

**Design Directions 2007/08**

An innovative programme of awards

**RS&A**

## Introduction

by Susan Hewer, Head of Design

### **Every design tells a story...**

This year's projects have a strong focus on stories – from stories of everyday life gathered by ethnographers and researchers in southern India, to stories revolving around problems affecting everyday lives. From climate change and managing home waste effectively, to long term health conditions and empowering communities to achieve change, the purpose of these projects is to illustrate the power of design.

The design landscape has been opening up in recent times, presenting exciting opportunities for young designers to use their skills in new and innovative ways. These Design Directions projects demonstrate the potential for using design in these fresh and different ways in order to answer some of the challenges of contemporary life. Central to these challenges, as always, is the need to engage with potential users and to ensure that their needs are at the heart of any proposal. As Matthew Taylor, RSA chief executive has said:

*Understanding what people want and need, putting them at the centre of the process as partners rather than passive recipients, is the key to achieving better outcomes for all. In the same way, putting the user at the heart of the design process not only means that the end result will be more appropriate and desirable but that it will also be sustainable and fit for purpose.*

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## Design for Living

**NESTA** Making Innovation Flourish

four projects in collaboration with NESTA Innovation Challenges exploring the role of design in response to key challenges in contemporary life

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## Schedule

Dates for submission of Entry Forms/Fees and Work

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### **Thursday 22 November 2007**

**Deadline for Entry Form(s)/fee(s) for all projects**

(except for the Adding Value project: deadline for Entry Forms/Fees for this project only is Friday 7 March 2008)

Entry Forms/Fees should be sent under separate cover – **not** with your entry – to:  
RSA Design Directions Registrations  
8 John Adam Street  
London WC2N 6EZ  
UK

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### **Monday 19 November – Friday 14 December 2007**

**Submission period for all project entries**

(except for the Adding Value project: deadline for Entry Forms/Fees for this project only is Friday 7 March 2008)

Entries will be accepted at **Brooks Transport Services Ltd** on any weekday within the dates stated between 08:00-18:00, excluding weekends and bank holidays. Entries arriving after 18:00 on 14 December 2007 will not be accepted

**Please remember that entries (except the digital submissions for the *Sandals and Inclusive Worlds* projects\*) should be sent or delivered to:**

Brooks Transport Services Ltd  
Unit 2/15  
Second Avenue  
Bluebridge Industrial Estate  
Halstead  
Essex CO9 2SU  
UK

**All entry forms/fees should be sent or delivered to:**

RSA Design Directions Registrations  
8 John Adam Street  
London WC2N 6EZ  
UK

\**Sandals* and *Inclusive Worlds* digital submissions should be sent or delivered to: RSA Design Directions *Sandals/Inclusive Worlds* (delete as appropriate), 8 John Adam Street, London WC2N 6EZ, UK. The full competition entry (ie flat work etc) should be sent to Brooks in the normal way

## Think again

Design for mental health, recovery and wellbeing

*“Recovery refers to the lived or real experience of people as they accept and overcome the challenge of the disability...they experience themselves as recovering a new sense of self and of purpose within and beyond the limits of the disability”*

P Deegan (1988)

### Background

Mental health problems are among the most common health conditions, affecting about a quarter of the population in any one year. Depression and anxiety are the most widespread whilst a small percentage of people experience a more severe mental illness such as Bipolar Disorder or Schizophrenia.

Many people who have a severe mental health problem also experience stigma, prejudice and discrimination. People with severe mental health problems are the most socially excluded of all groups in the population. The traditional model of care in mental health services has been to focus on ‘cure’, which means a range of interventions designed to reduce symptoms and to ensure that individuals take their medication. However many are critical of this model as it focuses on diagnosis and does not help people have a life with the kind of opportunities that people without a severe mental illness experience. In addition many believe there has been an over emphasis on dangerousness which is disproportionate to any actual risk.

Over the last five years there has been a growing interest in what is called the Recovery Movement and this has now become a major driver in transforming mental health services for those who use them:

*“...redefining recovery to incorporate quality of life – a job, a decent place to live, friends and a social life”*

L Appleby (2007)

### Why design has a role

Having insights into the ways that people live and work is at the centre of what designers do – whether they are designing a product, service, environment or process. Design itself is a process that can create links and provoke change and designers have the ability to visualise and give life to radical ideas and solutions and use their skills to effect social change. As a tool with the power to shape both the society in which we live, and a variety of behaviours within it, design has a valuable and vital role to play.

### Context

In order for you to approach this project, we are providing you with a case study that sets the context for what you develop: we are also giving you some details of the concept of recovery and mental health. This should form the framework for the response you develop.

### Recovery – what is it?

Recovery in this context is not a cure, nor does it have an end result or an end product, rather it is a process that enables the recovery of a meaningful life that will include access to accommodation, employment, education, relationships, social and leisure opportunities as well as reducing the mental health problems themselves. Everyone recovers from physical and emotional experiences – from a broken leg to relationship breakdown, therefore this approach helps mainstream mental illness rather than marginalizing both the illness and the individual, as has been the case. Recovery is an individually focused approach that builds on people’s strengths and looks beyond a medical diagnosis. William Anthony, Director of the Boston Centre for Psychiatric Rehabilitation, has formulated this definition:

*“a deeply personal, unique process of changing one’s attitudes, values, feelings, goals, skills and/or roles. It is a way of living a satisfying, hopeful and contributing life even with limitations caused by the illness. Recovery involves the development of new meaning and purpose in one’s life as one grows beyond the catastrophic effects of mental illness”*

Most importantly, Recovery gives people who have in the past been perceived as having no meaningful future the hope and aspiration to have one.

## The Case Study

Janet Smith is a 45 year old woman. As a child she was sexually abused by a family member and as a consequence of this began to self harm and developed a serious mental illness that led to multiple admissions under the Mental Health Act (1983).

Janet is an intelligent woman who did well academically at school. She had hoped to be able to go to university and become a teacher. However, this has not been the case and whilst in her twenties Janet was able to hold down temporary office jobs she has not been in paid employment for 10 years and has lost her confidence that she will ever be able to work again. Janet has not had stable accommodation for many years as every time she is admitted to hospital she loses her accommodation. In fact, this cycle has been the pattern of Janet's life for many years and although the clinical staff involved in her care are good people they haven't been able to help break this cycle and are not encouraging when Janet talks about getting a job and living more independently. They appear to be only concerned with what medication she is taking and when she will visit her psychiatrist.

Recently the Mental Health Trust who provides Janet's care has been talking about implementing a Recovery focused approach. Janet recently met with the person who co-ordinates her care and for the first time Janet was asked about her aspirations and dreams. Janet spoke of how she would like to live independently and have a part time job. Janet and her care co-ordinator have now developed a Recovery Action Plan that sets out how Janet will be supported to fulfil her dreams. For the first time in many years Janet is able to believe in a better future.

## Brief

Now that you have the context, your challenge as a designer is one of developing a range of services or interactions that would support the recovery journey of a person such as Janet. These should support them in verbalising, visualising and transforming their experiences. Here design represents an opportunity to consider, propose and tailor alternatives that allow Janet the person (rather than Janet the diagnosis) greater control over, and responsibility for, her life. Remember the focus should remain on the person rather than a service intervention. The service must be a response to the needs of the person rather than the other way round. Recovery is not about compliance, it is about recovering control of one's own life. Also bear in mind that this is not a linear, one size fits all process, everyone's recovery journey will be different and unique.

## Things to consider:

- What might enable or afford Janet a greater sense of autonomy and control over her life?
- What elements of daily living might be involved?
- What sorts of experiences and interactions might contribute to Janet's recovery journey?
- What might a support system for Janet look like?

## Research

Using the resources provided, and any others you identify, investigate the questions above. Your design solution should identify a response to the issues uncovered and construct a means that allows social interaction and participation to play a role in the recovery of a full and meaningful existence in the context of a severe mental illness. Your design outcome should relate to user experience (ie the case history above) and seek to extend opportunities for recovery and meaningful participation in society.

## Outcomes/submission details

The delivery should include a written account and synopsis of your research strategy, process and findings, together with a visualisation of your proposal. This must include the communication, through any medium you see relevant, of the following:

- A statement of creative strategy** – this is your big idea. It is essential and should be done and should be no more than 500 words
- Evidence of research** – including information about whom you consulted and how this led to your strategy and proposal – this could be a mix of visual and words. It may also be in the form of a journal, a blog or a video diary but it must be easily accessible for judging purposes
- Realisation** – this is how your proposal tackles the issue and can be presented in the form most appropriate to your chosen solution. For example, options might be:
  - A3 boards (max. 5)
  - For film submitted on DVD, please clearly list loading and relevant viewing instructions. All submitted work should carry an RSA label on the back; this is to ensure the safety of your work whilst in storage and that it can be displayed for judging
  - All work (except the sketch book) should be submitted on A3 lightweight card and everything should carry an RSA label on the back. Do **not** submit work in plastic sleeves or on foam board, metal, wood or Perspex or in boxes: these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit and in the interest of the safety of handlers. It will also ensure your work can be displayed for judging.

## Including you

Designing for people living with long term health conditions

### Background

In the region of 17 million people in the UK – both young and older people – live with a long term chronic health condition. This is a condition for which there is currently no cure but is controllable through medication and other therapies. Of the UK's adult population about 45% has one or more long standing illnesses and the NHS spends around 80% of its budget in chronic disease management. Added to this, around 80% of GP consultations relate to chronic diseases and patients with a chronic disease or complications use over 60% of hospital bed days. By 2030 it is estimated that the incidence of chronic disease in the over 65s will more than double.

Some examples of long term conditions are diabetes, asthma, arthritis, back pain, epilepsy, HIV/AIDS and MS – there are more, and many people have more than one. Everyday living can sometimes be difficult for people with these conditions, with activities many people take for granted presenting them with significant challenges. It can be challenging for their families and carers too. There are also particular groups for whom other circumstances come into play making the challenges even greater. For instance, older people who may have more than one condition to cope with as well as the ageing process itself; those for whom English is not a first language; those who live in poor conditions – for these groups their medical state is compounded by their particular personal circumstances and can accelerate a general decline in their condition.

For many reasons – not least a social equality perspective – it is important to explore ways that those with a long term illness feel empowered and able to manage their condition throughout everyday life. What is required is a shift from the medical model where the focus is often on the 'condition' with an emphasis on dependence, to a social model where the focus is on the 'person' and capacity is developed in society to support people with different needs and abilities.

### Why design has a role

Having insights into the ways that people live and work is at the centre of what designers do – whether they are designing a product, service, environment or process. Design itself is a process that can create links and provoke change and designers have the ability to visualise and give life to radical ideas and solutions and use their skills to effect social change. As a tool with the power to shape both the society in which we live, and a variety of behaviours within it, design has a valuable and vital role to play.

### Context

Chronic conditions are numerous and complex. You should therefore select **one** condition that you make the basis of your response to this project. For example, you may wish to look at:

- asthma and children: how might you design particular products, services, interactions or routines that would help a child understand their condition and manage it effectively in order for them to fully enjoy and participate in normal daily activities (think about school, friendships, leisure activities, potential for being bullied etc)
- managing a long term back pain condition in the workplace: how would you design a set of strategies, routines or services that support individuals and the in the workplace to address some of the difficulties this presents and enable a positive experience for both worker and employer (think about communicating with colleagues, coping with pain and tiredness etc)
- diabetes and young people: dealing with a long term condition as a 16-20 year old brings with it a range of specific challenges (for example participation in sport and other social activities). Explore different ways to improve the person's experience of these important teenage years with particular focus on their specific challenges

These are examples only and you should select a specific context that you are interested in researching or one about which you have specific knowledge (personal, friend, family member etc).

## Brief

As the section above demonstrates, the purpose of this brief is to explore ways in which design-led responses can help people gain the confidence to take ownership of managing their condition. What might this look like, with the user at the centre: is it a product, service, interaction or routine? Any of these might be valid as your research and the insights you uncover could lead to many different outputs. Your response may even allow for the personalisation of the service (or whatever you devise) to the specific needs of an individual, possibly by the individual themselves.

You may arrive at a design for a new service or something centred on improving information and communication. It might not necessarily bring you to the point of developing something new but an innovation around something that exists.

- It is important to bear in mind the following:
- select the condition on which you are planning to focus before you begin any research
  - make sure you engage with the 'personal experience' of the condition you are focusing on, in order that your ideas develop as a result of genuine knowledge rather than assumption: this can be done via the relevant patient representation organisations found via the Resources link on the website project page
  - your research should draw out the issues that really matter to people with the condition
  - your proposal should be in direct response to these issues

## Research

An observation often made by doctors treating those with long-term chronic conditions is “*my patients understand their condition better than I do*”.

It is important you understand the condition you choose to focus on from the personal viewpoint of people living with a long term condition. You should also investigate organisations that work with or represent people with long term conditions (see some of these organisations via the Resources link on the Project page of the website). If you have direct knowledge of someone living with the condition, or it is a condition you are living with yourself, then you may wish to use this understanding as the basis for your research.

Your research should identify the issues relevant to the specific context you have chosen, and should build on what you learn from others.

## Outcomes/submission details

The delivery should include a written account and synopsis of your research strategy, process and findings, together with a visualisation of your proposal. This must include the communication, through any medium you see relevant, of the following:

**A statement of creative strategy** – this is your big idea. It is essential and should be done and should be no more than 500 words

**Evidence of research** – including information about whom you consulted and how this led to your strategy and proposal – this could be a mix of visuals and words. It may also be in the form of a journal, a blog, or a video diary but it must be easily accessible for judging purposes

**Realisation** – this is how your proposal tackles the issue and can be presented in the form most appropriate to your chosen solution. For example, the options might be:

- A3 boards (5 max)
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## Engage!

Catalysing social change through design-led citizen participation

### Background – the changing role of the designer

Think about design and your role as a designer in a new way. Think about when your eureka moments happen – the times when you think of an idea to improve something. Often this comes through listening to someone else's needs; it may be at home with friends, walking in the park or doing the shopping. Ideas for change are everywhere, but sometimes we overlook the benefit our design skills can bring to the wider world that we all share, outside of the design studio.

Good service design creates the conditions for people to connect successfully with each other and organisations, and so can promote real and positive change in everyday life. As part of the next generation of designers, understanding your unique role in bringing a design perspective to community projects through working *with* people is very important.

### Research and Design Brief

In this project we are interested to see how you approach working with a group of people to co-design a change for the better around an issue important to them.

The brief is deliberately open at the outset, as we want you to be guided by listening and talking to the group you choose to design with. You should work with them creatively in order to clearly identify an issue they care about (ie defining the challenge that will form the work of the group), and using the design process to help the group take charge of making a change in the best way.

You may consider working on this project as part of a small cross-disciplinary team or individually – it is up to you.

We would like you to capture and map what you do in any way you choose. This may include the use of storyboards, photographs, stories, film or any other medium you think is useful. This is central to the project and important for several reasons:

- it will be the method by which you communicate the progress of the project to the group you work with
- it will form part of the work you submit as your Design Directions entry

– it is a record of your process and it should act as a guide, tool kit or set of instructions that someone else could use to create a similar change in their community

This brief is divided into three steps to guide you in your work:

- 1 Identifying the group you will work with
- 2 Listening and understanding the issue in order to identify the challenge the group wishes to address
- 3 Co-design for change!

### Your Community

Who are the people you meet and talk to every day? Most of them will be connected to you through friendship, family, educational or other social networks.

There are also many networks within your community you may not be aware of – young mum's coffee mornings, elderly persons' day centres, youth groups, refugee mentoring schemes and very many more. Research your local area and find out what's going on; you will be bound to discover groups with ideas and energy for taking on the challenge of making a positive change. It is your role to involve them in designing the best way of achieving this through your project.

### 1 Identifying the group you will work with

First, identify a group of people who will work alongside you to identify an issue that is important to them and which they would like to change for the better in some way. This group may be one that you are already connected to, or it may be a group in the community that you feel passionately about working with, such as elderly people, homeless people, local allotment gardeners – any group that inspires you!

Once you have selected the group you would like to work with and confirmed they want to work with you, identify the key stakeholders in the project, that is all those people who are critical to the idea's success, whether they are a group member or not.

Depending on the nature of the issue you and the group choose, you will probably need the support of decision makers such as, for instance, members of the local council, hospitals or other organisations related to your issue. Decide who needs to be involved and how. Create a map of these people and organisations and how they relate to each other.

## EXAMPLE

### The Case Study

Sexual health issues amongst young people

Kings College London asked thinkpublic, a public service design agency, to work with young people in London to co-design concepts for inner city sexual health services.

- 1 **Identifying the group:** thinkpublic started by researching local youth groups in London, contacting them and asking them about their experiences. Once a suitable and willing group was identified, thinkpublic set up a meeting with the group to discuss sexual health issues further
- 2 **Understanding an issue:** Although, in this case, the issue (sexual health) was brought to the group by thinkpublic, they listened to the youth workers and young people and explored ways in which the group could co-design an activity around sexual health awareness which they owned, and which fitted their own needs and ideas
- 3 **Co-design for change:** thinkpublic worked with the group to design a range of small events to support the design of ideas for a bus service, TV advert and fashion range to help change young people's views on sexual health services

There are several things to learn from the case study above:

- throughout your project you will meet with different groups. Be open, honest and realistic about what you can achieve from the beginning and pay attention to how you manage the expectations of the group
- don't underestimate the time it takes to build trust and a relationship with different people
- make sure everyone's skills are used effectively. In the sexual health project the youth workers were key stakeholders, and important in introducing the issue to their group
- think about what you can give to the group when the project finishes. thinkpublic produced a range of t-shirts that the group designed to help them explain their ideas to their peers. What you leave behind after the process should help your group to continue to own and lead the change (bear in mind the group may have little or no budget).

## 2 Listening and Understanding the issue...

Find out as much as you can about what the group would like to change in their community. You may already have suggestions for areas to focus on, but it is important to let your group make the final decision because without their real and passionate concern people will soon lose interest. Listen carefully and resist suggesting solutions at this stage. Find out why the issue is important to them and ask them about their expectations of the project; you want to know how they hope it will benefit them and others.

Design and record the ways in which you interact with various people. This might be face-to-face interviews, questionnaires, workshop activities or any other creative ways you think appropriate.

- Take time to understand how people with differing needs would like to be involved in making the change happen
- Be sure to keep a good record of your conversations and meetings
- Be realistic; consider the group's budget and abilities

We do not want to suggest issues – these must emerge from your discussions with the group – but to help you understand what you might be dealing with before you begin, here are a few ideas to inspire you:

- reclaiming a shared community space such as a local park, playground or community centre that has fallen into disrepair
- arranging a community event with a shared purpose in the local area
- starting a cultural exchange involving migrant people and local residents to help them settle into the area
- establishing a network of support for elderly/housebound neighbours

## 3 Co-design for change!

Once you have clearly identified an issue by listening to the group's suggestions, begin thinking about how it may be solved and achieved. Ask them what they want to happen and where, how long will it take, and in what format should it be communicated. Try to make sure that everyone can take part; for example, people with children may need to arrange childcare in advance.

For the purposes of your project, create a visual representation of the issue, why it is important and what is at stake.

## Plan

Together, begin designing an action plan. Identify who needs to be involved at the various points. Think about people's journey through the change. What would they see, do and feel at the various stages, and how can you design ways to support them through these stages? Be realistic with your aims, and keep checking back against the original issue. You are likely to get lots of suggestions that you would like to act upon which are important to capture but won't be possible to solve at this point in time.

Consider, if your plan were to go ahead, who would the decision-maker be ie. whose backing, agreement or assistance is essential for the project to work? As the process idea and action plan are captured, consider contacting this person or group to see if your plans have potential to become a reality.

### Record

By involving people in creating visual records of the change, like wall-charts, storyboards, role-play or photographs, everyone will better understand the process and the role they play in owning it. Together, think about what needs to happen to make sure the change is successful and lasting.

### Why this project is important

You are part of a community, along with everyone else. As a designer however, you are in a position to effect real change if you engage with and react to the world around you in the way this project hopes you will.

Having insights into the ways that people live and work is at the centre of what designers do and understanding the end users is key, as is working with them as part of the creative process. Design itself is a process that can create links and provoke change and designers have the ability to visualise and give life to radical ideas and solutions and use their skills to effect social change. As a tool with the power to shape both the society in which we live, and a variety of behaviours within it, design has a valuable and vital role to play in addressing the challenge this project presents.

### Remember your role

Your role is to use your design skills to help guide the group along their own journey towards a real and positive change. It is the group themselves who will take the project forward. Ensure that this is clear to the group and to stakeholders.

- The people you will work alongside will have expectations. Once you have identified your group, you may want to present the project you are working on as a notional project – that is, an exercise rather than live project. You may decide this is the best way to manage the expectation of the group (it might develop into a live project anyway, as it goes along)

## EXAMPLE

### Case Study – The Welcome Project

Design of the Times (Dott07.com) asked Media 19, a media production company, to identify and work with a number of communities in Tees Valley/ Middlesbrough to work out what kinds of positive change could take place to make their area more welcoming for themselves and visitors.

- 1 Identifying the group:** Media 19 identified possible geographical communities in the Tees Valley area that met a set mix of criteria (recent change, economically deprived, older residents). Recruitment of participants from that community was achieved by publicising the project using a series of postcards, left in public meeting places such as libraries, newsagents, pubs and community centres. More direct contact was made with local people through community agencies. A specific existing group was identified in the Newtown area of Stockton that that provided a range of ages from young people to their parents and grandparents.
- 2 Understanding an issue:** Media 19 held a series of workshops with the Newtown group to present the project. Practical activities were introduced to allow the group to understand how they might communicate their own ideas (using digital video and photography). They worked together to listen to ideas and understand what unwelcoming or welcoming factors the group wanted to highlight and possible change in their area.
- 3 Co-design for change:** The group set out to map their area and to identify places that they felt were unwelcome or welcoming and put forward their own ideas for lasting change. Media 19 facilitated a process that allowed the group to visually represent their ideas using a variety of different media which will be exhibited later this year along with material from the other groups involved as part of DOTT 07.

There are several things you can learn from the case study above:

- throughout your project you will meet with different groups. Be open, honest and realistic about what you are trying to achieve from the beginning
- don't underestimate the time it takes to build trust and a relationship with different people. Consider why people would get involved? What is the 'take-away' for them?
- make sure everyone's skills are used effectively. In this project the group were key stakeholders who were important in communicating the issues to the wider community.
- think about what you can give to the group when the project finishes. In this project an exhibition will be created and shown elsewhere in the Northeast but importantly, an agreement was made to show the work locally to provide direct feedback within the community. What you leave behind after the process should help your group to continue to own and lead the change

## Outcomes/submission details

The process through which you engage, involve and work with the community on the chosen issue will be critical to the success of your project and is likely to be around 70% of your entire activity on the project. Therefore, the assessment of the project you submit will be based primarily on the record you make of this process – so give this careful consideration. As has already been stated, this can be in any form you choose. The remaining 30% could be some physical output that emerges from the process and this should form part of your submission, too.

Your submission will be judged on the value to the people involved, and the wider community. Find a way of recording and presenting the benefits of this work in creative ways like storyboards, photographs, diagrams or films.

When presenting flat work you should use A3 lightweight boards (max 5). You should also include a typewritten report. For film submitted on DVD, please clearly list loading and relevant viewing instructions. All submitted work should carry an RSA label on the back; this is to ensure the safety of your work whilst in storage and that it can be displayed for judging.

## Things to think about

When working with your group, particularly if it is intended as a live project, bear in mind the solution you co-design, finally, may not be implemented. Make this clear to the group at the outset, again as a way of managing their expectations. However, you must still chart the full journey to reaching that point.

- your relationship with the group is critical to the success of the project. Make sure that you find out all you can about them and make the effort to build up a good relationship
- asking the right questions is important, but listening to your group is essential. Make sure that you fully understand their needs and desires and barriers to participation before making your own suggestions
- if people have had a real say in the design of the change they are much more likely to feel part of the process which will help motivate enthusiasm for the project and ensure its success
- where possible, it is better to focus on an existing and active local group as a starting point to develop ideas rather than looking to build your own user group from individuals but you will certainly not be penalised for doing the latter where necessary

## Glossary

**Co-design** – The process through which users, stakeholders and designers collaboratively work to improve their services, products or communications

**Community or Network** – a group of people connected socially by something they share or have in common. For example: they live in the same street, housing estate, village, or they share a common interest or occupation such as belonging to the same library, place of worship, club, allotment group etc

**Social Capital** – the value of all social networks (who people know) and the way that people want to support and help one another for the common good as a result of being part of a community or network

**Social Value** – the broader benefit gained by society through an individual or group action

**Stakeholders** – everyone who is affected by or has an interest in a project or process

### Background

In the next few years, we need to reduce our carbon usage to avoid the worst consequences of human-induced climate change. This is the stark conclusion of the recent reports by the Intergovernmental Panel on Climate Change (IPCC) and the Stern Review. It is cost-effective to make these changes soon. Doing nothing and suffering the damage caused by climate change will cost more.

So how can communities take action quickly? Whilst personal carbon allowances may become a reality in the near future, consider the effect communities might have more quickly on reducing carbon emissions if they assumed a collective responsibility for taking action.

The purpose of this project is to explore how people working together as communities might reduce carbon emissions. How might a 'community approach' be organised to achieve significant energy use reduction as a way of tackling, on a local level, what is an urgent global issue? Furthermore how might a community acting to reduce carbon emissions also get other social benefits and financial savings?

### Why design – the changing role of the designer

Having insights into the ways that people live and work is at the centre of what designers do. Using these insights designers can create the conditions for people to connect successfully with each other to promote positive change in everyday life. As part of the next generation of designers, understanding your unique role in bringing a design perspective to community projects through working with people is very important. Remember that design itself is a process that can create links and provoke change and designers have the ability to visualise and give life to radical ideas and solutions. These skills have a valuable and vital role to play in addressing the challenge this project presents.

### Brief

The purpose of this brief is to ask you to help a community (see 'Your Community' below) understand why the issue of climate change is important, and then what, as a group, they can do to lessen its effects by adapting their joint behaviours to bring about change.

Look at areas we currently address as individuals or separate households in our everyday lives – normal activities such as travel, buying food, heating our homes – you will think of others. Identify one area and then, with your chosen community, develop an activity or system that would reduce energy consumption. How would it work? How would you gain the buy-in of the community? Illustrate the benefits to the community - apart from the potential environmental impact, there may be other financial and social benefits for the community. What might these be?

Document and illustrate the journey with your chosen group in any way you choose: storyboards, photographs, diaries, film etc

If you are working with a 'live' community it is important for the group to have the opportunity to discuss and share ideas and then exercise joint decision making about the routes it takes.

You may want to devise some key areas to examine and act upon:

- Community understanding of energy use in daily life – and what a carbon footprint means
- measuring perceptions of efficacy – how able do people feel to take action?
- current practices by, and barriers to, the community (assessing the degree of shift required in behaviour)
- innovative ways that people can achieve carbon reductions at this collective level...
- ...and the best ways to communicate them
- how they will be informed/educated in what they can do
- how will they be able to measure their usage
- how best to encourage lifestyle changes

Remember this about encouraging community action rather than that of a few individuals so your project plan needs to be appropriately structured.

## Your Community

Examine how you define 'community'. It can be defined in many ways from the obvious geographical definitions of neighbourhoods (ie your street, housing estate, village etc), to those defined by identity such as ethnic minority or religious groupings, to those defined through a common interest or occupation (clubs, places of worship, schools, colleges, offices). You will be able to think of other definitions too, but for the purposes of this project, you should avoid online communities.

Having done this, select a particular community that you wish to be the focus of your project (for example your hall of residence; your university department perhaps, a residential street or a street with shops/businesses, or any other of your choosing). Ideally, it will be an existing community of which you are already a part. However, if this is difficult, it can be one that agrees to become involved as part of your action research in order that you can road test your ideas and proposals (an example: if you decide that the 'community' is a residential street, you could then ask the occupants of a number of homes in your street to be part of the project).

## Research

You will need to begin by making sure you understand the issues. For inspiration, you should look at existing examples of community action to achieve particular goals (eg. Modbury, UK's first plastic shopping bag free town: <http://business.guardian.co.uk/story/0,,2081127,00.html>; Baywind, a community owned wind farm in Cumbria: <http://www.baywind.co.uk/>; transition towns movement: <http://transitiontowns.org/Main/HomePage>; also: <http://www.sustainable-development.gov.uk/advice/community/index.htm>).

Some of these examples are on quite a big scale but they are here to inspire you only. You are likely to develop something on a smaller scale. You should also consider the specific context of the community you have selected – remember that what works in one instance will not always be appropriate in another. Look at the everyday lives of the community you have selected and design a solution that works for them.

## Aims

- to provoke action and participation through design-led ideas
- to communicate the issues

## Outcomes/submission details

The delivery should include a written account and synopsis of your research strategy, process and findings, together with a visualisation of your proposal. This must include the communication, through any medium you see relevant, of the following:

- 1 **A statement of creative strategy** – this is your big idea. It is essential and should be done and should be no more than 500 words
- 2 **Evidence of research** – including information about whom you consulted and how this led to your strategy and proposal – this could be a mix of visual and words. It may also be in the form of a journal, a blog or a video diary but it must be easily accessible for judging purposes
- 3 **Realisation** – this is how your proposal tackles the issue and can be presented in the form most appropriate to your chosen solution. For example, options might be:
  - A3 boards (max. 5 max)
  - for film submitted on DVD, please clearly list loading and relevant viewing instructions. All submitted work should carry an RSA label on the back; this is to ensure the safety of your work whilst in storage and that it can be displayed for judging
  - all work (except the sketch book) should be submitted on A3 lightweight card and everything should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit and in the interest of the safety of the handlers. It will also ensure that your work can be displayed for judging

## Sandals

Globally inclusive design for an Indian village

The RSA working with the  
EPSRC StoryBank Research Team:  
[www.bgdd.org/Wiki.jsp?page=BgddProject1](http://www.bgdd.org/Wiki.jsp?page=BgddProject1)

### Background

In many parts of the western world we are so surrounded by products, services and technologies that it is easy to take them for granted. We enjoy high levels of infrastructure such as a constant electricity supply, hot and cold running water, roads, local amenities, healthcare and access to information. We also have personal possessions, a certain amount of spare time, and can afford to spend some of our money on non-essential goods and services. These things are not so easy to come by in other parts of the world, where infrastructure and income levels are low. This is especially true of rural communities in the developing world where most of life's energies are spent trying to survive from day to day.

In this brief, we want to feature one such community as a target for what might be called globally inclusive design. This is an extension of the RSA Design Directions' existing inclusive design challenge that seeks to make products and services accessible for all, in a context where particular user groups are usually excluded from consideration because of age or ability. Globally inclusive design (GID) recognises that many groups are excluded from design attention because of their geographic, financial and cultural situation and their corresponding lack of participation in mainstream product markets. Considering GID issues is much more than seeking to 'internationalise' existing products designed in the west. Done properly, as a primary design goal, it represents an opportunity to re-think the role, cost and social benefit of technology in a new cultural context. This activity addresses one of the RSA's own central challenges to promote global citizenship, by encouraging young designers to step into the sandals of the rural poor. It also overlaps with other RSA aims to encourage active citizen participation, as a way to promote more self sufficient and resilient communities.

So at the centre of the brief is a village community in southern India who will be the customers for the competition entries. In fact, they will be represented on the judging panel, alongside leading designers and researchers in the area of international development. This community lives in Budikote village about 100 miles east of Bangalore in the State of Karnataka. The village is described in prose but also through twenty five

digital stories made by the villagers themselves for the competition which you must view before beginning the project (go to the Resources link on the Sandals project page of the Design Directions website). These describe aspects of life in the village in audiophoto form, and are intended as springboards for your design ideas to enhance the villagers' quality of life. We would like you to proceed from life stories to design ideas rather than the other way round – in order that what you propose is a response to a real need – and have left the design focus and discipline deliberately open for this purpose.

### The Brief

Drawing on the story information presented in the Resources section, develop a response that would improve the life of people in Budikote village. This could be in the form of a new product, service or technology and might address fundamental human needs such as food, water and shelter. It might encourage better use of existing resources to increase economic prosperity in some way or it may address the more social and recreational aspects of village routines to enhance quality of life. Just choose one of these areas to get going. Be specific about the need or activity being addressed, with reference to particular stories and people from the village, rather than designing a very general solution for 'India' or all sub-continent rural communities as you envisage them. You should look beyond high-cost consumer responses and bear in mind the context within which your proposals are to be used, where perhaps low-tech ideas based on ingenuity, innovation and improvisation may be more appropriate.

This brief can be addressed by a wide range of approaches and discipline – the key is to identify real and valuable need and then to use your skills to devise a response that has clear benefit and contributes to the economic, social, and environmental sustainability of the village and its inhabitants. You should bear in mind whether your proposed solution takes account of diminishing natural resources and climate change for instance; whether it is easily accessible to those without the literacy skills you might ordinarily take for granted; it is also important to think about how will your proposal work over time and the 'journey' of the user with it – does it provide something that can be developed and built upon?

Your proposal may address housing or another aspect of the village environment; it may address energy needs and sustainable and innovative use of resources; it may suggest radical new methods of commerce and trade to develop the wealth, economy and wellbeing of the villagers. Your proposal maybe an innovative service that advocates sharing and renting rather than buying; it may be a proposal that innovates around an existing product that could be re-embodied in a new context or that is a response to new needs and behaviours.

These are just suggestions to indicate both the breadth of the challenge and of the opportunity, but your inspiration should derive from the stories of the villagers themselves. This is a unique opportunity for you to use your creativity, and your ability as a designer to view the world in a different way, to have a meaningful and lasting impact on a community and its future.

This possibility is increased by an additional incentive for the winner of this challenge: part of the prize will be an expenses-paid trip to Budikote to meet the villagers and present the winning design ideas, funded by the StoryBank project.

#### Information and resources

Personal stories recorded by people in the village are available via the Resources link on the Sandals project page of the Design Directions website. It is essential that all students wishing to participate in this project view these stories – they are the basis of the project. These contain information about home and work life, special or regular events in the village, and problems facing the community. This material is presented as a new kind of ethnographic design resource.

#### Criteria

- Several criteria should inform the development of your ideas and proposal:
- your submission must be informed by the story material from the Indian community
  - you must demonstrate that you have researched the subject and that you understand in principle the needs and likely design preferences of this community
  - your submission should ideally demonstrate input by disciplines other than your own – non-design disciplines where appropriate

#### Submission Details

To facilitate the judging of this project, entries must be submitted as flat work **and** in digital format (see Schedule/Key dates) as follows:

##### – Flat work submission

The delivery (which must be a written outline together with a visualisation of your proposal that addresses the need you have identified) should be sent to Brooks Transport in Halstead, Essex (see schedule for address). This delivery must include the communication, through any medium you see relevant, of the following:

- 1 **A statement of creative strategy** – this is your central idea. It is essential and should be done whether you are proposing a device, product, or service. It should be no more than 500 words
- 2 **Evidence of research** – including information about who you consulted and how this led to your proposal – this can be in sketchbook form and can be a mix of visuals and words
- 3 **Realisation** – this is how your proposal tackles the issue and can be presented in the form most appropriate to your chosen solution. For example the options might be:
  - A3 boards (max. 4) showing design development and final designs; if you submit a product solution, one board must show all elevations of it to provide an understanding of the assembly
  - a running demo on a CD-ROM or other digital medium. The resulting designs/products should be entirely self-contained (that is, should be self playing and, if necessary, self-decompressing without special software). Consider that your presentation will not necessarily be shown on a machine the same as that on which it was created. Your work will be shown to the jury on an Apple all-white ibook or a PC; specify on which your disc should be used clearly on the disc. Application software should be Macromedia Director (or popular alternative), and should be able to be viewed using Flash Player, Shockwave Player, Quicktime 4 or 5, or Adobe Acrobat
  - Video (VHS) or DVD
- 4 **Questionnaire** – this must be completed and submitted with your flat work submission, describing your views on the story information resources provided. Download this as a PDF from the Resources link on the Sandals project page on the website

##### Digital submission

The digital submission, to be sent to the RSA in London (see Schedule), should be presented on CD, with an RSA label attached, in one of the following formats: PDF, PowerPoint, or as a folder containing JPEG/Word files, and must be sent separately from your flatwork to the RSA in London (see Schedule). Your digital submission must include:

- 1 Your statement of creative strategy
- 2 Your realisation – images of your A3 boards or your running demo

## Inclusive worlds

Creating an inclusively designed world

### Introduction

People of all ages and abilities will require much greater access to usable products, interfaces, environments and services if we are to attain a more inclusive society. The challenge is to make these more desirable, easier and more enjoyable to use, and more mainstream through innovative and thought-provoking design. Designing from the perspective of an enhanced user experience is a skill requiring insight and empathy, while interpreting needs and aspirations requires an understanding of personal circumstances and social contexts. Emerging technology gives us the opportunity to rethink products and services currently not responsive or adaptive enough to the broad spectrum of people's real needs and capabilities.

### The Challenges

There are huge opportunities for exciting developments which will require detailed people-centred design to ensure inclusion of, and access and participation by all. Many areas in our society require a radical rethink to allow all individuals to live fuller, more socially integrated, yet independent lives. These areas encompass our homes, mobility, working and learning environments, personal clothing, and our social and recreational activities.

We need to rethink products and services from a fresh perspective, making them friendlier and more workable, and need to apply technologies in such a way as to remove stigma and exclusion.

How can we make products and services more inclusive and future-proof, accommodating changing needs across the whole lifespan, and also make them more adaptable to allow us to interact better not just with technology, but also between ourselves?

Here are some of the potential opportunities for an inclusive approach that you may wish to consider when defining the specific area you want to address:

### Cross-generational communication

- could we find ways through design of bringing older and younger people together for instance?
- what types of interface and features would mobile

devices for children require which would also appeal to their parents/grandparents?

- could we find interesting ways to motivate people and encourage them to interact, thus increasing activity and exercise across all age groups?

### Healthcare and well-being

- could we transform our perception of healthcare services through designs for safe forms of telemedicine and self-medication in the home?
- what new ideas could we bring to the application of sensor, monitoring, and other technologies for the design of 'smart' clothing which is also stylish and non-stigmatising?
- what should an ideal hospital bed-station comprise, for either a child, adult or an older person? It would perhaps need to accommodate their lighting, storage, security, and media requirements. Bear in mind also the needs of medical and other support staff who will need to access the patient and any services in the vicinity of the bed, so this should also be taken into consideration when developing ideas and solutions.

### Living and working

- could personal communication or navigation devices with user-friendly interfaces provide greater autonomy and independence, and bring safer and more flexible approaches to independent home living over the lifespan?
- could innovative tools, designs and spaces encourage social networking, ideas for new types of services, or could they extend the ability to work through better deployment of experience, skills and expertise?
- what are the unresolved issues of kitchen and bathroom designs for the daily living routines of older people, or those being rehabilitated back into the community, bearing in mind that these too should be inclusive for other members of the family
- how can different aspects of our built environment (homes, public buildings, museums and galleries, hospitals and doctor's surgeries, schools, bus shelters etc) be rethought in order to contribute to the broader benefit of all? Could greater accessibility be achieved through the better design of signage systems, website information and other facilities to make the environment easier to use and enjoy by everyone – including those with disabilities or for whom English is not a first language?

## Process

Trusts, charities and agencies representing groups in society with particular needs are often a good starting point for research, as they will have a broad overview through their in-depth involvement with and advocacy for these groups and be acutely aware of the issues and problems of their constituents, for which an innovative design solution may be of value. It will be important to capitalise on the opportunity for designing using interaction with possible users, and being receptive to their suggestions for new or improved design. The jury consider it essential that your proposal evolves as a result of a creative process of action-research and a design development process involving users, ideally from the early research stages and throughout the process, together with appropriate specialist expertise from outside the design field. Your aim should be to gain an understanding of what leads to exclusion, what people need, what captures their imagination, what could stimulate them into action, what might increase their sociability, motivation and independence, and what would encourage activity, and help attain their personal goals resulting in an enhanced quality of life.

## User research

Insight and understanding of those for whom you are designing can be obtained in many ways, e.g. by encouraging users to keep written diaries or to take simple photographic recordings of what enhances or impedes the quality of their daily lives, or by shadowing them through the patterns of their daily activities. Your research should clearly present and communicate the following:

- 1 a clear statement of the problem and how you identified it,
- 2 which users you have consulted, how you conducted the research, and how it helped you understand the issues,
- 3 how you have maintained contact with users during the development process, how users have evaluated your concept, and the benefit they could derive from your design,
- 4 evidence of working with other disciplines as part of your research and development - e.g. for materials or technology research, or consulting a clinician in the case of medical conditions.

## Development

The judges are interested in what led to the inspiration, evolution and development of ideas, and also your ability as a designer to sketch-draw and evolve concepts.

## Scenarios

Develop visualisations and scenarios-of-use through storyboards derived from observation and discussion with end-users, embodying market/lifestyle/styling considerations. An understanding of social and lifestyle trends and how your product concept will fit in with imagined future living, working and/or leisure scenarios, will also be important.

## Detail

Judges will seek evidence of your ability to resolve a design concept, through detailed presentation drawings which illustrate aesthetics, ergonomics and human factors, understanding and description of technology, materials used, some consideration of manufacturing processes, with a rationale for a final price point.

## Evaluation

State clearly how your proposal improves on existing designs, and the criteria that were used by the end-users and yourself in its evaluation. Include photos of models or prototypes in use if relevant.

## Format of submissions

### Submission of entries

To facilitate the judging of this project, entries must be submitted as flat work and in digital format (see Schedule) as follows:

### Flatwork submission

Your flat work submission, to be sent to Brooks Transport in Halstead, Essex (see Schedule), must include:

- 1 a single A4 overview sheet (typewritten, sans serif, 14pt), stating:
  - the title of the design,
  - the design issue,
  - how you identified it, and
  - what your design delivers for the end user
- 2 a report to describe:
  - the initial research and development with users, which other agencies or disciplines you have approached for collaboration or information,
  - your research into relevant technologies (if appropriate), and,
  - evidence of the evaluation of your design
- 3 a maximum of 5 boards, size A3 showing:
  - research recording existing scenarios or problems
  - evolution and development of ideas
  - engagement of users in the design process
  - envisioned scenarios of use
  - the final product or service in detail
- 4 at least one, but no more than 3 sketchbooks

## Digital submission

The digital submission, to be sent to the RSA in London (see Schedule), should be presented on CD, with an RSA label attached, in one of the following formats: PDF, PowerPoint, or as a folder containing JPEG/Word files, and must be sent separately from your flatwork to the RSA in London (see Schedule). Your digital submission must include:

A a short summary report detailing briefly:

- the problem you addressed
- your consultation with users and how this influenced the project
- details of your collaboration/consultation with other disciplines
- a description of the final design and how the intended users benefit

B images (max. 3) of the final design

C images of two development boards

All aspects of your entries should be checked for a high quality of presentation including attention to spelling. All work should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or Perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging.

## Information and resources

As part of your research, you will be expected to have consulted the new online resource dedicated to inclusive design which has been produced by a consortium of organisations including BT/Sagentia (see under Awards – BT Award). This toolkit has been developed to support designers and those involved in product development, as well as providing a general guide to inclusive design for businesses. It provides information about what inclusive design is and why it is important, it explores how inclusive design fits into the design process, explains tools and techniques, gives details about user capabilities and provides online simulators and an exclusion calculator to estimate market size.

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

## Design for patient safety

Safer medical equipment: re-thinking visual language on medical products

### Background

The development of strategies for patient safety and the reduction in medical errors are two of the key issues in the delivery of healthcare. Mistakes – results of human error or systemic failure – can lead to unnecessary harm and suffering caused to patients and even, at worst, the tragic loss of life. Preliminary research carried out in England indicates that as many as 10% of all patients treated by hospitals experience some kind of safety incident. Six per cent of these result in permanent impairment and eight per cent in fatality. As many as 50% of the latter are believed to be avoidable; that is an estimated 34,000 preventable deaths annually<sup>1</sup>. Moreover, the knock-on effects on staff working in the healthcare system, not to mention the financial cost, further increases the need to improve all aspects of patient safety.

Seven years ago a report<sup>2</sup> from an expert group, led by Sir Liam Donaldson, Chief Medical Officer, proposed the introduction of a new national system for identifying patient safety incidents, that would act to reduce risk and prevent similar events occurring in future. The government accepted all the report's proposals and recommendations, leading to the formation of the NHS National Patient Safety Agency in 2001 (NPSA) [www.npsa.nhs.uk](http://www.npsa.nhs.uk). This project is a collaboration between the RSA with the NPSA encouraging students to explore how design-led strategies can have a positive impact on the delivery of an efficient health service that places the safety and fast recovery of its patients at the centre of its operation.

### The challenge

Every day clinical staff use and engage with medical equipment. The nature of modern healthcare means that complex medical devices and equipment are an integral part of most healthcare interventions and treatment. Developments in healthcare technology mean that equipment is often multi-functional and software-driven. This equipment may be used by a wide variety of staff with different backgrounds, training and competencies. Equipment will also be used in a variety of settings for instance wards, theatres, ambulances and even in patients' homes. A typical hospital may stock different models of the same piece of equipment from a variety of manufacturers and with differing interfaces.

Given the complexity of the devices and work environments in which they are used, good usability is vital to ensure the effective and safe delivery of care. Multi-functionality and the fact that medical devices are sold to an international market are just two reasons why there is an increasing reliance on symbols in interface design. Whilst there are standards for the design and use of symbols used in medical devices, symbols are proliferating and may not be well understood by the range of potential users. We need to ask whether these existing and new symbols are valid and effective, or whether this is dependant upon how they are applied. Moreover, do staff actually understand these symbols?

This is an area where design can play a huge role in preventing human error. Healthcare staff need to be able to move quickly between different items of equipment, and symbols used in interfaces need to be easy and quick to comprehend, produce the correct user action and provide clear feedback. By rethinking the interfaces and symbol terminology, we can make the equipment more intuitive to use, and help to achieve this goal.

### Brief

You are asked to consider how staff might engage with medical devices and equipment and how this can be improved. This may include the graphic interface, the visual terminology, the physical and cognitive interaction with the product, or perhaps incorporate new technologies to speed the process. For example, you could:

- take an existing device and improve it
- create a range of example devices
- create a completely new interface for a device
- develop a set of guidelines for graphic interfaces

You should talk to staff to hear first hand about the problems involved. You may also want to consider how staff interpret and react to the symbols and feedback from equipment. For example, does a warning bleep have any effect in changing staff behaviour or is it perceived as just an extra annoyance? And if so, how might symbol feedback be changed to have a positive impact?

In your entries be sure to explain how you explored the underlying issues and how these influenced the eventual design.

1 C. Vincent, G. Neale, M. Woloshynowych, Adverse Events in British Hospitals: Preliminary Retrospective Record Review, *BMJ* 2001 322: 517-9

2 Department of Health Expert Group, Chairman Chief Medical Officer, An Organisation with a Memory – Report of an expert group on learning from adverse events in the NHS, Department of Health [www.dh.gov.uk](http://www.dh.gov.uk) See Resource page for full link

## Design for patient safety

Safer medical equipment:  
re-thinking visual language on medical products  
Brief devised with Professor Roger Coleman  
(Helen Hamlyn Centre) and Dr Beverley Norris (NPSA)  
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# RSA

## Important

In order to talk to staff within a hospital you must first obtain ethical clearance and the permission of the Trust before doing so. Please do not simply walk into a hospital or clinic and approach staff. You may find it easier if your tutor writes via the university on your behalf to your local NHS trust.

## Submission Details

Entries must comply with the following:

- A3 presentation boards (max. 5) showing an outline of your approach with one board as a developed plan of the scheme
- a short typewritten report (max. 400 words, sans serif, 14pt) expressing idea development from research to final designs, to help communicate your proposal
- a further typewritten list of bullet points (sans serif, 14pt) detailing the principal benefits of your design
- one sketchbook only containing drawings and ideas illustrating the development of your design
- all work (except sketchbooks) should be submitted on A3 lightweight card and everything should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal wood or Perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging.
- a CD containing images of your presentation boards (not sketchbook)

# Oral health

Re-designing the oral health experience

## Background

For certain individuals a routine visit to the dental surgery can be a challenge. This may simply be through a fear of the unknown or an unpleasant past experience for some, whilst for others there may be age or disability related issues that present a real struggle. There is also a shortage of affordable dental care with nearly two-thirds of dentists in England turning away NHS patients, according to a recent survey by the consumer group Which? Nevertheless, ninety-seven percent of people agree that dentistry is a vital part of a family's overall health (National Smile Week survey 2005).

Whatever the reason for avoidance, good oral health is important for all. Investigations have shown that psychologically, ninety six per cent of people see a smile as very important to someone's overall appearance (Academy of General Dentistry) and that four out of five people would be more likely to speak to someone they didn't know if they had smiled at them (National Dental Survey 2006). In short, when a person's mouth feels good, they feel more confident and that can affect the way in which they are perceived by others and ultimately their success in life. Indeed a 2007 consumer attitudes audit conducted by The Future Laboratory showed that 8% of respondents believed that an ASBO should be issued to people with poor personal hygiene. Physically, oral health means far more than strong teeth, healthy gums and fresh breath – if left unchecked, poor dental hygiene can escalate from bacteria causing bad breath, caries or gingivitis to a loss of teeth. There is also an increased risk of more serious diseases including heart disease and stroke. Furthermore, gum disease has been linked with diabetes which could be indicative of an underlying issue with diet and lifestyle. Currently, nearly one third of UK adults have twelve or more fillings and every year five million people visit their dentist with toothache whilst one in four adults suffer from bad breath on a regular basis.

In today's fast-paced society, generally people find time to care for their external appearance, with such activities viewed as a good investment of time and money. These activities may be emotionally therapeutic but offer no direct physical-health benefit. How could the dental experience be reconfigured to engender this approach?

## Brief

How would you re-design the 'dental experience'? Examine the whole 'user journey' and explore how an innovative, design-led method could unlock new solutions and approaches to improve this aspect of healthcare. This should involve consideration of the interaction between patient and practice before and after the surgery visit. Consider too, the flow of patients in the surgery. Should nervous patients see those who may have just finished a particularly complex and painful treatment, for instance?

Your solution may involve consideration of the physical environment such as the entrance, reception, waiting room, treatment room. It could involve communication, such as sales, promotions, aftercare – bearing in mind the experience of those for whom language is a barrier. However, it is important to consider this brief 'in the round' rather than an opportunity to design one element such as a waiting room or a piece of information graphics. Central to this brief is the importance of not only calming nerves and promoting good oral care but also creating an inclusive, encouraging approach that highlights the importance of holistic care to all members of society.

## Audience

Patients of all ages and abilities and from all socio-economic backgrounds. Persons who are reluctant to visit the dental practice and those who already see it as a necessity.

Consider the entire experience and the interaction between it and the patients, to signal and promote pleasure not pain and, of course, good oral healthcare for all.

## Guidelines

Examine current practices and review opportunities/technologies. Consider how you would solve the issues highlighted by your review. Do not be restricted by technology or current practices; be as radical in your approach as you like. The purpose of this brief is to improve quality of lifestyle and bring some pleasure to the mundane and daunting task of visiting the dentist and caring for teeth. Why not also consider other complementary forms of well being and oral healthcare for example medics, hygienists, reflexologists, osteopaths, etc.

## Oral health

Re-designing the oral health experience  
Brief devised by Alyson Axe, Mark Parkinson  
and Alexandra Watts (GlaxoSmithKline)  
Page 2/2

## Submission details

Entries must comply with the following:

- A3 boards (max. 4) showing design development and final design
- a short, typewritten text (max. 400 words, sans serif, 14pt) expressing your idea development from research to final designs, to help position your proposal
- a further typewritten list of bullet points (sans serif, 14pt) detailing the principal benefits of the proposal
- any models or mock-ups should be submitted as photographs or printouts mounted on A3 board (this can be in addition to the 4 design boards)
  - do not submit 3D work at this stage
- one sketchbook only, related to the brief
- all work (except the sketchbook) should be submitted on lightweight card and everything should carry a Design Directions label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or Perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging

## Self-control

Design a new future

**Self-Control n.** Control of one's emotions, desires, or actions by one's own will

Self-Control is understood as an exertion of will on personal behaviours, actions and thought processes.

In today's society there is an increasing requirement to exert self-control in the many faces of temptation. Modern living requires us to overcome these difficult temptations through exercising self-control in order to help avoid unwanted self-destructive, addictive, obsessive, compulsive or irrational behaviours. These days there is greater exposure to over indulgence; this may be caused by poor education, environmental factors or a lack of self-control.

People have varying levels of self discipline and temporary lapses can lead to sustained habits and subsequent addictions. These habits or addictions can become ritualistic behaviours that can prove very difficult to overcome. These take many forms but smoking and excessive eating habits, in particular, have proven to be two of the most common lifestyle choices people struggle to control.

The Government has now introduced policies and initiatives that focus on these contentious issues. In England, following Scotland, Ireland and Wales, as of July this year smoking has been banned in all enclosed public spaces. Many owners of these spaces have permitted smoking in recent years but with the new legislation places like nightclubs, restaurants and pubs will feel the biggest impact. For those trying to stop smoking, these environments could be problematic and visiting could often result in relapse. Such new legislation should help remove this obstacle.

In attempts to reduce obesity the Government has recently issued a white paper that sets out a comprehensive plan of action on physical activity, diet, information, and controls on marketing. The House of Commons Health Select Committee also issued a report on obesity in May 2004 predicting that obesity would soon overtake smoking as the leading health problem in the United Kingdom.

Obesity has now reached endemic proportions in many countries. It is, in fact, one of the major health disorders in the Western world, and is a rapidly increasing problem in developing countries. The resultant impact on healthcare resources is likely to be enormous and the rising levels of childhood obesity could well result in the first drop in life expectancy in 200 years.

These government initiatives are geared to help create a healthier and more economic society, however, individually people will continue to struggle to control these negative behaviours with will power alone. There is a need for people to be provided with support structures and the necessary tools that will encourage and aid their progression.

As a designer you are in a position to understand people and to give them the ability to help them help themselves. Many products exist on the market to help manage our habits and behaviours, but to what extent do they take into consideration the depths of these issues? Can these issues be tackled more efficiently, successfully and with maximum convenience to the individual's lifestyle?

# RSA

## Brief

Your task is to understand the complexity of the issues involved in smoking cessation and weight control. Take into consideration the varying factors in the efficacy of existing methods and to design a product, system or service to provide a mechanism to enhance people's ability to self control, specifically in relation to weight control and/or smoking cessation.

Your design may aim to change or introduce new regimes, rituals or attitudes and give the user support, physical help or simply encouragement.

Thorough research will be paramount to the success of your design entry as a clear understanding of these areas and people's behaviours when they undertake such changes should drive out target areas and solutions.

Whilst researching and designing you may want to take in to consideration:

- **perceptions.** The user's perceived perceptions of others and the actual perceptions others have of them trying to stop smoking or control their weight
- **blame culture.** The easy option is to find an excuse to justify the behaviour rather than take responsibility. Could you reverse this trend?
- **motivations for actions.** What makes people want to lose weight and stop smoking?
- how political factors and changes in social responsibility can alter public perceptions and behaviours
- cultural differences
- current products, systems, attitudes, media and trends
- factors of self control (thoughts and behaviour etc...)
- reasons for failure (excuses, poor motivation and / or simply poor self-control etc...)
- need for convenience, minimal lifestyle disruption

Make sure your presentation clearly recognises a need and ensure you describe the solution in a simple, easy to understand format.

## Submission Details

Entries must comply with the following:

### For product solutions

- A3 boards (max. 4) showing design development and final designs; if you submit a product solution, one board must show all elevations of it to provide an understanding of the assembly
- a short, typewritten text (max. 400 words, sans serif, 14pt) expressing your idea development from research to final designs, to help position your proposal
- a further typewritten list of bullet points (sans serif, 14pt) detailing the principal benefits of the proposal
- any models or mock-ups should be submitted as photographs or printouts mounted on A3 board (this can be in addition to the 4 design boards) – do not submit 3D work at this stage
- one sketchbook only, related to the brief

### For system or service solutions

The delivery must be a written outline together with a visualisation of your system/service idea.

This must include the communication, through any medium you see relevant, of the following:

- Evidence of exploration of the key issues, including collaboration with others
- A 'value proposition' for the system/service – including who will benefit, how it is provided, how it is accessed, how does it add value
- A system/service proposal, demonstrating how it would work: for visualisations in storyboard format you should use A3 lightweight boards (max 4). For submissions on CD (PC or MAC) or DVD please list clear details for loading and any other information that will enable the content to be easily viewed; please test your discs prior to submission and check that they are virus-free – any discs that cannot be opened will not be judged. Director and Flash applications should be saved as Projectors for the relevant platform (PC or MAC) and clearly labelled as such.

All work, (except the sketchbook), should be submitted on A3 lightweight card and everything should carry the RSA label on the back. Do not submit work in plastic sleeves or on foam board, metal, wood or Perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging.

# Sustainable packaging

Designing out waste to minimise environmental impact

## Introduction

Ever growing levels of consumption as well as growing pressure on local authority budgets provide a constant challenge to keep the environment free of discarded rubbish and to reduce waste that eventually goes to landfill sites. The RSA, through many strands of its work, promotes the reduction of waste of all kinds and recognises the important role for design in helping to achieve this.

Within this general context, Local Authority Trading Standards Departments are responsible for enforcing the Packaging (Essential Requirements) Regulations 2003 – [P(ER)R] (you must consult the Regulations prior to commencing the project – these can be found under Resources on the project web page). Whilst not complying with the regulations is a criminal offence the wording of the legislation is open to misinterpretation and includes loose wording that does not help with enforcement. The importance and implications of this legislation seems to be not widely recognised and so the aim of this project is to help highlight the importance of minimising packaging waste both to the designers of tomorrow and the enforcers of today (ie Trading Standards Officers).

Against this background however, packaging does fulfil some useful functions, including the physical protection of goods, point of sale display/promotion, storage, social ritual (for example present giving), and the provision of product information.

Designers can take action through sustainable-led packaging design: intelligent design which focuses on reducing the environmental impact of packaging and improving efficiency.

## The Project

You are asked to consider designs for the sales packaging of any retail consumer product of your choice (possibly selecting a product or product grouping that you consider to be particularly over-packaged), with the specific intention of minimising its environmental impact and fully meeting the requirements of P(ER)R. Whilst the choice is open concerning which product you select, you are advised to spend some time examining the various options.

Undertaking background research – in order to develop design-led solutions that represent both innovative and valid responses to the demands of the regulations – is an important part of the preparation for undertaking this project. You should ensure the following:

- that you explore your chosen product packaging within the wider context of existing market and products, patterns of use, production, distribution, sale, consumption, lifecycle and lifestyle
- a huge amount of research exists analysing the lifecycle of packaging and its contents; it is important to have an understanding of this 'whole picture' in order to develop solutions that are really innovative and address the issue in depth
- that your proposals are based on real environmental improvements that also increase awareness among the customer base rather than being superficial 'green' marketing
- that you are aware of the central role local authorities play in this whole area – not least the role of their Trading Standards Officers in enforcing the packaging regulations
- there are big challenges entailed in 'closing the loop' on many products and packaging, and preventing their linear disposal in landfill or incinerators is a huge task. By using the materials that we manufacture again and again, lower demands can be placed upon primary resources and transportation and help to prevent the build up of waste. In this sense, closed loop manufacture is an ideal but recycling should always be to the highest quality possible. You may wish to explore this area as part of your research

# RSA

Participants can be from any discipline and may work singly or as multi-disciplinary teams. The important thing is not to let conventional practice hamper creative thinking. You may wish to consider, among others, the following approaches to broaden your thinking:

- redesigning packaging so that material quantity, energy, production processes are reduced
- giving the packaging another function so that it is retained
- reusing the packaging e.g. some dishwasher containers that then require a plastic bag product only to top up
- returnable packaging
- bio-degradable packaging

## **Guidelines**

You should explore as an initial starting point, one or more of the following sustainability principles:

- **Appropriateness** – choosing the right thing
- **Efficiency** – doing more with less
- **Equity** – fairness within and across all systems
- **Scale** – the right size from the right place involving the right people
- **Sufficiency** – how much is enough?
- **Systems** – connections between society and nature

## **Submission Details**

Your submission should detail the packaging design, packaging graphics/information and company logo.

Presentation work should include:

- **Context** – a description of the design in relation to general purpose and design for sustainability principles. It should also demonstrate to the client the benefits of this packaging over traditional methods. An indication of the cost of producing X number of packs and how to dispose of them in an environmentally efficient way should also be included
- Design communication in the form of isometric or orthographic projections, working drawings, exploded views
- Photographs of prototypes and models
- Materials and production specification
- Graphics specification and illustrations
- All work should be submitted on A3 lightweight card and carry an RSA label on the back
- do not submit work in plastic sleeves or on foam board, metal wood or Perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging

## Domestic greenclean

Innovative ways to manage domestic waste

### Background

Local councils now require that we manage and recycle our household waste more efficiently. Councils generally define household waste in six categories:

- general waste
- organic waste (including reasonable garden waste)
- bottles
- cans
- newspapers
- cardboard

Such household rubbish can be unhygienic, smelly and generally nasty and now, in some parts of the UK, homes need to accommodate these types of waste for longer than before as many councils in England are running an alternate weekly collection (AWC) system. Under the new collection system, ordinary household waste collections now take place once a fortnight, rather than once a week, with recyclable materials removed on alternate weeks. There are many arguments around this issue. There is the view that by reducing collections, households will be encouraged to recycle more; doing so will help keep waste out of landfill sites, and thus be a significant action that individuals can take to help to tackle climate change. On the other hand, there is the possibility of rats, foxes and maggots feasting on rotting food left outside in bins for longer. Whatever your view, it does seem that we now need to consider new ways of managing the waste types defined above and to rethink the process of removing this kind of domestic waste from the home – crucially the stage from 'kitchen bin' to 'refuse truck'.

### Brief

To begin with, examine the full scope of household waste and how people currently deal with it and then propose an innovative alternative that addresses the need to hold waste in the home until it is collected (by the refuse truck) and one that encourages and supports recycling in an efficient way. For the purposes of this brief, you should focus on the defined list of waste shown above.

As well as regular household waste collected by the council (as listed above), remember that from time to time there are other kinds of waste generated in the home that have to be taken to the local recycling centre (eg heavy furniture, electrical and electronic equipment, building waste etc). Whilst you do not have to propose a fully resolved solution that takes these into account (you should concentrate on household waste only), you should avoid an isolated design solution (such as 'just another bin') in favour of design work which is part of a coherent system.

Think about solutions that can make this an easier and more pleasant experience. Your final proposal should be something that it is desirable to have in the home or that has no aesthetic impact at all. By 'in the home' we mean something that is either sited inside the house or, where space allows, somewhere else on the property (garden, garage etc)

Do not feel restricted on cost; primarily what is required is an innovative and creative approach that leads to an original and practical solution. If the cost is high however, ensure that what you propose can justify a high cost. Consider, too, the long-term environmental impact of your design solution.

## Research

Your research should also examine the whole landscape of waste management, recycling and domestic waste in order to ensure you understand fully the context in which you are working (see Resources section on the website).

Also, as part of your research, consider the many different types of householder in the UK to ensure that you fully understand the scope of the problem you are addressing:

- flat/terraced house dwellers, with little or no garden, who keep their waste in black plastic sacks and put it out (often on the street) for collection every week
- detached or semi-detached dwellers, with garden front and rear plus a garage, perhaps with council specified wheelie-bins placed somewhere within garden (unsightly) – sometimes one for general waste and one for organic waste. In addition, two recycling boxes – one for paper and one for cans/bottles/tinfoil
- large households with access perhaps to a waste skip

Other considerations to bear in mind:

- the needs of all users including older and disabled people. You should make your solution as inclusive as possible for all users
- consider a national solution rather than just one that is local to your area
- home security – i.e. if you site any low-lying structure outside the house – ensure that it cannot be used to gain access to windows etc by burglars

## Audience

Your proposals should be research led, based on the needs of the users and the way they live

## Aims

- demonstrate that you understand the challenges of this problem
- show that you can creatively translate the insights from your research into an innovative solution
- to support easier, wider and more efficient recycling
- the design must be able to be manufactured

## Submission Details

Entries must comply with the following:

- A3 boards (max. 4) showing visual research material, design development and final designs (including a drawing or photograph of final solution, where applicable)
- a short typewritten statement (max. 400 words, sans serif, 14pt) expressing idea development from research to final designs, to help communicate your proposal
- maximum of one sketchbook only, related to the brief
- all work (except the sketch book) should be submitted on A3 lightweight card and everything should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit and in the interest of the safety of the handlers. It will also ensure that your work can be displayed for judging
- do not submit any models or mock-ups; shortlisted candidates will be asked to bring these to interview

## Adding value

Uncovering an opportunity for the innovative use of tin plate packaging

### Background

Tin plate currently accounts for a broad spectrum of packaging solutions for a variety of products – everything from food, drink and cosmetics through to promotional products, novelty giftware and industrial use in the form of cans for paint and other building products.

The steel substrate allows lightweight containers to be made with high strength to resist damage and provide high performance in arduous conditions. These containers may be constructed with seamless or welded/lock seam bodies depending upon the application and quantities required. Both plain and intricate shapes can be produced by use of the appropriate tooling.

The hard surface of tin plate permits extremely high quality print to be achieved using conventional printing processes. Internal/external surfaces may be coated with organic lacquers or plastic to provide additional resistance to chemical actions. As tin plate is opaque, it provides a perfect protection against ultra-violet light and it also provides a perfect barrier to the passage of moisture or other gasses through the wall of the container. The innate toughness of the steel makes it extremely difficult to tamper with the contents after filling. Tin plate and the various coating systems are designed to withstand high temperatures. This permits hygienic surfaces to be produced.

Tin plate packaging and the scrap arising from manufacturing processes are very easy to recycle into new material. This is done with no loss in quality of the new steel produced. In the UK over 50% of packaging steel used is now recycled into new steel.

### The design challenge

Bearing in mind current packaging uses of tin plate, the challenge is to seek new potential for it within a context where it will add real value and serve a beneficial need. This could be in any number of areas – possibilities might be healthcare, travel or retail for instance, but there are many others and you should research widely to uncover an opportunity.

You should both define clearly the context within which you choose to position your proposal and demonstrate the use of the material as an innovative packaging solution in this area.

Your proposal should also reflect consideration of environmental and inclusive issues where possible. For example, does it encourage behaviour that reduces waste? Does it take account of the need to be accessible and user-friendly? Designers have an important role to play in achieving these aims so you should think about these issues as an integral part of the development of your project.

### Submission Details

Multidisciplinary team entries from a wide range of design disciplines are encouraged in collaboration with relevant areas such as engineering and production technologies. While we realise the inherent difficulties of multi-disciplinary entries, individual discipline entries are welcome but consultations with representatives of other relevant disciplines should be made clear and be well-documented.

You may respond to this challenge taking any approach, as long as you have clearly identified the context and the opportunities it presents, and understand the qualities of the material, and current and potential new applications for this through your research.

Your flat work submission must include a single A4 overview sheet stating the design issue, how you identified it, and what your design delivers for the end users.

You should also include:

- 1 Research showing which sources and who you have consulted, how this was done, and how it helped you understand the relevant design issues and opportunities
- 2 Evidence of your research and understanding of the suitability of the properties of the material and production technologies for the conditions and uses envisaged
- 3 Evidence of working or consultation with other disciplines as part of your research and concept development and of how the idea was developed
- 4 Visualisations of the application of your ideas and how your proposed design would be used
- 5 Documentation of how your concept has been evaluated and how this improves on existing solutions and applications

Flatwork should be submitted on lightweight card (max. 5 boards, size A3) and accompanied by no more than two sketchbooks/reports

## Ceramic futures

This project aims to encourage the exploration of the potential of ceramic material by students of all disciplines

### Background

Ceramics has a diverse and rich heritage, claiming both the oldest recorded products created by humans and a contemporary industry that is vigorous and competitive. The UK ceramic industry is reliant for the retention of its position in world markets upon the development of quality products based upon appropriate design style, advanced manufacturing techniques, superior materials ingenuity and a high degree of craft skills and know how. The properties of ceramic<sup>1</sup> have led to the manufacture of a wide range of products and applications from the obvious tiles and tableware, sanitary ware and garden products, to the less apparent achieved using technical high spec ceramics in architectural applications, for instance.

### Brief

This brief offers opportunities for designers across the disciplines as well as for those concerned solely with ceramics. It is an exciting opportunity to engage with the material in order to explore entirely new product possibilities.

Traditionally few designers from, say, fashion and the high technology industries engage with what are regarded as craft materials. This brief encourages student designers from any design discipline (e.g. architecture, engineering, product, fashion, graphics, interiors) to explore new product possibilities for ceramic materials.

Although this is a wide brief inasmuch as you can frame your response in any way you choose as long as it uses ceramic, you should bear the following in mind:

- your proposal should demonstrate an innovative approach
- your proposal should be marketable as a product or service
- your proposal should take into account sustainable or environmental concerns

### Market

Some new products fulfil a need – others create their own market. State where you think the market lies for what you are proposing

### Aim

To encourage the exploration and exploitation of the applications and aesthetic of ceramic material

### Submission Details

Entries must comply with the following:

- A3 boards (max. 4) showing visual research material, design development and final designs (including a drawing or photograph of final product, where applicable)
- a short typewritten statement (max. 400 words, sans serif, 14pt) expressing idea development from research to final designs, to help communicate your proposal
- maximum of one sketchbook only, related to the brief
- all work (except the sketch book) should be submitted on A3 lightweight card and everything should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit and in the interest of the safety of the handlers. It will also ensure that your work can be displayed for judging
- Do not send ceramic sample(s); shortlisted candidates will be asked to bring these to interview

<sup>1</sup> Properties of ceramic material include: Wear Resistance and Hardness; Anti Corrosion or rust protection; Thermal Barrier; Electrical Conductivity; Catalyst; Decorative effect; Biocompatibility; Vibration and Noise Reduction; Reflector; Superconductivity and Ionic Conductivity; Translucency; Organic; High tensile strength; Chemically Inert; Elasticity in forming

## Postage stamps

Exciting and engaging a new audience

### Background

The development of the Royal Mail's Special Stamp programme takes account of a number of criteria that include the following:

- to commemorate important anniversaries
- to commemorate events of national importance, as well as significant contemporary UK successes on the international stage
- to reflect the contribution of the UK to world affairs in the broadest range of activities, from the arts and humanities to science and technology
- to explore 'the British way of life', celebrating the diversity of cultures and interests within the UK
- to contribute to the cultural life of the UK through the patronage of art and design, and thereby act as a showcase for the best of contemporary British creative talent

The programme is also designed to include a variety of subjects, imagery and techniques in order to appeal to the interests and tastes of different groups over the year's programme.

### The Brief

Much of the subject matter, content, and visuals of the Royal Mail Special Stamp Programme resonates with and appeals to our stamp-collecting audience, many of whom are 55 years of age and older. However, within the programme we also seek opportunities to attract and inspire a younger audience as they are the future stamp users and collectors.

The brief is to explore postage that will excite and engage young people. Think beyond the traditional parameters of stamps and look at how they can be more fun and engaging. Consider the possibility of interactivity in the design. The theme or content of the stamps can be determined by you. We would recommend that you explore subject matter that is meaningful to a younger audience (topical/current subjects, mainstream, nostalgic/childhood, etc). The target audience can be either teenagers or young adults.

We encourage contributions from designers, illustrators, photographers, typographers, painters, etc as well as collaborative projects.

The set will feature six stamps, featuring the values 1st, 46p, 48p, 54p, 69p, 78p (note: do not include the 'p' in the designs). Any of the stamp template sizes supplied electronically may be used but students are invited to make new recommendations within these general size constraints. However, the design must work within a maximum depth of 37mm (i.e. the distance from top to bottom of stamp).

The image you create should work at stamp size, in isolation and as part of a set. The approach should engage, delight and appeal to as broad a range of young people as possible.

### Market

- a stamp is a receipt for a service and is available to anyone within the UK wishing to use the postal service
- this service covers the globe and therefore the stamp is an ambassador for the UK when travelling to overseas destinations
- a new and younger generation of stamp collector

### Aims

- to produce an innovative response that goes beyond conventional treatments and styles – look at recent examples of innovation in stamp design
- to demonstrate originality of thought and approach based on sound research

### Guidelines

When considering the design of a stamp, it is important to remember the following points:

- think on a small scale from the outset
- the Queen's head must appear top right or left facing towards the design and must be in a correct relationship with the overall stamp size (this is shown on the Head & Values digital template available via the Resources link on the Postage Stamps project page). If using overlays, ensure they are easily lifted to reveal the original artwork
- once research is complete and decisions have been made on your overall approach, preliminary visuals should be reviewed at stamp size
- since a stamp on an envelope is evidence of the pre-payment for postage, and because the recipient is primarily interested in the content of the envelope, each stamp must convey an immediate message

# RSA

- design should combine clarity with an attention to detail
- there should be a clear visual distinction between one stamp design and another to ensure that there is no confusion between the different values when the stamps are being sold at the post office counter

## **Submission Details**

Entries must comply with the following:

- an A3 board showing the six designs, ideally rendered four times larger than actual size
- an A3 board showing reductions of the stamps at actual size
- two A3 boards demonstrating the development of the thought process from the original research to final concept
- a short, typewritten text (max. 50-100 words only, sans serif, 14pt) expressing your 'big idea', to help position your proposal
- one sketchbook only, related to the brief (optional: to be submitted only if the applicant wishes)
- the price may appear anywhere provided it is legible; it should not appear over an intricately textured area
- overall, the design of the six stamps should produce a consistent and cohesive visual impression
- all work, except sketchbook, should be submitted on A3 lightweight card and carry a Design Directions label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or Perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging

## Fashion

Fashion with a conscience

### Background

Environmental and social movements have influenced attitudes to product development and consumption, often via messages that became associated with hippie culture or social/commercial rebellion. The recent explosion of concern about corporate social responsibility, sustainability, fair trade, and carbon footprints, indicates a level of public understanding and acceptance with the potential for development. However, in the fashion arena, calling these areas "glamorous", "sexy", or "chic" is an overstatement and the mention of hemp, bamboo, soy fabric, or factory conditions is anathema to many designers. Without the involvement and backing of designers and appealing collections, there is little chance of making any positive impact on existing stereotypes.

This project asks the designers of tomorrow to address these concerns and produce innovative, creative solutions that change perceptions of what is possible.

### Brief

**Style – taste – glamour – attitude – fashion – sustainability – responsibility. Marry them all.**

Design a high-end capsule collection for either women or men for Spring/Summer 2009 season. Your collection can be daywear or eveningwear and must be accessorised. Your collection must reflect this environmental and social message and deliver a sexy, original, innovative and desirable fashion collection.

Your collection is to be shown under your designer name on a prêt-à-porter catwalk at an international show, in either London, Paris, Milan or New York ensuring it is of sufficient calibre to compete in this arena. There must be a minimum of 12 outfits (comprising all necessary garments and accessories) within which you show groupings of looks to deliver your style messages.

You will need to thoroughly research and detail your fabric choices and their sustainable credibility.

You will need to demonstrate an understanding of your proposed manufacturing processes and sources, indicating how they are relevant for the outcome.

### Audience

There are three audiences:

- 1 The Fashion press who are looking for sensationalist design, styling and news
- 2 The boutique/designer-store fashion buyer looking for innovation and differentiation
- 3 The consumer who is stylish, glamorous and who wants to look chic and sexy (both men and women) while being "green" and "responsible"

### Aims

To research and understand:

- the environmental and social issues facing the designer fashion industry
- the planning process for development of a catwalk prêt-à-porter collection
- appropriate sources to deliver solutions for the issues

To develop and deliver:

- innovation and originality in style and fashion within the context of the brief

### Guidelines

The Jury wants and expects:

- to see evidence of your research and understanding of the issues, and your ability to deliver original fashion solutions
- to see in-depth 'sketchbook' research in the form of notes, visuals, swatches, collected items, photographs, and personal thoughts. The result should clearly illustrate the path to innovation and support any outcomes
- fashion and style to be leading-edge, innovative, inspired and original. The Jury does not want to see endless tear sheets from magazines, images of celebrities, catwalk images of designer collections and interpretation of other designer's work
- the spirit of creative individuality to be evident in the outcomes and submission
- you to investigate the issues, analyse influences, reach conclusions and develop your intellectual and individual fashion solution

It is understood that you will not be able to fully detail production, shipping and selling options, however the Jury expects to witness that you have researched these areas and reached satisfactory conclusions.

# RSA

## Submission details

Sketchbooks to show detailed background workings (sketchbooks can be actual books or a compilation of loose sheets bound together) to include:

- evidence of individual, and in-depth, research on the environmental and social issues relevant to the brief
- understanding of the processes and solutions to deliver the required outcomes
- development of a seasonal collection colour palette
- textile research, swatches and sources
- collection design and development
- the path taken from research to final collection to indicate the idea selection process
- one A2 size lightweight card (carrying a Design Directions label on the back) illustrating 6 outfits selected from the twelve you have designed for the final collection, their fabrics and any accessories
- one A2 size lightweight card (carrying a Design Directions label on the back) showing the development and the technical aspects of the collection to include technical drawings (flats)
- one A2 size lightweight card (carrying a Design Directions label on the back) that summarises how you have addressed the sustainability issues through fabric selections, manufacturing etc
- all work (except sketch books) should be submitted on lightweight card and everything should carry a RSA label on the back: do not submit work in plastic sleeves or on foam, metal, wood or Perspex board, or in boxes: these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure it can be displayed for judging

## Fashion interiors

R(evolution) through to 'Optimism'

The jury welcomes submissions from forward thinking students with interests in both Fashion and Interiors.

### Background

During the past few years the 'eco revolution' has gained momentum with an increasing number of international companies placing sustainability and inclusive design (i.e. design accessible to all) within the heart of their vision. Consumers are now taking an interest in the origins of their purchase and realise that an informed choice can severely impact and force changes in the day to day workings of even the largest corporations. It can be argued that designers actually have more potential to slow adverse environmental impact than economists, politicians, businesses and even environmentalists. Decisions made through the initial approach to the design of any product will largely dictate the social acceptance and lifespan of that product.

Fashion and Textiles have been slow to react to the changing realities within the retail environment and paradigm shift in public opinion, but can no longer luxuriate in the abstract notion and acceptance of 'disposability'.

To be successful, the 'graduate designer' of the 21st century will have to marry creativity and innovation with an integrated approach to sustainability and ethical considerations. Clients and customers of the future will demand this!

Although we expect your project to reflect these issues you should not feel entirely constrained by them. They should augment and inform decisions on process, materials and manufacture rather than dictate subject matter and theme.

### Brief

You should either

- a) focus on the living space creating an overall concept/look appropriate to the lifestyle and environment. The main focus should be upon fabrics within this area
- b) alternatively you can choose a public space, contract or site specific environment. The main focus should still be upon fabrics within this area

State clearly whether your designs are for a) or b) (both on the RSA label and on the front of your work). The sustainable credibility of proposed fabrics, materials and processes must be thoroughly researched and documented through your sketchbook and mood boards as part of the design development process. Additionally, you should convey an understanding of commercial manufacturing processes and their implications.

### Influences

'Optimism'

'An expectation of the best of things, hopefulness and confidence'

This is a deliberately 'wide open' brief to allow you to take a more individual, in-depth researched approach. There are no specific themes, but for those in need of clues you may want to look at festivals, the celebration of nature, cultures, and similar ideas.

Your only constraint is a demonstration of 'optimism'

### Colour

Should be both sympathetic with the subject matter and intended usage within the physical space and chosen market area. As a guideline you may consider looking at W.G.S.N. (Worth Global Styling Network site) [www.wgsn-edu.com](http://www.wgsn-edu.com) to see how 'colour stories' are effectively assembled

### Market

Well informed, fashion-forward consumers who are aware of environmental issues and not constrained by price

# RSA

## Aims

To demonstrate:

- an exciting and innovative fabric collection consisting of core products and related accessories for a domestic interior or public space
- an awareness of sustainability and ethical issues through research of process, material, sourcing and manufacture
- an understanding of target market and lifestyle
- research and experiment using innovative combinations of techniques, media and colour
- the use of drawing through initial research and finished designs
- consideration of scale, layout and colour

## Guidelines

- the jury will be looking for original concepts and ideas with finished designs relating well to your chosen target market
- the brief is about innovation and emphasis will be placed upon good design development of an idea
- only original drawings and colour studies should be used, although these can be supplemented with original photographs and computer aided design
- large drawings and designs can be folded/butted to comply with size submission specifications but must still conform to the limit of four A2 (A3 where possible) boards
- it is important to convey the end use of designs effectively through a room visualisation/illustration

Please note that eligibility for the Eddie Squires Bursary for Outstanding Contemporary Printed Furnishing Fabric Design will be based upon the demonstration of good freehand drawing skills being used throughout research and design development. You can include photographs of original drawings on any of your boards where appropriate; these need not be finished drawings, but could also be drawn notes/ideas. Evidence of the consistent and abundant use of drawing within the sketchbook will be a distinct advantage for consideration of this award.

## Submission Details

Entries must comply with the following:

- a short typewritten reflective summary (max. 400 words, sans serif, 14pt) showing evidence of site-specific research, explaining concept and its development and suitability to the intended consumer market
- evidence that you have considered issues of sustainability throughout your project both in the choice of fabric, materials and an understanding of the commercial manufacturing processes. This should also form part of the reflective summary
- A2 boards (A3 where possible) (max. 4 and no double or hinged boards) showing design development and research together with final designs (these must show an indication of repeat)
- state clearly whether your designs are for public or private space (both on the RSA label and on the front of your work)
- include one storyboard illustrating the colour palette and inspiration. You should clearly indicate the range of colours used through colour gamuts/chips on this storyboard
- state clearly whether the designs are for print, weave, embroidery, knit or mixed media
- printed and/or woven/knitted fabric samples indicating details of materials, construction and production method. Printed fabric designs can be shown as paperwork; method of printing, number of colours and type of fabric must be indicated. Woven and knitted fabric samples should be attached to sheets with full details of the yarn used, construction and method of production; woven fabrics may be shaft or Jacquard, knitted fabrics should be machine-knitted. Embroidered fabrics may be machine or hand embroidered; samples should be attached to sheets and state type of base cloth
- visualisation/illustration of concept showing all core products within the selected space
- all work must show clear evidence that drawing/visual studies have been used throughout the project
- one sketchbook only, related to the brief, showing development of initial ideas and including original artwork in preference to all magazine cuttings and photocopies
- all work (except the sketchbook) should be submitted on A2 lightweight card (A3 where possible) and everything should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging