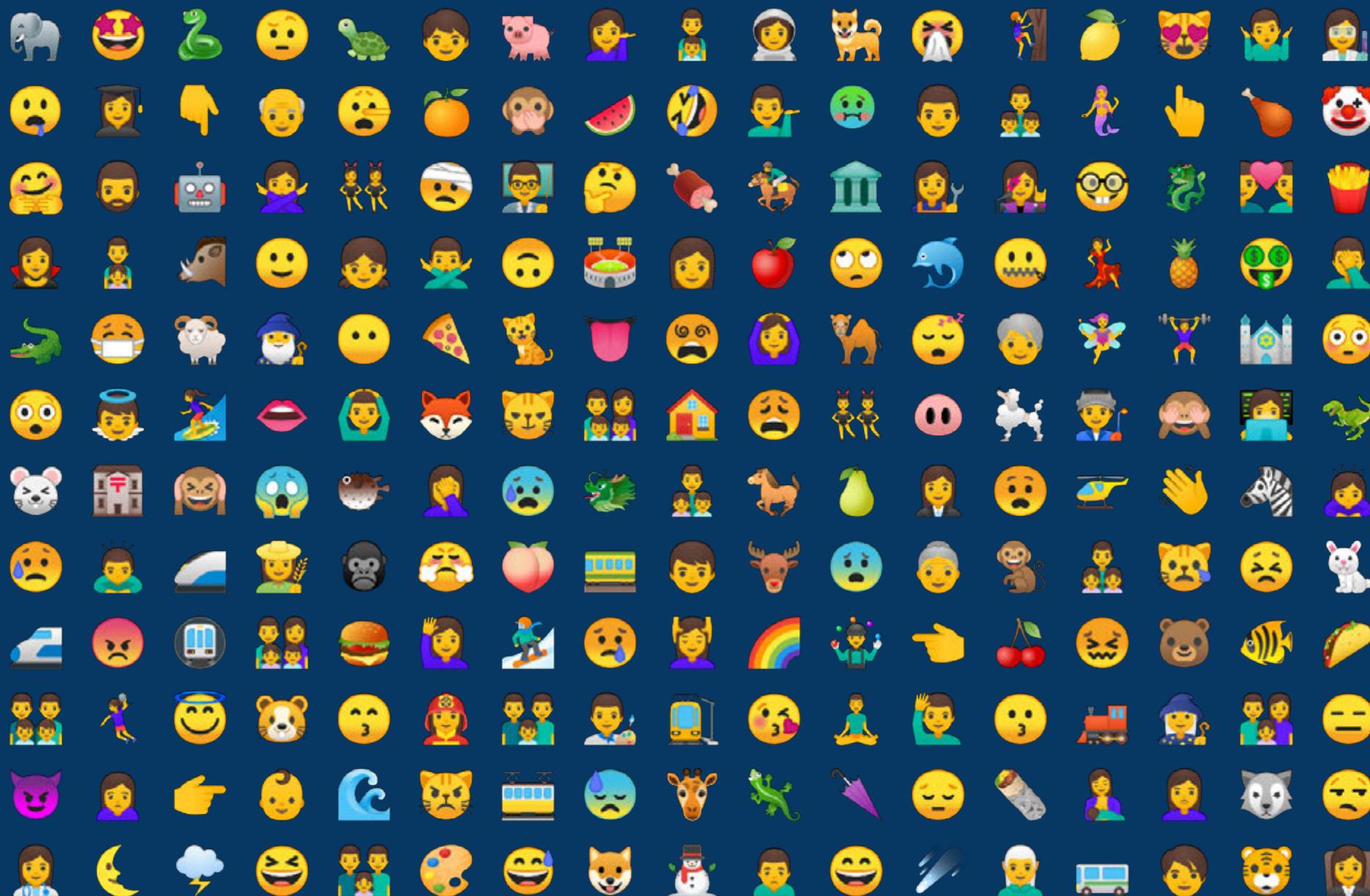


Visual Communication for Everyone

Tim Vienckowski
Corinne Vizzacchero



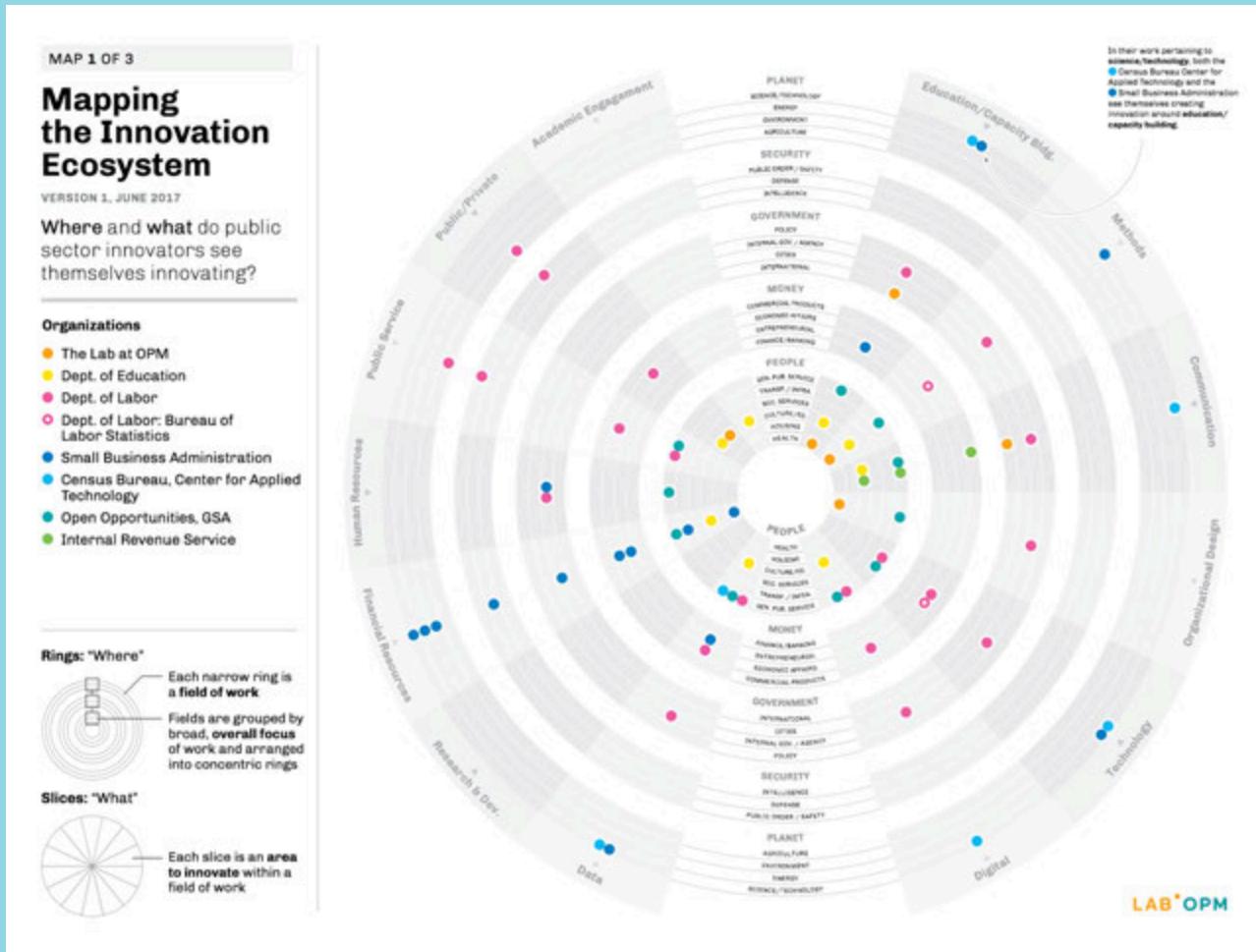


What's your go-to?

Intro

 **Hi!**
**We're Tim
and Corinne**

Visual design for The Lab



What we do

**Visual
design for
VA**



47%
of Veterans, National Guardsmen, and Reservists report that information was helpful.

How might we help Veterans navigate the potentially confusing landscape of post-military life, and choose VET?

Start with user needs.

Discovery helps us understand about life in a fragmented way, which causes us conflicting and disjointed experience when first trying to understand what our users need. By starting with user needs, we can facilitate more positive and effective interactions throughout design by improving overall "onboarding" experience of life.

Rather than starting with a top-down approach to define areas of focus to sell products, we can use the principles and framework of UX to start with user needs. This allows us to better understand what our users need, and then design solutions that are relevant to their needs. Learning about user needs reduces the risk of releasing a product or service that will fail because the customer doesn't want, need, or understand it.

Onboarding tools designed for and with Veterans

Discovery research identified two opportunities to complement existing efforts and enhance users in the current onboarding experience:

Introducing Veterans to VET

In follow-up research, the question "What can vets do for me?" was reported most frequently as a concern both among separated Veterans and those who had not used VA services over a considerable length of time. As VA benefits and services:

Helping Veterans Gain Benefits

In follow-up research, the question "How can I get help for my VA needs?" was reported most frequently as a concern both among separated Veterans and those who had not used VA services over a considerable length of time. As VA benefits and services such as obtaining VA health care and applying for disability rating, the VA team can offer by providing in-depth and accurate information about how to receive VA benefits.

Starting with user needs reduces the risk of releasing a product or service that will fail because the customer doesn't want, need, or understand it.

REFERENCE

For in-depth information about the discovery and design phases of the Welcome Kit, please refer to:

- [Design Case Study: Welcome Kit \(VA Pulse 14\)](#)
- [Design Walkthrough: Welcome Kit \(VA Pulse 14\)](#)

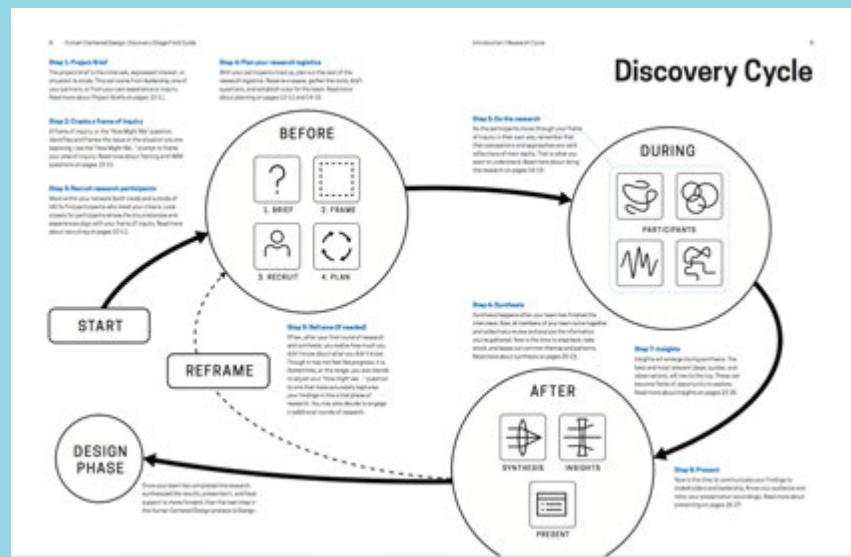
For more discovery research on VA Health Channel Transition Communications and the government health model:

- [Innovation Outlook: Project Final Presentation pdf \(VA Pulse 14\)](#)

HUMAN CENTERED DESIGN (HCD) DISCOVERY STAGE FIELD GUIDE V.1

VETERAN EXPERIENCE OFFICE
DESIGN & LEADERSHIP

The Human Centered Design Discovery Stage Field Guide is a comprehensive guide for conducting user research in the field. It provides step-by-step instructions for planning, recruiting, and conducting user research, as well as tips for analyzing findings and presenting results.



Let's get started

Two menus



Our Wine	Pasta & More	Coca Cola Only	Some items feature wine or beer as an ingredient.
PICCOLINI	ANTIPASTI		
Sicilian Spread Pecorino 4 Pecorino, Tomato and Bread & Butter 6 Soft rye, sourdough, focaccia, herbed butter Crab Fried Shrimp 12 Baked in aromatic sauce Snapper Crudo 13 Beets, shishito & honey Spring Squash Soup 9 Zucchini, flowers, poppy精英, crushed sunomato Burroto-di-Bulbo 12 Zucchin, creamy butter Baked Mozzarella 19 Tomato juice, provolone, garlic toast	Refer to the board for today's options (small serves 1-2, large serves 3-4)	Anatra Salami & cheese 14/13 Veggie Kingdom Pickled, roasted, grilled 13/14 Omnivore Everything 15/14	
CROSTINI			
Pancetta & Fennel Butter 8/11 White Shrimps, Seaweed Butter, Chiles 8/11		Warm Ricotta & Fig Jam 8/11	
FAMILY STYLE			
Mangolina Pochetta 39	Dressed Fried Fish 60	Eggplant Parmesan 43	
Roasted Oyster Mushrooms, 7/13	Grilled Zucchini Aglio, olio & garlic 6/10	Roasted Carrot, Pecorino Butter & honey 6/10	Pecorino Fingerling Potatoes 6/10
SIDES			
PASTA			
Bucatini Aglio e Olio "Guitar Strings" 11/19 Tomatoes, garlic, bread crumbs			
Spaghetti "Shoulder Puds" 11/19 Eggs, artichoke, preserved lemon, peppery seeds			
Cannelloni "Home-made" 12/20 Hot Italian sausages, tomato			
Mozzarella "Half Moon" 12/20 Chicken liver, caper butter, grape leaves			
Meatless Lasagna "Pot with Fury" 12/20 Tortiglioni, ricotta, fontina, green garlic pesto			
Black Pepper Tagliatelle "Cartige" 13/23 Pecorino, squash, Romesco, pecorino			
WOOD GRILL			
Nduja Saliccia 13 White beans, prosciutto			
Spit Roasted Chicken alla Diavola 24 Pork belly, chili vinegar			
Grilled Mullet 24 Dill, lemon, herb butter sauce			
Red Potato Pork Chop 32 Colatura, caramel, horseradish			
100 Layer Eggplant Parmesan 20			
Consuming raw or undercooked food can increase your risk of food-borne illness and is not recommended.			



Accessibility for Teams

A 'quick-start' guide for embedding accessibility and inclusive design practices into your team's workflow

Everyone who works on government websites has a role to play in making federal resources accessible and inclusive.

Choose the guide that fits your role:



Product



Content



UX



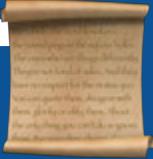
Visual design

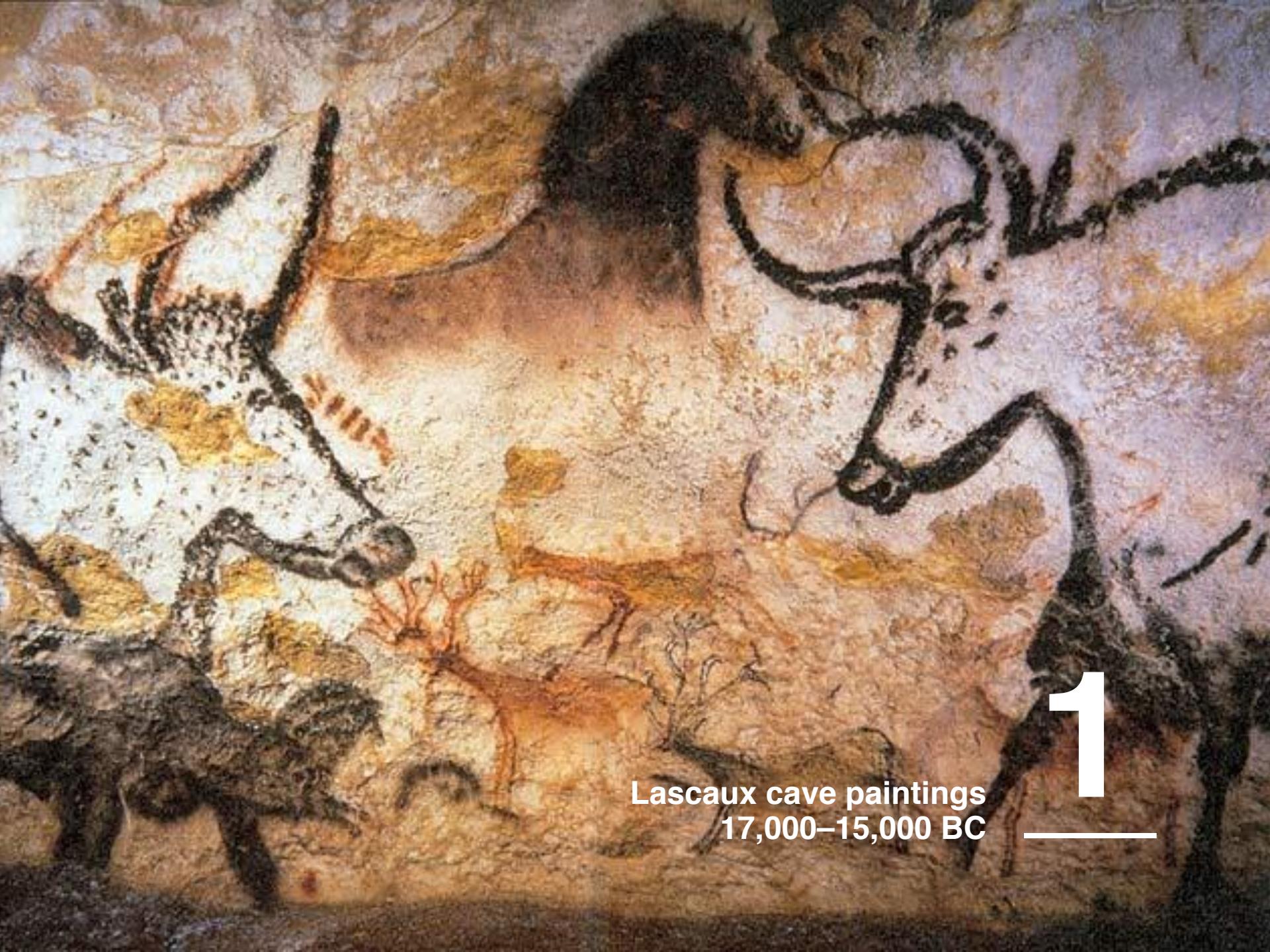


Front end

These roles are based on the roles we have at the Technology Transformation Services at GSA.

History of visual communication in 5 slides





Lascaux cave paintings
17,000–15,000 BC

1



Cuneiform script
3100–3000 BC

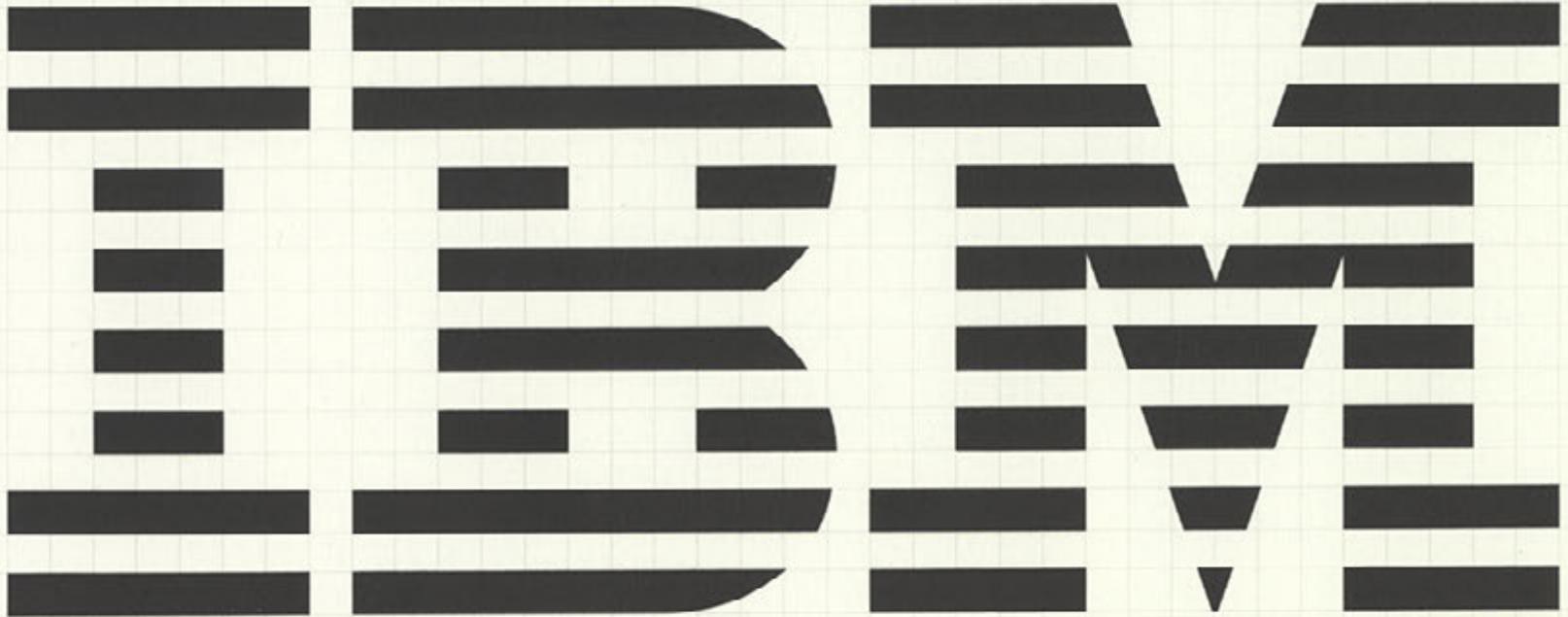
2

Gutenberg bible 1450s



3

Eight-Striped Logo (Positive)



Please discard all previous reproduction proofs.
Obsolete logo sheets, including ruboffs,
may be used for layouts only.
New ruboffs and layout sheets will be
supplied when old material is depleted.

Positive and Negative reproduction
Proofs require different artwork and are
not interchangeable.

Black stripes are drawn thicker than
white stripes.

White stripes look thicker, especially
when lit (signs, TV screens).

Black and white stripes should appear

to be similar optically.

To avoid errors, mark all your negatives.
Exercise special care in making
photographic exposures.

Graphic standard for all reproduction
on a two-dimensional surface.

Paul Rand, IBM
1956

4

iPhone X
2017

9:41

00:10



5

Principle 1

Meaning
through
form

Activity

3 Squares: Abstract

Activity

**3 Squares:
Color,
Image, Text**

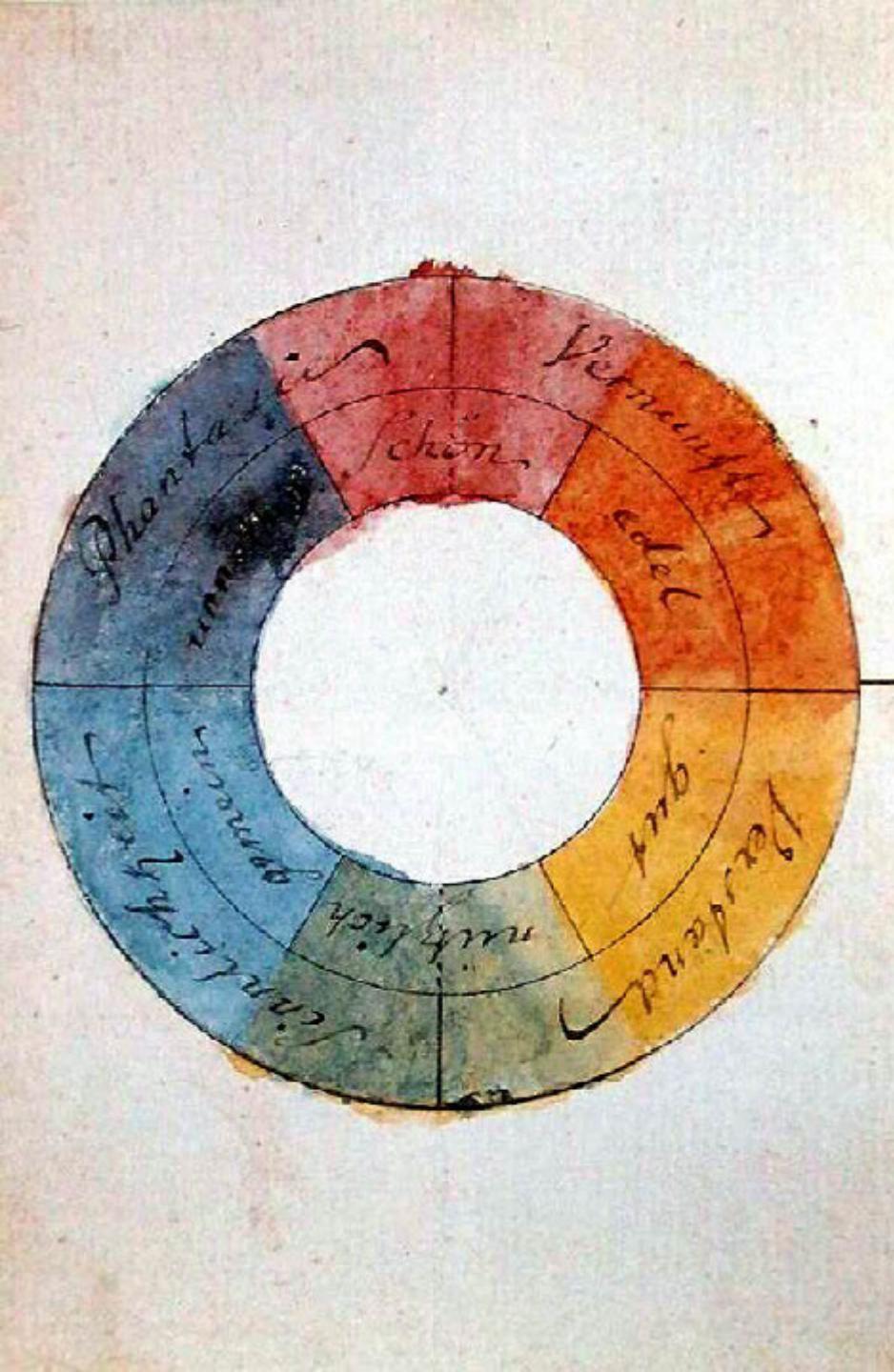
Principle 2

Color

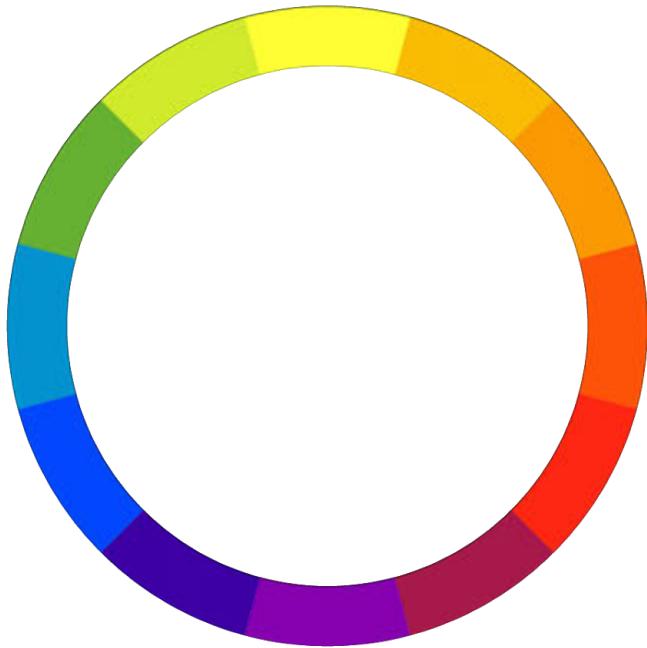




vens



Theory of Colours
Johann Wolfgang von Goethe
Published in 1810



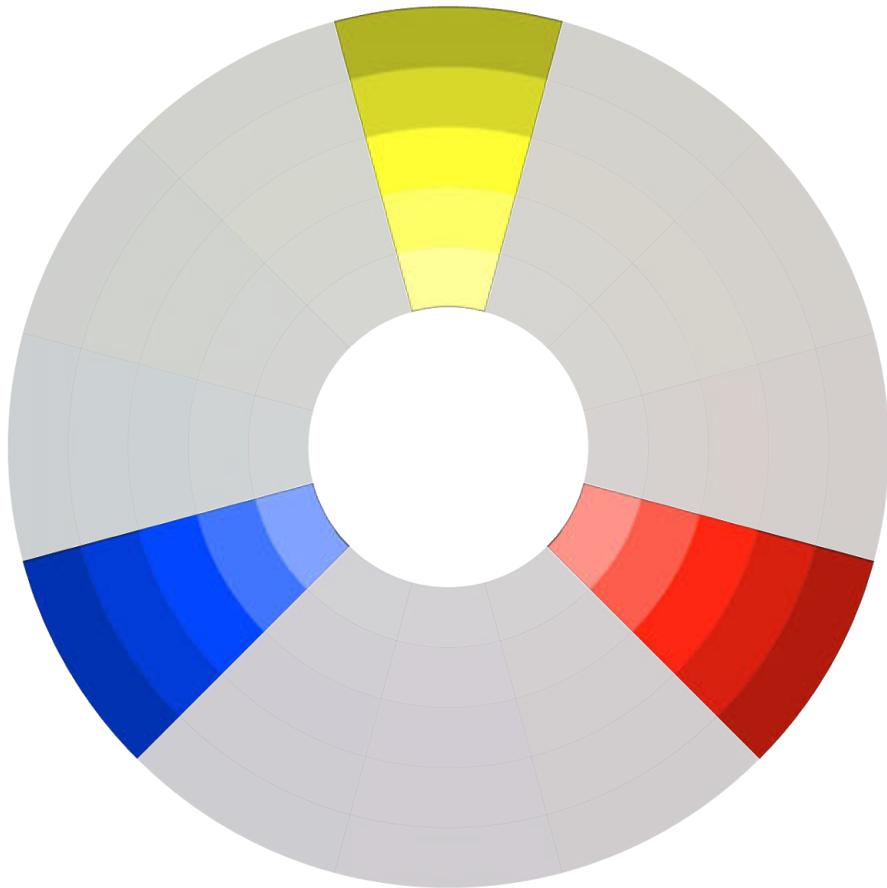
Pure color (hues)



Tints (% white added)



Shades (% black added)



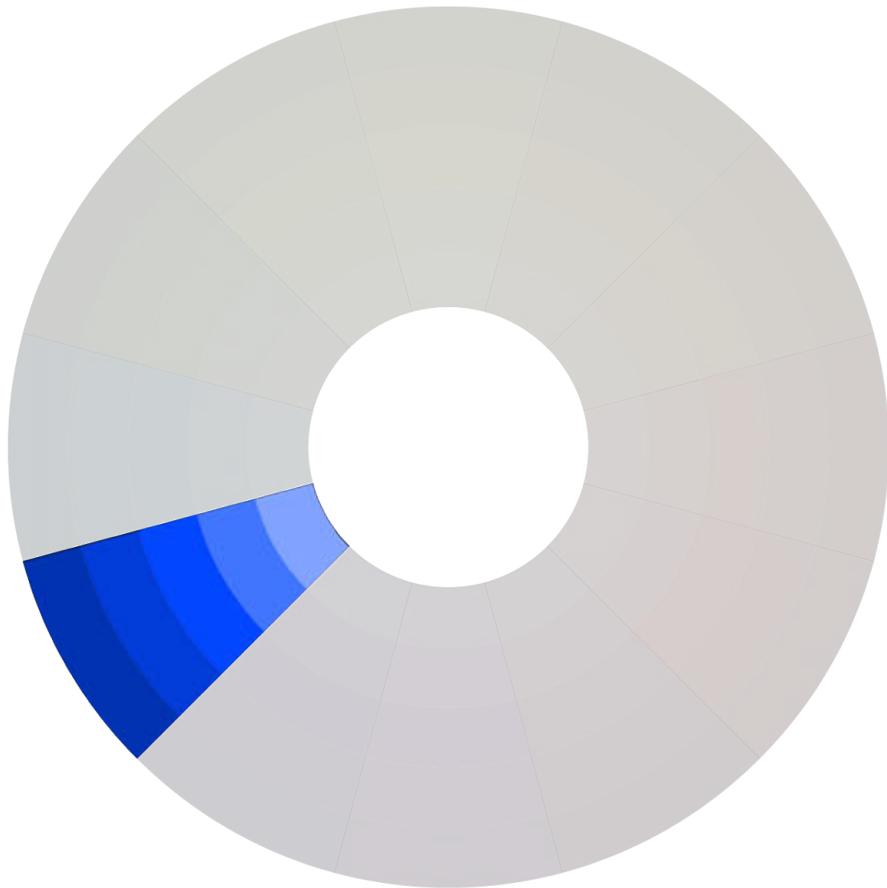
Primary colors



Secondary colors



Tertiary colors



Combinations: Monochromatic



Combinations: Analogous



Combinations: Complements



Combinations: Split complements



Combinations: Triadic

2. Color

Why it's
important



THIS IS THE STORY OF A LIFETIME

MOONLIGHT

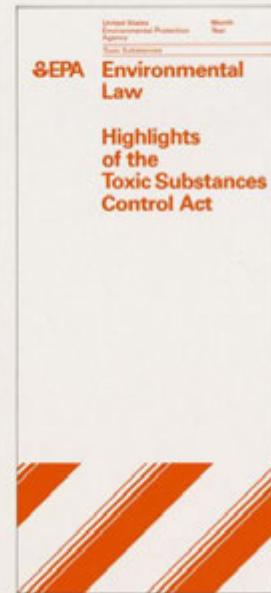
SALVON PICTURES AND REAGAN PICTURES PRESENT TALON/WINGED CLOUD PICTURES IN ASSOCIATION WITH THE AMERICAN FILM STUDIO, IN CO-PRODUCTION WITH THE FEDERATED ADVERTISING GROUP, IN COLLABORATION WITH ADAR KOMMER, IN PARTNERSHIP WITH KODAK, CANNON, SPANISH TELEVISION, AND SPANISH FILM FUND, IN CO-PRODUCTION WITH JAMES MELVILLE LTD., IN CO-PRODUCTION WITH PULSAR FILM, SPONSORED BY THE SPANISH GOVERNMENT, IN PARTNERSHIP WITH PAMELA FRANKLIN, AND PRODUCED BY DAVID THOMAS, LINDA QUIGLEY, AND ROBERT COOPER IN CO-PRODUCTION WITH PULSEHEART POLA, JUANOS, POLAROID, AND THE SPANISH GOVERNMENT. MUSIC BY NUNO MAMANI, LEONARDO BERNSTEIN, AND JOHN WILLIAMS. IN SPANISH WITH ENGLISH SUBTITLES. RATED R. 100 MINUTES. © 1990 SALVON PICTURES.

COMING SOON

Noise



Toxic Substances



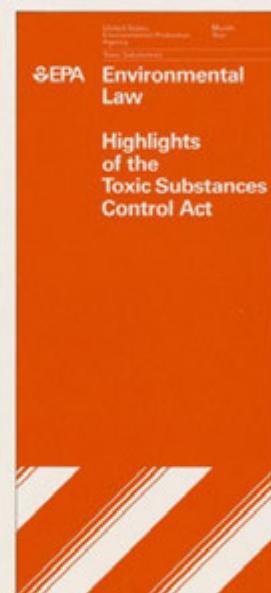
Radiation



Technology Transfer



Air



Health Care

[VA Health Care Coverage](#)

Eligibility

How to Apply

[After You Apply](#)

Health Needs and
Conditions

Refill Prescriptions

Message Your Health
Care Team

Schedule a VA
Appointment

Get Your VA Health
Records

Family and Caregiver
Health Benefits

The Affordable Care Act
and You

How to Apply for Health Care Benefits

Find out how to apply for VA health care benefits as a Veteran or Servicemember.

How do I prepare before starting my application?

- [Find out if you're eligible for VA health care benefits](#).
- Gather the documents listed below that you'll need to fill out an Application for Health Benefits (VA Form 10-10EZ).

What documents and information do I need to apply?

- Your most recent tax return
- Social Security numbers for yourself and your qualified dependents
- Account numbers for any current health insurance you already have (like Medicare, private insurance, or insurance from your employer)

How do I apply?

You can apply online right now.

[Apply for Health Care Benefits](#)

You can also apply:

By phone

Call our toll-free hotline at 1-877-222-VETS ([1-877-222-8387](#)), Monday through Friday, 8:00 a.m. to 8:00 p.m. (ET) to get help with your application.

By mail



Knight

Foundation:

Trends in

Civic Tech

THEMES

CLUSTERS

ORGANIZATIONS

[Learn more about the study](#)

[Get the data \(xls\)](#)

[Anything missing? Send us feedback](#)

[Like 0](#)

[Tweet](#)

[Find organizations](#)

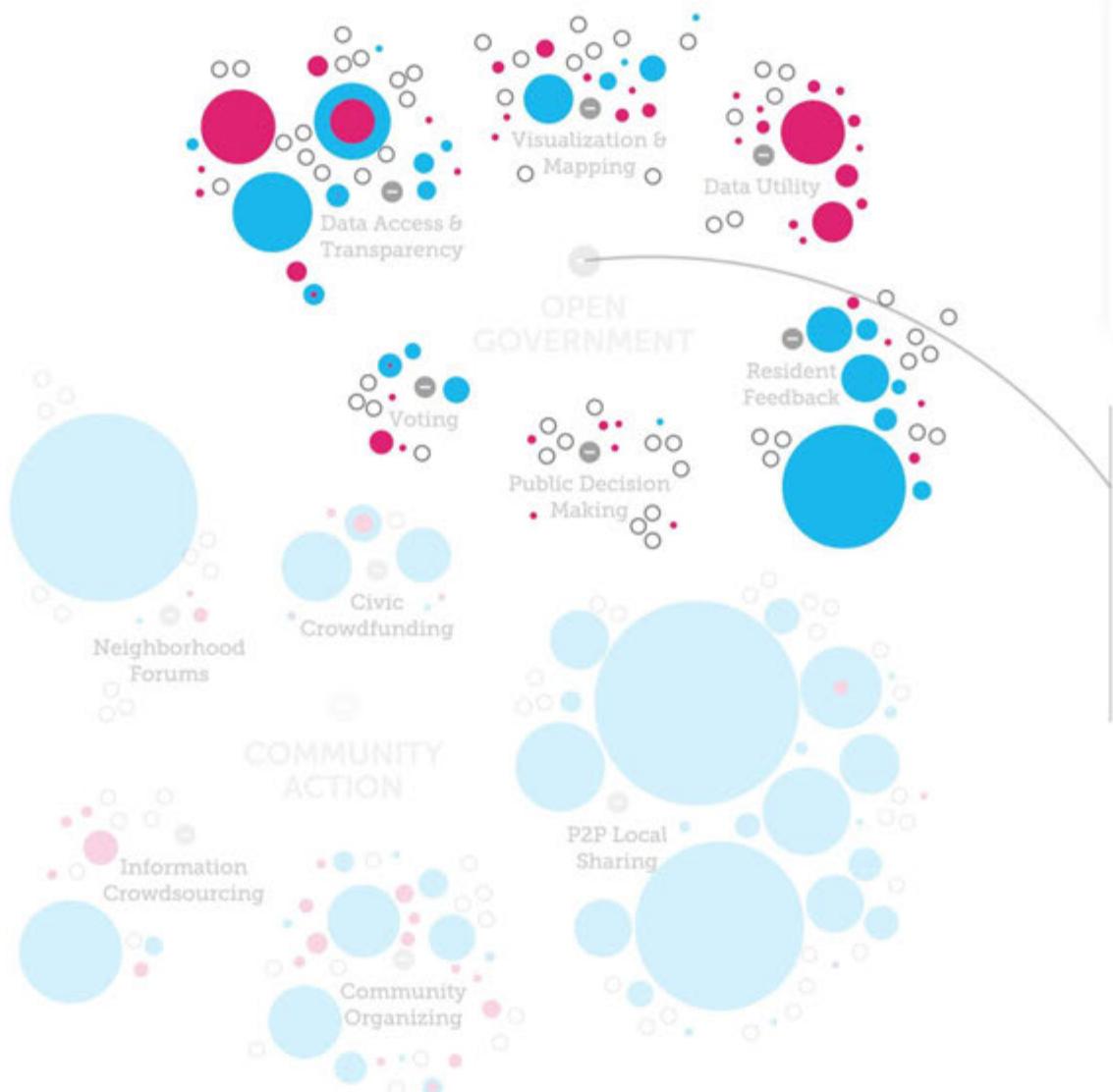


Privacy Policy

Legal Information

Network analysis by Quid

Visualization by Fathom



READING THE CHART

Investment Type

Private

Grant

No investment

Investment Size (\$)

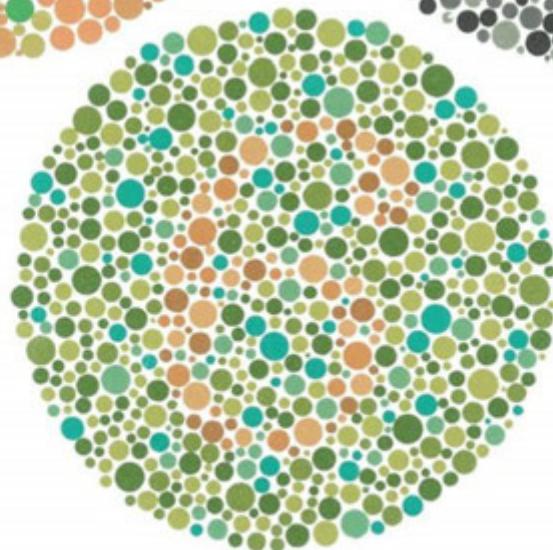
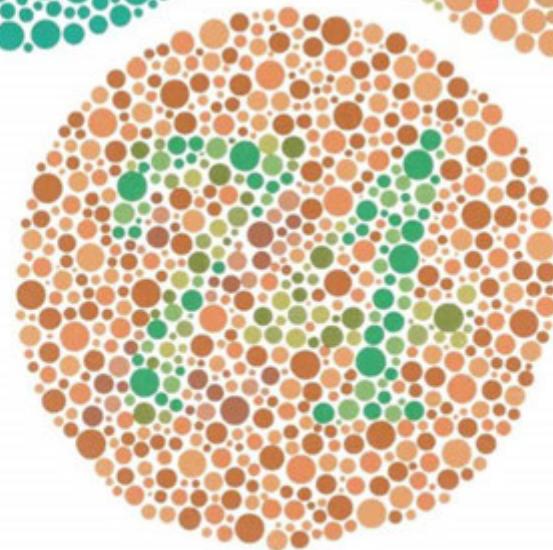
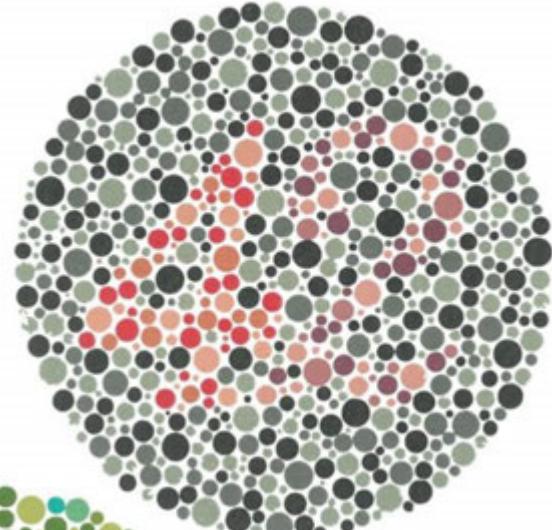
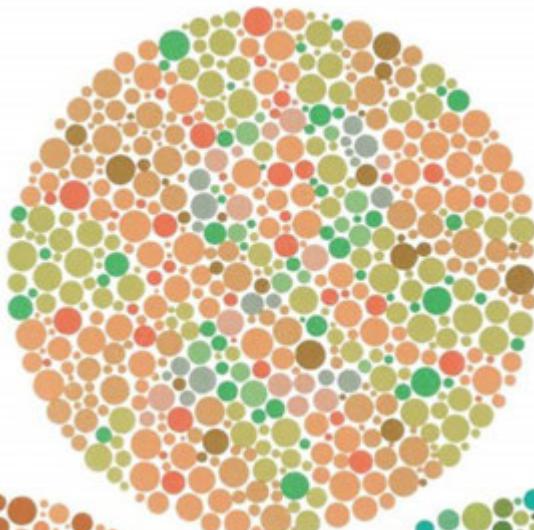
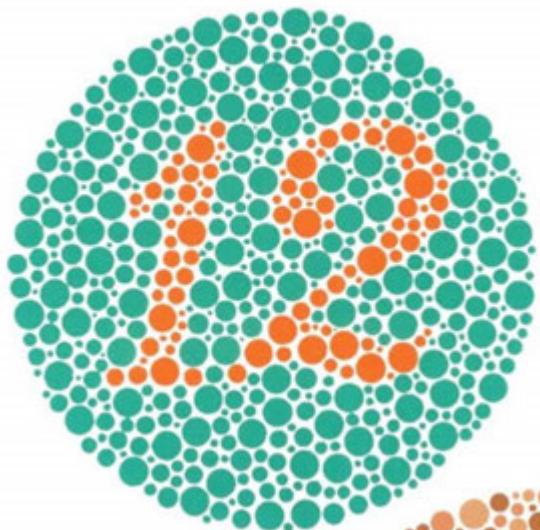
Jan 2011 – Dec 2013

Small ••• Large

THEME

Open Government

Projects enabling top-down change through the promotion of government transparency, accessibility of government data and services, and promotion of civic involvement in the democratic process



JOY, HAPPINESS, ENERGY, FRIENDLY, BRIGHT

WARMTH, FRUITFUL, OPTIMISM, HAPPY

LOVE, PASSION, DANGER, WAR, ENERGY, CONFIDENT

REGAL, VISIONARY, WEALTH, WISDOM, ENCHANTING

DEEP, CALM, STABLE, CONFIDENCE, OFFICIAL, TRUST

HARMONY, FERTILE, FRESH, NATURE, HEALTHY, GROWTH

PURE, OPEN, NEW, COOL, EMPTY, PRISTINE, LIGHT

SOPHISTICATED, CALM, EVEN, BALANCE, QUIET, LOGICAL, MODEST

POWER, MYSTERY, CLASSIC, NIGHT, MODERN, DEATH, HEAVY

EMPEROR, EARTH, POLITICAL, MIDDLE/CENTER

ROYALTY, PERFECTION

JOY, GOVERNMENT, WEALTH, INCREASE

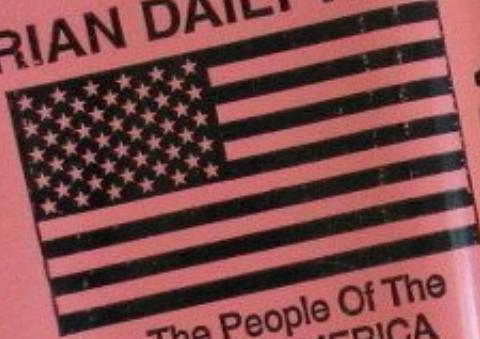
LIFE, HOPE, AGING, MISFORTUNE

LIFE, VITALITY, GREED, DECREASE

MODERN, DULL, CHEAP

OUVREZ ICI
OPEN HERE

MANITARIAN DAILY RATION



Food Gift From The People Of The
UNITED STATES OF AMERICA

THIS BAG CONTAINS ONE DAY'S COMPLETE FOOD
REQUIREMENT FOR ONE PERSON.

LA BOLSA CONTIENE ALIMENTO COMPLETO QUE ES
REQUERIDO EN UN DIA PARA UNA PERSONA.
CONTIENE ALIMENTOS QUE SATISFAZEN OS BEMENS ALIMENTARES
DIARIOS DE UMA PESSOA.

WORNICK COMPANY - McALLEN TEXAS

MANITARIAN DAILY RATION
This bag contains one day's complete food requirement for one person.
La bolsa contiene el equivalente de una jornada de alimentación para una persona.
Esta bolsa contiene comida de requisito para un dia completo para una sola persona.

Food Gift From The People Of The
UNITED STATES OF AMERICA

OUVREZ LE COUVERT ↑ ABRE POR EN CIMA
OPEN AT TOP

HUMANITARIAN DAILY RATION



This bag contains one day's complete food requirement for one person.
Ce sac contient l'équivalent d'une journée de nourriture pour une personne.
Esta bolsa contiene comida de requisito para un dia completo para una sola persona.

2. Color

A few color
don'ts



White text on
yellow

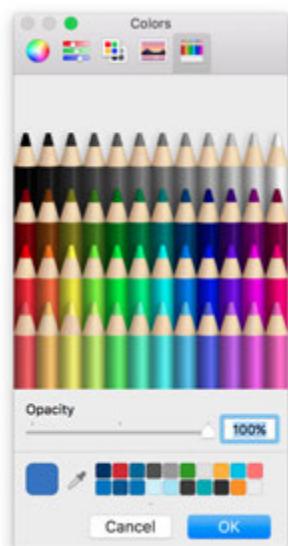
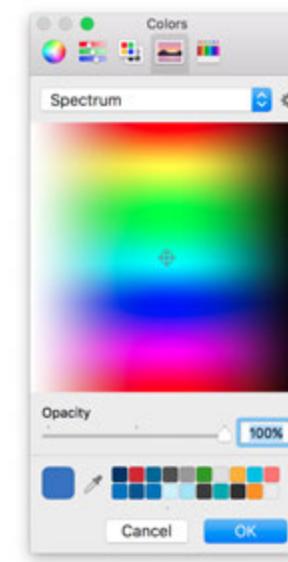
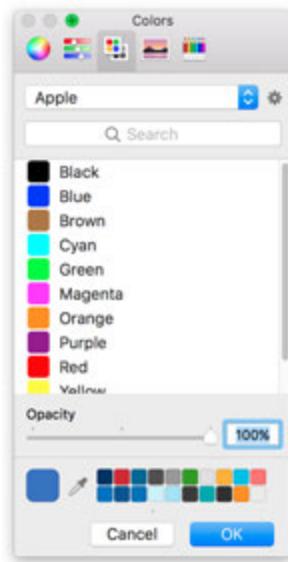
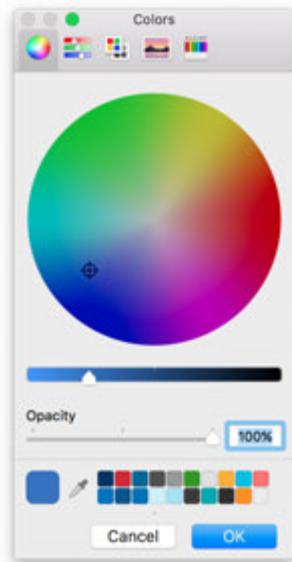
Any low contrast

Group 1

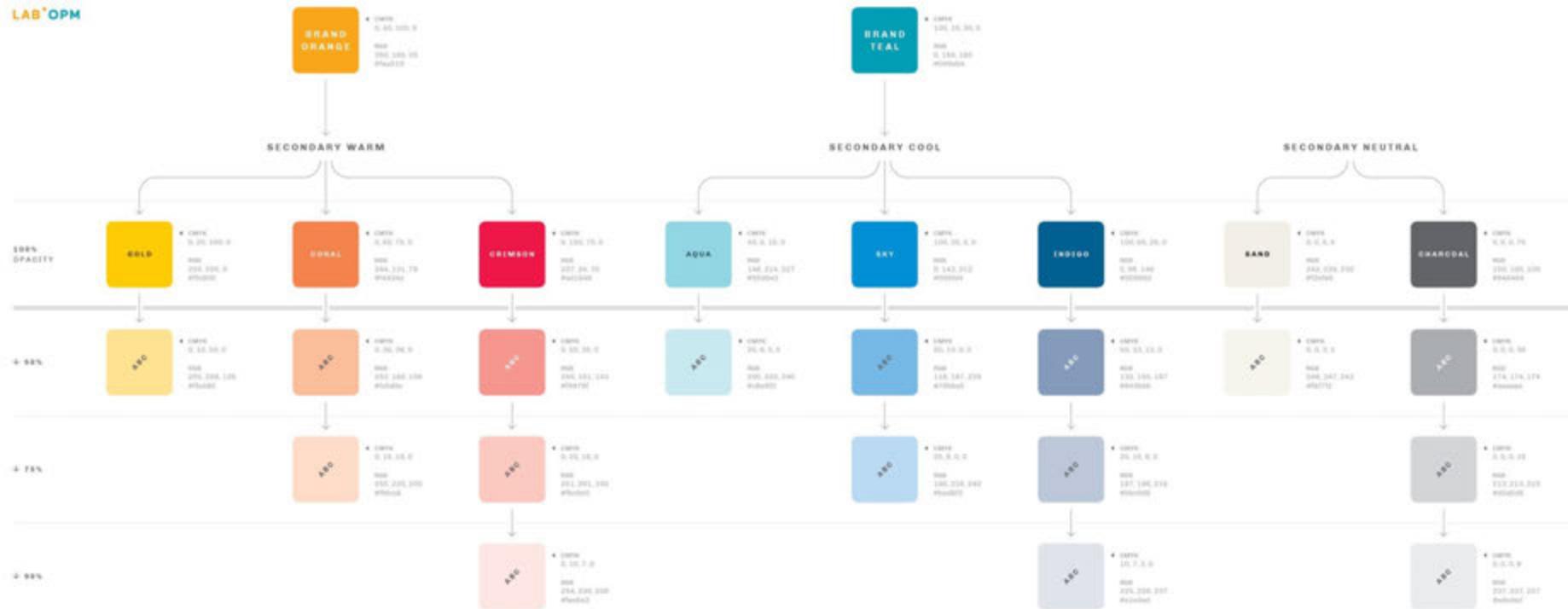
Group 2

2. Color

How to choose colors



LAB[®] OPM



U.S. Web Design Standards - Palette

PRIMARY



#0077cc
primary

#205493
primary-darker

#112e51
primary-darkest

#212121
base

#223345
gray-dark

#e0e0e5
gray-light

BACKGROUND



#223345
gray-dark

#202020
gray

#e0e0e5
gray-light

#d9d9d9
gray-lighter

#f1f1f1
gray-lightest

SECONDARY



#0099ff
primary-alt

#004499
primary-alt-darkest

#006699
primary-alt-dark

#008899
primary-alt-light

#00aaff
primary-alt-lightest



#e01133
secondary

#880022
secondary-darkest

#d90033
secondary-dark

#ff6666
secondary-light

#ff9999
secondary-lightest



#443344
gray-warm-dark

#e0e0d0
gray-warm-light

#f1f1e0
gray-warm-lightest

TERtiary



#ffbb00
gold

#ffd400
gold-light

#ffd933
gold-lighter

#ffff00
gold-lightest



#112e51
primary-darkest

#dce4ef
gray-cool-light

SPECIAL STATE



#205493
focus

#d4c2cf
selected



#2e548c
green

#6aa564
green-light

#94fa02
green-lighter

#a7f444
green-lightest



#205493
cool-blue

#47739c
cool-blue-light

#80a0c0
cool-blue-lighter

#b0cde7
cool-blue-lightest

IMPORT IMAGE

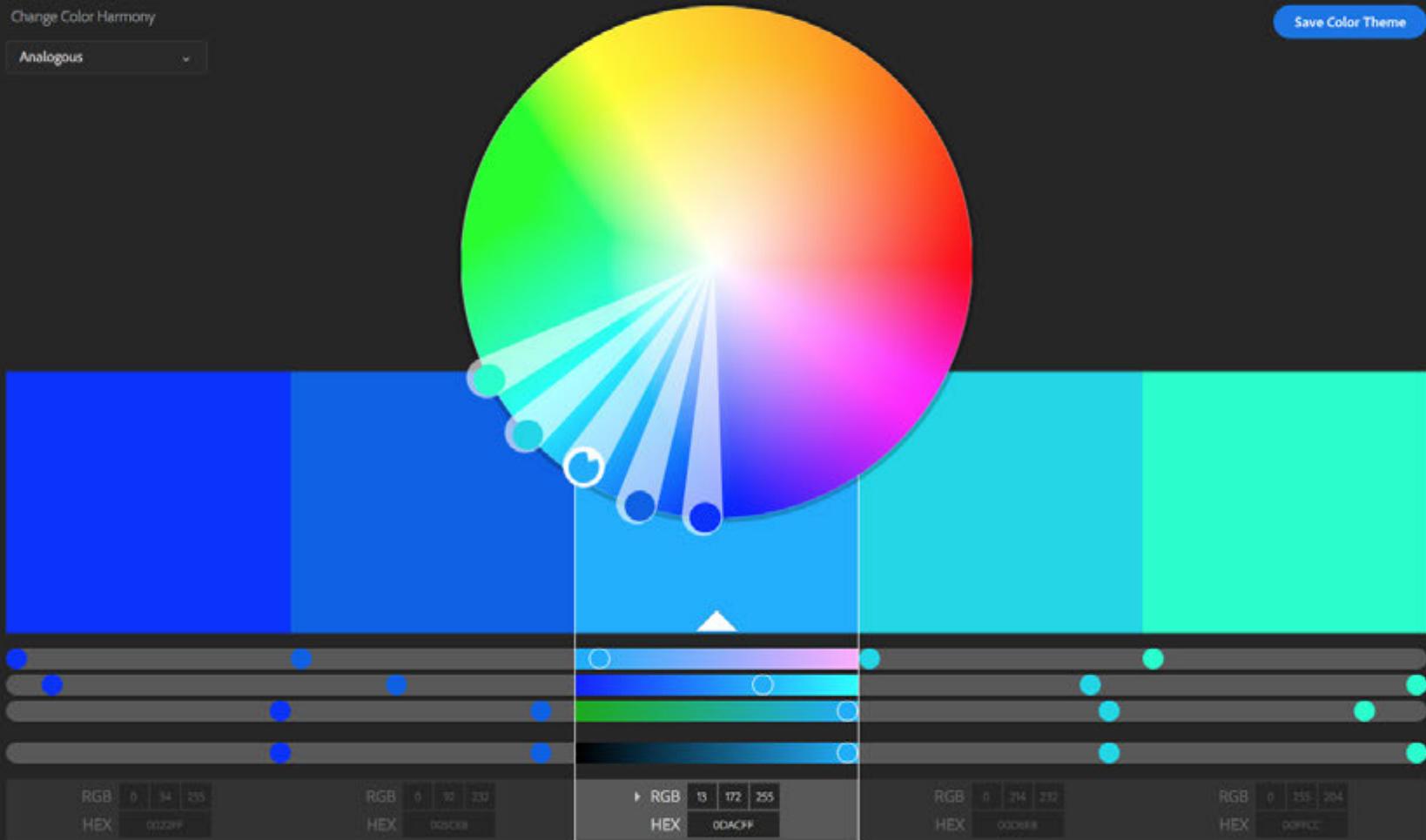
COLOR WHEEL

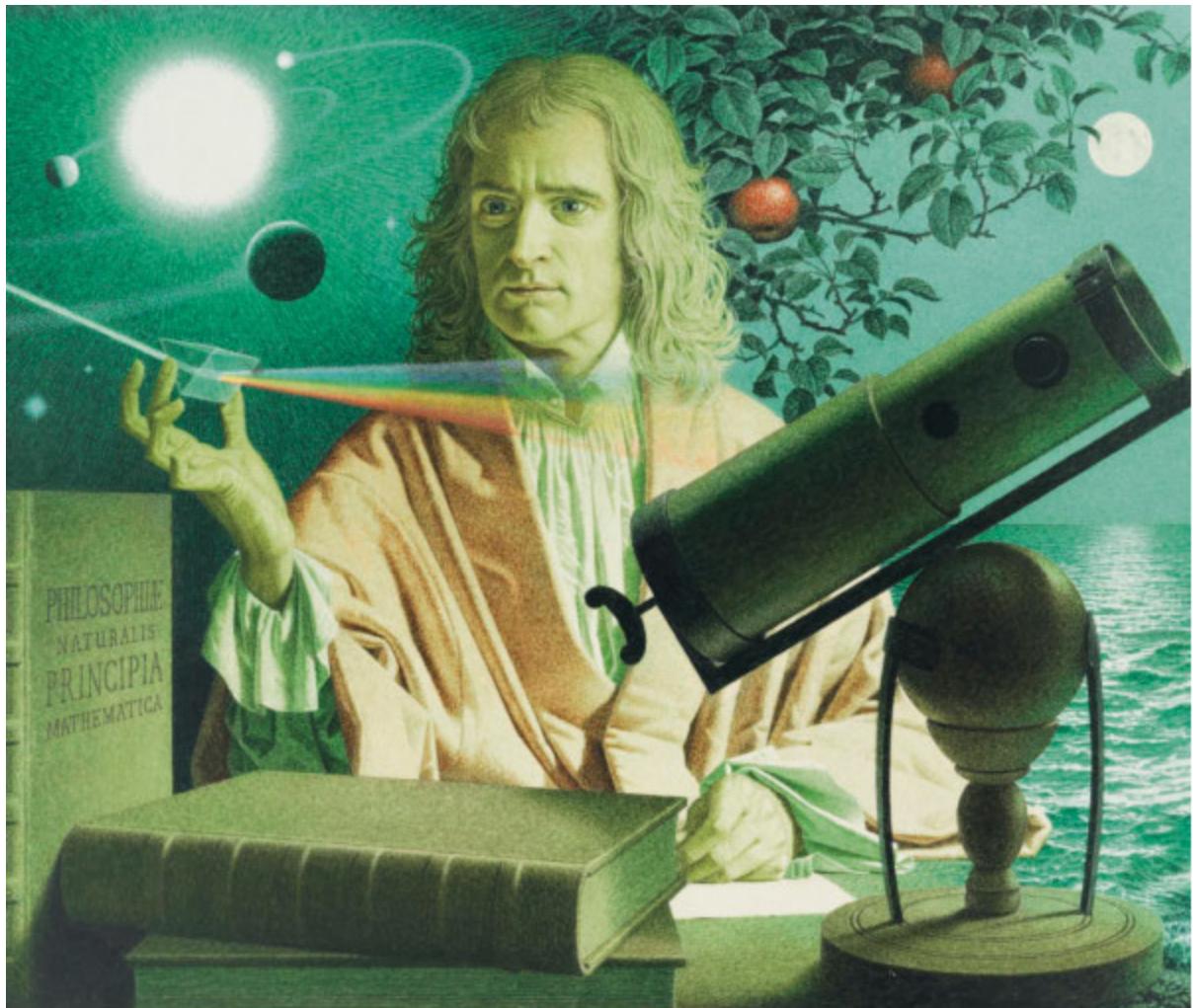
What are CC Libraries?

Change Color Harmony

Analogous

Save Color Theme





COOLORS

colors.co/a2c083-4da274-c19f5b-e9e9e6-765433

#A2C083

#4DA274

#C19F5B

#E9E9E6

#765433

Principle 3

Images

3. Images

**Photos
Illustrations
Icons
Infographics**

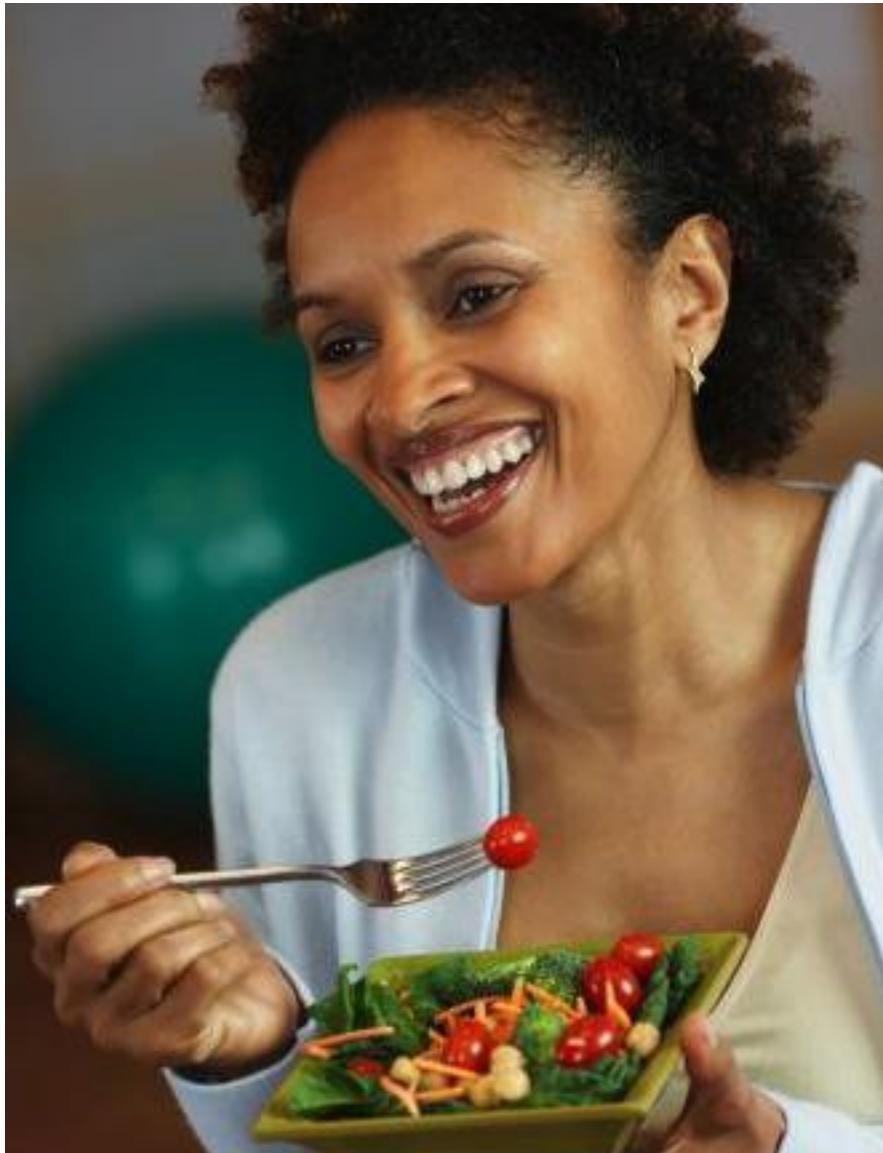
3. Images

**Bad Art =
Bad Design**













I am utterly alone.









INTRODUCTION

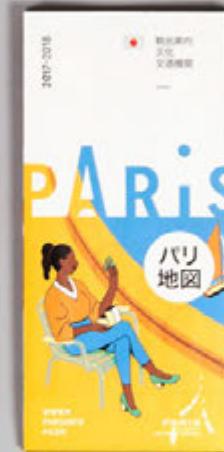
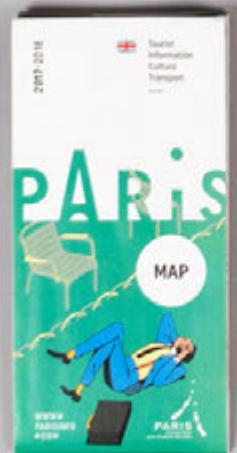
Motor Car, any self-propelled vehicle with more than two wheels and a passenger compartment, capable of being steered by the operator for use on roads. The term is used more specifically to denote any such vehicle designed to carry a maximum of seven people.

The primary components of a car are the power plant, the power transmission, the running gear, and the control system. These constitute the chassis, on which the body is mounted. The power plant includes the engine and its fuel, the carburettor, ignition, lubrication, and cooling systems, and the starter motor.



3. Images

Good Art =
Better
Design





Amsterdam



Chatanooga



Dubai



Miami



Stockholm



Shanghai



Melbourne



Barcelona



All Locations



Bars



Coffee



Food



Fitness



Creative & Tech



Fitness



Arts & Culture



Parks



Shops



Sweets

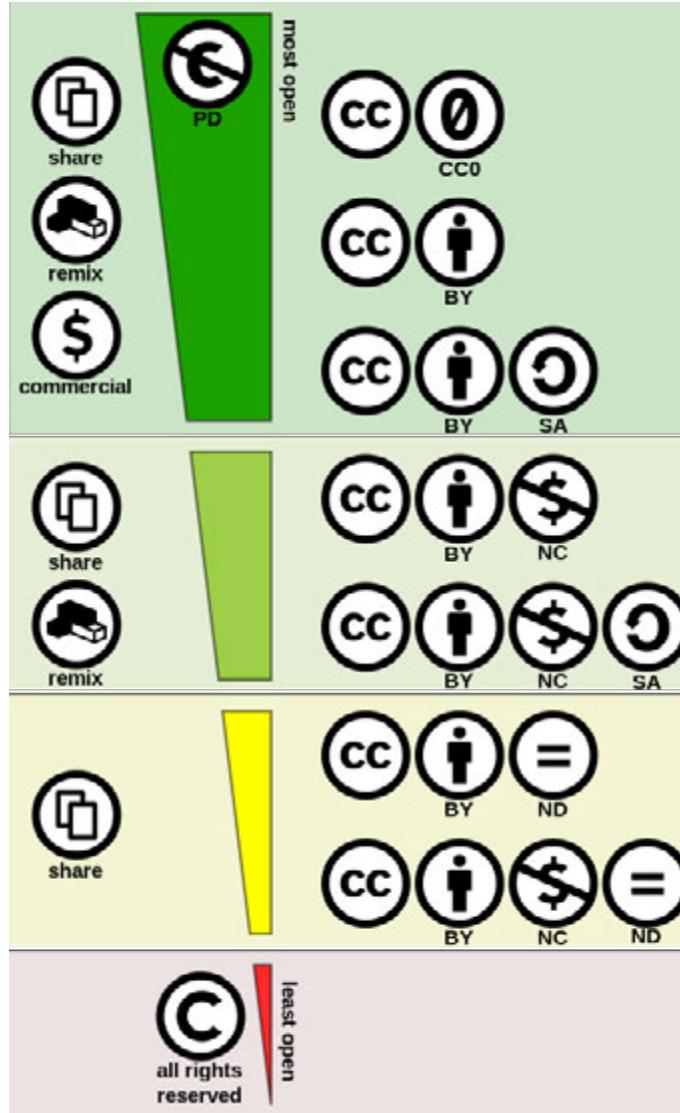


Cemeteries



3. Images

Using art
you found
on the
internet



Creative Commons licenses

<https://creativecommons.org/share-your-work/licensing-types-examples/>

Principle 4

Typography

4. Typography

“Typefaces are now 560 years old, but we barely knew their names until about 20 years ago, when the pull-down font menus on our first computers made us all the gods of type.”

From publisher’s summary of Simon Garfield’s *Just My Type*



Aaron Stienstra
ATTORNEY AT LAW

1900 E Street NW
Washington, DC 20415

202-555-8943
aaron@aaronlaw.com

**Mary had a little lamb;
Its fleece was white as snow,
And everywhere that Mary went
The lamb was sure to go.**

Connor's turning 5

Join us for laughs,
cake and pony rides.

MAGIC SHOW STARTS AT 2:30PM





*Murph's
Mud Pit
ATV Rentals*

*Exit 24 off Highway 9
Half a mile on the right
No Phone*



Aaron Stienstra
ATTORNEY AT LAW

1900 E Street NW
Washington, DC 20415

202-555-8943
aaron@aaronlaw.com

A

**Mary had a little lamb;
Its fleece was white as snow,
And everywhere that Mary went
The lamb was sure to go.**

B

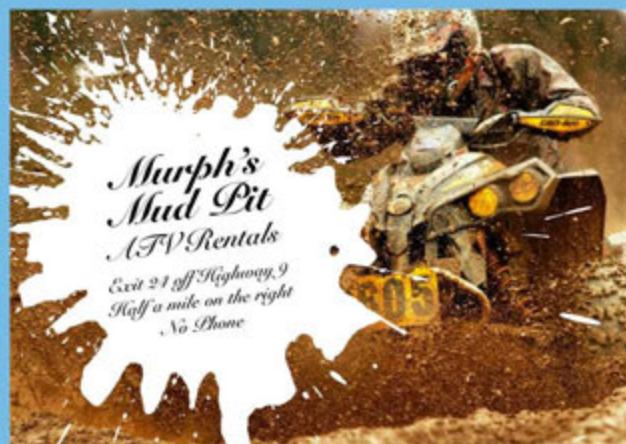
**Connor's
turning 5**

Join us for laughs,
cake and pony rides.

MAGIC SHOW STARTS AT 2:30PM



C



D

Aa

Aa

Aa

Aa

1

2

3

4

personality



purpose

A

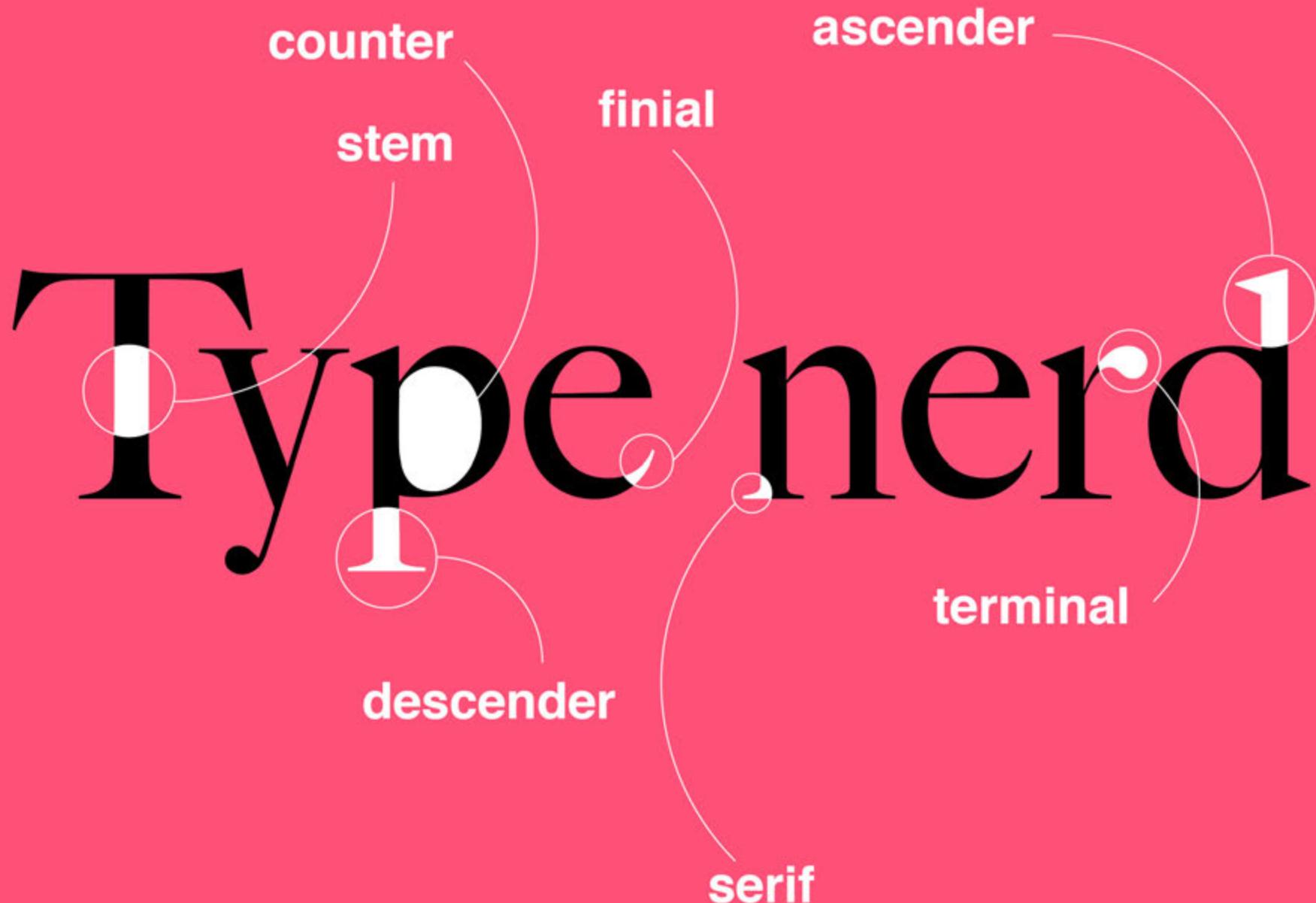
A

A

Sans-serif

Serif

Slab serif



cap height

x-height

descender
height

baseline

Differences in x-height

Type nerd

Avant Garde
Book, 200pt

Baskerville
Regular, 200pt

Tracking

TYPE NERD

TYPE NERD

Kerning

Type

Kerning



Type

Leading

Agnate nonecto cum, sit dolupta tusdandi quis et qui omnimusdam volupta quatur rempores etur autati utem sinulpa ruptatint vol or mod quia aligent orepres dunt abor sequam fugiat et lab ime pedio ommolor restium, tem eos molorum rectem. Et recto odicabo ruptatenis sed utem fuga. Aque non necestemolor rep taes vellut que cusciet arum et evenimi nvenien tessit eris doluptatasi ipsaper chilit eat que cum doluptaquias es dis

Agnate nonecto cum, sit dolupta tusdandi quis et qui omnimusdam volupta quatur rempores etur autati utem sinulpa ruptatint vol or mod quia aligent orepres dunt abor sequam fugiat et lab ime pedio ommolor restium, tem eos molorum rectem. Et recto odicabo ruptatenis sed utem fuga. Aque non necestemolor rep

4. Typography

Type
faux pas

Distortion

Squish

Stretch

Distortion

Franklin
Gothic Demi,
condensed
manually 50%

Squish

Squish

Franklin Gothic
Demi Extra
Compressed

Fake italics

Georgia
Regular,
tilted manually
10 degrees

Tilt

Tilt

Georgia Italic

Widow

Isn't it great to do something you can't fail at? You can always add more—but you can't take it away. Put it in, leave it alone. This is a happy place, little squirrels live here and play. I spend a lot of time walking around in the woods and talking to trees, and squirrels, and little rabbits and stuff. This is probably the greatest thing to happen in my life—to be able to share this with you. I was blessed with a very steady hand; and it comes in very handy. Just pretend you are a whisper floating across the blue sky.

Orphan

Nature is so fantastic, enjoy it. Let it make you happy. You've got to learn to fight the temptation to resist these things. Just let them happen. This is the way you take out your frustrations. Here's something that's fun. A tree cannot be straight if it has a crooked trunk. Think about a cloud. Just float around and be there.

This is the time to get out all your frustrations, much better than kicking the dog around the house or taking it out on your spouse. We'll lay all these little funky little things in there. Isn't that fantastic that you can create an almighty tree that fast? There's in the world wrong with washing your brush.

If we're going to have animals around we all have to be concerned about them and take care of them. You can do it. It's hard to see things when you're too close. Take a step. In your imagination you can go anywhere you want.

It's a super day, so why not just

float.

Have fun. Let's get wild today. Just think about these things in your mind and drop em' on canvas. Fluff that up. Put it in, leave it alone. Put your feelings into it, your heart, it's your world. Super day. There we go.

If we're gonna walk though the woods, we need a little path. Let all these things just sort of happen. You have freedom here. The only guide is your heart. Isn't that fantastic? You can just push a little tree out of your brush like that. We'll put all the little in and let them dance around and have fun.

Don't be bashful drop me a line. I guess that would be considered a UFO. A big cotton ball in the sky. The first step to doing anything is to believe you can do it. See it finished in your mind before you ever start. You have to make these big decisions.

Remember how free clouds are. They just lay around in the sky all

Line length

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too long

Line length

too short

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~ 60–75 characters

Principle 5

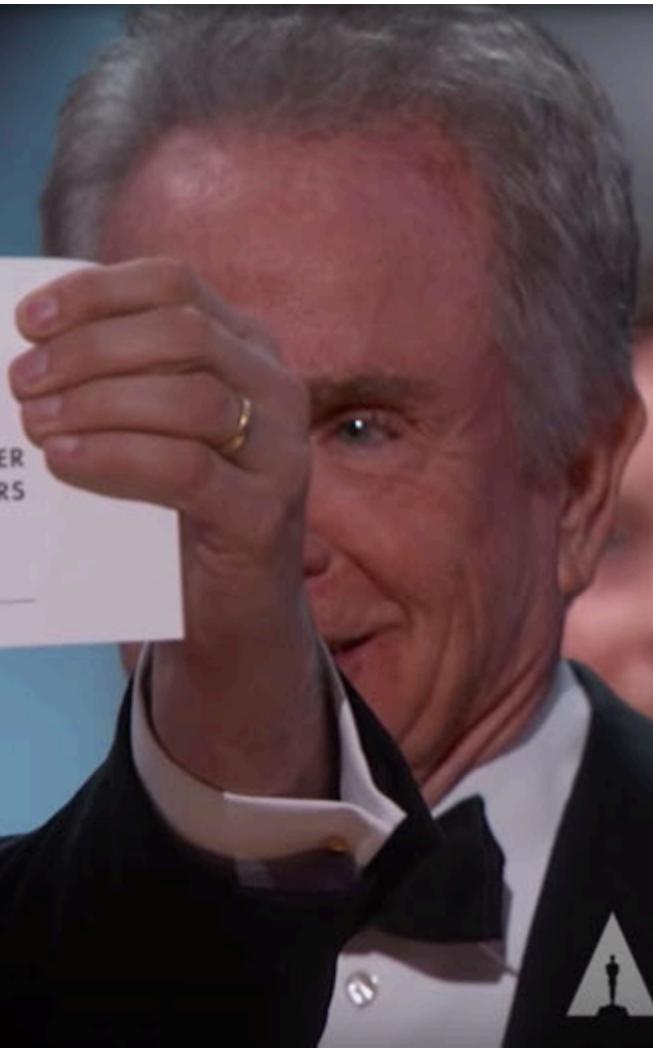
Hierarchy

THE OSCARS

"MOONLIGHT"

ADELE ROMANSKI, DEDE GARDNER
AND JEREMY KLEINER, PRODUCERS

Best Picture



Activity

Oscars re-do

THE
OSCAR®

Best Actress

Emma Stone

La La Land

THE
OSCAR®
AWARDS

Best Actress

Emma Stone

La La Land

Best Picture

Welcome back

Show & Tell



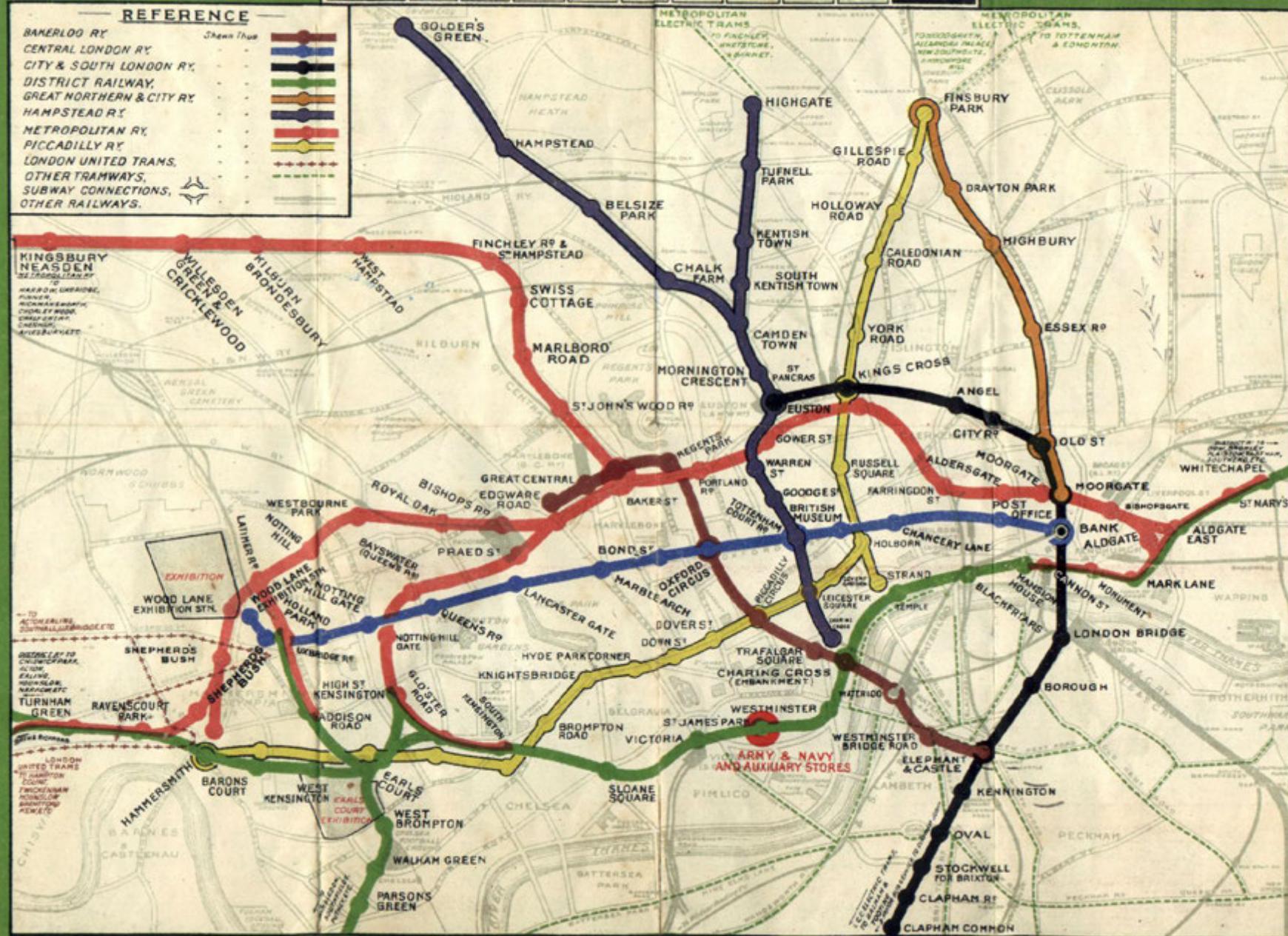
LONDON

UNDERGROUND

RAILWAYS

REFERENCE

BAKERLOO RY.	—
CENTRAL LONDON RY.	—
CITY & SOUTH LONDON RY.	—
DISTRICT RAILWAY.	—
GREAT NORTHERN & CITY RY.	—
HAMPSTEAD RY.	—
METROPOLITAN RY.	—
PICCADILLY RY.	—
LONDON UNITED TRAMS.	—
OTHER TRAMWAYS.	—
SUBWAY CONNECTIONS.	—
OTHER RAILWAYS.	—





How To Use This Map

Each route of the New York City subway system is identified by its color. The number or lettering is shown at the beginning and end of each line, and at most stations along the route for convenience.

IND **BMT** **IRT**

(Stations on each route are shown by a dot in the color line of that route. The color line also shows the starting point of some routes. For details, consult the route guides at right for details.)

For example:

7 Av. Exp. 481 Line

In Manhattan, up north and down south. Downtown Brooklyn is the same, except downtown Manhattan.

Key

Local Subway car types:
Subway train
Subway train
Subway train
Subway train
Subway train

Long Distance Train
Presto

Long Distance Train
Presto

Long Distance Train

Presto



Principle 6

Layout

The 14-foot-tall redwood fragment dwarfs visitors to architect Allan Shope's living room, though its sheer size betrays a different kind of immensity: over 2,000 years of fine growth rings, a humbling reminder of nature's passage of time. The lesson of the ancient redwood—a pillar of its ecosystem for centuries, quickly felled by humans with little understanding of their actions—is an integral part of Shope's new home, built with reclaimed materials and filled with wood furnishings made by his own hand.

Located not far from Hudson, New York, the dwelling carefully weighs human needs against the demands of ecological responsibility. "I love second lives for things," Shope says of the salvaged bronze that decorates parts of his home, itself representing a second life for his architectural career. While he's always appreciated the beauty of nature, Shope's sensitivity to its vulnerability and complexity hadn't always manifested in his work.

At the age of 25, he cofounded Shope Reno Wharton, a firm that specialized in extravagant, sprawling, and historicist buildings. His professional success provided the means for him and his wife, Julie, who



Shope—a licensed falconer—captures, trains, then releases one red-tailed hawk each year. To deter all bird collisions, his home's Onulus windows use a specialized inner coating to reflect ultraviolet light visible to the birds but invisible to the human eye (below). He carefully crafted the black walnut floor to fit like a jigsaw puzzle (opposite).

has written and produced nature programming for radio and television, to purchase a farm in Amenia, New York where they spent summers with their four children, now 21, 23, 27, and 29. Ten years ago, they took up falconry. "I've loved birds my whole life," Shope says. The challenging hobby demands an exquisite understanding of raptors: Each animal must be patiently trained, tracked across miles of forest if escaped, and carefully fed over its seven months in >



Safety First: Kitchen

If a house is a machine for living, an occasional system update is necessary. Accessibility experts weigh in on how to maximize safety and function—for all ages and abilities—in the kitchen and bath.

TEXT BY
Kelly Vencill Sanchez
ILLUSTRATIONS BY
Auel Pfleiderer

When the Americans With Disabilities Act (ADA) became law on July 26, 1990, it was a watershed moment that brought regulations to public spaces which may seem second nature today. Think about curb cuts on sidewalks: Originally designed for wheelchair users, these ramps are just as helpful for those with baby strollers or bicycles. More than 25 years later, however, this all-inclusive approach to design has yet to be regulated in private spaces, and residential building standards are often still based on an imagined user that's able-bodied and right-handed.

The rise of multigenerational households—which have doubled in the United States since 1980, according to the Pew Research Center—and increasing interest in “aging in place” means more and more homeowners are thinking about safety and accessibility. These concerns are imperative in the kitchen and bathroom, where the body is often most active and at its most vulnerable. In tackling the topic, we reached out to designers and architects who specialize in universal design to share their tips for creating kitchens and bathrooms that proactively address potential challenges for both ends of the age and mobility spectrums. The good news is that with thoughtful planning and foresight, we can not only mitigate hazards but also remove barriers to create safe, functional environments. And with one in five Americans projected to be 65 or older by 2030, that's not just good design; it's good sense.



APRIL 2016 DWELL

Infographics

LAYOUT
The ADA states the minimum clearance for wheelchair accessibility is 32 inches wide. To improve flow, Soheil Nakshab of Nakshab Development & Design prefers a distance of 48 inches between the kitchen cabinets and the island (1).

APPLIANCES
Drawer-style appliances and side-opening doors can be game changers. “Imagine if you have a bad back,” says architect Robert Kahn. “The side-opening oven (2) is an ADA design that benefits the general population.” Light signals, which can be clearly seen from a distance, can also complement or replace audible alerts like buzzers.

LIGHTING
“Want daily-use items at waist-height,” says architect Karen Braitmayer, who recommends rolling cabinets (3) and pull-down shelves (4). Rotating lazy susan trays (4) and full-extension slide shelving also give easier access to deeper storage spaces. Child-safety locks on cabinets keep contents under control (5).

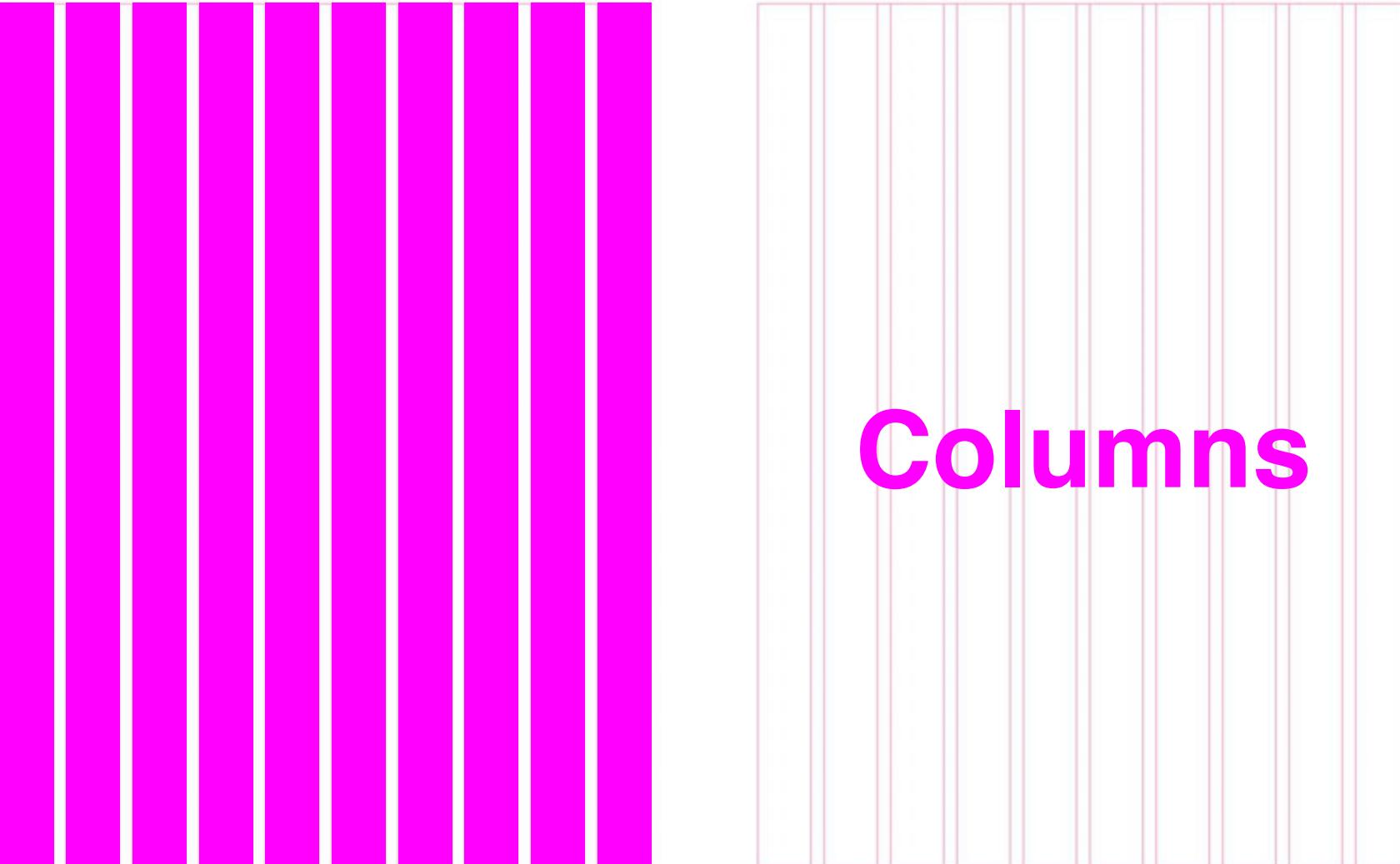
STORAGE
Lever-style door handles and wide drawer pulls (6) are easier to grasp. Nakshab also suggests a touch system “where you push the door and it pops open.”

DRAWERS
Counter tops installed at varying levels (11) offer easy-to-use work spaces, regardless of the user’s height. Rails installed along the perimeter (12) offer extra support.

FLOOR
Surfaces like cork and rubber are comfortable, provide extra traction, and are smooth for wheelchair users—plus, they hide nicks and scuff.

COKTOP
Induction cooktops (7), which conduct heat only when in contact with a magnetic cooking vessel, are safer for homes with

Margins



Columns



Gutters

The 14-foot-tall redwood fragment dwarfs visitors to architect Allan Shope's living room, though its sheer size betrays a different kind of immensity: over 2,000 years of fine growth rings, a humbling reminder of nature's passage of time. The lesson of the ancient redwood—a pillar of its ecosystem centuries, quickly felled by humans with little understanding of their actions—is an integral part of Shope's new home, built with reclaimed materials and filled with wood furnishings made by his own hand.

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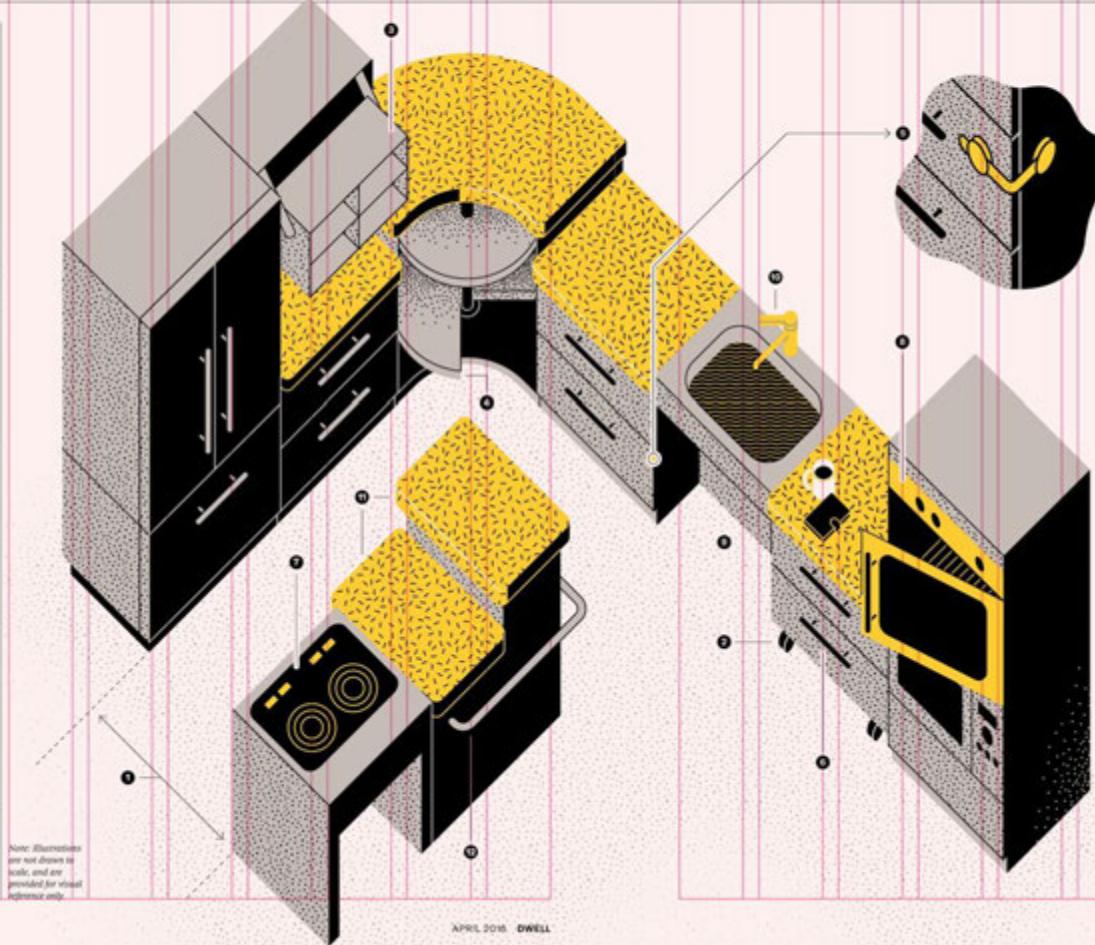
Safety First: Kitchen

If a house is a machine for living, an occasional system update is necessary. Accessibility experts weigh in on how to maximize safety and function—for all ages and abilities—in the kitchen and bath.

TEXT BY
Kelly Vencill Sanchez
ILLUSTRATIONS BY
André Pfeender

When the Americans With Disabilities Act (ADA) became law on July 26, 1990, it was a watershed moment that brought regulations to public spaces which may seem second nature today. Think about curb cuts on sidewalks: Originally designed for wheelchair users, these ramps are just as helpful for those with baby strollers or bicycles. More than 25 years later, however, this all-inclusive approach to design has yet to be regulated in private spaces, and residential building standards are often still based on an imagined user that's able-bodied and right-handed.

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Infographics

LAYOUT
The ADA states the minimum clearance for wheelchair accessibility is 32 inches wide. To improve flow, Soheil Nakshab of Nakshab Development & Design prefers a distance of 48 inches between the kitchen cabinets and the island (1).

LIGHTING
LED lights are long-lasting and easy on the eyes. In addition to task lighting above work stations, install lights in storage spaces to spotlight hard-to-see areas.

STORAGE
“You want daily-use items at waist-height,” says architect Karen Braitmayer, who recommends rolling cabinets (2) and pull-down shelves (3). Rotating lazy susan trays (4) and full-extension slide shelving also give easier access to deeper storage spaces. Child-safety locks on cabinets keep contents hands-free (5).

DRAWERS
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COUNTERTOPS
Surfaces like cork and rubber are comfortable, provide extra traction, and are smooth for wheelchair users—plus, they hide nicks and scuffing.

children, as well as for adults who may forget to shut off the burners. Braitmayer likes burners set side-by-side with controls at the front.

APPLIANCES
Drawer-style appliances and side-opening doors can be game changers. “Imagine if you have a bad back,” says architect Robert Kahn. “The side-opening oven (10) is an ADA design that benefits the general population.” Light signals, which can be clearly seen from a distance, can also complement or replace auditory alerts like buzzers.

SINK
Wheelchair users require clearance below the sink (9). Covering exposed pipes with insulating wrap can prevent burns or abrasions, says Braitmayer. Lever-style fixtures (10) are easier to grip than twist knobs, and motion-sensor technology gives users hands-free control.

WORK SURFACES
Countertops installed at varying levels (11) offer easy-to-use work spaces, regardless of the user’s height. Rails installed along the perimeter (12) offer extra support.

FLOOR
Surfaces like cork and rubber are comfortable, provide extra traction, and are smooth for wheelchair users—plus, they hide nicks and scuffing.

modern world  spotlight

Marjan van Aubel's Current window, which biomimics photosynthesis to harvest solar energy indoors.



Marjan van Aubel

Location: London, United Kingdom
Education: Royal College of Art
marjanvanaubel.com

Equipped with USB-charging ports, Marjan van Aubel's Current table and window are among the new wave of designs befitting a connected home—though they share more in common with houseplants than, say, a "smart," wifi-enabled appliance.

Using dye-sensitized solar cells, the 20-year-old has translated chemist Michael Graetzel's innovation into "stained-glass" surfaces that effectively biomimic photosynthesis. "The cells are so sensitive that they can also work under diffuse light," she explains, which makes them feasible and suitable for indoor use. The Current table is now available for preorder via Caveliou, the company she co-founded last year with Peter Krige and Samira Ann Qasim. —R.H.

► Tech Support for the Creative Child

S.T.E.A.M. Summer Camps **TUITION:** From \$500 **LENGTH:** Five days

Kids ages 8 to 17 are encouraged to explore the intersection of science, technology, engineering, art, and math in project-based day camps that teach CAD, robotics, and more. techsupport.org

tech 

Coralie Gourguechon

Locations: Treviso, Italy
Education: ISDAR, Toulouse
coraliegourguechon.fr

Don't call Coralie Gourguechon a DIY geek, even if her most successful designs have involved building devices from cardstock. The 27-year-old has managed to fuse the world of crafty, open-source gadgets with the rigor and sensibility of high design.

Gourguechon had her first breakthrough when a teacher suggested she avoid designing the types of things she already liked, and instead focus on improving or demystifying the things she loathed—like personal electronics. The result: a paper

speaker, "drawn" with electricity-conducting ink, that functions simultaneously as a rudimentary electronic and a kind of educational diagram that teaches users how it works. "Technology is sometimes this bright and shiny thing, but it also can be a black box," she says. "I want to open it up, to try to better understand our relationship to it."

These days, she's finishing a residency at Fabrica, the interdisciplinary research center financed by the Benetton Group in Treviso, Italy, where she collaborated with other designers to create a "virtual archivist" that uses artificial intelligence to categorize digital artworks. —S.H.



Coralie Gourguechon's paper speaker, powered by a single nine-volt battery.

PHOTO BY MELISSA CHAMBERS/INTERVIEW

► VARIOUS LOCATIONS THROUGHOUT USA

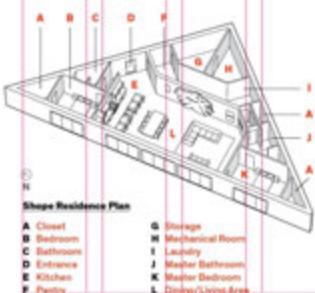
backstory



Open to the valley, the Shopes fully experience the seasons, even the sound of the Hudson River's ice cracking in winter (left). Simple brass screws affix the bathroom's antibacterial copper cladding, reclaimed from a barn roof in Connecticut, to the walls. Bronze screenframes, salvaged from buildings on Shope's Ardenia property and then cut into small decorative strips, line the bathroom door frame (above).

for Shope—it has the benefit of an aesthetic dimension. The undulating black walnut floor, which he crafted from trees felled on the property, is an organic and multisensory presence throughout most of the home. Its gentle peaks and valleys, inspired by a beach's rippled surface, are a delight to walk upon. "How could architecture change if two primary building materials were from your state or region? Given a global economy and smorgasbord of architectural [materials], that's something that's gone now." Black walnut was one of two materials that the Shopes vowed would be sourced from the nearby landscape. The 80 black walnut trees he felled were used to make the home's doors and cabinets. His second choice was granite. Preserving their original moss and lichens, he moved several monoliths to create an outdoor pathway leading from the house and toward—though not reaching—the river below.

Even more striking is the home's extensive and unusual use of copper cladding, made of panels salvaged from industrial buildings in the region that were slated for demolition. Shope called every roofer he knew, inquired about



modern world spotlight

Shore Rugs

Location: London, United Kingdom
Education: Royal College of Art
shorerugs.com

The international synergy that helped create Shore Rugs is as electric as the emerging brand's cool, neon-gradient designs. Louie Rigano, a 27-year-old New Jersey native, and his Swiss-born classmate Gil Muller, 25, were both studying product design at London's Royal College of Art when they met. But it was a shared urge to explore durable materials that led them to create bright rugs in silicone sponge-cord—a waterproof, UV-resistant material more commonly used as a sealant or insulator.

The designers find inspiration "less in design roles and more in the craft and artistic fields," says Rigano. "We explore that with our company now, which sits at the intersection of advanced material research and very traditional crafts and weaving techniques." —I.A.

Calling All Peloponnesian Tie-Dyeing Enthusiasts

International Shibori Symposium **FEE:** From \$150 **LENGTH:** 5 days

The 10th annual International symposium on shibori, the Japanese art of manual resist-dyeing, convenes fall 2018 in Oike, Japan. November 19–20. [tiesdyeing.com](http://www.tiesdyeing.com)

textiles

Sara Berks

Location: Germantown, New York
Education: School of Visual Arts
minna-goods.com

Sara Berks pursued a career in web design after studying graphics, but the digital realm left her craving a tactile craft. Drawn to the idea of making something by hand from start to finish, she picked up a small loom and taught herself how to weave. Within a year, she left her job to start her own line of tapestries, and, signaling a new chapter of her life, called it Minna—the name her grandmother adopted when she immigrated to the United States.

From the start, Berks has pushed against the grid of the loom, employing geometric shapes in wonky patterns on her wildly textual, often shaggy works. Of her recent expansion into rugs, pillows, and blankets, she says: "I had a desire to make functional objects—probably because I went to design school, not art school." —Alex Ronan

The peach Wild Geese rug by Minna Goods (above). A plain-weave piece by Shore Rugs, made from silicone sponge-cord (above left).

PHOTO BY SEBASTIEN PHILIBERT/SHORE RUGS; DESIGN BY SHORE RUGS

LAB[•]OPM

December 10, 2018

Firstname Lastname
Senior Jobtitle Manager
Very Nice Agency
1623 Chestnut Avenue
Suite 313
Washington, DC 20415

Dear Firstname,

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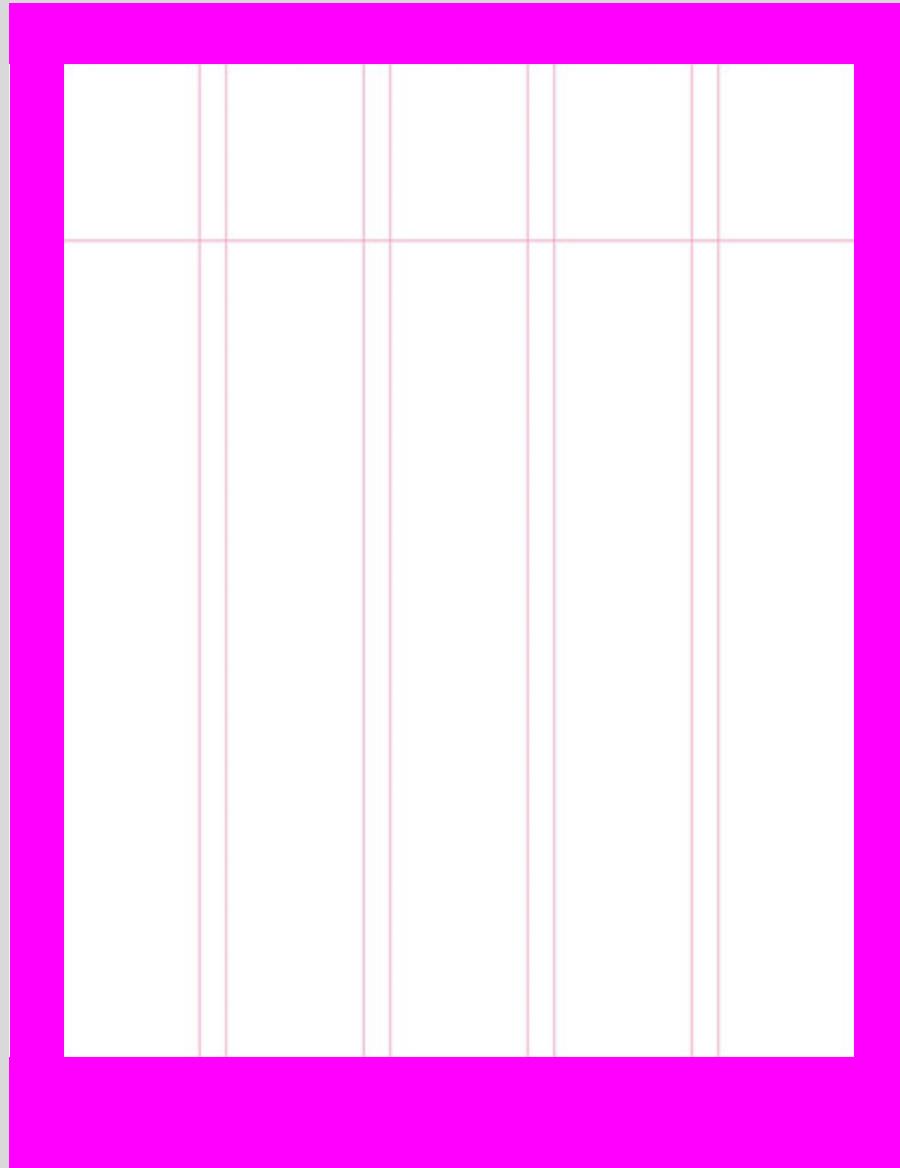
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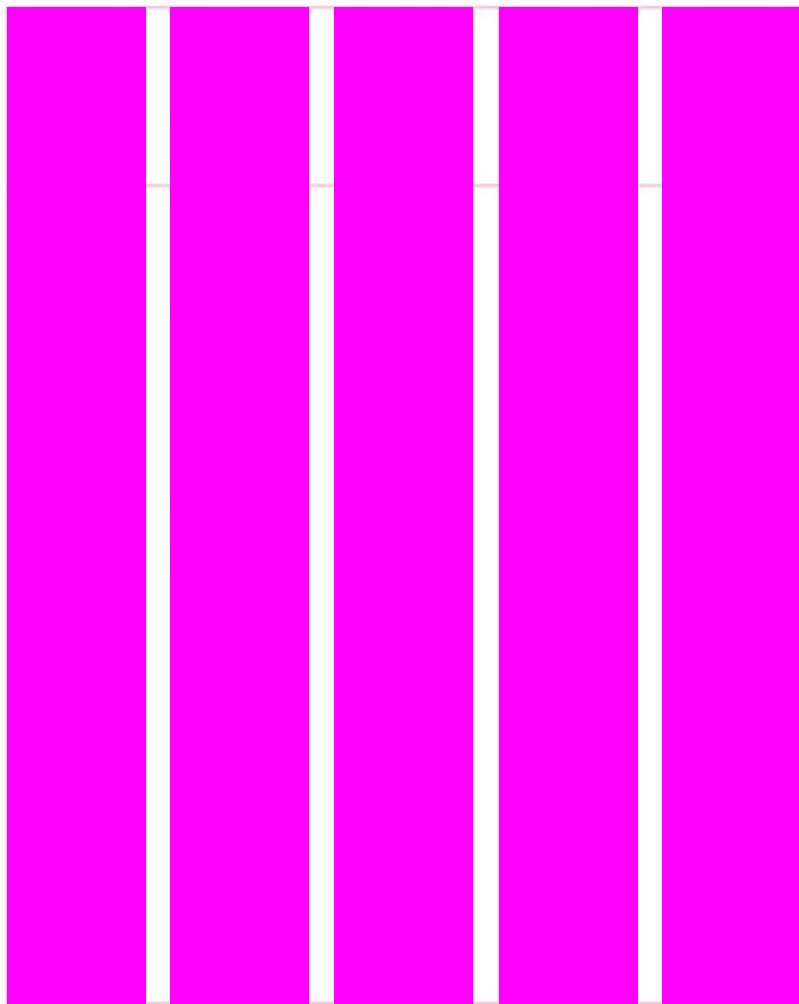
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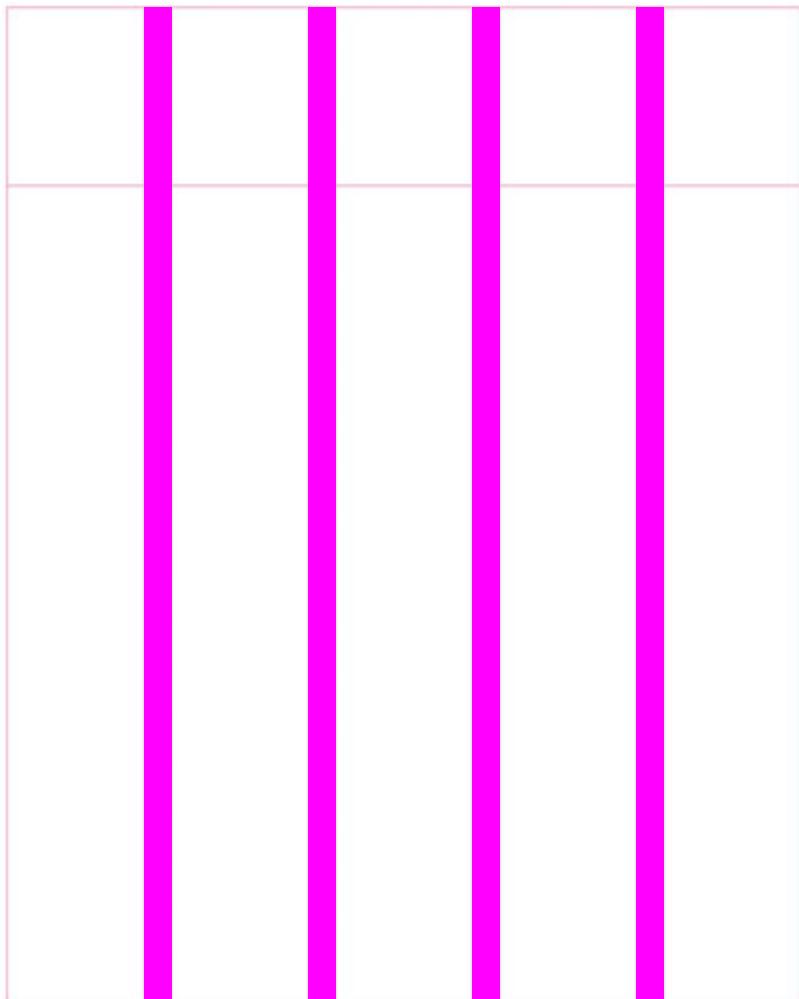
Sincerely,

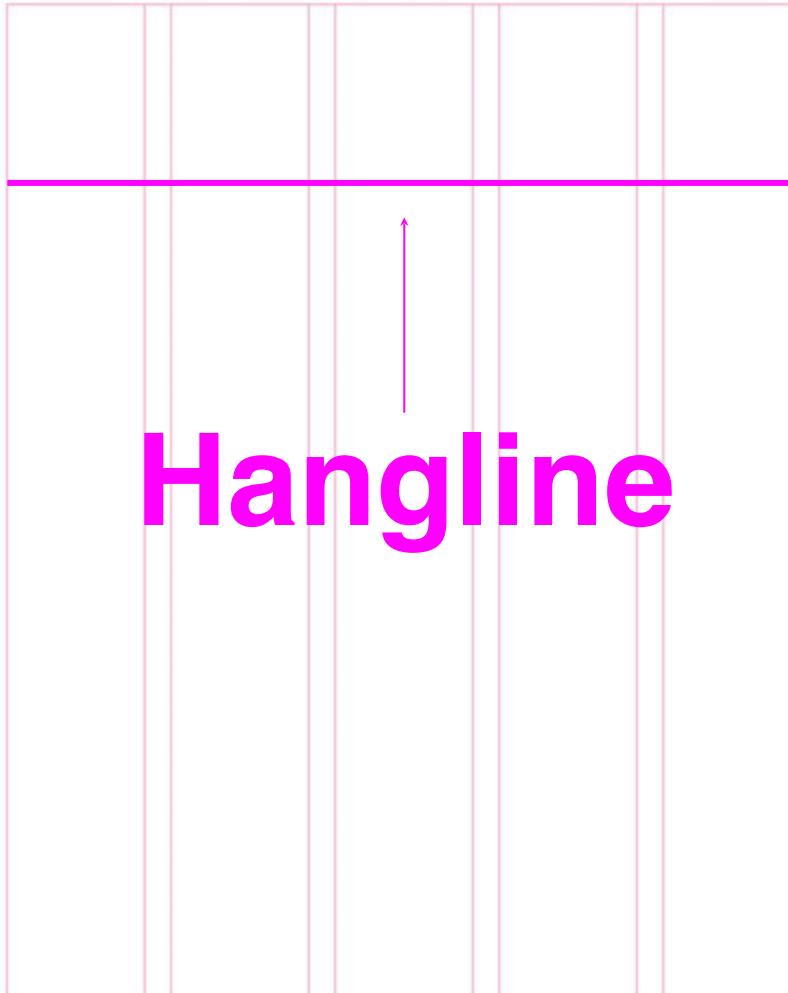
Firstname Lastname
The Lab at OPM











Hangline

December 10, 2018

Firstname Lastname
Senior Jobtitle Manager
Very Nice Agency
1623 Chestnut Avenue
Suite 313
Washington, DC 20415

Dear Firstname,

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Sincerely,

Firstname Lastname
The Lab at OPM



The Lab at OPM is coming to Denver!



Participants in
our first Visual
Eloquence design
module, held in
Washington, DC,
October 2017.

We're a federal design innovation lab headquartered in Washington DC, and we'd like you to join us—and other like-minded thinkers and doers—for an opportunity to learn about each other's work. We'll be in town during the last week of June to host a meet and greet, run our flagship course on Human Centered Design, and launch a brand new workshop.



Based at the U.S. Office of Personnel Management, The Lab at OPM is a practice that builds human-centered design capacity to foster innovation across the Federal workforce. The Lab brings together an interdisciplinary team to design for the public sector.

HOW WE WORK

Teach.

Create and deliver design education offerings

We create and deliver design education offerings tailored to Federal employees to support the integration of human-centered design into their day-to-day work. By working with us, public servants learn how to approach problem solving from a different perspective, interact more collaboratively with stakeholders and tap into their creativity to move past roadblocks and transform the services they deliver.

Do.

Train, coach, and mentor partners through the design process

Our design projects are in-depth collaborations that pair staff from The Lab with Federal agency project teams to use the design process to tackle complex problems. We don't stop at a prototyped idea; we stay with our partners through implementation to ensure the ideas and solutions we generate create the change that is needed.

Lead.

Develop a connected Federal community of creative innovators

We foster a cross-sector network of innovators by sharing recent advances and best practices through events and communications. In doing so, we support agencies in thinking through what innovation means for them and how to use it to address their unique needs.

EXAMPLES OF HOW WE'RE CREATING CHANGE

A designed approach has the potential to transform government.

- **Facilitating learning across the government** with a printed guide to the human-centered design discovery phase. Produced first for the Veterans Experience Office, we then repurposed the guide to train a broader interagency audience.
- **Increasing our educational scope** with Spring and Summer Design School and Design Modules, which expand how we teach design.
- **Recruiting the best talent** to federal service by transforming USAJOBS from a job board into a career site using feedback from actual users.

Introduction

-



The Lab at OPM is hosting **Summer Design School** in Washington, DC, this June. SDS is a week-long work/learn/engage event for participants eager to experience new ways to understand and apply human-centered design methods in government.

WHEN?	Monday to Friday, June 18–22, 9:30am to 5:30pm (9am start on Monday)
WHERE?	The Lab at OPM will be the home base, with other sessions at select offsite locations. The Lab is located at 1900 E Street NW, Washington, DC (map).
WHY?	Because it is time to experiment with new ways of teaching, learning, and engaging with human-centered design in the public sector.
HOW?	A mix of structured and unstructured offerings: formal and informal content delivery, site visits to non-government innovation hubs, studio work time, as well as space for collaboration and networking.
WHO?	Open to government employees and those interested in applying design in the public sector. While all skill levels are welcome, the workshop is designed for those with light to medium exposure to human-centered design or design thinking.
HOW MUCH?	Registration is \$3,000 for the week.

Register at lab.opm.gov/class-sign-up.

SUMMER
DESIGN SCHOOL
2018

LAB^{*}OPM

WASHINGTON, DC • JUNE 18-22, 2018

Pre-event Survey

We are looking forward to having you join us for Summer Design School 2018 in Washington, DC, from Monday, June 18th through Friday, June 22nd. We cannot wait to share what we've developed with you! We would like to get to know you a little bit. Kindly complete this prior to your arrival to registration. We will collect this during registration on Monday morning.

Please note that the information you provide is for course assessment purposes only and that it will not be shared in this format with anyone outside of The Lab at OPM. Any information that is shared will be aggregated data.

Name

Email



When you have completed the form, please save the PDF and email the file to lab@opm.gov, or you may print it out and submit a hard copy at registration.

Activity

Cake in the break room

(sorry, that was cruel)

Activity: details

Birthday Cake in the Break Room

Friday, July 20th

1–1:30PM

Come celebrate with your team members with birthdays in July!

We'll also have coffee, tea, and soft drinks. Music too.

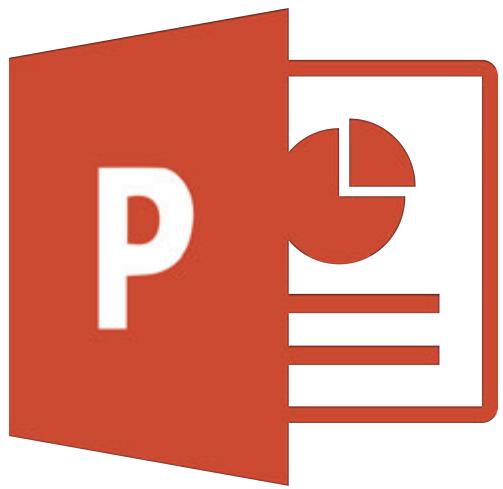
Bonus! Raffle drawing for two movie passes.

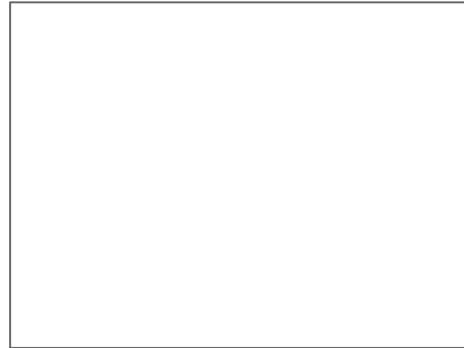
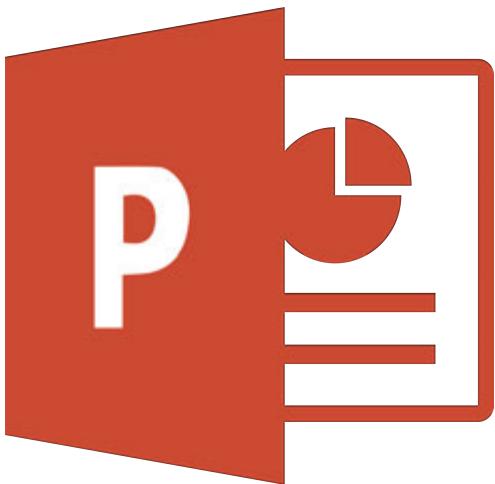
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“Just remember, once you’re over the hill you begin to pick up speed.” —Charles Schulz

Burn your
defaults









Based at the U.S. Office of Personnel Management, The Lab at OPM is a practice and a space that builds a human-centered design capacity for innovation across the Federal workforce. The Lab brings together a unique combination of private sector fellows, public servants, and students to design for the public sector.

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Presentation2

Search in Presentation Share Comments

Slide Master Home Insert Draw Transitions Animations Review View Acrobat

Insert Slide Master Insert Layout Rename Master Layout Insert Placeholder Themes Aa Fonts Background Styles Slide Size Close Master

1 Click to add Master title style

Click to edit Master title style

Click to add Master title style

Click to edit Master title style

Click to edit Master subtitle style

12/7/18 Footer (B)

This screenshot shows the Microsoft PowerPoint 'Slide Master' view. The top menu bar includes 'Presentation2', 'Search in Presentation', 'Share', 'Comments', and various ribbon tabs like Home, Insert, Draw, etc. The left sidebar lists ten slide master styles, each labeled 'Click to edit Master title style'. The main workspace displays a master slide template with a large title placeholder ('Click to edit Master title style') and a subtitle placeholder ('Click to edit Master subtitle style'). At the bottom, there is a footer section containing three boxes labeled '12/7/18', 'Footer', and '(B)'. The status bar at the bottom shows 'Slide Master', 'English (United States)', and a zoom level of '110%'. A red border highlights the second slide master style in the list.

AutoSave

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Search in Presentation

Slide Master Home Insert Draw Transitions Animations Review View Acrobat

Insert Slide Master Insert Layout Delete Rename Master Layout Insert Placeholder Footers Themes Aa Fonts Background Styles Slide Size Close Master

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CLICK TO EDIT MASTER TITLE STYLE

- Click to edit Master text styles
 - Second level
 - Third level
 - Fourth level
 - Fifth level

12/7/18

VETERANS EXPERIENCE OFFICE
INSIGHT & DESIGN

Slide Master English (United States)

119%

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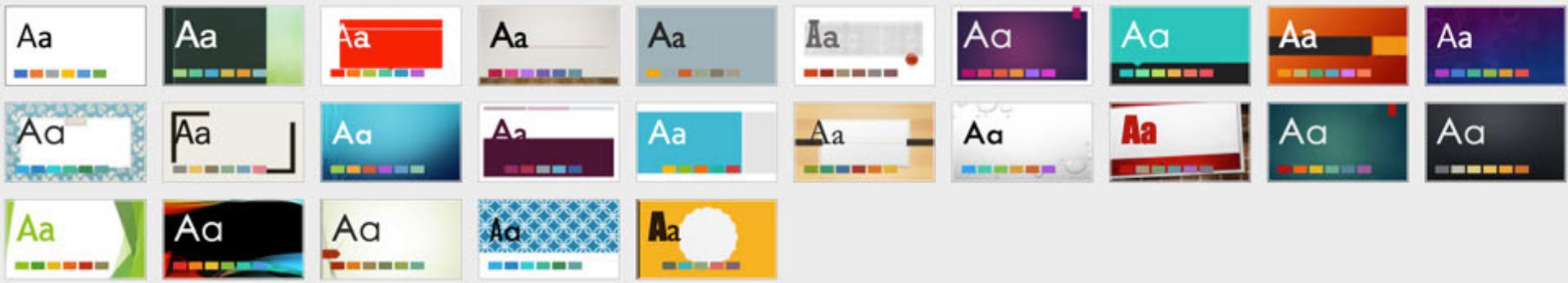
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Office



LAB[•]OPM

Visual Communications
for Everyone

Thank you!



timothy.vienckowski@opm.gov
corinne.vizzacchero@opm.gov

