The Helen Hamlyn Centre for Design is an international leader in Inclusive Design and Design Thinking. Over the last 27 years, it has used design to address challenging social issues, worked with organisations to create impact projects and developed new methods. We have created knowledge exchange through publication, events and executive education. The Centre has built a worldwide reputation, working with business, industry, the community and the third sector.

This Yearbook captures our activities in 2017/18. Our work is organised into three research spaces: Age & Diversity, Healthcare and Social & Global.

We hope that our work is of interest to you and that you enjoy the projects contained in this publication.
This year marks the 27th year of the Centre’s existence, and in that time I feel it has developed from strength to strength. What began as a simple idea to use the creative power of design for social good has grown into an organisation with national and international impact. The Centre defined inclusive design in 1994, and today each project implements those ideals.

Creating impact is incredibly important. I have always maintained that when young designers leave their studios and meet the people they are designing for it helps them to understand the challenges that need to be addressed. This is a powerful instigator of innovation. This central tenet of the Centre has played out in many different ways this year, right across the breadth and depth of the various projects undertaken there.

The Research Associates programme, where graduate designers from the Royal College of Art work with business and public sector organisations, continues to meet social challenges and deliver change in a practical way. Not only have we trained designers in the methods and practice of inclusive design, but we have also trained companies, too. A number of the ideas are being developed to market, from a digital service to reduce paranoid thoughts to architectural interventions around the River Foyle.

This process of creating theory through practice and enabling impact is at the heart of what the Centre does.

The NEW OLD exhibition, which premiered at the Design Museum last year, travelled to Taiwan and Poland, demonstrating the importance of designing for an ageing population. The Centre’s new Social & Global research space takes the principles and practice of inclusive design and applies them at an international level. Our work in healthcare, in partnership with organisations such as the HELIX centre at St Mary’s Hospital in Paddington and others, ensures that we tackle issues around health and well-being in both home and hospital.

The Centre has produced a number of impactful projects this year. This represents an exciting and meaningful level of collaboration between my Trust and the RCA. I want to thank everyone associated, for their commitment to these aims. I wish the Director, staff, contributors and collaborators the very best as they take the work forward.
MESSAGE FROM THE VICE-CHANCELLOR

Today’s challenging issues of mental health, ageing populations and strained healthcare systems are frequently addressed by RCA students and researchers, especially within the Helen Hamlyn Centre for Design. The Centre’s research associates work alongside healthcare professionals, engineers, technologists and scientists in a unique research environment, which champions people-centred inclusive design. The Centre’s work has certainly contributed to the RCA being named the number one university for art and design in the QS World University Rankings by Subject for the fourth year running.

The RCA’s longest-running research centre, the Helen Hamlyn Centre for Design has worked this year alongside the RCA’s two newest interdisciplinary research centres: the Intelligent Mobility Design Centre, which works with major industry partners, including Hyundai-Kia, to explore the future of transport, individual mobility needs and driverless vehicles and to lead innovation in the automotive industry and policy-making; and the Burberry Material Futures Research Group, established in 2017 to explore the major challenges of new and sustainable materials and approaches to manufacturing and supply chain processes, working towards design-led innovations in consumer experience and product interaction.

The Centre has also continued to work closely with the HELIX (Healthcare Innovation Exchange) Centre, a collaboration between the RCA and Imperial College London that uses design-led approaches in a clinical setting to translate research into entrepreneurial new products and services that address frontline healthcare challenges.

Healthcare, urban living challenges, social exclusion, neurodiversity and ageing are all covered under the Centre’s inclusive design and design thinking umbrella, and this year’s design and research projects, showcased in this publication, reflect that. Much of this is viewed through the lens of technology, from a textiles technology PhD looking at stroke rehabilitation to a study into future applications of virtual reality in healthcare – a major partnership with the University of Oxford. From age-friendly banking to the prevention of suicide, from designing diversity into chatbots and promoting acceptance of neurodiversity to inclusive fashion design, the Centre continues to focus on major initiatives aligned to its three core research areas: Age & Diversity, Healthcare and Social & Global, delivering high-quality, design-led projects with impacts that directly improve lives.

I congratulate the Centre on another highly successful year and hope that you will feel inspired to partner with the Centre as you read more about its recent achievements.

Dr Paul Thompson
Vice-Chancellor
This year has had a theme of new horizons. Although the Centre has existed for 27 years, we never stand still. We are constantly developing new lines of enquiry, new or novel methods in Inclusive Design and Design Thinking and furthering our research frameworks and application. Our newly set up Social & Global research space typifies this, as does our focus on creating impact projects. These are collaborations that aim to have a direct effect on improving people’s lives and addressing critical situations of social need across the globe and across the spectra of age, ability and health.

All our projects typify a spirit of enquiry, of experiment and of effective delivery. One to mention, as it showcases major types of engagement that we also encourage, is our work around the River Foyle. This started a few years ago as a small-scale research commission by Public Health Northern Ireland where we were looking at the mental health and social well-being of communities alongside the riverfront. This has now grown to be a potentially large-scale intervention that will hopefully see investment coming into the region to deliver our design ideas. This collaboration has given us our largest engagement with the community as 40,000 people interacted with our Halloween exhibition and research activities. We are currently installing prototype ideas in the form of urban installations alongside the river as the work moves into an exciting phase of delivery.

This goes to the heart of the philosophy of the Centre. The founding principles were to use the empathic stance of designers to understand people’s needs and then harness the creative power of design to make a difference through the delivery of products, services, systems and environments. We are simply not just about Design Thinking – it’s also about Design Doing! Translating insights and ideas into practice is central to our work. This helps us move between academia and business.

We are also exploring new horizons in the way we apply the principles and practice of Inclusive Design to new fields of enquiry. For instance, we are looking at the emerging area of virtual reality and how it can benefit mental health. New technologies are continually hitting our horizon, and the need to ensure that they are adopted in an understandable way, and become beneficial for everyone, is incredibly important. One major project that we completed in partnership with the Intelligent Mobility Design Centre signals this, taking a human-centred attitude to driverless vehicles.

The inclusion of older people, isolated individuals and those with a range of disabilities could make these vehicles instantly relevant to society at large, and open up new areas of business opportunity and application.

We have also explored new types of project this year, delivering our first major field trip which saw four Helen Hamlyn Centre for Design researchers travel to Hong Kong for a ten-week project to look at ageing in general, and care homes in particular. Entitled Ageing in a Vertical City, this produced a suite of context-specific ideas and prototypes, as well as a picture of Hong Kong elders from different social and economic backgrounds. This type of engagement enables the Centre to work with local partners to have significant global reach and impact.

People remain at the heart of every project, giving us creative impetus to understand their needs, aspirations and frustrations and inspire us to provide effective solutions. The individuals and communities we work with are not just ‘test subjects’, and you will see quotes and stories from each of our projects throughout this Yearbook. People are an innovative and inspiring part of our design process, and it is essential to engage in a way that is respectful and equitable. The empathic and people-centred stance of all our projects aim to be inclusive, as there are many groups that can benefit from truly inclusive consideration including diversity in sexuality, race, personal economy, cultural stigma, age and ability. This can help us to step beyond obvious examples of exclusion to those that are less recognised and help overcome an ingrained hierarchy of exclusion.

We also developed new types of engagement with business and industry. Developing our executive education modules in Design Thinking and Creative Leadership has led to new engagements, as well as further work, especially in the Hong Kong region, where we contributed to efforts to raise the profile of design at government level. We have also created a new type of four-day workshop, which takes any ‘sticky problem’ experienced by a company or community and applies some of the RCA’s most creative graduates alongside Centre staff to solve the issue. This kind of short-term, intense design sprint is seen as very valuable.

International outreach has also been a feature of this year. Partnership of conferences in both Hong Kong and Oslo, with long-time partners the Hong Kong Design Centre and Design and Architecture Norway (DOGA), has helped maintain our ambassadorial profile and global positioning.
They also give an opportunity to showcase ‘bleeding edge’ thinking and curate conversations with academics and practitioners.

Our academic activity has also continued, with staff attending conferences, delivering papers and sitting on advisory boards and committees. This indicates recognition and appreciation from peer groups and allows us to maintain and grow networks. We have completed journal articles (as authors and editors), and book chapters were accepted with academically renowned publishers such as Springer and Routledge. Our PhD ambitions continued to grow with new candidates joining us from the field of fashion technology.

Following in the footsteps of around two hundred designers who have been through training at the Centre and are now making an impact on the wider world, we welcomed many new researchers to projects this last year. This represents something that is incredibly important to us. We are a centre that aims to share knowledge, learning, networks and projects. Training new generations of designers is as valuable as delivering projects themselves.

Innovation can be unpredictable, often requiring deviation or even total departure from the ‘known’ towards the ‘unknown’. Our work has helped to pilot projects, especially in the early stages or when addressing issues that involve systemic change.

Too often the impact of design is limited as it is not implemented at multiple levels, whether it is a single project that directly addresses a particular place or community or whether it is a larger scale endeavour that impacts on organisational, cultural or governmental structures. At the Centre we have scalable processes in place that can integrate and influence larger agendas whilst also creating positive impact at a local level and on smaller scales. Our aim is to get to the root cause of an issue, and create permanent rather than temporary change.

I would like to thank my colleagues at the Centre for showing passion and purpose in realising the work over the past year. My gratitude goes to the RCA for its encouragement and support. Our network of partners, sponsors and collaborators are vital for each project. Often we do not know what a project’s end point will be, and you are all visionary enough to go on a journey of enquiry together. Finally, I want to acknowledge Helen Hamlyn and the Helen Hamlyn Trust, who are deeply engaged and generously committed to what we do. Your support is key in enabling this.

Design is at its most powerful and effective when it is inclusive, when it meets human need and addresses social concerns. In completing the projects this year we have constantly kept this philosophy in mind, and the work you see hopefully puts it into practice.
MAKING A DIFFERENCE

GDI Hub

The Global Disability Innovation Hub came from the legacy of the London 2012 Paralympic Games and was launched by the Mayor of London in 2016. Its mission is to change how we think about disability through co-design, collaboration and innovation. The Centre is a founding member of the GDI Hub and sits on its academic board alongside organisations such as UCL and Loughborough University. This builds on our Body 2.0 project from 2014–16 on disability and technology.

Forum on the Future of Work

The Centre collaborated with research partner Haworth and Madrid’s IE School of Architecture and Design to host a ‘Forum on the Future of Work’ on 19 July 2018. Students from the IE Summer School joined 25 leading workplace professionals to discuss ‘The Chemistry of Co-working and its Impact on Workplace Design’. The theme was based on the PhD research of Imogen Privett, who is studying jointly at the Centre and the RCA School of Architecture.

Creative Review

Director Rama Gheerawo was named one of 50 Creative Leaders by Creative Review and Workfront for his work at the Centre. This leadership list, which included Paul Smith and Björk, highlighted people who have displayed leadership within a creative field, rather than simply performing as lone innovators. It selected people who are driving change, not just within their organisation but in the world at large. The list was published in the June/July edition of the magazine.

Well-being in Mozambique

The Centre is working in partnership with King’s College London to explore adolescent maternal well-being in Mozambique. The project uses the Centre’s established people-centred design methods in collaboration with mental health specialists at King’s College London and the Manhiça Health Research Centre to adapt existing interventions for use among young mothers in Mozambique to improve their well-being before and after giving birth.
**TEDx Whitehall Talk**

Professor Jeremy Myerson was invited to give a TEDx Whitehall talk at the Royal Society in London in January 2018 to an audience of more than two hundred policymakers. He asked the question: Why do we abandon great design when it is for ‘the elderly’? With populations around the world ageing rapidly, Myerson argued that we should rethink how we design for older people, keeping them active and fully integrated in society rather than safe but trapped in gilded cages.

**Book Chapters**

As part of dissemination, Centre staff have written book chapters for major academic publishers such as Springer and Routledge. These include: ‘Creating an Inclusive Architectural Intervention as a Research Space to Explore Community Well-being’, which showcases the Our Future Foyle project; and ‘Design Thinking and Design Doing: Describing a Process of People-centred Innovation’, which outlines our approach to Design Thinking.

**Advisory Boards**

Centre staff sit on a number of advisory boards of leading organisations across the globe. This helps maintain our visibility externally and share ideas with other organisations nationally and internationally. These organisations include the Design Museum, London Design Festival, London Design Biennale, Design Council, Design Management Institute, Korean Advanced Institute for Science and Technology, EPFL+ECAL Lab and Hong Kong Polytechnic University.

**EIDD Assembly**

The EIDD-Design for All Europe General Assembly 2018 was held in Bratislava in June, with representatives from around twenty European countries in attendance presenting current developments connected with the ‘design for all’ agenda. The Helen Hamlyn Centre for Design shared its vision of becoming a lighthouse centre for inclusive design, and highlighted several key projects and emerging areas of interest from this year.
European Business Workshops in Inclusive Design

The Centre partnered with the Innovation for All programme at Design and Architecture Norway on the European Business Workshops in Inclusive Design, marking the tenth anniversary of this biennial conference and networking event, which began in 2008. Over the previous decade, hundreds of participants from more than 24 countries have come to Oslo to learn, share, teach, meet and mingle, all in the name of inclusive design. This year saw participants gathering for a two-day event held between 7 and 8 June 2018.

Opened by Minister Linda Hofstad Helleland from the Norwegian Ministry of Children and Equality (pictured above), the conference saw all attendees go through two workshop experiences. The first was entitled Small Numbers, Big Impact: The Insider’s Guide to Innovation, where new ideas from our Creative Leadership research programme were presented. The second, Communal Places, Healthy Spaces, took people on a city tour, guiding them through the process of developing spaces and places that are creative, playful, green and inclusive.

Conference attendees were also treated to keynote speeches covering driverless cars and healthy cities, as well as panel discussions and shorter presentations from a range of entrepreneurs, designers, activists and innovators. A number of speakers inspired and informed by showcasing their inclusive design ideas – from sea-drones to clear up the oceans to education platforms to encourage learning, from community mapping by children to radical new ferry designs. The event showed the impact that inclusive design is having.

The Centre has also partnered with Onny Eikhaug and the Innovation for All team on a number of other projects, and are currently supporting a second edition of the book Innovating with People, aimed at architects as well as designers.

Knowledge of Design Week

Organised by the Hong Kong Design Centre, the Knowledge of Design Week has become a firm fixture in our calendar. Taking place every June in Hong Kong, this event involves hundreds of delegates from the Pacific region and beyond in attending events during the week, including workshops, networking events and conference sessions.

The Helen Hamlyn Centre for Design was named strategic partner for the event, helping with programme organisation and speaker invitation, as well as providing on-the-ground support in the form of conference presentations, workshops and press interviews. The theme of the event was Design for Liveability and Centre Director Rama Gheerawo kicked off the event by chairing the first half-day session. The Centre also ran two workshops, the first taking people on a Design Safari to visit care homes in Hong Kong, observe and interview staff and residents, curate insights and then create design ideas that solve issues. This took designers and non-designers through the whole design process in a day.

The second workshop focused on Design Thinking and Creative Leadership for Educators, bringing together five teams over one day to look at how to upskill people working within the education sector. The session began with a context-setting talk by Florie Tse, Vice Chairlady of the Chief Executive’s Award for Teaching Excellence Teachers Association (CEATETA) which supported the workshop. The following sessions took attendees through various leadership processes and design exercises to support their daily practice. Both workshops were co-facilitated with Sean Donahue from ArtCenter College of Design, Pasadena, California, USA. Dr Edmund Lee and his team at the Hong Kong Design Centre are long-term partners of the Helen Hamlyn Centre for Design, and together we have completed over ten years of collaboration on workshops, events and research.
Healthy City Design Congress

The Helen Hamlyn Centre for Design played a leadership role in establishing the inaugural Health City Design International Congress, which took place at the Royal College of Physicians in London on 16 and 17 October 2017.

The Congress is a partnership between the Centre and the Salus Global Knowledge Exchange; Helen Hamlyn Chair of Design Jeremy Myerson is the academic convenor and chaired the Congress. The event attracted 260 delegates and there were more than fifty academic papers and keynote presentations running in five streams: citymaking, sustainable development, smarter cities, urban planning, homes and neighbourhoods and work and mobility.

The purpose of the Congress is to encourage closer working between public health professionals, academics, designers and urban planners. Arup, Bates Smart, BDP, Aecom, NBJJ, White Architekter, Hassell, HLM and Perkins & Will were among the global architectural practices that took part. Academic contributions ranged from Cornell University to the London School of Hygiene and Tropical Medicine, and from the Department of Health to the United Nations.

Centre researchers gave papers on autonomous vehicles and the River Foyle public health project in Northern Ireland. There was also a poster exhibition of the Centre’s projects. The Congress was successful in building a new research community in this area, and it will be repeated on 15 and 16 October 2018 at the Royal College of Physicians, with a theme focused on designing for equality and resilience.

Design4Health Conference

Three researchers and the Healthcare Research Space Leader presented projects at the inaugural international Design4Health conference in Melbourne, showcasing case studies and design research methodologies. Projects included: SlowMo, a digital platform to aid therapy for people with paranoid and suspicious thoughts; Senso, an app to improve the patient experience of intensive care units; Patient Flow, a digital whiteboard to help discharge from Acute Medical Units; and Our Future Foyle, a project to improve the experience of the River Foyle in Derry/Londonderry. Jonathan West also presented an overarching methodology paper uniting the case studies.
GLOBAL REACH
The Centre staff travel regularly as part of our global outreach. A few selected examples are illustrated below.

PALESTINE
Keynote at Pioneering Women in Engineering and Design conference

ISRAEL
Research collaboration

INDIA
Workshop with the India Design Council and the British Council

HONG KONG
Business of Design Week

HONG KONG
Workshops for the Hong Kong Civil Service Bureau

JAPAN
WORKTECH Tokyo

TAIWAN
NEW OLD exhibition

AUSTRALIA
Design4Health conference

SINGAPORE
Business development
CANADA
WORKTECH Toronto

USA
WORKTECH West Coast

COLOMBIA
Keynote at ABIRA conference

FRANCE
Field research

SPAIN
Presentation at IE University in Madrid

BELGIUM
Technologies for Social Care conference

NORTHERN IRELAND
Field research

OSLO
Innovation for All conference

SWEDEN
Keynote at University of Gothenburg

DENMARK
Research workshop / Field research

ESTONIA
Keynote at Design Festival

LITHUANIA
Keynote at European Broadcast Union

POLAND
Meeting with Polish Ministry

SLOVAKIA
EIDD General Assembly

HUNGARY
Horizon 2020 ICT event

SWITZERLAND
Advisory panel for the ECAL-EPFL Design Lab
**NEW OLD Exhibition: International Tour**

The Helen Hamlyn Centre for Design was active in supporting an international tour for the *NEW OLD* exhibition following its successful run at the Design Museum in London, where it was seen by 80,000 visitors between January and March 2017 and received extensive media coverage. The exhibition explores how design can help create richer, healthier lives as we age.

In October 2017, the exhibition, curated by Helen Hamlyn Chair of Design Jeremy Myerson, visited the Łódź Art Centre in Poland as part of the Łódź Design Festival. It was the most visited exhibition of the Festival; one of the exhibits, Paro the Seal, a Japanese robot to support people with dementia, became the most photographed object on social media.

Polish interest in *NEW OLD* was high given that Poland, in common with other post-Communist countries in Eastern Europe, has a population with growing numbers of older people and fewer young people. In 1950, just 5 per cent of Poles were aged 65 or over. By 2050, nearly a third of the population will be 65 or over.

The exhibition panels were revised by Jeremy Myerson to include a Polish narrative. In January 2018, the exhibition visited the Kaohsiung Museum of Fine Arts in Taiwan, supported by the British Council. More than ten thousand people visited *NEW OLD* during its three-month run. There were 42 interactive ‘exchange’ sessions hosted by 20 senior museum guides aged 60 and over; and 1,500 people attended guided tours from high schools, teacher associations and library groups.

The Helen Hamlyn Professor of Design was present at the launch, giving a public lecture on design and ageing and briefing the museum guides on the thinking behind *NEW OLD*. A special Taiwanese-language catalogue was produced for the show at the magnificent museum, which is set in parklands with a sculpture garden.

*There are now plans to tour NEW OLD to Bucharest and New York.*
Ageing in a Vertical City

The Ageing in a Vertical City exhibition took place at Hong Kong Polytechnic University in November 2017, showcasing work from the ten-week Ageing in a Vertical City project (see page 52). Occupying galleries in the Innovation Tower designed by the late Zaha Hadid, the display explored the delights, challenges and frustrations of ageing in Hong Kong, giving a picture of what it is like to age in one of the world’s most vertical cities.

The exhibition formed one of the first public events from our new Social & Global Research Space, building on a decade of work by the curators, Rama Gheerawo, and Sean Donahue from ArtCenter College of Design – from working in Fukushima to rebuild communities after the May 2011 disaster to engagement with migrant workers in Qatar to give them more visibility. It coincided with the 80th anniversary of Hong Kong PolyU and saw several thousand visitors pass through over the five days it was open.

Design ideas presented included a redesigned care home bedspace unit that doubles the usable surface areas without increasing the footprint, a rethink of care home plates, bowls, cutlery and the introduction of a menu system to provide greater choice for residents. Services play an important role in elder care, as do mealtimes, and a large part of the exhibition showcased new ideas for food services inspired by the daily lives of three older residents in Hong Kong. The exhibition opened with a showcase presentation to invited guests from the local academic and design community.

The work was supported by the Debbie Lo Creativity Foundation and partnered with the Hong Kong Polytechnic University staff and students.
Over four consecutive days in March 2018, the Centre, in collaboration with Panasonic Design Strategy Office (DSO), facilitated an intensive design workshop looking at how new technology could be practically applied across a raft of real-life scenarios.

In order to meet the challenge of the brief that Panasonic DSO had set, the Centre rapidly pulled together a team of RCA cross-disciplinary talent. This consisted of a mixture of students and graduates from Architecture, Service Design, Design Products and Information Experience Design, and two PhD candidates with expertise in materials science. With mentorship and guidance from Director, Rama Gheerawo, Research Fellows Dr Chris McGinley and Dr Jak Spencer and LDoc Fellow Ninela Ivanova, the participants worked over the four days to explore and prototype their imaginative product ideas.

The final day of the workshop saw the participants present their concepts and prototypes back to the group – including senior Panasonic design executives. Feedback was incredibly positive and the delegation was impressed by the range, richness and depth of ideas created in just a few days. The student participants, and the workshop facilitators from the Centre, also expressed their appreciation and positivity in response to the experience, and noted how the open brief fostered highly inventive and artistic outputs. The success of the workshop, which also served as effective training in inclusive design principles and the Centre’s Creative Leadership programme, will now be built upon with further collaboration. This type of deep-dive, short-term design sprint is becoming a popular type of offering from the Centre.

Over the past decade, the Centre has built strong links with Hong Kong through a strategic partnership with Dr Edmund Lee and his team at the Hong Kong Design Centre (HKDC). Multiple workshops have been delivered over the last decade on Design Thinking and Creative Leadership through their Institute of Design Knowledge (IDK) to designers, business people, marketers and educators. The Centre has been centrally involved in supporting ambitions to raise the profile of design in Hong Kong, and this year the region was rewarded with a policy address by Hong Kong’s Chief Executive, Carrie Lam, that recognised the importance of design, not just as a creative endeavour but as supporting innovation and the economy at all levels. This represented a landmark achievement for the creative community in the region. One of the focus points has been working with government, policy makers and civil servants, and to date the Centre has jointly trained over 540 change-makers in the Hong Kong civil service as part of innovation and leadership workshops.

Three sessions were run in the past year looking at the fundamentals of Design Thinking, public sector innovation and empathic approaches to understanding citizens’ needs. Real-life urban challenges were given to the participants to explore, understand and then creatively solve.

This relationship with HKDC is not just about delivery of external education, but is also about the discovery and application of new material, conducting research and creating theoretical frameworks that can then be applied in practice. This type of networked relationship with organisations brings the Centre and its work onto the global stage and help to develop local research expertise and project delivery around the world.
IE Summer School

The Centre continued its collaboration with Madrid’s IE University, hosting a three-week Summer School in July 2018 on workspace design at the RCA as part of IE’s Master’s programme. The Summer School took international students through the process of design ethnography within the workplace, and included lectures from key designers and experts, visits to leading architectural practices and a period of ethnographic fieldwork within London organisations. This year the 14 students visited the global HQ of GlaxoSmithKline, the London offices of advertising agencies Saatchi & Saatchi and Havas and the Tintagel co-working venue.

Design Thinking

The Helen Hamlyn Centre for Design extended its open course on the principles and practices of Design Thinking in a pioneering partnership with the Design Museum on 10 and 11 May 2018 as part of the RCA’s External Education programme for business and industry. Led by Professor Jeremy Myerson, the two-day masterclass focused on ways to unlock innovation by taking an empathic, people-centric approach. Participants, including senior representatives from media and advertising, the oil industry and legal and financial services, engaged with the Design Museum’s permanent collection, Designer Maker User, as part of the workshop’s learning experience.

European Broadcasting Union

The Centre also continued its executive education collaboration with the European Broadcasting Union (EBU), the world’s leading alliance of public service media organisations, with 73 members in 56 countries in Europe. Two-day workshops led by Helen Hamlyn Chair of Design Jeremy Myerson in autumn 2017 and spring 2018 focused on what customer-centred design techniques could bring to established public service broadcasters that are facing multi-platform digital disruption.

Newton Business School

The Centre ran a two-day workshop called Global Fashion Brand Director for students from the Newton Business School, University of Shanghai, China. Around 25 selected participants joined a workshop in the UK at the RCA’s Kensington campus, led by Rama Gheerawo and Dr Chris McGinley. This centred on Creative Leadership and Design Thinking within the context of fashion, textiles and technology. Participants were drawn from diverse backgrounds and experienced a creative approach to business.
CREATIVE LEADERSHIP

Creative Leadership

‘Changing our leadership mindset from outdated models of yesteryear to become visionary, empathic and effective will be one of the most challenging, yet ultimately transformational achievements of this century. The world is full of challenges and changes, discriminations and disparities. One decision from one leader can effect radical change – good or bad. Create conscious leadership at every level, and you create better decisions at every level.’

Rama Gheerawo, Principal Investigator

Creative Leadership is not a leadership strategy. It’s a transformational process in which individuals tap into innate creativity and the potential to lead themselves and others towards fulfilling the goals and vision of the organisation or project.

Creative Leadership was pioneered by Rama Gheerawo, Director of the Helen Hamlyn Centre for Design, Royal College of Art, to counter widely accepted misconceptions of leadership and to address the need for leadership education and training at all levels in an organisation, from the individual to the collective, from specific projects to the global company vision.

At the heart of Creative Leadership are some simple, yet innovative ideas: Everyone has leadership potential; Creativity is a universal ability to develop solutions that positively impact ourselves and others; Empathy is the hallmark of a twenty-first-century leader; Clarity is the missing link in aligning vision, direction, and communication.

Executive Education

Creative Leadership can change organisations and projects, and help support the growth at individual, team and organisation levels. It draws on the expertise the Centre has acquired whilst working on over 280 projects with 180 clients across business, government and the third sector. Clients include large multi-nationals as well as SMEs and individuals. Programmes have been run with the UK and Hong Kong governments, with over 540 trained for the latter.

Highlights for this year include: 6–9 March 2018: a bespoke Innovation Design programme for a large technology company hosted at The Helen Hamlyn Centre for Design; 7–8 June 2018: a two-day workshop at Innovation for All 2018 for businesses and the public sector, hosted by Design and Architecture Norway (DOGA) in Oslo; 26–27 July 2018: an intensive executive education training for global fashion brand directors from Newton Business School, University of Shanghai, China; three workshops run with the Hong Kong Design Centre for the Hong Kong Civil Service Bureau.

Team:
Rama Gheerawo, Principal Investigator
Dr Ninela Ivanova, Post Doctoral Research Fellow
Dr Melanie Flory, Neuroscience Consultant
Luka Kille-Speckter, Research Associate

RCA facilitators:
Dr Chris McGinley
Dr Jak Spencer

External facilitators:
Sean Donahue, ArtCenter College of Design, USA
Onny Eikhaug, Innovation for All, Norway
Dr Edmund Lee, Hong Kong Design Centre
Dr Ninela Ivanova joined the Helen Hamlyn Centre for Design in January 2018 as a Creative Economy Engagement Post Doctoral Research Fellow, funded by the National Productivity Investment Fund through the London Doctoral Design Centre (LDoc) and the Arts & Humanities Research Council. Ninela trained as a fashion and textiles designer, and since then has specialised in using design thinking to translate scientific concepts into practical applications for enterprise and education. She holds a PhD in Design Research from Kingston University which focused on the development of design methods and approaches to advance engagement with novel and challenging concepts intersecting materials and sensory experience. This involved working with collaborators and participant groups from science, design, public, academic and industry sectors. The primary purpose of Ninela’s Post Doctoral Fellowship at the Centre is to build on existing research in three focus areas: Creativity, Empathy and Clarity. This is being fulfilled by combining the findings of scientific research in the areas of creativity and leadership with design research approaches and methods, to further knowledge and practical applications in areas of personal and organisational education and training.

Together with neuroscientist Dr Melanie Flory, who joined the Creative Leadership research team in April 2018, Ninela’s research is developing a comprehensive grid of the cognitive, emotional and behavioural components that are called for in Creative Leadership, on an individual and collective level. This will inform the design of methods, tools, interventions and education packages that make specific Creative Leadership attributes and processes accessible to people and organisations. Applying research from several neuroscience domains, the project proposes a predictive model to help organisations access insights and develop innovative models and pathways for leadership and human capital development. A series of research trials are underway to develop the Creative Leadership framework and test it with individuals and organisations. This will incorporate different levels of leaders and work with people drawn from different sectors.
Green Spaces

In 2012 we collaborated with the Kingwood Trust, which provides support and accommodation for autistic adults. The project, completed by Dr Chris McGinley and Dr Katie Gaudion, designed a shared garden for nine autistic adults whilst managing the challenges of unpredictable sensory elements of the outdoors. The final garden design had seven activity spaces and a gradual transition through an increasingly experiential space. This supported people who experience hyper- and hyposentivity. The garden was completed in June 2013 and is still being enjoyed.

Balance on the Go

Between 2012 and 2014, our pioneering project with Stannah Stairlifts aimed to make balance an actionable component of an individual’s health. It was launched as a free app to help healthcare professionals work with patients to improve their balance by completing a simple individual assessment and then recommending exercises to suit each person. The Balance app, the first of its kind, was developed with both professionals and private individuals in mind. The researcher, Shruti Grover, went on to develop the idea with Stannah whilst working on a range of inclusive design projects globally.

Flomark

During multiple projects on hospital wards, Research Fellow Jonathan West noticed that the measurement of fluid flow during infusions was not as good as it could be. Following a number of iterations, and feedback from front-line staff, the hospital drip was redesigned. Named Flomark, the innovation has now received investment from InnovationRCA, which supports inventions and ideas from the college’s students and staff, bringing development towards market, and patents have been filed in a number of territories. The product has undergone further development, and a licensing agreement is under negotiation.

SloMo

SlowMo was a project undertaken with King’s College London between 2015 and 2017 by Research Associate Anna Wojdecka. Working with mental health service users and psychologists, the project resulted in a co-designed digital platform to aid therapy for people with paranoid and suspicious thoughts. Since completion of the design, SlowMo has been going through multi-site clinical trials across the UK involving hundreds of people, funded by the NIHR and the Medical Research Council. The trial has also been featured on the BBC’s The One Show. If SlowMo is found to help people in the trial, it will be made freely available on the NHS.
Terminal 5 at Heathrow

Between 1999 and 2002, research associates from the Centre worked with the BAA development team designing Terminal 5 at Heathrow Airport to create guidelines for inclusive wayfinding. Mindful of how an ageing travelling public might struggle to navigate the scale and complexity of Europe’s largest airport terminal, BAA wanted to carry out user research and test new interventions on the existing estate. When Terminal 5 opened in 2008, many of the recommendations from our study were incorporated in the new terminal, which handles 35 million passengers a year.

DOME CareCentre

The DOME (Designing Out Medical Error) project ran between 2008 and 2011 and was a collaboration with Imperial College London, funded by the EPSRC. One of the outputs was the CareCentre. This design was based on insights from research on hospital wards, showing the need for a ‘one stop shop’ for commonly used equipment for bedside care. After multiple prototypes, the design was licensed to Bristol Maid and trialled on a ward at St Mary’s hospital. Following successful results, the product was sold commercially in the UK to a number of hospitals.

Great British Toilet Map

The Great British Toilet Map project started in 2011 from the research project TACT3 to help people to find toilets. It received further funding from the Social Tech Trust and the Open Data Institute, growing to a map of 11,000 toilets across the UK. In 2018, the Toilet Map was brought into a national campaign, ‘Use Our Loos’, in partnership with Domestos, to encourage businesses to let non-customers use their toilets. The project’s researchers, Dr Jo-Anne Bichard and Gail Ramster, and developers Neontribe have also set up Public Convenience Ltd to run the project and ensure its long-term success.

GATEway

The GATEway (Greenwich Automated Transport Environment) project involved the Centre in partnering with the RCA’s Intelligent Mobility Design Centre on a large consortium project looking at driverless vehicles. Over a three-year period, the RCA conducted research around the acceptance of driverless vehicles. The findings were explored in an exhibition at the London Transport Museum, and ultimately resulted in the testing of ‘Harry’, a driverless shuttle in Greenwich. This project has gone on to define a novel, inclusive approach to autonomous vehicle design, setting an agenda for further research, both nationally and internationally.
AGE & DIVERSITY
Within the Age & Diversity Research Space we consider people’s experiences over the broadest dimensions of age and diversity. We explore the potential for design to impact individuals, groups and communities positively, affecting their experience of everyday life. We research the potential for design to improve life across the age spectrum, life course transitions, the younger years, and the potential for inter-generational connection. In terms of diversity we endeavour to include groups that remain underrepresented, and focus on contemporary issues such as body diversity and neurodiversity. We ensure that those at risk of being marginalised can engage in our projects in a way that inspires empathy, engagement and empowerment, enabling greater participation in the creation of the futures they face.

We develop our own research tools, using design ethnography and empathy-driven approaches to share, collaborate and cooperate to uncover genuine insights, hidden needs and actionable design futures that can enrich experiences for the broadest demographic spectrum possible. Our people-centred approach engages directly and creatively with people in order to garner insights, information and inspiration that provide a creative springboard for our ideas.

Our focus is not only on issues of functional access, but also explores aspirational and emotional needs, helping to create opportunities and resources that allow people to participate more fully in economic, social and cultural aspects of life and enjoy a standard of living and well-being that meets their needs and expectations.

This year we have an exciting collection of projects tackling issues from digital futures for older people to educational resources for primary schools. Our researchers are exploring the development process involved in constructing care homes; inclusive exhibition design; accessible banking and hidden disabilities, amongst other topics. Through our work with the Wellcome Trust we are examining the many ways people experience and access curated settings, and learning from those who experience spaces in different ways, to remove barriers and create alternative experiences for everyone. With the Royal National Institute for Blind People (RNIB) we are shifting public perceptions to help people better understand that vision loss is not ‘black and white’. With NatWest and Age UK we are imagining new futures for digital/physical banking combinations.

Our PhD candidates are exploring equally pioneering topics, such as body diversity and post-mastectomy lingerie; stroke rehabilitation through material explorations and sonic experience within inclusive design.

Dr Chris McGinley
Research Fellow
As the UK’s population ages, public services – from infrastructure and transport to the accessibility of community health and social services – are under increasing pressure to adapt to this demographic change. Despite an emphasis on community-based care in UK policy, care homes continue to support those with high-level care needs. However, building one successfully means navigating a complex set of systems. Each home is unique to its specific social, political, cultural and environmental context; there are strict health and safety regulations to be met; time and funding resources must be managed, as must the requirements of various commercial, charitable or public stakeholders such as the client, architects, care home providers, local council; and architects often design these spaces without knowing who the staff or residents will be. These are just some of the factors that form the parameters within which care home projects are realised. To accommodate a greater demand for specialist and more general care homes across the country, health and social care policies must consider the role and impact of architecture and urban planning in creating spaces that are inclusive by designing ‘buildings for care’ into the very fabric of a city.

To address the issue of design in health and social care, Mikaela Patrick, an architectural designer and researcher, is working on a project led by the University of York entitled ‘Buildings in the Making’. Funded by the Economic and Social Research Council, the project seeks to provide insight into how designing for care might be translated into designing with care. Following nine case studies over a ten-to eighteen-month period, the project is forming a sociological understanding of the way architects approach the design of care homes by researching the design and construction processes of specific sites.

The project aims to open up the ‘black box’ of the design and construction process of designing for later life care.
Participatory workshops and discussions with people from across the care and construction professions are helping to form key insights into how architects can begin to design with care by engaging and designing with people who use the space, maintaining good working relationships and developing a shared vision for a project. From a design perspective, the project aims to develop a way to visually communicate the research outputs to key audiences, using a timeline to illustrate opportunities for co-design and best practice as well as some of the challenges involved. These visual tools would take into account constraints, including regulations, funding and timing issues, as well as placing ‘qualities of care’ and people-centred design values at the heart of constructing health and social care projects.

In the UK there are 5,500 CARE PROVIDERS operating 11,300 CARE HOMES providing beds for 410,000 PEOPLE

‘WE NEED TO NOT BRUSH MISTAKES UNDER THE CARPET BUT LEARN FROM THEM BY BRINGING THEM OUT INTO THE OPEN’

Project workshop participant

Workshops and focus groups were conducted with architects, engineers, contractors, site managers, care home providers and staff—everyone has a valuable role in the design and construction of care homes.
The project findings aim to help the exhibitions team establish best practice for accessible exhibition design.

While visitor accessibility to museums and galleries has generally improved during the last decade, many visitors with different abilities still face a degree of uncertainty when they enter an exhibition. One in five people in the UK lives with disabilities. This presents a huge loss of potential interactions for museums.

Commissioned by Wellcome Collection – a public museum and library that aims to challenge how we all think and feel about health – this year-long project looked in detail at Wellcome Collection’s process of planning and making exhibitions in order to develop a toolkit for inclusive exhibition design. Researcher Katrine Hesseldahl has been working alongside the London institution to understand how the visitor journey can be made more accessible for all by removing barriers to accessing exhibition content, ultimately making the time spent at Wellcome Collection significantly more enjoyable.

Invitations for Inclusive Exhibition Design

Research Associate: Katrine Hesseldahl
Research Fellow: Dr Chris McGinley
Partner: Wellcome Collection

£12.4bn A YEAR
in untapped tourism revenue from people with access needs

27 PER CENT OF UK MUSEUMS
provide no access information on their website

A participant with visual impairment explaining how and what she can see in the exhibition space
The research looks at how applying user-based, participatory and inclusive methodologies might improve the institution’s use of inclusive design as standard procedure; for example, in the first user-engagement study (a format that was revisited throughout the research period), Hesseldahl invited a group of people representing different ages and disabilities to review a ‘live’ exhibition by mapping various elements called ‘triggers’. These triggers included both positive and negative aspects of the exhibition experience, such as clear, bold and legible wall text or poor lighting arrangements on certain exhibits.

Museum and gallery accessibility can often be perceived by exhibition designers as an extra necessity at best, and at worst a hindrance to the overall aesthetic and level of intellectual content. In order to establish empathetic links between exhibition-makers and visitors, co-design methods will be employed to engage both parties in producing a set of principled guidelines that will inform future exhibition design.

One of the key goals of Hesseldahl’s research is to frame accessibility as an essential consideration and, more importantly, a positive component of the design process that can provide an opportunity for innovation. The project will gather research from workshops and co-design sessions, as well as drawing from the experiences of user-testers to establish a guide for best practice in accessible exhibition design.

This guide will provide the necessary tools to enable a broader network of museums and cultural institutions to improve their standards of accessibility, incorporating ongoing evaluation by differently-abled visitors to assess the methods employed as well as enabling open-source sharing of collected data.

Exhibitions Project Manager

‘SWITCH OFF AND ENJOY IT THE SAME AS EVERYBODY ELSE’

92 PER CENT OF PEOPLE with disabilities do not feel confident about visiting new places

13.9 MILLION PEOPLE have disabilities in the UK

AND THE NUMBER IS GROWING

An exhibition ‘trigger map’ used to review ‘live’ exhibitions with people with disabilities
In 2016 the Royal National Institute of Blind People (RNIB) launched a campaign, ‘How I See’ raising public awareness of the spectrum of sight and re-orienting society’s attitudes towards sight loss. The key takeaway is that everyone sees differently, and being registered legally blind doesn’t mean total sight loss; instead, the spectrum of sight covers over two hundred conditions that can be genetic or accident- or age-related. Sight loss can manifest in different ways, affecting each individual uniquely. For example, the peripheral vision of some people might be heavily affected, while their central vision still allows them to read. The ‘How I See’ campaign sums up one of the most complicated perceptions surrounding blindness: ‘Just because someone is blind, it doesn’t mean they see nothing – and if someone is partially sighted, it doesn’t mean they see fine’. Since 2016, the RNIB have been working on a series of short videos as their central campaign, featuring storytelling by blind and partially sighted people, describing their daily experiences and the reactions and attitudes of other people they encountered.

Due to its initial success, reaching over 10 million people on social media, the campaign is now ongoing, with many stories added to its archive.

As an extension to ‘How I See’, the RNIB commissioned the Helen Hamlyn Centre for Design to research ways in which inclusive design can help increase public understanding and attitudes towards eye health through the experiences of the sight loss community. Luka Kille-Speckter is the design researcher on this project, and the aim of the work is to change the public perception of, and stigma attached to, people with low or no vision.

Luka is able to approach this project through her own lived experience of being visually impaired. She has identified key areas on which partial sightedness has a direct impact – employment, mental health, use of transport and technology. Through interviews with both the sight loss community and the general public, she has established four major issues to tackle related to the kinds of activities people with sight loss like to engage with such as going to galleries, the theatre and the cinema; their ability to do everyday things like travel/commute; their intelligence and ability to work; and the stigma attached to the use of physical aids, including guide dogs and canes.

Luka has also run a public engagement programme that included a stall at the RCA Christmas Fête and a ‘National Gallery Late’ workshop series, as well as workshops with the sight loss community to discuss findings and talk about common misconceptions and issues of identity and representation.

97 PER CENT OF PEOPLE REGISTERED BLIND HAVE REMAINING VISION

STIGMA

In order to understand the stigma around sight loss there have been interviews, workshops and other forms of public engagement.

‘I THINK IF THEY UNDERSTOOD MORE ... THEN PEOPLE WOULD STEP IN AND BE MORE PATIENT’

Harriet Lane
The results of the research so far have led to the proposal of a set of toolkits that will intervene in three social contexts: schools, which will teach young children about alternative perception and diversity of sight; industry, where a set of guidelines can be shared with charities and media organisations that will address how best to represent the sight loss community, and government, to encourage more support for raising awareness. Luka is currently trialling a resource pack at Holy Trinity primary school in London, which will be used alongside the school syllabus and aid teachers in helping children to understand sensory diversity.

‘MY KIDS AND THEIR FRIENDS UNDERSTAND THAT SOME PEOPLE SEE THE WORLD DIFFERENTLY’

Annalisa D’Innella

Visual impairment is often AN INVISIBLE DISABILITY

The biggest perceived stigma: AN INDIVIDUAL’S LACK OF CAPABILITY IN LIFE

VISION IS NOT BLACK AND WHITE, IT IS A SPECTRUM
The Wellcome Trust is a global charitable foundation that has, to date, helped to fund significant projects such as the Human Genome Project and the Ebola Emergency Initiative. In 2013 the Trust launched the Wellcome Hub – a dynamic transdisciplinary research space where people from different backgrounds and with a range of expertise collaborate on projects exploring medicine, life and art. The central residents are the recipients of the Hub Award, a grant of £1 million spread over two years that brings together a team for cross-disciplinary work around a theme linked to Wellcome’s mission of improving health. The Hub is a focal point of research into transdisciplinary practice, exploring how new knowledge is formed and how different perspectives can produce new insights into what it is to be human. This is achieved through bringing together practitioners, holding workshops and developing collaborative projects.

The Hub enlists a wider network of international organisations such as universities, museums, art galleries and research centres to support the way it currently works and find ways of further enhancing the residencies it offers in the future, as well as the research facilities it provides.

The Helen Hamlyn Centre for Design is one of these organisations involved in helping the Hub to improve its approach to inclusivity. Natasha Trotman is looking at improving the ways in which the Hub engages and co-creates with neurodiverse audiences, focusing on collaboration, research and public engagement. The neurodiverse landscape covers individuals and groups who live with non-typical mind, body and sense functioning. Neurodiversity is an inclusive term used to describe a collection of different neurotypes and brain functioning, and refers to people with Dyspraxia, Dyslexia, Attention Deficit Hyperactivity Disorder and Autism, among others.

The World Health Organisation defines mental health as: ‘a state of well-being in which every individual realises his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community’
The central goal of *Design and The Mind* is to explore ways to address issues surrounding cognitive, physical and digital access to the Hub and its resources for a variety of users (including residents and employees), by framing this as an integral and positive part of design and research processes. Focusing on new methods of collaboration through interviews, workshops, drop-in sessions and experimental co-creation and engagement methods, this project has mapped out key user insights into the space and written inclusive briefs to improve visitor experiences. In July, Natasha co-programmed a five-day neurodiversity-focused event titled *Our Brains and Us*, in partnership with the London-based charity the Institute of the Imagination, which invited schools, families and disabled and neurodivergent people up to the age of 25 to participate in collaborative design workshops.

Using the research gathered so far, Natasha is currently working on a ‘sensory vocabulary kit’, which contains three key components: ‘Hub Recipes’ uses a game format to foster neurodiversity-friendly, reciprocal and meaningful exchanges in the research facility through a periodic table of ‘sensory elements’ that visitors are invited to engage with by using dice to combine various elements; a ‘sensory survival’ kit called ‘Hub Companion’ will provide devices and tools (such as sensory regulation aids) to help create a more accessible environment; and ‘Hub Cascade’, which is a set of guidelines that will offer actionable insights and strengthen Wellcome’s internal dialogue around the development of neurodiversity-friendly spaces. The combined use of these outputs will result in encouraging organisational change, internal and external co-creation, the fostering of relationships with neurodivergent and disabled visitors and a scaffolding for new offerings for broader audiences.

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**Anonymous**

‘I MEDIATE MY NEURODIVERGENCE THROUGH MY WORK’

‘TWO MONTHS AGO, I WOULD’VE EASILY TRADED A LIMB FOR A MAINSTREAM BRAIN’

60–70 per cent of people who have an autistic spectrum condition will also have a learning disability.
BANKING WITHOUT BARRIERS
Designing an Age-Friendly Approach

Research Associate: Umi Baden-Powell
Research Fellow: Dr Chris McGinley
Partners: Age UK, NatWest

Banks and building societies in the UK have quickly adapted to the possibilities of digital technology. The majority of customers have embraced the new ways to bank, using the internet and/or mobile devices to carry out their everyday banking needs. As a result, branch footfall has reduced significantly, which has prompted a number of retail banks to review their branch footprint.

While welcomed by many, these developments can prove problematic for some customers. Frequently it is older people and those with physical and/or cognitive challenges who are most affected by reductions in these traditional branch services, and as the majority of people aged 75+ are not online they may not be familiar with digital banking.

Customers who are affected by branch closures may need support to identify alternative ways to meet their banking needs, and those who consider digital banking may need some assistance to overcome their concerns. Key challenges to digital adoption are affordability, lack of confidence and/or digital capability and reservations about the safety of banking online due to media reports of fraud, scams and other security breaches.

Umi Baden-Powell is the Research Associate working on this project that partners with NatWest and Age UK. It hopes to develop new solutions that will improve access to financial services in a digital age, benefiting everyone in society, regardless of age or digital ability.

The project builds upon NatWest’s recent nationwide initiatives, such as their fleet of Mobile Banks which provide banking services to rural and hard-to-reach communities; their ‘TechXperts’ and ‘Community Bankers’, who provide information and support to customers in their local community, and their partnership with the Post Office network – all of which offer an alternative to the more traditional bank branch.

Umi has utilised an extensive mixed-method design approach that includes case studies, interviews, discussion groups, co-design sessions, spatial prototyping and workshops co-authored with older customers to create a future that is desirable, functional and accessible to all. This has been a journey to engage consumers, understand what their fundamental needs are, and what trust looks like, and think about what we might learn from the new services that are future-facing yet at the same time successfully developing trust and building ‘communities’.

DESIGN CHALLENGE

A key design challenge is how to combine digital access with continuing physical transactional processes (cash, cheques, statements, etc.)

4.5 MILLION people have never used the internet

‘IT’S OUR MONEY. WE NEED TO BE ABLE TO ACCESS IT’

Consumer, Hackney

Between 2015 and 2018, financial institutions closed 2,868 BRANCHES – UK WIDE

Source: Which? (Independent Consumer resource)
The notion of a ‘branch’ is changing, so *Banking Without Barriers* creates future-facing propositions for other methods of physical banking that will ‘invite’ people to continue to bank in ways that work for them, stepping beyond conventional bricks and mortar. *Banking without Barriers* explores the future of the banking environment which includes smart cities and towns, smart services and most importantly smart consumers.

Fieldwork and expert interviews demonstrated what we can learn from the new services that are future facing. More intimate co-design workshops and customer engagement showed us what trust looks like to customers.

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**Fieldwork**

Fieldwork and expert interviews demonstrated what we can learn from the new services that are future facing. More intimate co-design workshops and customer engagement showed us what trust looks like to customers.

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**‘You can’t email a handshake’**

Consumer, Juniper Green

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**‘Safe, convenient, affordable and accessible banking services for all’**

Age UK

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In 2016

40 PERCENT OF PAYMENTS WERE MADE IN CASH
The Social & Global Research Space aims to take the methods and tools of Inclusive Design to larger-scale global social challenges. Over the last three decades, Inclusive Design has been used as a tool to support marginalised, vulnerable and overlooked populations, and we believe we can use this heritage to tackle challenges on a global scale such as those associated with urbanisation, migration, natural disasters, inequality, well-being and new technologies.

Our work is divided into three key areas:

**New Technology**
How can we ensure new technologies are in the best interests of the people they aim to serve?

**Development Situations**
How can we design sustainable solutions to the world’s toughest challenges?

**Community**
How can people-centred design empower communities to improve well-being?

It has been a busy year for the Social & Global Research Space, with key projects such as the GATEway Driverless Futures and Future London Taxi projects successfully concluded, the Our Future Foyle project extending in both reach and impact, and exciting new projects starting with new research partners.

Our continued strategic relationship with Tata Consultancy Services (TCS) has grown, from a short three-month project that developed a personality for a new intelligent digital assistant to a longer-term project looking at ‘Digital Vocality’. As technology moves more towards voice control and command we look at how the new interaction landscape can be made more intuitive and accessible.

We also have two exciting new partnerships this year. Working with the Hyde Foundation housing association, we are exploring community-driven approaches to tackle childhood obesity on the Stockwell Estate in Lambeth, South London. The second, with Intel and the Worktech Academy, looks at the future of productivity in the smart home by exploring the behaviours of people who work from home in Sweden, Denmark, France and the UK.

The coming year is looking even more exciting as we really take the methods and tools of Inclusive Design to the global stage. In a joint project with the Healthcare Research Space and King’s College London we will be looking at design interventions to improve adolescent maternal mental health in Mozambique, whilst also exploring more efficient ways to manage operational activities with Singapore Airlines.

It’s going to be a busy but exciting year – so please keep in touch as we continue to grow!

Dr Jak Spencer
Research Fellow
Our Future Foyle
Improving the Experience of the River

Research Associate: Ralf Alwani
Research Fellow: Dr Jak Spencer
Senior Research Fellow: Dr Jo-Anne Bichard
Partner: Public Health Agency, Northern Ireland

Our Future Foyle is a socially transformative project on an urban scale based along Derry’s six-mile waterfront. Driven by the need to address concerns over the mental health and well-being of the city’s community, the project began in 2016 as a research commission funded by Public Health Agency, Northern Ireland (PHA), to investigate ways of improving the mental well-being of the population along the banks and bridges of the River Foyle. Since then the project has grown to a significant scale, and in drawing the support of an estimated £15 million in funding capital, has expanded its commitment to improving the mental well-being of the city with a broader scope. It is anticipated that the project will achieve significant economic and health benefits for the region through the delivery of five distinct interventions.

Signalling the Centre’s increasing interest in ‘global’ projects, researcher Ralf Alwani has been based in Derry for the last year working across the research, design and development processes. Being part of the community has allowed him far greater insight into the socio-political and economic issues faced by the city and the wider region – factors which can greatly impact the mental health of any local population.

Having gained considerable support from key stakeholders, including the local district council, government departments and other agencies, the project aims to deliver the following five design ideas for intervention: Foyle Reeds, a public interactive art sculpture and suicide prevention barrier installed on Foyle Bridge; Foyle Bubbles are a series of portable and affordable spaces located along the riverfront for local businesses and crafts who will be given mental health training and act as an on-site community response to the river, without clinical stigma; Foyle Experience will provide wayfinding features towards and around the river to attract visitors and increase footfall in the area; Foyle Aware is a media campaign aimed at improving public awareness of, and ability to identify, suicidal behaviour within the home, workplace and community before a crisis point is reached; Foyle Digital will be a digital platform promoting community and tourist use along the riverfront by publicising events, information and facts along the river, as well as wayfinding tools.

Our Future Foyle is currently in the process of securing investment with the intention of being predominantly funded by public grants and crowdfunding, along with private sponsorship, with a projected overall completion date of 2020.

The project’s board of governors is currently being established by a cross-departmental team consisting of departmental leads from local government in infrastructure, health and tourism, as well as the local district council.

Our Future Foyle pop-up event was a series of installations that played sound and interacted with the community over the 2018 May bank holiday weekend.

- 16,456 Crossings of the Peace Bridge over 4 days
- 80 PER CENT ENGAGED with the pop-ups
- 30,000 PEOPLE DRIVE OVER THE FOYLE BRIDGE EVERY DAY
‘Foyle Bubbles’, a series of satellite spaces housing small businesses and crafts that also serve as contact points for individuals in distress

In Northern Ireland, from the beginning of 1998 to the end of 2016 there were more than 4,400 SUICIDES

‘IT IS LIFE AFFIRMING AND GENUINELY CREATIVE’
Sir Tim Smit
Eden Project founder

6 WATERFRONT MILES
3 BRIDGES
ACCESSIBLE INTERACTION
Inclusive Interface Design

Research Associate: Juliette Poggi
Research Fellow: Dr Jak Spencer
Partner: Tata Consultancy Services (TCS)

Accessibility research and design has traditionally focused on improving physical inclusivity. However, Vocal Accessibility (VA) is an area that has huge potential to be developed, but as yet remains largely undefined as a tool for people who live with disabilities such as reduced sight. As a result, everyday tasks that rely on visual communication provide rich territory for innovation with new forms of VA.

This is a joint research project conducted by the Centre, in partnership with TCS Research. Conducted by designer Juliette Poggi, and commissioned by Tata Consultancy Services (TCS), the project has a primary focus on the potential of VA development and more generally, on ‘Inclusive Interaction Design’. The project aims to investigate how vocal accessibility can be better implemented across the fields of banking, navigation and learning by encouraging stronger means of interaction between the user and VA technology.

In its initial stage, Juliette researched existing systems and current technologies that make services easier to use for partially-sighted people as well as those living with other types of disability.

She then conducted interviews with visually impaired users, ranging from those who have recently lost their sight and are now learning how to use assistive technology to people who have lived with blindness or partial sight since birth, and also assistive technology teachers who help people learn how to use devices and other digitally supportive systems.

This research helped to develop a set of guidelines (working with key terms such as ‘mindful’, ‘honest’, ‘multilingual’, ‘friendly’ and ‘adapted’) to define ‘Vocality’: the future of vocally accessible technology. In the next phase of the project, the guidelines will be developed through design scenarios with future users.

‘LET ME PUT A MUZZLE ON MY PHONE SO IT DOESN’T DISTURB OUR CONVERSATION’
Luigi – blind since birth

98 PER CENT OF SMARTPHONE USERS HAVE TRIED SIRI
HOWEVER 70 PER CENT OF THOSE RARELY USE IT

INTERVIEWS
One-to-one interviews with experts: Accessibility Managers, Academia, ASL music interpreter, Hearing Aid designer. Series of interviews with visually impaired people
In 2018, 66 per cent of people own a smartphone.

The first modern digital virtual assistant was Apple’s Siri, which was introduced as a smartphone feature in 2011.

‘Voice commands allow immediate satisfaction to new users, however it doesn’t allow a deep understanding of the technology.’

Smart device instructor for blind users.
OUR STOCKWELL
Tackling Childhood Obesity Through Design

Research Associate: Carmel Keren
Research Fellow: Dr Jak Spencer
Partners: Hyde Foundation, part of the Hyde Group and Battersea Power Station Foundation

In June 2018, the UK Department of Health and Social Care compiled a report on childhood obesity and its long-term impact on the physical and psychological health of children. Statistics show that nearly a quarter of UK children are overweight or obese by the time they start primary school, with the proportion rising to a third when they leave aged 11. London has more overweight and obese children than any other major global city, with obesity amongst children aged 10 to 11 in the borough of Lambeth being within the top ten across the UK. The Stockwell ward has some of the highest childhood obesity levels at reception (12.8 per cent) and year 6 (27.6 per cent). To achieve long-term sustainable change and generate healthier futures for children and young people, communities need to be supported to change their perceptions around physical health and well-being.

Carmel Keren is currently working on a project called Our Stockwell, which is part of ‘Healthy Starts, Successful Futures’, an ambitious community partnership initiated by the Battersea Power Station Foundation and Hyde Foundation. This is a collaborative place-based partnership and community-led approach focusing on creating community solutions to address the issue of childhood obesity. Carmel has adopted an asset approach to navigate and identify ways to explore the issue of childhood obesity. This means that Our Stockwell focuses on more than diet alone. It investigates many other factors surrounding the community, such as how mental well-being, the local built environment, family life, daily routines, education and culture influences the risk of childhood obesity.

To launch the project the Centre organised a ‘Map Our Stockwell’ event during the Stockwell Festival in July 2018. For this, Carmel designed a large interactive map that located primary and secondary schools as well as parks and playgrounds. Children and their parents were invited to draw, write, use stickers and talk about their experience of living in Stockwell. The map was used as a chance to open dialogue and get to know members of the community, helping to kickstart a socially inclusive conversation around tackling childhood obesity.

From September Carmel will be working with the community to design and build responses which can be tested out. To aid this, Carmel will continue to gather insights and build relationships with members of the local community during the coming months – ranging from young mothers, primary-school-aged children, teenagers and families to teachers, local children’s charities, youth workers and local leaders – via a combination of specifically tailored workshops and conversations in the parks and on the streets of Stockwell.

Interviews and questionnaires with local residents:
17 MUMS
3 GRANDMAS
2 DADS
4 YOUNGER CHILDREN
5 TEENAGERS

Public engagement and mapping activity at Stockwell Festival:
53 COMMENTS ON MAP
17 CHILDREN SPOKEN TO
14 PARENTS SPOKEN TO
10 CONVERSATIONS WITH LOCAL RESIDENTS
In England
3 in 10 CHILDREN
living in the most deprived areas are obese

‘THERE’S NOTHING FOR TEENAGERS TO DO, GIRLS ESPECIALLY’
Local parent

‘I WISH KIDS HAD MORE FREEDOM TO BE ACTIVE, SAFETY IS THE BIGGEST BARRIER’
Local parent

‘Map Our Stockwell’ launch event at the Stockwell Festival with community members

Map of Stockwell highlighting key landmarks, to use as an engagement tool
DOMESTIC DIGITAL
Understanding New Patterns of Work-Life

Research Associate: Robert Thorpe
Research Fellow: Dr Jak Spencer
Partners: Intel, Unwired Ventures Ltd

There are many reasons people now work from home, whether they run their business remotely, work as freelancers, live rurally, or have flexible working arrangements due to childcare. At the same time, the number of smart products and devices such as smart fridges or Amazon’s Alexa that are used in the domestic environment is rising, making household maintenance easier and more efficient.

*Domestic Digital*, a project investigating the digitally-smart future of paid (career) and unpaid (life admin) work in the home environment, has been commissioned by Intel and is run collaboratively between WORKTECH Academy and the Helen Hamlyn Centre for Design. All partners are interested in the future of working environments.

Robert Thorpe is currently researching the ways in which different people work from home by focusing on their working spaces, the technology that they use to assist them while working, and how their own daily routines and behaviours inform the way they navigate their work and home life. This will be cross-referenced against the way their environment also provides a work and personal life balance.

Taking a cross-section of home workers from four cities across Europe (Malmö, Copenhagen, London, Grenoble – chosen for the diversity of their work and technology behaviours), Robert has gathered qualitative data on the experiences of home workers, combining interviews and observational sessions to understand the working processes and use of technology at home. Ultimately, this data will provide Intel with a report on different kinds of home working environments around Europe and the ways in which smart technology at home can be incorporated to improve the efficiency rates of working from home.

*INTERVIEWS*
Eight interviews with people working from home, five interviews with experts within the field of changing working environments, three conferences attended on the themes of: Working Environments / Well-being / EU Working Standards
Many project participants find it easier to separate their work and private life on separate devices.

In the EU
18 PER CENT OF SELF EMPLOYED worked from home

In the EU
3 PER CENT OF EMPLOYED worked from home

‘YOUR EMPLOYER MUST TRUST YOU AND YOUR ABILITIES TO GET THE JOB DONE’

‘THE SYSTEM IS BUILT FOR GOING TO THE SAME (WORK) PLACE EVERY WEEKDAY, THAT IS NOT FREEDOM IN MY MIND’

Project participant based in Switzerland, who has built up an extensive reference library in his workspace.

Project participant in their Swedish countryside workshop enjoying views of nature whilst working.

Project participant
The Healthcare Research Space focuses on improving healthcare delivery through inclusive design research. Our goal is to bring a people-centred approach to healthcare by involving patients, service users and clinical staff in our innovation process, creating new designs with real-world impact.

As each project we undertake is different, we develop new and pioneering ways of working with different stakeholders, from front-line staff to those involved in implementation. We are continually refining our methodologies to blend insights from grounded research with regulatory and economic constraints, so that the project outputs are best positioned for widespread use in healthcare.

This approach cuts across a number of different healthcare fields. Our current projects span mental health, antimicrobial resistance, the health and social care divide, primary midwifery services and global urban health.

One major project, gameChange, in partnership with Oxford University, is exploring how well-designed Virtual Reality scenarios can have a positive impact on the therapy for people with psychosis. Importantly, the ideas will undergo multi-site clinical trials on completion, with a well-developed plan for real-world implementation. The PASS project (Preserving Antibiotics through Safe Stewardship) is a multidisciplinary project with UCL, looking at prescribing patterns across primary and secondary care, identifying behavioural patterns and designing interventions to help reduce Anti-Microbial Resistance (AMR).

Important work with WSP focuses on global cities and their ability to respond to future healthcare challenges, with the production of an inclusively designed index ranking these cities as the primary output. We are conducting a pilot research project with NHS Lothian to better understand how healthcare and social care might work together, potentially leading to a major research bid to explore these matters at scale. Our most recent project, started in September 2018, explores the changing role of the midwife in the twenty-first century.

This richly varied portfolio of projects shows the breadth of research work, as well as the range of anticipated design outcomes. As our methodologies continue to develop and improve, we are setting our sights on future challenges. Building on the AMR work, we are hoping to explore how physical interior design might prevent cross-infection, and our understanding of user behaviour positions us well for future work in medical error in the home.

Our hope is that we can continue to build the knowledge, expertise and research collaborations to progress the core vision of ‘humanising healthcare’.

Jonathan West
Research Fellow
The Helix Centre is an innovation lab working at the heart of healthcare based in St Mary’s Hospital. It launched in 2014 as a joint venture between the Royal College of Art and Imperial College, supported by a large grant from the Higher Education Funding Council for England (HEFCE) Catalyst Fund.

The aim of the Helix Centre is to translate research into products that improve health outcomes by working across disciplines and employing a people-centred approach. The Helix Centre develops innovation projects in three areas of impact:

**Early Detection and Screening:** improving the chances of a good health outcome and the efficiency of the health system

**Effective Treatment:** enabling healthcare professionals to access best practice guidance and support at their fingertips

**Holistic Care:** supporting people to live well with dementia, make fuller recoveries from stroke and receive the end-of-life care they want

Gianpaolo Fusari is a Senior Research Associate seconded from the Helen Hamlyn Centre for Design to the Helix Centre. He is leading one of the innovation projects to improve rehabilitation outcomes for people after stroke. On this project, the team is developing software and hardware solutions to help stroke survivors and their carers engage with repetitive rehabilitation.

Working closely with three different NHS Trusts, and by using smart technologies, the team is well on the way to creating a platform called OnTrack; the system uses people’s daily routines to set progressive goals and expand the opportunities for rehabilitation.
NEXT GENERATION OF MIDWIFERY CARE

Research Fellow: Jonathan West
Partner: Philips Design

In 2016 the National Maternity Review published a comprehensive report titled ‘Better Births: Improving Outcomes of Maternity Services in England’, which outlined current problems faced by both new parents and maternity healthcare professionals, and possible solutions. Key findings – based on parents’ needs – include being able to access maternity services that are safe, being able to choose the care that is right for them (without pressure from midwives and obstetricians), to form a closer relationship with the professionals who care for them, to have access to better forms of digital communication to empower them in decision-making and to have continued support beyond the normal six-week postnatal check.

In addition to the needs of the parents, the report also considered the role of the maternity professional: both midwives and obstetricians highlighted issues of being overburdened by administrative work (which prevents them from spending more time with new parents) and the need to improve their working relationships with other professionals such as GPs, nurses, neonatologists and paediatricians in areas of cross-communication and information-sharing. The report proposed a five-year plan to introduce ‘continuity of care’, which means a new mother would be assigned a main midwife (who would be supported by a small team), rather than having to deal with different midwives on a rotating basis, and the development of maternity community hubs would be encouraged.

This would allow a close relationship to form and trust to develop between mothers, midwives and their wider communities, helping new parents to feel safer and better supported.

Based on the idea of ‘continuity of care’, the Helen Hamlyn Centre for Design has undertaken a project to research the future role of midwives and how it might work with millennial parents throughout their pregnancy and beyond. The project is in partnership with Philips Design, part of the global health technology leader Royal Philips. Philips’ innovation is focused on improved health outcomes, together with better patient and staff experiences. The design and research approach is person-centred, meaning that the mother and baby are at the heart of the design process: every pregnancy is unique and every pregnancy is personal.

With this in mind, the researchers will be asking the following key questions: ‘How can the continuity of care be best promoted and established, to ensure safer care based on a relationship of mutual trust and respect in line with the woman’s decisions?’, ‘What do millennial parents need?’, ‘What do today’s midwives need?’, and ‘How can they team up for the baby?’

The expected outputs of the project will include a set of key insights for Philips Design (on enabling cost control, empowering midwives and improving parent experience), as well as a range of testable designs, which might include service, digital and product interventions to better support maternal care in the community.

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25 PER CENT OF WOMEN WOULD CHOOSE TO GIVE BIRTH IN AN OBSTETRIC UNIT

679,106 LIVE BIRTHS in England and Wales in 2017

97 PER CENT OF WOMEN had at least one visit from a midwife at home

21,900 REGISTERED MIDWIVES (NHS England) in 2017

40 PER CENT OF WOMEN had not met the midwives who made home visits
Antibiotics are used to treat a wide range of bacterial infections in a variety of settings, from animal breeding and health, to food production and farming. Alongside this, a key worldwide concern relates specifically to how antibiotics are being used to fight human infections.

Sir Alexander Fleming discovered penicillin in 1928, but as early as 1945 he spoke about the potential consequences of antibiotic resistance. In short, the effectiveness of antibiotics reduces over time as bacteria develop resistance naturally. However, this process has been accelerated because of the global overuse and misuse of antibiotics. This over-exposure to antibiotics means that bacteria are able to adapt to the effects of the drugs much more quickly and develop into what are popularly known as ‘superbugs’, such as methicillin-resistant Staphylococcus aureus (MRSA), which is now present in community, as well as hospital settings.

In human healthcare this creates many problems, from the inability to treat infectious diseases to increased pressure on healthcare facilities. In the fight against antibiotic resistance, a whole host of interventions are being explored to limit the need to use antibiotics and enable better stewardship of antibiotics. Some examples of interventions include preventative approaches (such as promoting good hygiene and food and water safety, to reduce the spread of infections), diagnostic approaches (such as better patient tests to identify correct treatment pathways) and behavioural approaches (such as providing doctors with feedback on their antibiotic prescribing).

Rosanna Traina is a Research Associate working on an ESRC-funded project titled PASS (Preserving Antibiotics for Safe Stewardship). PASS is a multidisciplinary collaboration between the Helen Hamlyn Centre for Design, University College London, University of Leicester, University Hospitals Birmingham, Queen Mary University London, Four Seasons Health Care and NatCen. PASS aims to develop interventions that will support health practitioners’ good stewardship practice and also change public perceptions surrounding the use of antibiotics by raising awareness of antimicrobial resistance and encouraging other means of treating minor illnesses.

In 2016, 490,000 people developed multi-drug-resistant TB globally.

We undertook a critique of current antimicrobial stewardship interventions, exploring successes and failures.

Failure to address AMR world-wide could result in 10 million deaths every year by 2050.
The project will be carried out in three phases. The first will gather statistics on antibiotic use across five healthcare settings including hospitals, care homes and GP practices, the community and pharmacies. The second will consist of workshops, interviews and observational sessions with healthcare practitioners to develop a better understanding of the pressures that result in antibiotic prescription. The last phase will look into ways of co-designing the information gathered into interventions with patients, the public and healthcare practitioners that can be employed at the different healthcare sites.

Rosanna is currently in the process of contributing to the second phase with a view to including additional smaller scale design-driven research activities with the public in order to start an open discussion on their perceptions surrounding antibiotics and specific medical practitioners. She is specifically interested in how PASS might be able to elicit change in people’s behaviours that are in harmony with the way they work, and not in conflict with them, through inclusive, design-led research measures that will help them keep antibiotic usage to the guideline limit.

Diane Ashiru-Oredope
Public Health England

‘TAKING ANTIBIOTICS WHEN THEY DON’T NEED THEM PUTS PATIENTS AND THEIR FAMILY AT RISK OF MORE SEVERE AND LONGER ILLNESS’

It is estimated that 5,000 DEATHS EVERY YEAR are caused in England because ANTIBIOTICS NO LONGER WORK FOR SOME INFECTIONS

‘REDUCE THE INAPPROPRIATE PRESCRIBING OF ANTIBIOTICS’

Caroline Purslow
Nesta
**GAMECHANGE**

**Immersive Virtual Reality to Transform the Lives of Patients with Psychosis**

*Research Associates: Paul Eliasz, Indira Knight*

*Research Fellow: Jonathan West*

*Partners: Oxford University, NIHR*

Psychosis is an umbrella term that refers to a collection of unusual experiences that cause the person significant distress. Two of the core unusual experiences associated with psychosis are ‘hallucinations’ (sensing something that others do not) and ‘delusions’ (believing things that others do not). Psychosis can be experienced in the context of a range of mental health difficulties, but is most commonly associated with schizophrenia spectrum diagnoses. Research has shown that there is no one cause of psychosis – there are a range of biological, psychological and environmental factors shown to be associated with its onset. The National Institute for Health and Care Excellence (NICE) recommend that medication and psychological therapies, particularly cognitive behaviour therapy (CBT), can be helpful for people experiencing psychosis, but most patients receive a purely pharmacological treatment package. In 2016, NICE developed a new quality standard titled Early Intervention in Psychosis (EIP), which recommended that people experiencing a first episode of psychosis should have access to a NICE-approved care package within two weeks of referral by their GP.

However, currently only 5 per cent of people with psychosis receive psychological therapy, and that therapy seldom directly addresses social withdrawal.

The Helen Hamlyn Centre for Design is working in partnership with psychologists at Oxford University on a National Institute for Health Research-funded project that proposes the use of cutting-edge virtual reality (VR) technology as a form of intervention therapy for people experiencing psychosis.

Building on existing VR prototypes developed by the team at Oxford, our Research Associates will continue to work alongside psychologists at Oxford University as well as people with lived experience of psychosis and NHS staff to design new VR environments and scenarios that can be guided by a virtual coach. These scenarios, which can be designed according to differing levels of social interaction, should help to guide the user through their thoughts, feelings, and responses in social situations.

Throughout the year-long research and design process, our researchers will be asking questions such as: ‘What aspects of VR scenarios/environments would be effective in therapy?’, ‘How might therapy progress?’, and ‘What role(s) might the virtual therapist take?’, eventually leading to the trialling of this new form of therapy. By helping people to practise social skills in a computer-simulated world, VR environments and scenarios have the potential to reduce anxiety and paranoia and improve engagement in everyday activities, as well as build confidence in real life.

**‘VIRTUAL REALITY TREATMENTS ARE POTENTIALLY TRANSFORMATIVE FOR PEOPLE’**

*Daniel Freeman*

*NIHR Research Professor*

In 2016, Augmented and Virtual Reality in the global healthcare market was valued at USD 568.7 MILLION

By 2025, it is expected to reach USD 5.1 BILLION
‘PSYCHOSIS IS ONE OF THE MOST LIFE-IMPACTING CONDITIONS IN HEALTHCARE’

Psychosis Data Report
Public Health England 2016

PROTOTYPES
Designing and creating VR prototypes to try out and test different user interactions and scenarios

HIGHER NUMBERS OF MEN HAVE PSYCHOSIS BETWEEN THE AGES OF 18 AND 59 YEARS

HIGHER NUMBERS OF WOMEN HAVE PSYCHOSIS AGES 60 AND OVER

Project researchers in the Helen Hamlyn Centre for Design trial a VR scenario
Factors such as climate change, population growth and urban migration are placing ever greater stresses on healthcare around the world. While these are increasingly interdependent, they are also in competition for finite resources to meet rising demand.

Urbanisation is emerging as a defining factor of the twenty-first century, with over half the world’s population now living in cities, and with nearly 70 per cent forecasted by 2050. As such, cities are becoming the frontline in providing the future of healthcare.

We are partnering with the international engineering and consultancy firm WSP and strategic partner SALUS Global Knowledge Exchange to design an index to compare the response and preparedness of cities to health challenges. The index focuses on their future readiness to meet the emerging healthcare needs of their populations.

The project considers what data to include, how it can be gathered and how best to present it to provide a useful and insightful global comparison. This is intended to inform policy-makers, practitioners and researchers involved with planning, public health and healthcare provision.

This project will use Design Thinking methods to address the key question ‘how future-ready are cities to deliver healthcare?’ and how this can be measured and communicated in an engaging way, working both with data that is currently available, as well as identifying where new data or judgement is required. To capture this, the index will compare how cities can respond to health challenges both directly through their healthcare provision and through their wider public health strategy. So, recognising that understanding the broader social and economic determinants of health is critical to healthcare and infrastructure planning.

The research process covers three main aspects. First, a comparison of existing global indexes and their methodology, communication and visualisation. Next, interviews and workshops with thought-leaders from WSP and the wider health market to understand key concerns for the future of healthcare and how they might engage with a ‘global healthcare index’. And finally, the identification of measurement strategies for collecting and interpreting data.

By 2050, 68 per cent of the world population are projected to live in urban areas.

’AUTOMATION MUSTN’T TAKE AWAY THE PERSONAL TOUCH’

City authority officer in healthcare policy
The proposed output of this design-led research will be a pilot version of the index with a framework for publishing the full global version for international health markets. The findings and insights from this new global health index will be published, shared and disseminated to international health markets through WSP and the SALUS Global Knowledge Exchange networks, helping to encourage new and innovative thinking to support innovation and future-readiness in healthcare planning and infrastructure.

38 EXPERTS were engaged with across the commissioning, design and construction of healthcare facilities.

‘THE UNPREDICTABILITY OF NEW TECHNOLOGY – THAT’S ONE OF THE MAJOR ISSUES FOR FUTURE HEALTHCARE’

Healthcare estates researcher

Senior Research Associate Gail Ramster discusses urban healthcare challenges with an expert.

Research Associate Gerard Briscoe at the European Healthcare Design conference conducting research.
AGEING IN A VERTICAL CITY

Principal Investigators: Rama Gheerawo and Sean Donahue (ArtCenter College of Design)

Visiting Fellow: Masa Kajita (Royal Danish Academy of Fine Arts)

RCA Project researchers: Sidse Carroll, Gabriele Meldaikyte, Elizabeth Roberts, Samantha Wang

Project partner: Hong Kong Polytechnic University

Project funder: Debbie Lo Creativity Foundation

A new type of project for the Centre is longer-term field trips. This was a ten-week collaboration in which five RCA researchers carried out a research and design project looking at ageing and care homes within the skyscraper-filled context of Hong Kong. Students, academics, researchers and designers from diverse departments at Hong Kong Polytechnic University worked together with the Centre’s team to visit care homes, conduct research with older people and then create and co-create solutions around sleeping, eating and living – some of the most important activities of a person’s life, whatever their age.

There are some hallmarks to any global research collaboration the Centre is involved in. We work with local organisations and individuals to take a collaborative rather than paternalistic view. We see the value of a multi-disciplinary approach and involve expertise from a range of disciplines – in this project we involved engineers, fashion designers and technologists within the design framework of the project.

We visited five care homes and 17 domestic homes as part of the project to understand context and talk to older people, care home staff, management and family members. The project ethos was to design ‘with’ people, rather than designing ‘for’ them – so prototypes and design provocations were used to engage people throughout. This built up a picture of ageing in the cultural context of Hong Kong. One central output centred on the bed space, which is as much about sanctuary as sleep within a care home. The project asked the bold question: ‘can a care home bed be designed to be so functional and desirable that it rivals the first-class cabin on an aeroplane? The answer was ‘yes’. Colour also featured heavily. Bed spaces in care homes typically have a medical colour palette relating to hospitals rather than homes. The exhibition contrasted the colour palette from existing care homes (mostly dull browns, pale yellows and sickly greens) with a newly imagined palette to aid rest, give respite and bring a sense of the domestic into the care setting. It looked at how a 2x2x2-metre space could address the human need for privacy and personalisation in the care home.

Alongside this, ideas for crockery, cutlery and food services were presented. These were showcased in an exhibition held at the end of the project (see page 13).
In a world of ever-advancing artificial intelligence, the future of human-computer interaction is in the personality design of the virtual assistants, conversational agents and chatbots we are surrounded by. Yet current research is limited to the technological aspects of natural language processing rather than the development of the chatbot’s character and the different modes of interaction. As a result, current digital assistants tend to be generic, stereotyped subservient digital secretaries.

In collaboration with Tata Consulting Services, over a three-month period we set out to develop the personality of a digital assistant for a major global accounting firm and move away from the generic stereotypical design of the current prototype, towards one that would resonate with users.

After a period of literature review and key stakeholder interviews, we conducted a co-creation workshop with users from every level and multiple departments within the company. Participants were tasked with creating the values, language and tone of voice of four potential personality types. A final personality was then refined by the team that provided more engaging and relevant interactions for the user as well as developing more egalitarian ways of designing digital personalities. The final guidelines are currently being used in the development of a digital assistant to be rolled out across the entire company.

There are 850,000 people living with dementia in the UK today, with numbers set to rise. As part of its commitment to exploring new design avenues to support people in later life, the Helen Hamlyn Centre for Design participated in a one-year pilot project, Dementia Connect, to develop a hub for the creative arts to support people with dementia.

Dementia Connect ran a series of small-scale pilots to create a dementia innovation cluster on Merseyside. The one-year study was funded by the Arts & Humanities Research Council (AHRC) as a follow-up to the work of the Creative Economy Hubs programme, in which the Centre participated. The University of the West England and FACT (Foundation for Art and Creative Technology) in Liverpool partnered with the RCA on this pioneering project.

Meanwhile, former Helen Hamlyn Research Associate Benjamin Koslowski, whose research into making online spaces easier to navigate formed part of the Creative Economy Hubs programme, successfully completed his PhD under the supervision of Professor Jeremy Myerson.
This research questions how stroke rehabilitation can be integrated into daily life through the wearing of garments that are sympathetic to the psychological impacts of a stroke upon change in ability, behaviour and emotion.

Currently, one of the key issues surrounding stroke recovery is the amount of time a patient participates in self-administered rehabilitation. Clinical research conducted in the last few years has shown that when little to no rehabilitation is done for two days between physiotherapy, recovery can be seen to regress by 30 per cent. Indeed, clinicians have acknowledged that what is most important is what goes on outside of the therapy sessions. An additional factor to consider is the daily interference of practising exercises within a lifestyle which has already seen significant changes affect it.

Laura Salisbury questions the current rehabilitation climate – specifically by looking at the motor planning stage (before the onset of movement) to understand the impact of material dialogue and responsiveness with the body in contrasting periods of activity and rest. The research aims to analyse behavioural patterns and agency of choice associated with participation and non-participation. By their very nature, garments require choice: to wear or to not wear. They affect the way we move, bringing awareness of freedom or restriction of movement, and can generate self-reflection: whether they are enjoyed or disliked on the body. Therefore, clothes have the capacity to energise movement based on variables like colour, texture, shape and form.

Laura has completed the first year of her PhD research project entitled Fashioning Stroke Rehabilitation. This is conducted between the RCA’s School of Design and the Helen Hamlyn Centre for Design, with support from the Stavros Niarchos Foundation (SNF), under the RCA’s SNF STEAM Scholarship & Research Fund. The SNF is an international philanthropic organisation that offers grants in the areas of arts and culture, education, health and medicine, and social welfare. Laura has recently returned from Barcelona, where she has been developing early-stage textile prototypes from workshops conducted with small-scale specialist stroke support community groups and larger hospital support groups.

Laura is working directly with stroke survivors to establish new knowledge in the approach to materials in this field. Starting from the point of ‘access’, such as fastening clothes during the everyday act of dressing, the use of wearable forms of physiotherapy should encourage improved recovery rates and a better quality of life.

‘A brain injury changes you – you have to relearn yourself all over again. And I really didn’t want to be a new person at 42’

Anonymous participant, 13/07/2018
SOFT
Investigating the Relationship Between Hard and Soft Wearable Technology

PhD Candidate: Claire Felicity Miller
Research Supervisors: Dr Sara Robertson, Elif Ozden-Yenigun
Smart Textiles, RCA School of Design
Partner: Stavros Niarchos Foundation

Claire Felicity Miller is a PhD candidate within RCA Textiles funded by the Stavros Niarchos Foundation working in the intersection between textiles, technology and science.

Her practice-led PhD, titled SOFT, looks at developing electronic textiles and ‘wearables’ that can be incorporated into clothing and that respond to the surrounding environment. Wearable technologies include smart fabrics which are embedded with electrical circuits that communicate with the wearer via fabric-on-skin contact and are often used to track movement and vitals. For Claire, SOFT also brings together conflicting and contrasting ideas: textile design is a traditionally gendered craft, both historically considered to belong within the female domestic sphere and at the same time, through the values and methods of working, designated a ‘soft’ feminine skill. This is explored alongside rigorous scientific analysis – often perceived to belong to the ‘masculine’ field of the ‘hard sciences’ – in relation to material science and wearable technology. As these two areas are woven together, a ‘third space’ is created at the convergence, forming an ‘in-between’ where a new narrative becomes possible.

Textile designers carry an innate understanding of the way materials feel on the body, how they drape and move with the wearer, and an appreciation of how aesthetic pleasure can be a vital component of the way fabrics function. With this in mind, while examining the ‘in-between’ space in which new materials are created, Claire’s research will ask several key questions: ‘What does someone with a textile design background bring to this space?’, ‘What skills, qualities and values of the textile designer are at risk of being lost in this space?’ and ‘How might we ensure these values and qualities are incorporated into wearable technologies?’

Combining the two fields, SOFT aims to develop fabrics for wearable technologies using both the ‘soft logic’ of intuition and play as part of a studio-based research method, and the ‘hard logic’ of material testing methods used in material science. Claire is currently developing ‘soft’ antennae (a form of wearable communications technology – including blue-tooth products such as Google Glass, GoPros and Nike+ Sensor), which can be incorporated into fabrics. The resulting fabrics that incorporate smart technology can be used within a wide variety of contexts – from clothes that monitor illnesses, to conductive and protective clothing that shield the body from pollution or radiation, to sportswear that can increase or enable performance for athletes.

Diagram that illustrates the research method approach

NASA spacesuit from Apollo 11 Lunar mission: that exemplifies robustness with soft wearable technology
**PHDS**

**REFASHION**  
Re-Thinking Design Aesthetics of Post-Mastectomy Lingerie

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

Silke Hofmann is currently two years into her PhD project, which focuses on the impacts of the aesthetics and functionality of post-mastectomy lingerie on the physical and emotional recovery process of breast cancer survivors.

Placing the users’ perspective at the forefront of her investigations, Silke has been working alongside those who have undergone a mastectomy to rethink ways of designing post-mastectomy lingerie that is sensitive to the wearer. At the moment, there are two kinds of post-mastectomy lingerie that patients use: a post-operative bra is issued following the operation, and, once sufficiently healed, a mastectomy bra that can incorporate a prosthetic breast. The latter is the main focus of Silke’s PhD. Both of these types of lingerie can cause discomfort, are often badly-fitted, and fail to take into account the personal tastes and preferences of those who wear them; women who haven’t undergone a mastectomy have the luxury of choosing from a wide range and variety of lingerie, so why shouldn’t this be extended to those who have?

Silke has designed a series of fashion design tools, which breast cancer survivors are encouraged to work with in the privacy of their own homes, and which will help her to develop greater qualitative insights into women’s functional and aesthetic preferences in post-mastectomy lingerie. This has allowed Silke’s project to position itself in direct opposition to the ‘one-size-fits-all’ attitude of post-mastectomy garment manufacturers and suppliers, placing each person’s individuality at the centre of the design process.

This year, Silke has spent the last six months developing two design tools during a residency at Japan’s Kyoto Institute of Technology. Inspired by traditional Japanese paper clothes called kamiko, Silke’s primary focus was to improve three elements of washi paper (a material included in her fashion design tools) to make it specifically suitable for prototyping post-mastectomy garments: in order to withstand heavy handling, the material’s tear strength needed to be enhanced; to prevent irritation of chemotherapy and radiation affected skin, washi’s surface texture needed to be softened and made smooth, without losing its permeability, and the manufacturing costs of these kamiko templates were an additional factor to be considered.

Because of its natural durability, cloth-like texture, high tear threshold and foldability, washi is an extremely useful material to include in co-design workshops, as it enables users to manipulate the paper as well as write on it.

Silke hopes to trial the second design tool at this year’s London Design Festival. Taking the form of Okiagari-Koboshi (Japanese papier-mâché toys that symbolise resilience), this modular figurine represents one of the ways Silke is experimenting with alternative design surveys by facilitating the design of customised, clothed ‘self-portraits’ by participants. Entitled *My LIKENess*, the five to ten minute-long sessions will be guided and driven by a simple question regarding participants’ individual clothing preference. Each personalised creation will be documented, photographed, and gifted to its maker as a souvenir.

Both the kamiko templates and *My LIKENess* tools contribute to Silke’s ongoing exploration and discourse surrounding participation, co-creation, personalisation and storytelling within the framework of fashion and product design for the well-being of breast cancer patients and survivors.
SONIC INCLUSION
Opposing Auditory Normalism Through Design

PhD Candidate: Will Renel
Research Supervisors: Dr Jo-Anne Bichard,
Tom Simmons, RCA School of Communications
Partner: London Doctoral Design Centre (LDOC)

Sound and human hearing affect everyone, they are not niche issues. The hearing of every citizen diverges continuously under the influence of an abundance of factors, including age, neurology, culture and profession, as well as the environment we are in and whether that environment has been designed with our ears in mind. For many, such as those with sight loss or hearing loss, those with neurological conditions such as Tourette’s syndrome or autism, or those with auditory conditions such as Hyperacusis and Misophonia, sound can dictate whether a public space is inclusive or exclusive, accessible or non-accessible. Yet sound remains under researched in inclusive design and narrowly represented in access legislation and policy. The research methodology engages a series of hearing-centred design methods that chart examples of sonic in/exclusion in public environments through the lived experiences of deaf and disabled people in theatres and art centres in London.

The research questions how sound and hearing are considered in the design and management of public space and aims to establish a more socially and sonically equitable approach to inclusive design practice – a unique position in which to think critically about the societal repercussions of design that privileges a normative ear, body and mind.
EXPERIENCE UNBOUND
The Effects of Co-working on Workplace Design Practice

PhD Candidate: Imogen Privett
Research Supervisor: Jeremy Myerson
Partner: Haworth

This PhD explores the influence of co-working – and its associated values of community, co-creation and collaboration – on the disruption of established models of workplace design practice. Co-working is an emergent workplace typology that can be considered as a disruptive innovation. The precise definition of co-working has consistently been under debate; it can broadly be described as the flexible provision of membership-based workplaces where individuals and small groups who are not employed by the same organisation can share facilities, ideas and knowledge in a communal setting.

Co-working is attracting growing interest from corporate organisations worldwide as they seek to restructure their own space to become more responsive and agile in a global knowledge economy in which much routine work has been automated. Its appeal is not just in a model of highly flexible and cost-effective space provision, but also in the promise of community, collaboration and innovation resulting from informal and cross-disciplinary knowledge exchange.

Supported by Haworth, the thesis is rooted in both academia and industry, presenting four design studies that map the development and spatial manifestations of co-working and explore user behaviour in space at three different sites: the Impact Hub in Birmingham and Second Home in London – both co-working spaces – and the Sony Studio in London, a commercial workplace seeking to build a more creative community.

Ultimately, the success of a co-working space depends on the success of the experience that they create, relying on complex and evolving interactions between space, support and service infrastructures, brand identification and community management. This PhD concludes with insights into how the essential qualities of co-working might be used to reshape spaces for creative knowledge work alongside a set of practical tools and recommendations that relate to briefing, design and post-occupancy evaluation processes.
FRAMING PRIVACY
Architectural Representation in Digital Spaces

PhD Candidate: Benjamin Koslowski
Research Supervisor: Jeremy Myerson
Partner: The Creative Exchange,
Arts & Humanities Research Council (AHRC)

Many of us struggle to understand different scales of interaction when we are online. Our privacy can be compromised when navigating digitally mediated spaces. Social media mishaps, in which messages intended to be private are shared by millions, have become a familiar phenomenon. This PhD by Practice by Benjamin Koslowski argues that privacy is a spatially conditioned mental construct, and explores the use of architectural representation as a means of orienting the individual online. Design projects on three scales, from the miniature to the room and the neighbourhood, aim to make online interaction tangible.

The research was developed under the umbrella of the Creative Exchange (CX), a national AHRC-funded knowledge exchange hub that encourages interdisciplinary and industry collaboration to enhance the creative economy in the UK. The Helen Hamlyn Centre for Design partnered with the RCA’s School of Communication and innovation labs at the Universities of Newcastle and Lancaster to run the CX hub.

Objects, immersive spaces and interactive platforms are the design outputs of the research, and the stepping stones in developing the framework of architectural representation for design in the context of the digital. As the original contribution to knowledge, this highlights the architectural parameters of scale, distance and time and offers a conceptual lens to rethink challenges posed by digital spaces. Through the three design methods of spatialisation (miniaturisation, immersion and mapping), it also allows abstract phenomena to be made spatial and tangible through design practice.

The research is situated at the intersection of the design domains of architecture and communication design, exporting strategies from architectural design practice to benefit designers engaging with the challenges of the digital. It therefore brings a fresh perspective to the task of addressing digital exclusion, a key issue for ageing communities.
The Helen Hamlyn Design Awards recognise outstanding graduate design projects that contribute to improving quality of life. The awards were presented to Royal College of Art graduating students on 26 June 2018 at an Awards ceremony in the College’s Senior Common Room (pictured above). In addition to the Fixperts Award and the Helen Hamlyn Design Award for Alumni, there were five main awards, with a total of £10,000 prize money. This year we welcomed two new supporters: IA Interior Architects, supporting the Design Award for Work Futures, and Tata Consultancy Services (TCS), supporting the new category of Design Award for Digital Inclusion.

The Helen Hamlyn Design Awards external judges visit the student finalists in the RCA show space.
Helen Hamlyn Design Award for Creativity Winner:

**COLLAPSIBLE EMERGENCY SPINAL BOARD**

Sara Pagani (RCA Design Products)

Collapsible Emergency Spinal Board is a collapsible, easy to assemble and radio-transparent spinal board made from high-performance materials that adapt to different conditions. It has been designed to be used in Mountain Rescue, for the Army, in construction sites, and for the Red Cross Teams.

**Judges’ comment:**
‘This addresses a common problem in emergency medical care that can be seen around the world. It can make a difference between life and death, between walking and not walking. We love the designer’s ambition to simply want to save lives.’ *Lucy O’Rorke and Shobita Punja, Helen Hamlyn Trust*

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Highly Commended project:

**TYPECASE**

Dougie Mann (RCA Innovation Design Engineering)

This brings back tactility and feedback to smartphones using buttons, allowing people to operate them without even looking, and with just one hand.

**Judges' comment:**
‘The creativity of this project needs to be encouraged. It is an out-of-the-box solution that thinks in a radically different way.’
RCA Fixperts Design Award Winner:

**COLOUR CODE FOR BLIND USER**

Fixperts: Nurla Gomez, Clara Masia and Natalia Boned  
Fix Partner: Guillermo Fernandez  
Film Makers: Diego Ramos and Marc Ligos

Fixperts at Escola Massana in Spain created a labelling system for Guillermo so that he could independently identify the colours of his clothes when getting dressed and doing washing.

**Judges' comment:**  
'This addresses an issue for visually impaired people that also has wider inclusive impact and was charmingly researched, designed and delivered. It can make a real difference to how we select and organise our clothing.'  
*The Helen Hamlyn Centre for Design*

Fixperts

Fixperts was founded by Royal College of Art graduates, Daniel Charny and James Carrigan in 2012. It is a learning programme that challenges young people to use their imagination and skills to create ingenious solutions to everyday problems for a real person. In the process they develop a host of valuable transferable skills, from prototyping to collaboration. The results are then shared online to inspire others. Fixperts also offers a range of teaching formats to suit schools and universities, from hour-long workshops to a term-long project, relevant to any creative design, engineering and STEM/STEAM studies.

IA Interior Architects Award For Work Futures Winner:

**SYMBIONT**

Andriana Faidra Nassou (RCA Global Innovation Design)

*Symbiont* is a living object that fosters the growth of micro algae to purify the air of indoor spaces based on symbiosis. Using sunlight as the energy, micro algae *Chlorella Vulgaris* consume carbon dioxide, and release oxygen into the air as a by-product.

**Judge's comment:**  
‘Taking biophillic design to another level, this project addresses issues of wellness, sustainability and productivity in the workplace. *Symbiont* makes us feel better by reducing CO2 levels in indoor working spaces and is embodied in an engaging and scaleable product.’  
*Tim Hardingham, IA Interior Architects*

**Supported by IA Interior Architects**
MIE Design Award For Healthcare Winner:

THE ILLUSION OF TOUCH

Dongyuan Li (RCA Innovation Design Engineering)

In traditional palpation training costly rubber training models are used. The Illusion of Touch is a clinical, physical examination system based in a virtual reality environment that enables medical students and trainees to be trained effectively.

Judge's comment:
'Training enough doctors at affordable costs will be an increasingly difficult challenge as the world population continues to grow. This project signals the future.'
Brian Firth, MIE Medical Research

Supported by MIE Medical Research

The Snowdon Award for Disability Winner:

JELLY DROPS

Lewis Hornby (RCA Innovation Design Engineering)

Jelly Drops are super-hydrating treats presented in an easy-to-eat ‘chocolate box’ format that excites patients and encourages them to independently feed themselves throughout the day. Eating a box of Jelly Drops can be the equivalent to drinking over 750ml of water.

Judge's comment:
'I was really moved by the very personal understanding of the problem and the excellent scientific and compassionate solution – combining essential hydration with a bit of joy.'
Frances Von Hoffmanstahl, Snowdon Trust

Supported by Snowdon Trust
TCS Award For Digital Inclusion  Winner:

**LARA**

Bethan Mitchell (RCA Service Design)

The current education system values technical precision in literacy and the majority of teachers receive less than a day of dyslexia training. **LARA** equips primary teachers to create inclusive learning experiences. It is designed to be used twice weekly as part of routine lesson planning and enables teachers to provide holistic, individually tailored dyslexia support in class.

**Judge’s comment:**
‘This solution was deceptively simple in design and would support the needs of all children in their learning journey, as well as provide timely and relevant support to teaching staff. The use of technology to help unleash the potential of dyslexic children in particular was inspiring.’ *Shey Cobley, TCS*

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Supported by Tata Consultancy Services

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Scott Brownrigg Award for Inclusive Spaces Joint Winner:

**AGRIACT**

Joel Cunningham (RCA Architecture)

*Agriact* is an architecturally based business focusing on critical issues within agricultural labour in southern Europe, addressing the Mediterranean migrant crisis.

**Judge’s comment:**
‘This project aims to improve the grim living conditions of migrant workers and could work on many levels: with the development of shelters, the introduction of essential amenities and even a sense of community.’ *Laurence Orsini, Scott Brownrigg*

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Supported by Scott Brownrigg

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Scott Brownrigg Award for Inclusive Spaces Joint Winner:

**SYMBIONT**

Andriana Faidra Nassou (RCA Global Innovation Design)

**Symbiont** is a living object that fosters the growth of micro algae to purify the air of indoor spaces based on symbiosis. Using sunlight as the energy, micro algae *Chlorella Vulgaris* consume carbon dioxide, and release oxygen into the air as a by-product.

**Judge’s comment:**
‘The possibility of replacing mechanical air conditioning with the beautifully conceived, living algae installation is an exciting prospect that points towards a bio-inspired future. This idea cannot be ignored.’ *Laurence Orsini, Scott Brownrigg*
Helen Hamlyn Design Award for Alumni

**SHRUTI GROVER**

Shruti Grover is an engineer and a designer. She introduced and applied human-centred design to Proteus Digital Health, a Silicon Valley unicorn working in digital medicine, applying Helen Hamlyn Centre for Design methodology to fast-moving software development. In late 2017, she founded Hetco Design with a focus on data-informed, people-centred design.

Her projects range from research into behaviours of intravenous drug users with Hepatitis C in California to working with Doctors without Borders to design a community for creatives across the globe.

**Judge’s comment:**
‘For raising the value of design and inclusive design nationally and internationally, and taking her RCA research into the marketplace in more ways than one: for pushing the boundaries of inclusive design and taking the practice into social and global contexts.’ The Helen Hamlyn Centre for Design
Rama Gheerawo  
Director

Kay Sandford-Beal  
Operations Director

Prof Jeremy Myerson  
Helen Hamlyn Professor of Design

Dr Jo-Anne Bichard  
Senior Research Fellow

Dr Chris Mcginley  
Research Fellow

Jonathan West  
Research Fellow

Dr Jak Spencer  
Research Fellow

Mark Byrne  
Project Manager (Interim)

Karolina Raczynska  
Administrator (Interim)

Katie Gaudion  
Senior Research Associate

Gail Ramster  
Senior Research Associate

Gianpaolo Fusari  
Senior Research Associate

Luka Kille  
Research Associate

Katrine Hesseldahl  
Research Associate

Mikaela Patrick  
Research Associate

Natasha Trotman  
Research Associate

Umı Baden-Powell  
Research Associate

Rosanna Traina  
Research Associate

Gerard Briscoe  
Research Associate

Indira Knight  
Research Associate

Paul Eliasz  
Research Associate

Juliette Poggi  
Research Associate

Ralf Alwani  
Research Associate

Robert Thorpe  
Research Associate

Carmel Keren  
Research Associate

Dr Ninela Ivanova  
LDoc Fellow

Imogen Privett  
PhD Candidate

Benjamin Koslowski  
PhD Candidate

Silke Hofmann  
PhD Candidate

Claire Miller  
PhD Candidate

Laura Salisbury  
PhD Candidate

Will Renel  
PhD Candidate

PEOPLE