

## RSA DESIGN DIRECTIONS: PROJECTS 2003/4

### VOTING BY DESIGN

Voter access: The Context

#### Introduction

In many parts of the world, the fight for the right to vote and to have a stake in a democratic process dominated the last century. Across the world examples of struggles against totalitarian regimes reflect the desire of people to have a fair say and lead free and normal lives. It is only very recently, after years of turmoil, that people in countries such as Haiti, for instance, have taken part in elections for the first time.

In this country too, it is extraordinary to think that it was not until as recently as 1928 that the UK had universal suffrage. Yet now, general abstention levels are a big cause for concern.

#### The problem

Many people, including those who will become the next generation of decision-makers, are backing out of the political process. At the last general election in 2001, abstention was at an all time high with only 39% of young people casting a vote (*MORI 2001*).

This is reflected at local level, too. In the 2002 local elections it is estimated that as few as 11% of young people turned out to vote. Local government annually accounts for more than £60bn of taxpayers' money but much of the electorate continue to stand on the sidelines.

Politics and voting need to be made real and immediate. Methods of access – to information, to the process and to the act of voting itself – must be clear and inclusive.

#### How can we get people to engage?

By making it easier and more engaging to take part, by helping to provide the resources people need to make an informed decision, by making the voting process much more flexible and accessible.

#### What is the single most important thing to communicate?

That by accessing the process, every individual has the power and the influence to change things

Voter access: The Challenge

#### Background

There are potentially many new ways to improve and enliven both the electoral process and voter access.

The brief offers a huge challenge to designers and non-designers alike: it is about creating a new climate around the whole voting process and experience – one that is inclusive, de-mystified and relevant.

You may be a graphics or an exhibition designer; you may be an interior or product designer, you may be an interactive media designer. You may be a designer who would simply welcome the challenge to step outside the definition of a discipline and think about the role of democracy and voting in people's lives and how the process of design thinking could help build connections and interaction. You are

may be advertising and copy writing; it may be media and communications; photography, film or TV. Whatever it is, it is likely that you could have input into devising a response to this brief.

We would like to encourage team entries, where possible, that actively seek to bring a holistic and cross-disciplinary approach to the brief. Teams can come from a combination of design disciplines and other relevant areas (e.g. advertising and copy writing, media and communication, TV and film, animation, new media, politics, anthropology, sociology, interactive design etc).

However, given the inherent difficulties with this option, individual entries are welcome but consultations with representatives of other disciplines should be made and documented.

Research is key; we may know that voter numbers are falling but during the 2002 local elections a number of electoral pilot schemes took place – some of which were very successful. Examine what has worked and what does not. Undertake some vox-pop ‘user’ research; speak to student colleagues whose academic area of study could provide useful background and context.

### **The Brief**

The challenge is to address the following areas and submit designs that you consider would improve all aspects of voter access – to information, to the electoral process and to the act of voting itself and thus improve election turnout.

As a designer or multi-disciplinary team (and through your consultations and/or collaborations with other disciplines), consider approaches to resolving the issues that currently present barriers to greater participation – how can we create new and better means of access? The important point is not to let current practice hamper your creative thinking. Think of ‘access’ in the broadest possible sense – from creating means of access for people who currently feel socially excluded from the process to improving the means by which we actually vote.

Possible starting points might arise from the following but these are just ideas – please develop your own thoughts and approaches on how this could work:

- Campaign ideas and executions
- Online community projects
- ideas for design and location of polling stations
- design of voting ‘booths’ and ‘ballot papers’ – think of these in the broadest possible way!
- signage and navigation techniques
- ideas around alternative methods of voting
- literature to be provided on day itself
- clothing, giveaways, products and other methods of increasing the sense of involvement
- ideas on how these spaces maybe used for democratic purposes between elections
- The day itself – you may choose to think of the day less in terms of locations and more in terms of events. How would you design a day worth turning out for?

You should develop finished designs.

It may even be that your response is not visual but a piece of written work – that is up to you. Either way, you need to provide a convincing and persuasive argument. Remember that your entry, as well as being the primary vehicle by which your work will be judged, may also form part of an exhibition. For

both, the communication of ideas powerfully and succinctly is absolutely vital; even if you opt for a written submission you should provide illustrations to demonstrate your response.

How you approach this brief is up to you and is likely to be dictated by your usual working discipline or a combination of disciplines if you are working as part of a team.

The important thing is to seize the opportunity offered here, whatever your discipline: to explore the three-dimensional, lateral elements inherent in this brief without the constraints of one that is more linear and prescriptive.

### Submission details

1. **A statement of creative strategy** – to accompany all types of project  
This is your big idea. It is essential and should be done whether you are proposing a ‘product’ or something more conceptual. It should be no more than 500 words
  2. **Evidence of research** – including information about who you consulted and how this led to your strategy and proposal – this can be in sketchbook form and 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:
    - 6 A3 boards
    - 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
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## ENGINEERING IN THE OLYMPICS

### Introduction

*Engineering in the Olympics*, in partnership with the Engineering and Technology Board (ETB) and the British Olympic Association (BOA) is a new design award that will reward winning student entries from Further and Higher Education and the courses that encourage their success.

Designing for, and hosting, any major sporting event is a huge undertaking for any country or city – and a significant challenge to engineering designers of all professions. This project aims to highlight the importance of engineering and technology-centred design to such a high profile event.

### Brief

Student engineers and engineering-orientated designers from different disciplines are asked to locate and tackle sports infrastructure-associated design opportunities, and to demonstrate how their engineering education and design skills can develop fresh, insightful solutions for existing or emerging situations. The design challenges explored can cover any aspect associated with major sporting events – from environment to stadia design, floodlighting to fencing, seating to security, scoreboards to springboards, timing to track design; the choice is yours.

The purposeful design activity encouraged by these awards promotes an 'outside-inside' approach: a successful process will combine consideration of the context in which a future design might operate, will identify the needs of all the users, the competition, prior knowledge and relevant technologies, and will employ engineering rigour to develop a design proposal.

### **Guidelines**

Entries should conform to the ETB/RSA submission rules and will be judged according to the following criteria. Entries must show:

#### **Consideration of the user(s)**

Evidence that the user(s) and purchasers of the product have been considered in a well-developed, clear individual/team *vision* of the brief

#### **Creativity and insight**

- Evidence of creativity and design intelligence in the development of the proposal
- Clear communication of the product/system/environment proposal and solutions

#### **Consideration of manufacture, including cost implications**

Evidence that the technologies, manufacture and assembly of the product have been considered in relation to market and cost

#### **Consideration of the environment and world resources**

Sustainability issues addressing materials and assembly/ disassembly techniques used. Long-term and 'legacy' effects on infrastructure e.g. transport, subsequent re-use of any structures or products after the event, or efforts made to extend use for multi-purpose venues and temporary facilities

#### **Soundness of engineering principles**

Evidence that the development is based upon sound engineering principles and has been rigorously developed. This should include both the functioning of the product and its long-term performance.

#### **Teamwork** (where applicable)

Evidence of the ability to work and contribute within a team and/or to work with colleagues from different disciplines.

#### **Visual awareness and appearance of the product**

Evidence that the final appearance of the product has been fully considered.

#### **Executive Summary of the Design Report**

This should explain existing situations and the parameters of the opportunities the design proposal addresses

#### **Submission Details and Judging**

The Jury will consist of engineering professionals, designers and representatives from education, and judging of the projects takes place over two stages.

**Stage 1:** The judging panel meets to view all the submissions and draw up a shortlist of submissions that demonstrate achievement in matching the criteria set out in the project brief.

**Stage 2:** Shortlisted students/teams will be invited to London for interview at which they will discuss their competition entry, portfolio work and plans for the use of an award. Within the relatively short

times given for interviews students may choose to bring and present further detail for consideration – full reports, photographs, models etc.

### **Entries should be submitted in the following format**

Entries must comply with the following:

- A3 boards (max. 6) showing design development and final designs
  - any models or mock-ups should be submitted as photographs or print-outs mounted on A3 board – do not submit 3D work at this stage
  - A bound Executive Summary Report (typewritten, max. 4 A4 sheets, sans serif) – A further loose leaf copy of the Executive Summary should be mailed at the same time to the RSA London offices for forwarding to members of the judging panel
  - one sketchbook only, related to the brief
  - all work (except sketchbooks) should be submitted on A3 lightweight card and everything should carry an SDA 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
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## **INCLUSIVE WORLDS**

### **Introduction**

In recent years there has been a gradual recognition that we need to design ‘inclusively’ – to design for the greatest number of people, bearing in mind the diverse range of human abilities and needs. Strategies which go under the heading of ‘Design for All’ (Europe), Universal Design (USA) and Inclusive Design (UK) have been developed. Largely, the idea is to design, develop, manufacture and retail mainstream products, services and environments – all of which are accessible to as broad a range of users as possible. Promoters of ‘Design for All’ have coined the phrase ‘Good design enables, bad design disables’.

### **Help create an Inclusively Designed World**

**Your Challenge** is to consider *your* future and the future of the society of which *you* are part. Technology changes rapidly and society needs to be able to meet these changes. Look at our information society in its broadest sense and how it is reflected and put into operation in the areas of life that affect us all – transport, housing, interiors, leisure, the products and services we use, our public spaces, healthcare and so on.

**The Brief** is to select an aspect from one of these areas that you feel epitomises the challenge and submit designs which respond to our information society needs but **ALSO** takes into account the greatest possible number of users. Improve our quality of life. Help design for an Inclusive World.

### **We are changing**

We are living in the midst of a revolution – a revolution which will change the shape of the society we live in forever. People are living longer, healthier and more independent lives. Birth rates are tumbling; already 40% of Europe’s adult population is aged 50 or over. This means that all of us will experience profound economic, social and cultural changes in our lifetime. For designers, engineers and other professionals this shift presents enormous opportunities to improve the quality of life for everyone. This also represents an opportunity for business and industry.

### **Not just a matter of choice**

The urgent and pressing need to integrate Inclusive Design factors into legislation is gradually being recognised. It needs to be adopted by policy makers and to become part of standards, public procurement procedures and relevant educational curricula. Inclusive design needs to become embedded in company philosophy in the way that environmental issues have become in recent years: such environmental sustainability now needs to be augmented by economic and social sustainability considerations and this is what inclusive design supports. Designing inclusively will help to bring mainstream products in line for the many people with disabilities (currently 38 million Europeans have some sort of disability). It is time for this fact to be recognised and that instead of designs that are stigmatising or that marginalise people – they gain an improved quality of life from experiencing a choice of *mainstream*, accessible and affordable products or environments. Hence the launching of this Europe-wide exciting and challenging project for undergraduate and postgraduate students.

### **Our Project Partners**

This initiative is supported by the ADAPT Trust; Helen Hamlyn Research Centre (HHRC), Royal College of Art; European Institute for Design and Disability (EIDD); EDeAN network; Age Concern.

### **Current Initiatives**

- In 1999 the European Commission (EC) launched eEurope – an Information Society for all, which set out targets to bring information technology within the reach of all Europeans. The next step – eEurope 2005 programme, again takes up accessibility and usability as key concepts.
- In 2002 *Design for All* Centres of Excellence Networks were established in all EU member countries to support the development of *Design for All* strategies. The network has 100 members many of which are universities (EDeAN network – [www.e-accessibility.org](http://www.e-accessibility.org)).
- Inclusive Design Curriculum Network, IDCnet, a further EU project running since August 2002 until January 2004 seeks to identify industry needs and the needs of design professionals to further develop DfA skills needed in higher education.
- The Council of Europe in 2001 requested an inclusive design input into all design and built environment courses within the EU. This resolution is significant but it is a resolution NOT a law.
- The Web Accessibility Initiative (WAI) is one of the results of the World Wide Web Consortium's commitment to lead the Web to its full potential including promoting a high degree of usability for people with disabilities ([www.w3.org/wai](http://www.w3.org/wai))

### **Entrant Eligibility**

This competition is open to undergraduate and postgraduate students within the European Union.

### **Judging Criteria**

Your design solution must contain features of the following:

- Evidence of action research with users
  - Understanding of the lifestyles, needs and aspirations of a range of different users whether they be older people or people with disabilities
  - A design solution that accommodates a wide range of individual preferences
  - It is easy to use, appropriate, accessible and improves the quality of life
  - Solutions must also combine aesthetics with accessibility
  - Demonstration of the grasp of key features of our Information Society and its likely effect on us
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## 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

The following two brief options offer opportunities for designers across the disciplines as well as for those concerned solely with ceramics. The first is an exciting opportunity to engage with the material in order to explore entirely new product possibilities. The second encourages the exploration of how mixes of new manufacturing techniques, material innovation and design could lead to a radical re-think of fundamental everyday items or items to satisfy an evolving cultural need. (Your chosen Option should be clearly stated on your submission, both on each RSA label alongside the project number and on the front of your boards)

**Option 1 – No Boundaries:** Traditionally few designers from, for instance, 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.

You are asked to imagine that the material has just been discovered and you are exploiting its potential as viewed from your own discipline. Ceramic materials might enhance your own field or you may wish to enter the world of ceramic production with solutions informed by your own discipline. These might include the transfer of techniques and material qualities from your own field into that of ceramics

### OR

**Option 2 – The maker and industry:** Many of the making techniques and product categories in current ceramic production originated in the craft arena and during early methods of manufacture. The objects it produced served a human requirement that is similar - but in some ways quite different to today. Those with an intimate knowledge of ceramics are invited to think like a designer whilst practising as a maker to create, develop and illustrate new forms and surface decoration. Use your creative skills and individual aesthetic to experiment and create the new or take an old technique and revitalise it.

We would encourage makers to discard preconceptions of industrially produced ceramics: perhaps now, more than ever, industry is far less conventional than you might think. Take this opportunity to

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

exploit your skills and creativity that might lead you to discover an exciting and new approach to technology and manufacture

**Please note:** Items created for the gallery environment and without the potential to be used or adapted for production will not be considered.

You are encouraged to consult the following website for further information on ceramic production:  
[www.designerstoolkit.co.uk](http://www.designerstoolkit.co.uk) password: cobden

### **Market**

Some new products fulfil a need – others create their own market. State where you think the market lies for your 'product'

### **Aim**

- to explore and exploit the material, its uses and the processes and manufacturing techniques used in its production

### **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
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## **FASHION**

The Designer, the Vision, the Style

### **Background**

“Ralph Lauren is the first designer in the history of fashion to create clothes so typical of their time and place that they have almost come to symbolise a nation. Largely ignoring the vagaries of fashion change, he has taken the best of the past and recast it for the present and in so doing has given international cachet to the fabric of American life, its history, geography and culture”

Colin McDowell, Ralph Lauren, the man, the vision, the style  
Cassell Illustrated, 2002

Ralph Lauren is a designer who built his empire on dreams, visions and style, and who produces clothes to reflect his moods which originate from his love of the culture of his country and his passion for timeless design. He has accepted the classics and reinvented them; he likes 'old and faded'. Even when he is inspired by the beauty of an eighteenth century home it is not only the design that inspires him, he identifies with the people who live there today.

Lauren realises that people's romantic longing for the past has little to do with historical connections - what people want is beauty, elegance, style and luxury, the highest level of workmanship and the very best of fabrics and manufacture.

He also knows that a longing for the rural idylls of America's past could be in the minds not only of Americans, but of people who have never been to the U.S.A. Therefore the culture of his own country is an important source of inspiration, especially found in Santa Fe, the Prairies and the West, all of which reflect the out-door life.

This appeals to him because he sees it as being based on values that have not been corrupted by modern life. He respects the integrity of items of dress that have developed as practical solutions, and are more beautiful than designed fashion looks.

Ralph Lauren's clothes have a universality that suits most people's lifestyles, and he has created a timeless luxury in the environment of his stores

### **Brief**

Choose a country and research the history, geography, culture and the best of the past and reinvent it for the future, culminating in a beautiful collection. This country is the land on which to build your dreams, visions and style, and to show and sell in your shop.

Do you dream of living in a grand town house? Do you have a vision of who is living there now? Do they drive to the mountains for sophisticated living at the weekends? Are these people your customers? Are they wealthy, would they wear luxury fabrics and vintage leather? Are these the beautiful people who love the exquisite embroideries on your country's traditional dress, and are waiting for you to interpret them in a new collection?

After researching your chosen country's embroideries, weaves, prints and designs, use the ideas you have found to create two collections, one of timeless classic garments, and the other a sophisticated casual range which reflects the outdoor life.

These collections should be able to sit together in your store, showing the same inspirational theme from the history of your country to customers who live both lifestyles.

Choose one collection for your final presentation board and design 6 outfits for either men or women for Winter 2004. Through your visits to cloth exhibitions choose a manufacturer whose fabrics are suitable for your collection. Name the supplier, country of origin and price of one of the fabrics. Part of your brief is to examine the critical path leading to your final collection

### **Market**

The market you are designing for should be international, and similar to the Ralph Lauren customer. (You are not, however, designing for Ralph Lauren, but should create your own style)

### **Aims**

- to show you are an excellent designer through your forward thinking collection of extremely beautiful, wearable and innovative garments
- to show your ability to research a project and use the findings constructively
- to show your awareness of cloth manufacturers' products by choosing fabric suitable for your collection
- to present the finished presentation sheets cleanly, clearly and professionally

### **Guidelines**

The jury will be looking for work that answers the brief, together with clear and precise presentation sheets with instant impact. The jury often find that a great deal of energy and work has gone into producing sketchbooks full of exciting and inspirational ideas, which frequently fade into unexciting laboured work when transferred to the Ideas Board. This exciting sketchbook work must be seen on

Sheet 1 of your submission. The coloured drawings of the collection on your Presentation Board should be very clear and include all relevant details, written and drawn – and only if it is essential include some flats. Flats are clear diagrammatic drawings which communicate to the pattern cutter, machinist, and in this case the judges, the design lines, seam and stitch details which are not able to be shown on the presentation drawings. If they are included they should provide clear information – they should not be minuscule afterthoughts. If your presentation sheet was sent to a manufacturer, are the designs clear enough to ensure that the made up garments will look like your collection?

**The Australian Wool Innovation Travel Awards** are intended to encourage and foster the continuing and expanding use of Australian wool by modern consumers. Eligibility for this particular award will include the demonstration of initiative in finding new and exciting uses for Australian wool and of the unique role that wool can play in satisfying consumers' needs and desires. The designs should contain a component of 40% wool or greater wherever practical with a preference for Australian Wool (for further information see **Additional Information**)

### Submission Details

Entries must comply with the following:

- boards no larger than A2, although A3 would be preferable (max. 2 sheets)
  - work should be submitted in a format and scale that shows the items to their best advantage
  - **Sheet 1- Ideas Board** this ideas board is to be presented as an open sketchbook with clear, fresh, innovative ideas; it should also include a short typewritten report (max 200 words, sans serif, 14pt) on the reason for your choice of country; in-depth research of its history, culture and crafts; fabric swatches, preliminary rough drawings in colour for both the classic and casual garments using the fabrics, embroideries and embellishments unique to the country; idea development, photos of toile ideas in progress; fabric sourcing information including price, name and country of origin of the fabric supplier
  - **Sheet 2- Presentation Board** this board should say everything about your collection and express every point you wish to present, with emphasis on the chosen collection: a clearly illustrated line up of your complete collection of 6 outfits in colour, fabric swatches, back views, design details and written descriptions of the garments
  - one sketchbook only, relating to the project and containing first thoughts and original work
  - the style and quality should be of a professional standard, with clear illustrations, not elaborately packaged; your designs and fabric swatches should be the most important items on the board
  - all work should be secured properly and easy to handle
  - if you are short-listed for interview you will be expected to bring a toile or garment with you; do not submit it at the first stage
  - all work (except sketch books) should be submitted on lightweight card (no larger than A2; preferably A3) 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
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## FASHION FABRICS

### Background

Certain of today's designers influence fashion fabrics seen in the high street and become part of contemporary aesthetics, while often finding inspiration from other eras and/or cultures

## **Brief**

Taking a contemporary designer as inspiration, e.g. Eley Kishimoto, Marni, Marc Jacobs, Dries van Noten, Junya Watanabe, create a collection of fabrics for men or women, for either a spring/summer or autumn/winter season. Note that each of the designers mentioned is very individual and sensitive to how their total collection sits together, while maintaining a quiet confidence in their own identity through the choice of colour, fabric, texture and/or imagery

## **Market**

The target consumer is culturally aware and confident in his or her individuality and yet appreciative of simplicity, with a balanced and harmonious approach to dressing

## **Aims**

- to produce a collection of fabrics that fulfils the needs of the individual
- to research a wide selection of techniques, treatments, materials and effects
- to consider as part of the starting point the use of recycled material and 'found' fabrics – not necessarily 'vintage' – to be developed further or reworked as part of a new fabric
- to show innovative combinations of techniques, materials and colour as appropriate while remaining harmonious
- all work should be presented as professionally as possible, not elaborately packaged

## **Guidelines**

Colour philosophy must be totally in harmony with the selection of yarn, fabrics, textures and imagery used. Different weights of fabric and/or imagery should be included

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## **Submission details**

Entries must comply with the following:

- A2 boards (A3 where possible) (max. 4) showing concept development, inspiration and research together with final designs
  - a range of 10-15 co-ordinating fabrics around a colour theme that relates closely to your response to the brief
  - a short typewritten text (max. 100 words, sans serif, 14pt) explaining your concept, its development and relevance to the stated market
  - one sketchbook only, relating to the project, clearly showing development of ideas, and including original artwork in preference to magazine cuttings or photocopies
  - all work should be secured properly and fabric samples should be easy to handle
  - 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
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## FURNISHING TEXTILES

### Background

Consumers increasingly seek security within their living space. Fashion now surrounds and envelops. Fashion informs interiors and interiors inform fashion; all edges are blurred. The jury welcomes submissions from all forward thinking students, interested in fabric innovation both through fabrication and imagery

### Brief

Produce a design collection for a living space. Your collection should be for one of the following themes (your chosen Option should be clearly stated on your submission, both on each RSA label alongside the project number and on the front of your boards):

#### Option 1: Global Spirit

Influences: Inspired by the 21<sup>st</sup> century Nomad, a collector of information, influences and artifacts from a myriad of differing cultures, rituals and philosophies, the 'trophies' displayed and reflected in the living space, contributing to and reflecting lifestyle. Time is suspended; Traditional can be combined with contemporary; Opposites attract, then harmonise, resulting in new and exciting concepts. East meets west; The Northern hemisphere informs the Southern hemisphere. The Tango meets the Waltz. Mexican señoritas sleep under subtle chrysanthemums and eastern dragons. Ancient continents flirt with edgy Manhattan and L.A Street style. In a complementary rather than confrontational ambience, anything is possible!

#### Option 2: The Comfort Zone

Influences: Inspired by a desire for personal retreat, away from the frenzy of electronic communication and the 24/7 work ethic where leisure and work time collide and blur, the home becomes the nest, the cosy den, the cocoon, the escape, the comfort zone. This theme serves to create harmony and an atmosphere of well-being, stillness and comfort. The sanctuary and solitude of the desert, the mountains, drifting through deep crystal clear lagoons and cotton wool clouds, languishing in cool, luscious rainforests. Colour provides a refuge; fabrics are natural emulating the wrap around qualities and sensuality of downy and fine felted wools, cashmeres, velvets and luxurious cottons. An eye on the past but with a view to future!

### Market

Unlimited spending power, well informed, fashion forward consumers, who have an appreciation and concern for both traditional and non-traditional imagery, technique and décor, appreciative of the past yet receptive to change through innovation

### Aims

- to produce an exciting and innovative fabric collection consisting of core products and related accessories for a domestic interior
- to demonstrate understanding of target market lifestyle
- to research and experiment using innovative combinations of techniques, media and colour
- to demonstrate the use of drawing through initial research and finished designs
- to demonstrate consideration of scale, layout and colour

### Guidelines

The jury will be looking for original concepts and ideas with finished designs relating well to the target market. The brief is about innovation and emphasis will be placed upon good design development of an

idea. You should choose a particular room within a domestic setting, focusing upon core products such as curtains, upholstery and so on, with a consideration of how they will work alongside other accessories/products such as cushions, wall coverings, floor coverings and lighting. 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 4 A2 (A3 where possible) boards. It is important to convey the end use of designs effectively through a room visualisation/illustration

**The Australian Wool Innovation Travel Awards** are intended to encourage and foster the continuing and expanding use of Australian wool by modern consumers. Eligibility for this award will include the demonstration of initiative in finding new and exciting uses for Australian wool and of the unique role that wool can play in satisfying consumers' needs and desires. The designs should contain a component of 40% wool or greater wherever practical with a preference for Australian Wool

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

**The First Eleven Studio Award** will be made to the entry showing the most innovative and exciting use of colour in the design solution. It will be judged upon the most original and considered use of colour evidenced through design origination and outcomes. It is important that this is also clearly conveyed through the colour/inspiration storyboard with the use of colour chips/ gamuts relevant to each concept/story

### **Submission details**

Entries must comply with the following:

- 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 indication of repeat)
- include one storyboard of the chosen theme 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
- a short typewritten report (max. 400 words, sans serif, 14pt) showing evidence of site-specific research, explaining concept and its development and suitability to the intended consumer market
- 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
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## INTERACTIVE MEDIA

### Towards a Digital Britain

Create and design an interactive TV (iTV) service with its own brand identity, whose purpose is to bring Government at all levels closer to each member of the population and for each member of the population to understand and be willing to engage with the Government's message

### Background

The UK is the world leader in interactive TV. Around 10 million households currently have digital TV, which constitutes roughly 45% of the population. The number of people able to view iTV services now exceeds the number of people who have access to the Internet from home. This makes digital interactive TV an important driver to achieve the Government's aim of a 'Digital Britain', where **everyone** in the UK is able to access digital services for information purposes and interaction with the Government (inclusiveness principle)

### Brief

Create an iTV service as a central access point for all 'Government related issues'. Every UK citizen should be able to use this iTV service and extract relevant information effortlessly. This also includes transactional services (i.e. appointment bookings with, for example, the NHS, local and central services) and communication (i.e. individuals registering their opinion). The aim is to bring Government of all levels (national to local) closer to the individual and get the individual to participate actively in the process.

Design the service with the individual and their requirements in mind and create an intuitive and user-centric navigation paradigm.

This service will need to have its own identity (brand) to compete for viewers' attention in the crowded TV environment.

The following issues will need to be addressed in an overall concept and demonstrated in selected fully designed areas:

- resolve the overall navigation architecture of the service
- personalisation and customisation - make service elements relevant to individuals - both through a design as well as user-experience angle
- privacy issues – make sure the person who uses the service is the person they say they are (unique ID and security)
- open up a two-way communication channel between individuals and Government

### Audience

Attract the wide range of TV audiences - make the service accessible and relevant to all. Establish a method of segmenting audiences or develop an approach that engages with all audience groups simultaneously.

Note: The majority of people watch TV to be entertained

## **Aims**

- connect with a variety of target audiences – think about the diversity in Britain’s society racially, socially and economically
- find ways of disseminating government information more effectively – especially to less accessible (e.g. pensioners, non-native English speakers) and less privileged (e.g. low income) groups of the community
- bring ‘Government’ closer to the individual – invoke the feeling that everyone’s opinion counts and encourage the individual’s interaction with the government

## **Guidelines**

Starting point for the project should be research into the ways viewers are watching TV - linear TV to multi-channel and interactive TV experiences – and the iTV industry in general.

Always approach the brief from a communication angle and do not feel constrained by current iTV software technologies – e.g. Sky Active. Look at ‘broadband to TV’ services, such as Homechoice and Kingston Interactive for future software reference, but it is not the purpose of this brief to design new hardware elements - utilise current input devices and response mechanisms such as keyboards, remote controls, mobile phones etc.

Communicate your concept in its entirety and show links and relationships between diverse parts of the service. However, it is not intended that you should attempt to scope each aspect of every service. Focus your design effort on one or two aspects of the overall concept i.e. demonstrate an individual’s journey through one or two elements of the system.

The design, communication elements and tone of voice should be very televisual and of high aesthetic standard to engage audiences

## **Submission details**

Entries must comply with the following:

- a detailed synopsis and description of your proposal (typewritten, max. 400 words, sans serif, 14pt) which should include details of the software used for the project
- A3 presentation boards (max. 4). They should explain the overall concept and your thinking process (including service architecture), your design approach in reaction to the brief and feature key aspects of your design (selection of key screens and/or applications)
- submit a CD-Rom (PC or MAC) or DVD, exemplifying selected viewing and interaction experiences, user journeys and/or walk throughs of the service. Specific applications, developed for the service could be featured here
- list clear details for loading your disc and any other information that will enable the project 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
- submit supporting material, such as sketchbooks, to explain your thinking processes and the connection between your research and the final designed product in depth
- do not submit any hardware related items
- maximum of one sketchbook only, relating to the brief
- all work (except sketchbook) 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

### **Additional Information/resources**

Current UK interactive TV services

These digital TV services currently have interactive elements as part of their offering. Do not feel restricted by their technical limitations.

- BSkyB
- Freeview
- Telewest
- NTL
- HomeChoice
- Kingston Interactive (Hull)

Websites and resources

These links can be used as starting points for research and will give guidance on Government-related as well as iTV industry-related issues.

- [www.e-envoy.gov.uk/](http://www.e-envoy.gov.uk/)
- <http://www.coi.gov.uk/>
- <http://www.ukonline.gov.uk>
- <http://www.homechoice.co.uk/>
- <http://www.kitv.co.uk/pc/index.html>
- <http://www.itvt.com/>
- <http://www.partnersin.tv/>
- <http://www.broadbandbananas.com>
- <http://www.henleycentre.com/>

Research Centres for British Telecom, Philips Design, Hewlett Packard, etc.

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## **LESS CRIME THROUGH DESIGN**

### **Introduction**

Crime is a highly emotive and complex cultural issue: each day, crime of all sorts diminishes the lives of innocent people and causes fear, anger and loss. Crime affects not only the direct victims; we have all been irritated by untended car or building alarms, and we are learning to balance the cost in reduced privacy and the unattractive street furniture of widespread public CCTV surveillance against greater personal safety and improved crime statistics.

Design-led crime prevention does not aim to affect offenders' motives or predisposition to commit crimes. It takes these as given, and introduces specific design changes, seeking to make criminal actions less attractive to offenders and influences the offenders' ability to benefit from these crimes. A key design strategy may be to make potential targets and situations for criminal activity require more effort and be less rewarding to the criminal through increasing the level of difficulty and risk of being interrupted or caught

### **Background**

We tend to assume that we are safe when at home or work: safe in familiar surroundings with people we know.

This has not always proved to be the case for people working in the public sector: witness the posters displayed by bus and train company operators, for instance, indicating they will pursue people who threaten or harm their staff. Recall the strikes by DHSS staff when open plan jobcentres were introduced. These strikes arose specifically because of the concern of staff about threats from frustrated claimants.

Environments where these situations frequently develop are the waiting rooms in hospital A&E departments. We are familiar with stories of drunken behaviour on Saturday evenings getting out of control and have seen the disturbing footage on television programmes such as *Police, Camera, Action*. In cities particularly there is also now the growing problem of gang and gun crime, often drug related, that can lead victims to seek treatment at A&E departments, bringing with them the highly charged and threatening atmosphere of the crime scene that has brought them there in the first place. A&E Departments can therefore feel, and be, threatening to staff and other patients – some of whom may be vulnerable in some respect

Beyond this, too, are issues related to the stress caused to patients by occupying an unfamiliar and 'institutional' environment. The lack of consideration given to the design of the spaces, furnishings and procedures used to organise and accommodate the waiting patients, their friends and relatives can contribute to a sense of unease and frustration leading occasionally to aggressive and anti-social behaviour. This is complicated by the fact that it is not a simple case of first come first served: medical priorities dictate the order in which people are seen – a fact not always appreciated by those who have been waiting for hours.

Gaining an insight into all these issues is a key component to successfully understanding and addressing the problem; research that examines the many challenges of the project should form part of the design process

### **Brief**

Your challenge is to consider the following areas and submit designs that you feel have taken into account the issues you have identified:

- **The interior design of the waiting area:** pay attention to the location of reception, triage and waiting areas combined with the methods used for providing communication between staff, patients and their friends and relatives. Bear in mind everyone needs to be kept informed in order to reduce growing friction, anxiety and stress which can lead to volatile – often criminal – behaviour, but that medical, nursing and reception staff have to balance this need against that of maintaining privacy and dignity for patients being treated. There is now guidance to indicate that there should be separate waiting and treatment areas for children aged 16 and under, and for their specific needs to be adequately addressed. How will your design balance the required permeability against privacy and dignity? Consider signage: providing clear signage allows users to navigate the space easily and without frustration. Do not forget information in different languages for those whose first language is not English, information for the hearing disabled and communication for the mute and blind. Consider movement desire lines and changes in the movements of people in differing states of mind - normal situations (e.g. repeat treatment visits), distressed and anxious situations (e.g. the normal range of accidents) and extreme/life threatening situations (blue baby syndrome, drug overdoses, serious head injuries). How will their movement through the department be aided by design to reduce the volatility of their behavioural responses to the situations with which they are trying to cope? Consider the needs of people who have been waiting long periods of time, people who may not be clear-headed or who may not be very literate.

- **Furniture systems:** these must address the needs of staff, patients and medical requirements (e.g. hygiene) but also demonstrate consideration of the potentially volatile environment you are dealing with. Based on the issues you have identified the design **may** need to provide a combination of privacy and openness, a sense of protection for individuals and groups and a means of protecting personal possessions should the attention of the owner be distracted. Bear in mind that removable objects can and have been used as weapons against staff and other patients in waiting areas. Comfort and ergonomics during long waiting periods need to be balanced against the inadvertent provision of missiles and weapons that moveable objects provide.

Ideally we would like to see an integrated design response arising from teams addressing the space, the procedures, the communication/feedback and the furnishing providing a holistic and 'joined-up' solution. These team entries may arise from a collaboration between, for instance, a combination of information designers, environmental/spatial designers and product designers combined input from other relevant skills as appropriate (e.g. interactive designers, engineering, criminologists, etc). However, bearing in mind the inherent difficulties with this way of working, individual entries are welcome but consultations with representatives of other disciplines would be useful

### **Aim**

- To develop solutions which address the physical space of A&E departments, contributing towards creating an environment that is calming, non-confrontational, safe and secure. To effect clear communication between patients and staff (these communications may include using technologies such as electronic displays but remember there are many simpler and just as effective techniques).
- To relate to necessary procedures such as triage – and perhaps to design how those procedures are carried out in practice to minimise frustration, misunderstanding and conflict

### **Remember**

You should approach the project by first establishing the issues and problems encountered in A&E waiting rooms; not all criminal activity will be concentrated around threats to staff. For example any location where people congregate may attract opportunist criminals such as pickpockets. Individuals are particularly vulnerable in situations where they are liable to be distracted by stressful situations such as supporting a friend who is injured. By observing real situations and interviewing practitioners and patients and their friends/relatives you should be able to build up a picture of the issues to be dealt with in the final design.

Remember that the intention of this project is to create a design that addresses the problems of the waiting room and the crime issues surrounding them whilst providing a good solution to the day-to-day activities of the people using the environment. After all for much of the time they there will be no criminal activity and people will just be getting on with their lives!

Finally, an approach that is currently providing a solid base for designing environments is to consider the problem from the user's perspective and to view the experience as a journey, that is, the patient's journey through the system. Consider the total journey: start with the reasons that create the need to visit A&E, through to the initial welcome, the time in the waiting room and on to the treatment and follow up. (But do not neglect the staff who spend their working days and nights in this environment.) This will allow you to determine the scale of your project: whether you choose to address the overall experience looking at all the touchpoints from a broad perspective or whether you look at one part or physical element of the experience in great detail. Your design should provide equal treatment in terms

of disabled access and also consider the different needs of the walking and vehicle based attendees at A&E

### **Guidelines**

You should think carefully about any technology that is incorporated into your design. Make sure you understand the exact nature of what you are specifying. Likewise with materials make sure that they are crime resistant and that they strengthen the design. Consider the maintenance aspects of the design throughout its life. Consider passive as well as active strategies against crime e.g. incorporate a measure of crime 'avoidance' as well as 'resistance'. Imagine that the potential criminal possesses more than basic intelligence and anticipate some elementary countermoves. Solutions should not draw attention to themselves and thus 'flag up' a security challenge for potential lawbreakers. Your design should avoid imposing inappropriate costs and demands and should be appropriate for risks likely to be encountered. Evaluate the 'environmental footprint' of your solution, and relate the inconvenience, potential damage or loss of personal property in direct proportion to the costs of production – this evaluation should be ongoing throughout your design development process. Ensure that your submission is logically structured and well argued – seek feedback from other students, tutors and friends during the development process of your design

### **Submission Details**

Entries must comply with the following:

Communicate your proposals coherently and effectively on A3 presentation boards (max. 4) to include the following:

- a one page A4 typewritten summary of your design proposal (sans serif, 14pt) in the form of bullet points which clearly state the crime resistant features if not immediately obvious. Report any troublesome tradeoffs between security, primary purpose and other requirements such as aesthetics and convenience and how you have used design to resolve them
- try to identify, and indicate, the innovative aspects of your design – do this if possible by seeking feedback from crime experts and designers
- identify clearly the exact situation and task for which your solution is being developed and the level and nature of crime risks which you are seeking to tackle; state very clearly the crime problems, their causes and how the design interventions you propose are intended to work in blocking these causes
- perspective or other specification drawings identifying materials for manufacture, construction etc
- one sketch/work book relevant to the project
- models are not required until the final interviews, but photographs of any models can be included
- all work (except the sketchbook) 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

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## **MEDICAL DEVICES**

### **Background**

Over the last five decades, significant progress has been made in understanding common oral diseases – dental caries (tooth decay) and periodontal (gum) diseases resulting in marked improvement in oral

health. However all people are NOT achieving the proper level of oral health resulting in unnecessary suffering, poor health and increased costs.

Even in advanced markets like the USA, poor oral health is a major problem prompting the US Surgeon General to term it “a silent epidemic”. A few facts bear out this assessment:

- dental caries (tooth decay) is the single most chronic childhood disease – 5 times more common than asthma and 7 times more common than hay fever
- over 50% of 5–9 year olds have at least one cavity or filling and that proportion increases to 78% amongst 17 year olds
- dental disease impacts on poorer people disproportionately – with children from poorer families suffering twice as many dental caries as their more affluent peers and their disease is more likely to remain untreated

### **Brief**

Develop a range of brush/oral healthcare design innovations to re-engage consumers with the category and satisfy their emerging needs. Look at both manual and electric toothbrush options and other technologies. Create a new way of thinking in the area of design to investigate not only aesthetic appeal but new sensations of experiences brought by new materials and looks

### **Audience**

Men and women who are self aware and are clear about the image they want - modern, stylish, self-assured - often select packaged products that visually reinforce their image. They value design and believe in innovation. They are prepared to pay extra for better quality products and they use a repertoire of household brand names and premium products. They have a greater variety of products in their bathroom than average and those which are particularly well-designed are proudly on display. The other key audiences that you may wish to look at are children in the age groups 5-12 year olds and teenagers. Their needs are very different and these should be factored into your design solutions. Your audience is looking for feature(s) that makes their toothbrush/oral healthcare special, finding that ‘feature’ will be the main project challenge.

State which audience you have designed for clearly on your boards

### **Aim**

To design/‘Imagineer’ a device incorporating a unique feature that enhances the user’s life encouraging them to enjoy looking after their teeth.

### **Guidelines**

Explore and identify important emerging trends to build Innovation Platforms. Deliver design innovation that fits the brand personality and positioning. New design ideas should help build the brand and encourage consumers to buy the product. The desired consumer response is “I want that!” - create the Aquafresh ‘WOW’ factor by making the brushes aesthetically and experientially desirable

### **Submission details**

Entries must comply with the following:

- A3 boards (max. 4) showing design development and final designs; one board must show all elevations of the product 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 new proposal

- any models or mock-ups should be submitted as photographs or print-outs mounted on an 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
- students shortlisted for interview will be asked to prepare a 15 minute presentation outlining their design proposal and will be expected to bring along 3 dimensional material to support their presentation
  - all work (except the sketchbook) 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

### **Additional Information**

GlaxoSmithKline (GSK) is a global leader in oral care – currently the second largest manufacturer in the oral care category. GSK has a considerable portfolio of science driven oral care products widely available on a global basis. It has leading brands like Aquafresh, Sensodyne, Macleans, Polident and Poligrrip, Odol and Binaca. GSK operates in almost all sectors of the market including toothpaste, toothbrush, denture cleansers and fixatives, mouthwash, flosses, gums, lozenges etc.

GSK is the second largest global player in the toothbrush category. Its toothbrushes are available in more than 100 countries worldwide and it markets in all segments – including manual toothbrushes and power toothbrushes for adults and children. The toothbrush category is characterised by frequent innovation – in functional design, materials used and technology.

An extensive piece of research to develop a deep category understanding of the toothbrush market was completed in June 2002. It involved talking to consumers (via depths, focus groups, in home observation/interviews and in store interviews) and experts (dentist, R&D, bathroom designer, psychologist, nutritionist).

### **Expert Insights**

#### **The Psychologist**

- Need for instant gratification
  - good oral care is long term strategy, but motivation driven by short term rewards and promises
  - teeth suffer because good oral care is not immediately rewarded
  - people need immediate emotional gratification/buzz to create routine
- Crowded confusion
  - crowded market of broadly similar products, varying in the detail, lead to confusion and cynicism
  - with no expertise, people use visual cues such as good designs as an indicator of quality
  - toothbrush market likely to be driven by 'survival of the best looking' rationale

#### **The Bathroom Designer - Contemporary trends in bathroom design**

- Surprise
  - the magical ingredient
  - good design should surprise the consumer
- Personalisation
  - bathrooms for individuals is the trend, personal spaces that reflect individual's personality replaces old off-the-shelf suites and sharing

- en suite becomes the main bathroom, additional family bathroom for children, and shower room for guests
  - mirrors, recesses, down-lights and sleek Japanese joinery create a Zen less-is-more feel
- Hot & not
  - what's in? Natural materials, stone (especially limestone) and glass, and natural muted colours (e.g. camel, beige) and / or industrial materials (brushed steel, rubber, concrete)
  - what's out? Marble, gold, shiny metals, chintz, matching and coloured suites
  - urban generation singles still opt for the empty industrial warehouse look with stainless steel, mosaic tiles, and concrete and rubber floors
  - middle class families choose simple, clean lines, and more shelving
- Aquafresh brushes – comments and recommendations
  - all too similar, two tone and with Flex, need different styles to appeal to different people
  - change the style between versions to give visual differentiation
  - increase range diversity, including a slick look variation

### **Consumer Insights**

CLARITY - Ignorance / powerlessness

- I don't really know which toothbrush is right for me. I usually end up choosing mainly on looks and colour

REWARD – engage me

- brushing is a high effort / low reward activity – there's little in it for me in the short term (so I don't always spend 2 minutes brushing) and the long-term feels far away

INDIVIDUALITY – reflect my values

- I put a great deal of effort into getting my environment to reflect my style and values – I wish brushes were less bland and samey

CONTROL – the satisfaction of a job well done

- I get a sense of reward out of giving my teeth a good scrub because I know (and feel) they're really clean

### **Highest purchase triggers**

- look /colour of brush
- women - look/colour
- men - modern, high tech designs
- personal choice, distinguished, makes purchase exciting

### **Consumer Trends: The Henley Centre**

- 35% of UK adults said they would rather spend their money on experiences than material goods – design of things is an important aspect of this
- luxury can be about appearing to go back to basics and valuing experiences
- in the next ten years people will spend a third more on themselves – brands need to look at how they can increase the added value
- products will be accessories to experiences

### **Packaging**

A Drop in the Ocean - sustainable packaging for drinking water

## **Background**

The ready availability of drinking water is a basic human requirement and a fundamental component of the global ecosystem. The supply of clean, high quality, drinking water is perhaps an undervalued and largely hidden resource in the UK. The infrastructure that supports it ranges from mains supply, to the provision of bottled water. Both represent a link in a complex and closed loop of acquisition from nature, supply, consumption, disposal, treatment and return to nature. In a broader context, there is evidence of threats to the global water supply in terms of shortages, flooding and contamination. Over the last twenty years, the UK consumption of bottled water has grown considerably in comparison with tap water. This is partly because of the perceived health benefits of a regular water intake and partly because of the fast moving nature of contemporary society, in which bottled water facilitates convenient consumption on the move. In addition, there are benefits in relation to the expanding variety of chilled, carbonated and specialist mineral waters. The rapid growth in the market of bottled water, has been accompanied by an increasing range of brands, bottle designs and marketing campaigns. Inevitably this has led an increasing quantity of waste material finding its way to expensive and ultimately undesirable land-fill sites. Thus the move from tap water to bottled water can be seen as retrograde in environmental terms

## **Brief**

You are asked to consider the packaging of bottled drinking water for people 'on the move', with the specific intention of minimising its environmental impact. As far as possible your design should explore the packaging within the wider context of production, distribution, sale, consumption, lifecycle and lifestyle. Your preliminary research should assess the existing market and products, patterns of use, the lifecycle of packaged water and also explore the definitions and examples of sustainability available on the demi web site ([www.demi.org.uk](http://www.demi.org.uk)).

The packaging should project an environmentally friendly image which should complement your environmentally friendly design. The company that produces and distributes the product has a highly developed and fully integrated environmental policy of which it is rightly proud. It is therefore very keen to protect this brand identity from accusations of 'greenwash': that is, seeking to ensure that its reputation is based on genuine environmental improvements rather than superficial 'green' marketing. Part of its declared aim is therefore to reduce the environmental impact of its products and also to increase environmental awareness amongst its customer base. The company also has an 'inclusive' view and seeks to create products that are attractive to a wide range of consumers

## **Aim**

- to rethink and redesign the sustainable packaging of water, as part of the supply and renewal cycle

## **Guidelines**

You should explore as an initial starting point, one or more of the following sustainability principles, which are explained in more detail on the demi website:

- 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**

Entries must comply with the following:

- present your work on A3 boards (max. 4)
- your submission should detail the packaging design, packaging graphics/information and company logo
- presentation work should include:
  - context** - a typewritten (sans serif, 14pt) description of the design in relation to general purpose and design for sustainability principles
  - 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
- any models or mock-ups should be submitted as photographs or print-outs mounted on an 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 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

#### **Additional information/resources**

It is essential that you consult with and draw on the learning and teaching resources available at [www.demi.org.uk](http://www.demi.org.uk), a web site that provides a wide range of sustainability information, web links and principles for design students throughout UK Higher Education

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## **POSTAGE STAMPS**

### **Background**

Although the postage stamp has one key function – as a receipt for the cost of sending mail – the stamp itself serves a number of ancillary functions. It can be part of the commemoration of a diverse assortment of occasions and institutions; it can be a work of art in miniature form; it can honour a national figure; it can mark a national event; importantly, it is representative of the UK when it is sent abroad. In all these functions the postage stamp is one of the most commonly used forms of public communication: in other words a very powerful and visible tool

### **Brief**

With this thought in mind, consider ways that the stamp could be used as a campaigning vehicle.

There is an enormous range of issues and causes that for one reason or another do not form part of the national consciousness. Contemporary Britain for instance has plenty of examples of disenfranchisement and social exclusion of which many people are unaware or simply do not think about. These may take the form of homelessness, mental illness or disability for instance. There are charitable organisations that campaign on specific aspects but could a general understanding of exclusion and what it means for so many lead to a more inclusive society? Environmental issues form a whole other raft of concerns, of course, which you may choose to explore.

The range of issues that you could consider is huge: from good causes to public services or social awareness campaigns. Be broad in your thinking – the possibilities are many, so do not restrict yourself to the examples mentioned here; seize the opportunity to think creatively and laterally and do not be restricted by the size of the traditional stamp, either. View the stamp as a campaigning or awareness raising tool and make use of its power as a highly visible, everyday item used and seen by millions of people daily.

It is important when making your selection that you opt for generic rather than specific subjects – for instance you may want to campaign on behalf of a particular disability – approach it from a general standpoint and not as a campaign on behalf of a specific charity

### **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
- traditional stamp collectors
- encourage a new and younger generation of stamp collector

### **Aims**

- to produce an innovative response that challenges the brief
- to raise awareness on your selected ‘campaign’ idea
- to think beyond conventional treatments and styles
- to demonstrate originality of thought and approach based on sound research

### **Guidance**

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 overlay films and the Queen’s head print provided in the Student Pack. If using overlays, ensure they are easily lifted to reveal the original artwork)
- once research is complete and decisions have been made on 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 and value
- design should combine clarity with an interest in detail
- there should be clear visual definition between one stamp value and another to ensure there is no confusion at the post office counter or in the sorting office

### **Submission details**

Entries must comply with the following:

- an A3 board showing the four different values, 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
- one sketchbook only, related to the brief

- a short, typewritten text (max. 50-100 words only, sans serif, 14pt) expressing your 'big idea', to help position your proposal
  - the price may appear anywhere provided it is legible; it should not appear over an intricately textured area
  - the design of each stamp should be such as to produce a consistent and cohesive range
  - all work, except sketchbook, should be submitted on A3 lightweight card and carry a SDA 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
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## IDEAS THROUGH INSIGHT

### Background

The skills of the designer lie in identifying needs and requirements that are not immediately apparent. Innovation is as much about discovering and understanding user needs, as it is about crafting things to satisfy them.

Today, the brief of the designer extends beyond designing the 'product'. Increasingly designers are asked to help companies discover new opportunities for products, by exploring how people *really* use and relate to things in the real world. Designers are asked to develop insights on human behaviour within a particular context, and then develop conceptual products that address the research findings. This brief is about just that: it's about *ideation* – the development of new ideas that can assist in identifying and resolving a challenge – not implementation

### Brief

Explore the notion and rituals of public 'bathing' in the widest sense. Traditionally this takes many forms from the ubiquitous public lavatory for instance, to facilities in public sports centres, swimming pools or other public 'community' facilities. However, you should also examine the practices and rituals of other countries and cultures. For example (and there are many others) the idea of the sauna in Scandinavia is an important part of cultural life. Explore and consider the many different examples available to help you develop a concept that is new and exciting. Your research might uncover an, as yet, unrecognised human need, habit or desire within this whole arena that could develop a completely new concept. Show how you would either re-innovate an existing product or service to meet it, or develop an entirely new one

### Audience

With such an open and conceptual brief the end-user becomes apparent as you begin to explore the concept, but here are a few things to consider:

- you may find that as you explore and research the 'audience' it is in fact multi-faceted with groups that have quite different needs, expectations or motivations – this can lead to insights
- you may find, as is often the case, that it is the 'audience' beyond the mainstream that engender the most commercially exciting insights and ideas that could lead to a wonderful concept
- you might find that it is more rewarding to look at an 'audience' of which you would not consider yourself to be a part – this objectivity might unearth insights

Think inclusively. Your audience may include disabled people, or live in a multi-cultural community. Is your concept appropriate for different genders as well as families?

## **Aims**

- to demonstrate your ability to be insightful as well as to produce beautiful designs
- to hone a skill that is more valuable to your design career than being good with CAD
- to enjoy yourself

## **Guidelines**

- read the last guideline, it's important!
- we are looking for a bit more thinking and a bit less design. This brief has two parts: developing the insight is as important as the final concept, so be as imaginative as you can in developing and presenting both
- with this brief you are being given a starting point; there are no clear expectations of what might result. All that is asked is that there is a clear connection between where you started and where you finished. Stay focused: this is about what you can see in other people's behaviour and what you discover about other people's needs, not your own
- an important part of presenting an insight is presenting the evidence to back it up. Find a way to present this simply to the jury. If you suggest an insight but do not back it up it will not convince the jury
- if your evidence is filmed in any way, please submit a storyboard of relevant frames only: it is unlikely the jury members will be able to view AV submissions
- the big idea – Explain in less than 100 words what your insight was, how you discovered it. Then in about 50 words how your design concept met the needs that you discovered. Attach this to the board you want the judges to look at first. This is REALLY important

## **Submission details**

Entries must comply with the following:

- A3 boards (max. 4) showing design development and final designs
- any models or mock-ups should be submitted as photographs or print-outs mounted on A3 board (this can be in addition to the 4 design boards) – do not submit 3D work at this stage
- 'The Big Idea' – a short, typewritten text (max. 100 words, sans serif, 14pt) expressing your idea development from research to final designs, to help position your proposal and allow the jury to quickly understand your motivation
- one sketchbook only, related to the brief
- all work (except sketch books) should be submitted on A3 lightweight card and everything should carry an SDA 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

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## **TRANSPORT**

Enhancing Interchanges

### **Introduction**

As major towns and cities have developed and grown over time, the need for better transport facilities has grown too. Often these facilities have grown organically, and, as a result, an integrated system that serves the need of users has not been consistently achieved.

Today's journeys often involve changing between different transport systems and the experience can often be difficult and unpleasant. For example, the rail station and airport may be closely, but accessing one from the other may entail using uninviting alleyways, crossing busy roads or involve several flights of stairs. Once there, tickets may not be transferable; a new ticket may need to be purchased – where is bought and how does the user know they are getting the best value. Finding refreshment or somewhere that is both safe and pleasant to wait for connections late at night can be further challenges.

Travellers changing between modes certainly need clear and easy to understand directional signage. Those with journeys requiring a change between bus/train/plane for example would need to plan and have accurate information beforehand, especially those with children/buggies, those with disability or those with a large quantity of luggage.

## **Background**

A major European city wishes to develop one of its urban domestic airports to accommodate more arrivals from other European departure points. The airport presently supports internal flight arrivals only and is quite rudimentary in its facilities and amenities.

In addition, the current look and feel of the post-landing experience, whilst not unpleasant, is somewhat perfunctory and basic. The city wishes to alter this experience and enhance customer relationships to develop the airport an interchange of choice, not necessity.

The new experience should be engaging, contemporary and clear and simple. The new relationship should feel welcoming and efficient for the public and staff, and easy for the building management teams to maintain.

These changes are to be achieved without moving the transport buildings. (airport terminal, tube station, rail station, bus station and river pier; see diagram). Current interchange facilities between modes are to remain in use whilst building works goes on.

## **Brief**

The brief is make the transition and interchange between the different transport modes enriching, straightforward, accessible and safe.

The challenge is to achieve these aspirations without committing major capital spending or interrupting the use of current facilities.

The designs must respond to the following issues:

- **Ambience:** determine the overall look and feel of the interchange areas. What emotional reactions to the designed spaces should the public have? How can the ambience help people to navigate from one mode to another?
- **Information:** why, how, what, where and when should information be used to best benefit the public? Real time and static, permanent and temporary: determine how best to make information easy to understand and relevant using the most appropriate balance of these requirements
- **Security:** the visible and the invisible, the real and the perceived. How best to ensure the public are safe, made to feel it and the balance between freedom and constraint
- **Retail and ticketing:** selling the right product at the right time and at the right price. Providing clarity between retailing tickets and the retail of consumables.

**Audience**

Although an 'inclusive' solution is sought, the specific needs of two retired people from another European country making a weekend family trip is to be used as a visualisation model.

Solutions must take into account environmental sustainability in terms of social inclusion, effects on the environment and include the maximum number of users whatever their age and ability.

**Aims**

To develop solutions which address the physical space of interchange links and help to inform, relax and enthuse. The public should feel relaxed, comfortable, informed and able to move from one mode to another as seamlessly as possible. By achieving these aims the interchange will be more effective able to cope with greater capacity.

**Remember**

Submissions should focus on the interchanges, the links, and not the mode buildings.

The concepts could focus on the whole environment in between the various transport buildings or on one element that will improve the overall environment.

**Guidelines**

Think inclusive, engaging, clear and simple. Think European style and promote the movement of people by developing innovative concepts.

**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 type written report (max 400 words, sans serif, 14pt), which includes a description of your solutions, including research undertaken leading to the final philosophy of your design
  - one sketch book only containing drawings and ideas illustrating the development of your design
  - all work (except sketch books) should be submitted on A3 lightweight card and everything should carry an SDA 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
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