

THE HELEN HAMLYN CENTRE FOR DESIGN YEARBOOK 2016



Royal College of Art
Postgraduate Art & Design

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The Helen Hamlyn Centre for Design is the Royal College of Art's largest centre for design research and an international leader in people-centred and Inclusive Design – using design to deal with some of the most challenging social issues that currently face us. The Centre has built a worldwide reputation, having worked in a variety of sectors from Canada to China, creating impact projects and developing new methods and practice within the field of Inclusive Design.

This Yearbook describes our activities in 2015/16. Our work is organised in three research spaces: Healthcare, Age & Diversity, and Work Futures and we exchange knowledge via industrial collaboration, events, external education and publications. We hope you enjoy this capture of our work.

Cover image: Inclusive Design 3.0 mural in the Helen Hamlyn Centre for Design studio by illustrator Ben Connors

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MESSAGE FROM HELEN HAMLYN

This year, we celebrated the 25th anniversary of the Centre, a great achievement of which I am immensely proud. This was thanks to the wonderful team who, over these years, have made the centre a global influence in the field of Inclusive Design. What started as a conversation in our garden in Chelsea, with the then Rector of the RCA, Jocelyn Stevens, Christopher Frayling and myself, has developed into a major institution in this field of design.

The Centre fulfils an important role within the discipline of design. Designers need to experience real life and understand the challenges that people face and apply their talents to produce innovative solutions for the benefit of everyone.

At the heart of the Centre is its relationship with the Royal College of Art and the flow of graduate design talent on to the Centre's Research Associate programme is vital to this. These designers work with government, industry and public sector partners to create all useful designs, but this is not just a philosophical exercise – I have always believed that the Centre needs to be about practical projects and their subsequent impact in improving people's lives. This is the prime motive that drives the Centre's work. The result can be seen in the 2016 exhibition entitled *#liveinclusive*.

I was deeply honoured to become an Honorary Doctor of the RCA this year. The College has always been a special place for fostering design talent and growing Inclusive Design. I was delighted to see so many alumni, staff and supporters who helped to make the Centre into what it is today attending the 25th celebration in my home. It reminds me of how far we have come, but also how much more there is to do.

On that note, I wish the Helen Hamlyn Research Associates 2016 every success and I would like to express my thanks to everybody associated with the Centre – director, staff and partners – for making 2015/16 a year that truly marked our anniversary.

Helen Hamlyn
Helen Hamlyn Trust

MESSAGE FROM THE RECTOR

The Helen Hamlyn Centre for Design is one of the most important centres for research at the Royal College of Art. It is a global leader in people-centred and Inclusive Design, ideas that are deeply beneficial and becoming embedded across the work of the College. Three important events happened this year which merit particular attention.

Firstly, we were named the world's top university for art and design in the World Universities Ranking compiled by higher education networking organisation QS for the second year running, and the Centre undoubtedly contributed to this position.

Secondly, we won significant funding from the government to enable us to start planning the expansion of our campus in Battersea, and the Centre will benefit from a purpose-built home within the master plan, creating a much more powerful presence for research and innovation.

Thirdly, the Centre celebrated its 25th anniversary this summer, marking it as the College's largest and longest running research centre and one that has gone from strength to strength. The winning of the 'AXA PPP Health, Tech & You' Innovator Award in 2016 is a testament to the impact of the work.

Rama Gheerawo became Director of the Centre in October 2015 and he has continued to lead the Centre's work on projects of significant importance – from a major, multi-partner project on driverless cars (Age & Diversity) to work around neurodiversity (Healthcare) and rethinking the high street bank (Work Futures). I look forward to seeing Rama develop and grow his vision for the Centre.

On a personal note, I was delighted as Rector to confer honorary doctorates on Lady Hamlyn and Professor Jeremy Myerson at the RCA's convocation in 2016. My deepest gratitude goes to both of them – to Jeremy for his leadership over the last 16 years and particularly to Lady Hamlyn, for pioneering work in the field of Inclusive Design.

Dr Paul Thompson
Rector



RCA Rector Paul Thompson and Helen Hamlyn at the Centre's Awards in June 2016

This year was an eventful one to say the least. Not only did we see the Helen Hamlyn Centre for Design celebrate 25 years but we also moved premises to Battersea where I took up post as the new Director. My own relationship with the Royal College of Art goes back two decades when I first joined the College as a student of Industrial Design Engineering working on furniture for schoolchildren and a ticket machine for Transport for London's underground network. People-centred design was at the heart of my work then and is now at the centre of my working life.

I have seen the practice of Inclusive Design move from the margins of design conversation towards the mainstream of design consideration, and much credit goes to the hard work, ideas and vision of those pathfinders who laid the groundwork for us all. Helen Hamlyn who, this year, joined the RCA honorands as an Honorary Doctor, deserves a special mention as do the two previous directors of the Centre, Roger Coleman and Jeremy Myerson. All three have played a crucial role in making the centre what it is and it is a distinct privilege for me to be leading the organisation now in the wake of their achievements.

My vision for the centre is called 'Inclusive Design 3.0', building on two earlier phases, namely *definition*, then *development*. This next phase is about delivery and impact, making Inclusive Design the recognised social design practice, and ensuring that the Centre is one of the leading global organisations in the field.

We are hugely focussed on creating delivery projects with government, business and the public sector. I want to publish and 'productise' the Centre's methods and expand further into external education for government

and business. As a designer myself, I am keen to put the idea of 'design' back into Inclusive Design through closer engagement with mainstream design without losing any of our focus on 'accessibility' or 'inclusivity'.

In our new vision, we talk about using design to deal with some of society's toughest issues, and the people-centred ethos enshrined in Inclusive Design has wide application in social and global contexts. We need to build on work we have started internationally in varied cultural and economic contexts, looking at the recruitment and lifestyle of migrant workers in the Middle East, care homes for older people in China, rebuilding communities in post-disaster Fukushima and with rural communities in India. Inclusive Design itself has to become more inclusive in terms of the needs it addresses, and work in increasingly diverse, global communities. There are many types of exclusion, so it is essential that Inclusive Design is not limited to older and disabled people. It should be seen as a people-centred innovation process that has wide application for a range of social challenges and contexts.

The drive towards the digital is also important, both in terms of our research as well as our communication to the wider world. We have become visible and active within social media with a fast growing Twitter account and a newly established but visually rich Instagram stream. Both of these help the Centre provide two things to the creative community, namely information (in the form of advice, tips and tricks) and inspiration (in terms of images, current projects and previous work).

Working with government has also been a hallmark of this year. We have trained over 400 Hong Kong civil

servants in Inclusive Design through our long-standing partnership with the Hong Kong Design Centre and have run sessions for the government Departments of Health in both the UK and in Hong Kong.

Creative Leadership is a new idea for our executive education channels that bring together Inclusive Design practice and leadership theory. This has been evolved using tried and tested methods in the field of people-centred design and that of business leadership. It asks the difficult question of how to be socially minded and effective within business and public sector practice, and sets up a framework for training. Our sessions this year have been enthusiastically received and we are set to develop and deliver more work in this area.

Our global outreach through conferences has continued, with our own Include conference held in 2015 and partnership of the Norwegian Centre for Design's European Business Workshops in Inclusive Design in 2016. We also featured strongly in Hong Kong's Knowledge of Design Week where Jeremy Myerson set the agenda around a focus on cities and health. We also ran a special session in the first ever Design for Inclusion conference as part of the Advanced Human Factors and Ergonomics conference in the USA.

We have embedded ourselves in the Research and Knowledge Exchange community at the RCA, working more closely than ever with the RCA Schools to develop new collaborative projects and deliver external education. We are closely supporting an exciting RCA initiative that will see brand new MRes courses available with specialist modules on Inclusive Design topics such as office design and healthcare.

Following on from the success of our first doctoral candidate Katie

Gaudion who we co-supervised with Innovation Design Engineering, we continue with two further PhD candidates, Imogen Privett (co-supervised with RCA Architecture) and Will Renel (as part of the new London Doctoral Design Centre).

We are also heavily involved in the NEW OLD exhibition to be opened at the new location for the Design Museum in Kensington in January 2017 with Jeremy Myerson as the lead curator. This will be one of the first events in the museum's new space. Building on Helen Hamlyn's landmark New Design for Old exhibition in 1986, the exhibition will also see publication of a book on design for ageing, supported by the Centre.

On the home front, our Research Associates exhibition is called #liveinclusive, a nod to our more digital strategy moving forward but also an attempt to encapsulate what we do in two words. We aim to improve life through our work, and our distinct hope as a group of design innovators and a community of researchers at the RCA is that we can enable more inclusive living for people from all walks of life and in a variety of global contexts. We will take Inclusive Design 3.0 forward into exciting new spaces in the coming year.

Finally, I would like to thank the Centre staff and the supporting teams from the RCA for all the hard work, the passion and the purpose they have shown throughout the year. The Centre runs on this dedication and it has been a privilege for me, in my first year as Director, to have such strong support. Based on the year so far, I feel that the next chapter of the Centre will be a truly exciting one.



Hong Kong Design Centre

Director Rama Gheerawo chairs a panel at Hong Kong's Knowledge of Design Week in June 2016

MAKING A DIFFERENCE



Naming Inclusive Design Champions

Inclusive Design Champion Awards are presented to individuals who have made an outstanding contribution to the practice of Inclusive Design at a global level. At the Include 2015 conference run by the Centre (see pages 8-9), Tim Hardingham from Reals gave the following awards; to Onny Eikhaug from the Norwegian Centre for Design and Architecture, Jeremy Myerson from the Helen Hamlyn Centre for Design and Ben Terrett from GOV.UK. All three champions are innovative, progressive and disruptive thought leaders.



Moving to a New Studio Space

At the end of October 2015, the Centre moved to a brand new custom-designed space at the Royal College of Art's Battersea campus. This move brought all staff into one studio space on the bank of the River Thames, with purpose-built meeting rooms, project spaces and a design research studio to house the whole group. The move allows the Centre to step into its next phase of growth, expanding the work of its research teams and housing major new research and innovation projects.



Reinstating the Snowdon Award for Disability

This year saw the Snowdon Award for Disability reinstated at the Centre's annual student awards, having previously run for 10 years between 1999 – 2008. Supported by The Snowdon Trust and initiated by Lord Snowdon, a former Provost of the Royal College of Art, the Award was taken forward by his daughter, Frances von Hofmannstal. This year's winner was Malav Sanghavi from RCA Innovation Design Engineering who created a form-changing smart socket for prostheses that can be customised according to a person's comfort.



Celebrating 25 Years

The Centre achieved a milestone this year, celebrating 25 years since its inception. From its origins as DesignAge – an action research programme set up at the RCA in 1991 to address the challenges facing an ageing population – the Helen Hamlyn Centre for Design became a fully-fledged research centre in 1999. It expanded its focus on age and ability to include healthcare, working life and the city. A summer party to celebrate was held at the beautiful setting of Lady Hamlyn's Chelsea home on 28 June 2016.



Showing Work-in-Progress

Dr Emma Wakelin, Director of Research and Innovation at the RCA, was the guest speaker at a seminar and supper for Research Partners. This was held at the RCA's Kensington campus to showcase the work in progress of the Helen Hamlyn Research Associates 2016. The supper has become an established event in the calendar year where our partners and collaborators can meet, see our work at the halfway stage and be inspired in the innovative yet informal setting of the RCA's Senior Common Room.



Winning Awards

In April, the Centre won the prestigious 'Innovator Award' in the AXA PPP Health Tech & You Awards, hosted by the Design Museum and presented at BAFTA. The Centre was cited for its 'sheer genius'. As a result, we were asked to lead the 'Real and Radical' category for the Awards in 2017. We also won the 'One to Watch' category with SlowMo. The Centre was also a finalist in the Tech4Good Awards and the Economic and Social Research Council Impact Awards for its Great British Public Toilet Map.



Hosting International Visits

The Centre hosted a number of international visitors throughout the year, building strategic links and knowledge networks. As well as European visitors we welcomed senior people from China, Japan, Korea, Australia, Israel, Ethiopia, Vietnam, Taiwan, Brazil, the USA, the Hong Kong Design Centre, the Lee Kuan Yew Centre for Innovative Cities and the National Arts Council, Singapore. We also welcomed a multinational automotive corporation, and representatives from the Norwegian State Housing Bank (above).



Going Global

In addition to the global range of research partners that we work with, the Centre also links internationally with the wider Inclusive Design and design community. Staff have attended conferences and events, travelling to Canada, Hong Kong, China, the USA and across Europe. By building connections with individuals and institutions, new partnerships can be created and new knowledge generated. This in turn, feeds our flow of ideas, links the Centre to leading organisations and ensures that our work is internationally relevant.

INCLUDE 2015: DISRUPTIVE INCLUSIVE

The 8th International Conference on Inclusive Design, organised by the Helen Hamlyn Centre for Design, was held for the first time in the innovative setting of the new Dyson Building on the RCA's Battersea campus and was timed to take place on the eve of the 2015 London Design Festival. The conference's headline sponsor was Realys and cultural partner the British Council.

The theme for 2015 was Disruptive Ideas in Inclusive Design. Ever since the international Inclusive Design community first came together around the needs of older and disabled people for the inaugural Include conference in 2001, a series of disruptions have moved the tectonic plates under the field.

Definitions of Inclusive Design have expanded, new directions have proliferated and the rapid emergence of new technologies has altered the landscape too. Co-design, co-creation and crowdsourcing have recast the relationship between designers and users; social innovation and digital manufacture have raised new agendas. As a result, the pluralistic world of Inclusive Design now looks very different from the picture at the turn of the new millennium.

Include 2015 explored these disruptions through a series of keynote presentations by change experts in the field; a poster gallery; showreel presentations by Inclusive Designers and a series of interactive workshops on different themes. The keynote speakers were: Marco Steinberg, Snowcone & Haystack, Finland; Liza Chong, INDEX, Denmark; Jackie Marshall-Cyrus, Innovate UK; Alvin Yip, Hong Kong, Julian Thomson, Jaguar Land Rover, UK and Nicolas Henchoz EPFL+ECAL Lab, Switzerland.

Top right: audience participation in the Gorvy Lecture Theatre at the RCA Battersea campus
Right: a designer presentation in full flow during a break-out session

Opposite page (top): interactive session looking at disruptive ideas in Inclusive Design
Opposite page (bottom): conference participant using empathy tools



OSLO: EUROPEAN BUSINESS WORKSHOPS IN INCLUSIVE DESIGN



Johnny Syversen



In addition to the Include conference, the Centre also supported the Norwegian Centre for Design and Architecture (NCDA) in holding their fifth European Business Workshops in Inclusive Design in Oslo on 12-13 May 2016. Building on four successful events, this saw over 100 delegates drawn from business, marketing, government, start-ups and design agencies attend lectures, keynotes and networking sessions. A unique feature of the event was the emphasis on group and individual learning through tailored workshops and executive education.

Rama Gheerawo and Jeremy Myerson used this as an opportunity to unveil new ideas around Creative Leadership (see pages 6-7). This event builds on a long-standing relationship with our strategic partner, the NCDA's Innovation for All Programme, led by Onny Eikhaug, which has seen joint projects, conferences, workshops and publications on Inclusive Design being generated over the last decade.

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.

1. SEEING



It is important for designers to get out of the studio and see people within the context of their everyday lives. They need to carefully observe real-life situations, understand how people behave and uncover the reality of what people do – as opposed to what they say they do. Shadowing an individual on a journey or activity can be used to identify opportunities for design, and quickly understand a particular person's context. This is a basic foundation method.

2. ASKING



The interview process is one of the most common and powerful ways to understand people. It can also be considered a foundation method. The predominant form of interviewing is face-to-face and one-to-one, although group interview is increasingly used. For many designers, the interview may take an empathic turn where the exchange of questions and answers is not seen as scientifically neutral or objective – but instead, becomes a process of collaboration.

3. PROVOKING



Design Provocations is a novel method developed at the Centre which involves showing people sketch concepts or visuals to stimulate feedback and discussion. This is not about validating ideas but aims to provoke responses from participants. This can really help people to communicate about sensitive, difficult or even unfamiliar topics. It can help stimulate new discussions and form new design directions by engaging with people's imagination.

4. FUTURING



An imaginative method that embraces more fictional, future-based and creative aspects of people-centred research. This presents a design scenario in the form of a film that has a documentary format but is actually staged. Real users of a future product or service can participate in the pseudo-documentary working as actors with a script. This method enables people to share in the exploration of speculative outcomes based on real research insights.

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'.

5. PROTOTYPING



The creation of a physical representation or model of a finished design for evaluation. A prototype can range from a quick mock-up in craft materials to test an initial concept to a more highly resolved artefact closer to production. Prototyping makes abstract ideas real and communicates concepts clearly. People have a more direct and less ambiguous interaction with a prototype and useful lessons can be learned by the designer or researcher.

6. CO-CREATING



Co-creation moves beyond the expert and non-expert relationship between designer and participant. It involves people as equals, as valued contributors and even as co-authors of solutions. The sessions can be carried out individually or in a group setting. The format allows for a 'dream team' to be assembled to work on a given area and can take the form of a public design challenge, academic teaching module or a company workshop.

7. IMMERSING



This method is not about objectivity or subjectivity, but is about full immersion within a context, environment, experience or community. Increasingly important in global contexts, this approach is all about empathy building and attempts to generate a 360-degree view of an individual or community. This method can lead to unique insights and requires the designer to step into, and deeply experience other people's worlds, context and environments.

8. LISTENING



Listening is at the heart of many research methods as the aim is for the designer to enable the participant to express their thoughts, needs and perspectives. The designers should not necessarily be the lead voice but should take the role of facilitator or enabler. This method does not require a trained moderator and can therefore be designer-led or equally user-led, and explores more open-ended questions rather than focusing on a single issue or idea.

MAJOR PROJECTS

FUTURE TAXI: FROM CONCEPT TO STREETScape



A 'future London' needs a 'future taxi', one that reflects the ethos and aspirations of an ever-growing and deeply diverse city. So how do you attempt to redesign something as iconic as the hackney carriage? The Future Taxi project, a collaboration between the Helen Hamlyn Centre for Design, RCA Vehicle Design and Turkish vehicle manufacturers Karsan, is not about reinterpreting an icon but about designing the most inclusive vehicle possible. The project has been in development for almost three years.

The cab design reflects what London is today – a mixture of the classic and the contemporary. To translate these sentiments into the Future Taxi is to take an entirely people-centred approach from day one; to bring in the opinions of service users that have the most challenging mobility issues and understand their travel needs and perspectives. A key part of the research process has been the use of a 'buck' – a rough prototype developed with wheelchair users, older couples, mothers with toddlers or pushchairs.

The team of vehicle designers, researchers and engineers were also able to bring taxi drivers into the conversation early on in the process. To design an inclusive vehicle is to also design with the well-being of the driver in mind. The cab is essentially their office, place of rest, place of business, their canteen; incredibly long hours in a limited amount of space. Understanding the drivers' needs as well as those of a diverse group of passengers means that the RCA and Karsan are designing for both transient and static users which is a complex and sensitive task. Through co-creation and user engagement workshops, as well as a prototype that acts as a living, mobile lab, they are hoping to drive the project towards a Future Taxi for all Londoners.

Project Directors: Rama Gheerawo, Prof Dale Harrow

Project Manager: Dr Chris McGinley

Researchers: Samuel Johnson, Helen Fisher, Daniel Quinlan, Elizabeth Roberts

Partners: Karsan, Hexagon Studio



Top left: schematic showing how the taxi provides accessible journeys for all types of passengers in London

Above: the research team talking to drivers and passengers to gain insights and co-design the exterior and interior

How can we provide London with a 'hyper' inclusive taxi that meets the future needs of drivers and passengers of all ages and abilities?

GATEWAY: GREENWICH AUTOMATED TRANSPORT ENVIRONMENT



The autonomous vehicle is the next step in vehicle evolution. The technology that it requires has existed in varying capacities for the last century; commercial airplanes, for example, are heavily automated meaning they can take off, fly and land on their own. The main difference between *automated* and *autonomous* technology however, is that the former requires inputs from a controller or driver to be made in order to function while the latter acquires inputs on its own.

So what do we think of when autonomous technology is presented to us as an inevitability? As a popular subject for Sci-fi, robotics has often been portrayed as something that can go terribly wrong. Given that there has been such suspicion and caution around accepting autonomous technology, the

How might the design of autonomous vehicles respond to people's hopes and fears to make a more accessible future city?

level of the general public's distrust and negative perception of it means that its potential is often not considered.

Last year, the Helen Hamlyn Centre for Design and RCA Vehicle Design began exploring the public's attitude towards the new technology in an effort to understand how the preconceptions of and preoccupations about autonomous vehicles might be taken into account in the design process.

The team are approaching the project from two perspectives. The first is to gather information from co-creation workshops inviting people from a variety of backgrounds (from experts in robotics to people with additional needs in terms of mobility) to engage in the discussions and think about sets of questions and future scenarios. The second part is about delivering the idea of autonomous technology to the public through a series of exhibitions which will present a variety of vehicles from the straight forward to the explorative and conceptual, such as a hotel on wheels, a cinema or a vehicle with a shower facility.



Top left: the GATEway driverless vehicle prototype at London's O2 Arena with the lead members of the consortium including Professor Dale Harrow and Rama Gheerawo from the RCA

Above: workshop in Greenwich allowed participants to explore future scenarios and even build model prototypes

Project Researchers: Gabriele Meldaiyte, Samuel Johnson, Helen Fisher, Daniel Quinlan, Elizabeth Roberts

Project Leaders: Gail Ramster, Dan Phillips

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

MAJOR PROJECTS

OUR FUTURE FOYLE: DESIGN TO IMPROVE THE EXPERIENCE OF THE RIVER FOYLE SURROUNDINGS



The River Foyle runs through the city of Derry-Londonderry in Northern Ireland. The fast flowing river acts as a natural divide between two sides of the city. For various reasons this six miles of waterfront has become synonymous with negative connotations. As the peace process in Northern Ireland continues, the river is now seen as a neutral platform for a series of social and cultural interventions to increase the city's positive outlook towards the riverfront.

In February 2016, the Helen Hamlyn Centre for Design embarked on a partnership with Public Health Agency Northern Ireland, aimed at revitalising the area with the local residents, to create an uplifting and positive place in which people will want to socialise and spend time. With three bridges (Craigavon, Foyle and Peace) joining the western and eastern halves of the city,

How can design reimagine an area that has come to be associated with poor emotional wellbeing?

the Foyle has the potential to represent a shared, neutral, depoliticised space.

Lizzie Raby and Ralf Alwani have been working on how to change the local perception of the area by developing a series of community engagement projects, the first of which they recently completed at the Foyle Maritime Festival 2016. This year's festival, which traditionally celebrates a leg of the Clipper Race, was attended by 160,000 visitors. For the week of the festival, Derry-Londonderry is transformed into a vibrant city with a great sense of community and, perhaps most importantly, of fun. *Our Future Foyle* hopes to find a way to continue this spirited atmosphere throughout the year, to encourage the residents to use the banks, river and bridges, to turn it into a consistently lively and lived-in place.

In 1977, a whale arrived in the River Foyle. Fascination over the orca's presence brought the people together, leaving behind a shared collective memory to the city, both neutral and idiosyncratic. The people named him Dopey Dick. Lizzie and Ralf recreated

the whale for the festival using a wooden structure in which visitors were invited to write their hopes and aspirations for the future of the river on pieces of shirt fabric (shirt making was the area's main industry in the 1900s); over the course of the week, the fabric formed the skin of the whale. Community engagement projects such as this are an important method in finding out what issues the local people really want to be addressed in their city on a long-term basis.

The city is still undergoing various large-scale regeneration projects, but Lizzie and Ralf have found that the local residents often feel disconnected from them. The project is still in its early stages of research, initiating smaller community projects that invite the residents to take part from the beginning, to voice their opinions and be heard.

Research Associates: Lizzie Raby,
Ralf Alwani

Project Leaders: Jonathan West,
Dr Jo-Anne Bichard

Partner: Public Health Agency
Northern Ireland



Above left: the Foyle Bridge; Above top: the team from both the Helen Hamlyn Centre and Public Health Northern Ireland going out on the river with Foyle Search and Rescue; Above: Families inside the Dopey Dick whale installation

BECOMING DIGITAL AND GLOBAL: A NEW FOURTH RESEARCH SPACE

In addition to the three existing research spaces of Age & Diversity, Work Futures and Healthcare, the Helen Hamlyn Centre for Design is setting up a fourth research space that will concentrate on two areas – global challenges and the digital realm. This will build on the people-centred and innovation approaches that typify Inclusive Design to evolve our work into areas that are not traditionally focused on, such as the Global South, finance and government. There is already a history of socially motivated initiatives at the Centre including work done with migrant workers in Qatar, care homes in Hong Kong, citizens in Fukushima and social regeneration in Northern Ireland.

This new research space will provide a radical new locus for knowledge generation and discovery. Digitally, we have worked with major multinationals such as Sony, Nokia, BlackBerry, Samsung and Hewlett-Packard as well as smaller digital start-ups. The digital space is evolving rapidly, affecting almost every aspect of life and influencing the public and private sector. Inclusive Design plays a key role in making the digital realm more relevant, accessible and useful to people of all ages, abilities and digital competencies. The rise in health tech, crowd-sourcing and connected communities needs people-centred support and input. This new research space will be important in the evolution of Inclusive Design and ensuring real and relevant impact in the 21st century.



AGE & DIVERSITY

The Age & Diversity Research Lab aims to ensure that design contributes to positive futures, and includes people across the age spectrum and other dimensions of diversity – our central goal is to deliver actionable design ideas that improve lives.

We are passionate about embracing diversity within the design process, and ensuring empathy runs through each project, understanding how the world works for real people, not personas. We ensure the voices of those being designed for, and with, are maintained throughout our process, facilitating citizen-informed understanding, capturing stories, mapping experiences and shaping new alternatives.

Moving beyond institutional and disciplinary boundaries, we use design to bridge the collaborative creation of new propositions, envision radical and at times, disruptive ideas, and reduce the gap between thought and action.

This year's projects have taken us into challenging new territories pushing the boundaries in the field of Inclusive Design, such as our work with St Andrew's Healthcare exploring medium-security hospitals. In *Future Sight*, our project with The Thomas Pocklington Trust, Victa and Vision2020 investigated low vision aids for young people to support better design. With Arthritis

Research UK (ARUK) we explored how design can deliver personalised information to help people achieve health and wellbeing goals. *Building Empathy*, the sixth research project with The Kingwood Trust, looks at autism in the workplace. We are helping Stannah to trial a new service proposition and in partnership with London's Queen Elizabeth Olympic Park we have explored 3D printed prosthetics to adorn and enable, marking the beginning of a new and exciting Global Disability Hub. Bringing digital networks to life for older people is the goal of our *Solidarity Network* project in collaboration with Swiss group EPFL+ECAL.

The ever-changing world we live in is presenting increasingly complex challenges, making the role of empathy and Inclusive Design more important now than ever before. Partnerships are essential in all our work – and we give our heartfelt thanks to the individuals, communities, research partners and funders that allow us to continue to work in this rewarding space.

Dr Chris McGinley, Age & Diversity Research Leader

PROJECTS

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SUPPORT SYSTEM: EMPOWERING PEOPLE WITH OSTEOARTHRITIS



Osteoarthritis is the most common form of chronic joint damage. Research indicates that between 2004 and 2010, 8.75 million people in the UK sought help for osteoarthritis. Around a fifth of the population consults their GPs about the condition every year, with women over 55 more likely to develop osteoarthritis than men. Statistics give an impression but don't ease experience or pain.

Extensive information exists on the condition, yet access and accreditation is lacking, and local councils are inconsistent. Associated with an older demographic, younger people with osteoarthritis often find themselves outside the conversation.

Research Associates Lizzie Raby and Ela Neagu's research has taken a holistic

How can design improve the daily lives of people living with arthritis by helping them to achieve health and wellbeing goals and delivering personalised information?

approach, including a series of in-depth interviews and workshops with both healthcare professionals and people with osteoarthritis. Informed by their research they are now developing two schemes that will help create an effective support system: The Arthritis Challenge and The Arthritis Products Hub.

The Arthritis Challenge is a social media and postal campaign to help people positively self manage through a programme of activities based on individual interests. The core idea is that a peer-to-peer online platform will evolve, providing a space for people to exchange strategies and support one another.

The Arthritis Products Hub tackles impenetrable information, by signposting and facilitating access to information through consistent and intuitive navigation. It focuses on finding relevant information about suitable products, aids and day-to-day tips and tricks, even if the person searching isn't sure what to look for.

Phrases like 'wear and tear' can be harmful, causing people with osteoarthritis to suffer in silence, or believing their condition isn't 'bad



enough' yet. The key to this project lies in its title; to 'empower people' with knowledge supports them in engaging in ways that can truly help.

Research Associates:

Elizabeth Raby, Ela Neagu

Partner: Arthritis Research UK

Top: workshop with people living with osteoarthritis

Above: this workshop was inspired by 'spoon theory' – a way of looking at chronic fatigue

UPSTAIRS, DOWNSTAIRS: ENHANCING THE CUSTOMER SERVICE EXPERIENCE

Stairlifts are a mobility aid with connotations, often perceived as removing independence and fitting poorly within a 'home'. Differing opinions can cause difficulties when deciding to install a stairlift; particularly with couples living together, or where children suggest the addition, but parents feel it unnecessary. When faced with the cost of something they never expected to need, many choose to instead struggle on.

Upstairs Downstairs was commissioned by Stannah, the UK's leading stairlift developer, whose aim is improve the quality of life for people who need extra support.

Immersing herself within Stannah's processes, Research Associate Holly May Mahoney has accompanied sales teams on house visits, attended referrals, and shadowed engineers during installations. Asking questions such as 'how do people become aware of stairlifts?', whilst experiencing every touch-point with potential customers Holly's

holistic exploration has identified where Stannah's processes work, and where they could be improved.

Holly's research extended beyond the UK into France, to experience different customer protocols. Holly observed more time being spent building rapport, and the provision of house-visits to illustrate the positive impact of stairlifts on people's lives. 'Making it real' for people even ran into French marketing material, with images of real people using the stairlift in their own homes over 'glamorous grannies'.

The project identified that when people finally make the decision to get a stairlift – and come to terms with it – the improvement to their life is striking. A stairlift doesn't take away independence, it provides more freedom and reduces the fear of falls. But this positive experience only comes at the end, so how might the happiness be brought forward?

Holly's goal became to develop and maintain a sense of support and care

How can Stannah's service, marketing and communication be improved in order to reduce the current barriers to stairlift purchase?

throughout the process, working out how the UK service model could embody a positive and person-centred approach throughout.

Stannah are now trialling a new series of home-visits for potential customers. The hope is that through creating a 'community' of users, real lives and experiences will communicate the positive potential of a stairlift. It's about redesigning the service proposition so that the client can be happy and confident from the beginning and throughout.

Research Associate: Holly May Mahoney
Partner: Stannah



Research Associate Holly May Mahoney with two Stannah customers in their home

BODY 2.0: EXTENDING ABILITY THROUGH 3D PRINTING TECHNOLOGY

Body 2.0 is a two-year project which started in 2014 with London's Olympic and Paralympic site, now Queen Elizabeth Olympic Park (QEOP), our Project Partner. Research Associate, Jordan Jon Hodgson began by taking 10,000 photographs of different viewpoints from locations across the Park that were most often used by visitors, creating a three dimensional digital map of the Park.

Further immersing himself with the site and its inhabitants he discovered that a large number of disabled people were choosing to live in East Village, the Athletes Village during the Olympic Games. He hypothesised this was due to the proximity of a world-class inclusive Park and the positive association with the most successful Paralympic Games in history. It became the first Paralympics to sell out. This positive change in public perception towards disability and the ethos of Inclusive Design are deeply embedded in the Park.

Parallel to the Body 2.0 project, part of the Park was being developed into a cultural and educational district for east London, with world leading institutions including Loughborough University, University College London (UCL), and The University Arts London (London College of Fashion) joining the site. Body 2.0's second year focused on how people could extend their ability through prosthesis, using low-cost, open-source 3D-printing. This inspired interest from the new institutions, and three bespoke prosthetic limbs (two lower leg sheaths and a lower arm) were developed tapping into partner institutions' specialised skills (materials, high performance, and aesthetics).

Co-design workshops were undertaken with end users to explore notions of identity and design the Body 2.0 prosthesis – creating customised designs that illustrate the potential of new technologies to improve lives – the mission of the new Global Disability



Innovation Hub. The GDI Hub, delivered in partnership with Park partners, aims to generate, test and implement new thinking around disability as Body 2.0 has on the future of prosthetics.

Research Associate:

Jordan Jon Hodgson

Partner:

Queen Elizabeth Olympic Park

How can Queen Elizabeth Olympic Park become an epicenter for research and innovation around 3D printed prosthetics?

Above: bespoke prosthetic prototypes created for individuals living around the Queen Elizabeth Olympic Park in London

SOLIDARITY NETWORK: BRINGING DIGITAL NETWORKS TO LIFE



In the UK an estimated one million people over 65 have reported feeling lonely. The psychological harm of social isolation poses a huge risk to health and well-being. The way we communicate with one another has shifted dramatically to digital platforms, excluding sections of the older generation, where digital anxiety can be compounded by other changes such as the physical, sensory, and cognitive.

Solidarity Network is a collaboration between the Helen Hamlyn Centre of Design and Swiss group EPFL+ECAL Lab – the design research centre of the Ecole polytechnique federale de Lausanne (EPFL). The brief for this project is an expansion of a network developed by EPFL+ECAL, The Leenaards Foundation (that supports the development of culture, science and well-being) and Pro Senectute (the main national

organisation for elderly people in Switzerland). ‘Solidarity Neighbourhoods’ is already established as a social networking community for older people in Switzerland. With *Solidarity Network*, EPFL+ECAL and the Helen Hamlyn Centre for Design are trying to find a way to evolve this model bringing a digital/social network to life in the UK and Switzerland.

To better understand how a similar project might work in the UK, Research Associate Emily Groves began research by joining silver surfer groups (Hackney Stream and DigitalBazaar) to observe how older people interacted with technology, and interviewing people who are less digitally engaged. Emergent themes included website accessibility, social anxiety, and diminishing traditional communication formats for nearby activities.

We are now working to design a service that connects communities, people and local activities – two distinct modes allow for private and community-based use. The app and website avoid jargon, hidden features and sections that require personal information, to



allow easy access for those who already use internet-connected devices. The community-based side of the project, which is ongoing, involves making the database of information provided on the service available in public spaces such as libraries, and ideally, for this to reach out to those who wouldn't necessarily know how to find the website, or even that the service exists.

Research Associate: Emily Groves
Partner: EPFL+ECAL Lab

How can we design a digital tool to strengthen social ties between older people in existing communities?

Main picture: Research Associate Emily Groves talks about community connections with an older lady
Above: older man demonstrates his digital skills

BUILDING EMPATHY: AUTISM AND THE WORKPLACE



Autism is a lifelong condition that affects the way in which a person interacts with and perceives the world around them. In 2016, comic artist Rebecca Burgess published a strip to coincide with Autism Acceptance Week, explaining that each individual is likely to have different combinations of symptoms including ADHD, severe learning difficulties or epilepsy. A more positive way of understanding autism is to accept it as a neurodiverse way of thinking which can also mean that a person with autism has the potential to become highly skilled at specific things.

Building Empathy forms the sixth instalment in a series of research projects involving senior research associate Dr Katie Gaudion, who has worked with autism charity The Kingwood Trust since 2012. This project focuses on the workplace. A series of interviews and co-creation workshops revealed six challenges faced by autistic people in the workplace. These include: social and sensory

challenges as some elements of an environment can be confusing; a lack of understanding between autistic people, their co-workers and employers; difficulty in communicating needs; a lack of personalisation in the working environment; information and support available for autistic people should not be segregated from their co-workers.

These insights led to the design of a 'toolbox' which includes three activities: the first, *People and Things*, is a set of cards which helps autistic people to create a wishlist of their own social and physical requirements, the second is a communication tool called *Disc-it* which enables them to communicate how much social interaction they feel comfortable with, and the third activity maps their sensory patterns to enable influence over their working environment. By inviting autistic people, their co-workers and employers, to take part in these activities, differences and commonalities can be highlighted, enabling a more neurodiverse workplace and building a greater sense of empathy.

How can we enable employers and colleagues to better understand physical and social challenges that autistic people can experience in the workplace?

Senior Research Associate:
Dr Katie Gaudion
Partners: The Kingwood Trust, BEING



Top left: an adult with autism working at the Vana Trust organic farm
Top right: sensory activity in a Building Empathy workshop at the RCA
Above: teaser visuals of the Workplace Activity Box

WORKING ON THE WARD: DESIGNING WITH AUTISTIC ADULTS

Designing living and working spaces for adults with autism can be challenging, but it's an area of design that Dr Katie Gaudion, the first PhD student to graduate from the Helen Hamlyn Centre for Design has had lots of experience with. The main purpose of this study (a collaboration with St Andrew's Healthcare) was to work with autistic adults living in a mental healthcare facility at the low-secure Speedwell Ward in Birmingham.

Positive experiences in low-secure wards can encourage patients to engage in activities and develop skills, which can in turn aid their rehabilitation and transition back into the community. But the environment and nature of a mental health unit also means that a unique set of design challenges need to be met. The environment needs to balance safety and security with the need to feel homely and comfortable as a space of transition.

During this three-month 'discovery' project Katie engaged with patients and staff at the Speedwell Ward in a series of observations, conversations and design activities, as well as co-creation workshops and focus groups, to understand how the staff and patients experience the ward environment (see right). Eleven design themes resulted to help improve the experience of autistic people in mental healthcare wards.



Senior Research Associate:

Dr Katie Gaudion

Partner: St Andrews Healthcare

How can the tools and techniques of design research benefit autistic adults living in a low-secure ward environment?

FUTURE SIGHT: LOW VISION AIDS FOR YOUNG PEOPLE

From magnifying bars to software that reads text aloud, there are numerous devices for people with limited remaining vision to maintain better control over their everyday life. Three main categories exist: optical, electronic and non-optical, with smartphones and other devices also being increasingly used.

However, the focus has always been on adults, leaving younger people underserved – given objects and devices that neither fit them nor their lifestyle. There are distinct issues for young people of school age: for some the notion of pulling out their handheld backlit magnifier or having an A3 printout of what their peers have in standard textbook size marks them out as 'different'.

There is a lack of understanding of how younger people interact with low vision devices and what they require from them, which has produced a reluctance to adoption and lower proficiency with devices that could genuinely help.

Project Researchers Simon Kinneir and Elizabeth Roberts have been back to school, engaging with students, parents, teachers and vision experts. *Future Sight* is not about designing something new, but instead, understanding the challenges and trying to give the people who support them (from schools and low vision groups to designers and manufacturers) the information they need to make better choices or create design concepts that are more relevant to young people.

Project Researchers: Simon Kinneir,
Elizabeth Roberts

Partners: VICTA, VISION 2020 UK,
Thomas Pocklington Trust

How can design identify the unmet needs of young people with low vision and offer desirable and functional low vision aids?





STOP
Sanitising Zone

HEALTHCARE

The Healthcare Research Lab aims to humanise healthcare. As medical science improves, the focus is extending beyond merely surviving to thriving. The experience of patients is intimately linked to recovery and function. How can design manifest the benefits of medical interventions in a way that feels human, practical and usable?

Our interest lies in how healthcare is delivered. This means obsessing about the details, researching the context and understanding the drivers of the behaviour of both patients and care providers. As healthcare moves into the community and the home, Inclusive Design is becoming increasingly pivotal in the delivery of safe, quality care.

Our work in the lab focuses on people first. We collaborate very closely with patients, staff, experts and other stakeholders both during the research and design phases of work. Every project is unique, and we draw on a long history of Inclusive Design methods and techniques to gain real insight to inspire new designs. Wherever possible, we gather an evidence base for our briefs, and broader evidence for any new intervention we develop.

This year's projects have taken us into bold new territories, stretching our expertise and pushing the boundaries of the field of Inclusive Design.

Designing for people with a different cognitive model has meant new ways of working. *SlowMo*, a digital platform to support therapy for people with paranoid thoughts, will shortly go to larger scale trials. *ICU Journey* has explored ways of improving the (often traumatic) experience of intensive care, and *Our Future Foyle* (see page 12) looks at how design can improve an environment often associated with poor emotional wellbeing.

The lab's output is ultimately about impact. The *Patient Flow* project finishes two years' research into improving patient flow through Acute Medical Units with two designs for implementation, and the *GripAble* project helped improve the impact of a stroke rehabilitation device by making it more usable, and easier to manufacture.

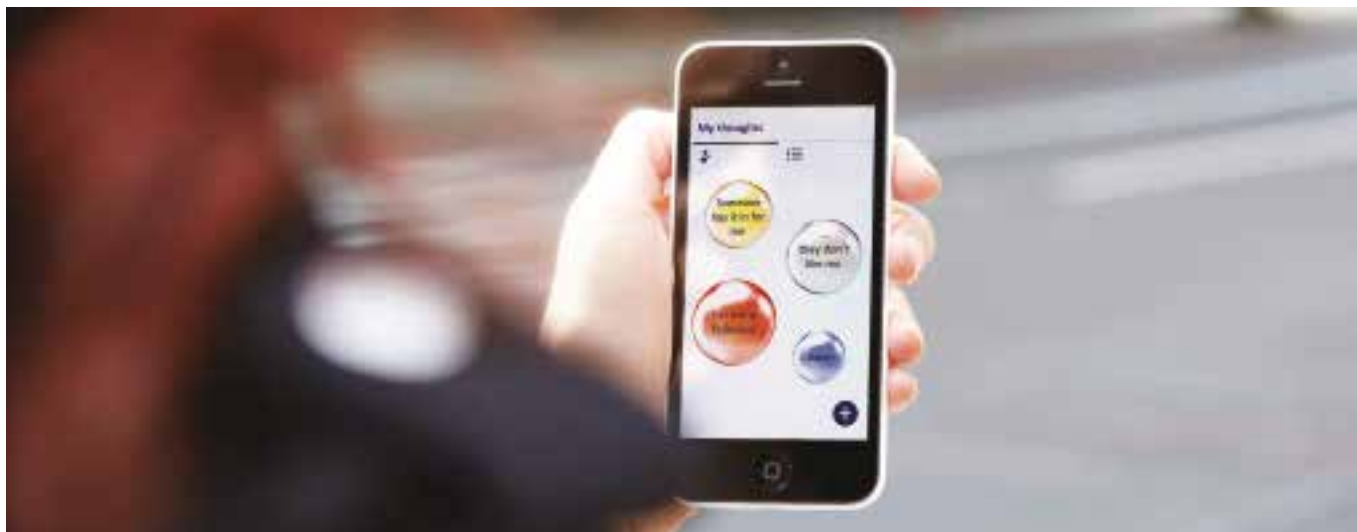
The relationships at the heart of our work continue to grow. Our link with the HELIX Centre continues to thrive; our heartfelt thanks go to all the staff and patients who give so generously of their time, and of course, to our generous funders and research partners.

Jonathan West, Healthcare Research Leader

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SLOWMO: DIGITAL SUPPORT TO IMPROVE THERAPY FOR PEOPLE WITH PARANOID THOUGHTS



Around one in five people may experience paranoid thoughts. Since 2005, the Institute of Psychology, Psychiatry and Neuroscience at King's College London had been developing the *Thinking Well* intervention, a cognitive behavioural therapy course for people who suffer from paranoid and suspicious thoughts. Testing showed that motivation and working memory affected the therapy's impact, and this pointed to certain elements of the design that could improve these factors.

The Institute partnered with the Centre to further develop the digital platform, and to carry out in-depth research and design to further the

benefits of the therapy, even beyond the actual sessions with the therapist.

Research Associate Anna Wojdecka spent a lot of time with service users observing their therapy sessions. She collected in-depth information on the kinds of things that affect paranoid and suspicious thoughts and how a digital platform might help.

The output is called *SlowMo*, an enhanced digital platform to assist therapy sessions, complemented by a smartphone app to help carry skills learnt beyond the sessions and into the lives of the service users.

The app's function is to slow the user down, which is at odds with traditional digital experience design that usually aims to make things more efficient and speedy. As service users progress through the therapy, more content is unlocked, allowing them to log upsetting thoughts, monitor how fast or slow

they are thinking, seek alternative explanations for upsetting thoughts and so on. As users keep track of their upsetting thoughts by logging them into the app, the therapist can tailor their sessions to specifically suit the person's everyday life and understand how they are coping outside of the sessions.

The *SlowMo* platform will be extensively trialled in 2017, and will be amongst the first mental health apps to gather an extensive evidence base.

Research Associate: Anna Wojdecka

Research Fellow: Jonathan West

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

How can design increase the effectiveness of therapy for people with paranoid thoughts, as well as increasing its reach?

Main image: SlowMo app in use and sample screenshots during developmental research

PATIENT FLOW: IMPROVING ACUTE MEDICAL UNITS

There are increasing pressures on both staff and space in Acute Medical Units (AMU), specialised units in major hospitals that patients enter via a GP referral or through A&E. The AMU is important, not only because it helps to alleviate the pressure on other hospital units but also because this only works if the process is efficiently managed. Unfortunately, repetitions and duplications of tests often occur due to inefficiencies in communicating certain decisions amongst the team.

Starting in 2013, the Royal College of Physicians of Edinburgh partnered with the Centre to look at how design might help improve patient flow through AMUs.

Research Associate Laís de Almeida conducted research across nine hospital sites, and discovered that because the causes of medical symptoms are investigated by a non-linear process of elimination, getting an overview of the patient's AMU care journey is very difficult. Clearer and more streamlined communication is at the heart of the design challenge.

Improving the visibility of the patient's journey for patients and staff would allow better coordination and planning; a nurse would be able to see if something is missing, or a patient could better prepare transport for discharge. The project has resulted in a digital tool that shares information in a clear visual way and aggregates information from other databases in the hospital to show the patient's care journey. For hospitals not yet able to run the digital system, a basic analogue version was produced to replace the existing whiteboards often used in AMUs. To keep the patient

How can we design a strategy to ensure that patients are discharged from Acute Medical Units (AMUs) at the right time, by the right people?



Top: a validation workshop with clinical staff at Chelsea & Westminster hospital
Middle: screenshots of the software being developed
Bottom: prototype of the patient booklet

informed, daily updates will show them how the medical staff are trying to help, eventually forming a booklet of information. This patient booklet is already being trialled, and the first digital and analogue tools will soon be ready for testing.

Research Associate: Laís de Almeida
Senior Research Associate: Gianpaolo Fusari
Partner: Royal College of Physicians of Edinburgh

Patient Care Journey diagram IP registered @2016, Royal College of Physicians Edinburgh

ICU JOURNEY: HUMANISING THE PATIENT EXPERIENCE OF INTENSIVE CARE



Main picture: contextual picture taken during research in an Intensive Care Unit

Above: co-design workshop with former ICU patients

The Intensive Care Unit (ICU) cares for patients in a critical condition. Patients in ICU used to be more heavily sedated, but thinking has recently changed, sedation levels are lower and patients are now more aware during their ICU stay. Unfortunately, this can be upsetting, bringing about confusion, delirium and hallucinations.

Research Associate Gabriele Meldaiyte has been working with The London Clinic, engaging with ICUs across four UK hospitals, shadowing staff, talking to nurses and relatives, and observing patients' experiences. She conducted many interviews and workshops with ex-patients and medical staff, gathering insights into the ICU experience.

Gabriele identified key areas to improve the patient experience and orientation. Often the patient will not know the time, as they won't have a set routine. This disorientation, combined with interruptions every hour for more treatment, can cause sleep deprivation. The project aims to improve orientation and define routines in order to help normalise sleeping patterns, assist recovery, and reduce hallucinations, boredom and distress.

The final outcome is an app that provides a personalised sensory experience for the patient. In the

case of a planned admission, the patient would fill in a preoperative assessment, noting down sensory preferences from particular sounds and smells to relaxing videos and photos. This helps the medical team to personalise the experience, and allows the patient to understand the ICU in advance of admission.

The app generates a mood board of images and videos of their favourite things to help the staff engage with the patient and relatives to see how the patient's day was, and be kept up-to-date on their progress. Furthermore, it provides them with a daily routine, which supports the patient through all the stages of their ICU stay, from leaving the operating theatre up until the point they are well enough to no longer need it.

Research Associate: Gabriele Meldaiyte

Senior Research Associate:

Gianpaolo Fusari

Partner: The London Clinic

How can people-centred design improve the patient experience in Intensive Care Units (ICUs) whilst improving the setting for the clinical staff?

GRIPABLE: HAND REHABILITATION FOR STROKE SURVIVORS

A stroke can occur at any time and any age. It can result in a number of symptoms, including paralysis of one side of the body. Every stroke is different, in many cases there may still be very slight (or 'flicker') movements available in the affected hand.

Current physiotherapy involves simple repetitive exercises, though even these are very difficult for those with flicker movement. This can discourage them from practising the exercises, leaving them disheartened and frustrated. When a stroke survivor has only flicker movements in their fingers, the brain has not yet fully figured out how to 'rewire' the grip function, but in theory, the more they practise this movement, the better the return of function.

The original *GripAble* mechanism invented by the Human Robotics Group at Imperial College, is a sensitive games controller that the patient squeezes; it communicates with a tablet that lets the user play games, making exercise much more engaging.

Research Associate Hawys Tomos worked with the group to support the development of the design and the usability of the games control. The aim was to improve the design for use at home, not just in hospitals. For this to be an inclusive product, it was also important to make it affordable.

Hawys enlisted the help of occupational therapists and patients in the stroke rehabilitation ward in Charing Cross Hospital to test the many prototypes that were co-designed with healthcare professionals. There was constant feedback and iterative



improvement throughout the project to ensure that the design was comfortable to use, maximised the rehabilitation potential and was cheap enough to manufacture.

The outcome is a two-part lightweight games controller. From the bed to the armchair, the *GripAble* can be used at different stages of recovery to strengthen and improve stroke sufferers' physical ability and independence.

Research Associate: Hawys Tomos
Research Fellow: Jonathan West
Partner: Imperial College London



Top: a stroke is caused by a bleed or a blockage in the brain

Middle: the new *GripAble* controller has been designed for injection moulding
Above left: testing and validating with patients

How can a prototype rehabilitation aid be re-designed using Inclusive Design principles for better user experience and manufacturability?



Handwritten note on a yellow sticky note: "Workshop of world 20..."

Handwritten note on a yellow sticky note: "Handwritten text on a yellow sticky note, possibly 'Handwritten text on a yellow sticky note'."/>

Handwritten note on a yellow sticky note: "Change ways of working. Make movement."



Handwritten note on a yellow sticky note: "Handwritten text on a yellow sticky note, possibly 'Handwritten text on a yellow sticky note'."/>



COLOUR

WORK FUTURES

The Work Futures research strand investigates the changing shape of work and workplace through the lens of design research. We map the emergence of spatial, social and technological changes that will impact where and how people will work in the future.

Our special interest is in creating tools and frameworks that help us understand how work is changing, and in bringing people-centred and Inclusive Design principles to the workplace.

We advance these interests through three areas of work. Workspace examines how work environments can be reimagined to meet the diverse needs of people and involve them in the design process. Work-Life looks at design strategies and innovations that explore the blend or integration between living and working. Digital Communities studies the impact of digital technology on work communities, examining the connections and conflicts between the physical and virtual realms.

In 2015/16 we teamed up with architecture firm Gensler and a consortium of industry partners on a major project to enhance employee wellbeing at work through co-design processes. We collaborated with

Unicredit and Unwired to rethink the bank branch network of the future in order to create closer community ties; and we concluded a four-year participation in the Creative Exchange, a national knowledge exchange hub for the creative and digital industries funded by the AHRC.

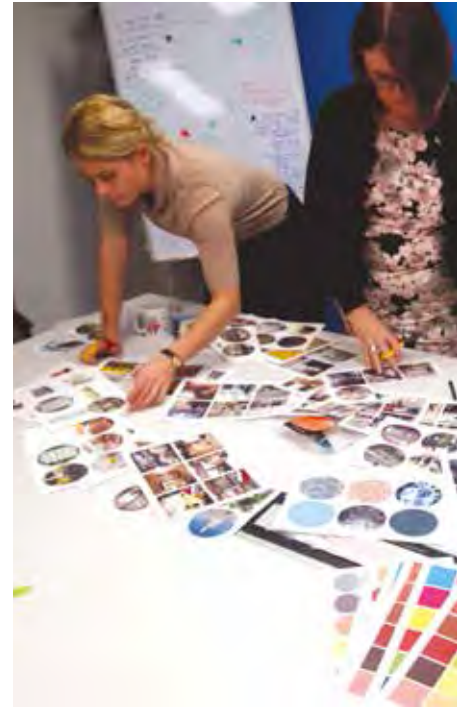
We continued to work closely with furniture company Haworth, which is supporting a Doctoral study looking at the rise of co-working spaces; we organised and hosted our first Forum of the Future of Work, an expert thinktank to generate and share knowledge in the field; and we ran a summer school on workspace design for Masters students with the IE University Madrid.

*Jeremy Myerson, Work Futures
Research Leader*

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WORKPLACE & WELLBEING: DESIGNING WORK ENVIRONMENTS FOR INDIVIDUAL NEEDS



In 2014, British people in full-time employment worked just over 42 hours per week, one of the highest numbers in Europe, according to the OECD. It was also found that 23.3 million working days were lost in the UK because of work-related illnesses such as stress, depression, anxiety and musculoskeletal problems.

Such statistics provide a catalyst for the *Workplace & Wellbeing* project, a research partnership between the Helen Hamlyn Centre for Design and architectural firm Gensler that is exploring those workplace design factors that influence levels of wellbeing, comfort and satisfaction among office employees.

The first year of the project was

How can organisations better identify and design for the needs of their employees, to increase their sense of control and wellbeing at work?

organised in two parts: in phase one, the research team conducted a scoping study in four different organisations in London and the south east of England that have undergone different levels of workplace change over the past three years. Thirty interviews were conducted and analysed.

In the second phase of research, a participatory design project was devised with three teams in one organisation in order to test the impact of different levels of design participation (high, low and no participation) on employee wellbeing. Teams worked to create, design and test interventions in their own workspace. A validated measurement of mental wellbeing, the Short Warwick-Edinburgh Mental Wellbeing Scale, was used to measure the effects on employees.

The participatory design project found that those teams given a role in the design of the environment recorded a rise in mental wellbeing compared to the no-participation team. Implementing

changes to the working environment doesn't have to be complicated. The addition of plants and easily grown crops such as lettuce, herbs and chillies that can be cultivated by staff, increased control over natural light and more storage space to prevent a cluttered office – these are relatively simple changes that help to improve health and happiness at work.

A conceptual model based on the findings is now being developed into an evaluation toolkit in the second year of the project, so that both employers and architects can get a better grasp of what design interventions are needed to boost employee wellbeing in the workplace.

Research Associate: Andrew Thomson
Senior Research Associate: Gail Ramster
Partners: Gensler, Bupa, Kinnarps, Milliken, RBS

Top left: physical intervention to bring nature into the office space
Top right: design workshop for employees

HYBRID SPACE-MAKING: RETHINKING THE BANK BRANCH EXPERIENCE

In the last decade, digital technology has dramatically changed the way we conduct our daily lives. We work online, we shop and communicate online, and increasingly we bank online. This has given us greater flexibility and speed. But while it is tempting to operate our lives remotely, such a shift distances us from the local community and, to a wider extent, society in general. In Glastonbury, for instance, the last high street bank branch closed its doors in March 2016 despite protests from the town's MP and locals.

A current trend is towards opening 'hybrid' stores combining bank branches with coffee shops, launderettes with libraries or clothes boutiques with cafe-media centres, in order to provide a more local and individual shopping and socialising experience. This kind of hybridisation is often very practical in the sense that having multiple services

both draws more customers in and invites them to stay.

But how does a bank begin to encourage its customers to return to its branches? How can a space that has typically only been dedicated to a single service become a destination that people actually want to go to? And what kind of impact would the hybridisation of a bank with hospitality and retail services have on the bank's employees?

This project in partnership with Unicredit, an Italian banking and financial services company, and Unwired, a consultancy and events firm specialising in new ways of working, explores the architectural, human and digital frameworks that underpin hybrid bank branches

Research for the project started with a study tour looking at hybrid spaces in London and Milan. This led on to the development of a flexible architectural

How can a bank branch network rethink its approach so that it moves closer to customer and community needs?

'kit of parts' to aid the converting and re-purposing of bank branches for more hybrid uses. In the later stages of the project, Unicredit employees and customers in Milan were engaged in co-creation workshops in order to understand their needs.

Ultimately, this body of research will provide an insight into how Unicredit can adapt its physical and digital spaces to become the bank of the future, reaching out to local communities in a more meaningful way.

Research Associate: Andrew Thomson
Partners: UniCredit, Unwired



Collage of hybrid working spaces, the Unicredit bank front entrance and an interview with bank staff

WORK, INTERRUPTED: EXPLORING THE ARCHITECTURES OF CO-WORKING



The way that we work is fundamentally changing, with innovation in a global knowledge economy widely considered to depend on informal and cross-disciplinary networks. This is having a profound effect not only on organisational structures and on business models but also on the spaces in which we work. There have been numerous experiments with spatial models that encourage more open and collaborative interactions but with no real conclusions.

One of the market responses to this seismic shift in work is co-working: shared spaces occupied by individuals or small teams with some expectation of mutual benefit. This emphasis on collaborative interactions, coupled with a business model that allows space to be occupied on a flexible and short term basis has been driving significant interest in co-working within the wider corporate world. Initially considered a fringe phenomenon, co-

working is now a rapidly growing market.

This PhD by Practice takes a critical look at the rise of co-working, using a qualitative methodology to explore the relationships between people, space and behaviour. An in-depth study has been made of two different work communities, using observations, interviews and behavioural mapping (see left) to ask whether co-working does in fact have specific physical, social and cultural characteristics and whether workplace architectures can support these. The ideals of community and collaboration are easily mythologised – does co-working provide an answer to the needs of post-industrial knowledge work?

PhD Candidate: Imogen Privett

Supervisors: Dr Harriet Harris, RCA Architecture; Jeremy Myerson, The Helen Hamlyn Centre for Design

Funder: Haworth

SONIC INCLUSION: AN EXPLORATION OF TECHNOLOGY, SOUND AND SOCIAL INCLUSION



Hearing and listening affect everyone – they are not niche issues. For many, such as people with sensory sensitivities, those affected by sight or hearing loss or those with conditions such as Hyperacusis, sound and hearing can dictate whether an environment is socially inclusive or exclusive, accessible or inaccessible. Yet sonic inclusion – the ways in which sound enables people to be socially included in society – remains under-researched in design and narrowly represented in access legislation and policy.

Funded by the London Doctoral Design Centre (LDoC), this project adopts Inclusive Design, sonic ethnography and acoustic ecology as research domains through which communities with lived experience of sonic exclusion are engaged as collaborators. The research looks at how

Inclusive Design research can develop new knowledge around the relationship between technology, sound and social inclusion. It asks how the co-design of interactive sound technologies can engage communities with lived experience of sonic exclusion and asks how design can better reflect the 'aural diversity' of the UK population. Ultimately, the research considers how practice-led design research can generate new understanding of the relationship between sound and social inclusion.

PhD Candidate: Will Renel

Supervisors: Dr Jo-Anne Bichard, The Helen Hamlyn Centre for Design; Tom Simmons, RCA Visual Communication

Funder: London Doctoral Design Centre (LDoC)

THE GREAT BRITISH PUBLIC TOILET MAP: A DIGITAL RESOURCE FOR THE UK'S TOILET PROVISION

Getting out and about can become a real source of anxiety for people who have bladder and bowel related problems. For parents of young children too, an emergency toilet break is inevitable, and so spending time outside can become problematic.

The Great British Public Toilet Map evolved from the research project Tackling Ageing Continence through Theory, Tools and Technology (TACT3), which ran between 2008 and 2012. This resulted in a pilot version of the Toilet Map for London. In 2014, building on TACT3, researcher Gail Ramster won £20,000 from Nominet Trust to expand the project to a national scale. On 19 November of the same year, *The Great British Public Toilet Map* was officially launched eliciting positive responses.

The Centre has worked with people-centred software developers Neotribe since 2011 to develop the digital side

and with local councils to map the toilets available in their localities. The website works on a crowdsourcing basis whereby users can add details about new toilet facilities. The project also identified areas that do not provide these services and raised awareness of the need for them. Funding from the Open Data Institute was secured to further this.

Since the launch of the website, Gail has looked to further improve the service, seeking out partners in order to expand the potential of the map over three main areas: to maintain and ensure a reliable service and enhance the user interface experience; to help promote the service nationally; and finally, to develop an app version of the website.

Project Leaders: Gail Ramster,
Dr Jo-Anne Bichard
Partner: Open Data Institute



CX: THE CREATIVE EXCHANGE

The Helen Hamlyn Centre for Design has concluded its four-year participation in The Creative Exchange, one of four national AHRC-funded hubs for knowledge exchange in the creative economy.

Working with the Royal College of Art's School of Communication, Lancaster University's Imagination Lab and the Culture Lab at Newcastle University, the centre helped to pilot new forms of knowledge exchange between academia and industry, develop new products and services in the area of digital innovation, create a new hybrid framework for practice-led PhD study and explore the relationship between physical and digital public space.

The work of The Creative Exchange was showcased in a final exhibition, *Designing Digital Now* (see right), held in June 2016 at FACT in Liverpool, one of

the key creative partners in the project, which has focused on stimulating the creative economy in the North of England (Photos by Laura Conerney).

Knowledge Associate: Tom Simmons
PhD Researchers: Ben Dalton,
John Fass, Susannah Haslam, Benjamin Koslowski, Veronica Ranner, Jimmy Tidey
Co-Investigators: Jeremy Myerson,
Neville Brody
Funded by: Arts and Humanities Research Council (AHRC)



IE SUMMER SCHOOL



The Helen Hamlyn Centre for Design continued its partnership with the IE University Madrid, by hosting a summer school on workspace design at the Royal College of Art 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 environment, and includes lectures from key academics and designers, site visits to leading architectural practices and a period of design focused ethnographic fieldwork within London organisations.

The three-week course aims to introduce students to user-oriented



aspects of workplace design. A period of fieldwork enables students to explore different design ethnography methods and then turn user insights into a design proposal. This year the students visited Vodoafone, Amazon and the Royal Academy. The IE cohort also joined the centre's Forum on the Future of Work as participants and visualisers.

FORUM ON THE FUTURE OF WORK

The Helen Hamlyn Centre for Design partnered with Haworth and The Hub Islington under the banner of H3 Laboratories to host the first Forum on the Future of Work in July 2016.

The Forum invited 20 experts from industry and academia to participate; 12 Masters students from the joint RCA-IE University Summer School on Workspace Design also attended.

Short opening provocations by Despina Katsikakis and Indy Johar on the future of work and workplace were followed by a series of creative workshop sessions on the themes of people, technology, physical infrastructures and new business models.

All participants in the Forum were given the opportunity to influence and shape a manifesto for change, and the event also identified priority areas for research. There are plans to repeat the Forum in 2017.



EXTERNAL EDUCATION

External Education is an important part of the Helen Hamlyn Centre for Design's work, delivering workshops, bespoke sessions and events in inclusive and people-centred design to business executives, small firms, designers and students around the world.

This year, the programme focused on developing new offers for government, academia and industry. Creative Leadership was one such area, promoting the idea of design as a leadership discipline. It brought together social design practice and leadership theory to present an exciting area for personal and professional development using tried and tested methods in the field of people-centred design and of business leadership. The first sessions were run with Onny Eikhaug from the Norwegian Centre for Design and Architecture at the European Business Conference on Inclusive Design in Norway (see page 9) and at Hong Kong's Knowledge of Design Week for designers, marketers, academics and business people.

Work continued with Inclusive Design sessions for the Hong Kong Government's Civil Service Bureau in events organised by the Hong Kong Design Centre. Nearly 400 civil servants have now gone through this training. Two workshops in service design for healthcare were also held in Hong Kong for senior health officials and a lecture demonstration was delivered for NHS Healthcare leaders in the UK.

Workshops for academia included an induction programme for new Masters students joining the EPFL+ECAL Lab at the University of Lausanne and two week-long design boot camps focusing on future care homes held at the Polytechnic University in Hong Kong. The boot camps were run by Rama Gheerawo and visiting scholar Sean Donahue from the US.

The External Education programme also delivered a tranche of sessions for business, including Tata Consulting Services and their clients and Dutch insurance company Vivat lead by Rama Gheerawo and Chris McGinley (see bottom right). Jeremy Myerson ran the Centre's first formal workshop for the RCA's new Executive Education programme, aligning with the College's vision to expand its offer in this area.

For more information: hhcd@rca.ac.uk

Top: Rama Gheerawo and Onny Eikhaug, from the Norwegian Centre for Design and Architecture, running a Creative Leadership workshop, and pictured with Eric Yim, the new chairman of the Hong Kong Design Centre

Middle two pictures: Rama Gheerawo and Jeremy Myerson introducing external education sessions at Hong Kong's Knowledge of Design Week (These 3 photos: courtesy of Hong Kong Design Centre)

Bottom: A session for business with Tata Consulting Services and Vivat



THE HELEN HAMLYN DESIGN AWARDS 2016

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 graduating students of the Royal College of Art on Tuesday 28 June 2016 at an awards ceremony in the College's Senior Common Room. Prizes totalled £14,000. There were two new categories introduced to the Awards this year: the Scott

Brownrigg Award for Inclusive Spaces and the Realys Award for Work Futures. In addition, the Snowdon Award for Disability was reinstated (having previously run from 1999-2008) with support from the Snowdon Trust.

The five main award categories were sponsored by Age UK, Innovate UK, MIE, Realys and Scott Brownrigg.

In addition to the Snowdon Award for Disability, Helen Hamlyn, founder of the Helen Hamlyn Trust, gave her own personal award for creativity. There was also a Fixperts Award and a Design Award for Helen Hamlyn Alumni.



Student finalist of the Helen Hamlyn Design Awards 2016 presenting to the judging panel

**HELEN HAMLYN
DESIGN AWARDS**
rewarding design for the inclusive world

HELEN HAMLYN DESIGN AWARD FOR ALUMNI

Winners:

**Clara Gaggero Westaway and
Adrian Westaway**

RCA Graduates: 2007

**Helen Hamlyn Research
Associates: 2009, 2010**

Clara and Adrian set up two Inclusive Design consultancies – Vitamins Design in 2007 and Special Projects Studio in 2014. They are winners of Red Dot and Design of the Year awards and have exhibited widely.

Judge's comment:

"For embedding Inclusive Design at the heart of every project and every endeavour; acting as ambassadors for the approach and bringing magic into the design process"

*Rama Gheerawo, Helen Hamlyn
Centre for Design*





HELEN HAMLYN DESIGN AWARD CREATIVITY

Joint Winner:

Materials and Minds

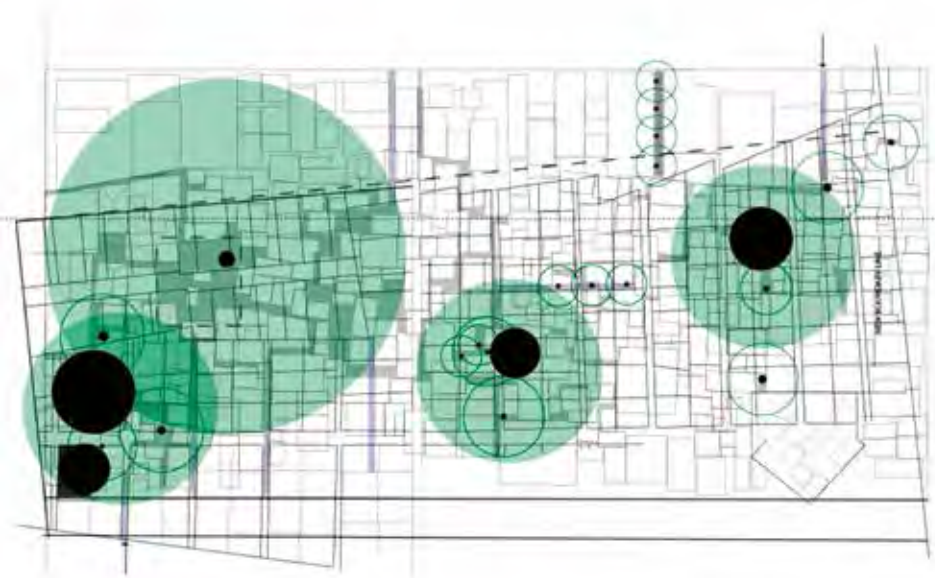
Faith Jane Wray (RCA Textiles)

The research is from regular workshops held in two Imperial College NHS Trust Healthcare acute elderly wards. This creative research focuses on undiscovered and re-discovered skills to enhance the participant's mobility, brain exercise and memory.

Judge's comment:

"This is a marvellous idea ... and if it could be developed as a package and delivered in other care facilities, it could bring real benefit to people with dementia."

Helen Hamlyn



Joint Winner:

LOT 17

Georgia White (RCA Architecture)

LOT 17 attempts to address the physical manifestations of the various legalities of tenure and engages collective design through the lens of law to create a new model of urban regeneration that recognises the existing dynamics and built form of informal settlements as an alternative to relocation in cities of extreme economic imbalance.

Judge's comment

"I was impressed by the intelligent thought put into this. The idea has global application providing a strong alternative to the soulless apartment block"

Helen Hamlyn

THE HELEN HAMLYN DESIGN AWARDS 2016

INNOVATION FOR LIVING AWARD

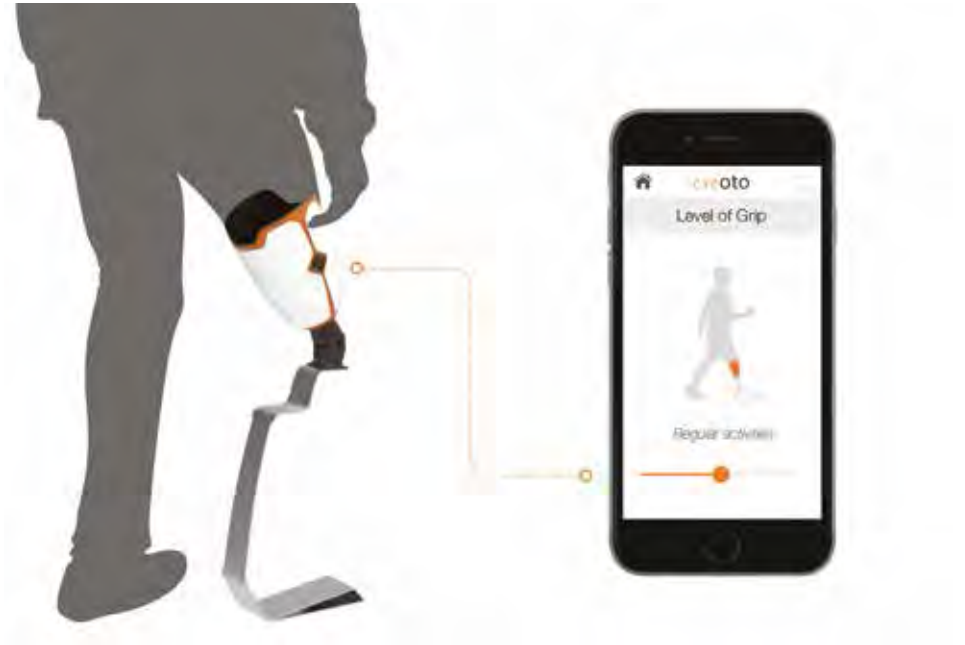
Winner: Creoto
Malav Sanghavi (RCA Innovation Design Engineering)

Creoto is a dynamic, form changing smart socket for prostheses that can be customised according to the user's comfort through digital input in real-time.

Judge's comment:

"This addresses a physical, emotional, psychological and clinical challenge using design and technology. It's all about comfort, problem solving and beautiful design."

*Jackie Marshall-Cyrus,
Innovate UK*



Sponsored by Innovate UK

MIE DESIGN AWARD FOR HEALTHCARE

Winner: Vigor
Xinyang Tan (RCA Innovation Design Engineering)

VIGOR is an orthotic product which can provide automatic support for weak muscles of children who have a physical impairment and encourages them to complete movements. When the user is about to move, muscle signal will be detected and analysed.

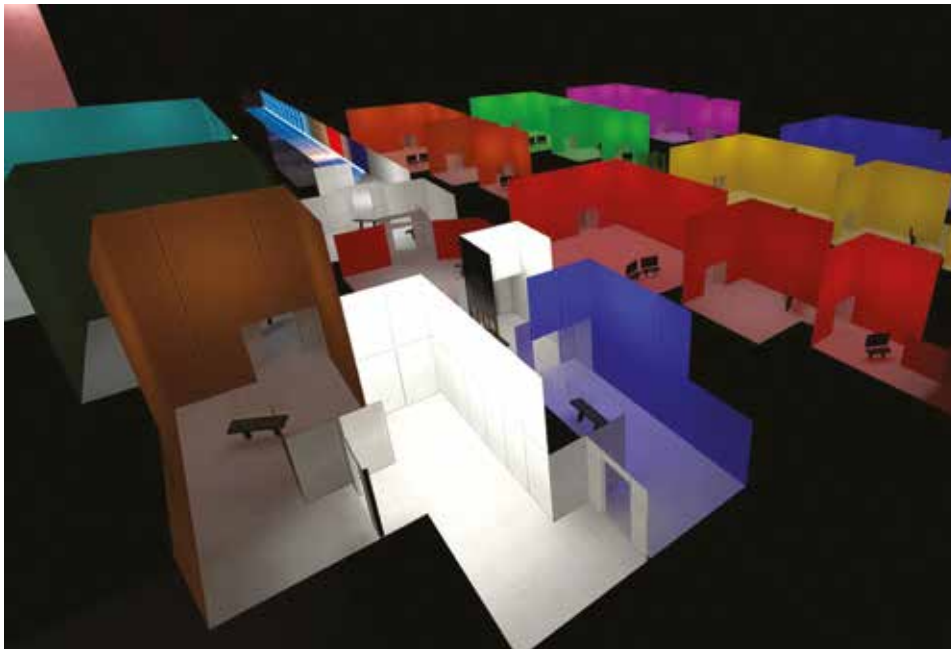
Judge's comment:

"A great example of a designer who has combined the best of available and new technology to solve fundamental health and well being issues."

Brian Firth, MIE Medical Research



Sponsored by MIE Medical Research



REALYS DESIGN AWARD FOR WORK FUTURES

Winner:

IntroSpec

**Jon Rasche (RCA Innovation
Design Engineering)**

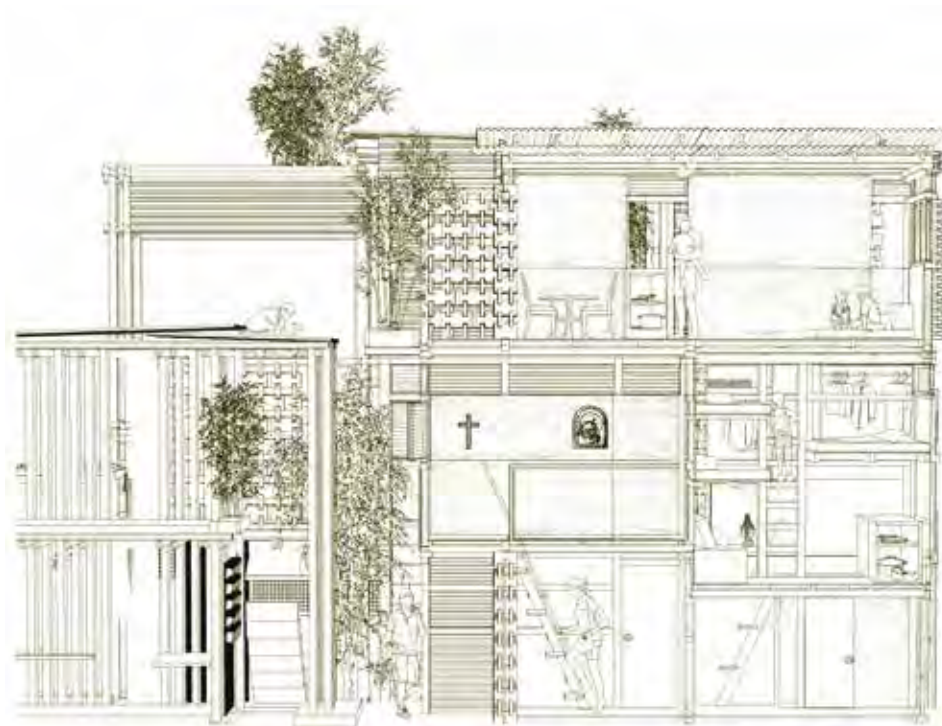
IntroSpec is a puzzle game designed to aid the personalisation of psychologically appropriate real world physical space.

Judge's comment:

"This project creates a symbiotic relationship between us and the places we work. It opens the possibility of mass customisation of workplace environment taking advantage of smarter building technology."

Tim Hardingham, Realys

Sponsored by Realys



SCOTT BROWNRIGG AWARD FOR INCLUSIVE SPACES

Winner:

LOT 17

Georgia White (RCA Architecture)

LOT 17 addresses the physical manifestations of the various legalities of tenure and engages collective design to create a new model of urban regeneration as an alternative to relocation in cities of extreme economic imbalance.

Judge's comment

Future cities are not always thoughtfully designed. The idea to rebuild from the inside whilst protecting the community and creating affordable and sustainable living spaces will change people's lives."

Laurence Orsini, Scott Brownrigg

Sponsored by Scott Brownrigg

THE HELEN HAMLYN DESIGN AWARDS 2016

AGE UK INCLUSIVE DESIGN AWARD

Winner: Odds and Ends
Lilith Hasbeck and Kay Dale
(RCA Service Design)

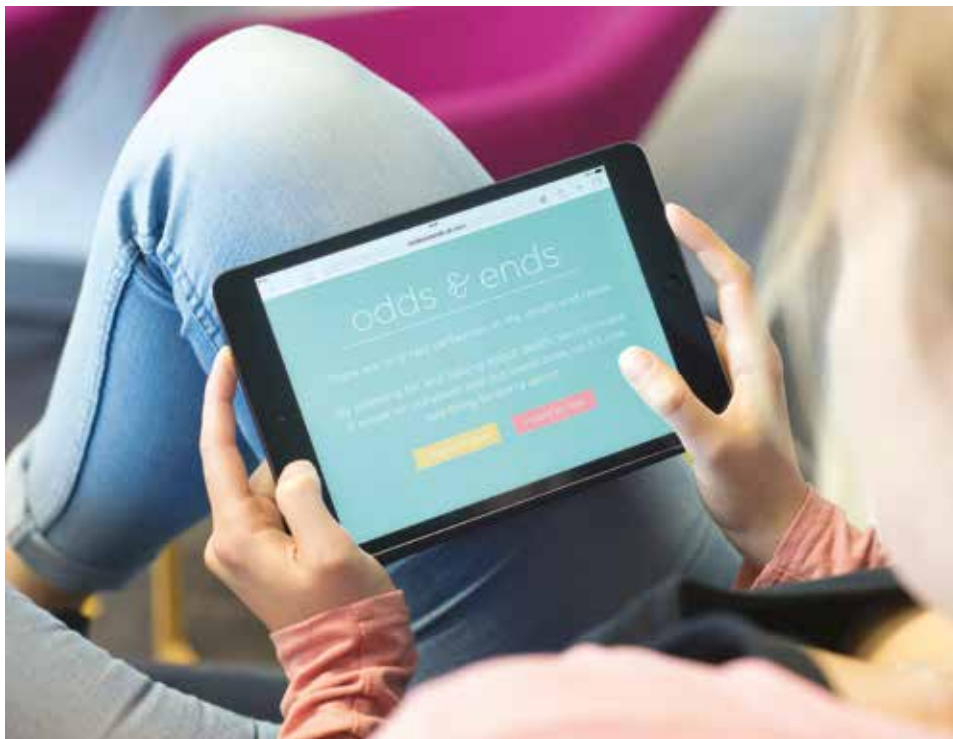
Odds & Ends is an online service for Royal Trinity Hospice, which brings together the fragmented pieces of end of life planning, paving the way for better experiences near the time of death.

Judge's comment:

"Planning for end of life is often delayed and avoided. This is an easy-to-use platform which helps families to broker sensitive conversations."

Dr Marcus Green, Age UK

Sponsored by Age UK



RCA FIXPERTS AWARD

Winner: A Pen Holder for Donal
Fixperts: Laura Lowry, Sarah Madden, Nathan Joyce, Maverick Andaloc, Alana McDonough
Fix Partner: Donal O'Flynn
Education Institute: National College of Art and Design, Dublin, Ireland

Writing and signing his name for the first time in 15 years, wheelchair user Donal felt liberated by this simple design idea.

Judge's comment:

"This is a life-changing fix, that allows a wheelchair user to write and sign his name. Great work with a great message for all designers. Really beautifully explained in the film."





THE SNOWDON AWARD FOR DISABILITY

Winner: **Creoto**

Malav Sanghavi (RCA Innovation Design Engineering)

Creoto is a dynamic, form changing smart socket for prostheses that can be customised according to the user's comfort through digital input in real-time.

Judge's comment:

"This project is exceptional in its excellent design and straightforward proposal to relieve a lot of stress and discomfort to a person who has suffered limb loss."

Frances von Hofmannsthal, Snowdon Trust

Sponsored by Snowdon Trust

HIGHLY COMMENDED

Empathy Bridge for Autism
Heeju Kim (RCA Design Products)

This project is a message that people with autism are like everyone, although they see, hear and speak in quite unique ways. It allows you to experience how they sense the world through three different tools and a mobile application.

Judge's comment:

"This set of sensory tools can help designers and architects empathise with a more neuro-diverse audience and create more inclusive spaces."

Rama Gheerawo, The Helen Hamlyn Centre for Design



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



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



Holly May Mahoney
Research Associate



Gabriele Meldaiyte
Research Associate



Ela Neagu
Research Associate



Elizabeth Raby
Research Associate



Andrew Thomson
Research Associate



Hawys Tomos
Research Associate



Anna Wojdecka
Research Associate



Helen Fisher
Project Researcher



Sam Johnson
Project Researcher



Dan Quinlan
Project Researcher



Elizabeth Roberts
Project Researcher



Simon Kinneir
Visiting Researcher



Imogen Privett
PhD Candidate



Will Renel
PhD Candidate

ADVISORY BOARD

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Royal College of Art

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Helen Hamlyn Trust

Dr Paul Thompson
Rector, Royal College of Art

Prof Gordon Kennedy
Professor Emeritus,
Nottingham Trent University



Helen Hamlyn Centre for Design staff create (and wear) Inclusive Design t-shirt slogans as part of a creative visioning exercise held at our new studio space at the RCA Battersea campus in December 2015

PARTNERS



Top: Research Associate Gabriele Meldaiyte talking to participants at a research workshop. Bottom: Project Researchers Daniel Quinlan and Elizabeth Roberts talking to a powered wheelchair user in the prototype buck for the Future London Taxi project

PUBLICATIONS

Chatting, D., Kirk, D., Yurman, P. Bichard, J. (2016) Where are you? Object Outcomes workshop, CHI (Computer Human Interaction), May 7-12 2016 San Jose, California, USA

Gheerawo, R. (2016) *Socially Inclusive Design: A people-centered perspective* in *The Routledge Companion to Design Studies*, ed. Sparke, P. & Fisher, F. Routledge, UK & USA

Hardy, A., Garety, P., Freeman, D., Kuipers, E., West J., Matthews, E., Jacob, K. and Wojdecka A. (2016) *Designing the Future of Talking Therapy: Using digital health to improve outcomes in psychosis*. Conference Abstract: 2nd Behaviour Change Conference: Digital Health and Wellbeing. London, United Kingdom, 24-25 February 2016

Harrow, D., Gheerawo, R., Ramster, G., Saunders, M. (2016) Using public views on autonomous vehicles to shape to design of our future cities. Submitted to *The 6th International Conference for Universal Design* Nagoya, December 2016

Myerson, J. (2017) *Change Makers: rethinking the productive workplace through an art and design lens* in *Creating the Productive Workplace* (3rd Edition), ed. Clements-Croome, D. Taylor & Francis, UK (forthcoming)

Myerson, J. & Ramster, G. (2016) *Workplace health and wellbeing: can greater design participation provide a cure?* in *Design for Healthcare* (Design for Social Responsibility series) ed. Cooper, R. & Tsekleves, E. Gower UK (forthcoming)

Myerson, J., West, J. (2015) *Make It Better: how universal design principles can have an impact on healthcare services to improve the patient experience* Universal Design in Education, Dublin, Ireland, 12-13 November 2015

Ramster, G. (2015) Building a National Toilet Map for the Public's Convenience, *The Impacts of Civic Technology Conference*, London, 25 March 2015

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 2016 (forthcoming)

Keynote and Invited Presentations

Bichard, J. (2016) *The Future of the Workplace*. Orms, London, UK. 27 May 2016

Bichard J. (2016) *An Anthropologist in Design*. Brighton Research Festival 'The Network of Research' University of Brighton, UK. 11-14 July 2016

Bichard J. (2016) *We Wee Petch Kucha Series De La Warr Pavilion*, Bexhill, East Sussex, 8 March 2016

Gaudion, K. (2016) *The Triad of Strength: A strengths based approach for designing with autistic adults with additional learning disabilities*, HCI International 2016 Conference, Toronto, Canada, July 2016

Gaudion, K., Brand, A. (2015) *Sense-able: A design led approach to sensory profiling for autistic people*. Autism and Good Practice in Design, The Royal College of Art, London, October 2015

Gaudion, K. (2015) *Bridging Empathy, Autism and Good Practice in Design*, The Royal College of Art, London, October 2015

Gheerawo, R. and Harrow, D. (2015) *Changing cities, technology and consumers, Driverless Cars and the City* conference, London City Hall, Urban Land Institute, October 2015

Gheerawo, R. (2015) *Making the Creative Leap: Designing for Inclusive Growth*, Abraaj Annual Form, Singapore, October 2015

Gheerawo, R. (2015) *Where are the People? Designing in the built environment*, Architecture Boston Expo, USA, November 2015

Gheerawo, R. (2015) *Design to Make a Difference: A people-centred approach to wearable tech*, Venice Design Week, Italy, December 2015

Gheerawo, R. (2015) *Putting People First: People-centred Inclusive Design*, The Nordic Independent Living Challenge, Sweden, December 2015

Gheerawo, R. (2016) *Service Design For Healthcare Leaders*, Jockey Club Institute of Public Health, Chinese University of Hong Kong, January 2016

Gheerawo, R. (2016) Where are the People? A socially inclusive approach to design, Social Innovation in Industrial Design, Polish Patent Office, March 2016

Gheerawo, R. (2016) Closer to the Consumer: People-centred innovation, Tata Consulting Services Innovation Forum, UK, May 2016

Gheerawo, R. (2016) Design for Life: A socially inclusive approach, Cheltenham Design Festival, UK, June 2016

Gheerawo, R. (2016) Getting Closer to the Customer, Global Design Stars, INNOPROM, Russia, July 2016

Gheerawo, R. (2016) People-centred Design, Predicting the Future, INNOPROM, Russia, July 2016

Gheerawo, R. (2016) Design Thinking within your Company, XII International Symposium Industrial Property in the Innovative Economy, Polish Patent Office, Poland, September 2016

Myerson, J. (2016) 'Catalysing innovation for all: an introduction to design thinking', Creative Exchange, International Festival of Business, Liverpool

Myerson, J. (2016) 'Health, Ageing and Cities: exploring the key challenges', British Land Canada Water seminar, London

Myerson, J. (2016) 'Through a design lens: exploring eight key challenges of ageing', Oxford institute of Population Ageing, University of Oxford

Myerson, J. & Tidd, P. (2016) 'Workplace wellbeing: can greater design participation provide a cure?', WORKTECH Conference, Berlin

Myerson, J. (2016) 'Health, Ageing and Cities: exploring the key challenges', British Land Canada Water seminar, London

Myerson, J. (2016) 'Cities and Health: seeing the bigger design picture', Shaping Healthy Cities Forum, Knowledge of Design Week, Hong Kong

Myerson, J. (2016) 'Designing healthier cities: opportunity through change', CEO Forum, Knowledge of Design Week, Hong Kong

Myerson, J. (2015) 'Make It Better: how universal design can have an impact on healthcare', Universal Design in Education Conference, Dublin

Myerson, J. (2015) 'Why Inclusive Design in the Future of European Design', CzechDesign guest lecture, Prague, Czech Republic

Myerson, J. (2015) 'Scaling down: why designers should reverse their thinking', Emerging Practices Conference 2015, Tongji University, Shanghai, China

West, J. (2016) Why Design Matters: A People-Centred Approach to Healthcare (Breakfast Workshop, European Healthcare Design, Royal College of Physicians, London 28 June 2016

Posters

Almeida, L., Fusari, G., West, J., Matthews, E. (2016) Patient Flow in Acute Medical Units. At European Healthcare Design, London. 28- 29 June 2016

Meldaikyte, G., Fusari, G., West, J., Matthews, E. (2016) Future ICU: Improving the patient experience of critical care. At European Healthcare Design, London. 28-29 June 2016

Exhibitions

Chatting, D., Bichard, J., Yurman, P. Kirk, D. (2016) Ritual Machine 2: Anticipation in Our Machines 2 University of Brighton, September 3-18 2016 Curated by Louise Colbourne

Awards

AXA PPP Health, Tech & You Awards 2016, Innovator Category Winner. The Helen Hamlyn Centre for Design. Presented to: Rama Gheerawo and Kay Sandford-Beal

AXA PPP Health, Tech & You Awards 2016, One to Watch Category Winner. SlowMo. Presented to: Anna Wojdecka

Economic and Social Research Council, Outstanding Impact in Society, Runners-up award. The Great British Public Toilet Map. Presented to: Jo-Anne Bichard and Gail Ramster

Tech4Good, Finalist. The Great British Public Toilet Map. Presented to: Jo-Anne Bichard and Gail Ramster

SOCIAL MEDIA



#inclusivedesign
#designdifference
#designwisdom
#liveinclusive

The Centre has a high profile in printed and published media with new projects regularly featured and staff often interviewed and quoted. However, we also use social media networks, particularly Twitter and Instagram.

These activities and followers have grown rapidly, giving us more direct and immediate access to a large group of people across the globe to raise awareness of the Centre's activities and share knowledge, ideas and inspiration.



TWITTER

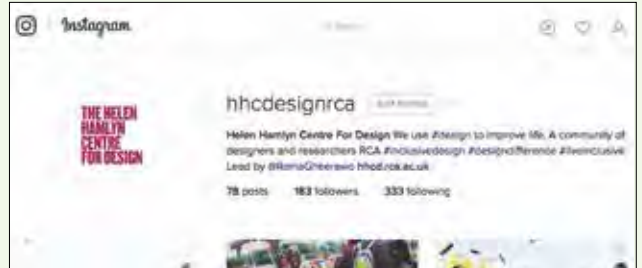
@HHCDesign



We use Twitter to engage more formally with individuals and organisations, tweeting about upcoming events, outlining ideas and live tweeting from conferences and event we take part in. We use our 'designwisdom' hashtag to share knowledge, insights, tips and tricks. The year saw the Centre receive more than 120,000 impressions and interactions on Twitter. Centre Director Rama Gheerawo also appeared on #AXSCHAT one of the largest conversations around disability on Twitter.

INSTAGRAM

@HHCDesignRCA



We use Instagram in a more informal way to showcase the visual tapestry of activity from the Centre, whether this involves conferences or workshops we are involved in, or simply showing daily life around the studio. We aim to give inspiration and information on our Instagram feed for anyone interested in a people-centred approach to design. This can take the form of visual insights and advice or simply be used as pictorial inspiration, presenting the results of over 250 projects we have completed.

WHY ORGANISATIONS WANT TO WORK WITH THE CENTRE

"The centre brought a fresh perspective and energy to a new area for us to explore. Their research outputs have provided a valuable reference for our future thinking. It has taken us in a direction not immediately obvious, presenting us with new ideas and avenues to explore further."

Iain McKinnon, Senior Inclusive Design Manager, Queen Elizabeth Olympic Park, London Legacy Development Corporation

"Our collaboration with HHCD has been invaluable in helping to address the challenges to improving psychological therapy outcomes for people affected by severe mental health problems."

Dr Amy Hardy, Research Clinical Psychologist, Institute of Psychiatry, Psychology & Neuroscience, King's College London

"The Helen Hamlyn Centre for Design has really helped Stannah put our users at the heart and centre of our designs, challenging us to think differently and respond to their needs in new ways."

Nick Stannah,
Managing Director, Stannah



Design Provocation developed for a workshop with adults who are living with arthritis

**THE HELEN HAMLYN
CENTRE FOR DESIGN
YEARBOOK 2016**

Editor: Rama Gheerawo

Writers: Fiona Churchman, Dr Chris McGinley,
Kay Sandford-Beal, Jonathan West

Design: Margaret Durkan

Social Media Graphics: Sebastian Koseda

Photography: Gesine Garz, Dr Katie Gaudion,
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Yearbook 2016**

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The Helen Hamlyn
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Royal College of Art

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