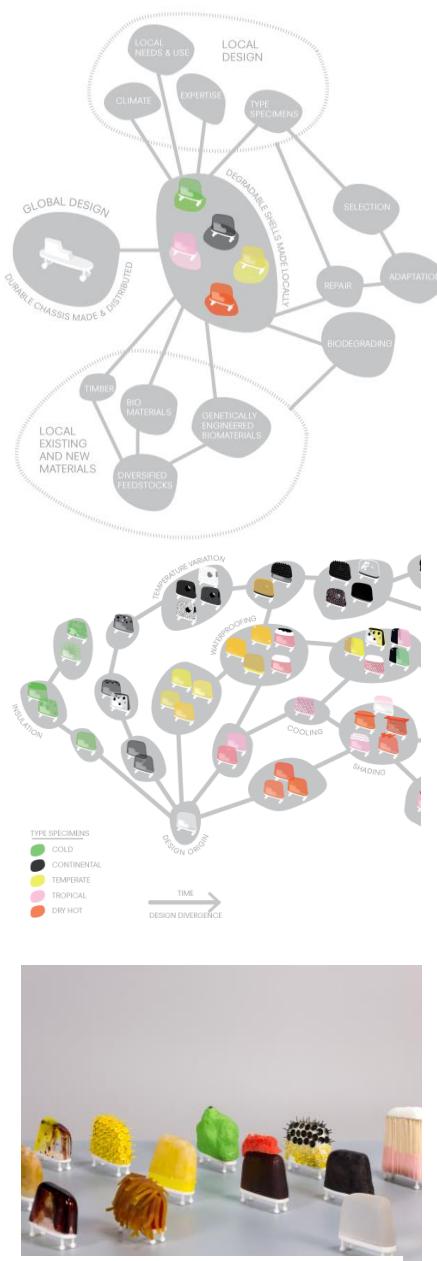


## DESIGN FACTORY 2015/16 STUDENT BRIEF

### REGISTRATION DETAILS UPDATED



Images: 'Design Taxonomy'  
© Studio Alexandra Daisy Ginsberg.



Designs of The Year 2015 nomination, 'Designing for the Sixth Extinction' © Studio Alexandra Daisy Ginsberg.

### 'MAKE IT DIFFERENT'

Design! Make! Buy! Use! Dispose? Design is part of a linear industrial production system that too often takes things from design to disposal. We face a future of limited resources, but we still evaluate good design primarily by aesthetics or utility. Both of these criteria are important, but on their own they may not address the larger system in which the design is implicated. The alternative demands us to ask, critically: 'What is the design made of? Who made it? For whom? Where does it come from? What happens to it next?'

As designers of the future, we can design *less* or we can design *better*.

Sustainability has become a widely used term, used increasingly in the context of design. But what does it *actually* mean? Sustainability has three components: environmental, social and economic. Can design be good for the planet, good for people and good for the economy all at the same time? Rather than design just to *make* things, can we design to challenge *the way we make them*? Can you imagine new ways that sustainability could transform design?

The Design Museum has worked with **Designs of The Year 2015** nominee **Alexandra Daisy Ginsberg** to produce this brief. Through her practice, Daisy develops experimental design methods to imagine alternative ideals around design and technology. She works with scientists, bioengineers, artists, designers, social scientists, and industry to seek new roles and spaces for design, often using fiction and speculating using design to investigate new ideas. Find out more about Daisy's interests and projects: [daisyginsberg.com/work/](http://daisyginsberg.com/work/)

With this year's Design Factory brief, Daisy asks you to explore:

**How might we reimagine the making of things to reimagine the things themselves?**

This project is all about imagining alternative worlds that would give rise to different kinds of design, design that might be more sustainable. It asks you to think about what sustainability means – or could mean – for design. You are invited to **design a novel system of making that would result in different ways of consuming, using or disposing of designed objects**. Your challenge is to imagine design within a wider context or system rather than designing just an object.

The resulting system or outcome could take any form. You could design the following to demonstrate your 'novel system of making':

- The product that might be made by this process, highlighting how it differs from products we know;
- The building or buildings where these things are made;
- New kinds of tools or work-wear for participating in this manufacturing process;
- Graphic communication that explains the system or the users involved.

Further guidance and suggestions are provided below in **Brief Parts 1-3**.

# DESIGN MUSEUM



## **BRIEF PART 1: Design Museum research**

Visit the Design Museum's '[Designs of The Year 2015](#)' exhibition as a stimulus for your research.

Choose an exhibit and **dissect the materials and processes involved in its production**. Consider, for example:

- How do you think the object was made?
- What different kinds of materials and processes were involved?
- Where might its constituent raw materials come from?
- What manufacturing decisions would the designer have had to consider? What will happen to it once the user no longer has use for it?
- Might there be other ways to make the object? Could you substitute materials or manufacturing processes, or make it completely differently? How far could you change these without changing the thing itself?
- How might your changes affect the way people use this object?

Explain your research findings through the production of:

- Visual data – drawings, diagrams and photographs
- Written data – this should include critical and analytical reflection.

**Part 1 Outcome: 1 board of exhibition response and analysis.**

## **BRIEF PART 2: Identify and investigate a potential future user for your new system of making, as a way of identifying or finding a context for the intervention.**

To identify the type of manufacturing with which the intervention should take place, ask yourself: is it for a type of object that already exists (e.g. based on your chosen Design of The Year exhibit) or a new kind of thing?

You **should** use your research to consider how your future users of your new design system might use or interact with the 'things' it makes:

- Will the way things are made affect how they is used? How?
- What new kinds of services, systems, loaning or owning, or novel regulations might exist/ develop because of your design?

There is nothing to prevent you from being an intended user yourself, or designing for a context of which you are a part. Alternatively, you **could** make use of either the Design Museum's '[Designers in Residence 2015](#)' (theme: 'Migration') or '[Cycle Revolution](#)' exhibition to help identify a context for your work. For example, the latter exhibition explores how sport, lifestyle aspirations and environmental concerns have transformed cycling on an unprecedented scale, as well as the influence of new technologies and material innovations on the ways in which designers approach bicycle building. It identifies 'tribes' of users who engage with these different systems and cultures of cycling – what can be learnt from this?

Your research **could** form a case study of the chosen user group context, to gain an understanding of how users currently interact with the systems, materials, methods or products you're reimaging, it **might** be relevant and useful to gather:

- Interviews with users, manufacturers or other experts,
- User questionnaires or observations, or
- Other background data/ desk research.

**Part 2 Outcome: 1 board of research – defining the user and the circumstances for intention, not the intervention/ system itself.**

Designs of The Year 2015 nominations: 'Wired' font (Sawdust); AW13/14 collection (Thomas Tait); Sancaklar Mosque (Emre Arolat Architects); Loopwheels (Sam Pearce).

## **BRIEF PART 3: Design development and solution**

**Through your own creative practice, develop your design idea for a manufacturing system from an alternative present or future world.**

Experiment with a range of different ideas, materials and techniques, tweaking them with each iteration. Prototype and test ideas as far as possible by re-creating the situation, e.g. in model form or even role-play.

You **could** imagine the product that might be made by this process, or the building where the things are made, or create quick prototype props: imagine the tools or the work-wear or the workplace signage that those making the products might use. You **need to** communicate how this system is different from the world we know today:

- How is it more sustainable (for the environment, for people and/ or for the economy)?
- How does that affect how we interact with designed objects? E.g. What is their lifespan? How do we own or loan them? How do we reuse them (or not)?

**Part 3 Outcome: one board for development, and a second for the design solution, plus a written statement of 500 words.** (If appropriate, your design solution board could be substituted for a <3 minute video).

## **DIGITAL LEARNING RESOURCES**

You are encouraged to make use of the Design Museum's digital content and learning resources to support your work. These have been created with undergraduate design students in mind. Both can be downloaded here: [designmuseum.org/learning/for-higher-education/design-student-resource](https://designmuseum.org/learning/for-higher-education/design-student-resource)

## **REGISTRATION**

The deadline for registering your participation in Design Factory 2015/16 has closed unless you are registering through the Regional Outreach Programme, which is open until **Monday 15 January 2016**. Participation costs £10 and includes 2 admission tickets and much more. Please ask your course tutor about your institution's process for registration and payment. **The online registration form is available at:**

<https://designmuseum.org/learning/for-higher-education/design-factory-competition-for-ba-students>

## **SUBMISSION & JUDGING**

Tutors will be asked to nominate an allocated proportion of student work for submission to the Design Factory judges. Nominated students will receive written feedback from a specialist panel of leading designers and design education experts. Online submissions from nominated students to must be sent to [designfactory@designmuseum.org](mailto:designfactory@designmuseum.org) by **Noon, Friday 4 March 2016**, **(unless they are participating in the Regional Outreach programme - deadline 15 March 2016)**. As a reminder, all submissions should be comprised of:

- **EITHER:** One PDF with a cover sheet, 4 design boards, plus 500 words written proposal
- **OR:** One PDF with a cover sheet, 3 design boards, plus 500 words written proposal, plus a 3-minute video (a link to a YouTube or Vimeo site, or to Google Docs, WeTransfer or Dropbox).
- Your name, email address and institution must be visible on each board or part of your submission.

Following the judging, a shortlist of 40 successful students will be invited to the Design Factory full-day Symposium in **May 2016**. Participants in the Symposium will work to a final project brief inspired by the museum's 2016 exhibitions and the museum's imminent relocation. No preparation required.

**WE HOPE YOU ENJOY TAKING PART IN DESIGN FACTORY!**