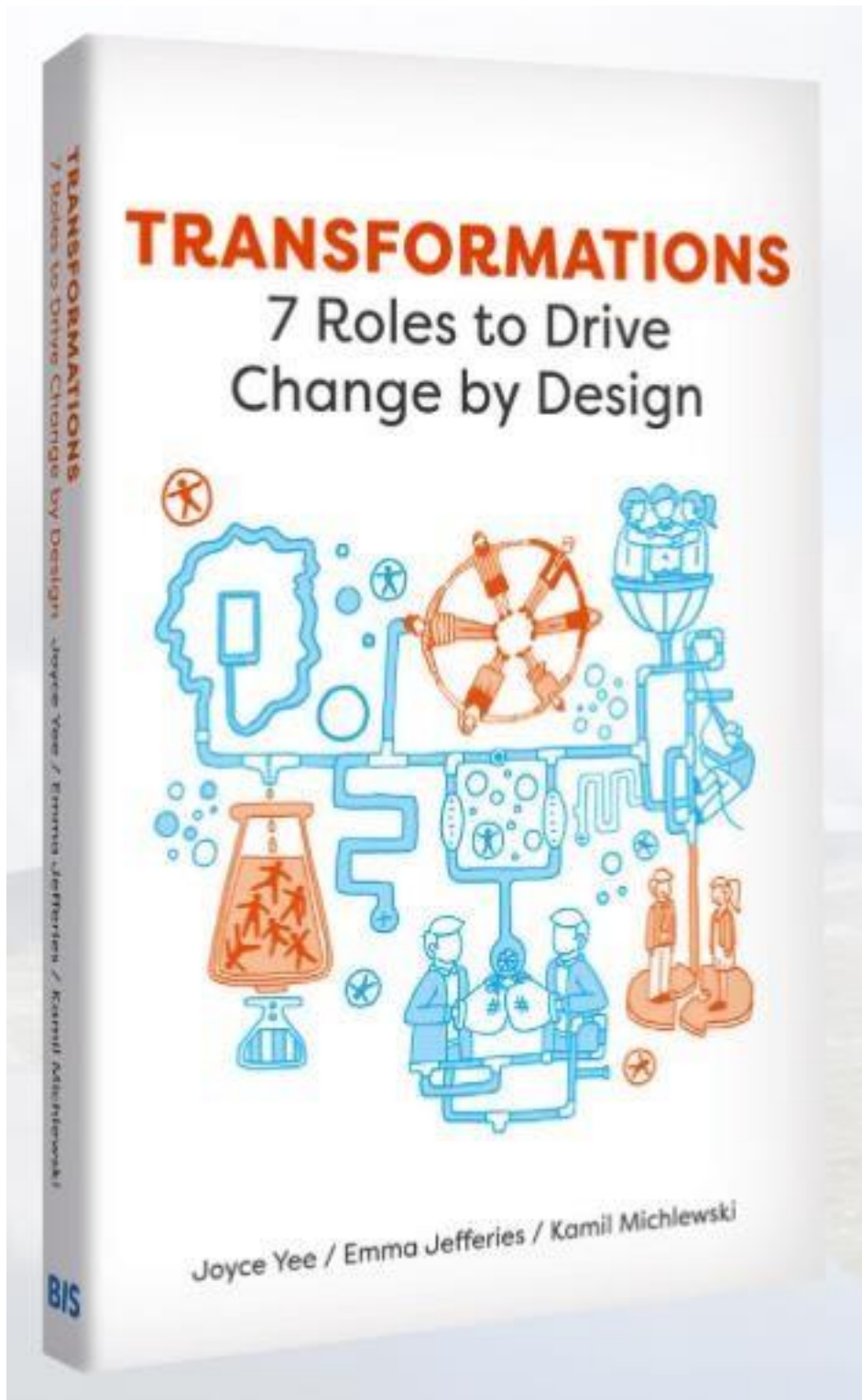
Changing Paradigms: Designing for a Sustainable Future



New iBook / ebook: HOW TO DO ECODESIGN



Practical Guide for Ecodesign – Including a
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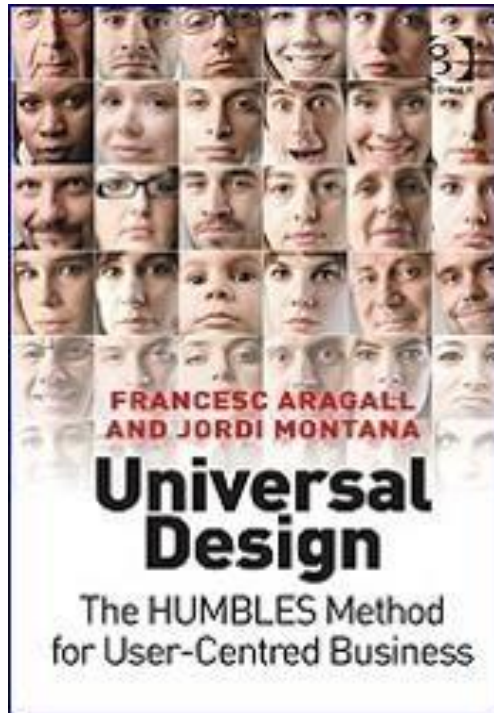
Arnar Arnason and Sigurjón Baldur Hafsteinsson

DEATH AND GOVERNMENTALITY

Neo-liberalism, grief and the nation form



Universal Design: The HUMBLES Method for User-Centred Business



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

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

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

Nina Foundation's latest E Book has been Published on following online platforms. Now you have more options to download and read

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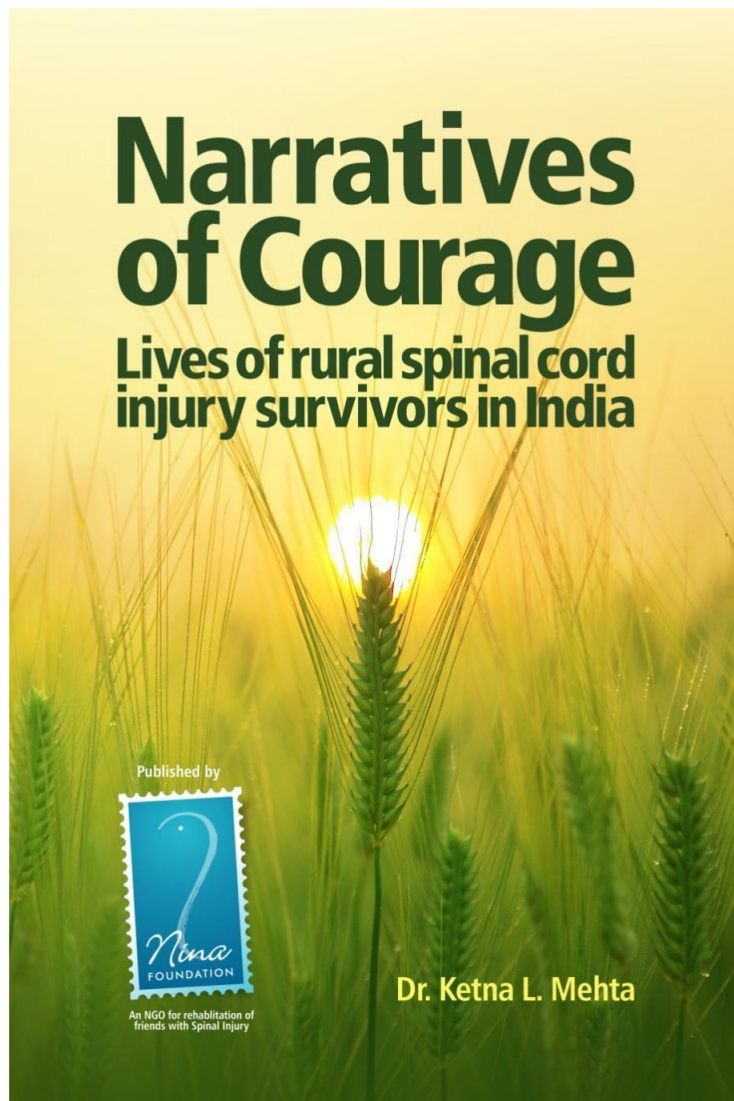
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NOW AVAILABLE

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

Keith Storey, Ph.D., BCBA-D

Linda Haymes, Ph.D., BCBA-D

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



Charles C Thomas, Publishing is proud to announce the release of this second edition.

For more information, or to order your copy, scan the QR code below!



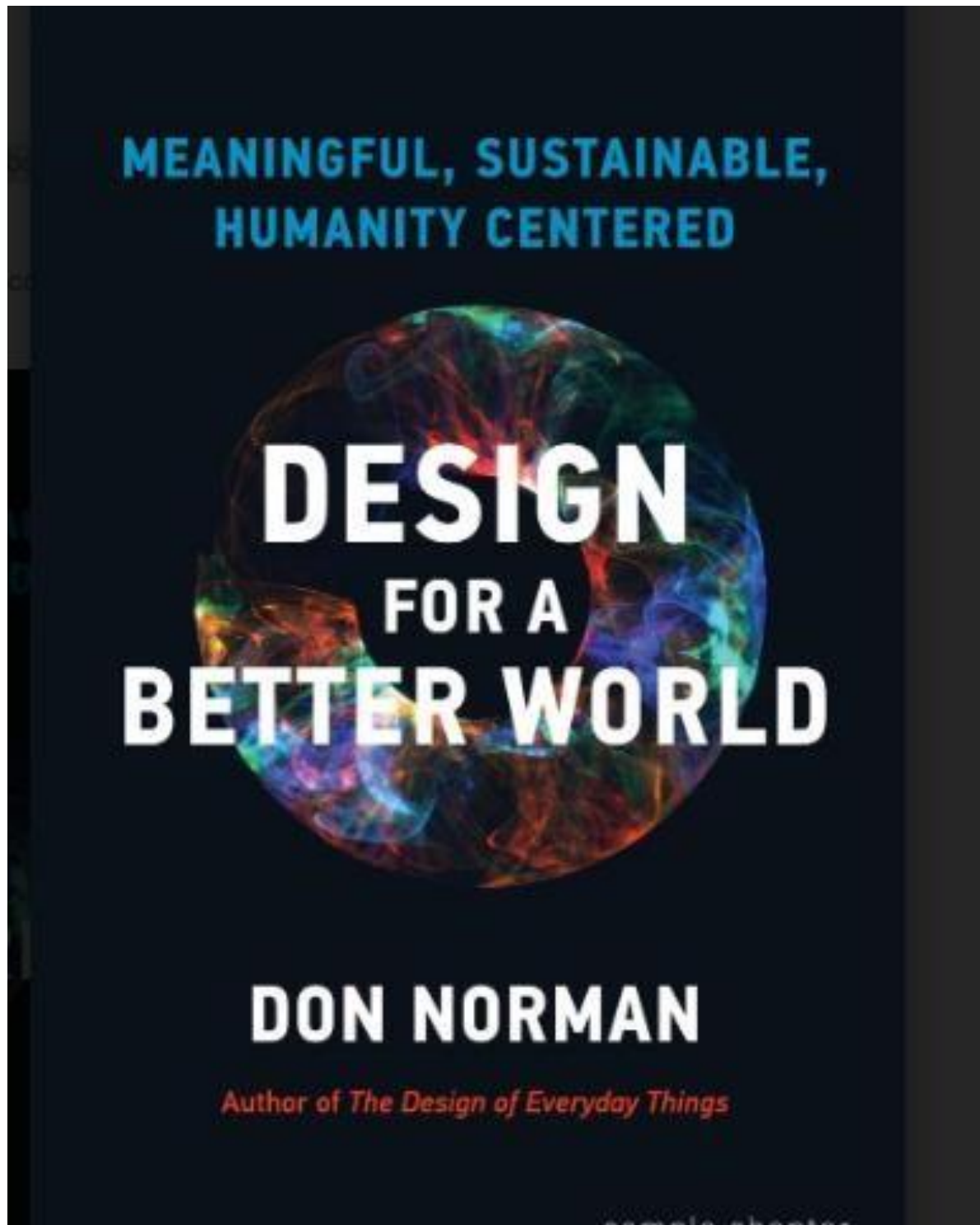
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News

1. LAST PUBLIC MEETING FOR STRATEGIC PLAN SET

The last public workshop on the City of Alameda’s draft Strategic Plan is Wednesday, June 28. City staff will be holding the workshop at Leydecker Recreation Center, 3221 Mecartney Road, from 5 to 7 p.m.

Residents are asked to provide feedback on the city’s Strategic Plan currently being developed, which will help define city staff’s work over the next three years by developing a shared vision and priorities with specific projects included to meet those priorities. The Strategic Plan will also inform the budget and will be reviewed and updated on an annual basis.

The City of Alameda is working with CivicMakers, a Bay Area community consultant firm, to create the three-year Strategic Plan. On Feb. 7, City Council approved an agreement with CivicMakers to provide strategic planning services and create the three-year Strategic Plan for the city. City Council and city staff has been gathering public opinion on the draft strategic plan for months.

There were City Council-led workshops on March 6 and April 24 discussing the plan and several public workshops in June, both in person and online.

Strategic Plan Priorities
As a result of the public workshops, the draft Strategic Plan has five priorities:

- Enhance Community Safety and Services
- Invest in Transportation and Infrastructure
- Build Resilience to Climate Change and Water Level Rise
- House All Alamedans/Expand Housing & Human Services
- Practice Fiscally Responsible and Inclusive Governance

Proposed

Projects

Each priority has a set of projects the city will consider implementing. For Enhance Community Safety and Services, some of the plans the city will consider implementing include:

- Move forward with the next steps for a new residential development north of Midway at Alameda Point.
- Coordinate with Alameda Food Bank on their relocation.
- Negotiate and develop West Midway low-income housing development project at Alameda Point.
- Update the Inclusionary Housing Ordinance.
- Update the Subdivision Ordinance.
- Revise the Universal Design Ordinance to address building new townhome projects.

For Invest in Transportation and Infrastructure, some of the plans the city will consider implementing include:

- Improve the marina, piers, and channels located in Tidelands areas.
- Assess and address infrastructure of city-owned facilities at Alameda Point.
- Assess and address infrastructure of all city-owned facilities including the Veterans Building and Carnegie.
- Continue the redevelopment of the Base and complete design of Alameda Point Adaptive Reuse Area Phase 2 and 3.
- Install additional wayfinding signs at Alameda Point.
- Plan for redundant and resilient City communication networks and phone system to help ensure access in an emergency.

Approved

Projects

Each priority has a list of projects that have already been approved by City Council. For the Build Resilience to Climate Change & Water Level Rise priority, plans already approved by the council include:

- Complete De-Pave Park design and seek construction funding.
- Continue regional coordination of the San Leandro Bay climate adaptation strategies and projects.
- Implement a grant program to retrofit Soft-Story buildings (with a

high risk of damage in an earthquake because rooms are above an area not designed for that level of support).

- Design an adaptation project for the Veterans Court area and develop a vision for Bay Farm Island's northern waterfront.
- Develop an adaptation and funding strategy with other lead agencies for flood protection for the Webster-Posey tube area.
- Convert the lawn at City Hall West (Alameda Point) to drought-tolerant landscape.

To view the draft Strategic Plan, visit www.alamedaca.gov/citywide-projects/strategic-plan.

(Courtesy: Alameda Sun)

2. New CEO ; Lori Becker

After 10 years as a key part of Starkloff's leadership team and six months as interim CEO, we are thrilled to **announce Lori Becker as the new CEO of Starkloff Disability Institute.**

A graduate of the Starkloff Career Academy, **Lori** lives our mission every day. As interim CEO she demonstrated the right capabilities to take us into the next phase of organizational growth.

Lori's leadership and passion will advance our mission to build inclusion everywhere we live, learn, work, and play so that disabled people can thrive.

Steve Degnan

Chair, Starkloff Disability Institute Board of Directors

3.



Programme and Events

THIS YEAR'S TOPIC:
ARCHITECTURE DESIGNED FOR AGING

The First Berkeley Prize 1968-99

ARCHITECTURE IS A SOCIAL ART

The BERKELEY PRIZE supports the study and teaching of the social art of architecture. The online, two-stage Essay Competition (in English) is open to undergraduate architecture majors in accredited schools of architecture throughout the world. The Travel Fellowship Competition is open to the Essay Competition finalists.

PURSE

Essay Competition: 35,000 USD; 8,500 USD first prize; Multiple prizes
Travel Fellowship Competition: Stipend and airfare; Multiple prizes

2023 JURORS

The Berkeley Prize Committee In honor of the 55th Anniversary, this year the members of the Berkeley Prize Committee will select the finalists, the finalists and the overall winners.

SCHEDULE

Competition opens: September 15, 2022; Stage One entries due: November 1, 2022.
For more information go to www.berkeleyprize.org

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DEAWARDS CALLS FOR 2023 ENTRIES

Competition 'Design Educates Awards' (DEAwards) goes a step further as it combines architecture and design with an educational impact. The aim is to push aesthetics to reach and obtain a lasting, informative influence on society. Visual arts have always been perceived and used as means of expression socially and politically, but the competition seeks to change this through original concepts and ideas revolving buildings or products that can be implemented for their function and effectiveness. Renowned Architects like Toyo Ito and Anna Heringer make part of the jury panel that is set to select the outstanding projects based on implementation, aesthetics, feasibility, and quality of the informative layer.

To join the Awards and register click the link here before it's too late! **Deadline for submissions is February 2, 2023.**



NEW DEADLINE

30.06

AWDA AIAP international council of design

Non hai ancora inviato il tuo progetto?
Abbiamo posticipato la scadenza del bando!
Niente più scuse, invia subito i tuoi lavori!

NUOVA DEADLINE
30 giugno 2023



Il bando è aperto dal 25 febbraio fino al **30 giugno 2023**.
AWDA, Aiap Women in Design Award il premio internazionale dedicato alle designer della comunicazione visiva, ha il piacere di presentare **la composizione delle giurie** per la quinta edizione!

Date: 24-26 April 2024

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Dementia: Insights. Innovations. Inspirations.

Location: Kraków, Poland and Online



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