

YEARBOOK 2017

THE HELEN HAMILYN CENTRE FOR DESIGN

RCA/180



Royal College of Art
180 Years of Innovation, Art & Design

THE HELEN HAMLYN CENTRE FOR DESIGN YEARBOOK 2017

The Helen Hamlyn Centre for Design at the Royal College of Art is an international leader in people-centred and Inclusive Design. Our ambition is to use design to change things for the better and to deal with some of the challenging social issues that currently face us.

The Centre has built a worldwide reputation, working with business, industry, the community and the third sector, exchanging knowledge via industrial collaboration, events, external education and publications.

This Yearbook describes our activities in 2016/17. Our work is organised in three research spaces: Healthcare, Age & Diversity, and the newly formed Social & Global space.

We hope that the work of the Centre informs and inspires.

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Back cover image: A vision of a utopian driverless future showing Piccadilly Circus in 2035 for the GATEway project exhibition held at the London Transport Museum in spring 2017 (see page 11)

MESSAGE FROM HELEN HAMLYN



The work of the Centre has always fulfilled a place close to my heart. I strongly believe that powerful ideas can result when designers talk to people, experience life and apply their talents to solving critical social issues. This is at the heart of the work we do, and is becoming even more critical to help address the global challenges that we face.

The Royal College of Art (RCA), my own *alma mater*, has provided a home for the Centre for over 25 years and the exchange between the faculty, students and staff at the College with the researchers at the Centre has proved to be innovative, intellectual and nourishing.

Key to this is the Centre's Research Associate programme where graduate designers from the RCA Masters design programmes work with government, industry and public sector partners on year-long projects. These are not just a theoretical exercise – many of the 250 projects completed on this programme have had real impact and improved people's lives. The results from this year can be seen in the 2017 exhibition entitled *Design.Different*.

This year saw the *NEW OLD* exhibition open at the Design Museum, building on my exhibition entitled *New Design for Old* that opened in 1986 at the V&A Boilerhouse. Both exhibitions share a common theme and purpose – to encourage designers to consider the needs, aspirations and perspectives of older people. This reinforces the visionary roots of the Centre which started as a programme called DesignAge in 1991, showing how ahead of its time Inclusive Design can sometimes be. A future development at the Centre that is very exciting is the new Social & Global Research Space, building on my long-established interests in using design to make a difference at an international level.

I would like to express my sincere thanks to everybody associated with the Centre for their work this year – director, staff, network and partners – and wish them the very best in their future endeavours.

Helen Hamlyn

Helen Hamlyn Trust

MESSAGE FROM THE RECTOR



The Royal College of Art is the UK's most research intensive art & design university and the Helen Hamlyn Centre for Design continues to create new knowledge and break established norms through its people-centred and Inclusive Design. This year the Centre will be joined by two fledgling research centres at the RCA:

the Burberry Materials Futures Research Group and the Intelligent Mobility Design Centre, supported by Hyundai Kia. Our strategic plan 2016-2021 outlines how the RCA will increase its research centres, with the further addition of computer and materials science, and drawing centres.

The RCA's strategic vision is to become a 'STEAM' university, in which the creative arts and sciences work in a symbiotic manner, placing the 'A' of Art into the science, technology, engineering and medicine of STEM. The Centre brings creative design solutions, human insights and cultural understanding into play with the evidence base of engineering and digital technologies.

The Centre has designers and researchers working with a range of STEM disciplines including medics, healthcare professionals, engineers and psychologists, and the work they produce, which can be seen in this publication, is a testament to this type of collaboration. I was struck by this when delivering the opening address at the Centre's Include 2017 conference run in partnership with the Hong Kong Design Centre. The list of speakers included technologists, scientists and policy makers talking alongside designers, architects and social scientists.

Our track record in research undoubtedly contributed to the fact that the RCA was named the world's number 1 university for art and design in the World Universities Ranking compiled by higher education organisation QS for the third year running. Our research expertise, and the Centre's achievements certainly played a role in securing this accolade.

The projects you see from the Centre demonstrate the ethos and vision of the RCA. They are design-driven, multidisciplinary and address pressing social concerns in a creative and transformative way. I wish to congratulate the team on another stimulating set of projects and insights and hope you too, will be inspired by their work.

Dr Paul Thompson

Rector



Visualising a future London where driverless vehicles have changed the city and how we live in it. Intelligent machines sit in the cityscape and this dramatised urban landscape shows how (see page 22-23)

In sitting down to write this piece, I realise we have made some significant shifts in the Centre's philosophy this year. Firstly, we have made Inclusive Design practice more central to mainstream design than ever before, and secondly, we expanded our work to address an increasingly broader range of social issues. We match academic expertise with application in the real world – a vision that is supported by Lady Hamlyn and her Trust.

Our origins are in Inclusive Design, and we have championed the practice over the years, written up the theory and developed this philosophy to become a global movement. But rather than limiting ourselves to this nomenclature, I strongly feel that what we do, can now be simply described as 'design'. We have tried to put the 'design' back in Inclusive Design, and we have proudly flown the flag for design in every engagement we have had across our networks of business, government, community and public sector organisations. We are designers and we proudly believe in the ability of design to improve almost any situation and address the urgent social challenges that face us today – whether in the realm of ageing, health or at a global level.

All of our projects break new design ground in some way, but some have taken us into radically new territories and into the sort of work I have always wanted to explore, namely ideas that are more experimental and exploratory. We have had a slew of work that deals with the human mind, going beyond functional capability or individual aspiration. Building on our work in autism, we have looked at how design can support neurodivergence and started to build networks with like-minded individuals and organisations from across the sectors.

We engaged with the British Standards Institute on the Design for the Mind project and we are using technology to support development of an app for people who experience paranoia and another that brings personal sensory preferences into the challenging environment of the hospital. The latter two projects address critical situations where mental health and wellbeing can benefit from a design approach.

Design for community has also taken a front seat. Inclusive Design has a history of focusing on the individual, but designing for groups, collectives, families and neighbourhoods carries another set of specific challenges, and requires an evolved set of methods and approaches. We saw one of our biggest engagements this year on a research project with communities around the River Foyle that saw nearly 40,000 people view our Halloween recreation of 'Dopey Dick', a lost Killer Whale who swam up the river in the 70s. On a smaller scale, we have engaged communities of older people in London to examine what homes for later life can look like under the banner of vintage vitality.

Numbers have also played a role. We do not farm 'big data' in our research, instead preferring to engage with 'deep data', working closely with smaller numbers of people, delving deep into their lives to understand them in all their wonderful complexities. We engaged with over 50 drivers and passengers on our taxi project, produced 838 tips and tricks for those living with arthritis, and spent over 210 hours in 9 hospitals when looking at improving patient flow by rethinking the white boards in the ward.

People inspire us, and you will see the number of quotes and stories from our designers and researchers when an

observation or statement gave creative impetus that led to a novel or new, conceptual idea. People are the most innovative and inspiring part of our design process, design is an innovative part of creativity, and creativity is essential in solving many of today's global issues.

Our PhD ambitions have grown, expanding into areas such as fashion, a field of design that Inclusive Design has rarely touched, and looking at new forms of accessibility such as sonic inclusion. My personal research focus on Creative Leadership, bringing together the creative methods of design with leadership tools of business, has expanded this year. We continued partnerships with the Hong Kong Design Centre to train civil servants in the region and developed a tranche of new materials for organisations across the globe. Some seminal moments included beating leading business schools in a pitch to deliver a series of innovation workshops in the Middle East and presenting our material as part of the Design Management Institute's workshop in Oslo.

A major achievement this year has been the setting up of a new Social & Global research space alongside our existing platforms in Healthcare and Age & Diversity. This space has long been an ambition of mine, as I feel that the methods and values of design and Inclusive Design can have massive impact when aligned to issues people face in the Global South and in addressing the UN Millennium Development Goals. This is the natural next step in the development of our work, and builds on existing projects we have done with migrant workers in the Middle East, disaster relief in Fukushima, ageing in China and refugees in Europe.



Top right and above, images courtesy of Hong Kong Design Centre

We are seeing an interesting cross-section developing between the design and science disciplines. We are increasingly looking at forms of Artificial Intelligence and Mixed Reality technologies, especially prominent in our work on driverless vehicles, part of an £8 million InnovateUK project we are working on with the RCA's new Intelligent Mobility Design Centre. This represents a collaboration between the Centre and new RCA research centres, signalling a growing sense of excitement within our research and innovation community at the College.

Two moments of personal pride occurred when the Centre was showcased in the public eye. The first was an exhibition curated by Professor Jeremy Myerson at the Design Museum entitled *NEW OLD*, which set a bench-mark in how design can relate to issues around ageing. The second was our *Driverless*

Futures exhibition, curated by Professor Dale Harrow and myself, which gave a speculative look at how people would engage with autonomous vehicles. Both show how a design-led approach can help us navigate headline issues.

Our exhibition this year is entitled *Design.Different*, a nod to the fact that we design with a difference, and design to make a difference. Whether you are a designer or a non-designer, from the private or public sector, from academia or business, a student or professional, We value partnerships, we value conversation and we value your engagement.

I would like to extend my thanks to my RCA colleagues, to our partners, networks and collaborators for their vision and foresight, and for working with us to make these projects happen. I also reach out to my colleagues at the Centre who have made this year a spectacular one, lived through the

changes and made the HHCD an exciting and energising place to work.

No two days are the same and it is this ambition that fuels the diversity of our work. Finally, I would like to express my gratitude to Lady Hamlyn and her Trust. The Centre bears more than her name, it carries the vision and values she imbued in it 26 years ago. This is an exciting time for design, and an extraordinary time for a designer like me to be working in this field.

Top left: Workshop organised by InnovAthens looking at refugees in Greece. Run by Rama Gheerawo with Ivelina Gadzheva from Design for All Bulgaria

Top right: Creative Leadership executive education in Hong Kong
Above left: Design and Leadership session with civil servants organised by the Hong Kong Design Centre

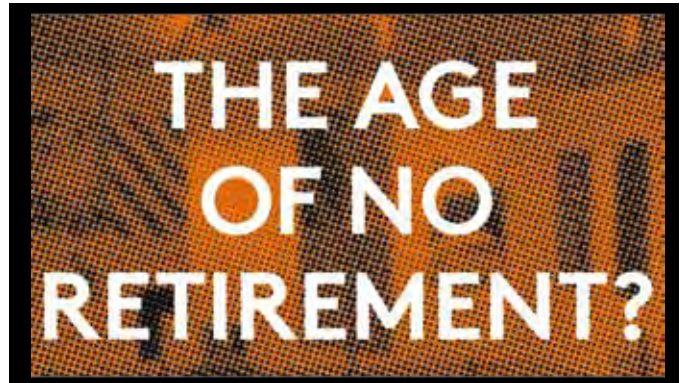
Above: One of a number of media appearances that Rama Gheerawo has made this year

MAKING A DIFFERENCE



New Research Fellow, New Research Space

Dr Jak Spencer, who completed his PhD at Loughborough University in Design for Sustainable Behaviour in Different Cultures, joined the Centre to run the new Social & Global research space. Having worked in industry as well as academia, Jak is well placed to take forward the research, working with business, communities and government at a global level. Initial projects are underway.



Building Networks in Ageing and Health

The Centre built strategic partnerships with two organisations – The Age of No Retirement, a movement for inter generational action and new opportunities for citizens, workers, businesses and communities of all ages, and the SALUS Global Knowledge Exchange which is dedicated to exploring the relationship between human and planetary health by design. Both organisations help the Centre grow its networks.



Mind the Gap

This forum on design for neurodiversity, held at the Royal College of Art, brought together 30 thought leaders, academic experts, design practitioners and neurodivergent people, to share ideas and experiences and explore the key challenges and opportunities that can shape the future of design for neurodivergence. The forum began with four inspiring provocations by Richard Mazuch from IBI Group, Leena Haque and Sean Gilroy from the BBC and Dr Juli Crocombe from Caudwell Children, and was followed by a workshop session.



Creating modules for MRes in Healthcare

In keeping with the Centre's aim of disseminating our Inclusive Design expertise and methodologies, two Research Associates have been instrumental in delivering the new MRes in Healthcare and Design at the RCA. This programme is aimed at design professionals and runs in parallel with an MSc programme at Imperial College London (ICL) hospital. This MRes equips students with the tools and techniques to develop their own ideas as well as instigate and lead innovation in healthcare systems, services and spaces.



Maintaining European Networks

As Britain's future within the EU comes under discussion, we renewed links with EIDD—Design for All Europe, a federation of 28 organisations from 15 European countries, promoting Design for All and Inclusive Design in Europe. Under the presidency of Onny Eikhaug, Design and Architecture Norway, we have become an active member representing the UK (pictured above with EIDD Board members).



Health Tech & You Awards 2017

The Future Award, partnered by the Centre, was part of the AXA PPP Health Tech & You Awards 2017, presented at the Design Museum in April 2017. Our Award looked for ideas that addressed future health challenges in an imaginative and human-centred way. The winner was Sensewear, a clothing inspired by therapies applied to Sensory Processing Disorders and designed by Emanuela Corti and Ivan Parati.



RCA Stavros Niarchos Foundation PhD Scholarships

The Centre will be part of an exciting new initiative, the new STEAM PhD Scholarships programme, which will see six PhD candidates join the RCA's postgraduate research community to undertake doctoral research that draws together design, scientific and technological fields of enquiry. One of them, Laura Salisbury, a researcher in the field of Fashion Technology, will join the Centre to look at how new materials can enable improved stroke rehabilitation. Thank you to the Stavros Niarchos Foundation for investing in the future of research at the RCA, and STEAM research and education.



Darren Gerrish / Gerrish Photography

Intelligent Mobility Design Centre (IMDC)

This year saw the launch of a new RCA research centre joining our research community in Battersea. Led by Professor Dale Harrow, the IMDC, supported by Hyundai Kia, is already working closely with us on intelligent and inclusive mobility research. This builds on a history of joint projects including the redesign of the emergency ambulance, a new London taxi and driverless vehicles. Pictured above at the launch (left to right): Paul Thompson, Professor Dale Harrow and Peter Schreyer.

CONFERENCES

INCLUDE 2017: TACKLING BIG CHALLENGES THROUGH DESIGN



The Centre's ninth international Include Conference, and the second in Asia, took place in Hong Kong, 12-16 June 2017, during Knowledge of Design Week. The Helen Hamlyn Centre for Design partnered with long-term collaborators, the Hong Kong Design Centre and the conference received major support from CreateHK.

Include 2017 brought together the international design community to discuss and debate tough issues that face today's global society, and provided a discourse on how these challenges could be tackled through people-centred design methodologies and the harnessing of new and emerging technologies.

The conference, attended by over 700 delegates from around the world, was spread across three keynote sessions, six designer-led workshops, a Leadership CEO Forum, and Roundtable discussion. The key themes that ran throughout the conference were Living, Connecting, and Moving.

Living: The opening session, included a keynote from Astrid Nøklebye Heiberg, the 81 year-old Senior Political Advisor for the Conservative Party, Norway and focused on the universal challenges of ageing and health. Concepts of 'ageing differently' and 'living well' were explored and probed. The speakers addressed the rising phenomena of how older people's expectations, lifestyles, and aspirations were not being met by many businesses and service providers, and how healthcare provision for the ageing

population often failed to deliver to an increasingly savvy, and health-conscious consumer.

Connecting: Practitioners and advocates from the emerging and impactful fields of Artificial Intelligence and Virtual Reality navigated the audience through the startling potential of this terrain, and speculated how the new and revolutionary 'social-digital' realm may go on to influence people's everyday lives and the environments they live and work in. The utilisation and power of design was highlighted as an invaluable 'bridge' between the tech entrepreneurs and how their virtual innovations can be transferred to improving 'real life'.

Moving: This multifaceted and investigative forum explored modern and near-future transport provision – which is increasingly at the heart of urban life. The steady advance in technology, connectivity, and the perceived encroachment of autonomous vehicles, have transformed perceptions of society towards mobility solutions, often reflecting people's desires, aspirations and fears.

Above: Dignitaries including Minister Greg So launch Include 2017
Opposite page (top): Astrid Nøklebye Heiberg giving her keynote
Opposite page (middle): Workshop led by Sean Donahue and Dr Chris McGinley
Opposite page (bottom): Roundtable, creating a manifesto for creating better services in the city



Include 2017 Images courtesy of Hong Kong Design Centre

OSLO: DESIGN MANAGEMENT CONFERENCE



dmi.org

The Centre delivered a workshop on Creative Leadership for the DMI in Oslo in June 2017 at the Design Management Conference. Also Rama Gheerawo, the Centre's director, gave a keynote session (above). The DMI is a global organisation of emerging and senior leaders that elevates the role of design and design management in business, culture and society. The workshop was led by the Centre's Director, Rama Gheerawo and Onny Eikhaug from the Innovation for All programme, Design and Architecture Norway.

EUROPEAN HEALTHCARE DESIGN CONFERENCE



Healthcare Research Space Leader Jonathan West (above) led a twin workshop with HDR architects at the European Healthcare Design conference in June at the Royal College of Physicians in London. Delegates from across the globe participated in a series of exercises introducing them to best practice in Inclusive Design and research, including methods tailored to get the best insights from a busy and changing healthcare setting.

EXHIBITIONS

NEW OLD: DESIGNING FOR OUR FUTURE SELVES, DESIGN MUSEUM

Three decades after Helen Hamlyn's landmark *New Design for Old* exhibition at the V&A's Boilerhouse Gallery (forerunner to the Design Museum) in 1986, the *NEW OLD* exhibition, at the Design Museum's new home in Kensington, revisited the theme of design innovation for ageing populations.

Curated by Helen Hamlyn Professor of Design Jeremy Myerson and sponsored by the Helen Hamlyn Trust, AXA PPP Healthcare and Arthritis Research UK, the *NEW OLD* exhibition ran from 12 January to 19 February 2017, attracting 80,000 visitors – a number that far surpassed even the most optimistic targets.

The Helen Hamlyn Centre for Design made a key intellectual and operational contribution to the *NEW OLD* exhibition – and to a high-quality 180-page book that was published by the Design Museum to coincide with it.

Six leading international design firms were invited to create special commissions for the *NEW OLD* exhibition: PriestmanGoode; Yves Béhar; IDEO; Future Facility; Special Projects Studio; and Konstantin Grcic. The commissions fronted the six main sections of the exhibition: Ageing; Identity; Home; Community; Working and Mobility.

There was extensive media coverage in *The Guardian* (with the headline 'Everything you Need for a Techno-utopian Retirement'), *The Times*, *The Evening Standard* (which labelled *NEW OLD* 'thought-provoking, futuristic and fun') and *The Daily Telegraph*.

Ipsos MORI published a national public opinion survey to coincide with the exhibition, the results of which featured as part of a participation zone for visitors. Also, the Oxford Institute for Population Ageing and the Government Office for Science advised the project on demographic and economic data, represented in large infographics. The exhibition was prefaced on 14 December



2016 with an expert seminar and preview event in the exhibition space, which was attended by more than 100 professionals in the field of design for ageing.

Jeremy Myerson is now working closely with the Design Museum on an international tour for *NEW OLD*, which will visit Poland in October 2017, Taiwan in January 2018 and the USA later in 2018.

Top: Aura Power Suit by Yves Béhar, Fuseproject and Superflex reacts to the body's natural movements, adding muscle power

Middle: The *NEW OLD* exhibition at the Design Museum, Kensington

Above: A living installation in the exhibition by Special Projects called Exchange which invited members of the public to engage in conversation with an older adult

DRIVERLESS FUTURES: UTOPIA OR DYSTOPIA?



The first driverless vehicles are expected to be publicly available from 2020. From 3 March-23 April, the Royal College of Art presented an interactive design display as part of London Transport Museum's Designology exhibition, that explored the world of driverless vehicles as part of the GATEway (Greenwich Automated Transport Environment) project (see pages 22-23).

Curated by Professor Dale Harrow from the RCA's Intelligent Mobility Design Centre and Rama Gheerawo, *Driverless Futures* looked at people's aspirations about driverless vehicles as well as their concerns. Thinking beyond traditional car-like vehicles to include systems, services and architectural spaces, these future lifestyles included an orderable bus service that allows commuters to take a yoga class when travelling, to rentable drones that carry shopping home.

The designs and findings are drawn from research that the RCA developed through public workshops with over 100 participants.

Rather than using the exhibition to sell the benefits of future technologies, we decided to use the space for visitors to explore the potential impact of the future vehicles on their lives. We used people's hopes to imagine a positive future – safer, cleaner and more inclusive – and their fears to describe a dystopian one – isolated, mechanistic, driven by profit and exclusivity.

The aim of the exhibition was to engage with the public in a creative and open debate; to encourage visitors to comment on the ideas and to develop opportunities and challenges.

Alongside the *Driverless Futures* display, we produced four pop-up events that offered visitors a chance to meet



designers from the RCA and explore the impact of autonomous vehicles in our everyday lives.

During the six-week exhibition, we welcomed approximately 30,000 visitors, collected around 1,500 ideas and held a debate with experts from Transport for London, the Royal Society for Blind Children and the Institute of Chartered Engineers as well as designers and architects from transport design and urban planning. The exhibition was reviewed in the *Evening Standard* and *Car Design News* as well as a number of online blogs and social media sites.

Above left: A visitor looks at a visual representation of a utopian future
Above top: Expert debate held as part of the exhibition programme
Above: Workshop participant building their own driverless car as part of research

EXTERNAL EDUCATION

External Education is an important part of the Centre's work, delivering workshops, bespoke sessions and training in Inclusive Design and Creative Leadership to individuals and organisations across the globe.

DESIGN THINKING



The Helen Hamlyn Centre for Design held an open course on the principles and practices of Design Thinking in September 2016 as part of the RCA's External Education programme for business and industry.

Led by Professor Jeremy Myerson, the session focused on ways to unlock innovation by taking an empathic, people-centric approach. Participants included senior representatives from media and advertising, automotive and financial services. TSB, Ogilvy & Mather, Domux, Time Inc, Fujitsu, Hexagon Studio and the RG/A agency were among the organisations that sent delegates.

KUWAIT

The Centre was part of a major Royal College of Art bid to provide executive education for ten leading businesses in Kuwait as part of a programme run by the Kuwaiti Foundation for the Advancement of Sciences (KFAS).

Taking place in early 2017, the Centre contributed a five-day workshop on Inclusive Design, Design Thinking and Creative Leadership (see pages 14-15) in Kuwait City.

The workshop was led by director, Rama Gheerawo with Dr Chris McGinley and Imogen Privett from the Centre, and Visiting Scholar Sean Donahue from ArtCenter College of Design in the US.

The team took participants through a series of lectures, workshops and exercises to enable both personal and organisational transformation. The participants were then coached in business development by InnovationRCA and subsequently visited innovation companies in London.

Developing this type of bespoke programme that brings together the creative potential of design with the innovation framework of business, represents a new offer from the Centre as well as the RCA, signalling our growing expertise in this area.



NATIONAL UNIVERSITY OF SINGAPORE



The Helen Hamlyn Centre for Design ran a special course on Design Thinking at the RCA in August 2016 for 35 Asian entrepreneurs registered on the National University of Singapore's Executive MBA programme.

The masterclass was led by Professor Jeremy Myerson and engaged delegates in a project to reduce air pollution and improve mobility in Asian cities. The session was live-interpreted from English to Mandarin and vice versa.

IE SUMMER SCHOOL

The Helen Hamlyn Centre for Design continued its collaboration with Madrid's IE University by hosting a three-week Summer School in July 2017 on work-space design as part of IE's Masters in Design for Work, Retail and Learning Environments.

The Summer School takes international students through the process of design ethnography within the workplace and includes: lectures from academics and designers; visits to leading architectural practices; and a period of design focused ethnographic fieldwork within London organisations including the Queen Elizabeth Olympic Park.



This year, the 12 Masters students from IE University visited a design-and-build company in London Bridge, a co-working space in Whitechapel and the King's Cross offices of a firm of mechanical and electrical engineers.

The students also contributed to the Forum on the Future of Work (pictured above) as part of the course. They joined 20 leading professionals in a forward-thinking workshop event. The Forum was supported by Haworth.

EUROPEAN BROADCASTING UNION

Founded in 1950, the European Broadcasting Union (EBU) is the world's leading alliance of public service media organisations, with 73 members in 56 countries in Europe.

In March 2017, the EBU worked with the Helen Hamlyn Centre for Design to run a two-day workshop on Design Thinking as part of the RCA's External Education programme for business and industry. The programme, led by Professor Jeremy Myerson, focused on what customer-centred design techniques could bring to established public service broadcasters that are facing multi-platform digital disruption.



HONG KONG



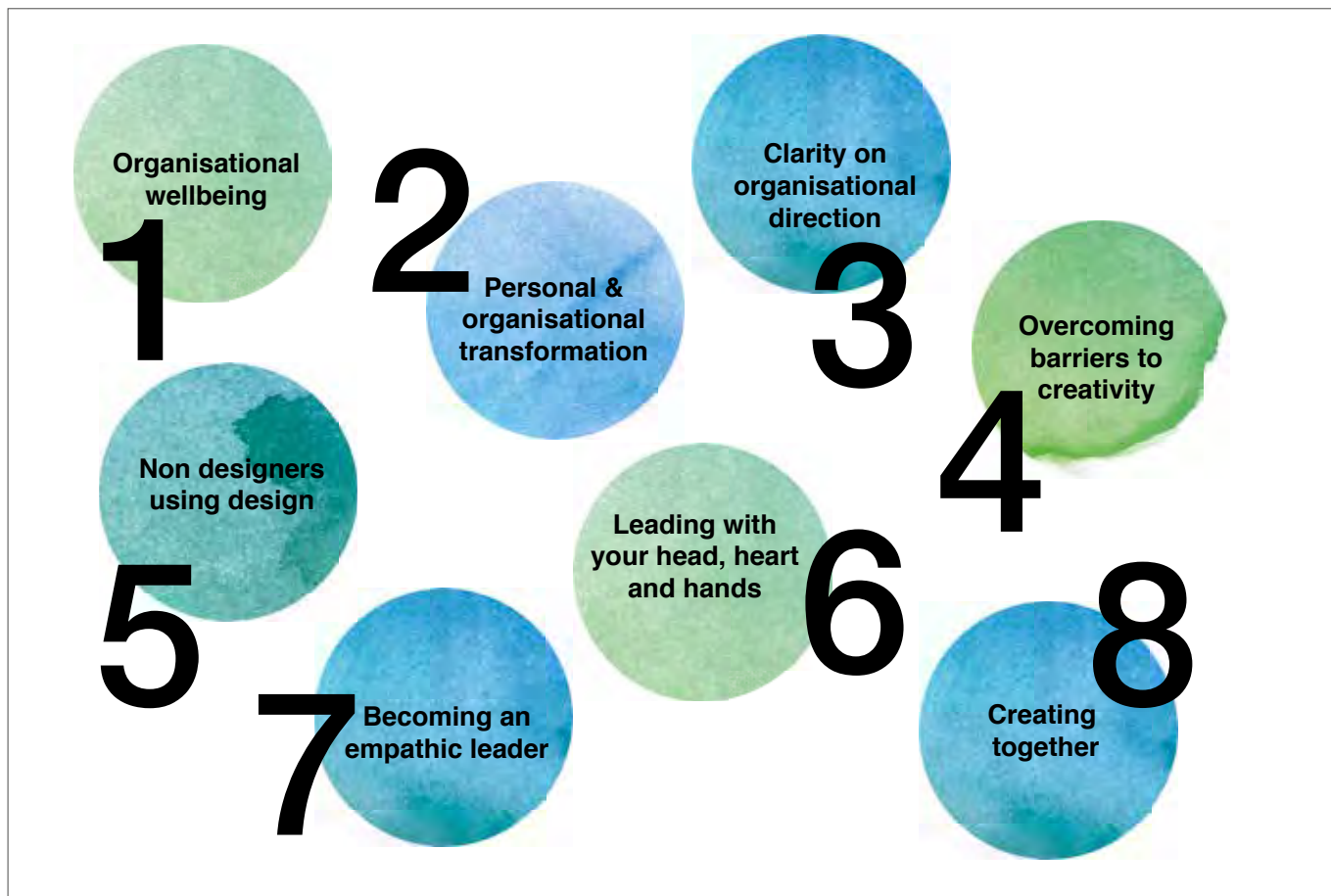
Hong Kong Design Centre

Our collaboration with the Hong Kong Design Centre (HKDC) to provide design and leadership training for the Hong Kong Civil Service Bureau continued with three more workshops this year.

To date, 12 sessions have been delivered with around 400 civil servants, selected by their departments to be

future change-makers. We have focused on raising their innovation capabilities and tackling real social issues such as poverty, health and ageing.

The sessions were delivered by Rama Gheerawo and Dr Edmund Lee, Director of HKDC. More sessions are planned in the coming year.



Creative Leadership is an important area of research for the Centre and for the Royal College of Art. It brings together 'tried and tested' methods in the field of design and Inclusive Design with those from leadership, to present an exciting area for individual and organisational development and transformation.

Led by Rama Gheerawo, this work builds on the expertise the Centre has acquired whilst working on over 250 projects with more than 140 organisations drawn from business, government and the public sector.

At the heart of Creative Leadership are some very simple ideas: that everyone has leadership potential; not just the loudest or tallest people in the room; that design can play a leadership

role in addressing business concerns as well as social issues; and that creativity is something that we all have and should develop to positively impact ourselves, our work and those around us.

This work also builds on five years of action-research, with workshops delivered across the globe, from the USA to the Far East. People including designers, businesses, market leaders, academics, policy makers, civil servants and entrepreneurs have taken part. Creative Leadership is not about being exclusive, but is about being empathic, creative and clear.

Our research has looked at: the personal and professional barriers to creativity; who are today's leaders; what is missing within leadership practice;

and, most importantly, how design can make a difference. Our definition of design is the 'act of creating ... together' and Creative Leadership can teach the methods and the essence of design within a few hours, allowing participants to benefit from design practices.

Creative Leadership sessions are designed to last for either a few hours, a day, several days or can span over a few months, depending on needs. They are aimed at individuals and organisations who want to be the change-makers of tomorrow, demonstrating how academic research can effectively transfer into business practice. Creative Leadership is a central part of innovation in the 21st Century and will be a key research area for the Centre over the coming year.



There are three values that have resulted from our research and together frame our Creative Leadership approach. These are:

1. EMPATHY

This is not only the hallmark of a 21st century leader, but is at the heart of Inclusive Design theory and practice, something that the Centre has a 26-year history in defining and implementing.

2. CREATIVITY

A creative mindset needs to be matched with an understanding of creative practice in order to define problems and address issues. The methods and tools of design enable this.

3. CLARITY

An underrated idea, that brings focus, directness and understanding to any personal or professional situation. Clarity can help transform a person's empathic and creative practice.



Principal Investigator:
Rama Gheerawo

Researchers and Facilitators (HHCD):
Emily Groves
Luka Kille
Dr Chris McGinley
Prof Jeremy Myerson
Imogen Privett
Elizabeth Roberts

Partners and Facilitators (external)
Sean Donahue, Graduate Media Design Practices, ArtCenter College of Design
Onny Eikhaug, Innovation for All, Design and Architecture Norway
Dr Edmund Lee, Hong Kong Design Centre

Opposite page: This diagram shows eight benefits reported by participants that have been achieved and learnt during Creative Leadership sessions

Above: The Creative Leadership Activity Box developed for use during the sessions to stimulate creativity. The box consists of postcards, a problem solving dice and other materials to help individuals and groups be more creative

METHODS & TOOLS

At the Centre, we work closely with people throughout the design process – from implementation through to delivery. This idea is at the heart of all our projects. We design our research as a creative activity in itself, using existing tools of design and design ethnography as well as creating new methods.



SEEING

We observe people in the context of their daily lives to understand how they behave and see what they really do – as opposed to what they say they do. Shadowing an individual can help identify design opportunities very quickly and is a basic, foundation method for designers.



ASKING

Interviewing is one of our most powerful ways to understand people. The most common way of interviewing is face-to-face and one-to-one. We also do interviews with groups and communities. They do not have to be scientifically neutral or objective – they are simply about collaboration or conversation.



PROVOKING

This is a novel method we developed at the Centre called Design Provocations which involves showing people props, sketches or visuals to stimulate discussion and engage with people's imagination. This is not about validating ideas but about provoking responses from participants.



FUTURING

This is an imaginative method we developed that embraces fictional, future-based aspects of people-centred design. This presents a scenario in the form of a film or illustration where real users of a future concept act the idea with a script. This helps to explore, visualise and realise speculative outcomes.

On these pages, we show eight major activities that we use to engage people in a respectful and equitable way throughout the design process. We see our participants as collaborators, co-creators and authors in the process, rather than simply viewing them as 'test subjects'.



PROTOTYPING

This is the creation of a model of a design idea for evaluation. Our prototypes can range from a quick mock-up of an initial concept to a more resolved artefact closer to production.

Prototyping makes abstract ideas real, communicates concepts clearly and allows real interaction to happen.



CO-CREATING

Co-creation moves beyond the expert and non-expert relationship between designer and participant. It involves people as valued contributors and even as co-authors of ideas. Co-creation workshops allow for a 'dream team' to work on any sort of design challenge together.



IMMERSING

This is not about objectivity or subjectivity, but about full immersion within a context, environment, experience or community. This is about empathy building and attempts to generate a 360-degree view of an issue. It requires the designer to deeply experience other people's worlds.



LISTENING

Listening is at the heart of all our research methods. It enables a person to express their thoughts, needs and perspectives with the designer taking the role of facilitator or enabler. We aim to ask more open-ended questions rather than focusing on a single issue, putting people first.



Foyle Bubbles are a series of portable pods that encompass the banks and bridges of the River Foyle in Derry/Londonderry. Occupied by existing organisations and individuals from community, arts or commercial sectors, they create a network on the river. This image shows the pods and their functions along the river. They are part of a wider urban renewal to improve the health and wellbeing of the city's riverfront (see pages 20-21).

SOCIAL & GLOBAL

The Social & Global space is a new research space, set up this year, that aims to use the tools and methods of people-centred design to solve difficult social issues. At its core, it is about design that benefits society.

Over recent years we have seen unprecedented global changes in the way we live, with humanitarian, environmental, social and technological challenges all feeling closer than ever. Traditionally, the approach has been to attempt to solve these with largely top-down policy initiatives that have often lacked relevance to people. Our interests lie in understanding how people-centred design can tackle some of these social and global challenges by putting people and communities at the heart of the design process.

Some early questions look at – how will the future of mobility affect people’s everyday lives? How can the rapid advances in technology improve wellbeing? How can we empower communities to take control of their own governance and improve the environment that they live in? And how can we provide equal opportunities for development in the area of the Global South?

Although we are at the early stages of setting up the research space, we are already seeing many of our projects tackle Social & Global issues. Our work on the *Future Foyle* has looked at how people-centred design can help to improve the emotional wellbeing of an entire city by working directly with the communities most affected by change. In mobility, *The Gateway* project has re imagined autonomous vehicles in a city of the future by exploring people’s hopes and fears, rather than purely technological advances.

We are at the start of this journey, but believe, with the Centre’s experience and expertise in people-centred design, we can help to deliver research projects with real social and global impact. Please keep in touch as we grow this space – there are exciting times ahead!

Dr Jak Spencer Social & Global Research Leader

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OUR FUTURE FOYLE: IMPROVING THE EXPERIENCE OF THE RIVER



In February 2015, the Helen Hamlyn Centre for Design joined the Public Health Agency Northern Ireland in a project which aims to revitalise the banks of the River Foyle, which courses through Derry/Londonderry. The river has, for a long time, been associated with poor mental wellbeing, which is compounded by the isolated, lonely banks and austere bridges.

Our Future Foyle is currently being developed by Research Associates Lizzie Raby and Ralf Alwani. In order to change the public's perception of the River Foyle, Lizzie and Ralf have been working on ways that will transform the banks into sites where people will feel comfortable socialising and relaxing in, while improving the overall sense of emotional wellbeing in the area. The Foyle and its surrounding areas can be a place of potential – to create a shared and neutral space between two halves of the city.

Through extensive research that was conducted with different communities along the Foyle (one of which included a wooden recreation of Dopey Dick, a killer whale who swam up the Foyle in the 1970s and became a local celebrity, onto which visitors were invited to write their hopes and aspirations for the future of the Foyle), we have been able to better understand how the local residents feel about the river and develop strategies to tackle poor mental health.

The approach to redesigning the area currently has two key elements: **Foyle Reeds**, an art installation lit up with LED lights, inspired by the local flora that grows along the riverside, which will span the length of the Foyle Bridge creating an aesthetic barrier to shelter the public from the elements as they walk across, as well as becoming a visual icon for the city. **Foyle Bubbles**, a series of satellite spaces designed to house arts, commercial,

educational and wellbeing initiatives set alongside the riverfront, offers the opportunity for enterprise and community engagement. Those occupying the pods will undertake mental health training in return for reduced rent.

It is hoped that helping a community to care for one another within the everyday city environment, will have a positive effect on overall mental health.

Research Associates: Ralf Alwani, Lizzie Raby

Research Fellow: Jonathan West

Senior Research Fellow: Dr Jo-Anne Richard

Partner: Public Health Agency Northern Ireland

Above: Visual depiction of the Foyle Reeds concept where citizens can adopt a reed and change its colour and tone from their phone

The number of people that live in the urban area of Derry/Londonderry that the project could potentially impact

90,000

The proportion of people that will experience a mental health problem each year

1 in 4

30,000+

The number of people that drive over the Foyle bridge every day

The length of waterfront and the number of bridges on the project site

6

waterfront miles

3

bridges

“

Our Future Foyle is a series of innovative, cultural and physical interventions”

Brendan McMenamin, Arts and Culture officer, Derry and Strabane District Council

GATEWAY: DRIVERLESS FUTURES



GATEway (Greenwich Automated Transport Environment), an eight million pound research project, has been set up to try and understand how the technical, legal and societal challenges of autonomous vehicles might be tackled.

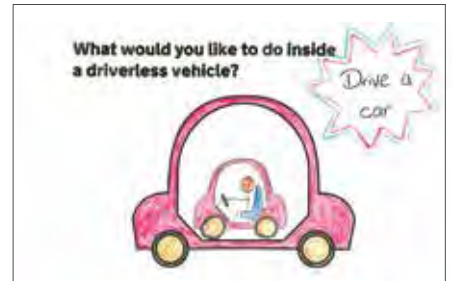
The Helen Hamlyn Centre for Design and the Royal College of Art's Intelligent Mobility Design Centre are working on public engagement for the project to develop a better understanding of people's attitudes towards autonomous technology. Involving the public in conversations surrounding the development of these vehicles means that their concerns can be taken into account when thinking about the design aspects. This discussion extends to thinking about the kinds of services and infrastructure that will need to be put into place.

In order to improve public perception and engagement with the technology, which is often viewed with suspicion, the team led a series of workshops to explore the possibilities of what autonomous vehicles could be in the future. As they would no longer need to take a traditional form, ideas such as travelling coffee shops, moving cinemas, enclosed

gardens and mobile showers have been posited as potential autonomous vehicles.

The workshops helped the team to understand people's hopes (environmental friendliness, safety, mobility) and fears (human redundancy, over-reliance, surveillance) about a driverless future, and led to significant insights into how the public might learn to embrace the technology. The results of the workshops found that those who are currently excluded from driving, including older people and those with particular needs, might be more likely to see the benefits of autonomous vehicles.

The findings from these initial workshops were explored in a public exhibition at the London Transport Museum, which presented both utopian and dystopian futures (see page 11). This exhibition then shaped a second series of public workshops which involved the use of 'Harry', a driverless shuttle in Greenwich. Though an ongoing project, the aim of GATEway is to produce a publication that shows how design can help to imagine a driverless future co-created with people of different ages and abilities as well as drivers and non-drivers.



Project Researchers: Samuel Johnson, Gabriele Meldaikyte, Paul Piliste, Daniel Quinlan, Elizabeth Roberts

Project Directors: Rama Gheerawo, Prof Dale Harrow

Project Co-ordinator: Dan Phillips

Partners: GATEway, Innovate UK, Centre for Connected and Autonomous Vehicles

Above left: The driverless prototype nicknamed 'Harry' on test in Greenwich

Top: Workshop participants create their own driverless vehicles

Above: People drew their aspirations for driverless vehicles, fuelling design ideas.

In all over 1,500 postcards were filled-in during the exhibition

The percentage of people who would rather vehicles be shared than personally or privately owned

73%

The public's attitude towards driverless vehicles leans towards hopes for a safer, more inclusive city

Prototyping in autonomous vehicles was a ground-breaking exercise putting the public's ideas to the test

Percentage of participants who felt driverless vehicles would be safer than current vehicles

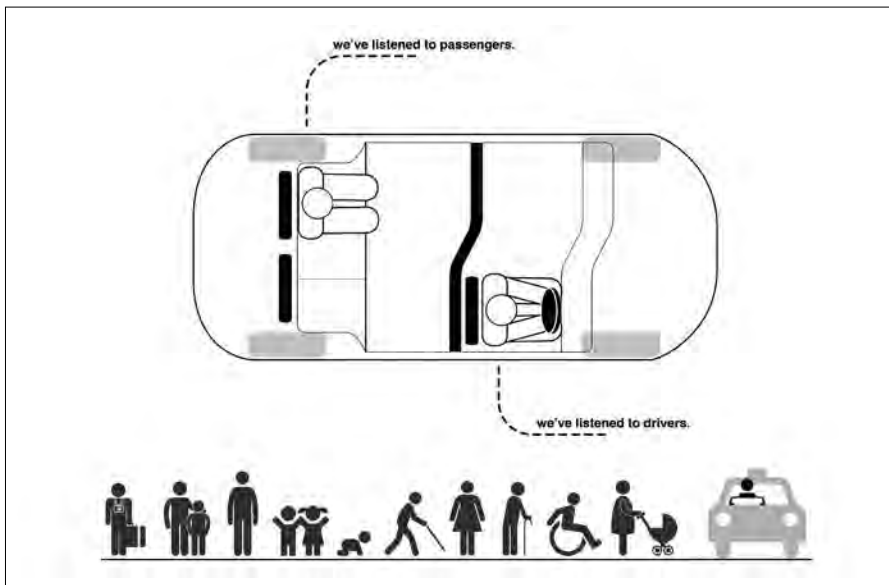
89%

30,000
visitors

1500
responses

The total number of visitors, and responses to the London Transport Museum exhibition

FUTURE LONDON TAXI: FROM CONCEPT TO STREETSCAPE



From January 2018, in an effort to lower pollution levels and increase air quality in the capital, Transport for London will only issue licenses to taxis with zero-emissions capability. The Future Taxi project is a collaboration between the Helen Hamlyn Centre for Design, the Royal College of Art's new Intelligent Mobility Design Centre and Turkish car manufacturer Karsan, which not only intends to produce a vehicle that will achieve this zero-emissions ambition,

but will also be a first 'hyper-inclusive' addition to the road.

The Hackney carriage is an iconic design, recognised around the world as a symbol of London, akin to Big Ben and red pillar boxes. The challenges of manufacturing the new London taxi lie not only in producing a zero-emissions engine for the car, but also in the redesign of an emblem of the city. The hackney carriage represents tradition and heritage; it is a vehicle of nostalgia.

However, London is also an ever-growing city, forward-thinking and diverse in character – and this is reflected in its changing cityscape and the new icons, from 'Boris Bikes' to the Shard. The aesthetic is an important aspect of the project, one that can engender a sense of pride and belonging in the driver, the user and the general public.

Translating these sentiments into the taxi, the project has taken an entirely human-centred approach from the beginning, incorporating information gathered from interviews with people who find getting around the most challenging (such as wheelchair users, older people, mothers with toddlers and pushchairs) as well as the taxi drivers themselves (who use the taxi cab space as their office) in the design process.

The design process considers two distinct groups of taxi users; the drivers and the passengers, taking into account diverse groups of people who find transport a challenge, but also considering the comfort and well-being of the driver – who typically spends long hours in a limited space.

The project has involved over 50 participants in design workshops, 360 people through surveys and over 1,000 attendees to presentations and exhibitions. These have delivered 106 distinct features that make the design both iconic, and inclusive.

Project Researchers: Samuel Johnson, Daniel Quinlan, Elizabeth Roberts

Project Directors: Rama Gheerawo, Prof Dale Harrow

Project Manager: Dr Chris McGinley

Partners: Karsan, Hexagon Studio

Above left top: Observation of a London taxi driver during his lunch break

Above left: Illustration showing people that have been involved in the project

FUTURE LONDON TAXI

The number of problem areas around the London taxi, identified during the early stages of the research

71

problem areas

The number of design features that redefine the interior and exterior of the new taxi proposition

106

design features

643

The number of unique comments and statements recorded through feedback on the new future London taxi design

“

“Show me a London cabby and I’ll show you someone with a back, neck, shoulder or leg problem”

Taxi Driver

The number of workshop participants, survey respondents, twitter followers and attendees to presentations and exhibitions

50+

workshop participants

360

survey respondents

700

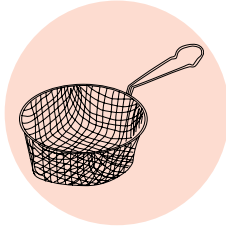
Twitter follows

1000+

attendees

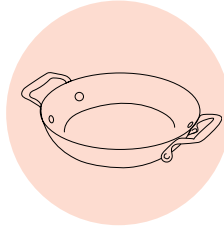
Top 10 Kitchen Gadgets...

Each under £50



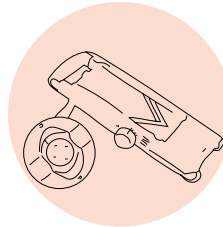
Frying Basket

Make draining your veg easier by boiling them inside the basket, just watch out for the hot handle though!



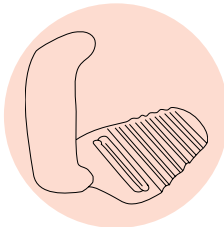
Two Handled Pan

Spread the load by getting pans with two handles



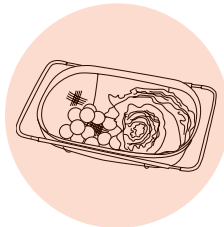
Mandolin

Less fiddly chopping and more sliding with this nifty gadget



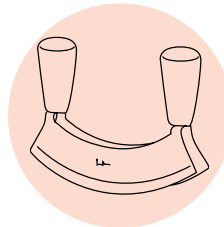
Cheese Slice

Easier to slice thin cheese with this, or use a peeler!



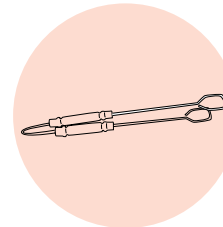
Over the Sink Colander

No more juggling when you are trying to drain



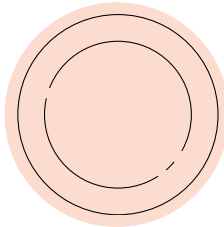
Mezzaluna Chopper

Less effort as you can chop herbs with this rocker



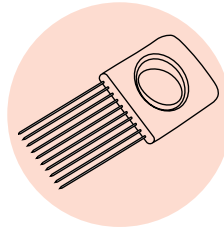
BBQ Tongs

Out of BBQ season these handy tongs can be used as a long reach grabber



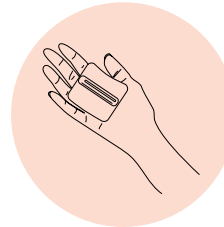
Melamine Plate/ Crockery

Lighter but still stylish



Tenderiser Fork

A great gripper for veg and meat as you chop



Palm Peeler

Less wrist action as the movement comes from your elbow

AGE & DIVERSITY

Design touches people's lives in many ways. Within the Age & Diversity Research Space we consider people's everyday experiences over the broadest dimensions of age and diversity. We explore age, in all its guises – whether it is the digital age, social age, educational age, the age spectrum or life course transitions. However, we do not focus exclusively on later life – we also consider the younger years and the potential of inter-generational connection.

In terms of diversity we endeavour to include groups that remain under-represented, approaching projects in a way that inspires empathy, engagement, and empowerment. We use design ethnography and empathy-driven approaches towards affecting positive change in issues of everyday life and experience.

This year we have an exciting roster of projects tackling issues including independent living; community connectedness; luxury in later life; hidden disabilities; fashion and the body. Through our work with Arthritis Research UK we are connecting people with arthritis to products they most need, allowing them to share coping strategies and connect with each

To launch the ARUK database this poster was developed as part of a series, as a way of showcasing the links between products and tips. The items were tested with a group of Occupational Therapists and people with Arthritis (see pages 28-29)

other. With Auriens, a luxury retirement property developer, we are establishing a Platinum Standard for later life living through the conception of an aspirational luxury home for the older market. We also continue to forge a path in design for neuro-diversity, having authored a report with the British Standards Institute called *Design for the Mind* as part of an ongoing agenda to bring attention to this much-needed area.

Equally pioneering, our PhD candidates are exploring exceptional areas of Inclusive Design, such as body diversity through *ReFashion* a practice based PhD examining the experience of breast cancer survivors and the clothing options offered to them post-mastectomy; and *Sonic Inclusion* which explores the diversity of human hearing and auditory experience, and how spaces can be designed with new understanding of this under explored area.

We are designing in a way that ensures that outputs are inclusive – balancing function and finesse, and creating designs that are desirable.

*Dr Chris McGinley, Age & Diversity
Research Leader*

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SUPPORT SYSTEM: EMPOWERING PEOPLE WITH OSTEOARTHRITIS

Osteoarthritis is the most common form of chronic joint damage, often affecting the knee, hip and wrists/hands. The condition can affect every aspect of an individual's life, and finding ways of supporting everyday activities (from opening a jar to stepping into the shower) can present a real challenge.

Arthritis Research UK, partner of the Support System project, recognise the need for organisation of the vast amounts of information on the condition – particularly online. The internet contains websites that are often not properly accredited, and although local GPs and health clinics can help point people with osteoarthritis to better established information sources, there is no centralised 'hub'. This can often lead to a poor experience for those trying to find help.

The project is now in its second year and the researchers have focused on reinventing how people buy helpful products. The typical online shop that sells disability aids can be uninspiring, and often leaves a stigmatising feeling with many not knowing what is available for them or not knowing a product's name. Many people turn to products found in big stores to help them with day-to-day activities.

For these reasons, a database that includes products (specialised and everyday) and tips (which the team has found to be useful using peer-to-peer support) has been set up utilising a holistic approach, to form the basis of tackling this information gap and spreading the word, whilst considering people's individual social-economic conditions and phase in the evolution of their arthritis.

The most suitable method for people to access this information online was to create a more supportive and guided entry point based on the information that people have available – which joints and actions are most problematic, directly describing the issue they face (e.g. "I can't wash my hair"), with a clearer hierarchy of information and



content (videos showing how people with different kinds of arthritis use a product or perform tips) and user driven structured shopping experience which destigmatises the condition and boosts confidence for the individual.

Top: Workshop activity looking at products suitable for people with arthritis
Above left: Website development for the Arthritis UK user friendly internet shop for disability aids
Above: Person with arthritis demonstrating holding cutlery adapted for easy gripping with a tennis ball

Research Associates: Elizabeth Raby,
Ela Neagu

Research Fellow: Dr Chris McGinley

Partner: Arthritis Research UK

Percentage of people living with arthritis who felt they were a nuisance to their family

Percentage amongst those with the most severe arthritis

50%
felt a
nuisance

81%
with severe
arthritis



Participants constantly asked us for advice about products and tips to help them

Number of products and tips on the database

828

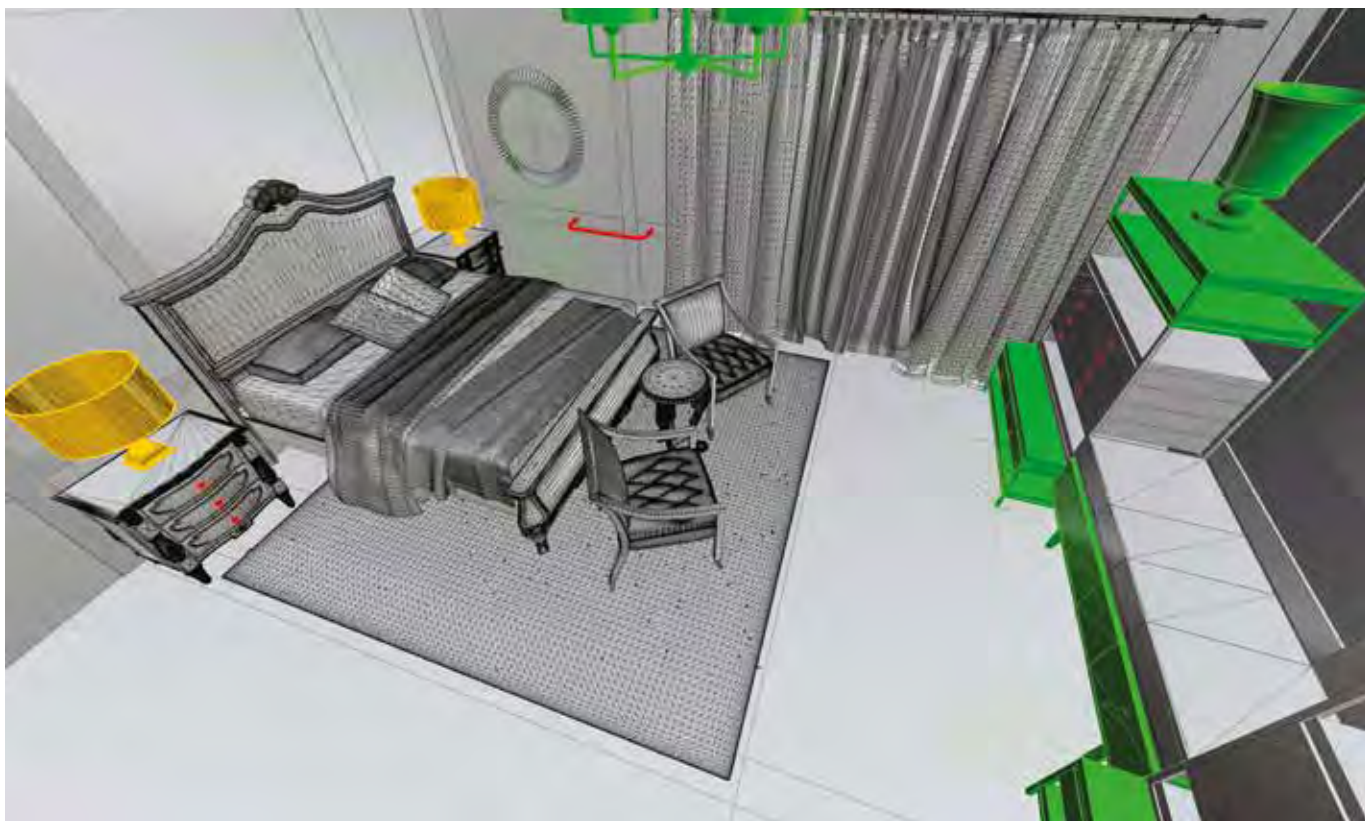
72
people

46
clinicians &
specialists

Number of people with arthritis interviewed

Number of clinicians and specialists interviewed

PLATINUM STANDARDS: THE BEAUTY OF ACCESSIBLE DESIGN



Platinum Standards is a research project looking at best practice in home design for later life. Current regulations, which cover everything from the environment of a care home to daily and social activities, health and personal care are criticised as being subjective, while the idea of a 'national minimum standard' immediately sets the design ambition towards a minimum level rather than the best.

In response to this, the project is looking to set Platinum Standards in this area, so that care homes do not just meet minimum requirements, but also aspire to create the best environment, both practically and aesthetically, for later lifers.

Auriens is a business that aims to provide the highest quality of treatment and care for 'perennials' (those aged 60+ years) who want to enjoy later life in a high-end retirement home. Auriens

Chelsea, which is scheduled to open in 2019, seeks to combine a 'members club' aesthetic and service with excellent 24-hour healthcare. Through *Platinum Standards*, researcher Jordan Jon Hodgson has been able to offer feedback on designed elements at Auriens Chelsea, which fall within inclusive design consideration (including vision loss, arthritis, hospital environments and dementia).

By introducing *Platinum Standards* for care home design, based on research inspired by Auriens' aspirations for exceptional service and care within a beautiful and luxurious environment, the project will be able to offer Auriens suggestions of how to fit the specific needs of the residents (or members) of Auriens Chelsea.

Further, this standard will set out best practice rather than 'minimum requirements', the values of which will be transferable, whether used in high-end

luxury buildings such as Auriens Chelsea, or more affordable care homes.

Getting older does not mean one should have to compromise on aesthetics. Indeed, beautiful spaces, objects and products have been found to be psychologically beneficial; reducing the aesthetic stigma attached to accessible design, removes people's negative feelings about ageing, leaving them free to enjoy living life.

Research Associate: Jordan Jon Hodgson

Research Fellow: Dr Chris McGinley

Partner: Auriens

Above: CAD model assessing the inclusivity of the bedroom

UK life expectancy for men and women in years

78.8
men

82.7
women

“

“People are now living longer, healthier and more productively than ever before, in fact we are younger for longer”

Dr Jonathan Collie, The Age of No Retirement

The three 'Fs' later lifers want to live around

Family

Friends

Facilities



There is a stigma around inclusive design objects, often because the look of these objects has not been as well considered as the use



HEALTHCARE

The Healthcare Research Space specialises in how healthcare is delivered. With developments in technology and life sciences, as well as a changing demographic and political landscape, healthcare is ever evolving.

Our vision is to ensure that the people receiving the care are at the heart of the design and development process. This aim of humanising healthcare is central to our current projects, and informing the work of the Research Space in the coming years. Each project involves the development of new and pioneering ways of working with patients, staff, clinical researchers and other stakeholders during both the design and research process. We continually refine our methodologies to give rich insights into people's lived experiences.

Building on the previous *SlowMo* research and design work (which resulted in a digital platform to support therapy for people with paranoid thoughts, currently in trials), the principles have been extended to apply to a wider user base interested in emotional wellbeing.

ICU Journey explored ways of improving the patient experience of intensive care, the more recent detail design resulting in an app (*Senso*). The *Patient Flow* project aimed to improve patient flow through Acute Medical Units, resulting in both digital and analogue interventions, and a scoping study for the Royal Free Hospital looked at the new Chase Farm site (see page 42), exploring Inclusive Design best practice in wayfinding.

Through these projects, the expertise in the Healthcare Space continues to grow. We have our sights set on future challenges. One key area (and a priority for Research Councils internationally) is the troubling rise in Antimicrobial Resistance. The Centre will shortly be undertaking a three-year landmark project with UCL, looking at how Inclusive Design might be key in influencing prescribing behaviours, and ultimately in reducing this threat.

Jonathan West, Healthcare Research Leader

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Top: Intensive Care Unit prior to refurbishment
Bottom: Workshop with participants from the Intensive Care Unit (see pages 36-37)

WORKPLACE & WELLBEING: DESIGNING ENVIRONMENTS FOR INDIVIDUAL NEEDS



The *Workplace & Wellbeing* research project was set up in 2015 against a backdrop of around 23 million working days lost in the UK every year due to work-related ill health, predominantly depression, stress, anxiety and musculoskeletal disorders, according to the Health and Safety Executive.

Referring to this as a 'wellbeing deficit', the Helen Hamlyn Centre for Design partnered with design and architecture firm Gensler, combining academic knowledge with expertise in workplace design, to find out how employees' experiences of the workplace can be improved and productivity increased.

The first two phases of *Workplace & Wellbeing* combined a scoping study across four offices that had recently modified their workspace environment, and a Participatory Design Project with one of the organisations. Findings from these two phases proposed that

employee wellbeing and satisfaction levels can be supported and maintained through a sense of connection, a positive and purposeful environment, a variety of spaces, control over space and the opportunity to participate in the planning and design of the environment. From these results, the research team were able to develop a 'workplace wellbeing conceptual model' that illustrates the need to balance the functional and psychological needs of the individual.

The third and final phase of the project translated these findings into a practical evaluation toolkit for organisations to use to measure workplace wellbeing and activate design interventions to improve the environment. The toolkit was tested in different working environments in London to see how well it could be adapted and tailored to individual organisations.

Offering a practical framework which includes three different forms of employee engagement – from in-depth

workshops to more informal drop-in sessions and quick questionnaires – the toolkit will help organisations to analyse employees' functional and psychological needs, as well as provide examples of interventions that can be employed in the workplace to improve staff wellbeing.

Research Associate: Andrew Thomson

Research Professor: Jeremy Myerson

Partners: Gensler, Bupa, Kinnarps, Milliken, RBS

Above: Participants test the toolkit at workshops and informal drop-in sessions in different working environments

The number of working days lost in the UK in 2014 because of work-related illnesses such as stress, depression, anxiety and musculoskeletal problems

23.3
million

The number of hours people in full-time employment worked per week, one of the highest totals in Europe

42

Both the functional needs and the psychological needs of the individual must be addressed to improve mental wellbeing in the workplace

“We are constantly being moved to make space for other people. Your needs are totally disregarded. You never get an answer”

Office worker



“

4
organisations

30
interviews

The number of organisations studied and number of interviews

ICU JOURNEY: IMPROVING THE PATIENT EXPERIENCE OF INTENSIVE CARE



Top: Four sample screens showing the Senso app. It provides a personalised 'mood board' and multimedia content for each patient and includes information about the ICU journey with the aim of reducing anxiety and fear
Above: One of the co-development workshops held with Intensive Care Unit staff and designers as part of the research

A hospital's Intensive Care Unit (ICU) works with patients who are in a critical condition and in need of life support. This usually includes organ support and/or heavy medication, both of which can present further problems such as severe discomfort or delirium and can exacerbate symptoms of stress in patients.

Research has shown that patients often experience severe difficulty in sleeping, their day-to-day routines disrupted by the operation itself, medical treatments during sleeping hours, and other external factors related to the environment of the ICU. This affects the patient's sense of orientation, which in turn has an impact on their physical and psychological wellbeing.

Senso is the final product of a two year-long research and development project carried out in partnership with The London Clinic. It is an app that provides sensory stimulation for patients who are admitted to Intensive care Units post-operation, with the overall aim of offering relief and improving mental wellbeing to the patient during their recovery in the ICU.

As part of the research and development process, Gabriele Meldaikyte studied ICUs in four hospitals – three in London and one in Reading – shadowing staff, talking to nurses and relatives, observing patients' experiences and the procedures of the different sites. She conducted 17 interviews with former ICU patients, 8 co-development workshops with both patients and healthcare professionals, and took part in several conferences.

Senso provides a personalised 'mood board' and multimedia content for each individual patient. Situated within easy reach of the patient (i.e. attached to their bedside table) and tailored to suit their personal interests, the app can provide more information about the ICU journey, what the patient can expect post-operation, and log day-to-day activities with the aim of easing anxiety and fear. Patients can select particular sounds and smells, as well as relaxing videos and photos according to their interest.

By providing a patient with a daily routine and improving their psychological wellbeing, *Senso* can support them through their ICU journey, from leaving the operating theatre to the moment they are discharged from critical care.

Research Associate: Gabriele Meldaikyte

Senior Research Associate: Gianpaolo Fusari

Partner: The London Clinic

The mortality rate in ICUs

25%

Total number of hospital observations, interviews with ex-ICU patients, workshops sessions and reports produced

“

“I was scared to sleep as I thought I would die”
Ex ICU patient

4

hospitals

17

interviews

8

workshops

7

reports



From speaking to patients, relatives and medical staff we learnt that the ICU experience can be traumatic and needs humanising to meet everyone's needs

PATIENT FLOW: IMPROVING ACUTE MEDICAL UNITS

An Acute Medical Unit (AMU) admits a patient following an admission to Accident and Emergency, or after referral from a GP. Medical staff typically have 72 hours to diagnose and establish the correct course of treatment for the patient. The AMU, which is well resourced with a high number of staff who specialise in different areas, helps to identify the correct care pathway for the patient and transfer them to the relevant wards or discharge them.

However, there are growing pressures on both staff and space in hospitals, including difficulties in maintaining organised information and a shortage of beds, which can disrupt the flow of patients moving through the AMU. Without efficient means with which to organise information and reports from different medical staff, duplications of test results and delays in analysing data are likely to occur, resulting in a slowing of the flow of patients and therefore a lack of bed spaces for patients in need of admittance.

The Helen Hamlyn Centre for Design and the Royal College of Physicians of Edinburgh (RCPE) partnered in 2013 to develop *Patient Flow: Improving acute medical units*, focusing on streamlining the process of treatment in the AMU using a holistic approach that considers the views of staff and patients.

Through four years of research, the design team developed a 'Visual Care Journey' diagram which allows members of the healthcare team to communicate and keep track of the status of their patient during the treatment process. This diagram will be used in a digital system called the 'Patient Flow Board' which also has the capacity to present information that exists in hospitals' current Patient Administration Systems.

Not all hospitals will have the IT infrastructure needed to use the 'Patient Flow Board' software which means that an analogue board, using the same visual diagram and patient care information, will need to be manually updated.



Lastly, the 'Patient Booklet' is given to patients and relatives to keep them updated and informed of the patient's diagnosis and care plan. Empowering patients with knowledge allows them to contribute to the medical decisions taken and improves their experience of the care that AMUs provide.

Top: Prototype digital white board showing current status of a patient in AMU
Above: Co-design workshop with patients to define a personalised care plan information booklet

Research Associate: Laís de Almedia

Senior Research Associate: Gianpaolo Fusari

Partner: Royal College of Physicians of Edinburgh

The percentage of reduced regular hospital admissions to Acute Medical Units since their introduction

Challenges are still faced when discharging patients into the community

25%



“

“I felt so ashamed when I discovered the patient’s test results from the lab had been in my in tray for the past four hours, the patient could have gone home today”

Consultant in AMU

The focus was to provide transparency and simpler ways to communicate decisions about how patients are treated in AMU



210
hours

9
hospitals

The total number of hours of in-depth observations completed in hospitals in Scotland and England

SLOWMO: DIGITAL SUPPORT TO IMPROVE WELLBEING AND THINKING HABITS



The Institute of Psychology, Psychiatry and Neuroscience at King's College London (KCL) trialled a cognitive behavioural therapy course for people who suffer from paranoid and suspicious thoughts in 2014. The results of the intervention, titled *Thinking Well*, led to the understanding that therapy needed to extend beyond the consultant's room, into everyday life.

In response to this, the *SlowMo* digital platform was developed by Research Associate Anna Wojdecka at the Centre in collaboration with the KCL team, with the aim of improving the user experience of the *Thinking Well* intervention. Working in the field of mental health and trying to understand the needs of people who are in a different psychological state pushes inclusive design into a new area: the 'usual' user experience (which

typically looks for speed and efficiency in products such as mobile apps) might not be beneficial in the context of mental and emotional wellbeing.

People who suffer from paranoid and suspicious thoughts often have trouble with regulating the speed at which these thoughts are processed. The aim of *SlowMo* was to help them slow their fast-paced thinking patterns using a series of coping strategies that are 'unlocked' as they progress through the app – for example, the user can log upsetting thoughts, which would then appear as bubbles to be re sized according to how distressed the user feels at the time.

The team at the Centre has been working on a new commercial version of the app, called *Mo*. Building on learnings from *SlowMo*, *Mo* empowers a wider audience of people seeking to improve

their overall wellbeing and support their thinking habits. The app introduces *Mo* – a friend in the pocket. Depending on the user's needs, *Mo* can be a friend, therapist or a coach.

The app structure consists of three elements: *FlowMo* which is for flowing for a moment, relaxation and breathing, *SlowMo* is for slowing down for a moment and thinking things through, and *GoMo*, which is for escapism and distraction by playing a short game. The final working prototype will be completed by the end of September.

Research Associates: Anna Wojdecka, Gabriele Meldaiyte

Research Fellow: Jonathan West

Partners: King's College Institute of Psychiatry, Psychology & Neuroscience; Maudsley Charity; Wellcome Trust

Top: Brainstorming and ideation session with psychologists and game developers
Above left: Sample screenshots of *Mo* and *SlowMo* apps

The number of people that may experience paranoid thoughts;

The estimated cost to the UK economy per year

1 in 5

£11.8
billion

<10%

The percentage of eligible people that have access to talking therapies for psychosis

It is so important to liaise closely between the different disciplines, everyone has ideas and putting them together is what brings a magic touch to the project

“Mo coach should represent someone I look up to”

Anonymous user



“

20

end users

The total number of end users we worked with, including people from a diverse range of backgrounds and mental health needs

SPECIAL PROJECTS

WAYS OF KNOWING

Most people feel anxious when they go to hospital, so are not in the best state of mind to untangle signage that is unclear, inconsistent or complicated in order to find out where they need to go. If wayfinding goes wrong, their anxiety can give way to feelings of frustration and inadequacy.

Dr Katie Gaudion and Simon Kinneir have been working on a qualitative scoping study to find out how the wayfinding experience can be improved in hospitals. In partnership with the Royal Free Hospital London NHS Foundation Trust (RFH), Katie and Simon were asked to conduct this research in the context of Chase Farm Hospital, which is being redeveloped. RFH is keen to ensure that the new hospital will be easy to navigate, and will encourage a sense of wellbeing to all staff and visitors.

Katie and Simon took a people-centred

approach in order to gather valuable insights into the issues surrounding the staff and visitors' wayfinding experience at Chase Farm, through a series of ethnographic observations, surveys, interviews, group activities and co-creation workshops.

As a result, they were able to identify three key design opportunities that would improve wayfinding at Chase Farm: **language**, using intuitive and 'non-medical' terms for clear signage; **maps** making them easy to read empowers patients to be independent; **signage overload** avoiding too much information, which can confuse and cause 'sign blindness'.

The results of this scoping study have provided best practice examples to guide the Chase Farm Hospital as they define and implement their new hospital signage.



DESIGN FOR THE MIND

Neurodiversity is a term used to describe the natural differences in types of neurologies. People who live with neurological conditions such as dementia, autism, dyslexia or dyspraxia, do not want to be labelled by limiting and misunderstood terminology.

In 2009, BSI (British Standards Institution) published a code of practice (BS 8300) for the design of buildings to consider accessibility for the physically impaired. Expanding upon this, the Centre partnered with BSI to conduct a qualitative research project as a first step towards developing new BSI guidelines that will take account of neurologically diverse people in buildings of all types.

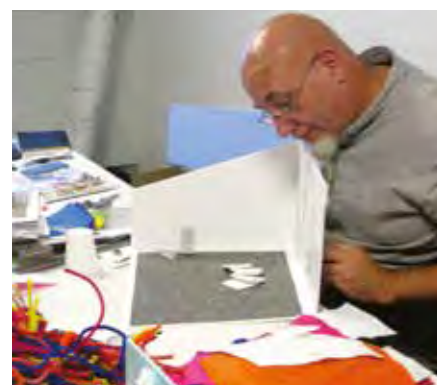
The research process included interviews with professionals and people with conditions such as autism and dementia, and 'walk and talk' sessions at Euston station and a hotel in Paddington,

giving valuable first-hand insights.

Over 50 people took part in an online survey for neurodivergent people, carers, family and professionals, and a co-creation workshop was organised for six people. Finally, a forum called *Mind the Gap* was organised in which 38 participants explored the possibilities of design and identified gaps in existing research.

The results were that 12 key areas of built environment design were identified as challenging for the neurodiverse: **Lighting; Transitions; De-cluttering Environments; Acoustics; Layout/Space; Familiarity; Corridors; Quiet Space; Sensory; Flooring; Colour and Outdoor Spaces.**

The research also highlights the opportunities that arise when considering different forms of neurodiversity in improving the built environment.





“

I think guidelines are enormously important. It's one of those things particularly in the field of autism, which has sort of been tacked on at the end this sort of sensory sensitivity subject, but the reality is, if the person can't access a school, or a workplace, or a building, in order to do whatever it is they need to do, then actually that's the most important thing.

WORKSHOP PARTICIPANT

”

VISITING RESEARCHER FROM JAPAN



The Helen Hamlyn Centre for Design hosted a Visiting Scholar from Japan, Shotaro Yamashita, during the academic year 2016-17 as part of its cross-cutting research into workplace futures.

Shotaro Yamashita is an architect and Editor of the influential Japanese workplace design magazine, *Work Sight*. His employer, Kokuyo, a leading Japanese office furniture company, supported the research fellowship in London, choosing The Helen Hamlyn Centre for Design for its in-depth work in the workplace field.

A major component of Yamashita's research in London was to study new workplaces in the capital such as Sky Central and the Barclays Rise accelerator and co-working space for a special issue of *Work Sight* magazine. Research questions included how technology is changing the workplace, physical proximity as a new source of innovation and the creation of ecosystems of work to enhance competitiveness.

Shotaro Yamashita contributed to other Centre projects such as the Future Foyle and Workplace & Wellbeing to gain a better understanding of Inclusive Design techniques and also gave a lecture on his work as part of a Summer School on workspace design in partnership with Madrid's IE University (see page 13). In this lecture, he set emerging trends in London against the global emergence of a new workplace with changing spatial and architectural characteristics.



Top left: Shotaro Yamashita
Above top: Cover of the June 2017 issue of *Work Sight* magazine
Above middle and bottom: Barclays Rise accelerator and Sky Central, both new workplaces in London that formed part of Yamashita's research study for a special issue of *Work Sight* magazine

PHDS

REFASHION: IMPROVING POST-MASTECTOMY LINGERIE

ReFashion is a research project that asks how female breast cancer patients experience postoperative products such as post-mastectomy lingerie. Looking at the aesthetics and functionality of these products, PhD candidate Silke Hofmann hopes to find out what role these elements play in the physical and emotional recovery process of breast cancer patients.

Currently there are two types of lingerie that patients are offered following a mastectomy. Immediately after surgery, the patient is given a post-operative bra which has an inbuilt drainage system of multiple tubes that are inserted into the wounds to relieve any accumulating fluid. Typically, these are worn 24/7 for several weeks and can cause great discomfort.

In researching the postoperative bra, Silke has found that many patients have creative ways to manage this, from DIY solutions that secure the drainage tubes to sewing custom bras that fit their needs. When the wound has sufficiently healed, patients are offered a mastectomy bra that accommodates a prosthetic breast (usually made of soft silicone) which can be cumbersome and ill-fitting.

To address the questions surrounding how these products might instead be able to aid recovery, Silke is putting the patient's perspective first and foremost. Working with breast cancer patients and survivors, she will lead co-design workshops that use personalised hand-crafted fashion design probe toolkits that she is tailoring to match the context in which patients find themselves, as well as the field of clothing design. Of her recent preliminary workshops, Silke states, 'I anticipated it to be much harder to connect, and the way this tacit knowledge is being shared with me so graciously is beautiful and humbling.' The fashion design probe toolkit consists of



Photo: Ana Piñeyro

small packages framed around a set of evocative tasks, the aim is not to gather scientific data, but rather to understand users' experiences and learn more about their values and thoughts.

Silke's tasks will aim to sensitively encourage participants to engage with their bodies, self-perception and preferences regarding clothing, textiles, colours and shape. Her design probes will take the form of a 'toolbox' with materials such as washi paper (which has cloth-like properties) for participants to make mock-ups of lingerie. They will

then be able to write any thoughts, ideas or emotions about existing products on these, which will help Silke to begin developing lingerie that is designed empathetically.

PhD Candidate: Silke Hofmann
Research Fellow: Dr Chris McGinley
Partner: London Doctoral Design Centre (LDOC)

Above: Fashion design probe workshop

SONIC INCLUSION: AN EXPLORATION OF SOUND

Aural diversity is a term used to describe the different ways in which people experience sound. Some people have sensory sensitivities, for example people with autism may be unable to filter background noise, or may find loud sounds confusing or threatening. On the other hand, under-sensitivity might mean that certain sounds cannot be heard, or a person may feel more comfortable in busy, noisy places.

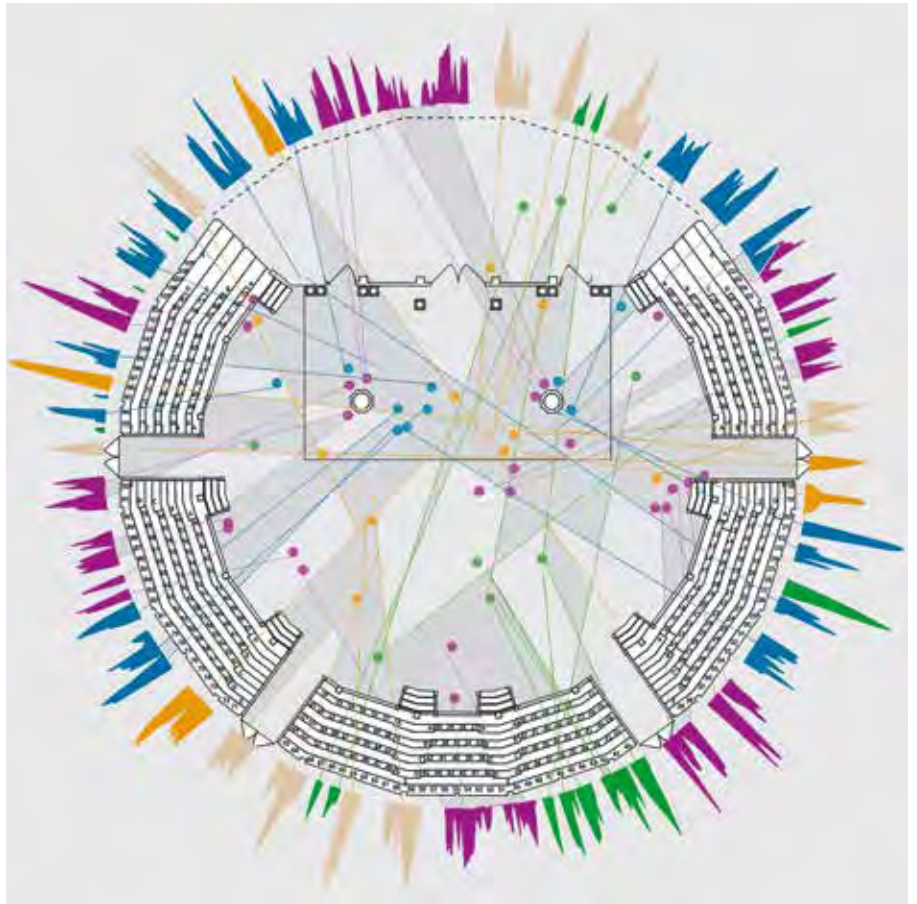
Those affected by hearing or sight loss, or those with neurological conditions such as Tourette's syndrome, painful hearing disorders like Hyperacusis, or even conditions that are hard to classify such as Misophonia (thought to be a form of acute sound-emotion synaesthesia), often find that certain environments can be socially inclusive or exclusive, accessible or inaccessible.

The paradigm of aural diversity is new and therefore research into how the use or management of sounds can enable an environment to be more socially inclusive is severely lacking. Legislation on accessibility only very narrowly represents the aurally diverse community – sonic inclusion is not just a case of whether or not someone can hear something.

Will Renel's research into sonic inclusion in creative urban environments is being carried out in partnership with Battersea Arts Centre, Shakespeare's Globe and Touretteshero, an organisation that celebrates and shares the experience of Tourette's syndrome.

Asking key questions such as 'How can a creative urban environment, such as an arts centre or theatre, use sound to make their venue more socially inclusive of deaf and disabled people?' Renel's research engages individuals and communities with lived experience of sonic exclusion as collaborators.

Although this is a practice-based PhD, Renel's research also draws on



historical perspectives of soundscape studies, aural architecture and sonic ethnography, which will help to guide the project towards a new framework for 'sonically inclusive design'.

By focusing on and celebrating, rather than stigmatising the diversity of human hearing, and developing a hearing-centred approach to environmental interventions, it is hoped that the research conducted into this area will make a significant contribution to existing inclusive design research and practice.

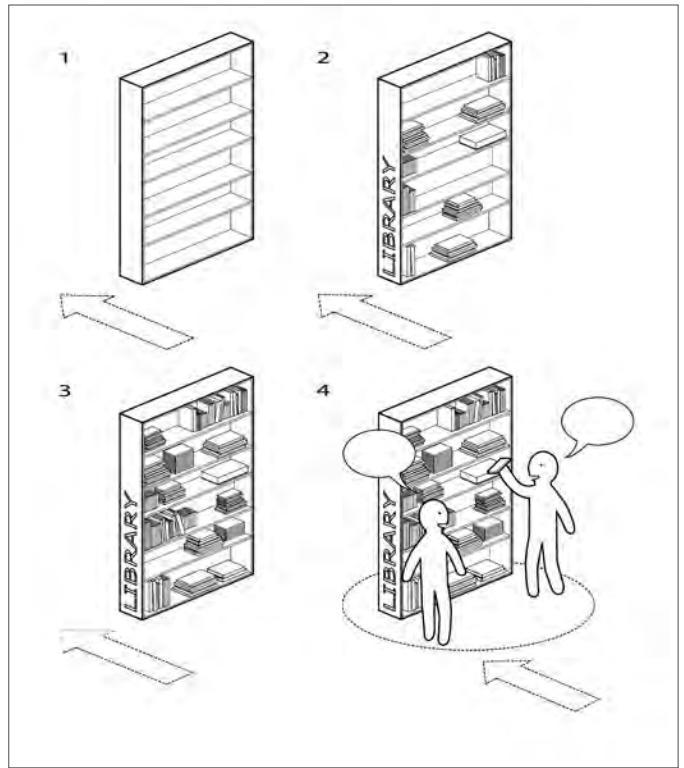
PhD Candidate: Will Renel

Senior Research Fellow: Dr Jo-Anne Richard

Partner: London Doctoral Design Centre (LDOC)

Above: Accessibility sound map prototype, Shakespeare's Globe theatre, lower gallery. July 2017

WORK//INTERRUPTED: THE EFFECTS OF CO-WORKING ON WORKPLACE DESIGN PRACTICE



Work//Interrupted is a PhD by Practice that explores the effects of co-working on existing models of workspace design practice. Co-working is a way of working which typically involves a shared environment, similar to an office, but those working in the space are not necessarily employed by the same business.

Between 2006 and 2015, studies found that, globally, the number of co-working and shared spaces doubled each year. This signalled a rise not only in the demand for such spaces but also highlighted the diversity of working patterns and needs that these spaces are able to accommodate.

Co-working spaces are usually attractive working environments for single practitioners, those who are self-employed or businesses that are made up of a small number of people. The traditional corporate structure of

an office (which is often inflexible and promotes a hierarchical order) does not always support certain business activities in which collaboration and co-creation produce better results.

PhD candidate Imogen Privett initiated *Workspace//Interrupted*, a body of research that is supported by office furniture manufacturer Haworth, in response to the changing landscape of workspaces.

So far, research has included a design review of the evolution of workspace and a study of the development of co-working spaces, from the competitive environment of serviced offices to more collaborative 'maker spaces'.

A significant portion of the research is based on design studies at two different co-working venues and one commercial workspace: Second Home (London), Impact Hub (Birmingham) and Sony Playstation's studio (London).

By looking at how existing co-working spaces operate and the values that are associated with collaborative environments, insights gathered from these case studies will be analysed with the aim of developing a framework to optimise the working environment in the future to better support co-creation, collaboration and community.

PhD Candidate: Imogen Privett

Research Professor: Jeremy Myerson

Partner: Haworth

Above left: Focus on sharing expertise at Impact Hub in Birmingham

Above: Designing collaboration spaces is too often treated like flat pack assembly assuming that following the instructions will result in collaborative environments

FRAMING PRIVACY: ARCHITECTURAL REPRESENTATION IN DIGITAL SPACES



Many of us struggle to understand different scales of interaction when we are online. Our privacy can be compromised when navigating through digitally mediated spaces. Social media mishaps in which messages intended to be private are shared by millions have become a familiar phenomenon. This PhD by Practice by Benjamin Koslowski explores the use of architectural representation as a means of orienting the individual online.

The thesis argues that privacy is a spatially conditioned mental construct and tests architectural representation through spatial design practice on three scales – from the miniature to the room and the neighbourhood.

The research was developed under the umbrella of the Creative Exchange (CX), a national AHRC-funded knowledge exchange hub that encourages interdisciplinary and industry collaboration

to enhance the creative economy in the UK. The Helen Hamlyn Centre for Design partnered with the RCA's School of Communication and innovation labs at the Universities of Newcastle and Lancaster to run the CX hub.

The original contribution to knowledge of the research lies in the development of a framework of architectural representation for interdisciplinary design in the context of the digital. This brings together the key foundational architectural parameters of scale, distance and time, and three design methods of spatialisation (making abstract phenomena spatial) – miniaturisation, immersion and mapping.

It situates the research at the intersection of the design domains of architecture and communication design, exporting strategies from architectural design practice to benefit designers engaging with the challenges

of the digital. It therefore brings a fresh perspective to the task of addressing digital exclusion, a key issue for ageing communities.

PhD Candidate: Benjamin Koslowski

Research Professor: Jeremy Myerson

Partner: The Creative Exchange, Arts & Humanities Research Council (AHRC)

Above: Testing forms of architectural representation to better orient the individual in digital spaces

THE HELEN HAMLYN DESIGN AWARDS 2017

REWARDING EXCELLENCE IN PEOPLE-CENTRED DESIGN



The Helen Hamlyn Design Awards recognise outstanding graduate design projects that contribute to improving quality of life. The awards were presented to Royal College of Art graduating students on 28 June 2017 at an awards ceremony in the College's Senior Common Room (see image above). This year we welcomed Stannah as a new sponsor of the Inclusive Design Award. In addition to the Fixperts Award and the Helen Hamlyn Design Award for Alumni, there were six main awards with £12,000 prize money in total.

HHCD Awards categories 2017:

- Stannah Inclusive Design Award (sponsor: Stannah)
- MIE Design Award for Healthcare (sponsor: MIE Medical Research)
- Realys Design Award for Work Futures (sponsor: Realys)
- Scott Brownrigg Design Award for Inclusive Spaces (sponsor: Scott Brownrigg)
- The Snowdon Award for Disability (sponsor: Snowdon Trust)
- Helen Hamlyn Design Award for Alumni
- The Fixperts Award
- The Helen Hamlyn Award for Creativity



WINNER: The Third Thumb
Danielle Clode (RCA Design Products)

HELEN HAMLYN DESIGN AWARD FOR CREATIVITY

The Third Thumb investigates the relationship between the body and prosthetic technology in new ways. It is part tool, part experience and part self-expression; a model to better understand the responses to artificial extensions.

Judges' comment:

"The winner showed real potential and a new way of thinking in not just addressing limb loss but in extending the body's ability for everyone. It addresses aspirations in a witty, delightful and inclusive manner."

Lucy O' Rorke and Shobita Punja

RCA FIXPERTS DESIGN AWARD

WINNER: Spoon for Gabi

Fixperts: Philip Sutton, Tabatha Pearce-Chedier, Rachel Yang, James Caldwell

Fix Partner: Gabi

Film Makers: Philip Sutton, Tabatha Pearce-Chedier, Rachel Yang and James Caldwell

Five year-old Gabi doesn't have the right tool to feed herself independently. This Fixperts project involving Kingston University and Bedelsford School enables Gabi to do just this and gain some independence.



Judge's comment:

"Inclusive Design in its most delightful and powerful form. An innovative solution that empowered Gabi and a film that impressed the judges."

The Helen Hamlyn Centre for Design

Fixperts and FiXeD

Fixperts was founded by Royal College of Art graduates Daniel Charny and James Carrigan in 2012.

Fixperts are a worldwide network of people who use their imagination and skills to solve immediate, everyday problems for others. Results are shared online to inspire others.

From September 2017 a new organisation, called FiXeD will be launched, developing the ambition of Fixperts by facilitating conversations around creative problem solving in education, where its work will be featured in a new STEM technical qualification.

STANNAH INCLUSIVE DESIGN AWARD

Begego enables children to be independent in managing Type 1 diabetes. It is a watch and can connect to devices that children use and alerts the user when necessary. As well as an app, it helps children understand how to manage diabetes.

Judge's comment:

"This is a wearable that is attractive, appropriate and non-medical that helps children manage and look after a potentially critical condition. It creates a circle of communication for the parents, carers and teachers."

Janne Hansen, Stannah

Sponsored by Stannah



WINNER: Begego

Mafalda Sobral (RCA Innovation Design Engineering)

THE HELEN HAMLYN DESIGN AWARDS 2017

THE SNOWDON AWARD FOR DISABILITY

The *Reagiro* is the first manual wheelchair that promotes joy and pride in using assistive devices. The patent-pending steering system allows a user to control the movement of the chair through upper body movement and enables effortless one-handed propulsion.

Judge's comment:

"This project is a design and engineering enabler, that dynamically pushed possibilities in the world of wheelchair design. An outstanding winner for the Snowdon Award."

Frances von Hofmannstahl, Snowdon Trust

Sponsored by Snowdon Trust



WINNER: The Reagiro
Reto Togni (RCA Innovation Design Engineering)

MIE DESIGN AWARD FOR HEALTHCARE

The project is about re-imagining how circular projects are deployed within developing communities. In order to do this, a case study was completed, co-designing an anaerobic digester with a community in Nigeria, along with a plan for phasing its implementation and proposing a method for how it might scale.

Judge's comment:

"This demonstrated exemplary application of Inclusive Design to solve real issues of health, well-being and personal power for a community. A powerful design process and implementation."

Brian Firth, MIE Medical Research

Sponsored by MIE Medical Research



WINNER: Okun Makoko
Tolu Odsanya and Umi Baden-Powell (RCA Design Products and Architecture)



WINNER: STRATA Pace Layer Project
Katrine Hesseldahl and Victor Strimfors (RCA Design Products)

REALYS DESIGN AWARD FOR WORK FUTURES

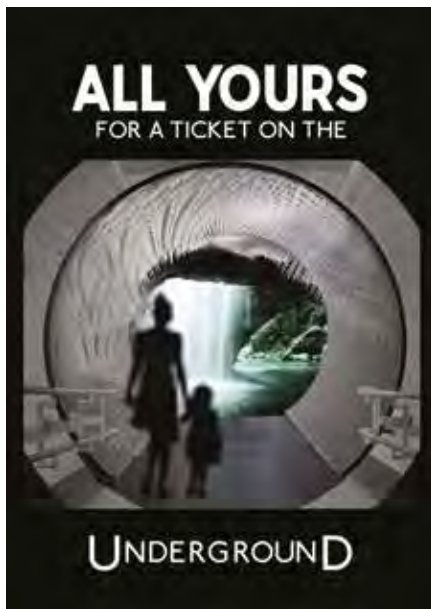
This project creates a new way of buying, owning and designing furniture. A modular furniture system with a connected service where products are sold in 'layers', gives users the possibility for renewing and personalising their home, whilst caring for the environment.

Judge's comment:

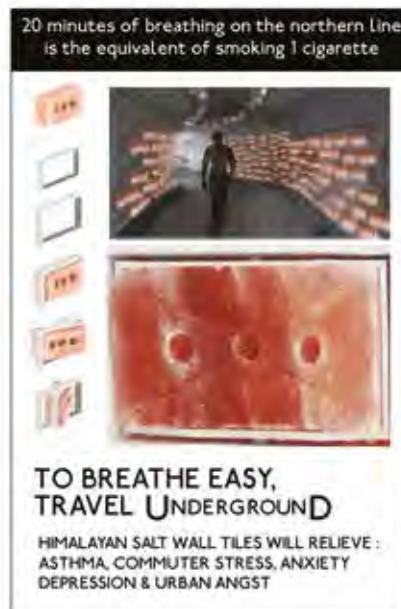
"This idea makes headway in the area of mass customisation and within the context of inclusivity and sustainability. It empowers local communities through a process of co-sourcing and co-design."

Tim Hardingham, Realys

Sponsored by Realys



WINNER: Atmospheric Pressures
Braelyn Hamill (RCA Interior Design)



SCOTT BROWNRIGG AWARD FOR INCLUSIVE SPACES

This project rethinks the eco-system of London Underground by harnessing latent conditions within the London Underground to cultivate a cleaner, more enjoyable environment. It proposes to use the air pushed in front of trains and divert it to air filtering tiles and passive groundwater systems.

Judge's comment

"Why do we have to accept that the tube is a hot, sweaty smelly environment? This idea reinvents the space and the service, focusing on different scales from a water bottle to the architectural level."

Laurence Orsini, Scott Brownrigg

Sponsored by Scott Brownrigg

THE HELEN HAMLYN DESIGN AWARDS 2017

HELEN HAMLYN DESIGN AWARD FOR ALUMNI

Studio Rygalik's focus is on furniture, products and spaces, from design, development and implementation of new products to installations as well as objects and workshops.

Judge's comment:

"For raising the value of design and Inclusive Design within a nation and on the global stage, and educating a generation of Polish designers, whilst running a design studio that goes from strength to strength."

Rama Gheerawo, the Helen Hamlyn Centre for Design



WINNER: Tomek Rygalik at Studio Rygalik
RCA Graduate: 2005, Helen Hamlyn Research Associate: 2006-2008

TOMEK RYGALIK



Tomek Rygalik, is the winner of the 2017 Helen Hamlyn Alumni Award (see above). Tomek is a designer, curator and educator with a PhD in Industrial Design. He studied Architecture in Poland and Industrial Design in New York before joining the Royal College of Art Design Products programme, graduating in 2005. He then joined the Helen Hamlyn Centre for Design, subsequently setting up Studio Rygalik with his partner Gosia.

At the Helen Hamlyn Centre for Design Tomek completed several projects including 'Storage in the Home', working with Heal's, where he created a range of furniture concepts that brought a people-centred approach into a range of products, such as building a spirit level into a shelf to aid installation and ensure that it is straight.

Tomek then continued at the Centre working with Ideal Standard, putting luxury and indulgence into bathroom design for older people. He created a range of bathroom furniture including a 'hose tap'

to help wash hair, a detachable mirror and a toilet with arms to give extra support for people.

Tomek took much of his learnings around design and Inclusive Design into the philosophy of Studio Rygalik, now an internationally acclaimed design studio, bringing together a simplicity of form with the inclusivity of function. The work of his team spans furniture, products and spaces, ranging from one-off installations to commercial designs. He has worked for clients such as Moroso, IKEA, and Siemens and has exhibited work internationally.

Tomek established his own brand TRE last year, bringing together a collective of designers to produce everyday objects that are simple, honest and timeless. He is an award winner with Red Dot, ICON and Designer of the Year awards to his name amongst others.

www.studiorygalik.com

www.treproduct.com

PARTNERS

			
 			
 			
			
			
 Educating doctors, improving care.			
			

PEOPLE



Rama Gheerawo
Director, Reader
in Inclusive Design



Kay Sandford-Beal
Operations Director, Research
and Knowledge Exchange



Prof Jeremy Myerson
Helen Hamlyn Professor
of Design



Dr Chris McGinley
Research Fellow



Jonathan West
Research Fellow



Dr Jak Spencer
Research Fellow



Mark Byrne
Administrator



Margaret Durkan
Communication
Manager



Dr Jo-Anne Bichard
Senior Research Fellow



Ed Matthews
Senior Research Fellow
Reader, Healthcare Design



Gianpaolo Fusari
Senior Research
Associate



Dr Katie Gaudion
Senior Research
Associate



Gail Ramster
Senior Research
Associate



Ralf Alwani
Research Associate



Laís de Almeida
Research Associate



Emily Groves
Research Associate



Jordan Jon Hodgson
Research Associate



Gabriele Meldaikyte
Research Associate



Ela Neagu
Research Associate



Elizabeth Raby
Research Associate



Andrew Thomson
Research Associate



Anna Wojdecka
Research Associate



Sam Johnson
Project Researcher



Dan Quinlan
Project Researcher



Elizabeth Roberts
Project Researcher



Simon Kinneir
Visiting Researcher



Silke Hofmann
PhD Candidate



Ben Koslowski
PhD Candidate



Imogen Privett
PhD Candidate



Will Renel
PhD Candidate

PUBLICATIONS

Selected

Alwani, R., Raby, E., West, J. (2017) 'Foyle Reeds: How can design reduce suicide attempts at a specific place whilst at the same time improving the experience for all?' Design 4 Health Conference, Melbourne (pending)

Gheerawo, R., Harrow, D. (2017) Driverless Cars in the Age of Ageing. In: NEW OLD: Designing for Our Future Selves. Design Museum, London, UK, pp. 118-123. ISBN 978 187 2005553

Matthews, E., Fusari, G., West, J. (2017) 'Patient Flow: When a system grinds to a halt, how can design fix it, when nothing else has?' Design 4 Health Conference, Melbourne (pending)

Meldaikyte, G., Fusari, G., Matthews, E., West, J. (2017) 'ICU Journey: Humanising the patient experience of Intensive Care.' Design 4 Health Conference, Melbourne (pending)

Myerson, J. ed. (2017) 'New Old: Designing for our Future Selves', The Design Museum, UK

Myerson, J. (2017) 'The Legacy' in Beyond Parnham ed. John Makepeace, UK

Myerson, J. (2017) 'Scaling Down – Why Designers Need to Reverse Their Thinking', She Ji: The Journal of Design, Economics and Innovation, Elsevier

Raby, E., Alwani, R., West, J. (2017) 'How can design reduce suicide attempts through everyday social and civic spaces?' Design 4 Health Conference, Melbourne (pending)

West, J., Meldaikyte, G., Wojdecka, A., Hardy, A., Garety, P. (2017) 'SlowMo / Mo - digital technology to provide support in coping with daily life.' Design 4 Health Conference, Melbourne (pending)

West, J., Meldaikyte, G., Raby, E., Alwani, R., Wojdecka, A., Fusari, G., Matthews, E. (2017) 'Developing the Double Diamond Process for Implementation – insights from a decade of Inclusive Design projects.' Design 4 Health Conference, Melbourne (pending)

West, J., Wojdecka, A., Matthews, E., Gheerawo, R., Hardy, A., Garety, P. (2016) 'SlowMo: Inclusive design to improve therapy for paranoid and suspicious thoughts'. International Conference on Universal Design, Nagoya

Keynote and Invited Presentations (Selected)

Gheerawo, R. (2017) Design: Powering Innovation and Social Impact. Alien Summer Camp, Amorfois Festival, InnovAthens, Elefsis, Greece

Gheerawo, R. (2017) The creative magic of working with people: Design in the 21st Century.. AGRAFA 2017 Attitudes, Katowice, Poland

Gheerawo, R. (2017) Design.Different: The power of a people-centred approach. Healthcare Inc, University of Gothenburg

Gheerawo, R. (2017) Humanising Healthcare, TEDx NHS, London

McGinley, C. (2016) Engaging Diverse Partners in the Design Process, Construction Industry Summit: Fit for an Inclusive Future, London, 21 September 2016

McGinley, C. (2016) Ageing, Diversity and Design: Exploring 10 Principles, The Age of No Retirement's Festival of Age Disruption, London, 30 September 2016

McGinley, C. (2016) Designing for Inclusive Living, Kitchen Design Residential Weekend, Bucks New University, 14 October 2016

McGinley, C. (2016) Design Thinking for Innovation in Healthcare, Design Thinking Workshop, Health Foundation, 6-10 March 2017

McGinley, C. (2017) Connecting Communities Through Design, Include 2017, Knowledge of Design Week, Hong Kong, 12-16 June 2017

McGinley, C. (2017) Empathy Approaches for Design Thinking, Design Thinking Deep Dive, Russia, 5 July 2017 Myerson, J. (2017) 'The Hybrid Bank Branch Network of the Future', WorkTech Berlin conference, Germany

Myerson, J. (2017) 'Understanding the Changing Landscape of Work', INNO Conference, Tel Aviv, Israel

Myerson, J. (2017) 'Social Challenge: Design Dividend', RSA public lecture, London

Myerson, J. (2016) 'Create-Build-Shift: Changing the Landscape of Work', WorkTech Toronto conference, Canada

Myerson, J. (2016) 'Only Human: The Principles of People-Centred Design', The Age of No Retirement Festival, London

Myerson, J. (2016) 'Utopias of the Workplace', London Design Biennale public lecture programme

Myerson, J. (2016) 'Healthcare and Wellbeing', Make:Shift conference, Crafts Council, Manchester

Myerson, J. (2016) 'The Future of Work', Business of Design Week, Hong Kong Design Centre with City of Chicago, Hong Kong

Neagu, E. (2017) 'World Cyber Security Congress', March 2017 London

Neagu, E. (2017) 'Aging2.0 European Summit', May 2017, Belgium

Neagu, E. (2017) 'London CyberTech event', May 2017, London

Raby, E. (2017) 'Age UK', February 2017, London

Raby, E. (2017) 'Arthritis Research UK Fellows Day', March 2017, Loughborough

Raby, E. (2017) 'Conference of Occupational Therapists (COT)', June 2017, Birmingham

Raby, E. (2017) 'Architecture and Mental Health Conference: Creative Environments that Promote Care', May 2017, London

Raby, E. (2017) 'Conference European Healthcare Design', June 2017,

Raby, E. (2017) 'Patient Safety Conference', Barnet, Enfield and Haringey Mental Health NHS Trust, London. June 2017

Raby, E. (2017) 'EuroIA', September 2017, Stockholm

Raby, E. (2017) 'Death and Other Matters', September 2017, Cambridge

West, J., Gheerawo, R. (2016) 'A Storm is Coming' GIANT conference, London, November 2016

West, J. (2017) 'Design Thinking: Creative approaches to tackling today's health challenges'. European Healthcare Design, London, June 2017 (workshop)

SOCIAL MEDIA



Social media is an important part of the Centre's dissemination strategy, ensuring that our activities and ideas reach as many people as possible.

We use social media networks such as Twitter and Instagram, giving us more direct and immediate access to people across the globe. We also have a high profile in printed and published media with new projects regularly featured and staff often interviewed and quoted.

TWITTER

We use Twitter to engage informally with individuals and organisations, tweeting about events, ideas, latest research and 'live tweeting' from conferences and events that we take part in. This year the Centre received almost double the impressions on Twitter than the previous year with 225,000 interactions taking place. Followers also went up by 30 per cent with the NEW OLD exhibition and our biennial Include conference seeing the major number of hits.

@HHCDesign

INSTAGRAM

We use Instagram to showcase activity from the Centre, whether this involves conferences where we are giving presentations, workshops we are involved in, or simply showing life around the studio. We aim to give an insight to our people-centred approach to design. This can take the form of visual insights or simply pictorial inspiration, presenting the snapshots from over 250 projects we have completed.

@HHCDesignRCA

THE HELEN HAMLYN CENTRE FOR DESIGN YEARBOOK 2017

Editor: Rama Gheerawo

Writers: Mark Byrne, Fiona Churchman, Rama Gheerawo, Dr Chris McGinley, Jeremy Myerson, Dan Phillips, Kay Sandford-Beal, Dr Jak Spencer, Jonathan West

Design and Layout: Margaret Durkan

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Infographics Designer: Abbie Vickress

Photography: Mark Byrne, Gesine Garz, Guzman de Yarza

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hhcd@rca.ac.uk www.hhcd.rca.ac.uk

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Centre for Design**
Royal College of Art

hhcd@rca.ac.uk
www.hhcd.rca.ac.uk

