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I, Rachel E. Stuckey, hereby submit this original work as part of the requirements for the degree of Master of Design in Design.

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Creating a Model for Developmental, Cross-Cultural Design

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Creating a Model for Developmental, Cross-Cultural Design

A Thesis submitted to the Division of Research and Advanced Studies at the University of Cincinnati

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Abstract

Cross-cultural situations are challenging, but a greater challenge is the task of designing for a user of a different culture. Every situation is different and, without a plan, full of cross-cultural pitfalls. How can the designer enter any culturally different situation and create an effective design solution that brings social or behavioral change? By mining the areas of cross-cultural design, development communication, and education, a potential model can be created for developmental cross-cultural design. This model is then tested and modified through a cross-cultural design project. The project was developing hygiene curriculum for children in resource-poor areas of Mumbai, India. Through this project the model for developmental cross-cultural design is tested and refined.
Acknowledgements

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...thanks to the Lord, for He is good!
For His mercy endures forever.
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1. Cross–Cultural Design Process

The cross–cultural design process is a fairly new area of research. There are many aspects yet to be documented and tested as the awareness of culture–centered design grows. “The washing machine that ate my sari -- mistakes in cross–cultural design” relays the stories of some of the mistakes made by designers cross–culturally (Chavan et al, 2009). The article highlights stories like Kellogg’s failure to realize that Indians eat their cereal with hot milk, which turns cornflakes into wet paper (Chavan et al, 2009). This resulted in miserable sales of Kellogg’s Cornflakes in India. The authors argue that the way to enter the new future of culture–centered design is to be willing to unlearn what they have done in the past and be willing to ask questions without assumptions in new cultures (Chavan et al, 2009).

Cultural Metaphor

In researching the design process, some articles relate more specifically to the user–interface and product design processes. Two such articles focus on product design and user–interface design by relying heavily on finding a cultural appropriate metaphor. Their intention is to connect with the user. In their paper “Toward Culture–Centered Design,” Shen, Woolley, and Prior (2005) discuss intentionally adding cultural factors. In computer user design, there has been much movement towards globalization, which is now beginning to change direction because cultural traditions are diluted as a result (Shen et al, 2005).
fact, Shen claims, “In the quest, for compatibility through a level of standardization, there is a danger of a loss of cultural identity and tradition” (Shen et al, 2005).

Now there is greater focus on creating a culture-centered approach. The study sought to find a metaphor within the culture that could be adapted to the user–interface design to bring familiarity and acceptance to the user. Consideration was given to a large number of factors in Chinese culture such as the function, the metaphor and the source (goldfish, temple, fan, etc.) (Shen et al, 2005). They then infused the chosen metaphor, the Chinese garden, into their user interface to reach the Chinese audience.

“Culture-oriented product design” by Richie Moalosi, Vesna Popovic, and Anne Hickling–Hudson presents a model for consciously specifying, analyzing, and integrating socio-cultural factors in the design process (2008). The article points out that there is a lack of “a concrete theoretical design and cultural framework which has been taken for granted for so long, and this has resulted in emulating the Western design concept without much due regard for local context.” The authors give extensive detail on the factors that go into the socio-cultural context such as social practice, material, and emotional factors (Chavan et al, 2009). Using these factors, they desire to come up with “culturally cherishable products” which is their definition of a successful product (Chavan et al, 2009). Both of these articles approach cultural-centered
design as something that will help designers connect with users through familiarity. But how are these factors discovered?

**Cultural Method**

The process of designing cross-culturally is discussed by Goncu-Berk and DeLong in their paper “Unveiling the Process of Cross-Cultural Design: Making the Implicit Explicit.” as “the challenge of making explicit what has been implicit within one’s own culture” (2011). They focus on three major questions in their study involving challenges, methods, and the difference between designing for other cultures and generic user-centered design. The study interviewed designers who have extensive experience designing cross-culturally and came up with a process that designers use to do cultural-centered design. Starting with the design brief, the Pre-Design Phase includes background set up and presupposition awareness leading to cultural access and entering the Design Phase. This includes cultural immersion, reflective integration, co-design and implementation, and finally, evaluation (Goncu-Berk & DeLong, 2011). This process really focuses on the designer’s self-awareness in their cultural expectations before beginning
actual design. The model developed is seen in Figure 1.1.

The method of collecting information to inform designers is even subject to cultural modification. The article “Another culture, another method” starts with discussing cross-cultural design’s need to provide different solutions customized to the user. This is now widely accepted throughout the design world. However, not much attention has been put on the differences in how to go about collecting information for those designs. Cultural context changes the way people give and receive information and another culture’s process is not necessarily the most effective way to allow the participants to express themselves. The method presented for the Indian context in the project uses the collective nature and culturally acceptable ways of criticizing as a way to gather the information desired (Chavan, 2005). Indian subjects find it difficult to respond to the Western ways of collecting data. Chavan takes three steps to gathering culturally appropriate responses from the Indian subjects. These three steps use the collective style, evaluation Bollywood style, and cultural probes (Chavan, 2005). Generally a collective society, Indians find it difficult to answer questions that single them out to criticize a product or situation as an individual. Methods used included observation of behavior while subjects were distracted and other indirect approaches so the subject was not self-aware. Bollywood is India’s version of Hollywood and one of the acceptable forms of critique in India is the format used for evaluating these films. Applying this technique allows the user to feel
comfortable in responding in a way they are familiar with. The cultural probes used were emotion tickets that covered nine emotions like ‘courage’, ‘fear’, and ‘desire’. These were more easily used to describe a subject’s reaction to products. The subjects described these exercises as unintimidating and fun (Chavan, 2005). These culture–centered approaches to data inquiry show how culture affects every aspect of the design process.

**Where to go from here?**

Despite the articles found on culture–centered design, there seems to be a gap in available data about the design process for development. The examples focused on selling washing machines or user interface: the end form/product/media was already determined when starting the design process. The goal was not necessarily developmental in nature with an end goal towards social or behavior change. What other disciplines can inform the process of creating a developmental model for the users improvement? Both the fields of Communication and Education can contribute to developmental process.
2. Development Communication

There are several different areas of study in the Communication field, but the one that offers the most toward creating this design model is developmental communication. *Handbook of International and Intercultural Communication* defines developmental communication as “the study of social change brought about by the application of communication research, theory, and technologies to bring about development” (Gudykunst, 9). Several overarching themes are identified: communication, modernization, development, participation, and empowerment (Gudykunst, 419).

*Development Communication Sourcebook* written by Mefalopulos and published by the World Bank, defines the purpose of development communication as “support[ing] sustainable change in development operations by engaging key stakeholders” (Mefalopulos et al., 5). Both of these definitions focus on the two-way communication idea seen in the “co-design” phase discussed by Goncu-Berk and DeLong in their cultural-centered design model. *Sourcebook* goes on to say that development communication’s main functions are three fold–to establish conducive environments for assessing risks and opportunities, to disseminate information, and to induce behavior and social change (Mefalopulos et al., 5).

The World Bank has developed what they call “The Operational Framework of the Development Communication Division.” This
Developmental, Cross-Cultural Design framework shows a process by which communication can be crafted in four phases. “The Operational Framework of the Development Communication Division” model can be seen in Figure 2.1. The first phase involves research and is often referred to as communication-based assessment, or CBA. This phase provides the input for the second phase, which focuses on the strategy design. The next phase concerns the production of the materials and implementation of the planned activities. Finally, the fourth phase is concerned with evaluation (Mefalopulos et al., 29). The World Bank Framework gives a clear process that can inform a development communication project.

![DevComm Methodological Framework](image)

Figure 2.1 DevComm Methodological Framework
3. Education

Tied up in the concept of education is behavior change for personal betterment. By looking at some educational models more can be learned about ways to bring change and response in the user.

Response to Intervention

Response to Intervention (RTI) has been broadly described as a process in which students are provided quality instruction, their progress is monitored, those who do not respond appropriately are provided additional instruction. Again they are monitored, and those who continue to not respond appropriately are considered for special education services (Renee, 486). It is an approach that uses students’ response to high–quality instruction to guide educational decisions, including decisions about the efficacy of instruction and intervention, eligibility for special programs, design of individual education programs, and effectiveness of special education services (Coyne et al, 1).

The basic RTI model has been conceptualized as a three–tiered prevention model, as seen in Figure 3.1, with primary intervention consisting of the general education program; secondary intervention involving fixed duration, targeted, evidence–based small group interventions; and tertiary intervention involving individualized and intensive services that may or may
not be similar to traditional special education services. These core features of RTI have been identified as (a) high quality, research–based classroom instruction, (b) universal screening, (c) continuous progress monitoring, (d) research–based secondary or tertiary interventions, (e) progress monitoring during interventions, and (f) fidelity measures.

Response to Intervention uses a tiered approach of specialized intervention to identify disability and investigate the effectiveness of alternative instructional approaches. Universal Design for Learning seeks to design curricula that are capable of meeting every student’s needs through flexible and adaptive instruction (Coyne et al, 10).

**Universal Design for Learning**

Universal Design for Learning (UDL) originated with universal design in architecture. In buildings, it meant allowing access to all people through things like ramps, wider doorways and automatic opening doors.

In learning, it is a new approach to curriculum (goals, materials, methods, and assessment) that is firmly grounded in the belief that every learner is unique and brings different strengths and weaknesses to the classroom (Coyne et al, 6). To guide the design of flexible curricula, UDL has three principles, as seen in Figure 3.2. The first is to support recognition learning and to provide multiple, flexible methods of presentation.

**Universal Design for Learners Principles**

- Support recognition learning, provide multiple, flexible methods of presentation
- Support strategic learning, provide multiple, flexible methods of expression and apprenticeship
- Support effective learning, provide multiple, flexible options for engagement

Figure 3.2 Universal Design for Learners Principles
flexible methods of presentation. The second is to support strategic learning and to provide multiple, flexible methods of expression and apprenticeship. The last principle is to support effective learning and to provide multiple, flexible options for engagement (Coyne et al, 11). While RTI and UDL address different scenarios in the learning environment, they both bring about increased learning through flexibility and testing for a variety of students.

**Six Sources of Influence**

In the book *Influencer: the Power to Change Anything*, Patterson gives ways to find behaviors that guide the process of discovering how to influence people to change. Vital behaviors are ones that are key to creating the desired change. By “studying the best”, or studying the most effective behaviors, beneficial behaviors can be found. For example, in a study to determine teaching strategies, the researcher first looked at student test scores in an area. Then she’d find a data set and identify teachers who beat the predictive model along with those who trailed it. Then she would study both the best and the worst to identify what behaviors consistently were shown (Patterson, 16).

Besides studying the best, another tool is studying positive deviance. First, dive into the center of the actual community, family, or organization you want to change. Second, discover and study settings where the targeted problem should exist but doesn’t. Third, identify the unique behaviors of the group that succeeds (Patterson, 17).
principle is to study for recovery behaviors. These behaviors are ones that, if the path of vital behaviors is not followed, allow the community to recover to where they want to be. Finally, it is important to test the results found (Patterson, 19).

The last section of the book discusses six sources of influence that can be seen in Figure 3.3. The first area is personal motivation and is about making the undesirable desirable. The goal is to create intrinsic satisfaction for the individual (Patterson, 36). Personal ability is focused on surpassing a person’s limits by studying and practicing new and more vital behaviors (Patterson, 44). After the personal sources of influence are the social motivation and ability. Social motivation is about harnessing peer pressure. There is power in the ability of one person to make an enormous impact in a community. When the right key people discuss issues with their peers, change can happen. As the author says, “As it turns out, it’s the desire to be accepted, respected, and connected that really pulls at human heart strings” (Patterson, 51). Social ability moves peer pressure into strength in numbers. The collective can accomplish things that the individual cannot. Building social capital can be key to success (Patterson, 56). Structural Motivation is designing rewards and demanding accountability. Carefully using...
the power of things through creating rewards and punishments can change behavior. It is a delicate area to tread, however, as the removal of the reward can reverse the desired action. The goal is to create change that is permanent, not dependent on continual rewards (Patterson, 61). The last source of influence is structural ability. This is change the environment. Humans pick up cues from the environment that affect their behavior. Creating an environment conducive to behavior change leads toward a tendency to actually change (Paterson, 62).
4. Project

This conglomerated model out of cross-cultural design, education methods, and developmental communication, was tested using a cross-cultural design project. This design project, in collaboration with an organization called OneHope, sought to improve hygiene in the poorest sectors of Mumbai youth ages 9 through 14. This initiative is part of a larger developing program called Beyond the Present, which hopes to eventually provide trade skill training to youth ages 14 and above.

One Hope works with coordinators who collaborate with local churches and organizations to reach resource-poor communities on illegal land, commonly known as slums.

Research

Over a two and a half week period, interviews through a One Hope staff interpreter took place in eight communities. Basing the interviews around the socio-cultural issue of hygiene, the interviews included children, parents, kid’s club teachers, community leaders, local church volunteers and pastors. The stakeholders can be seen in Figure 4.1. These interviews occurred in the
communities and included tours of homes and the area.

The research also included trips to several organizations’ headquarters. One such organization has started trade training courses in tailoring, computer skills, welding, and beauty services. Several interviews with related nonprofits already working in similar communities revealed insightful information on how community ownership of a program occurs.

Format

The text of the project was a big concern because of the many different literacy levels. Not only are some communities almost completely illiterate, but there is also a constant flow of immigrants into Mumbai. This makes a comprehensive set of translated materials nearly impossible. The resources needed to make this happen were also outside the scope of this project. This led to choosing a graphic–heavy content that ideally could be understood without written text.

With graphics being the main language, there needed to be some graphic language developed that could be consistently used throughout the lessons (Figure 4.2). Textures, color, and icons were all used to develop a

Figure 4.2 Project Graphic Style
consistent visual language.

Key ideas through all of the hygiene and Bible story materials is the concept of clean and dirty. The ability to visually identify if the object is clean or dirty is vital to understanding without words. Using textures allowed the same object to be identified as clean or dirty. For example, a hand can be textured as dirty, then can be shown being washed with soap and afterwards filled with the clean texture to show the difference that has occurred. Another component of the visual language related to the textures was using parallel language when talking about the internal condition of the heart. By establishing the dirty and clean textures, the invisible spiritual state can also be represented as seen in Figure 4.3.

Color is used to draw connections between objects without words. For example, as seen in Figure 4.4, the color yellow is used to show the hand of God, human’s hearts, and the seventh day of rest. It shows the spiritual aspect that runs through these parts of creation.

Icons were also created that are to stand for significant concepts in the hygiene curriculum. For example, for the idea of a person’s inner life, which cannot be seen, an icon of a heart was created. Also, icons were made based
on a Bible story about cleaning the inside of the person as well as the outside like a cup. They depict a happy outside of a cup and a cup filled with a happy heart, seen in Figure 5.3.

Media

Several different mediums were discussed for how to deliver the materials to the children. One community is a completely mobile and outdoor, where the sleeping area is cleared every morning and hung in plastic bags on a fence. This environment is not conducive to extraneous physical items such as books. Their situation also leads to exposure to the elements, especially during rainy times when it is hard to keep things like books away from dampness. Items that serve double purposes are more likely to be integrated into their lives such as printed sleeping mats and buckets. On the other hand, more affluent communities are very comfortable with the traditional school book in education and see the ownership of books as desirable. An unexpected potential medium was DVDs. Almost all the communities, regardless of resources had access to DVD players on which they enjoyed watching movies. The medium in which the hygiene lessons are communicated needs to take these realities into consideration.

Style

Figure 4.5 Inside/Outside Icons
The visual style of the materials was guided by cultural research done through the interviews with children as well as viewing traditional art in national museums and street and folk art. Interviews were also done with educators and volunteers teaching the kids in the kids clubs. Discussions about the differences in traditional and pop Hindi added to the findings. A review was done of current materials that are being used in the children’s education and community activities, seen in Figure 4.5. Many currently used materials are not relevant to the users in style.

One issue that came up several times was that of skin color. Many illustrations in the children education materials were from western sources. This means that the characters had light skin colors. With different ethnic groups related to the caste system in India, inclusion is a very important concept. It was important to have a variety of skin tones in the drawings so...
many different children could relate to the characters.

Pattern and color take center stage in Mumbai. Regardless of the poverty line, color, pattern, and sparkles are necessary in decoration and dress. This is also seen in the traditional paintings and folk–art as well as painting and decorating the poorest of homes. The importance of pattern can even be seen in the decoration of their bodies with henna. The more detail and pattern squeezed into a piece, the more beautiful and valuable it is. The available educational materials do not support these cultural visual cues. When interviewing the children about their favorite books, they consistently picked the more complicated and bright illustrations over simple and plain line drawings.

Relatable physical objects were essential to conveying hygiene related techniques that the communities could use. Looking at materials that were not designed with the living conditions of the community in mind were strikingly different from materials that depicted the physical objects that were in their actual surroundings.

System

A major idea that came out of the interviews, both in the communities and nonprofit organizations already working with those communities, was the importance of ownership by the community. Several programs already in motion effectively model community involvement, from which the program system for this design project took many ideas. As seen in Figure 5.4, the system in which the materials will
live is multifaceted. It was developed alongside One Hope staff to create community buy-in, to lead personal change by example, and to provide several mediums for experiencing and learning about each lesson. As seen in Figure 4.7, the system has the sponsoring church providing two teachers for a weekly kids’ club while the community commits to providing volunteers that are trained by the teachers. The volunteers take the hygiene materials that are shared in the kids’ club every week and have in-home visits with the children’s families. They also lead the children in a community application every week. This could range from picking up trash in the community to distributing soap or other hygiene products related to the weekly lesson. The children also have a homework section that involves sharing their lesson with their parents at home.

**Testing**

To test the first designed lesson, the first graphic lesson was completed along with a teacher’s guide and a survey for the children to take. This survey was testing hygiene lesson material for a future program. The goal was to improve the style and presentation of the material according to the results received from the communities themselves. The purpose was not to collect right answers but...
rather to understand what children currently understand.

This survey was designed to be used one-on-one with one adult surveying one child, away from other children and distractions.

1. The adult asks the child the pre-story questions and writes the key/main phrases of the child’s response on the child’s answer sheet.

2. The adult shows the graphic story to the child while telling the stories. The teacher’s guide sheet gives the main points to include in the story.

3. The child uses the graphic story to tell the stories back to the adult. The adult should not prompt or add to the child’s story. What does the child remember on his or her own?

4. While the child talks, the adult writes the child’s key/main phrases and words for each of the numbered sections on the graphic story on the child’s answer sheet.

The answers were collected from the children on paper in Mumbai and then entered online to compile and analyze the results in the U.S.
5. Model

Taking the research learned from cross-cultural design, development communication, and education, as well as experience from the cross-cultural project, a model was developed. Experiences from the cross-cultural project also added to the knowledge collected for this model. In Figure 5.1, the connections between the different research pieces can be seen.

Designer’s Personal Process

The first piece of the model is preparation for the individual designer. The designer self-evaluates his or her cultural assumptions and presuppositions. This personal process of the designer is begins even before engaging with the culture. As Goncu-Berk & DeLong describe, realization of the designer’s presuppositions has to happen before the designer can be open to learning about another culture. To design an effective and relevant result for the community, the designer needs to be able to be open to learning from the shareholders in the community. Of course, a one-time evaluation will not reveal every presupposition so a continual and growing awareness throughout the process is necessary.
Designer’s Professional Process

Looking at the models developed by the World Bank and Goncu-Berk & DeLong, along with the other research sources, common phases and an order begin to immerse for the designer’s professional process.

The Immerse and Research phase starts with entering into the culture and learning about the socio-cultural issue that initiates the designer’s involvement. Since entering a culture for a short amount of time cannot make a designer an expert on the culture, learning from the project’s shareholders is important. This informs the designer and allows them to create an effective plan for assessing the stakeholder’s needs through two-way communication. The different shareholders include community experts and officials, community partners, and the users themselves. These specific shareholders will give information on the local culture that will use the project. General knowledge of the culture can be gain by interacting with formal, overarching cultural sources.

With the feedback and data gathered, the designer can move forward into the Assess and Absorb phase. This means giving consideration to the sources of influence discovered for the culture, what are the best ways the community accepts new information, and the systems in which the project is to exist. When absorbing the information received, the designer looks for discrepancies and, if found, reenters the process of gathering information from the stakeholders to check for accurate information.
Once the designer has consistent information, the Design phase can be entered. After creating the design solution, it must be tested. The Test and Evaluate phase creates a test that requires consideration for the culture in choosing the style and method of testing. The final stage is to evaluate the findings of the testing. The final model is seen in Figure 5.2.
6. Conclusions

The three major conclusions learned from the research and project process include the designer’s teachability, two-way communication, and information checking.

**Designer’s Teachability**

The personal process of the designer as well as the professional process are key in adjusting to a cross-cultural design situation. To be ready to put aside one’s home culture, or even other cross-cultural experiences, to truly adjust to the project at hand is key. The design process is enhanced by the designer’s self-awareness, sensitivity, and intentional cultural teachability throughout.

Being caught up in one’s past experiences with cross-cultural design can hinder a designer as much as having no experience at all. When a designer can come to every cross-cultural project without past assumptions, he/she is free to utilize his/her skills to the fullest. A designer who has had experience in cross-cultural design in a region learns about certain differences between the designer’s presuppositions and that culture’s. However, resting on this experience in even a neighboring community in the same country can be a problem. For example, the Drei Lande Ecke is the region where Germany, France, and Switzerland meet. This region will have more history in common with its neighbors across national borders because of the historical boarder changes than it will have with other regions far north in Germany. The
Alemannic dialect spoken is completely unintelligible to High German speakers. Trying to apply the same cultural conclusions to such different communities as north and south Germany would be ineffective. The designer should take away what he or she learned from the process of a project, not the conclusions for the specific cultural community.

Two-way Communication

Continually checking by two-way communication with the community throughout the design process can result in newfound opportunities not in the original plan. The continuality of the communication is important to enforce the equality of the designer and community members. The designer working on a short-term project cross-culturally cannot become an expert in a community in that length of time. Bridges of communication need to be built with various levels of the community to give and receive information.

Information Checking

Two-way communication, however, does not mean blindly designing whatever the user suggests. Opening up to cultural input means the designer is open to both valid and skewed information.

For example, in the interview process among the communities in Mumbai, there was a realization that the individuals being interviewed consistently viewed the Westerner as a financial form of help. The community members answered questions only in this mental framework. The designer and interpreter then changed their approach in introducing
the project to get the community members to think outside of this mentality.

Taking into consideration the knowledge gathered from the experienced organizations and individuals already working with these communities, it was clear that money was not the solution. These experts stressed the lack of community interdependence as a very influential part of the cycle of their poverty. Looking out for individual needs resulted in external resources being absorbed with minimal effectiveness by an individual or single family instead of having farther reaches in the community. This was reiterated in different ways by several of the organizations and individuals working with the communities. The designer needs to be able to balance input with the users and others that can add perspective. This is why the Assess and Absorb step of the model has a built–in check of realizing discrepancies and working them out by checking with the other shareholders again from the previous stage. The advantage a designer can bring is having a fresh perspective on the issue and along with a solution that is innovative but realistic for the community.

The designer’s flexibility and teachability, incorporation of two–way communication, and checking the communication received in the form of research discussion and testing feedback are the most important aspects to the developmental, cross–cultural design process.
Appendix A

Interview Photographs

Laundry

Bathroom

Cooking
Interview Photographs, cont.

Cooking cont.
Interview Photographs, cont.

Water
# Interviews

## Community Interview Schedule

<table>
<thead>
<tr>
<th>Sr. No</th>
<th>Date</th>
<th>Name Of Zone</th>
<th>Coordinator</th>
<th>Pastor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>26-Jan</td>
<td>Colaba</td>
<td>Samson</td>
<td>Ps. Sachin</td>
</tr>
<tr>
<td>2</td>
<td>26-Jan</td>
<td>Dharavi</td>
<td>Prabhudas</td>
<td>Ps. Yeshudas</td>
</tr>
<tr>
<td>3</td>
<td>27-Jan</td>
<td>Goregoan</td>
<td>Vivean</td>
<td>Sis Bella</td>
</tr>
<tr>
<td>4</td>
<td>27-Jan</td>
<td>Panvel</td>
<td>Shekhar</td>
<td>Ps. Udhya</td>
</tr>
<tr>
<td>5</td>
<td>30-Jan</td>
<td>Gathkopar</td>
<td>Anil Waghmare</td>
<td>Ps. Bharat Suryavanshi</td>
</tr>
<tr>
<td>6</td>
<td>30-Jan</td>
<td>Thane</td>
<td>Prashant</td>
<td>Ps. Natha kharat</td>
</tr>
<tr>
<td>7</td>
<td>31-Jan</td>
<td>Dombivali</td>
<td>Soni</td>
<td>Ps. M.s Kutty</td>
</tr>
<tr>
<td>8</td>
<td>31-Jan</td>
<td>CBD</td>
<td>Tushar Jadhav</td>
<td>Ps. Swaraj</td>
</tr>
</tbody>
</table>

## Organization Interview Schedule

<table>
<thead>
<tr>
<th>Sr. No</th>
<th>Date</th>
<th>Name Of Organisation</th>
<th>Co-ordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-Feb</td>
<td>Acts / Intermission</td>
<td>Samson</td>
</tr>
<tr>
<td>2</td>
<td>1-Feb</td>
<td>Dr. Preeti / ECI Bishop</td>
<td>Anil Waghmare</td>
</tr>
<tr>
<td>3</td>
<td>2-Feb</td>
<td>Fida / abundant life</td>
<td>Vivean</td>
</tr>
<tr>
<td>4</td>
<td>2-Feb</td>
<td>Salvation Army</td>
<td>Vivean</td>
</tr>
</tbody>
</table>
C. Creation Story

In the beginning, God made everything. First he made light and dark. Then he separated the waters from the sky. He made the earth, the plants, the sun and moon, and all the animals.

Finally, He made humans. After all this work, God rested.

He gave humans the ability to choose to obey him or not.

They could obey God by staying away from the bad tree in the garden. Or they could disobey Him by eating fruit from the bad tree.

1. Adam and Eve decided to disobey God. They were the first humans who were separated from God.

2. This was the first sin, and the first time humans were separated from God.

3. Unbelievable humans became sick and died.

4. We want to be clean inside and out.

We can learn how to be clean inside and out.

A. Germs Story

Germs make our bodies sick

1. Why is Rahul sick?

He is sick because of germs in his body.

2. Germs are tiny animals that are too small to see with your eye.

You actually need a special tool to see them!

3. Germs can get inside your body in different places like through your eyes, mouth and open wounds.

B. Germs and Sin

Our thoughts and feelings can be sick too.

Something like germs get into our hearts. These bad feelings inside are sin. Sin is when you do or think the wrong thing like getting angry or disobeying your parents.

The Bible has a story about how humans began to sin.

Survey Materials
Survey Materials, cont.

**Paper Survey**

**Internet Survey**
System and Curriculum Development
Bibliography


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