



Arts & Humanities  
Research Council

## List of projects funded under the CDA 2014 Design Highlight Notice

**Project Title:** Developing and Delivering Innovative Disruptive Design Interventions in Health and Social Care

**Grant Holder:** Professor Paul Rodgers, Northumbria University

**Summary:** This application falls under AHRC's "Design in Innovation" highlight notice. It represents innovative, boundary spanning research that will involve representation from academics, care support workers, and service users involved in the design and delivery of health and social care interventions. The main project partners are Northumbria University's Department of Design (HEI lead) and Carers Centre Newcastle (non-HEI lead). The research team will comprise the PhD student, Professor Paul Rodgers and Andy Tennant (Northumbria University), and Katie Dodd (Chief Executive of CCN) who have been collaborating on an informal basis since March 2013 with excellent results.

In the UK, almost 6 million people are unpaid informal carers for an ill, frail family member or friend who couldn't manage to live independently or whose health or wellbeing would deteriorate without them. The majority of health and social care in the UK is provided by carers, which saves the UK taxpayer over £119 billion a year. The official figures from the 2011 Census show that there are over 25,000 adult carers living in Newcastle, which is almost 10% of the city's population. It is important that we identify informal carers so that we can provide much needed support such as the unique and innovative disruptive design workshops that will re-imagine social and health care through participative design events. This has the potential to achieve more than simply ploughing more money into social and health care would achieve on its own. Carers experience many difficulties in their caring situations. Caring for a family member or friend is very demanding and can lead to a number of other related problems such as:

- \* Carers facing a life of poverty, isolation, frustration, ill health and depression.
- \* Carers giving up a regular financial income, future employment prospects and pension rights.

The aim of the research is to develop a range of disruptive design interventions for breaking the cycle of well-formed opinions, strategies, and ways-of-doing things that remain unchallenged in the caring of family members. Example interventions include things like "sticker" campaigns, "fortune cookie" services for restaurants, "lamppost data" prompts, and others (see <http://designdisruptiongroup.wordpress.com/> for more examples). Disruptive Design is an innovative approach that Rodgers and Tennant have developed over several years. A disruptive design approach encourages the development of rich, varied solutions to everyday issues by emphasising fun, "safe failure", and doing things in ways that carers wouldn't normally do. Most of

the research in public health seeks to evaluate intervention effectiveness and value for money. In contrast, we propose to develop and test a series of disruptive design interventions and assess how they might improve carers' lives.

**Project Title:** Making Space for Curiosity and Innovation: Reshaping Sheffield Museums

**Grant Holder:** Professor Richard Phillips, University of Sheffield

**Summary:** This project asks how museums can be reshaped as centres of curiosity and innovation. Museums in Sheffield are significant in this context because they were established with these two primary objectives: curating curiosities and sparking innovation, originally through applications in industrial crafts. These preoccupations are currently being revisited and renewed. Engaging with these developments, which raise challenges both practical and conceptual, this project aims:

- To ask how museums can be reshaped as centres of curiosity and innovation.
- To investigate how museums can be better designed as spaces for curiosity, and to develop a broad and critical understanding of curiosity.
- To investigate how this design can foster innovation, and to ask what forms this innovation can take.
- In each case, to consider three groups: visitors; professional curators and designers; and stakeholders.
- To address these practical questions in the real-world contexts, which are marked by financial and space constraints in the museums and galleries sector.

**Project Title:** At the Edge: the designer-maker and industrial innovation.

**Grant Holder:** Professor Stephen Dixon, Manchester Metropolitan University

**Summary:** At the Edge: the designer-maker and industrial innovation seeks to establish a collaborative design initiative between MIRIAD, York Art Gallery and the independent cultural practice A Fine Line, Artistic Directors of the British Ceramics Biennial (BCB). The project will combine the extensive ceramics collection and essential curatorial experience of York Art Gallery with the vital industry links nurtured by A Fine Line, to investigate the phenomenon of the individual designer-maker and the small-scale design studio, and their potential to act as a catalyst for industrial innovation. The project aims to develop a practice-led case study based on primary research into the ceramic collections of York Art Gallery, research which will then be applied to an industrial residency undertaken by the student in the Staffordshire Potteries as part of BCB programmes 2014-17.

The collaborative project has evolved in response to the recent growth in UK ceramic manufacture, particularly in and around Stoke-on-Trent, a once globally significant area for ceramics manufacture which until recently has been in economic decline. A growing number of Staffordshire-based potteries are undergoing recent expansion: Steelite International (winners of the Queens Award for Industry 2013) are expanding their tableware production, and have taken over the prestigious Royal Crown Derby brand, Portmerion (Queens Award for Industry 2011) have taken over production of

the Spode brand, and WWRD owners of prestige brands Wedgwood and Royal Doulton are investing massively in the re-development of production facilities at Barlaston Stoke-on-Trent. The revival of UK-based ceramic industry represents an opportunity for British ceramic manufacturers to regain a position of importance and recognition within the global marketplace, this will in large part rely on innovative and forward-thinking design input. Economic growth will depend largely on engaging the pioneering and entrepreneurial skills of a younger generation of designers, to utilise fresh, creative design ideas. At the Edge aims to establish a constructive dialogue between young designers and industrial manufacturers, which will help to pave the way for similar innovative design initiatives to take place in the future.

**Project Title:** Beyond Pictorial Realism: spatial and temporal studies in architectural photography

**Grant Holder:** Professor Nat Chard, University of Brighton

**Summary:** Architecture gathers and assembles diverse practical and theoretical conditions and concerns in such a way that an occupant can make a sense of the combination. Most of the parts that are gathered can be understood individually, often in quantitative terms. The act of assembling the parts, while relying in part on logical sets of relationship, depends heavily on tacit knowledge developed through practice. It is a creative act. The practice takes place through drawing, and while an experienced eye can detect the nuances and subtexts embodied in architectural representation, these tend to be coded rather than figurative enough for the uninitiated to understand.

Architectural renderings - made to show non-architects how a building might appear - are mostly made by architectural illustrators, who do not have the inner knowledge of the project carried by the author. These translations therefore tend to convey appearance without the content and as a result are not taken very seriously in architectural discussions.

A group of researchers in the architecture programme at the University of Brighton are researching the connections between content and drawing and in turn, how the materials and processes of building might carry the ideas fermented in the drawing (or modelling) process. Between the two-dimensional drawing and the three-dimensional architecture there is a netherworld, occupied by devices such as seventeenth century peep shows, natural history museum dioramas and scenography that have feet in both realms. There is another way in which such an in-between world can be constructed: stereoscopy persuades us to construct the appearance of a three-dimensional world from two-dimensional images through parallax. It is neither fully three- or two-dimensional. If one adds the temporal parallax of time-lapse photography that reveals the slow life of architecture, between these inherently spatial techniques there is the possibility of revealing the architect's sensibility with explicitly figurative material.