

RSA DESIGN DIRECTIONS: PROJECTS 2004/05

BRAND NEW

Background

An organisation's brand is a double-edged sword. On the one hand it helps them to stand out and communicate clearly with customers what they're about, but on the other it keeps them in a rut. Think of Nike, you think sports; think Philips, you think electrical appliances and think of Ideal-Standard, you think of sanitary ware: baths, basins, toilets, etc.

Ideal-Standard is a mature company that owns the lion's share of the sanitary ware market. Let's imagine now – just for the hell of it – that they wanted to do something else. That they wanted to move into an entirely new market that had nothing to do with sanitary ware. This is the brief we would like you to consider.

Brief

Your brief is to identify and design something new that Ideal-Standard could provide. They are interested in two areas: products for the home and services. Please do not submit proposals to re-design sanitary ware items.

Key to this brief is the interrelationship between the perception of their brand and the product or service you propose. For example, should you decide to propose that they produce tableware – as well you might since much sanitary ware is made from ceramics – you should consider how that proposition would sit and be marketed to prospective customers.

Likewise, the notion of service provision is also fascinating to consider. What services could Ideal-Standard credibly provide? Services to do with hygiene, waste management, bathing and ablutions come to mind, but you may wish to investigate other, less immediately obvious areas. Whatever area you select as your focus, you should be able to identify the following: what needs would it meet? What would the customer's experience of it be? How would it work and be marketed? And how would it support and express the existing Ideal-Standard brand?

Audience

Your proposals should be led from insight into people's needs. You should clearly identify and define your target market. Be wary of designing for people like you – because most people aren't like you. The judges will be looking for submissions that target groups of people whose needs are not yet currently met. This doesn't necessarily mean the elderly or those with disabilities; it can be anyone for whom products and services could be improved.

Aims

- To demonstrate that you can identify customer insights
- To show that you can creatively translate those insights into innovative products and services
- To impress the judges that you understand how products and services express a brand
- To enjoy yourself!

Guidelines

- Read the last guideline carefully – it is important!
- Your proposed ideas must sit well with the Ideal-Standard brand
- Do not submit re-designs of existing sanitary ware items

- If you propose a new service, it's important to visualise the customer's experience of it. Perhaps use storyboards based around scenarios?
- Get under the skin of Ideal-Standard's brand. Good solutions will be things that stem from their core capabilities, values or customer's perception of them
- The big idea! – Explain in less than 100 words what your big idea is, the insight that led to it, and why Ideal-Standard should do it

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 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

Brief devised by Oliver King, Engine Design

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 ceramic¹ 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 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

¹ *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

exploration of bone china as a ceramic medium (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: Bone china was developed in England in the 19th century as a result of trying to produce porcelain emulating products from the Far East and continental Europe. The clay body consists of 50% bone ash which gives it its translucency and hard, durable characteristics. The UK industry today is synonymous with the finest bone china product and is still held in the highest esteem as the prestige material for ceramic products.

Those with an intimate knowledge of the craft of ceramics are invited to think like a designer whilst practising as a maker to create, develop and illustrate new forms and (or) surface decoration using bone china as the medium. Use your creative skills and individual aesthetic to experiment and create the new. 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.

You may use whatever forming techniques best suited to demonstrate your proposals. However you may find slipcasting to be the most sympathetic method of forming your final design.

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 password: cobden

Market

Some new products fulfil a need – others create their own market. State where you think the market lies for your 'product'. Your ideas maybe about function alternatively they may be simply objects of desire and beauty.

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
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DESIGN FOR DEBATE

exploring a role for product design as a medium for public debate

Context

When technology is developing as rapidly as it is now, reflection and criticism are particularly important. We need to consider alternative visions to those put forward by industry. Design, being accessible, contemporary and part of popular culture, is perfectly positioned to perform this role. It is a mediator between consumer and corporation.

In order to achieve this, however, some significant shifts need to occur. We need to develop a parallel design activity that questions and challenges industrial agendas.

Design that asks carefully crafted questions and makes us think, is just as difficult and just as important as design that solves problems or finds answers. There is a place for a form of design that questions the cultural, social and ethical implications of emerging technologies. It can help us to define the most desirable futures and avoid the least desirable.

Brief

The background

Imagine a world where elderly people are cared for by robots, brain electrodes cure obsessive patients, wheel chairs are controlled by thought. A world where chips are placed behind our eyes and record everything we see, where exoskeletons developed by the military change the nature of sport. A world where driving without the aid of artificial intelligence is a dangerous sport confined to weekends and special tracks.

Whether we like it or not, this world is already taking shape in industrial laboratories around the world. How does it make you feel? Does it fulfil your hopes – or your fears?

Each year this brief will focus on the social, cultural and ethical impact of a different emerging technology (e.g. cognitive systems, biotech, nanotechnology), with this year the focus being on cognitive systems – systems that can sense and perceive, act, think (recognise and recall), feel, communicate, learn and evolve.

The task

You are asked to use product design as a medium to question the social, cultural and ethical implications of a 'smart' future. In particular, you are asked to focus on the idea of companionship in relation to smart technologies. This does not mean robots. For example, it could be a sophisticated version of the Samaritans – think about companionship in its broadest sense.

The brief has two options:

Option 1: Hopes (in an ideal world)

Option 2: Fears (A cautionary tale)

Whichever you choose it should be presented in a way that will stimulate debate and discussion.

Issues to keep in mind:

How much technology do we need?

Should we mirror human behaviour – pet, person?

Or, should we devise completely new entities – friendly aliens?

Will it desensitise people to other people? Will it cause people to over empathise with other smart objects?

Is it a new class of being – animal, vegetable, mineral, or smart object?

Do we own them or cohabit with them?

Do they have rights?

What happens when we tire of them – sell them, kill them, retire them?

What happens when they finally breakdown or stop working – burial?

Examples of current applications

from: MIT tele-counselling system based on sensing emotional state. A sensor detects when a smoker (who wants to give up) is getting stressed and automatically calls a counsellor who talks them down before they reach for a cigarette

through: Aibo (play), Tama (animal therapy) etc

to: The film *AI* – children for lonely parents and playmates for adults

Remember, this brief is not about predicting the future, but exploring *different* futures – both good and bad – so that they can be discussed before they happen and the public can ask for the future it wants.

Audience

The target audience is the public, designers, industry researchers, and policy makers.

Aims

- to stimulate discussion amongst designers, industry and the public on the social, cultural and ethical implications of the application of cognitive systems to everyday life.
- to provide an opportunity for students to explore a different role for design – as a provocation for public debate.
- to enable students to familiarise themselves with issues surrounding state of the art technology.

Guidelines

Stay clear of science fiction. Base your proposals on technologies already under development. Develop social-fictions rather than science-fictions.

Submissions details

- **RESEARCH:** In no more than 400 words, present an illustrated summary of the research you have done into the hopes or fears for the area you have chosen to explore
- **HYPOTHESIS:** a short scene setter backed up by factual evidence. This could be in the form of an *Imagine if...* or *what if...* statement or question
- **PRODUCT PROPOSAL:** maximum of 4 A3 boards plus one sketchbook. Bear in mind the purpose of the proposal is to stimulate debate on a specific issue or implication, so the style of the presentation should reflect this (eg advertising campaign, manifesto, company catalogue, newspaper article etc)

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

Brief devised by Tony Dunne, Dunne & Raby

DESIGN FOR HEALTHY EATING

Exploring a role for design in an area of public health

Context

Britain is getting fatter. Statistics show that the prevalence of obesity has trebled since the 1980s with 22% of men and 23.5% of women now obese and well over half of all adults either overweight or obese. This is almost 24 million adults.

Obesity costs money and lives. Overweight and obesity increase the risk of a wide range of diseases and illnesses, including heart disease, type 2 diabetes and some cancers. Obesity reduces life expectancy on average by 9 years and is responsible for 9000 premature deaths each year.

Changes in lifestyle over the last two decades – observed in many countries – are likely to have contributed to trends in obesity. Calorie intakes may have increased – portion sizes have increased and snacking, sugary drinks and eating out/ordering in (eg takeaway meals) are more common; people, on average, are less active – with sedentary jobs, walking less, watching more TV and less likely to play sport.

And it is not just a UK problem; bodies like the World Health Organisation are signalling a global obesity epidemic ahead - already 300 million people world wide are dangerously overweight.

“We recognise that these issues are not just a matter for Government – they involve individuals and the choices they make, as well as the food and leisure industry.” Rt Hon Dr John Reid, Secretary of State for Health.

Background

The role of design in public health has traditionally been focused on areas such as equipment, buildings and environments.

Having insights into the ways that people live their lives is at the centre of what designers do – whether they are designing a product, service or an environment – knowing the user is key. Now, though, the role of design is now being viewed within a much broader context and recognised as providing a new perspective on a range of social and economic issues where these skills and abilities could be harnessed to huge effect. Designers have the ability to define problems as well as to solve them and they can also use their skills to address and manage change and behaviours.

Obesity, its causes and the appropriate strategies to address it, presents a huge and complex challenge that short term design solutions cannot possibly hope to address. However, design is a process that can create connections, change attitudes and effect change and designers have the ability to visualise and give life to radical ideas and solutions. Whilst too often designers are invited to provide merely a 'quick fix' solution, this project can offer the opportunity to tackle a real need in depth and to suggest a broader 'systems' based approach that could help to change attitudes or to engage the wider public as part of the solution.

This project is not simply about encouraging people to eat fat free foods; it is about exploring approaches that will encourage long-term healthy eating and regular exercise – a holistic approach – to become a natural and accessible part of people's lifestyles.

This could mean that some of the mainstays of current lifestyles need to change, giving rise to a new set of support networks, services, products and environments aimed at promoting healthier living.

The ideal is to find pervasive and encompassing ways to prevent obesity that fit naturally into people's lifestyles. This could mean, for instance that people on the move have options other than motorway *greasy spoons*; that walking to work or school where possible becomes a more attractive and obvious option; that office workers are less tied to their desks; that teenagers have alternative hangouts to fast food outlets and shopping malls. However, it is important to remember that changing lifestyle patterns is difficult, disruptive and slow and often requires incentives.

The challenge - Different ways of designing

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. Your design work can address a variety of issues associated with obesity and may involve:

- encouraging a personal responsibility for a healthy lifestyle – bear in mind that there will be a more positive response from some members of the community than others. What might encourage the majority of people, of all ages, to take a personal responsibility? How will you communicate this?
- designing out obesity – what design-led strategies might be used to prevent the on-set of obesity in childhood?
- changing attitudes to health – what would raise awareness and help promote a culture shift?
- involving different community groups or individuals to encourage new norms of behaviour, particularly those at high risk: elderly people, children and the socially disadvantaged

Brief

This project invites approaches in one of two ways: EITHER, proposals for a near term solution which looks at ways of *reducing* an existing problem OR proposals for a long term solution that concentrates on strategies for *prevention*.

Bear in mind that interventions in isolation are unlikely to be as successful as more holistic, encompassing approaches so aim to make your solutions as grounded in the context of people's real lives, motivations and concerns as possible. This makes research key to this project, as understanding the lives of a target group will inform the approach taken and will show how the emerging solutions are appropriate within the context of that group. The challenges offered by the project have the potential to be translated into opportunities (commercial, social etc) and so solutions should be attractive rather than worthy.

It is for you to define the area where you consider that as a designer you can add most value; this will be as important as the way you then approach that problem. Half your work should be identifying and defining the challenge; the other half should be your proposed solution.

Option One: a near term/discipline-led approach

Develop design-led proposals that promote and encourage healthy eating and lifestyle in the near term by suggesting a product or communication method that would support this and could have a lasting effect.

product approach: In aiming to develop a culture of healthy and nutritious eating the preparation and consumption of fresh food needs to be accessible, appealing and flexible, particularly to those for whom the 'convenience' option might otherwise have greater appeal. In this context, the products used in food preparation are important. There is a plethora of food preparation products available, some being more 'gimmicky' than others in their health claims. What is needed is a sound, 'human' concept that will have an appropriate presence, is sensitive to its context, is not cost-prohibitive and will help to encourage a healthy diet and lifestyle. Bear in mind that many people are deterred from using some food preparation products either because of the complexities of assembly or cleaning.

Your product proposal should demonstrate the following:

- how the *experience* of the preparation (and possibly the consumption) of food and/or drink is aided and enriched – the context might be to view food preparation as a social activity in order to lessen the perception of it as a chore
- evidence of how you identified and researched a market and context that you wish to make the principal target of your product
- a fresh concept or a re-innovation of one that currently exists
- a clear rationale to support it and a level of feasibility assessment and development
- a clear understanding of user needs

graphic communication approach: Develop a way that persuades people to pursue a healthy lifestyle. Your task is to create a coherent, multi-part campaign, using a combination of design and advertising that encourages a healthy, balanced diet complemented by adequate regular exercise. You may decide to develop an approach aimed at all groups. Alternatively you may select a key target group (e.g young children or teenagers, or young adults or older people or any other age/social group you consider is potentially high risk) and develop a campaign

appropriate for that audience. Whichever group or groups you choose, your ideas should be relevant and appropriate to them.

You can approach this from any angle you choose. For instance, you may feel consumers need help to make more informed choices about the food they buy; perhaps help with navigating their way through complex food labelling; awareness raising around health issues. Your research and reading around the issues will inform your approach that should be clear, engaging and persuasive.

Submission details

Entries must comply with the following:

- A3 boards (max. 4) showing visual research material, design development and final designs (including an image or photograph of final product, for the product design approach)
- 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

Option Two: a long-term strategy approach

Consider a scenario where the prevention of obesity has become an accepted and integral part of our lifestyles and society. Indicate the products, services and/or experiences that would have been created or adapted to support this scenario.

In considering this, looking at examples where progress has been made in achieving these goals (Finland is an interesting case study that it would be worth researching) and see what can be used or adapted to support a British model. In developing your proposals, you should look at *preventing* obesity rather than treating and accommodating it.

Your proposals may include new services, systems, products, experiences, lifestyle experiences, environments or policy/business strategies. These may include:

- proposals for changing shopping patterns that makes buying fresh produce more accessible. What could be done to support this bearing in mind busy lifestyles that often result in a once or twice weekly shopping trip for ready meals?
- new support services: these could include platforms for self-organising support groups – mirroring the notion of carpooling or time-banks – but with a food focus
- ideas for promoting new opportunities for interaction around food in different environments
- new ideas and approaches to the design of public spaces
- what services might workplaces provide to keep their workforce healthy?

These are just a few examples to stimulate thinking but your research should lead to many ideas that can be developed into interesting proposals.

Some ideas to consider:

- What are the fat-free environments and experiences of a lightweight society?

- What does this mean for the mainstays of a short-term gain society – fast food, sedentary living and working, car culture?
- What new services, environments, products will spring up to fill the *fat* gap?
- Who are the main actors in the prevention of obesity? What role do retailers, leisure and entertainment providers, workplaces, educators, cultural leaders and support networks play now?
- What will make this a desirable, enjoyable way to live one's life, and how can we communicate long-term benefits over short-term gain?
- a potential policy change, e.g. the Fat Tax – explore its ramifications

The challenge is, what role can design play in catalysing new and lasting lifestyle trends, in making healthiness rather than style attractive?

Submission details

It may be that your response is not primarily 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 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 is up to you; the important thing is to seize the opportunity offered here, whatever your discipline and to explore the two-, three- or even four-dimensional (i.e. time-based), lateral opportunities inherent in this brief without the constraints of one that is more linear and prescriptive.

The varied forms your design proposal might take reflect the breadth of the brief – you should submit work under the following headings:

The Design Proposal

This is a *statement of creative strategy* – to accompany all types of project. This is your big idea. It is essential that it should be no more than one side of A4 and should state the approach you have taken to the brief and why.

Evidence of research

This should include any information about whom or what sources 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.

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 displayed on hardware identical to your own. Your work will be shown to the jury on an Apple all-white iBook or a PC so indicate clearly on your disc which system is appropriate. Application software should be Macromedia Director (or popular alternative),

and should be capable of being viewed using Flash Player, Shockwave Player, Quicktime 4 or 5, or Adobe Acrobat.

- Video (VHS) or DVD

(Brief devised in collaboration with the Design Council)

DESIGN FOR ORAL HEALTHCARE

Manual toothbrushes

Background

Toothbrushes are used throughout the world as part of an every-day oral hygiene routine. GlaxoSmithKline (GSK) is the second largest global player in the toothbrush category. Its toothbrushes are available in more than 100 countries world-wide, including manual toothbrushes and power toothbrushes for adults and children. The GSK toothbrushes are distributed world-wide under the brand names Aquafresh and Dr. Best and are in a league of their own.

Due to their high product quality and their unique property of flexibility (demonstrated by the Flexzone), GSK toothbrushes are frequently copied by other brands. Even in countries where GSK is the undisputed market leader, the increasing presence of private labels (low priced brands produced by retailers) is mainly responsible for a stagnation even slightly declining GSK market share. This, together with frequent innovation in the toothbrush market means GSK is being challenged to defend its market position and to develop future-orientated, innovative concepts.

GSK is planning to revise and develop its entire line of manual toothbrushes for adults in order to find original and creative ideas in this sector that will strengthen the role of GSK as a leader in innovation. The brief seeks to identify exciting and innovative ideas for the 'toothbrush of the next decade'. Selected designs may be developed further by GSK for potential product launches (due to this potential opportunity, it is essential that participants in this project read the **Important Note** at the end of this brief and on the *Design for Oral Healthcare* web page explaining the special conditions attached to participation in this project).

Brief

Manual toothbrushes are, at first glance, very simple objects. However, they present particular challenges to designers and manufacturers. As is the case with all seemingly simple products, the detailed design is of primary importance. These are some of the key areas to consider:

The user: the design of handle, grip and neck, and how a range of different users will interact with them, need to be considered

The form: the shape and materials are important

The function: the position of the bristle head and the geometry and placement of the bristles are also a key consideration. The optimisation of the cleaning performance through innovative additional functions is also important

The main task is to develop a range of brush features and design innovations –integrating the current Flexzone – that will re-engage consumers with this key element of oral healthcare and create a new demand for a ostensibly prosaic product. This may be achieved not only by aesthetic appeal but also via performance and new sensations of experiences achieved through new materials and forms.

Evolution of the Flexzone & product innovations

The Flexzone – with its distinctive double ‘S’ shape – has long provided an intuitive functional feature and, as research has shown, it also has importance as a key feature of the brand message. Although it has been carefully and consistently developed over the years, this has been solely to enhance performance through functional and technical improvements; GSK has been careful not to compromise the Flexzone appearance that is the key recognisable feature of the brand. Changes which are simply aesthetic, without any added functional value, could potentially damage the brand. Therefore, further development of the Flexzone is not be part of the brief unless you are proposing a superior functional or technical improvement which will be recognised the consumers as having a clear benefit. If you are changing the Flexzone, please clearly highlight your improved benefit on your presentation.

The motto “Gentle to the gums” has been behind the GSK quest for innovation. This has led to a series of innovations at the centre of which the Flexzone trademark is found.

Audience

Men and women who are self aware and 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 and use a selection of household brands 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. Your audience is looking for design or functional feature(s) that makes their toothbrush special, finding that unique ‘feature’ will be the main project challenge.

Submission details

Entries must comply with the following:

- signed application form
- a short, typewritten text (max. ½ A4 page) expressing your idea development from research to final designs, including principal benefit(s)
- 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
- one sketchbook only, related to the brief
- CD ROM, Macintosh-compatible file format: PDF, MPG or PowerPoint
- 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
- students short-listed 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 sketchbook) should be submitted on A3 lightweight card, carrying 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

GlaxoSmithKline 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 Poligrip, Odol and Binaca. GSK operates in almost all sectors of the market

including toothpaste, toothbrush, denture cleansers & fixatives, mouthwash, flosses, gums, lozenges etc. To receive further information about the world-wide toothbrush market development and GSK & competitor market role consult the Website <http://competitions.gsk.com>. An illustrated overview of the Flexzone development, the current product range & technical toothbrush development background is available, too. For further product-specific input please refer also to the brand Websites www.aquafresh.co.uk and www.dr-best.de.

Important note

Participants in the Design for Oral Healthcare project are required to read the Legal Note at the end of the project and then to complete the application form which follows it. This information and form is also available in a downloadable file on the *Design for Oral Healthcare* web page. This requirement must be observed in order for your entry to be judged.

LEGAL NOTE

As with entrants to any RSA Design Directions project you, as the designer, retain all rights in any intellectual property (e.g. copyrights, design rights, inventions) in the design work you submit.

GlaxoSmithKline (GSK), sponsor of this project, would like to use this competition to generate a wide range of feasible product ideas. As GSK retains the right of first refusal for any product idea that is developed and submitted to the RSA, you are required to agree to the following terms, and to grant GSK the option to buy the rights in the intellectual property in the design for a period of one year from submission of the design work to the RSA competition.

The entrants grant this option free of charge, but if this option is exercised by GSK a payment will be made to the entrant. This will be negotiated on an individual basis and will not exceed €5100. The exercising of this option and this payment to the entrant are completely independent from the awarding of prizes and prize money through RSA Design Directions.

When the rights in intellectual property are bought by GSK the rights for its use are transferred to GSK, and these rights are not limited geographically, materially, or by any time period. Thereafter, wherever necessary, GSK is allowed to rework the design work so it fulfils production and market requirements, and GSK is free to use the design work for any purpose whatever without any further payment to the entrant. GSK also then has the right to protect, e.g. by design registration or patent, any rights in the design work in the name of GSK anywhere in the world, with the entrant being named as designer or inventor as appropriate. The entrant shall assist GSK in this e.g. by signing any necessary Patent Office forms etc. if necessary. But GSK shall be under no obligation to protect, develop, manufacture or sell any product based on the design work. The purchase of these rights by GSK shall be by means of an assignment document, a sample copy of which is available from GSK on request at any time.

The entrant may make further use of his or her design work provided that GSK has no use for the design work. The entrant is obligated to inform GSK of this further use.

By submitting an entry the entrant consents to its publication. However, because of the need to preserve confidentiality in advance of any application by GSK for a patent or design registration the entrant shall not disclose any part of the design work to anyone other to GSK until GSK has approved disclosure.

Students must submit original designs only; submissions that infringe third parties rights especially design rights or copyrights will be excluded from the competition. The entrants guarantee that due to their knowledge their submissions do not infringe third parties rights.

Application & Agreement Form

Please complete the relevant details and sign the form to confirm your agreement to these conditions (if you are entering as a team each team member must sign a separate form)

Name of institution:

Year of Study

Personal details:

Surname:

First name:

Home address:

Street:

City:

Country:

Telephone:

Fax:

E-mail address:

With my signature I certify the acceptance of the conditions and rights (Legal) that apply to the project sponsored by GlaxoSmithKline. I certify that the submitted design is my own work. Submissions that infringe third parties rights especially design rights or copyrights will be excluded from the competition. The entrants guarantee that due to their knowledge the submissions do not infringe third parties rights.

Signature

Date

DESIGN FOR PATIENT SAFETY

Exploring a role for design in a key area of patient safety

Context - Overview

The development of strategies for patient safety and the reduction in medical errors are two of the key issues in the delivery of healthcare systems. 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. 6% of these result in permanent impairment and 8% in fatality. As many as 50% of the latter are believed to be avoidable – an estimated 34,000 preventable deaths annually.²Moreover, the knock-on effects

² C. Vincent, G. Neale, M. Woloshynowych, Adverse Events in British Hospitals: Preliminary Retrospective Record Review, BMJ 2001 322: 517-9

on staff working in the healthcare system, not to mention the financial cost, further increases the need to improve all aspects of patient safety.

Four years ago a report³ 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 National Patient Safety Agency in 2001 (NPSA) www.npsa.nhs.uk

Many errors result when the role of the user is not taken into account in the design of tasks and systems and when the designer does not understand the system within which new or old objects are placed. An over reliance on memory, a lack of standardisation or the lack of availability of information can lead to situations in which mistakes are more likely to happen. For instance if the purposes of a system or process are not properly understood or clearly communicated to the user then this could lead to a breakdown in the system, resulting in what could be a life threatening error. The fact that there are an overwhelming number of machines used in hospitals with perhaps too few people being familiar with their use could lead to drugs being wrongly administered. With other examples ranging from wrong site surgery to infection control and medication dispensing errors, or patients with arthritis being unable to open medicine bottles, the scope for mistakes to occur is wide.

A role for design?

Design is a process that can create connections and effect change and designers have the ability to visualise and give life to radical ideas and solutions. It is therefore clear that these skills could have a valuable and vital role in identifying and reducing the risk of medical errors and accidents in a variety of contexts, therefore aiding patient safety, and in some cases preventing death.

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 or an environment – knowing the user is a key part of this.

The potential of a design-led approach for preventing medical accidents across the NHS was explored in a study⁴ commissioned jointly by the Department of Health and the Design Council and carried out by a team of researchers from the Universities of Cambridge and Surrey and the Royal College of Art and should form part of your background reading for this project.

The Challenge

Background

It is clear, then, that there is great scope for mistakes and error in all healthcare situations. Whilst this is the context in which you should think about this project, the focus of this brief is specifically on one aspect: usage in the home of Prescription Only Medicines (POM) which are prescribed by a Doctor and dispensed by the Pharmacist; more specifically, the means by which the medicinal product is contained and delivered for usage by the patient.

³ 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 2000 www.dh.gov.uk See additional resource page for full link.

⁴ Universities of Cambridge and Surrey, Royal College of Art, *Design for Patient Safety*, Department of Health, Design Council, 2003. See additional resource page for further information and web link.

Around 600 million prescription items are processed each year by the NHS's Prescription Pricing Authority (PPA), the total value of prescriptions accounting for £6.6 billion a year – approximately 13% of total NHS costs. 75% of these medicines are administered to the 60+ age group. However, be careful not to discount all the other user groups – and of course the variations within each of them – that use prescription-only medicines either as part of an on-going treatment or from time to time only and for specific short term purposes.

There has been a gradual recognition in recent years 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.

In the context addressed by this brief, these can range from people with diabetes or heart conditions; people with mental health illness; people who need to administer medicine to babies and small children; people in the role of carer for an older or disabled person. There are doubtless many more and you should explore these as part of your research.

Bear in mind also that not all users will have the same physical or mental dexterity or abilities. Some users may have impaired vision, others may have arthritic conditions; some may have had strokes or suffer from Parkinson's Disease and experience tremors; some may be non English speakers or simply are unable to read.

Research – including user research

This is the key part to formulating your proposal: users are central to the project solution and must be involved – ideally throughout the process and from the early research stages. Usability is also a key component of designing inclusively and to ensure that the needs of users are met both research and user involvement must be part of the design process.

Remember to think beyond yourself as a user. The difficulties that others may experience in using a particular type of medicine packaging for instance, may be quite outside your experience – speak to as many different types of user as possible to gain an insight into the problems people encounter as a way of identifying their particular needs.

Your process should be an iterative one and could usefully follow the designer (and founder of IDEO, world renowned design consultancy www.ideo.com) Bill Moggridge's mantra 'fail early and often in order to succeed sooner'.

Your desk research, user research and testing may suggest solutions and approaches that you do not expect – it might be a completely new concept or a way of dealing more adequately and successfully with an existing design – rule nothing out!

Go to supermarkets to look at current medicine packaging (this will be broadly similar to the prescription-only packaging) to get an idea of what is currently available.

Remember that it is not ethical to interview patients about the quality of their healthcare. You may, of course, talk to friends and family.

Brief

All medicinal products need to be approved by the regulatory agency, which in the UK is the Medicines and Healthcare Products Regulatory Agency (MHRA). The purpose of the regulatory assessment is to ensure that the medicinal product, presented in the format intended for sale, is

of the necessary safety, efficacy and quality. Involved in this assessment is the provision of data demonstrating that the product's stability and efficacy is not adversely affected by the packaging material which is in contact with the product. Hence if you are considering using different materials, this would inevitably involve lengthy stability and clinical testing.

Medication use in any setting is a complex process. In the context of the patient's own home or environment where it could be part of wider, complicated regime of personally administered healthcare it can be confusing and fraught with the potential for serious error and patient harm.

This brief requires you to examine a means of containing individual tablets or capsules which would be supplied by a Pharmaceutical Company to the Pharmacist for dispensing, thereby ensuring the safe use by the patient in the home, and with specific attention to the following:

- *optimum ease of access to the medication* – as your research may reveal, and as referred to above, there is a broad user base needing to access tablets or capsules from the container/blister pack within which they are contained. Take account of the difficulties when considering your own proposal
- *access to the key information required by the patient about the medication* – all medicinal products must be supplied with a Patient Information Leaflet (PIL), the content and format of which is governed by EU legislation and cannot either be omitted or changed. However, critically, how can the medicinal product be used safely if the PIL is discarded or in fact the user cannot read. How will the patient access the key information about their medicine spanning the whole length of their treatment. Remember, it is the information which is important, not the leaflet. Similarly the information to be included on the blister foil is prescribed by EU legislation
- *consider the manufacturability of your design* – your design will remain only an idea if it cannot be translated into a cost effective method of delivering medicines safely

As has already been suggested, research widely across different users. Then define the primary user group at which your proposal is aimed, but bearing in mind that it should also be accessible to the broadest number of users.

The format to be used as the starting point is the blister format, but do not be constrained by the materials currently used in standard medicine packs.

Submission details

Entries must comply with the following:

- A short description of how the problem was identified and defined and how the idea developed from research to final design – this will help to communicate your proposal
- Your research showing who you consulted and how you put together a user group which helped you to understand the relevant issues. This is an important part of your submission
- A3 boards (max. 4) showing visual research material, design development and final designs (including a drawing or photograph of final product, where applicable)
- 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

FASHION

The 'Revolutionary' Design

Background

Very occasionally there appears on the fashion scene a designer who produces a 'revolutionary' new shape that completely changes the look of the High Street. Perhaps the design is just part of their collection, or maybe they have researched long and hard through the vintage stores and museums for inspiration, but the design contains all the ingredients that makes it a best seller for the up market customer and, eventually, for the High Street version.

Are you that genius, can you design a garment that will revolutionise the fashion world?

Brief

Research deep and wide and choose a historical garment for its cut, colour, fabric or trim details and design a collection based on this garment for winter 2005. The collection, for either men or women will consist of 6 outfits and should include a wool coat or jacket. You are required to choose one outfit or garment from your collection that you consider will eventually revitalise and revolutionise the High Street: a much-copied garment, an essential 'must have' item.

Guidelines

This year you are required to submit one final Presentation Board only plus a sketch book that will take the place of the Ideas Board. This is because every year the jury find that a great deal of energy and work has gone into producing excellent sketchbooks full of exciting research, fabric swatches and inspirational ideas.

On an A2 Presentation Board you are required to show 2 finished design sheets each size A3:

Sheet 1 A clearly illustrated line up of your complete collection of 6 outfits in colour, written descriptions of the garments, a drawing of the historic garment that influenced your collection, idea development, photos of toile ideas in progress, fabric sourcing information including price, and name and country of origin.

Sheet 2 Choose and draw up the revolutionary garment, it should be a 'working drawing with a high illustrative content' professional enough to present to either the press for publication or for a manufacturer to buy and to work from. Include back views, fabric swatches, written descriptions and design details

Market

The market is designer, luxury level. How the garment will be interpreted to High Street level is not your concern

Aims

- to show you are an excellent designer through your forward thinking and innovative collection, able to edit and decide which is the revolutionary garment
- 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

Submission details

Entries must comply with the following:

- one A2 presentation board, lightweight card not cartridge paper; this board should say everything about your collection and express every point you wish to present, with emphasis on the chosen garment
- on your A2 Presentation Board you are required to show 2 finished design sheets each size A3:
 - **Sheet 1** A clearly illustrated line up of your complete collection of 6 outfits in colour, written descriptions of the garments, a drawing of the historic garment that influenced your collection, idea development, photos of toile ideas in progress, fabric sourcing information including price, and name and country of origin.
 - **Sheet 2** On A3 paper choose and draw up the revolutionary garment; it should be a 'working drawing with a high illustrative content' professional enough to present to either the press for publication or for a manufacturer to buy and to work from. Include back views, fabric swatches, written descriptions and design details
- one sketch book, relating to the project, in place of the Ideas Board
- work should be submitted in a format and scale that shows the items to their best advantage
- 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 and every thing 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 the students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging

FURNISHING TEXTILES

Background

The blurring of edges between fashion and interiors continues with all major fashion brands and designers having an equal focus on both areas. New materials, technological advances and innovative attitudes have resulted in the reinvention of a new and exciting "home fashion area" demanding an appropriate design approach. The jury therefore welcomes submissions from all forward thinking students interested in fabric innovation through fabrication and imagery.

Brief

Option 1: Masquerade

You should focus on the "bedroom" environment. This could be a small studio flat where the bed works as a sofa as well, posing interesting design challenges. Think reversible fabrics? The interplay with scale of designs will be a key issue. Designs will need to work for both day and night. Alternatively design for a medium sized dedicated bedroom space. You should consider the environment as a whole and produce concepts for curtains, bedding and accessories.

Influences: Senses are aroused in a dark yet opulent atmosphere, nocturnal glitter glimpsed in the shadows with an air of theatrical sensuality, where gilded wine glasses and filigree silverware flash as jewel-like accents, the power and mystery of night shades, a romantic place where it is

forever evening. Rich layered ornamentation borrowed from fairytale, myths, legends, long forgotten civilisations and lifestyles, rediscovered and given future currency. This could be an evocation of night time in a magical and opulent Venetian palazzo lit by candles from crystal chandeliers in the light of a flickering fire, where sumptuous Fortuny silks, velvets and taffetas rustle against fur. Materials are objects that are intriguing to the eye and luxurious to touch - vintage baroque, bespoke, embellished, patinated, embossed, layered and richly patterned. This is a reflective look at the past but with a conscious and considered reinterpretation for the present and the future.

Option 2: Urban attitude

You should focus on the living space creating an overall concept/look appropriate to the lifestyle and environment. Place an emphasis upon curtains, hangings and upholstery, with additional consideration of accessories such as cushions, rugs, throws, lampshades etc. It is important to remember that the scale of fabrics should reflect the space and purpose for their end product.

Influences: Big city loft living is the inspiration for this look - London, Stockholm, Tokyo, Berlin and Amsterdam. Think meat packing district and SoHo in New York, on the edge living with an informed view of future/contemporary trends in painting, furniture, cinema, graphics and literature. This is a high-octane look with a fresh approach to colour and texture, bringing new associations of luxury.

Be mindful however that colours are not brash primaries but more optimistic and considered *brights* that harmonise rather than clash. Space, simplicity and light are major factors in this look which above all is uncluttered. For imagery and iconography consider modern art, contemporary architecture, geometry, graphics, pixellated patterns and digital techniques. However this should not be seen totally as the Scandinavian hard edged look, but more as the softening of edges through considered use of unusual combinations of fabric, techniques, colour and texture.

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

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:

- 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)
- 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

GLOBAL INTERACTIVITY

exploring worldwide communications

Background

Communication and the tools for making it happen have developed rapidly in recent years. The internet and mobile phones for instance are now part of everyday life in a way that might not have seemed possible a relatively short time ago. In the sphere of video games, too, development has been remarkable. From Pong (a basic tennis game in black and white) to visually epic games of extraordinary sophistication in just 25 years, this development has increased their popularity and demographic. Sales of video games have soared with recent titles such as Harry Potter selling in excess of 12 millions copies worldwide.

On-line gaming is also becoming popular as more and more people are connected to the internet and game consoles are available internet ready. There are games (e.g. Everquest and Ultima on-line) that can support thousands of players in an on-going game 24 hours a day, 365 days a year.

All these advances illustrate that global communities are a reality. They flourish in chat rooms, online games, bulletin boards and are encouraged by technologies such ICQ and the use of web cams.

Brief

In an increasingly global world where connection to citizens in other countries is getting cheaper, faster and easier, you are asked to create an 'activity' or 'medium' that will attract cross-cultural participation, encouraging people to interact in new ways. Look at the development of recent technological communications and consider how to use them in new ways (mobile phones, internet, web cams etc).

Key objectives and points to remember:

- It should be interactive, entertaining and engaging – this is important otherwise people will not take part
- The 'activity' should have an objective. It should not be a chat room
- It should encourage communication between diverse cultures and social demographics
- Activities should be legal and responsible
- The activity should reward collaboration and penalise autocratic behaviour
- The primary product of your design should be software although you might consider a specific hardware interface. Bear in mind that hardware could add significant cost and consequently exclude certain demographics

Challenges

- How will you ensure people from all countries with many languages interact with each other and not just those of a similar demographic?
- How can you create a responsible community and attract a broad section of society?
- How will you prevent the activity/medium from being abused? (ie hackers, cheats, destruction of the community)
- How will it be policed? (Ultima On-line employs a permanent staff to watch activity and police problems)

Submission details

This is an exercise in ideas and communicating them. Remember that the jury will be viewing many entries so your idea should be clear and immediately attractive to the judges. We are looking for your Big Idea!

Submissions do not have to be technical, and can be as simple as sketchbook and traditional storyboard presentation techniques. If you wish to submit in a more complex and technical medium that is acceptable but ensure it is easy to use.

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, your design approach in reaction to the brief and feature key aspects of your design
- supporting material, such as a sketchbook, explaining your thinking processes and the connection between your research and the final outcome in depth (maximum of one sketchbook only)

and/or

- CD (PC or MAC) or DVD, exemplifying selected viewing and interaction experiences
- 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
- do not submit any hardware related items
- 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

INCLUSIVE WORLDS

Introduction

This project, in its simplest form, is about making products, services and environments accessible to the broadest range of people. There are specific reasons for us to adopt this approach to design. For instance, by 2020 half of the people in the UK will be over 50 years of age. This hugely important demographic shift will have a huge impact on society and it is an unavoidable fact that it will affect us all in some way.

It has been said that today, 20% of the population are children, 15% are of pensionable age, 10% are disabled and 10% are left-handed. So if you produce a product that is not suitable for children, pensioners, disabled or left-handed people then you are really excluding about half of the population. We shouldn't forget also, people who are temporarily disabled e.g. broken limbs, recuperation from illness or operations, bad backs etc etc. There are also times when designing inclusively can benefit pregnant women, parents with small children and anyone carrying luggage.

In Europe the concept of 'inclusive' design is generally known as 'design for all' whilst in the USA it is known as 'universal design'. Each approach has sprung from different cultural, legal and societal drivers, but in essence each approach is striving for the same goals. Additional information about inclusive design is available on the Inclusive Worlds web page, but the simplest way is for you to visit the RSA's new Inclusive Design Resource at

www.theRSA.org/inclusivedesign. Launched at the end of June, this unique website tool makes key information on inclusive design readily available to students, tutors, design professionals and design managers. It contains key contextual information: examples of products, services, buildings, business practice and inspirational design concepts. The sections that deal with strategies, tools and methods assist in the development and implementation of design solutions that put people at the centre of the process. We urge you to try the site and as it is still being developed, let us know how you think it can be improved/changed/added to.

Now here are the challenges:

The Challenges

Select one of the following areas and submit designs which have taken into account the greatest number of potential users.

Challenge 1: How can we make domestic and public environments more inclusive?

There are many reasons why people find public places a problem, or even feel intimidated by them. Often it is something as simple as a need for good signage, public seating in appropriate places or automatic doors to help people carrying heavy bags or pushing prams. Sometimes the problems are more complex and subtle – a lack of appropriate lighting or shiny floors can cause disorientation. In some environments intellectual access is as important as physical access e.g. accessible language and visual clarity. For this challenge you can consider any kind of public space or domestic environment – hospitals, schools, doctors' surgeries, parks, public gardens, visitor attractions, museums, galleries, clubs, restaurants, houses, sheltered accommodation.

For example, your submission might propose:

- Concepts for wayfinding systems or access, physical or intellectual, to domestic or public environments
- Ideas to revitalize the idea of public parks in urban areas, making them usable and attractive for children and adults of all ages
- Scenarios of how smart and assistive technologies can 'future proof' homes or improve accessibility or enjoyment of public spaces

Challenge 2: How can access to information limit exclusion?

Modern technology offers many benefits, but far too many people are excluded from these by interfaces that do not cater for their needs and capabilities. The challenge is to demonstrate how these can be designed to accommodate those normally excluded, and provide greater access to mainstream environments and services, so as to increase their independence and autonomy.

How can we radically change the individuals' interface for Information & Technology systems (moving on from the conventional screen/keyboard/touchscreen) with the objective of making information available to all?

For example, your submission might propose:

- Designs for improved public telephones, ATMs, ticket machines, information points, etc., or for displays in museums and other public buildings or environments
- Personal products that help people with memory loss or those working under pressure
- Improvements to public buildings and environments to make them easier for families to use
- Ways to encourage all ethnic groups in the community to use museums to understand more about their past

Challenge 3: How can smart wearables change lives?

As textiles become more clever and responsive, and products and environments become smarter through the integration of new technologies, there is an exciting opportunity to develop wearable products that can change people's lives in remarkable ways. How can such developments benefit not only older people and young disabled people but also give us all greater control over our health and wellbeing?

How can we provide information, on the move, which is accessible, usable, applicable and contextual?

For example, your submission might propose:

- Wearables with embedded technology for mainstream and special needs markets
- Products which harness advances in textiles

Challenge 4: How can the design of products and the environment make life more fun?

Products that are intuitive to use or that stimulate our senses in a pleasurable way add to our quality of life. There are many you could look at, from shopping and leisure pursuits, to work environments or travel.

For example, your submission might propose:

- A sensual shower or bathing environment
- Multi-sensory environments and products
- Seating and shelter designed to be fun and comfortable for the whole range of people

Challenge 5: How can we make things better?

People are living longer, work patterns are changing under the impact of new technologies and disabled people are demanding integration in mainstream society. Rapid social and technological change gives us the opportunity to rethink products and services that are not responsive to people's real needs and capabilities. The challenge is to redesign an existing product or service in response to identified user needs in ways that make it more inclusive and accessible.

For example, your submission might propose:

- Before and after scenarios of how your design improves on existing products/interfaces or offers new possibilities in terms of function or usability
- Storyboards showing how your design will be pleasurable to use, own, wear or interact with, and how it will enhance the user's quality of life
- Using new technologies to allow visitors to museums to relate past events to life in the present world
- Suggestions for changes to systems to allow people in rural communities to feel less isolated

Submission details for all challenges

We welcome multidisciplinary team entries from a combination of design and relevant areas such as sociology, physiotherapy, medicine, nursing, ergonomics, human factors, or computing. We realise the inherent difficulties of this option so individual entries are welcome but consultations with representatives of other disciplines must be made and documented.

Users are central to the project solution and must be involved, ideally throughout the process and from the early research stages. You may approach this challenge from any angle so long as you have clearly identified the problem from research and this is stated clearly in your submission.

To facilitate the judging of this project, entries must be submitted as flat work and in digital format.

Your flat work submission should include:

1. A short description of how the problem was identified and defined
2. Research showing which users you consulted, how this was done and how it helped you understand the issues
3. Evidence of working with other disciplines as part of your research and development – e.g. for materials or technology research, or a clinician in the case of medical conditions
4. A set of working principles of inclusive design that you have employed strategically in developing your ideas and how the results enhance life quality
5. Visualisations and scenarios of use, which illustrate ergonomic and human factors, technologies, market/lifestyle/styling considerations, and materials used
6. Documentation of how your concept has been evaluated by users, and how they benefit

The flat work should be submitted on lightweight card (max. 5 boards, size A3) and accompanied by no more than 3 sketchbooks/reports.

Your digital submission should include:

- 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
- Images (max 3) of the final design
- Images of two development boards

The digital submission should be presented on CD in one of the following formats: PDF, PowerPoint, or as a folder containing JPEG/Word files.

It is essential that you visit the web page for this project (please see address in left-hand margin) **for:**

- additional information and research support (including and how to request a free copy of the *Inclusive Worlds How to...* booklet which accompanies this project and the link to the RSA's Inclusive Design Resource, mentioned above)
- details of awards
- details of judging panel
- entry form
- guidelines and conditions for entry for Tutors and Candidates

STAMP FUTURES

Background

The subject and content of Royal Mail stamps are governed by stamp publishing criteria guidelines and these determine the look and feel of the stamp programme (these are available for you to view on the Postage Stamp web page. They are intended for context and are not meant to inform how you approach the project). This approach can be viewed as having resulted

in a programme which tends to take a retrospective approach in determining subject matter, opting more for historical events than those which are more current or topical and might appeal to the general, non-stamp buying public.

Brief

Design a set of stamps that responds to the appeal for a more contemporary, forward-looking approach in stamp subject and design. The aim is to give the stamps an immediacy and relevance and that will attract a new and younger audience. The choice of subject you wish to represent is open: it can be global or national, specific or general; it can have a purpose (e.g. awareness-raising) or mark a current/topical event or interest (e.g. a celebration). The choice of subject is yours but the treatment and execution should demonstrate a fresh approach.

Market

- a stamp is a receipt for a service and is available to anyone within the UK wishing to use the postal service
- bear in mind the public look to the Royal Mail to mark in time significant occasions, events etc
- 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 challenges the brief
- to think 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

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 (these are available to tutors – please see Postage Stamp web page). 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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RE-DESIGNING STATES OF MIND

Context

Today's designers operate in a world that includes development of design services and products against a backdrop of rapid social change and continuous innovation in science and technology. Many factors fundamentally alter the way we think of the 'field' of designing, and broaden the focus to where and how design thinking and insight can make a difference.

Many complex design opportunities sprawl across the boundaries of established disciplines- often attracting partial engagement from either side of the boundary, and all too often designers try to tackle problems that design alone cannot solve.

This brief is not concerned with design as just a problem solving exercise, but design as a catalyst for 'managing change', and in particular managing contradictions. Take the following contradiction as an example:

"Carbon dioxide (CO₂) emissions are one of the main causes of global warming. And we all produce it with almost everything we do - from boiling a kettle to going on holiday.

The good news is that we can all do something to 'neutralise' that bit of global warming we cause. Here you can calculate your CO₂ emissions, learn how to reduce them, have trees planted to reabsorb them and fund cleaner energy to balance them out."

Future Forests web site www.futureforests.com

Future Forests is a service that helps us live with a contradiction. Rather than solving the problem of carbon emissions, it offers redemption by planting carbon converting trees.

The Challenge

We often find ourselves either observing- or even undertaking- contradictory and anachronistic behaviours. For example:

72% of the population find road congestion a major problem in their area, while 89% of them have used their car in the last month.

65% of school run drivers said they would stop driving their children to school if they thought it would help the environment.

80% of the general public thought there was too much TV coverage of the War on Iraq, yet viewing figures were higher than during any previous war.

90% of people are concerned about their privacy, while 80% of UK consumers think that retailers who track and analyse what their customers buy are more likely to be 'in touch' with what their customers really want. Furthermore, 66% of loyalty card users do not mind sharing information about what they buy with a retailer in return for a good quality loyalty program.

The above issues are complex. Design alone cannot change these issues. Sometimes it is enough to influence, manage and encourage engagement with issues through applying design in different ways by joining forces with other disciplines.

Brief

The target context for this project is innovative solutions for invisibles such as systems, services, behaviour and interfaces between people. Design is in a strong position to encourage innovation through design, to promote new combinations that nurture trans-disciplinary thinking and actions- those very attitudes and capabilities currently needed by any young professional in the 21 Century- creativity, analytical and synthetic thinking and highly attuned communication skills.

We want you to find, define and communicate a social or economic 'contradictory behaviour or practice.' We then want you to design a service that helps us engage, re-configure, manage and live with this contradiction.

Collaboration

As part of your research during the project you should be connecting with other specialists whose own fields of activity are involved in aspects of the contradiction context/ innovation opportunity you identify. This should include sourcing relevant expertise and assistance- from staff and students- in other faculties of your own institution, or in other local universities.

Outcomes/submission details

The delivery must be a written outline together with a visualisation of your service orientated business idea that manages the contradiction. This must include the communication, through any medium you see relevant, of the following:

1. Recognition of the contradictory practice, including the communication of scenarios around its existence, and thus the opportunity
2. Evidence of exploration of the key issues, including collaboration with others
3. A 'value proposition' for the service – including who will benefit, how it is accessed and how it will be self sustaining

A service proposal, demonstrating how it would work including new scenarios of use: 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.

Brief devised by Hugo Manassei (NESTA) and Chris Downs and Lavrans Løvlie (Live|Work)

SAFETY AND SECURITY IN SCHOOLS

This project seeks design proposals that will help address the problems of arson or violence and antisocial behaviour in a secondary school

Candidates must use the plan of the school provided available on the project web page – see note that follows Submission Details below

Background

It is important that schools are safe environments that encourage learning in pupils and where staff can perform teaching duties without disruption. Design can play a key role in creating a safe educational environment. Some schools have shown how a new, well designed building can alleviate problems such as graffiti and property damage and also improve the performance of pupils and the stability and morale of staff (as an example see:

<http://www.teachernet.gov.uk/management/resourcesfinanceandbuilding/funding/bsf/casestudies/perrybeeches/>)

Two crimes form the focus of this brief: arson and violent and aggressive behaviour.

The proportion of arson attacks by students that occur during the school day are on the rise and over the past 10 years have increased from 13% to 30%. With the overall cost of arson around £115 million pounds per annum this is a key issue that schools have to tackle (see: www.arsonpreventionbureau.org.uk and www.crimereduction.gov.uk/arson10).

Violence and aggression by students is another problem. The rising level of violence to staff is a mixture of verbal and physical abuse and mostly by male students, although it should be noted that around 3% of the abuse is by parents or guardians. Also of importance is the verbal and physical abuse of students, by students (see: www.dfes.gov.uk/behaviourandattendance and for information on the type of incidents that teachers regularly have to face see: www.ssta.org.uk/districtpages/pdf/fifecensusresults.pdf).

Brief

Devise a design-led solution to help tackle either Arson or Violence and Aggression within an inner city secondary school. This can be in the form of furniture systems or the interior design of spaces such as classrooms or outside areas.

Look at the current initiatives currently used to tackle these crimes in schools: <http://www.dfes.gov.uk/wholeschool/behaviour> and propose a solution that will both support the management of these crimes by staff and provide an environment that reduces the likelihood of crimes taking place.

You should respond to the following issues:

Crime reduction: the proposal must identify how crime will be reduced. Learn from other environments (such as hospitals and shopping centres) to see how do other buildings/spaces tackle crime. The crime prevention method should be subtle, rather than a challenge for teenagers to “beat the system”. Consider who can see into the rooms and how the design will affect the ability of staff or other people to keep an eye on the space.

The surroundings: the proposal must be put in context of the building and/or site and show how it will be used in different situations. For example, the school may be used for adult education out of school hours.

Education: the proposal must be able to reduce crime in a manner that does not interfere with the quality of the environment as an educational space and should create an environment that is supportive of learning.

Inclusiveness: the proposal must meet the needs of students aged between 11 -16, including those who are small or tall for their age. The needs of teachers, visitors to the school and the community uses should also be taken into account. This should be both in the size of furniture or spaces, as well as how the different age groups will view the design. Consideration must be given to different physical, cultural, gender and emotional needs.

Flexibility: How well will the design age? What can it become? If you are designing a piece of furniture, consider how well it would function if used in a manner that was not intended – could it cause more problems than it solves? Consider the different ways that a student could use the space or furniture for criminal purposes, not just how it should be used (see:

<http://www.teachernet.gov.uk/management/resourcesfinanceandbuilding/schoolbuildings/designguidance/fande>)

The School

This section provides a description about the school upon which your solution must be based. The solution should be based on the plan located on the Safety and Security in Schools web page (rsa-design.net).

An inner city secondary school wants to use a design-led approach to help support the initiatives that they have put in place to tackle violent and anti social behaviour amongst pupils and reduce the likelihood of arson attacks in the school during the school day.

The building itself dates from the 1970s and supports about 900 pupils aged 11 to 16. Although the building supports the teaching functions adequately, it has problems with the design including:

- *Cloakrooms* that have been the target for bullying and where two minor arson attacks have taken place
- *Teaching rooms* that are set back off the main corridors where staff members feel isolated
- There is no designated room for students to use during break times; instead the **canteen** also becomes an informal recreational area

Aim

The aim is to develop solutions that reduce the likelihood of either arson or violence and aggression occurring in the secondary school.

The solution(s) should work together with initiatives including the *safer school initiative* (www.teachernet.gov.uk/wholeschool/behaviour/) that the school has in place to crack down on

the problems they face. The designs should provide a positive environment for pupils and should exceed their expectations. You should aim to provide an environment for which the students can feel and sense of ownership and where they can take pride in their surroundings.

Remember – think from the perspective of the student:

- How did you behave at school?
- How did others behave?
- What motivates teenagers?
- What is behind the crime?

Put the design in context with the building and external environment and demonstrate how the different people within the school will interact with the design proposals. This must include all users from pupils to teachers and to the wider community.

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. This should clearly state the crime resistant features of your design if not immediately obvious.
- A further typewritten list of bullet points (sans serif, 14pt) detailing the principal benefits of your design in reducing crime and the causes of crime.
- 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.

It is essential that you visit the web page for this project for (please see address in left-hand margin):

- additional information and research support (including the plan of the school)
- details of awards
- details of judging panel
- entry form
- guidelines and conditions for entry for Tutors and Candidates

GREENCLEAN

Sustaining urban living

Context

As an organisation the RSA has an agenda that informs all its work. This agenda – or manifesto – has five key strands (see: <http://www.rsa.org.uk/projects/index.asp>), one of which promotes the need for society to develop mutually reinforcing policies, products, technologies, behaviours and lifestyle that reduce waste of all kinds. The RSA sees an important role for design and design strategies to be used to reduce waste and help achieve this ideal.

Ideal or necessity?

There is an ever increasing demand for raw materials, resulting in devastating effects on the world's natural resources and its supplies of non-renewable energy. Landfill sites, the usual repositories of the bulk of our waste, are becoming scarce, leading to the need to transport waste over long distances – with additional economic and environmental cost. These sites can also be responsible for the release of carbon dioxide as well as methane formed by the action of bacteria on biodegradable waste under anaerobic conditions, which contributes to global warming. Equally, incineration and even badly planned recycling or reuse schemes can cause problems of their own. Indeed, it can be argued that processes and products should be designed for overall resource-efficiency, within a broad, informed context of disposal options, including the minimisation of the waste generated. Waste reduction therefore has environmental and economical benefits, both to society as a whole and to business.

Waste reduction

To help overcome these problems it is necessary to minimise waste at source as well as during consumption/disposal. There is also a need to consider the systematic prevention or reduction in the use of raw materials, water and energy, and the re-use and recycling of waste.

This project offers students from *all* disciplines – from graphic and fashion design, to design management, product and interior design – the opportunity to research and analyse these concerns and to apply their skills and knowledge of the design process to suggest strategies for meaningful intervention and solution. Collaborations with students from other disciplines e.g. business studies, cultural studies, psychology, engineering are encouraged. You are advised to read the brief carefully before you begin developing your ideas.

The Challenge

Background

With rising population densities, expanding levels of consumption and pressure on local authority budgets, keeping the urban environment free of discarded rubbish is a perpetual challenge. From abandoned cars to unwanted packaging the range of detritus is almost infinite. The effects of abandoned waste can vary from simple negative visual impact, to profound health and safety issues. At an extreme level, they can contribute to urban decay, falling property prices, depressed communities and reduced investment.

It is also notable that urban waste problems are not static, new forms and new challenges are constantly arising. Current examples include: the rapid increase in fast food outlets with attendant litter problems, the increased and costly discarding of chewing gum in city streets, the detritus associated with large public events, the arrival of free tabloid newspapers, the serious problem of fly-tipping, the used computer mountain, the particular problems associated with urban tourism and the removal of litter bins in many public spaces on security grounds.

In the UK, local authorities are duty bound to address the problem and provide the necessary resources for cleaning up. Yet it is clear that this cannot be entirely successful without the active support of the wider community and in the long term, reducing our growing waste mountains. The problem is bi-polar given that if less waste is produced or discarded in a sustainable way, there would be less need to clean up, with a consequent cost saving for the wider community. In this scenario the individual citizen and the professional designer both have much to offer in

alleviating some of the current barriers to effective waste reduction or removal, by environmentally sensitive means.

Brief

Design is a process that can create connections, change attitudes and effect change and designers have the ability to visualise and give life to radical ideas and solutions. Too often, though, designers are invited to provide merely a 'quick fix', or short term solution, rarely do they have the opportunity to tackle a real need in depth, to step back and adopt a broader 'systems' or holistic approach, change attitudes or to engage the wider public as part of the solution. *Greenclean* offers you this opportunity and invites you to address a particularly challenging aspect of public hygiene and to develop a sustainable solution or strategy, setting your design proposal in a wider urban social, environmental or cultural context.

Different ways of designing

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. Your design work can address a variety of issues associated with urban hygiene and may involve:

- encouraging a personal responsibility for the cleanliness of the environment – bearing in mind that there will be a more positive response from some members of the community than others. What might encourage the majority of people, of all ages, to take a personal responsibility? How will you communicate this?
- designing out waste – How might discarded waste be reduced by strategic design at the pre-production stage?
- changing attitudes to waste – what would raise environmental awareness and help change the often care-less attitudes that can exist?
- developing new methods of waste reduction, recycling or reusing – which stages of the design, production and consumption process might be most appropriate for this? .
- involving different community groups or individuals in the discarded waste disposal process. e.g. the elderly, children and the socially disadvantaged. – How might we encourage a new enthusiasm for what has traditionally been seen as a chore or someone else's responsibility?
- Involving business and public institutions in different ways as part of the clean up - also schools, hospitals, councils, churches etc. – How might such institutions derive new benefits from this?

Submission details

It may be that your response is not primarily 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 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 is up to you; the important thing is to seize the opportunity offered here, whatever your discipline and to explore the two-, three- or even four-dimensional (i.e. time-based), lateral opportunities inherent in this brief without the constraints of one that is more linear and prescriptive.

The varied forms your design proposal might take reflect the breadth of the brief – you should submit work under the following headings:

The Design Proposal

This is a *statement of creative strategy* – to accompany all types of project. This is your big idea. It is essential that it should be no more than one side of A4 and should state the approach you have taken to the brief and why.

Evidence of research

This should include any information about whom or what sources 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.

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 displayed on hardware identical to your own. Your work will be shown to the jury on an Apple all-white iBook or a PC so indicate clearly on your disc which system is appropriate. Application software should be Macromedia Director (or popular alternative), and should be capable of being viewed using Flash Player, Shockwave Player, Quicktime 4 or 5, or Adobe Acrobat.
 - Video (VHS) or DVD
-

VOTING BY DESIGN

exploring ways to improve voter access and engagement across the electorate

Context

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.

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. For instance, local government annually accounts for more than £60bn of taxpayers' money but much of the electorate continue to stand on the sidelines. There is a need for politics and voting to be made more real and immediate.

One thing that will certainly help is to simplify access – to information, to the political process and to the act of voting itself – all of which must be clear and inclusive.

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 we can begin the process of re-engaging the public.

The key message is that by accessing the process, every individual has the power and the influence to change things.

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.

We want entries to come from across the disciplines: graphics or exhibition design; interior or product design, interactive media design, design management. Possibly 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 are looking for people who will use the design process and design thinking to help build connections and interaction.

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 still welcome but consultations with representatives of other disciplines should be made and documented.

Research is key; look at electoral pilot schemes that have taken place in local elections – what was their impact/ what were the problems? Examine what has worked and what does not.

The Brief

You are asked to present design proposals that you consider would improve aspects of voter access.

Examine closely all the different aspects of access – to information, to the electoral process and to the act of voting itself. 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.

Think physical access, intellectual access. Consider the electorate in the broadest sense. Think beyond yourself and your peers (although you are a significant demographic in the problem) – research widely across the age ranges and different sections of the electorate (e.g. older people, people with families etc) – this is important.

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.**

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:

- Use of new technologies – how can these be usefully engaged?
- 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