**In Pursuit of Equity: A Symposium to
Re-Envision the Center for Universal Design**

March 21, 2024

# **Introduction and Opening Remarks**

[00:00:02]

**Traci Rider**: Alright, I think we're going to go ahead and get started. Hello, everyone, and welcome to In Pursuit of Equity: A Symposium to Re-envision The Center for Universal Design. I am Tracy Rose Rider, Associate Professor here in the School of Architecture in the College of Design.

We are going to be providing visual descriptions during our introductions to support inclusive programming. I'm a white woman in my late forties, with shoulder length, curly hair, pulled back out of my eyes to the side front. I'm wearing a black sweater and glasses, and my background is a big red wall with NC State printed across it in large white letters.

My partner here and the soul behind this project is Victoria Lanteigne, a recent graduate of our Ph.D. in Design program, and Principal of Research at Stephen Winter Associates in New York. We are also joined in the background by Ashley Beatty, a Ph.D. student here at the College of Design, who's currently making all the things run today and is really the magic glue of this event.

We are all very excited to host this important event, and actually hear from all of you at the end in the following discussion. This event is funded by the NC State University Foundation and is a partnership between the College of Design here at NC State and Steven Winter Associates.

Because of the overwhelming turnout we move toward a webinar format and ask that you please keep your cameras and microphones disabled. You will be able to send messages to the co-host directly in the chat box. This webinar is set up for closed captioning, which you can enable by clicking on the captions…

(Oh, I have a slide for that. Sorry I was not prepared. One second. I'm going to share the screen and hopefully it works. Oh, wait! Hold on! It's already not working. Too many windows, not enough screens. Okay, alright. Here we go. Okay. Can you all see that? Yes, okay. Great.)

So, the webinar is set up for closed captioning, which you can enable by clicking on the captions button on the bottom of the toolbar. Your toolbar might look like this, and you can find captions under the more, or you might have the captions here in the toolbar. From here you can select caption settings and change the font size and the caption color, then you should be able to drag the caption box around your screen. We also have ASL interpreters that will remain spotlighted throughout the event. The Symposium and its outcomes will be shared in multiple formats, including a video recording on YouTube or Vimeo, a transcript, and we will ultimately have it embedded in the symposium web page.

(Sorry I have to shuffle my screens again. Now that I did that…so many things, alright.)

So, first and foremost, we'd like to acknowledge that we - our team of three - do not hold all the expertise around today's discussion. We're interested in facilitating a diverse discussion with our panelists and attendees today to gain a more comprehensive idea of how to better shift and reframe the Center for Universal Design. As some background, the Center for Universal design here at North Carolina State University was established in the late 1980’s by an interdisciplinary team of faculty members and industry leaders under a grant issued by the National Institute on Disability, Independent Living and Rehabilitation research. Under this funding, the cohorts of experts led by Ron Mace built upon understandings of accessible design for people with disabilities above and beyond what was required by federal laws, such as the Americans with Disabilities Act and state and local building codes. One of the most prolific deliverables from the original grant was the Seven Principles of Universal Design, a guiding framework for designing accessible, usable, and inclusive environments for all people regardless of ability, age, or status in life. Today the seven principals remain widely recognized globally and are utilized throughout policy, practice and academia. However, despite its lasting impact, the Center for Universal Design has been inactive for more than a decade.

(I want to make sure that everybody can hear me. Right? Thumbs up. You guys can hear me. Okay, good.)

Today's symposium is a first attempt at capturing input on how to bring the Center for Universal Design back into operation. The goal of this symposium is simply to lay the foundation for understanding North Carolina State's Center for Universal Design through an updated lens. Today's panels are organized to provide thoughts and ideas on what we might do to re-envision the Center for Universal Design. To clarify, we have not yet established a strategic plan for reopening the center. Today's symposium is the first step to inform the development of a new strategic plan for reshaping and relaunching the center.

Not only will we hear from speakers about universal and inclusive design, but we also want to hear from all of you attending. We originally planned on holding breakout discussions and facilitating active conversations when we targeted an audience of 40 to 50 people, but we're now looking at closer to 200 registrants. To adjust for that incredible response, we'll be sharing an engagement question for feedback and to solicit thoughts from the audience through Google Forms to prioritize accessibility.

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**Traci Rider**: We will be sharing a Google Form at the end of the event to collect your thoughts. We'll have it in a QR code that you can use from your screen. We'll also put a link in the chat, and we will also email it out to the listserve of registrants.

After kicking this event off with open opening remarks by the incredible Mary Jo. Peterson, renowned Universal Design expert, we will have two panels with a small break in between. The first will review the history of the Center for Universal Design here at NC State, while the second explores the evolution of universal design, inclusion, and equity today and into the future.

To recap, today's discussion is the first of many to come. It's a kickoff point for what we hope will evolve into a larger work, pending additional funding. In the immediate future. We will be using the outcomes and highlights from the session to connect with a working group of key experts. Our intent through these collaborations will be to develop a new strategic plan to evolve what is currently known as the Center for Universal Design.

So, we are truly honored that so many of you are joining us today. We are quite overwhelmed. We view this symposium as a collaborative effort to re-envision an entity that has been so critical for so many years. Today isn't the final discussion, but just opening the door to what we know will be a successful initiative moving forward.

# **Opening Remarks**

[00:06:15]

With that I am thrilled to welcome Mary Jo Peterson to provide opening remarks. Mary Jo is a universal design expert, certified master kitchen and bath designer, and certified aging and place designer and living in place professional whose award-winning work has earned national recognition. Her Connecticut based design firm, Mary Jo. Peterson, Inc., has provided residential design support nationwide. The author of numerous books and activities, Mary Jo has been a frequent national speaker and educator and a regular contributor to universal design focused podcasts, media outlets and publications. Mary Jo was a contributing universal designer of the Universal Design Living Laboratory in Columbus, Ohio, one of the first large scale universally designed homes in the United States. She has been active with the Center for Universal Design during its early years as a beneficiary and a contributor. Her work with builders, architects, remodelers, manufacturers, and private clients has contributed to the involving integration of accessible, inclusive, and beautiful design in the kitchen, the bath, and throughout the house.

(So, I need to spotlight Mary Jo…I can find her…there you are…So if you can unmute)

Mary Jo, take it away.

[00:07:35]

**Mary Jo Peterson**: Thank you. And thanks for that glowing report of who I might be, who I maybe strive to be.

Good morning, everybody. I am a white woman, dark hair and blue eyes from my Norwegian and Irish heritage. I'm not going to tell you my age, but I will tell you that I'm semi-retired.

So, let's talk about universal design. We could talk about the name, because I've never been at a gathering of universal design passionates where we didn't talk about the name. But let's just say that we have now, because we have a lot of wonderful ways to describe it. Let's take one of the people. Let's take Ron Mace. He was a great influencer of me, so he's a good place for me to start. He's known as the father of universal design. I think of him as the universal design whisper. In the early 90’s, when the Center for Universal Design was one of the places that I went to try to learn more about this concept. I was just learning about this concept, and I picked up the phone and called, and I - everybody said, well, you know you won't get him. He's very important, but you can try calling. He answered the phone, and he has since been, until his death, was my friend, my mentor, sometimes my critic when I needed it. You know he was a great force, as was the Center for Universal Design.

Ron was - he was a very talented architect, charming person, compassionate human, and also a user of wheelchair. So, he brought a very interesting perspective to the concept of - to creating the concept of universal design. He brought a lot of that - shared a lot of that with me. I had this area of expertise with kitchen and bath design. For the production home builders of our country, and semi-custom home builders, the architects who designed for them - that was of interest, because kitchens and bathrooms sold homes. So, I began to be able to incorporate little touches of universal design. I tried for ten things. I maybe succeeded getting three in, and I could have been discouraged, but I looked at that -

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**Mary Jo Peterson**: - and said that when I get a no threshold shower into the concept of regular for a large home builder, that's 20,000 homes that that year that go forward with that no threshold shower. That's one thing. We need more, but I felt like I was accomplishing something. Not as much as I wanted, but something. It started with information and help/ support from the Center for Universal Design, and also some of the other centers that are represented on our panel today.

Today's panels really represent who's who in the world of universal design. There is one young person who I haven't met before, and I look forward to, because his work seems very interesting. Beyond that, every person on the panel is somebody who has helped, taught, shared information and moved me along in my interest in and commitment to universal design. All of the people on the panels I could talk about all day. So, it's my challenge to be brief. These are just a few minutes of welcome to you. However, I do need to just stop and say to all of you on the panel, thank you. Thank you for what you've done in the past, for the support, and thank you for being here today.

Beyond that I would say to each of you, it's not just the panel. It's not just the experts who are important. It's each and every one of us. We are such a diverse group, you know. Universal design was created first by Ron, I think, to incorporate respect for people with disabilities in design. I think it is broadening to say not just respect when we're looking at a person with a disability, but respect in general. We want all design, if it's good design, to incorporate that respect for not just physical disabilities, but all of the differences among us. In order to get that, that's where you come in. That's where everyone that's here comes in. We all need to contribute. I don't think any one of us gets universal design exactly right every time. It's sort of a goal that we're all working towards. If we acknowledge that, then you recognize the importance of your input as well as mine as well as everybody else on the panels.

So just a couple of points about then and now. It seems like yesterday to me, but of course it wasn't. In 1990, which is about when all this started for me, there were no cell phone towers. Yes, some phones existed, but there were no cell phone towers. Look where we are today and what we count on. Look what technology is going to do for us. You know, and how it can support the various needs of all of us.

Back then, I was a youngish person looking with a passion to help make a difference in the world, and a real interest in all of us, our differences, and I had a particular interest in what happens to us as we age. That was in 1990. The efforts that we made back then are contributing to who I am today. Because today I'm that person we were talking about. I am moving through that aging process and benefiting from some of the things that came about and are still hopefully coming about. Back then there were not that many of us who actually tried to understand what universal design was. So, we spend a lot of our time trying to spread the word.

Today there are many of us. As Traci mentioned, we have almost 200 people. A call went out and an invitation went out - Would you like to influence what happens going forward? Contribute to what might happen with the Center for Universal Design? 200 people show up. I don't think in 1990 there were 200 people in my world who had a clue what universal design was. We've come a long way. I'm not saying we don't still have to constantly try to clarify and help to deepen and broaden people's understanding of what it is. But that's where we are. We can do that deepening and broadening, really go further with the design and the diversity, that looks at cultural, social, not just physical. So that's kind of where we're coming to today.

As I talk about that, I want to just bring you back to what I said about the universal design whisper. In the early 90’s, Rod Mace whispered in my ear, and he whispered about universal design, and that changed my work. It changed my life. Today you have a chance to contribute to what happens going forward with the Center for Universal Design. So, I hope you put your all into it and have really good luck today, because possibly it will do that for you. It will change your life and your work. I hope that. So, thanks for having me, and I wish you a good day. Traci, it's back to you.

[00:15:10]

**Victoria Lanteigne**: Thank you so much, Mary Jo. I think Traci is going to pass it to me. It was just such a joy having you here. You truly are a mentor of mine, and I can't think of anyone better to kick off this day. Thank you so much for those words.

[00:15:24]

**Mary Jo Peterson**: You're welcome. Thanks.

# **Panel #1: The History of the Center for Universal Design**

[00:15:26]

**Victoria Lanteigne**: We're going to roll into our first panel. Just to quickly introduce myself, I'm Victoria Lanteigne. I am a white woman in my early forties, with medium brown hair. I'm wearing a navy shirt, and I've got a quite sunny window behind me, so I hope that's not causing too much glare. I want to take a moment just to echo the welcoming remarks that Traci and Mary Jo gave. We couldn't be more excited about the opportunity to re-envision the center in collaboration with you all, and we're truly beyond thrilled in the level of interest that was expressed.

I, myself, first became interested in universal design in the early 2000’s while working at a nonprofit civil rights organization in Washington, DC. The premise of universal design to create environments that were usable to the greatest extent possible by all people, seemed like a key to unlocking one of architecture's greatest challenges. I became so impassioned with creating inclusive environments that I made a career of it, eventually pursuing my doctorate at NC State, which by no coincidence is also the home of the Center for Universal Design.

Now I'm thrilled to be leading an emerging research initiative at Steven Winter Associates that focuses on advancing universal design, inclusion and equity in the built environment. I share this personal trajectory of mine really just to underscore how thrilled I am to be joined by our three panelists today who have paved the way for me and so many others working in this field: Dr. Sharon Joins Associate Dean for Academic Strategy in the College of Design at North Carolina State University; Mr. Richard Duncan, the Executive Director of the RL Mace Institute; and Dr. Molly Story, Principal of Human Spectrum Design.

Our panelists have helped shape my career, and many others, whether they are aware of it or not. I've spent hours poring over Molly's early publications - some of the first known literature on universal design. I've followed the lead of Richard and his colleagues on applying universal design principles to real world projects. And I, of course, had the distinct opportunity to learn about Human Centered Design from Sharon during my time at NC State.

While I have a series of questions for our panelists prepared as I'm sure you all do as well. I will leave time at the end for audience Q&A, so please feel free to drop your questions into the chat box as we move along. Traci and Ashley are going to be monitoring those, and we'll pose some of those at the end.

It’s truly an honor and privilege to speak with you all today. I'd love to start by asking each of you just to provide a brief introduction of yourselves and a short history of your involvement with the Center for Universal Design. Sharon, can I start with you?

[00:18:12]

**Sharon Joines**: Absolutely. Thank you. I appreciate being here. I first learned of universal design while I was a student in engineering. I received all of my degrees in engineering where I was studying human factors and ergonomics and what it meant to design for people. I ultimately became Director of Research at the Ergonomic Center, which is the first time that I had the opportunity to work with the Center for Universal Design. In that phase of my life, I was working as a collaborator, as they were trying to put together another large grant. We were collaborating with some folks from Georgia Tech and from Buffalo, and just a myriad of people. So, it was a wonderful introduction to the breadth of the work that was being done at the Center for Universal Design.

They ended up not receiving that grant, but it was great to make those connections, and I actually ended up, after spending a stint at the Ergo Center, I ended up coming and joining the College of Design as an Assistant Professor of Industrial Design in ‘06. It wasn't too long after that I joined them here, and I was able to partner with the Center for Universal Design and to work with the folks very closely. I had started my own lab, the Red Lab, focused on ergonomic and design research and then was doing work to understand what type of research I could do with them. The center went through some radical changes during that time. And, you know, there was a recession, and there was much change in who was involved in it. I ended up working with Nilda Cosco and Richard Duncan and Sean Vance and Leslie (Young).

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And just really got to enjoy working on some of their NIDRR grants, their Department of Vocational Rehabilitation grants. Then after that, we had a new head of industrial design, Tsai Lu Liu, who was interested in creating a symposium around universal design, because, like me, it was a passion for him. And so, we held this wonderful international symposium. It was meant to be regional but, like this event, many more people ended up attending than we had anticipated, and people flying from multiple continents to join us.

So, things have a way of growing and permeating. I'll say that universal design - Tim Buie, who had worked with Ron Mace, commented to me, he said, you don't have to call it universal design - it's just good design. It's just good design. You don't need to call it something special. Everybody has this passion and their own feeling about it, and they're wrapped in it in their own way. So that version of good design or universal design was infused into my sponsored studios and a lot of my research. So that's a brief introduction to myself and thank you for allowing me to be here.

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**Victoria Lanteigne**: Thank you, Sharon. Richard, would you go next?

[00:21:51]

**Richard Duncan**: Hi, yes, thanks, it's good to be here also. I echo some of what Sharon's observations are, and maybe the new center might be the Good Design Center. Who knows? There's a lot of conversation we can have around nomenclature, what we call stuff.

I actually began my work in what was the field of architectural accessibility back in the 1980’s. I should say I'm a white guy in his late sixties. What little hair I have left is cut short. I have a white beard, and I'm wearing brown glasses and a blue shirt with a vest. Behind me is actually what I wish was my office window view. It's a view of the beautiful Blue Ridge Mountains that is down here in the western part of North Carolina. So, it's lovely, and I have the logos of my two institutes, the Better Living Design Institute and UDI up as well. I started my work in Boston at what is now known as the Institute for Human Centered Design, working in some of the same things I'm doing now. Which is in some cases, regulatory compliance, with respect to - this is pre-ADA days - state accessibility compliance and housing – two areas I've continued in since then. Found my way down to North Carolina and started hanging out at the Center for Universal Design, then known as the Center for Accessible Housing back in the early 90’s, and then stayed there until I guess two of the last key folks who'd been there for a long time, Leslie Young and I, left in the late aughts and then moved here to found these two centers. I've been continuing that work largely in similar veins ever since. At the time you know, the Center for Universal Design or Center for Accessible Housing, of course, had tons of additional grants were added onto it. So, we found ourselves working in a whole bunch of different areas. I was not as much in research but mainly applied, a lot in housing. The Center for Universal Design had projects that were dealing with ADA compliance, dealing a lot with the Fair Housing Act compliance as well. I was working on those kinds of projects, and a lot of demonstration projects, or we were trying to figure out how this thing called universal design applied to housing.

It came out of a kind of industrial design and non-residential kind of sector primarily. But we were trying to figure that out. So, we did some early work in demonstration projects, trying to keep that amount of work in dissemination, a lot of educational activities at the time. And one of the things that we did a terrific job at is that we published - scores and scores of monographs and dissemination publications relating to accessibility, universal design. Those were, I think, a tremendous legacy of the organization back then, and we were pleased to be able to work off of those things ever since. It should be noted, I'll just say here briefly, that we were the only - I'm not sure that this still exists at all - the only toll-free information referral line kind in existence that I recall. And maybe we'll learn more today about how those kinds of things exist now, but in terms of being able to respond to anybody's request for information about what we were doing, or any of the publications we had. That was a tremendous thing that we did, as well as the dissemination efforts and the publications. So that's a very short overview of some of the things I was involved in.

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**Victoria Lanteigne**: Thank you, Richard. And Molly.

[00:25:31]

**Molly Story**: Yeah, Hi, Molly Follette Story. I encountered the Center for Universal Design when I was already signed up to teach industrial design at North Carolina State, in the School of Design, and Mike Jones, who is co-director with Ron Mace of the center at that time, came into the classroom and was looking for students to work on the ramp study and some product evaluations, and I was really interested. I had encountered accessible design along the way, but that didn't really strike me, because it was one design for one person. But universal design really hit a chord for me. I jumped at the opportunity, and they had just lost their human factors person. So, I kind of stumbled into being a human factors person accidentally, which is where I've spent the rest of my life. That was a really happy thing. I served as coordinator of research and product design from 1994 to 2002.

When I was co-PI of a new grant, which was the Rehabilitation Engineering Research Center on accessible medical instrumentation - that started another whole journey which was fabulous, because universal design is the only thing that makes sense, the only approach that makes sense for medical equipment. You're not going to have the accessible version and the regular version. Everything's got to work for everybody. So that's a longer story that is irrelevant today.

I also served as interim executive director in both 1996, after Mike Jones left, and again in 2000 after Larry Trachtman left. So, I had a bit of a view of the broader scope of the place. But in my capacity, as you know, coordinator of research and product design, I conducted several focus groups, and did usability testing and product evaluations which generated a series of buyers’ guides. We brought in people from the local community with a variety of disabilities, asked them to use a bunch of different product samples, and then talked about it afterwards, which was really fabulous. I learned a tremendous amount about what really matters in product design, which has served me well ever since. But we issued buyers’ guides on, I remember, microwaves, lavatory faucets, can openers, storage containers, telephones, door, hardware, cabinet, hardware dimmers, fire extinguishers, and packaging. Once these were published, we sent them out to all the schools of design in the US, and to all the major manufacturers in the US. In the product design area, it was really hard to get traction. It was really hard to get attention, but we tried our hardest to get the word out.

So, it was a tremendous opportunity, and certainly set the course for the rest of my career. I've moved on into medical, and actually worked at the FDA for a while. And now I've become an expert in the usability and accessibility and safety and effectiveness of drug delivery devices - typically that are used at home by anybody. So, I highly value my time at the Center for Universal Design, which truly set the course. I should explain, I am a white woman in my late sixties. I'm wearing a white sweater. There is a cat in my lap who sticks her head up occasionally. And I hope she will behave herself for the rest of our time here. Thank you so much.

[00:29:12]

**Victoria Lanteigne**: Thank you, Molly, and thank you all for sharing your background with us today. What a wealth of experience. And it's really exciting to have you all together.

Given your experience, I'm wondering if each of you could describe the significance of universal design during its early years, and specifically how industry attitudes were towards universal design at that time, and maybe how they've shifted today. Molly, I'd like to start with you.

[00:29:45]

**Molly Story**: Yeah. As I said, in the product design area, there really wasn't good interest. We tried our hardest. I know I gave a lot of presentations on universal design. I've written about the principles a lot. We'll talk more about that in a minute. But in the medical field it definitely is easier for me to get attention, because truly anybody uses the stuff, the medical things that go home. So, you know, they're not doing it because of universal design, it's just the only approach that makes sense. So that's one of the reasons I really feel at home there. I can speak for people with all kinds of limitations and conditions and situations, and it has worked well for me.

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**Victoria Lanteigne**: Richard, any thoughts from you?

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**Richard Duncan**: Yeah. So, my background is in planning, but I've hung out with designers forever since my earliest days. So, I've had the benefit of working with a lot of different folks, some of which are on the call. And my perspective was that industrial design had more of an affinity for universal design kinds of things than architecture did. That's just in terms of their approach to design and the particularity of their interest in how people - in the user experience, I guess - and how people used stuff. And so that seemed to be a more gravitational field in those areas. But I think that in its earliest days it was - I think it was the first attempt at something that was not just special design for you guys over there, people with disabilities, and then normal design for everybody else. It was an attempt to kind of bridge that. I mean, Molly, seeing that expression in a particular way in her work on medical devices.

But practitioners had up until then been gravitating kind of towards this is, in the architectural sense, gravitating kind of towards universal outcomes, as they got better and better at applying accessibility requirements like ADA requirements, and to an extent the fair housing requirements. So, they kind of came to universal outcomes from that perspective, kind of unintentionally, I guess, without really thinking about it as universal design. I think, then, as now, a lot of the architectural and built environment community views UD as kind of in the accessibility camp, you know, coming from the disability community, coming from work on accessibility over the years. And it still is kind of over there too much, even though I think in practice, they're seeing how they can do a better job at integrating usability features in building design so that it's substantially the same for most folks, and not having different entrances, and different routes to travel, you know, and getting those things right. Some of the initial resistance still exists. Part of it is because there's such a huge emphasis on compliance with accessibility requirements that all the firms and all the construction that's done out there is, I think, necessarily concerned with that, and there's not maybe enough brain space left to be looking at it more broadly. So, the benefits of accessibility requirements, which are many - we have a far better built environment now than we would have otherwise - is kind of hampering in some respects, a broader view.

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**Victoria Lanteigne**: Hmm, thank you for that perspective. And Sharon.

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**Sharon Joines**: Thank you. And I failed to describe myself before. So, if I can take a moment and do that now. I'm a white female who is in her mid 50’s, with a sort of brownish, blonde, grayish kind of hair that's short, pulled back off my face and glasses. I'm wearing a light blue shirt and have a bookshelf in my background - lots of books and plants. Though, no cat - cats aren't allowed in the office.

So, thank you for the question about the significance of UD and the shifting of the industry attitudes. I think that it's very much what Richard had said about the shift more quickly occurring in industrial design. Because I think there's a shorter life cycle of the product. And so, when changes are made in one product, the competitive nature of wanting to gain market share, people start grabbing those ideas, and they see what's working and then they start to include it. And I think that is - it's in one way entertaining. It's another way gratifying because in order to gain a competitive advantage, they're pulling beauty concepts in. I had also seen that in some spaces it was seen as a luxury, right?

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Which is an interesting way to position it. That somebody who could afford to have a zero-threshold shower, it seemed very luxurious, right? Or to have a toilet paper holder that you could actually put your weight on, right? That was a very special thing, and then as these things that were perceived as luxury, they were perceived as wants, not just needs, and people would pull them in and start requesting them. So, it was very much, you know, I think for a time it was a push system. But then I joined this community in a pull, when it was a pull system mentality. Which was very exciting for people to be interested in wanting to know just how can we design it better? And how can? How? What do people need?

It was also a time of questioning. And I'll say that, you know, sometimes you're wearing a hat where you're just designing, and you're trying to answer questions. And your people have questions. And they pick up the phone and they ask you. And you're like, oh, let me give you that answer. And I’II know because I'm an expert, right? And I made that slip one time of thinking as an expert and answered a question to our then director of the CUD, Sean Vance. He asked me at what height should an outlet be? At what height should a light switch be? So, he was questioning, questioning very, very, very fundamental things. And he wasn't asking me, where does it normally go? He was asking me, where should it go? And I gave him a flippant answer of standing elbow height for the 50-percentile female. Right? A very technical, nerdy kind of answer, and then I called him back. I don't know whether it was the same day or a little later, and I was like, I don't know. I don't know where it should go. Where should it go? Let's do a research study, right? So, we actually, you know, mock these things up. And we brought people in, and we put electrodes on them, and we asked them questions, and we looked at where should it go - if you look at a diverse group of people, where should it go, right? And we publish that. And to me that was just this aha moment of, you know, you have to move forward. You have to do stuff, but question everything.

And now my students would tell you, I'm bothered by everything. Because I look around and I'm like, every wall outlet is too low. Right? Why, why is this here? Why is this here? But for me the industry attitude really was a pull. How are they doing it better than us? Whether it was something as monotonous or boring as a fork truck. Right? How are they doing it better? How are they not injuring somebody when they're working in a cold, damp environment? And those principles of universal design, could be applied, and were being applied in my work with, you know, redesigning shower inserts, high end shower inserts to fork trucks to tractor seating, just all over the place. And people were asking for it. So, it was lovely.

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**Victoria Lanteigne**: That's great. Thank you, Sharon, and thank you for sharing that example. I think I saw Sean pop into this call. So, I'm sure he's getting a throwback to that experience.

In all of your responses you've each mentioned the seven principles of universal design, and these guidelines have been widely proliferated around the world. and I have the opportunity now to ask about the process that was used to develop the seven principles of universal design. And I'm going to direct the question to Molly, but of course, Richard and Sharon, if you have anything to contribute following that, please feel free to do so. Molly, can you tell us what the process entailed in developing the principles and guidelines?

[00:39:13]

**Molly Story**: Sure, yeah. It's amazing how big an effect those principles have had and how lasting they've been, how many languages they've been translated into. It's gratifying. But at the time - I'm pretty sure I did - this was built into the proposal that we wrote to NIDRR at that point, the National Institute on Disability Rehabilitation Research, that we would articulate what universal design was. Prior to that it was only done by example. And the proposal, I believe it was Mike Jones's idea, that we would articulate exactly what was entailed in universal design. So, we were already working with a lot of these people on our various grant work.

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**Molly Story**: But we convened a meeting of ten people from six different organizations from the Center for Universal Design. It was, right, Ron Mace, Mike Jones, and myself, Ed Steinfeld and Abir Mullick came down from University of Buffalo, Gregg Vanderheiden came from the University of Wisconsin, Madison, and Elaine Ostroff, from Adaptive Environments near Boston. Now Jim Mueller had his own company as an industrial designer in Virginia, and Jon Sanford and Bettye Rose Connell from Georgia Tech. And we sat around, and we threw out all the rules and maxims and guidelines that we'd ever heard of. And we just kind of amassed this huge list of things and then organized them into seven areas. Which, I think, is well known: Principle 1) Equitable Use; Principle 2) Flexibility in Use; Principle 3) Simple and Intuitive Use; Principal 4) Perceptible Information, etc. And it really did fall out nicely that way, and we did do a couple of iterations. But we settled on this, the seven principals we have now, and they've held up pretty well.

I think that at the time we were certainly aware of sensory disabilities and cognitive disabilities. But most of this was around the physical and access for people with physical limitations. But you know, we really had an idea of that. I think that the more modern version of universal design is - we can go farther than that, that there are other issues, and I know we'll talk more about that, and others on the call are more expert than I on this. But I think that at the time this was enough of a breakthrough, that it was very helpful. And helping people understand that you need to be able to see, understand access. Have flexibility in the way you do things that not everybody does things in the same way. They were already very useful in helping people evaluate things, design things, create better, more accessible, and universally usable environments. So, it was great. The group of people we got together were experts in product, and architecture, and planning, and communication, and the built environment in general. And it was a pretty extraordinary group. So, we did have a meeting. We iterated this several times and landed where we did. That has been a great experience, and it's great to see that those things that we wrote so long ago are still being cited today. So, I'm proud of the work that we did, and the lasting effect that it's had.

[00:43:19]

**Victoria Lanteigne**: And I know we, on this call, are very grateful for that work. So, thank you. Richard or Sharon, anything to add on the development of the principals?

[00:43:29]

**Richard Duncan**: Well, yeah. That's a great review that Molly did of that. I will note that we have the principals in a bunch of different languages available on our website, so people can actually go and download them if they'd like to. It's good that it has gone international. I think that's significant. That's it's gone national, it's gone international, and I think that a lot of people still have heard the name universal design. Not so many people probably understand what it means. I think this still is - there's this lingering effect of people kind of putting it in this accessible niche and thinking, perhaps, that it's the new name, or a new term that's synonymous with, maybe, super-duper accessibility as opposed to something that's different and more transcendent. So, it has certainly spread worldwide, and lots of folks internationally know about it, some by different names. And that's gratifying. And as it's been adopted variously, shall we say, the only country I know of that's kind of put their flag down firmly on the side of universal design as a national policy is Norway. There may be others. But would that - if we could do that? Maybe that's a goal for the new centers - to get it adopted as a national strategy.

[00:44:59]

**Victoria Lanteigne**: Yeah, isn't that like Norway Universal Design 2025 or something like that? Yeah, it's really exciting. Sharon, I just want to make sure that if there's anything you want to answer?

[00:45:10]

**Sharon Joines**: No, I think they’ve covered it very well, thank you.

[00:45:13]

**Victoria Lanteigne**: Excellent. So, turning back to the center and the history and just kind of the evolution of universal design. I'm curious if each of you can maybe describe what contributed to the success, both in the early days, the proliferation of the principals, and then even beyond to today, where we are seeing a spiking interest in universal design and inclusive environments. What were the keys to success there? And Molly, I'll start with you.

[00:45:51]

**Molly Story**: I think the principles of universal design were definitely something that did gain a lot of attention and gave us a lot of access and a lot of traction, you know. A lot of people were suddenly aware and understanding, and that was incredibly useful. I mean it - I also have to say that I think that the people we were working with, both internally and externally, had a great deal to do with our success. You know, people like [Jim Kales - *seeking clarification*] and Elaine Ostroff definitely were incredibly helpful in being effective and reaching out. And they have good networks and strong networks and were great communicators. And I think that the personnel were a big part of our success frankly. I was lucky enough to stumble across this, and learned a tremendous amount, but I was not an expert when I arrived. So, it was the work itself, the research that we did, I think, was very impactful. And the people.

[00:47:10]

**Victoria Lanteigne**: Thank you. Richard.

[00:47:13]

**Richard Duncan**: Yeah, I think then and now, when you explain universal design to people, it's not complicated. Light bulbs go off right away in people's minds when you start to talk about it. So, it wasn't as if it was a huge stretch for folks. Gee, how could this ever possibly be? So that was a real advantage in that it did make a whole lot of intuitive sense. The application, of course, was kind of where the rubber met the road, but that definitely helped. We had probably already developed, and still were developing, kind of this significant dissemination apparatus at the center. So, I think that, maybe, like the other people on the panel here, I went back and looked at a bunch of different old papers, and saw what things we did to try to remember, because there's so much stuff that we did. But we were out there nationally, internationally for years and years spreading the word on this and that definitely contributed to people's awareness of it and the extent to which it was adopted. And of course, it has taken root and flower in a lot of different places. It's, I think, essential simplicity and intuitive sense, and the amount of dissemination that we did that made a big difference. And I have to say, this also - it's a big world. And so, the fact that we got a lot of positive responses and it's taken hold is all true. But there is still a way bigger world out there that may have heard a little bit about it, but doesn't know that much, and it hasn't necessarily flourished in ways that it might still. And so maybe we have the seeds of the challenge going forward for what we're talking about. But yeah, that's some of the key factors in it being successful.

[00:48:59]

**Victoria Lanteigne**: Excellent. Thank you. And Sharon.

[00:49:01]

**Sharon Joines**: Yeah, I think that success begets success, right? And so, when you have something that works better and people enjoy working with it, and it is attractive to all, right? It is not othered, right? It is not one-off design. Then folks look at that success, and they say, how might we also be successful? And they started to ask those questions. So, I think that not only was the success and the promulgation and the adoption of the seven principles a function of designers being out there and talking about it, but they were able to point to what was working. And they could easily apply it. It's not complex and convoluted. Right. It is meaningful. It is something that people can engage with and can get excited about. I think that there's also a wonderful opportunity for many people to have this aha moment in their own life of -

[00:50:08]

**Sharon Joines**: - something that's working well, that was universally designed, that they just take for granted, right? Some of the best universally designed solutions are ones that are absolutely taken for granted, and when you can point that out to somebody that they have been living with this, and they have been benefiting from this all along. Then you have a buy in, they go - oh, I didn't realize that I liked it. You know, it was sort of like if somebody had been putting spinach and your food all along, and you didn't know that you loved spinach, right? It's not a hard sell to then try and apply it in other areas. And for me, it was being taken on and so successful because it was being done on multiple fronts right from the consumers, pulling it from competitors, pulling it across different sectors. But also, in the educational environment. If you are educating students about universal design, and it's one of the things that you ask them about in their course work in their studio, about how are they addressing this over and over again? Then it just starts to build out people who - it's part of their vocabulary, right?

I agree with Richard that there's a lot more to be done. We may still be invited different places, and now, instead of flying somewhere, I'm more likely to do a remote presentation about something. But I do get to engage with a little less overhead on my own, and to some more remote locations, right? Because of the change in times. So, I think it is successful, and it's still growing.

[00:51:53]

**Victoria Lanteigne**: Wonderful. Thank you all for sharing that. And you know, when I ask about successes, I'm also going to ask about challenges. This is an opportunity for us to learn as we are going to begin collaboratively and hopefully relaunching the center. What challenges did you experience? During your work? Maybe, what might you have done differently, or like to have seen done differently? And just what might we want to keep an eye out for as we move along in this process? Sharon, I'm actually going to start with you. I know you just ended. But I'd like you to take us away again.

[00:52:36]

**Sharon Joines**: Challenges. I'm going to say timing was a big challenge for me. Because resources were shrinking, many of the larger grants had already been delivered. And we had a smaller pie to be working from. And in terms of timing in my career and my stage of my life, I was very much focused on research and myself, and you know, was youngish to be thinking about - How was I growing? How was I going to get tenure, right? And so, I had that hyperfocus and I thought to myself, oh, I don't want to do administration. I don't want to take something on and try to lead a center. That's not what I want to do. I want to work solely with students, and I want to answer specific questions. Oddly enough, now, I'm an associate dean, right? And so, I'm managing stuff where it's just where I said I wouldn't be. But there was also maintaining the critical mass here. That was a timing challenge.

Another challenge was, in my opinion, you know - Richard was talking about dissemination, and there was this incredible dissemination effort. That was built in the 80’s and 90’s and the early 2000’s, and it was a force to be reckoned with. And it took a lot of human capital and money to disseminate work in that way, where you're actually picking up the phone, listening to somebody, creating a label and sending it to them. There’s a lot to that. Nowadays, so many people are connected by the Internet, we would be able to disseminate that information with much less expense in a more automated way. To reach out to different people. To make changes more rapidly, right? When you think about the digital world that we now can live in partially, that would have made a big difference.

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**Sharon Joines**: For one thing, the view of dissemination that I walked into was about publishing things to help designers and people solve problems very, very practically in the moment. And it really didn't match with the publish or perish world of academia, where they really only wanted to count a journal article publication. And it was also very hard to search the other publications or the reports that were sent to NIDRR. You could find it if you knew where to look for it. And so that was again another timing issue. There weren't a lot of peer reviewed journals in design. And I'm not saying that we should move to all peer review, but I do think a mix, so that the next generation, when they come in, it is more searchable, and you can find it.

[00:55:53]

**Victoria Lanteigne**: Thanks, Sharon. Molly, any challenges that you experienced?

[00:55:59]

**Molly Story**: Yeah, I think the primary challenge at that time was just continued funding.

There was just an ongoing - we were constantly looking for the next grant, looking down the road. It's just we were spending as much energy, sometimes, looking for the next funding as using the funding we already had. And fighting for overhead money that we kept really low, so that school had to support it, and that didn't go over so well - that didn't help us with the college, that we were not bringing in a lot of overhead money because we wanted that competitive advantage. But it also meant we didn't get great support from the college because they didn't have the money to do it.

That to me was the biggest challenge, and it still is. So, I know we're going to get into that topic as well. Who supports this work is not obvious. The dissemination, yeah, we worked really hard at it. But it was a big challenge. It was a really big challenge because we weren't yet digital. It was all print. It was all, you know, putting things in the mail. We spent a lot of time on the phone. As Dick said, we had free advice, and people called all the time, several calls a day, every day, and all of those got recorded. Just the burden of the dissemination was huge, and it's great that it's much lower now. At the time we knew how important it was, so we put a lot of resources and effort into that but that was definitely one of the challenges. We just kept putting information out there. Sometimes it was picked up, and sometimes it wasn't, but that was definitely a challenge. But more than anything now, as then, the funding is the biggest challenge.

[00:57:56]

**Victoria Lanteigne**: Yes, and we are going to talk about that. So, thank you for raising it. We feel that pain. Richard, any challenges or things you would have liked to have seen done differently.

[00:58:14]

**Richard Duncan**: Yeah. So, as it's been described, we were a soft money funded institute, glued onto the side of a college of design. As such, we had a tremendous amount of interaction with faculty and with students. It was one of the great enriching parts of the work that we did. We did a whole lot of post-secondary design education, and all the disciplines that are at the College of Design, which was great. We, I think, forged some new ground there. So, we had a lot of faculty involvement. We didn't have one essential kind of ingredient in the recipe - a tenured faculty for whom this was their life work. And that would have made an ongoing difference. Going before, we had lots of faculty interested, and they gave us lots of support and lots of feedback and lots of collaborations, but that was an element that we lacked. And it just produced indirect effects in terms of our ongoing ability to stay connected and stay viable on an ongoing basis.

[00:59:13]

**Victoria Lanteigne**: Wow! Great examples and all great lessons learned. That we will take into consideration. I just want to take a moment to remind everyone, if you do have questions for our panelists, please drop them in the chat. You don't have to wait until the end. Traci and Ashley are monitoring those as they come in.

So now, moving to universal design, kind of today. There are so many issues emerging around neurodiversity, designing for marginalized populations, even going above and beyond, as we talked about, the physical built environment, which was a lot of the premise for early universal design principles. I'm curious to know what each of your areas of interest are in these emerging issues related to universal design. Sharon, would you like to start?

[01:00:05]

**Sharon Joines**: No, I would love to. I think for me, the next area is really universal design in our systems. And those systems being our physical systems, don't want to let go of that, but our procedural systems and our mental and our even our expectations, right? So, when we think, let me provide an example so that you'll understand what I mean by when I say systems - When we're allocating spaces, for example, in NC State’s campus, I think that one of the things we try to do to support people is to meet their needs and allocate space based on that. For instance, we now have lactation rooms. When I was a grad student and I had children, my mother would drive over in a van so that I could nurse my son or my daughter because there was no support for that. And if you've ever been to North Carolina in the summer, you can't - it wasn't an electric car, so you couldn't run the air conditioning. That was burdensome, right? And now we have lactation rooms where women can go and lock the door, and not sit in the bathroom in order to nurse, or to pump, or do whatever they need to do. In one way that's great, because that's meeting them where they are and supporting them, making them feel welcome. And yet, we have other students who need to pray multiple times a day. And there is a conflict in the way we have created those specialized spaces. They're not universally designed. So, some of the men who see those spaces that would work adequately from a physical standpoint - because it has the term lactation room - that's distracting while they're thinking, or while they're praying. I've been told that they won't use those rooms. So that's what I mean about universal design in our systems. Right? How can we create when we have limited resources, right? We do need more funding, but how can we create things that are desirable for all and not just meeting the needs of one particular group?

I think that the understanding that not everybody is neurotypical. And, you know, we want to support our neurodivergent faculty, our neurodivergent staff and students. And starting to understand what those things mean for our operations team that reports to me, and our facilities team. We can take, I think, a more holistic approach and create, try and create more universally designed spaces by improving control of things like lighting. You know that we could dim the lighting. These are small things. A curve cut is a small thing, but if it's not there and you need it, it is a tremendous barrier. And if you are a person who experiences migraine and you can't dim the lights, it's a barrier, and they need to leave the space. So, we’ve invested heavily in acoustic treatment, because it's very overwhelming, since it's very sensorially overwhelming. So, I'm going on and on - UD in our systems to make all people feel welcome regardless of their needs, their orientation, and to make them feel like they belong.

[01:04:14]

**Victoria Lanteigne**: Great. Thank you, Sharon. Richard, how about you?

[01:04:18]

**Richard Duncan**: So, a little bit future looking, I guess, and filling in some gaps. There's a lot of them. There's a whole long list that I was making here thinking about what to talk about. So housing is still an area where, unlike the rest of the built environment, doesn’t have the low threshold, if you will, of accessibility requirements to kind of bring it part way in this direction. And it continues to be an area that we work in a lot all the time in figuring - How do you get housing to come along in this UD direction, starting kind of from zero in many cases. And so that's an area I think that more work needs to be spent in, including multifamily. I mean, a lot of time we spend is in the non-multifamily area, but we're getting more and more work looking at how you make multifamily housing work better for a wide variety of folks?

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**Richard Duncan**: I wrote down efficacy research as an area that we still need to have. And by that, I mean just proving the case, making sure that people understand that it makes a difference in people's lives on the other end. When you're doing this, we had, I think, outcomes research listed in the old CUD. We did some of that, but I think more of that is still needed. We look at housing in the built environment. People kind of assign a 10% contributing factor of housing design in fall occurrences for older adults, and I can't tell you how many tens of billions of dollars falls in homes are costing every year. Is that accurate? Is it 10%? Ten from my perspective seems a little low. I don't know, but we need to emphasize those - the importance of the difference it makes in people's lives going forward.

You know, I think technology is kind of a no brainer. That with more and more technology, and we've already alluded to that, how do you make sure that that stuff is rolled out and even conceptualized in ways that make sure that more and more people can access it? And I'm not close to that field. I'm just a user these days. Now, I wear the old age hat so I can speak from that perspective. But that's a limit. Those are just a couple of things I think we need to be working on.

[01:06:44]

**Victoria Lanteigne**: Thank you, Richard. And speaking on behalf of technology, we're just happy that the Zoom platform is working today. So, I feel you. Molly, how about you?

[01:06:55]

**Molly Story**: Well, I'm deeply invested in the medical area, and it's been really satisfying to not have to talk about universal design, not have to talk about special populations. It's just everything has to work for everybody, and so I have the luxury, if you will, of simply practicing it all the time. I did have the opportunity to serve on a committee that wrote a standard for how to include accessibility in your standard, which was fascinating. That was an international effort. It was remarkably contentious, I have to say, but it's out there. I don't think anybody will ever read it, which is an ongoing problem, but regardless… Medical really works well for me. I was interested in medical long ago, and then putting it together with universal design has been really sweet.

I'm also toward the end of my career. So, I'm coasting out. I have a few more legacy bits to put in place, and then I'll be handing it over to the next generation. And it's great to see this re-energizing of a place that is so important, has been so important, can be more important than ever in the future. So, kudos to you for doing this.

[01:08:16]

**Victoria Lanteigne**: Thanks Molly. I love that word, re-energizing, and I think that's a great segue to our next question. We've all talked about the so-called elephant in the room - funding. We received a very small starter grant, which, of course, we are very appreciative of, but in order to get this work going, we're going to need to seek long term funding. And I'm curious if you all have thoughts on who’s funding this right now? What might be? What might we think about that could be non-traditional paths of funding? Where are the opportunities? And, Richard, I'd like to start with you.

[01:08:55]

**Richard Duncan**: It would be great not to have to rely on federal funds all the time. You know, people talk all the time about how wasteful government spending is. I'm sure it is. But all the government grants we worked on, they stretched us so far, they squeezed a nickel very firmly. So, I think they got way more bang for their buck. In many cases. So, I can be sympathetic to all those kinds of issues.

The movement for accessible design and the initial impulse, I think, behind creating this new idea of universal design, did really come in large part from the disability community - the accessibility design movement, if you will, and all things accessible. In the twenty-first century in my world, and maybe a lot of other people's as well, the dominant demographic by far, is aging. Aging is the singular thing that everyone looks at and pays attention to. That is moving the needle. And I think that's the thing that really has to be paid attention to. It's also, you know, very explicitly part of this broader beneficiary group that maybe wasn't intended way back 50 years ago, when we were talking about things being accessible. And I think that we can reach out and grab the issues surrounding those demographics. People talk about why you do this, why does it matter? And they say, well, you may have a lot of people with disabilities out there. That's fine. There'll be a lot of people who are older. Those two populations represent the urgency to do this, not the reason why it needs to happen.

[01:10:34]

**Richard Duncan**: So, we need to reemphasize all the broad beneficiary groups using these demographic issues as new levers. We do a lot of work with the AARP. I don't know that they're academic/ institution funders or not, but they're vitally interested in some of the issues I've been talking about - technology for sure and housing. And there's probably other funding out there from that side that can see the benefits of applied universal design, maybe research as well. So, I'd advocate for that.

[01:11:05]

**Victoria Lanteigne**: Excellent. Sharon.

[01:11:07]

**Sharon Joines**: I underscore AARP. I'm also a big proponent of working with the private sector- one-off on the projects that they want. I have the privilege of the majority of the work that I did was brought to me. And what I did was not as much in the seeking category, so I acknowledge that privilege. I would think OID, NIH. I think we need to talk about this also in terms of sustainability and health and wellbeing, because if you have something that somebody can use for their lifespan then, you know, you're not going to need to replace it. You're not going to need to tear it down and rebuild. And I think that we need to also think about UD being written in transdisciplinary collaborations. A lot of times when UD is foregrounded, it's the brick, right? And it's the object that people are trying to get funding for and that can be very challenging. But I think sometimes if we take the approach that UD is intertwined, and really think of it as the mortar, and that it is the thing that's going to hold everything together. That it will end up in more places, in more grants, with more sources of funding.

[01:12:37]

**Victoria Lanteigne**: Thank you. Molly.

[01:12:40]

**Molly Story**: Yeah. I think that AARP is an obvious one, but it also occurs to me that as the center moves more broadly into social justice and equity and those kinds of things, that's an area I don't know about. But there may be other sources of funding in that corner of the world that may be really excited by the idea of universal design. This may be an angle that they hadn't considered that could really help them, you know, find a new home for their funds. Let's put it that way. So maybe new collaborators that haven't been considered before, but I think that there's greater and greater understanding of our greater and greater diversity as a nation, and the challenges that are embodied in that, and the challenges that we're facing in so many areas. So, I suspect there are new funding partners that haven't been funding us before, that could put us, the center of universal design - that could be really useful, and a great source of money in the future. And the great foundations. You know, there are a lot of other foundations that are looking for avenues for their funding. So that's a whole project in and of itself, of course, identifying funding sources. But I think there's a lot of promise there.

[01:14:09]

**Victoria Lanteigne**: Thank you. Those are great. That's great advice. And we're going to be talking about the equity and social justice lens in our next panel. So, I think it'll be an interesting discussion. So, we have questions coming in. I'm selfishly taking all of your time. I want to close on just one last question. If you can sum up, in just a few words, what is your vision? What do you want to see reflected in this new chapter of the Center for Universal Design? And Molly, I'll start with you.

[01:14:50]

**Molly Story**: I am excited by the new areas of the cultural aspects, the addition of these other considerations, the potential for governmental mandates. Unfortunately, I think that can actually be helpful. And that may be something that the center could advocate for. Great dissemination, the online potential, now pulling in information from all different directions. That's a big project as well. But I think that part of the history of the center is sharing information, and I think that that is something that the center could do better in the future than we were able to do in the past. So I'll stop there.

[01:15:31]

**Victoria Lanteigne**: Richard.

[01:15:34]

**Richard Duncan**: A couple of things here. One is that, and this may be - I’d like to think I keep my fingers attuned and in touch with things that are going on out there, but I'm not sure - but helping to re-energize/ reactivate national conversations about this, in a way that collects practitioners and researchers. I think that would be a terrific thing to do. It may already be happening, and we'll find out about that from the other panelists, maybe. But that'd be great as well as the international connections. I know conferences happen all the time. I don't attend too many of them. And so that would be terrific.

I don't know the extent to which the legacy of the post-secondary education design work that we did way back has now been made normative in the College of Design. Sharon could talk to this, but doubling down on that, and then trying to disseminate that, so that all colleges of design and all design disciplines have access to the stuff and can then be incorporated. That would be a step forward. Maybe it's already happening. And probably the most parochial thing I could say for a new center. This is very specific - I know that NC State has some of Ron Mace's archives. I believe they do not have more than 10% of those archives. I think that in terms of a history of the disability movement, history of accessibility, history of the emergence of universal design, that specific, little, tiny, but gigantically important thing in terms of maintaining access to that information for others would be great. So that's my own small little hobby horse that I'll ride.

[01:17:15]

**Victoria Lanteigne**: I love that. Thank you. Thank you so much. And Sharon.

[01:17:20]

**Sharon Joines**: I would have to see a focus on safety and security and harm reduction. And see activity, design activity and action research and publication and dissemination, peer reviewed, and directly to designers and individuals. I'd like to see efforts for UD and inclusion to move beyond the physical, to be experiential, and to community creation, and that includes people with varied abilities, varied ways of thinking and varied orientations.

[01:18:01]

**Victoria Lanteigne**: Sounds very exciting. Thank you all for sharing your visions with us. I'm going to turn it now to some of the questions that we've received from our attendees. The first of which is related to the relationship between the College of Design at North Carolina State and the Center for Universal Design. What was your experience like, that relationship at the time? And what could the College be doing differently moving forward to support the center in different ways? And I'll just throw it out to anyone. Please feel free to jump in.

[01:18:39]

**Molly Story**: Oh, I'd say, as Dick pointed out, we got a lot of support from the students. They were instrumental in enabling us to do as much as we did, and we were never fully funded. We were always working overtime and stretching every dollar, as he said, and the students were hugely important. I didn't work as much with the faculty, but it, Dick, it sounds like you did. I'll hand it over.

[01:19:05]

**Richard Duncan**: Well, yes. You know, one of the bottom lines of the design programs is, are you in the studios? Right? And so we were in a little bit, and Sharon can talk about the extent to which it's still happening. But that was really important. The opportunities that we had to be in studios and to work alongside students in that design endeavor, and on their projects.

So described earlier, we were kind of soft money, substantially glued onto the side. And we tried as much as we could through all these very different focus areas to do as much as we could with the faculty, with the students. But I think that having more faculty involvement probably is a crucial element going forward. Sounds like you may have some of those foundation stones already laid.

[01:20:02]

**Victoria Lanteigne**: Sharon, so curious from your perspective, being at NC State. Any thoughts?

[01:20:08]

**Sharon Joines**: So, I think there's a distinction between what do I think we need versus what do I think we can immediately provide? So let me say that I'm going to talk about what I think we need. I think that we need people who are in tenure track positions. Who this is their passion. This is what they want to do. And this is how they're planning to, you know, this is going to be their research and design thread. And I think it would be helpful for it to be in more than one discipline. So not just having a professor and industrial design or two professors and industrial design. So having a cohort of people who are interested and engaging that center with people who are not tenure track, because I think that that comes with its own burdens and tortures. I think that having internships for the students, so that it is not only a place for testing and development, but it's also a training ground. And that kind of formality would be helpful to grow that next generation of designers and get them out there.

[01:21:27]

**Victoria Lanteigne**: Wonderful. Thank you. I think we probably just have time for one last question. I know we've got a lot of folks on the line that are working in private practice, private architecture firms. I'm curious, and this questioner is curious to know, what is the ideal industry partnership? So, what does that look like moving forward with the Center for Universal Design. How might industry be better or differently involved?

[01:21:56]

**Sharon Joines**: Well, I think it depends on how it's structured. I think that, you know, there are small ways that they can be involved even immediately by funding studios. So that there is a direct connection with a faculty member who is interested and you're directly working with students. So, they're learning and doing at the same time. I think that that's a very near-term solution. I think a longer-term solution would be to have an industry advisory panel, that is supporting not only a sounding board, but also financially supporting the work that is being done. And that is something that has been incredibly successful. If you look at the Nonwovens Institute, not only do they have a building on Centennial campus, but they built a parking deck too, right? Because of their connection with industry and the way industry supports them. And the industry provides them with money in annual fees, and then they give them a list of - this is what we need you guys to work on. And they just start working through some of those things, right? So, it's that kind of money that bridges and you're not constantly chasing the funding. It gives you a little bit of a chance to breathe when you're going after another big project. So, it wouldn't be so - I'm going on and on - in the industry council or sponsored projects.

[01:23:29]

**Victoria Lanteigne**: That's great. Any other thoughts, Richard or Molly. And it's okay, if not.

[01:23:35]

**Richard Duncan**: Well, yeah. Those are great ideas. It's finding the industries for whom this kind of work is in their vested interest is important. And I don't want to – this is an awkward metaphor - beat the aging horse too hard, but more and more, I think industries see older adults as a marketing target and as buyers of services and products that relate to insufficient numbers, I would say. But I think that sector might prove to be interesting. They would gravitate towards groups such as yours that might help them do a better job in tuning things. I mentioned technology before. That's a huge area where there's kind of known challenges in getting older adults engaged properly in that.

[01:24:32]

**Victoria Lanteigne**: We did have one more question come in and we have time, and it's a good one. Do you all see the need to update the Seven Principles of Universal Design at all? Or should they remain the same?

[01:24:46]

**Richard Duncan**: So, like the Ten Commandments, no change forever. [*Laughter*] No, so, I would love to see work done to crosswalk the great work that's been done in Buffalo with their goals and the principles. And I think absolutely that's if there was some co-national, international effort at getting people together, kind of working on that. That'd be a wonderful outcome. And maybe, you know, maybe 2030 will have a new version.

[01:25:15]

**Victoria Lanteigne**: Hmm. Like a cross walk of multiple guidelines that are out there, that kind of pull from - because we've got neurodiversity guidelines that are coming up, we've got inclusive design guidelines, we've got - I mean, the list goes on, and I guess the crosswalk would be a method to kind of synthesize all of those in one place. Yeah, okay. Sharon or Molly, any thoughts on that?

[01:25:40]

**Molly Story**: Yeah, I was just going to say, there's been a lot of experience now using them and seeing what works and what doesn't. It is time to revisit them in the first place. And, you know, keep what's working and revise what maybe needs to be, and potentially ditch a few. I but it sounds like - my guess is it's only going to be longer. It's only going to be expanded. There are additional principles that we want to do to fit a new, broader definition of universal design. So absolutely, I think it's more than - I think it's a great time to revisit that, and it's a great way to kick off the new center.

[01:26:19]

**Victoria Lanteigne**: And Sharon.

[01:26:20]

**Sharon Joines**: I agree. I think that, you know, things are written in context, right? And so, I think all, all good documents understand that they are written in context, and so there is generally a way to amend them. Add a new chapter, create a new book. And yet I think that understanding that there is beauty and simplicity, so I don't want it to become complex and convoluted. So, I think that part of what really works is the straightforward, easy to consume nature. So, I think with that in mind, absolutely. Our context is slightly different now as you think about the span of humans, and yet in many ways very different. For one thing, we're meeting remotely. So, quite different.

[01:27:15]

**Victoria Lanteigne**: Yeah. Wonderful. Well, on that we're hitting our 10:30 mark. Sharon, Molly, Richard, I cannot thank you enough. This has been an amazing discussion. We've had so many comments from the audience. We've barely scratched the surface. I'm sure we'll be in touch. Thank you so much for your time.

We are actually also going to take a ten minute break. We are going to reconvene at 10:40 and with that we will take a pause. Thank you again.

[01:27:51]

**Sharon Joines**: Thank you for this work, Victoria. And thank you for inviting me.

[01:27:53]

**Molly Story**: It's an honor to be here. Thank you so much.

[01:27:57]

**Victoria Lanteigne**: Thank you, Molly. Alright. We'll see everyone back here at 10:40.

[BREAK]

# **Panel #2: The Future of Universal Design, Inclusion, and Equity**

[01:29:36]

**Victoria Lanteigne**: Alright, everyone, welcome back. We hope you had a nice, albeit short break. We're going to roll into our second panel of the day.

For anyone who may just be joining, I'll reintroduce myself. My name is Victoria Lanteigne. My pronouns are she/her. I'm a white woman in my early forties, with chin length, brown hair. I'm wearing a navy top and glasses. My background is a sunny window.

Earlier this morning we heard from panelists about the history of the Center for Universal Design, and now we're going to chat with leaders who are working in this field every day about the present and future of universal design, inclusion, and equity. Our panelists bring a wealth of experience, dedication and knowledge to this topic, and we're so thrilled and grateful that they're joining us today.

Before I introduce our presenters. I'd like to make a clarifying comment. For those of us following industry trends, you will have noticed that there are many varying terms that are being used today to capture the meaning of inclusive environments.

The term universal design was coined, of course, by Ron Mace in the 1980’s here in the United States, whereas the term inclusive design is largely credited with originating in the UK in the 1990’s. Today, we're seeing inclusive design being widely adopted in the US, and conversely, universal design has become a global movement. Furthermore, as efforts to enhance environments for people of all marginalized identities increase, the term equity is often being used to describe these approaches. I'll personally put my own research into the equity camp, which pulls from tenants of universal design, but ultimately informed the development of a new Building Equity Design Standard.

Finally, if all of this wasn't confusing enough - there is little consensus on the variances between these initiatives, with some people using terms interchangeably, and others, myself included, viewing the approaches as having nuanced yet important differences.

Well, much like our earlier panelists, our panelists on our second discussion agree that terminology matters. We also discussed in our prep call that it's important for us to not get bogged down on deciding on the right terminology today. You'll notice presenters, and perhaps even myself, may flex back and forth between these terms. And it's possible that we may discuss the implications of varying terminology, but we won't necessarily be focusing on identifying the right terminology today.

Instead, we're going to be talking about the present and future of universal design, inclusion and equity, focusing on learning from each of our panelists’ incredible experience shaping this field through applied work, research, and an unwavering passion for inclusive environments.

Joining us today is Dr. Rosemarie Rossetti, CEO, and founder of Rossetti Enterprises; Ms. Valerie Fletcher, Executive Director at the Institute for Human Centered Design; Dr. Jordana Maisel, Associate Professor in the Department of Urban and Regional Planning at the University of Buffalo and the Director of Research at the Center for Inclusive Design and Environmental Access, or the IDEA center, as we all know it; and finally, but not least, Mr. Francisco Lasta, Inclusive Design/ Marketing Strategy Lead at Muller2.

Again, we'll be fielding questions from the audience, so please feel free to chat anything that you would like to pose to our presenters along the way. We'll spend the last ten or fifteen minutes on audience Q&A. And with that I'd like to hand the floor over to our panelists.

[01:33:31]

**Traci Rider**: Wait, Victoria! One second. I'm having a problem pinning or spotlighting Francisco and Jordana. So just give me a little minute. I mean, you guys can go ahead and chat. But I'm going to try and figure that out.

[01:33:45]

**Victoria Lanteigne**: Thank you for flagging that, Traci. Francisco, is your mic working?

[01:33:53]

**Francisco Lasta**: Yes, if you can hear me.

[01:33:55]

**Victoria Lanteigne**: Perfect. Why don't we start with the introductions, with Rosemarie and Francisco, and we'll go from there. So, Rosemarie, why don't you start? And if you can introduce yourself and also, I'm curious to know your personal motivation for what brings you to this work?

[01:34:10]

**Rosemarie Rossetti**: Hi! I'm Rosemarie Rossetti, speaking to you from my wheelchair in Columbus at our home, the Universal Design Living Laboratory, as many of you know. And as I look at who's in the audience, many of you have actually been in my home. It is serving as a National Demonstration home and garden. We've lived here now since May of 2012.

I am a white woman. I am a baby boomer. I have short brown hair. I'm wearing glasses. I have a bright pink jacket and a white blouse, and I am known as she and her. My motivation came from the life changing event in June of ‘98. I was riding my bicycle with my husband on our third wedding anniversary weekend, when suddenly a 7,000-pound tree fell on top of me, leaving me instantly paralyzed from the waist down.

Coming home from the hospital in a wheelchair was a rude awakening. The frustrations of living in my home in a wheelchair brought me to the idea of we're going to have to move. This injury is permanent. So, I started looking at magazines to figure out what would the ideal home look like? And that's when I found a magazine - I was so fortunate - this magazine showcased a woman in a wheelchair in her kitchen, and it was the first time that I heard about universal design. I immediately showed that article to my husband, and that's where the research began.

[01:35:53]

**Victoria Lanteigne**: Thank you, Rosemarie. Jordana, can you go next?

[01:36:00]

**Jordana Maisel**: Good morning, everyone. Thank you, Victoria and Traci, for inviting me to be here today. This is really exciting. So, my name is Jordana Maisel. My pronouns are she/ her. I'm a white woman in my forties, with long brown, straight hair. I'm wearing a white shirt with a black sweater over it.

So, I can trace my origin story in this field, I think, to two critical events. The first one I didn't know at the time it was so critical. But I was a counselor at a camp, an overnight camp, and I had a child with severe disabilities assigned to my group. It was not a camp for children with disabilities, so I'm not sure why she was there, because the camp was ill-equipped to handle her needs. However, that summer I quickly learned the important role the built environment can have on enabling or providing barriers for people. So that event stuck in my head.

And then I was an undergrad student at Cornell during the 90’s, when a lot of these conversations were starting, and I took one class called, Making a Difference by Design. And in the second or third week of that class we were exposed to this concept of universal design, which I thought was just it. It opened my mind up to a lot of different things. And it always stuck in the back of my mind. And when I was thinking about grad school many years later, it was interesting for me to see that my home city had a center on universal design at that time, the Idea Center, and came back to Buffalo and have been here for twenty plus years, researching in the field, and then recently transitioning to a faculty role at the University of Buffalo. So, happy to be here.

[01:37:54]

**Victoria Lanteigne**: Thanks, Jordana. And Francisco. I know this is your second presentation of the day. You are in demand, so thank you so much for joining us. Can you introduce yourself?

[01:38:04]

**Francisco Lasta**: Thank you for inviting me to be here. I did have a busy day. I was, just a few minutes ago, I was speaking to a large group of occupational therapists here in Orlando. I'm attending the American OT Association national conference. I was speaking about the intersection of OT and architecture.

But let me introduce myself. I'm Francisco Lasta. Pronouns are he/ him. I am a cisgender Filipino male, brown skin, short black hair, black eyes. I'm wearing a dark gray jacket over a white shirt, and I have a blue background, and I'm still wearing my AOTA badge.

I got interested in this practice, because as an occupational therapist, we always look at human performance in the context of where it happens, like the environment where it happens. And I've always been fascinated of the role of design in human functioning. So, it really got me to search for opportunities to practice in this area where I'm in right now. I'm leading our Inclusive Design Team at Muller2, which is an architecture and design firm that designs public spaces, such as train stations, airports, schools, parks among others. And I can really see - there is a lot of opportunities for occupational therapists like me to be practicing in this area and contribute to the inclusivity of the design of our public spaces.

[01:39:42]

**Victoria Lanteigne**: Thank you so much. And unfortunately, Valerie may or may not be able to join. We knew her participation may be about 50/50. If she rejoins us, we'll certainly welcome her into this discussion. But otherwise, we're going to move forward.

So, in preparation for this discussion, I was able to speak with each of you about a lot of really exciting work that you all are leading. And I just want to make sure you each have the time to share these examples with our audience today.

Francisco, can you start by just sharing a couple of things that you're working on, that you're particularly excited about in relation to this topic?

[01:40:19]

**Francisco Lasta**: Yeah. So, I am working with Midwestern University. I have an inclusive design intern. Her name is Clarissa Lopez. I partner with Midwestern University, so that OT students can have this unique experience in an architecture firm, which is actually, you know, where it happens. So, by providing this pipeline for OT students to be in this design environment, it really makes it easier for them to get into this practice because a lot of times – OT, some architects - we practice in silos. So, there's really not a whole lot of interprofessional collaborations. The effort that we're doing right now by partnering with Midwestern University, Rush University, UIC (University of Illinois, Chicago) - we are making interprofessional collaboration happen between OT’s and architects, which I really believe has a role in making our environments more inclusive.

[01:41:31]

**Victoria Lanteigne**: Thank you. Very cool. Jordana.

[01:41:39]

**Jordana Maisel**: So, when you asked about things I'm excited about, I could talk a long time, but I'll try to be brief, and I know, one or two things - I'm going to highlight four but go quickly about it.

The first is who I get to work with. So right now, as you mentioned, I direct the research at the Center for Inclusive Design and Environmental Access which is housed within the School of Architecture and Planning at UB, the University of Buffalo. Many of my colleagues are on this webinar, so I'm counting on them to enter the chat if they see that I've missed something. But the team at the IDEA center is quite multi-disciplinary, which I think makes it quite exciting. My background is in urban planning and human factors engineering. We have architects involved. We collaborate with OT’s quite often, computer science department, industrial engineering, public health a lot. So, the team I get to work with is one of the things that really excites me, because I think we all have different skills and bring different perspectives to the problems and questions we're trying to answer.

The second project that I think picks off on a lot of the conversations that were happening in the first panel is the IDEA Center's take on the evolution of the definition of inclusive design or universal design, as well as the Eight Goals of Universal Design that were mentioned earlier. It's not to take anything away from the valuable work that was done at NC State and the center in the 90’s. I think it was critical to get the movement going, but with any great idea over time, things get critiqued, evolve, new research comes to play, and so how can we change with the times? And so over ten years ago, the IDEA Center came up with a definition for inclusive design, and I'm just going to say it now. We think of it as a process that enables and empowers a diverse population by improving human performance, health and wellness and social participation. So those are three outcomes. One of the shifts we did was to think of it as a process. I think some of that conversation started in the first panel, that it's iterative, right? We do the best we can with the knowledge we have at the time we evaluate. And what can we do better the next time? So, we think of it as a process, and that also gets at the system conversation that Sharon was talking about, the systems approach to design. The other thing is thinking about issues, not just about human performance, where I think maybe the first iteration started and stopped. But how can we prevent disability, improve health and wellness before things emerge, and create a healthier, more safe environment. So again, issues of safety were addressed in the first one brought up. So, I think we try to address that in our definition. And the last is social participation. How do we ensure that we're not creating solutions that stigmatize, separate? And I think that's one of the distinct differences for us in terms of accessibility versus inclusive design. We can get into that if questions arise.

So, with that definition, we came up with Eight Goals of Universal Design. The first four relate to that human performance outcome and address, not just differences in body sizes and shapes, but also issues that again came up with that first panel, of sensory deficits and sensory impairments, as well as issues of acoustic comfort and environmental design that were mentioned earlier along with health and wellness. And then the last three have to do with social participation. And this idea of cultural appropriateness, which is our last goal –

[01:45:43]

**Jordana Maisel**: - I think, makes it somewhat unique from that first iteration and the principles, is understanding that the same design is not appropriate for all environments, all people. And how do you respond to your environment? So, the definition and the goals, I think, are a major success story for us as well as most recently, we've launched a certification program for inclusive design called isUD, or Innovative Solutions for Universal Design.

With all of this research that we've been generating, not only at the IDEA Center, but a lot of people on this call, and best practices over the years - how do we provide a tool that designers or building owners or any end user can have to go above and beyond what the code requires? And so, we have a voluntary certification program similar to what LEED is for sustainability, that provides a tool to help implement inclusive design. It's really grounded in research and evidence. And we're really proud of that accomplishment.

And the last very quickly, and then I'll turn over, is the fact that we've been able to build capacity. A lot of the first panelists were talking about that next generation of designers. But we are housed within the School of Architecture and Planning, and many of us have been teaching in this field for a long time. UB has the only inclusive design graduate research group or concentration in the country, in the architecture program. So, we have been really devoted to training the next generation of individuals who can take on this work. I'll pause there.

[01:47:26]

**Victoria Lanteigne**: Amazing. Thank you so much, Jordana. And Rosemarie.

[01:47:29]

**Rosemarie Rossetti**: Well, as I said with my origin story. It started with the house to create a home for my husband and I, and then deciding that it was going to be a National Demonstration home. So then, my work started expanding to other people - the builders, the architectural communities, the developers. Here's some of my current projects. I'm very excited to be working with architects on some major projects here in the Columbus region for affordable housing that will be universal design based. I'm also excited about my work on the Board of Directors with the Global Universal Design Commission. This is an international body, and we certify commercial spaces with universal design. And I'm the lead on the Certification Committee. So, it's really fun to look at some of the projects. Most of them are on videos or photos. And I get to see these office structures from major corporations, to look at how they have changed, based on the strategies that we've suggested.

I'm also looking at all my airline flights. I'm pretty excited about what I've been doing, and work that has been coming my way. Starting in the homes and then moving into the commercial. Now I'm moving into the destination marketing organizations, the DMO's. The tourism and travel industry has really launched on to the idea of inclusion and belonging to market their cities as inclusive destinations for people of all abilities. So my next trip is to the Palm Beaches in a few weeks. I'm also going to be designing a new website for Visit Denver and going there in August. I'll be in Vancouver in September, speaking to a group of commercial real estate professionals. I'm also working with many associations for their inclusive meetings and events, going to the site of the annual meeting and looking at the hotels, looking at the convention centers, trying to help them to make sure they're accommodating people with disabilities at their meetings and events.

So, as I looked at my business that started in ‘97, and then with the accident in ‘98, looking at the pathway and then realizing now my focus has been looking, not just at universal design in a house or in a commercial space. Now I'm looking at retail spaces.

[01:50:15]

**Rosemarie Rossetti**: I'm looking at coffee shops. I'm looking at department stores. I'm looking at theaters. I'm looking at kayak places. I'm looking at restaurants, hotels. So, the whole area of universal design and inclusive design is looking at the entire environment. And I'm very pleased to have the opportunity to work with so many of my partners.

[01:50:43]

**Victoria Lanteigne**: Thank you, Rosemarie. And thank you all for sharing such exciting work. It truly is. Molly introduced the word reenergizing, and it truly is, you know, energizing interest in universal design. And it's great to hear that, and I'm sure our audience is thrilled as well.

I'm curious, based on all of your experience - what do you believe are important emerging areas for growth within the discipline of universal design, inclusive design and equity? Jordana, I'll start with you.

[01:51:15]

**Jordana Maisel**: Before I jump into that, I might just want to add, because Dick mentioned it in the first panel, about this need for a crosswalk between the principals and the goals. And I would just mention in our textbook on universal design, we actually do that exercise. So, if people are interested feel free to follow up with me afterwards.

Okay, so emerging areas for growth. I'm going to talk broadly, because I think the areas for growth are who we're addressing, what we're addressing, how we're addressing it, right? I think all of these areas provide opportunities for the growth of universal design or inclusive design. So, what do I mean by that? In terms of people, who do we define as being marginalized by traditional design practices? That's really the mission of the IDEA Center. It's to advance equity and inclusion for individuals traditionally underrepresented or marginalized in design, and so not to diminish the need to address the needs of individuals with disabilities or older adults, but who can we help through better design? And so, us, at the IDEA Center, we're thinking about the LGBTQIA+ community issues related to invisible disabilities, issues related to racial equity and social justice at a broader scale. And so, thinking more broadly about who we can help through better design is one area we can, I think, expand inclusive design.

I think, where? Different environments - so Rosemarie is talking about airline travel for sure, and we're doing a lot of work across the travel chain at the IDEA Center in the different modes of transportation. And, as I mentioned, we have this isUD certification program. Right now, it's focused on commercial buildings, but plans are underway to expand to other building types. Whether it's healthcare facilities, transit stations, housing. So, where we can do this, I think, is another area that has opportunities for expansion.

Then how are we evaluating it? I think, in the first panel, I mean, they really teed me up for a lot of good conversations - but this need for evidence to make the case and make the business case. I agree. At the IDEA Center, we've done quite a bit of work on post occupancy evaluations to try to start generating that research and that evidence to make the case for others on why they should do this.

And so, I think one area that needs more work that we haven't been quite successful at doing quite yet is having cost data to make the case, in addition to just the perceptions or measures related to productivity and satisfaction. But is there actual cost data that we can connect to some of the work that we're all doing? So, what we're doing, who we're helping, how we're helping, where we're helping - I think all have opportunities for expansion.

[01:54:33]

**Victoria Lanteigne**: Wonderful. Thank you. Francisco.

[01:54:37]

**Francisco Lasta**: I can see opportunities for expansion when you examine all the user touch points. And this is me speaking from a background in user experience - really examining when we interact with an environment, whether it's a physical environment or a digital environment.

[01:55:00]

**Francisco Lasta**: Examining which of those interactions can we make more accessible or easier to use? I think that's really an area that would still be improved upon. And also, just having that, understanding that we have a much deeper understanding of our needs as human beings. Because a lot of the goals that we have for universal design is in meeting our needs to access, our need to belong, and all those other needs that are important for our wellbeing - able to address those elements, I think that would really be great.

[01:55:43]

**Victoria Lanteigne**: Thank you. And Rosemarie.

[01:55:46]

**Rosemarie Rossetti**: Well, the opportunities that I see is we're all aging. And as we're aging, we're living longer. As we're living longer, we need environments to support all of the things that universal design can do. So, looking at the broad umbrella, why do we need universal design? It's about making life easier. And it's about safety, and it's about comfort, and it's about accessibility, and it's about peace of mind and convenience. And that goes across all environments. So, if we look at that as the general idea - of making life easier. Then we look at the population that's aging.

And we also look at a population of the neurodiverse. I don't think enough attention has been placed on that group of people. One in five in the United States has a neurodiversity condition. And I think universal design needs to attend to that a little more closely.

I think the new buzz word out there is belonging. And so, anytime we're defining what universal design is, we need to tie it in, not only to inclusive design, but this notion of you belong here, the belonging statement, and that seems to be an easy term.

The other idea for opportunities is going to the universities that teach the occupational therapist, the interior designers, the architects, the building trade. And then going through the national organizations for builders and architects and remodelers, and doing a lot better job in the beginnings of training, so that they come up through the ranks understanding universal design versus not being familiar with it, and not including it on their new projects.

[01:57:46]

**Francisco Lasta**: Victoria, I would just like to add, and this is something that I shared earlier in our conversations this morning, is that it would be great if interprofessional collaboration starts during that exact training, while architecture students are still in their early phase of their academic training, and same with OT’s. If they can start working together and have that understanding of what each one can offer to make the environment more inclusive - I think that is really a wonderful opportunity that both expertise should capitalize on.

[01:58:23]

**Victoria Lanteigne**: Thank you. Thank you for jumping in there, Francisco. And I will say, if any panelists at any point wants to follow up or add on to another comment, please feel free to give me a wave, and I'm happy to give you the floor.

I'm sure all of us can agree that we're thrilled to be seeing this spark an interest in universal design, inclusive design and equity. And I'm curious to know how each of you might be capitalizing on this window within your work now, or into the future. And, Rosemarie, I'd like to start with you. It sounds like you've really taken the reins here. So, what's the secret?

[01:59:03]

**Rosemarie Rossetti**: Well, the secret is marketing, of course. Whenever you’re a business entrepreneur, you've got to let people know you're out there. So, for me to be speaking at major conferences of meeting professionals, that's been the best marketing for me. Fortunately, some of the conferences have been in Columbus. The Professional Convention and Management Association had their international conference here, and they had me do a tour of the Columbus Convention Center, showing the universal design and accessible features, as well as what was done to accommodate all the people that attended that conference. It was such a success, they hired me again in June. I was at Montreal at their next conference. And we did a tour of the hotel in wheelchairs.

[01:59:56]

**Rosemarie Rossetti**: So, we rented nine wheelchairs and had the meeting professionals come with us on a tour of that hotel looking at the convention from the aspect of being on four wheels. So, a lot of the things that I'm doing are a result of networking and having the ability to see how my expertise as an expert user of a wheelchair since ‘98, my expertise as a professional speaker since I started the business in ‘97, and it occurred to me, why not me? Why not me lead the charge for the meetings industry, for the tourism industry, for the hospitality industry, and expand my business significantly. And it really has been a strategy that's been working very well.

[02:00:50]

**Victoria Lanteigne**: Thank you. Francisco, how about you?

(He's muted.)

[02:01:03]

**Francisco Lasta**: I really feel that occupational therapy practitioners have a lot to offer in this area. One of the barriers, when it comes to us collaborating with other professionals is that, usually our - the name of our profession, occupational therapy - people get confused what it is. So now that the interest in inclusive design is rising, I really make it a point to show other professionals that we have a big role in this because we have first-hand experience, because we work with people with varying levels of ability. So, we know first-hand what those limitations are when it comes to the environmental features, what environmental features support performance, what opportunities can be put in place so that the person in that environment can optimally function. And that's, you know, maintaining that wellbeing that overall, that's what we want our spaces to provide.

[02:02:06]

**Victoria Lanteigne**: Thank you. And Jordana.

[02:02:10]

**Jordana Maisel**: So, in terms of capitalizing on this momentum, taking a step back to the work we do at the IDEA Center. I describe it as being twofold, where we engage in tremendous sponsored research, to conduct different studies, to understand what makes good design, and then the other half of the work we do is really on design consulting. Whether that's ADA audits, fair housing audits, UD implementation, etc. And so, I think we have opportunities to capitalize on momentum in both branches.

So, taking the sponsor project first. I think it was mentioned in the first panel again, that there are funding opportunities just for inclusive design, and then there is for broader topics across design fields, equity, social justice - where we can bring an inclusive design lens to that work - thinking about diverse populations we're addressing. And aligning with other design disciplines like sustainability, like WELL, like LEED, issues related to social justice. So, I think we can think about sponsored research, and bringing our unique skill set and knowledge to these other, to these research opportunities, where they may not even be asking for inclusive design, but bringing that expertise, some credibility to the proposal.

So, there is a sponsored research case to be made, and then, on the other part, in the design consulting world, where I am not, but many of my colleagues are. It's really increasingly working with clients who are coming to us because they're asking for more. We want to do better. We want to do more related to inclusive design. Improve our way finding, improve our… We want to go above code compliance. So how can we do that? So, we are really capitalizing on that and doing a lot of UD consulting for businesses.

Particularly capitalizing on the sponsor side, going back to that - I'm working on a project right now - understanding the DEI practices, or it's a Canadian grant so it's EDI there, whatever way you want to put the acronym - So how are large businesses actually thinking about the built environment, right? They're thinking a lot about diversity, equity, and inclusion. But when they say that, are they really thinking about the built environment? And the answer oftentimes is not. So, how can we align these movements that are going forward? Disaster, planning, resilience, DEI, and incorporate inclusive design?

[02:05:05]

**Jordana Maisel**: I think there are ways to capitalize on that momentum. As well as businesses that are really striving to do better for one reason or another, whether it's a marketing campaign and seeking goodwill, or because it's in their mission, or for whatever reason. How can we provide a resource for them to assist them going above and beyond. So, two areas.

[02:05:28]

**Victoria Lanteigne**: I think that's a really salient point of capitalizing on the DEI initiatives that often overlook the built environment. It's such a clear pathway to bring those two together, but oftentimes overlooked. So, thank you for noting that.

We're about halfway through. I just want to put another plugin for questions for our presenters. If you've chatted me directly, please also chat Traci and/ or Ashley. They are fielding the questions.

So, you know, despite all of this work that we're all doing, particularly the three of you, to advance universal design, inclusive design and equity, we all have a long way to go, still. And I'm wondering what each of you think we should be doing as a collective who are involved in this movement. And maybe, what is the importance of all of us being on this call today. Jordana, I'll start with you.

[02:06:30]

**Jordana Maisel**: It's not a simple question. I think it's important to share, especially amongst this collective, that there has been ongoing work since the center, and North Carolina hasn't been active, right? There's been a lot of work going on to push things forward and sharing that with everyone here, I think, is really exciting and really critical, and I think leveraging and collaborating amongst each other to continue to push things forward, I think, is one thing we can do. Sharing information in venues like this amongst - we often discredit the importance of, you know, preaching to the choir, but I think there's a lot of knowledge to be exchanged and transferred amongst us in addition to outwardly with others. So, I again thank you for pulling this together, because I think that's really important.

I think, continuing to align with other disciplines and other movements. Not to be too redundant, but ideas related to DEI, resilience, and really integrating the value of thinking about diverse populations in those areas is really critical. So, I think collaborating, continuing to communicate amongst us, and then pushing with other movements. I do think it was mentioned in the earlier panel, and I agree, and I don't think we've done a great job of this, is thinking about - and I'm conflicted sometimes about - putting policy in place, right? To standardize this. I think my personal take on it is that inclusive design should be pushing the envelope and raising minimums on accessibility that becomes mandatory. But we keep thinking quite innovatively about how to do things, and perhaps over time we can fill the evidence to raise minimum requirements on accessibility. So, it’s a little all over the place, but those are some initial thoughts.

[02:08:40]

**Victoria Lanteigne**: Yeah. Thank you so much. Rosemarie.

[02:08:46]

**Rosemarie Rossetti**: I like what you said, Jordana, about the difference between accessibility and universal design. So many people think because they're building was built that it was now compliant with the Americans with Disabilities Act. And some of the older buildings still think that way, and they think they're grandfathered in. And so, I think we need to do a better job of letting people understand that this motion of inclusion is a business advantage. It's not just compliance with the ADA, it's a business advantage. And if we can help them understand how this will help them retain employees, attract employees, keep people coming there that are loyal because they like shopping there, and entice more people to come to that space. It is a business sense. And so, we need to build that case, to have some case studies showing what the business did before, and what the business did after the factors of inclusive design were implemented in terms of the back of the house, the employee side, as well as the front of the house. So, it is a business decision.

[02:10:08]

**Rosemarie Rossetti**: My second idea is the marketing to the market that is purchasing. Who is the market that's purchasing? Who are the people buying? Who are the people shopping? Who are the customers? Do they know what they need to know? And I think not. They don't know enough. So, I think we need to do a better job in our marketing of what is inclusive design? What is universal design? Have more television exposure, more magazine exposure, more popular articles about the importance, so that when people are shopping for a bathroom remodeling, they know what to ask for. When people are looking to downsize and going into a community where they can age in place, they know what to look for. They can drive the market because they've got the dollars.

[02:11:05]

**Victoria Lanteigne**: Excellent. Thank you. And Francisco.

[02:11:09]

**Francisco Lasta**: So, my hope is that universal design will be set up in a way that reflects our ever-evolving understanding of ourselves and our needs, as well as all these sociological challenges that we are facing. Which requires, again, collaboration of multiple professionals. Because more and more of these problems are getting more complex, or our understanding of it is a lot better than before. And these issues cannot be addressed by a monolithic or a static framework. So, I think it's important to have that in mind.

Also just having the awareness that it's not a dichotomy between design for people with disability and mainstream design, right? Because abilities or limitations is a spectrum. I might not have a physical disability, but there might be days when I'm not able to fully function like my usual self, I might have certain difficulties and having an environment that supports that, I think is really important. And I think those are important considerations that we have to make.

[02:12:19]

**Jordana Maisel**: Can I just add something to what I think Rosemarie got right in that, you know, the IDEA Center has been quite successful with sponsored research and getting fee for service type of work. But there is a challenge because we don't have a good - we don't have the time or resources or capacity to do this marketing. And a marketing campaign is needed to really spread the message. So oftentimes it's a word-of-mouth situation, or with whatever minimal resources we can devote to some kind of campaign. We do that. But getting, having the same - we need PR. We need an advertising division for the work we're doing to really spread the message that, from a demand side, that people can ask for these things as well as from the supply side, and that you should be doing these things because there's a business case to be made, as Rosemarie said. We need a larger megaphone to spread the message. That we don't have the capacity to do in a sufficient way. So, I think that is one thing collectively, power and numbers here, you know, making that push is something that's needed.

[02:13:41]

**Rosemarie Rossetti**: And the opportunity is here. Once the new center opens up, I would hope North Carolina State University will use their engine to go forward into the public with the announcement of the center opening in a big way. I would hope that some of the grant money could be apportioned to help the university to spread this message of what this means in all capacities, not just to the professionals, but to the market at large.

[02:14:13]

**Victoria Lanteigne**: Yeah. Thank you. Thank you for those adds. One thing, Jordana, that you mentioned previously. And this is a curveball question, I hope that's okay. You talked about policy versus kind of adopting out of a sense that it's the right thing to do. And I'm curious, Rosemarie and Francisco, if you have thoughts on, you know, do we follow the policy route to increase adoption? Or do we continue to just really hone in on why this is important and measuring the impacts.

[02:14:47]

**Rosemarie Rossetti**: Well, you’ve got to follow the money whenever you're looking at things to move forward. And why did the green movement take off so well when the universal design movement did not at the same time? And so, if you're getting rebates and tax advantages because of putting green features into your building -

[02:15:09]

**Rosemarie Rossetti**: - There's an incentive there. So, could there be incentives for universal design in some way? That would be a policy change. I think you look at other ways to consider why universal design is a good investment, not just for the safety of the person not falling, but for resale value. And how these products are no more cost, to buy a handheld shower, or to buy a toilet that is a little bit taller, and to buy a few grab bars. To realize these features of universal design are really not that much more costly, or of equal cost. And looking at the value that they bring, not the cost, but the value over time. And so, we need to look at how the money is spent. And could there be some incentives by our insurance companies, by our Medicare and Medicaid, where things are paid for, and incentives to put these features into our residences?

[02:16:22]

**Francisco Lasta**: I totally agree with Rosemarie. I think it's important for our policy makers to see the benefit of this and really experience it first-hand even. But I also believe that putting it in policy would nudge people to really do it. Otherwise, it's not going to happen, right? I think it will have more potency when things are put in policy. Because, you know, a lot of times people find the easy way out, and sometimes there could be challenges in implementing these universal design features. But if it's put in place, I think it would be, it would be easier to nudge people to do it more often.

[02:17:06]

**Jordana Maisel**: Can I modify my answer from before? So, I think there's a sweet spot somewhere between the two. So, for example, locally with our county government and local governments, we've been trying to integrate language in policies going forward that they should think about inclusive design. But what does that mean to do? So, it's not prescriptive in the policy of what it needs to look like. But can they reference isUD? Can they reference another tool that provides choice and flexibility and what is most appropriate for a specific project? One area in isUD that we have is a section related to the design process, making sure that knowledgeable people are involved, and diverse stakeholders and end users are involved in any decision-making process. So, if there's a reference to a set of strategies that can be implemented, I think that is a way of doing policy - being performance based rather than being prescriptive. And I think we are trying to make those strides starting locally, regionally and then hopefully statewide. And then we can take this thing national -

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**Victoria Lanteigne**: And then global.

[02:18:24]

**Jordana Maisel**: Correct. Global is more challenging. A lot of things happening -

[02:18:29]

**Victoria Lanteigne**: We can get there.

[02:18:30]

**Jordana Maisel**: Yes, together we can do that.

[02:18:32]

**Victoria Lanteigne**: Amazing. Thank you for indulging that curveball question we hadn't discussed in our prep call. And I think it's really interesting. I know each of you are engaging end users/ community in varying ways through research/ hands-on experience. I think it would be interesting to learn some best practices, what's really working, and maybe some areas for improvement, either within your own work or industry wide. Rosemarie, would you like to start?

[02:19:05]

**Rosemarie Rossetti**: Well, I'm always learning. And so that becomes the nemesis as I read articles, as I get research. So that becomes something that really is occupying a lot of my time - taking part in any training, looking at checklists, meeting with other people. As I'm a person with a disability, I don't understand all the disabilities out there, so I need to be more familiar with what are the needs of all people with disabilities, not only for the built environment, but also the digital. So, looking at the deaf, the hard of hearing community, the blind or the limited site community, the neurodiverse. I'm interacting with a lot of the end users to understand what their experience is like. How can the environment support them, or in the opposite, how does it become a detriment to them? So, there's a lot of learning that has to happen, as we look at nothing about us without us. I'm just a person that uses a wheelchair. But there's so many other considerations that need to be put into place so that everyone has a benefit.

[02:20:28]

**Victoria Lanteigne**: Thank you. Francisco.

[02:20:31]

**Francisco Lasta**: Yeah. Right now, we're partnering with this academic institution, so it's part of the training of the students who will join us for their internship. It's really a good way of partnering with academic institutions, who also have access to organizations for people with disabilities and get their feedback. For example, we did a survey on the end users using the train stations in Chicago to see what their perception is on the accessibility features of those facilities. I also think that it's important to integrate principles, especially in the area of user experience, because it's really a way of putting more structure in how we engage with end-users, using the process of design thinking.

[02:21:31]

**Victoria Lanteigne**: And Jordana.

[02:21:33]

**Jordana Maisel**: I'll be quite pragmatic in my answer. Those who know me know that I'm quite pragmatic. In terms of engaging end users, community members are fundamental to the work we do at the IDEA Center and the research we engage in. And so, there are challenges. Well, I think the benefits are obvious, and I think we don't have to spend time thinking that. But our work would not be the same without their involvement, obviously. But in terms of the challenges. There’re challenges at the recruitment phase, trying to actually get individuals with certain disabilities to participate in our research. How can we make sure that they're aware of these research opportunities? We have longstanding relationships with a lot of community members. But again, it's finding, doing that outreach to actually bring individuals - whether it's lab-based research, field-based research, with different disabilities - to the campus can prove challenging, and the transportation logistics involved in that. All of that is just coordination and challenging.

It's also challenging in doing the ethics approval at the university. So, we want to do more research, being quite frank, with individuals with cognitive disabilities, neurodiversity - that proves more challenging in the consent process, the Institutional Review Board. It's just a logistic - just is challenging. You're asking challenges. These are challenges we face on a regular basis.

And then it's also challenging on the data collection side. So, Francisco, I think you said, you know, we're constantly learning from our experience working. Or maybe it was Rosemarie, sorry. So, it's a process we learn from working and collaborating with end users, and we try to do better. Make all accommodations that are necessary. But sometimes we get it wrong, and we try to do better. I think the pandemic was quite challenging in doing research. We learned a lot about how do you make accessible surveys, right? And we know now that doing a matrix as a data collection as a question on a survey is not screen reader friendly. So, there are lessons to be learned along the way that just proves challenging working with different populations. It's nothing that can't be solved. It just takes time, but we wouldn't compromise or sacrifice engaging those end users for these, you know, little hurdles we experience along the way.

[02:24:15]

**Victoria Lanteigne**: Thank you for sharing those. Oh, Francisco, did you want to add?

[02:24:23]

**Francisco Lasta**: And I think there is value in documenting those experiences so that we can learn from our past mistakes or from our past successes.

[02:24:28]

**Victoria Lanteigne**: Wonderful. So, I'm going to pose to you all my final question before I turn it over to our audience. And it's the same question that I posed to our first panel. What is your vision for the reimagined Center for Universal Design? What would you like to see happen in its next chapter? Rosemarie, I'd love to start with you.

[02:24:50]

**Rosemarie Rossetti**: Bring the brightest minds, the ones that you've already brought to the symposium together. You can get people from all over the world, now. There's no excuse. You've got virtual meetings. Go grab the best minds in the world that know about universal design and get their input.

I also want to reiterate the marketing comparison. You are in a position now to really have a big splash on national news. This is a national initiative. So, get on the major networks, get interviews, be ready for public relations, and if money needs to be spent on a PR firm, then go forward and get the initiative moving forward quickly on a global scale.

The other is more symposiums, more programs that you can sponsor on site as well as more training and internships that you can include into the design of this new center.

[02:25:57]

**Victoria Lanteigne**: Rosemarie, I love your style. Excellent advice. How about Francisco?

[02:26:05]

**Francisco Lasta**: I would love more OT practitioners to get involved in this effort, because I think we have so much to contribute. And a lot of OT's are really excited that I'm sitting with Rosemarie and Jordana right now, because we have a seat on this table, because this is what we do on a regular basis, we think about the environment and how it affects performance, and how it, you know, affects the overall health of our clients or the bigger population. So, my hope is that more OT's will get into this.

[02:26:42]

**Victoria Lanteigne**: Thanks, Francisco. Jordana.

[02:26:46]

**Jordana Maisel**: I love OT’s. I think they get it, and I think they are a major path forward in all of this. Victoria, you and I have talked about this a little bit, and I'm not sure what the future is, and I think I echo what Rosemarie said in terms of, you know, spreading the message, I think that is critical.

I also selfishly would love the center to continue the work that's been done since the 90’s, right? So yes, we have a newer definition, new goals that really try to address a lot of the shifts in thinking the new research that's evolved over the past 30, 40 years - the broader lens that we're bringing to everything. So selfishly, I wouldn't want all of that work to be ignored, put aside, and revert back to what was done, because I think a lot of good work has been done in the interim. Not to diminish all of that historical, excellent, foundational work that happened. So, I would love the IDEA Center and the Center for Universal Design to be collaborating on a lot of these initiatives. To leverage sounds opportunistic in a negative way, but to support each other and move everything forward. How that's done, what is done, I'm not sure, but that's my overall hope and vision.

[02:28:22]

**Victoria Lanteigne**: Yeah. And I will say we couldn't agree more, and that's why inviting you and having you here, it was a necessary part of this discussion. So, thank you for joining us.

I just have to share some chats that I'm getting.

We're getting shoutouts to OT’s - “We love you (exclamation point).”

“In addition to OT's, human ecologists need to be part of this discussion.”

So, we've got a lot of interest from varying disciplines that we need to certainly begin exploring. So okay, I'm going to flip to some really great questions that we've gotten from our audience. And Rosemarie, there's one specifically for you. If I can start there.

The questioner says, “Rosemarie, you mentioned having people use wheelchairs while touring the space so they could understand accessibility. Can you expand on your thoughts on disability simulation? As I know some people in the disability community feel it's insensitive, while others see it as helpful for non-disabled beings.”

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**Rosemarie Rossetti**: That has been a controversy, and I have addressed that in many ways. The Professional Convention Management Association had the idea to put wheelchairs on the tour, and I thought it was a great idea. The meeting professionals that experienced it also felt that way. We did a video of the feedback of all of the tours that I did in Montreal, and it was absolutely a wonderful experience, an eye-opening experience. I did no harm. I just did training. I needed to do that so that they could experience what the situation would be if they're trying to get a cup of coffee, and the coffee cups were not reachable. If they were trying to get into the elevator, and there was a piece of marble at the lip, and they had to do a wheelie to get into the elevator. Or to try and open the door of the breakout room, and it was so heavy they could not get in and on and on.

So, I understand that there is a disagreement whether it was leaving a bad impression and making them feel like they were too empathetic. I don't feel that way. From the feedback that I got afterwards. It was a very productive and useful experiment that possibly could be repeated. And I'm proud of what we did, and the feedback has been great. The client was happy, the meeting professionals learned. So, I understood and read the comments on the other side and know that we have differences of opinion.

[02:31:09]

**Victoria Lanteigne**: Jordana or Francisco, do you want to weigh in at all on simulation exercises?

[02:31:16]

**Jordana Maisel**: I think Rosemarie is probably the best one to give voice to this. I will just say, teaching a class on designing inclusive environments, I think it's important for students to have some type of simulation activity. However, I never do the activity without a disclaimer attached to it that an hour of simulating a disability and going around the environment is in no way the same as living every day with a disability. We have a conversation about that. But I do think the lessons they learn, and the barriers and the challenges they experience in doing those simulations are just eye opening and really worthwhile. But I never do those simulations without discussing this debate and the controversy that could potentially be surrounding it. So that's my way.

[02:32:15]

**Francisco Lasta**: I agree with Jordana. That there is, you know, you have to let people know that simulation is different than actual lived experience of people with disabilities when they experience the space. I think that's really an important note to give to people when you're doing simulation. Simulations are accessible, you know. It's easy to do when you want some kind of empathy to happen. But again, you really have to emphasize that experience could be different when you are a person with disabilities experiencing the space.

[02:32:55]

**Rosemarie Rossetti**: And that was mentioned during the start of the tour, and at the end also. So we did have those conversations with the audience that we had.

[02:33:09]

**Victoria Lanteigne**: Thank you all. Thank you, Rosemarie. And then thank you all for weighing in.

We have another question that does highlight the unfortunate fact that while we have many that are very excited about universal design, inclusive design and equity, in practice, there can still be negative attitudes around adopting it. It's another layer. It's another piece of work to focus on. How do we continue to work together to overcome that stigma and really reframe the narrative? Any thoughts on that, Francisco?

[02:33:52]

**Francisco Lasta**: I think it goes back to really marketing the benefits of it. You know, if people see that it's a positive thing overall, like in the long term we have to be not short sighted when we think about these things, because if we have that mental framework, we focus on always - it's just going to add another layer of work. But if we think long term, the benefits I think will outweigh all those challenges that we face at least initially.

[02:34:19]

**Jordana Maisel**: I'm hesitant to answer. I wish some of my colleagues - they're the designers. I'm not a designer. So, recognizing that, I think, thinking about universal design as an opportunity rather than this added layer. In the design process, thinking of it, how can we think innovatively about design. Not this burdensome, you know, perfunctory checkmark that we need to do in terms of accessibility, which is more code related, but how can we think about really thinking above and beyond for diverse populations. I think it's about a shift in thinking. And I'm cognizant of that, even in our own architecture design program, you know, not to have accessibility features being a checkmark at the end. But how do you integrate inclusive thinking in that lens across a whole design project, and by doing that it makes achieving some of those requirements much easier to do. So, I think it's a shift in thinking. Opportunity rather than a challenge.

[02:35:27]

**Rosemarie Rossetti**: I've had a lot of experience because of the home that I live in has had a lot of visitors. We'd have had 3,500 people through the house so far. We always ask them about the negativity. Why would they be resistant to universal design in their home? And of course we get a lot of conflicting myths. We get it from builders. We get it from developers. We get it from architects. So, to counteract that, I wrote an article several years ago, pinpointing the seven myths of universal design. One of them is, they think it's too expensive. They think it's only for custom, luxury homes like ours. They think it's going to take a lot more space, and they don't have the money to have more square footage. So, I went through a thought process when I wrote that article about the myths. Possibly that article needs to be more front and center for people who have a different opinion, and to have a conversation with them. If I've got controversy, I want to know what the controversy is about to fully understand their point of view and to be in their mindset, and to help them to look at my mindset and come to some kind of an agreement.

[02:36:52]

**Victoria Lanteigne**: I think that's so important. Often, even in our work with clients, they'll assume that it automatically is more costly. And we think it can be scaled, depending on the approaches that are selected. Jordana, this reminds me of something that you mentioned as an emerging area of work which is measuring that cost, the cost outcomes. You know, how much does this cost? And I think it's just interesting to see the need and the work overlapping, which is really important.

[02:37:25]

**Jordana Maisel**: Yeah, and not to dwell too much on cost - I think Rosemarie said it earlier, and just going to piggyback off of that - that it's really a value argument, right? It's not just the cost and bottom line, although that has value. That is important. All right, let me get my words clear. That is important for many decision makers. What is the actual cost? But I think our job is also to think about the overall value that bringing this has. So how do you measure satisfaction? How do you measure attrition? Or how do you measure productivity? Right? All those things have data points to them that contribute to a value argument as opposed to just cost estimators, bottom line.

[02:38:09]

**Victoria Lanteigne**: Yeah, and I do agree. And you know, Rosemarie, you mentioned parallels with the green building movement. There are many. I think one area where it diverges is how we measure the impact. We're not measuring outcomes and building usage and water usage. We're measuring human experiences. And myself, as a qualitative researcher, that makes me very excited to kind of explore that, and even circling back to Rosemarie, the point on belonging. You know, how are we measuring that? How can we know that somebody is feeling these things? There are lots of frameworks out there that are just kind of emerging. But it'll be interesting to see how this, the measuring, measuring the impact, how that evolves as all of this work in this industry moves forward. So, thank you all for weighing in on that.

[02:38:58]

**Francisco Lasta**: And there's actually research using biometric sensors to measure emotion, behavior, the physiology that that happens within a person as that person is using the environment. So, I think that is really promising as a way to measure the experience of the users of the space.

[02:39:16]

**Victoria Lanteigne**: We have to have a whole other panel on just assessing the outcome. Really exciting. Okay, another question from our audience, “Is it feasible to imagine the future of UD as proactive engagement of issues and challenges, instead of being reactive to accommodation for need?” Does that resonate?

[02:39:47]

**Rosemarie Rossetti**: I'm not sure of the question, but my ideal answer is universal design should just be common practice in the future, that we don't even need to use the term anymore, and that ten years might pass, and people go - What do you mean you talked about inclusive and universal design, why wouldn't these features always be there? So, it should just be good design, and let's make it a standard and not worry about it being specialized.

[02:40:19]

**Jordana Maisel**: I would say, you don't have to look to the future, that it's already happening. That’s my personal experience at the IDEA Center. So, we worked with developers who were intrigued. It wasn't in response to any - they weren't being sued; they weren't. They saw some value in going above and beyond, whether it was a business opportunity or whatever reason. They wanted to go above, be above and beyond code compliance. So, they came to us. Then, when they went to their next project, it just became second nature to them to do it, right? So that when you know better, you do better. So, I think it's slowly starting to happen where it's not - sure, we still get called for - lawsuits are happening. And so, in response to that, modifications need to be made. And I think that will continue for a long time. But there is this other path happening already where early adopters - maybe they're not so early anymore, but adopters - are doing it because they know it's the right thing, without any requirement or anyone saying they have to do it. So, I'm not always the optimist, but I feel positive about that. That we don't have to look too far in the future, that there's case studies and evidence that's happening right now.

[02:41:44]

**Francisco Lasta**: Yeah. And add to that, you know, the technology that's advancing with AI coming in - I think it will just be easier for designers to produce more options in terms of designing more inclusively. So, I'm also kind of optimistic in that area.

[02:42:07]

**Victoria Lanteigne**: Amazing. Well, we have just a minute or two left. I want to pose the question, is there anything that you weren't able to share today, or you weren't asked that you want to leave our audience with today?

[02:42:21]

**Rosemarie Rossetti**: Well, I'd like to let people know I've got a lot of resources on the topic of inclusive and universal design. Behind me on the counter is my book, The Universal Design Toolkit. You can have a free chapter at my website, udll.com. There's lots of articles. There's a video tour. There is a virtual tour. So have fun going through my house virtually. There's a cat that was loose that day, so take a look at where Kiko is in the tour and learn about the principles of universal design and all the articles that are there. I encourage you to learn more about this topic. My other website, Rosemariespeaks.com, can give you some more resources on this topic.

[02:43:11]

**Victoria Lanteigne**: Thank you.

[02:43:13]

**Jordana Maisel**: I'll just jump in and say, first of all, thank you again for putting this panel together. And it was really nice seeing a lot of familiar faces on the earlier call. And this call. And I would just echo Rosemarie. The IDEA Center has a ton of free resources available, a lot of the evidence and the research that went into the work that we do is available online. So idea.ap.buffalo.edu is our URL, and thisisud.com is the certification program. That's the URL for that. So thank you again, Victoria, for inviting me.

[02:43:57]

**Francisco Lasta**: Yeah, thank you for giving OT’s a seat at this table. I would also like to say that we should look at universal design not just in the built environment because relying on that as a solution is not a guarantee that it's going to, you know, produce an optimum outcome. But we should also consider the processes involved, the services that are available in that environment as well as, again, the policies that we have to put in place. I think those are really important components - more than just the built environment, which is, of course, very important, but having a more holistic view of what we can do design wise.

[02:44:41]

**Victoria Lanteigne**: Wonderful. Well, thank you all again so much for joining us, sharing your expertise, your wisdom. This will not be our last discussion. I'm certain of it.

I will pass it back to Traci, who is going to close out our symposium. Thank you all again.

# **Closing Remarks**

[02:45:02]

**Traci Rider**: Hello! I'm trying to maneuver all of our folks. That was fantastic. There's so much energy around it. There's so much insight, especially, you know, obviously from the panelists, and you, Victoria, but also the attendees. And so, with that, I'm going to share my screen and I'm going to go back to my script here real quick.

Thank you so much to our panelists. And thank you all so much as attendees for coming and participating. I'm going to get to the participation part this morning. Here's what we want to hear from you on this meeting today. We're dropping a link to a Google Form with some short questions in the chat, and I am going to share my screen.

(I think.)

So you can use the QR code from here. If you'd like, the questions are also shown here. You can also access the questions by scanning the QR code with your phone. We're also going to send the link out to the registrant email list so folks that were not able to participate can still have their voices heard. These are the three primary questions:

* What do you believe are the most important emerging issues related to universal design?
* How, if at all, should the Seven Principles of Universal Design be updated for the future?
* And what do you hope to see in the new re-envisioned Center for Universal Design?

So, we will email out this Google form link shortly. Hopefully, this afternoon sometime. Followed in a few weeks by the transcript of the event and a link to this recording online. So please be on the lookout for updates and a summary of our key takeaways from this session, and please do look to engage with the new iteration of the center as it evolves in whatever form that is.

Thank you again to our panelists and to our ASL interpreters for the day. I know I talk really fast, and I apologize for that. And thank all of you so much for taking three hours of your day and joining. We look forward to seeing you all in the future, and hope that you have a wonderful day. Thank you all so so much.