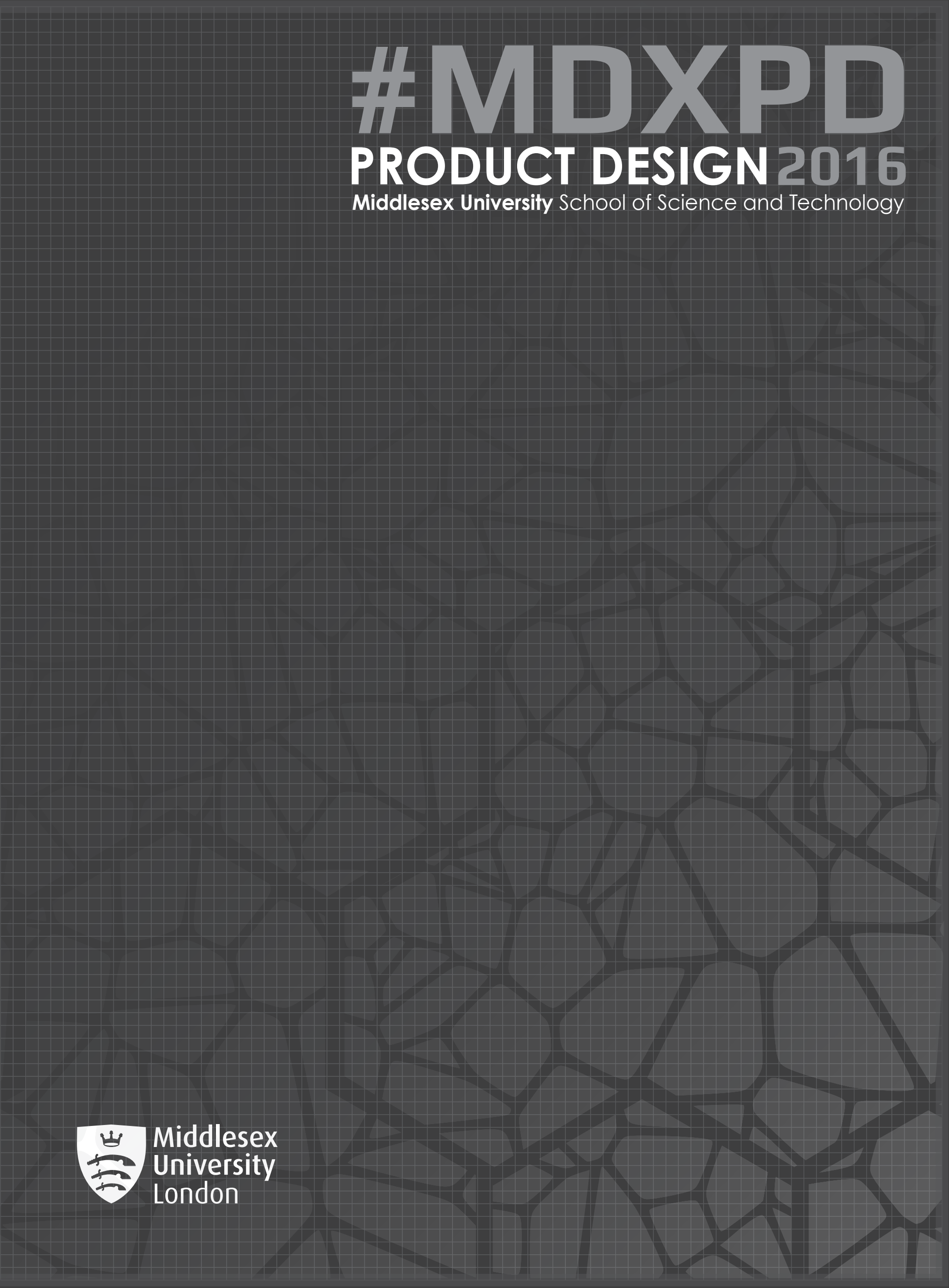
#MDXPD

PRODUCT DESIGN 2016

Middlesex University School of Science and Technology



Middlesex
University
London

Welcome to Middlesex University's second annual Product Design magazine. The magazine extends the idea of a 'catalogue' of graduating students' work into a full magazine. This allows us to highlight a broader range of work from the students and staff, share events that MDXPD has been involved with, publish reflections upon and debates about Product Design, profile staff and partner experts and their advice for potential Product Design students and lots more.

It's been another exciting year at MDXPD! We've got a fantastic set of final year projects on show in the magazine and at New Designers. The projects range across sectors, but all explore bringing people and technology together in meaningful, prescient ways. We work with collaborative project partners to create projects and experiences that challenge our students, and help build them into graduates who are creative, technically fluent and flexible designers; able to navigate the ever-changing professional world, and able to contribute positively to future changes.

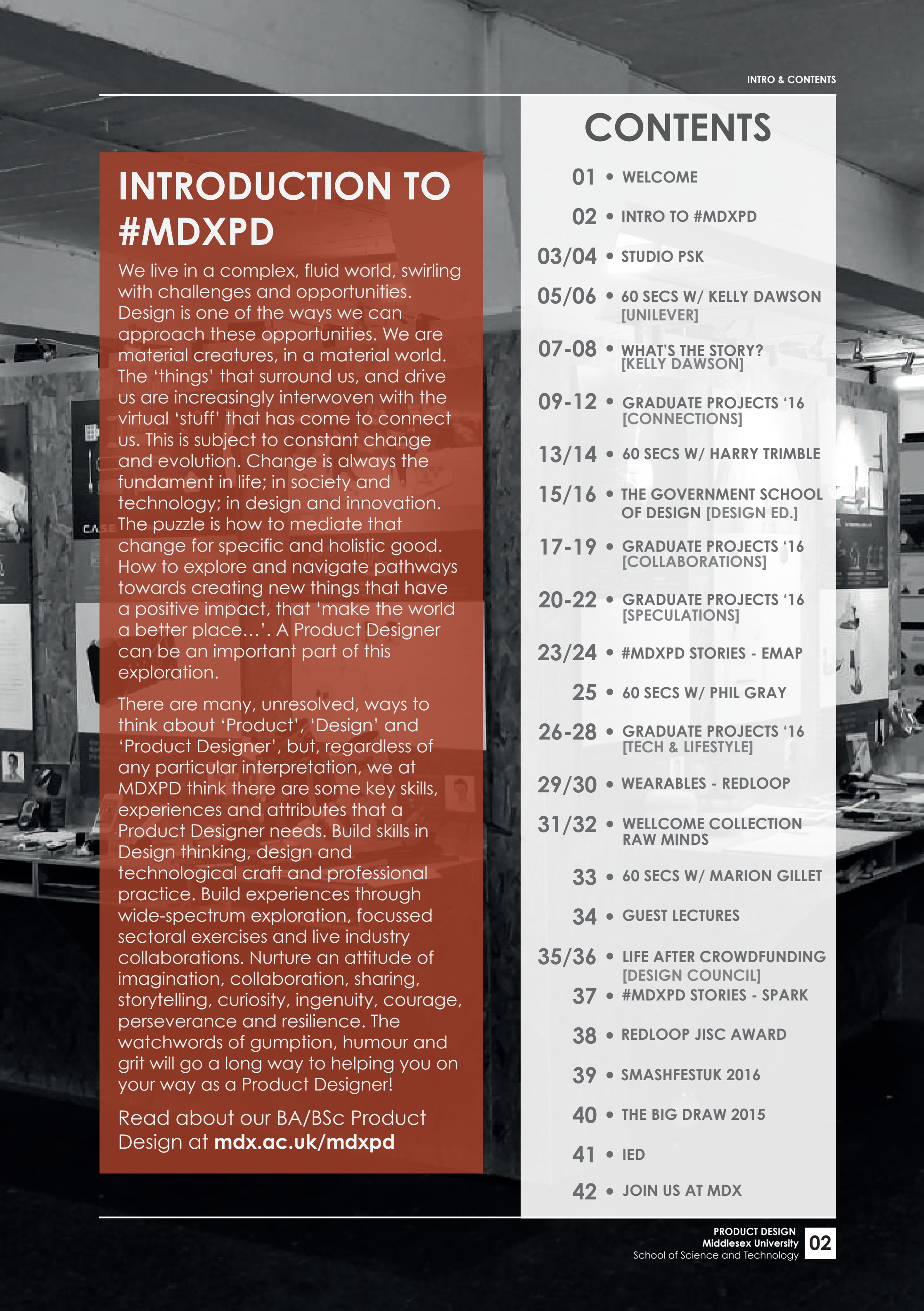
This year has brought big, material changes – a brand new building and accompanying studios, labs and workshops opens next year for us. The outcomes of our creative conversations about the future of Product Design - with professional partners, students, professional bodies and the broader design education sector - are leading us towards a compelling update of our current Product Design courses, with the aim to be fit for purpose, and able to lead thinking within the sector, for the next 5 years.

What a Product Designer should be during these coming five years, is the big question? We've continued our 'What is a Product Designer?' exploration, through our Guest Lecture series and a big cross-year collaborative project with the Government Digital Service on 'Design Ed 2021'. < Read about the outcomes of that project on Pages 15 and 16 >. The questions remain: Should we be speculative visionaries? Should we transform business; transform society? Should we seek out problems to solve; needs to satisfy? Or should we craft physical objects carefully to fit consumer tides? Should our scope be the tangible or intangible world; matter or information? Artefact, screen or service? The answers are unresolved, but Page 2 '#MDXPD' seems a good starting point in the ongoing evolution of Product Design and MDXPD. The conversation continues.

A huge thanks, as always to all our collaborative project partners – The Government Digital Service, Dezac, Plumen, Native Design, The Big Draw, SMASHfestUK, Nik Ramage, redLoop – our placement partners – Unilever, V2 Studios, CWD London, Florian Dusspopt, redLoop and S.E.M. Industries – our Guest Lecturers (see page 35) and everyone who has contributed through the year.

Have a dig around at some of the highlights of our year, find out more about our work and upcoming events and we hope you'll join the conversation with us at New Designers, at our Open Days, at our Open Guest Lectures, at our studios, or by email.

Best wishes and iechyd da,
Wyn
BA/BSc Product Design Course Leader



INTRODUCTION TO #MDXPD

We live in a complex, fluid world, swirling with challenges and opportunities. Design is one of the ways we can approach these opportunities. We are material creatures, in a material world. The 'things' that surround us, and drive us are increasingly interwoven with the virtual 'stuff' that has come to connect us. This is subject to constant change and evolution. Change is always the fundament in life; in society and technology; in design and innovation. The puzzle is how to mediate that change for specific and holistic good. How to explore and navigate pathways towards creating new things that have a positive impact, that 'make the world a better place…'. A Product Designer can be an important part of this exploration.

There are many, unresolved, ways to think about 'Product', 'Design' and 'Product Designer', but, regardless of any particular interpretation, we at MDXPD think there are some key skills, experiences and attributes that a Product Designer needs. Build skills in Design thinking, design and technological craft and professional practice. Build experiences through wide-spectrum exploration, focussed sectoral exercises and live industry collaborations. Nurture an attitude of imagination, collaboration, sharing, storytelling, curiosity, ingenuity, courage, perseverance and resilience. The watchwords of gumption, humour and grit will go a long way to helping you on your way as a Product Designer!

Read about our BA/BSc Product Design at **mdx.ac.uk/mdxpd**

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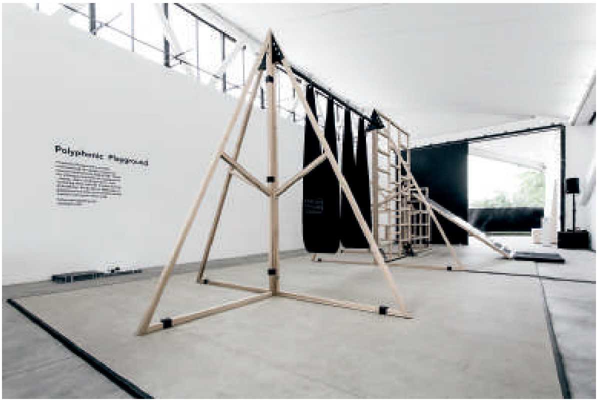
STUDIO PSK

Staff at the School of Science & Technology are actively involved in professional practice and research. Here is an interview with our Final-Year Product Design Lecturer & Award-Winning Designer **Patrick Stevenson Keating**



Patrick Steveson-Keating, Director of Studio PSK, is module leader for MDXPD's Dissertation module.

Studio PSK are a rising star in the UK design sector and have led a number of high-profile projects over the past year. Patrick Stevenson-Keating gives us a quick low-down on their year and upcoming projects.

"The past twelve months have brought lots of ups, and the occasional down to Studio PSK, with new work being produced, and existing work finding new homes. As is the studio model, there has been a nice mix of both commercial and cultural sector work, with clients including Nike, Vans, Tate Modern and Uniqlo to name a few.

The Polyphonic Playground continued to be one of the Studio's most popular works, this time attracting a record breaking number of visitors to the House of Vans underneath Waterloo Station. The playground underwent a number of Metro newspaper. The iterative improvements for this month long event, which lead to the piece being featured as London's number one thing to do in TimeOut Magazine for the opening weekend, and a feature in the London Metro newspaper. The Polyphonic Playground is currently undergoing a complete physical and technical upgrade for another public showing in

Find out more about Patrick's work at StudioPSK: *www.studiopsk.com* and follow Patrick on Twitter *@Studio_PSK*

Here East, Stratford in the last weekend of July. Lots of new features are being added, so *watch this space…*

The studio has been delighted to be working with some of the most exciting companies over the past year. Most recently, commissioned by INT Works, we helped showcase the developing cultural relationship between Tate Modern and Uniqlo. As part of the recent Tate Modern Switch House extension opening, Studio PSK were asked to create an interactive installation for Uniqlo, for the estimated 150,000 visitors over the opening weekend. Visitors to the new Tate Modern were asked to vote for the future scenario they most wanted to see, and were then given unique challenges to help make that future a reality.

Internally, Studio PSK has seen some new members of the team, whilst sadly also saying goodbye to a couple as well. We have been really happy to welcome Daniel Walklin, Louis Chan and Andrew Sheen on board, and wish Andor Ivan and Anya Obrez all the best for the exciting work they have moved onto. I can only hope the next twelve months bring equally as exciting, varied and enjoyable projects to Studio PSK, and that we continue to be able to work with the best team and clients out there.

Follow Patrick on Twitter and instagram *@Patrick_S_K*

#mdxpd 60 seconds

Students are presented with opportunities and *live projects* to collaborate with leading practitioners and industry experts. Here is an interview with **Kelly Dawson,** Guest Lecturer & Senior Design Project Leader at ***Unilever***

> Take time to find what you're good at and where you want your career to go. It might sound cliché, but try and find what you enjoy. Take the opportunity to try different sectors and different areas of design.

You are?

My name is Kelly Dawson. I'm currently a Senior Design Project Leader for Home Care Design in Unilever. I've been in the design industry for thirteen years. For the majority of my career I've been a hands-on designer in both product and packaging design creating and helping to get to market award-winning products for an array of companies such as Samsung, Lowe Alpine, Sainsbury's, BT, Belkin. I graduated from Liverpool John Moores University in Product Design in 2003.

Why Product Design?

The breadth of sectors product design can cover is really exciting, that really appealed to me. I started out wanting to create products that will solve problems for people and I still do. It sounds obvious now that design thinking has gripped both design and non-design professionals. Being able to identify an unmet need, create a product to solve that need and then see it being used by people is the most rewarding part for me about being in the design profession. More recently

Kelly Dawson, Senior Design Project Leader at ***Unilever***

I've been increasingly interested in the challenges inside a business to get the product to market. Something that is often invisible to design agencies. I consider this to be one of the biggest challenge to innovation.

What's a standard day like for you as a Designer?
I'm not sure there is a standard day. As a project leader I could be guiding a marketer on the best design approach for a project, framing the constraints of a project to brief a design agency, planning and facilitating a workshop, or mentoring junior designers.

What's your favourite design tool?
The business model canvas, without a doubt. Working propositions or concepts through a business lens will separate the good from the bad. I'd recommend it to anyone as a tool to sense check the areas of challenge in order to achieve success. Ignoring these factors early on will only come back later, no matter how amazing you think the idea or concept is. Better to learn early.

What are you great at?
I'm not sure on which skills I would consider to be up there, I'm a modest person. I guess with my experience I've become well versed in design strategy, something I consider comes with experience. Good strategy is something missing from a lot of large companies, they have big ambitions not necessarily defined ways on how to get there. For me that can be a strength for design to create pathways and visions for the future to build confidence in how those goals might be reached.

What do you wish you were great at?
Perhaps a more confident public speaker. I try to step out of my comfort zone to develop this. Unfortunately in a large corporation, charisma and confidence accounts for a large part of people's perception of you, even over your work. It's a challenging environment for an ambitious introvert.

What is a Product Designer in the 21st Century?
Thankfully we've moved on from the celebrity designers of the nineties. To see product designers start businesses such as Airbnb is amazing. It's something that I think we'll see more of, designers pioneering new disruptive businesses beyond traditional hardware and products. There is still a long way to go for the world and businesses to catch up on the potential of design. We are still seen as stylists to a large proportion of people. It's changing though, slowly.

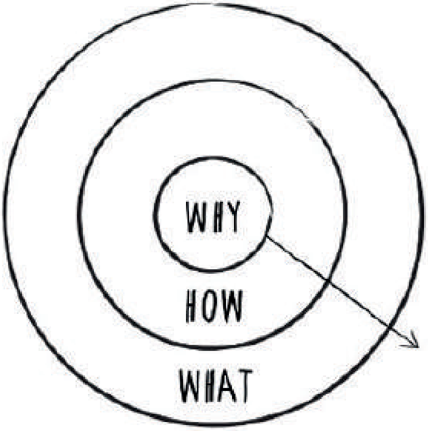
What's your advice for future Product Design students?
Take time to find what you're good at and where you want your career to go. It might sound cliché, but try and find what you enjoy. Take the opportunity to try different sectors and different areas of design.

What are the big, looming challenges for designers …for society?
I think more designers will move into the public sector in the next 10-15 years. It's such an underutilised skill in authorities. Once there is more evidence on the impact design can have in supporting teams with big complex challenges such as the ageing population, unemployment there will be a pull for design experts. Helsinki has recently appointed a Chief Design Officer for their government. It's amazing to see the role of design shift so much over the last 15 years.

Who are the first 5 names on your fantasy exhibition Private View invite list?
Friends & family.
I don't have any idols..

What’s the Story?

MDXPD Guest Lecturer Advice - Kelly Dawson // 04 March 2016



THE GOLDEN CIRCLE, SIMON SINEK

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How Great Leaders Inspire
Everyone To Take Action,
Simon Sinek, 2011

Kelly Dawson
all views are my own

All designers have been there, the dreaded creation of a portfolio. Hours turn into days, days turn into weeks, and weeks can even turn into months. It’s not easy, and often leaves you feeling either proud or defeated. I’ve been approached by dozens of people for advice or feedback on their portfolio over the years. Having sat on both sides of a small design agency and a large corporation, what strikes me is a large proportion of portfolios lack story. Or at least those intended to be presented face to face.

Don’t get me wrong, a glossy portfolio can be a great hook to get someone's attention. It’s a chance to showcase your skills and talent, whether it’s perfecting that render or even getting a product or service out there in the real world. But that’s just it, it’s a hook.

Demonstrating how you work and think will tell someone much more about your ability rather than the shiny render at the end.

I often relay a story of my first interview when advising people either ‘dusting down’ their portfolio or even creating their first. I remember it well. Fresh out of university thirteen years ago I was asked to present the method and approach used on a project. To a degree I was relieved as I obsessively used ‘design research’ to identify problems and opportunities (probably as I was less interested in the execution). I knew if I had an insight I had an avenue in which to explore that real need. In the nineties and early noughties no-one talked about Design Thinking, Design Methods or the Double Diamond. Digital cameras barely even existed to capture my view on the world, so I

Kelly Dawson, Senior Design
Project Leader at ***Unilever***

painstakingly scanned in photographs of my observations, documenting the insights. I managed to create a compelling and coherent story about why there was a need, how I got there and what the product idea was to answer the need. I managed to sell the product to Lowe Alpine and launched globally. But just because it was commercially sought after that wasn't a golden ticket for interview success. I responded to what I had been asked to present, which has always stuck with me. People are often more interested in understanding how you've approached something, not necessarily what the final result was.
Creating a portfolio can be a labour of love for designers. But frustrations can set in and confused messages can occur. My advice is to consider a two-tiered approach.
Firstly, create a 'snapshot' portfolio to get yourself noticed and shortlisted. This should be a carefully considered selection of your best and most appropriate work tailored for the role you are applying for. This is the hook I mentioned earlier. A top level overview that will impress the person recruiting for the role to build confidence that you're a potential match. I often ask people to consider being on the other side assessing the applicants. 'Imagine you've just received thirty portfolios and your schedule is jam packed with phone calls, meetings and emails - how are you going to make an impression in a matter of seconds?' Not with a 32mb pdf, 196 pages long I hope. Designers are good at demonstrating empathy, but when under pressure it's easy to forget.

So the second part of the approach. Now that you've been shortlisted and you've got the opportunity to meet face to face, consider your story. I often notice the change in expression when I advise this to people. Having worked tirelessly crafting a portfolio it can be a tough piece of advice to follow. People often propose to simply talk through what they've already submitted. But think about it, you have less than one hour to make the pitch. Do you want to share everything at a thin level (of which they have already seen)? Or do you want to consider a few examples at a detailed level? The Story!
The 'Why, How, What'' almost appears to be part of a unique vocabulary (if you've not heard it before). Simon Sinek coined the model known as the Golden Circle and published 'Start with the Why'. He uses this model for people and companies to discover their purpose or belief. Understandably, it can sound incredibly abstract and can often lead to misinterpretation. However this structure in approach is completely transferable for you to create your story.

Consider the following approach to build a compelling case study and story; **Why** was there a need? Outline the problem or ambition identified.

How did you approach the investigation or project? Lots of people have adopted the **Design Council's Double Diamond model** - Discover, Define, Develop, Deliver. I'm a big fan of it and it's a successfully tried and tested approach across the world. This for me is the fascinating aspect of all presentations and interviews. A demonstration of your journey through this and the learnings that surfaced to generate ideas (not just the idea itself).

What was the result or impact of your work? This should circle back to 'why' there was a need and demonstrate that you have answered this.
I've consistently followed and shared the Why, How, What approach over the years. However, I'd not considered a two tiered approach until several years into my career. I immediately noticed the impact, it worked. I wish someone shared that with me sooner. What amazes me is how many professionals often fall into the trap and 'how' they've approached a challenge almost gets glossed over. It unveils so much more about you than any perfect render or sales figure can.

Summary of a two-tiered approach:

- Think about your hook - consider how you want to get noticed. What are your best projects that will best reflect your work and what the recruiter is looking for?

- What's your story *(why, how, what)* when you get the opportunity to meet face to face?

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Seamless

Don't just listen to the music, let the music listen to you.

Seamless is a smart streaming platform that listens to the how a user interacts with streaming services and content they access. It comes in the form of a gesture controller and app which can connect to any type of audio speaker via jack or Bluetooth. Seamless allows users to amalgamate more than one streaming service they are using, then listens to what kind of music the user listens to and use's the meta-data within the track to curate music. It will allow the user to move away from the screen based UI to listen and enjoy a seamless streaming experience!

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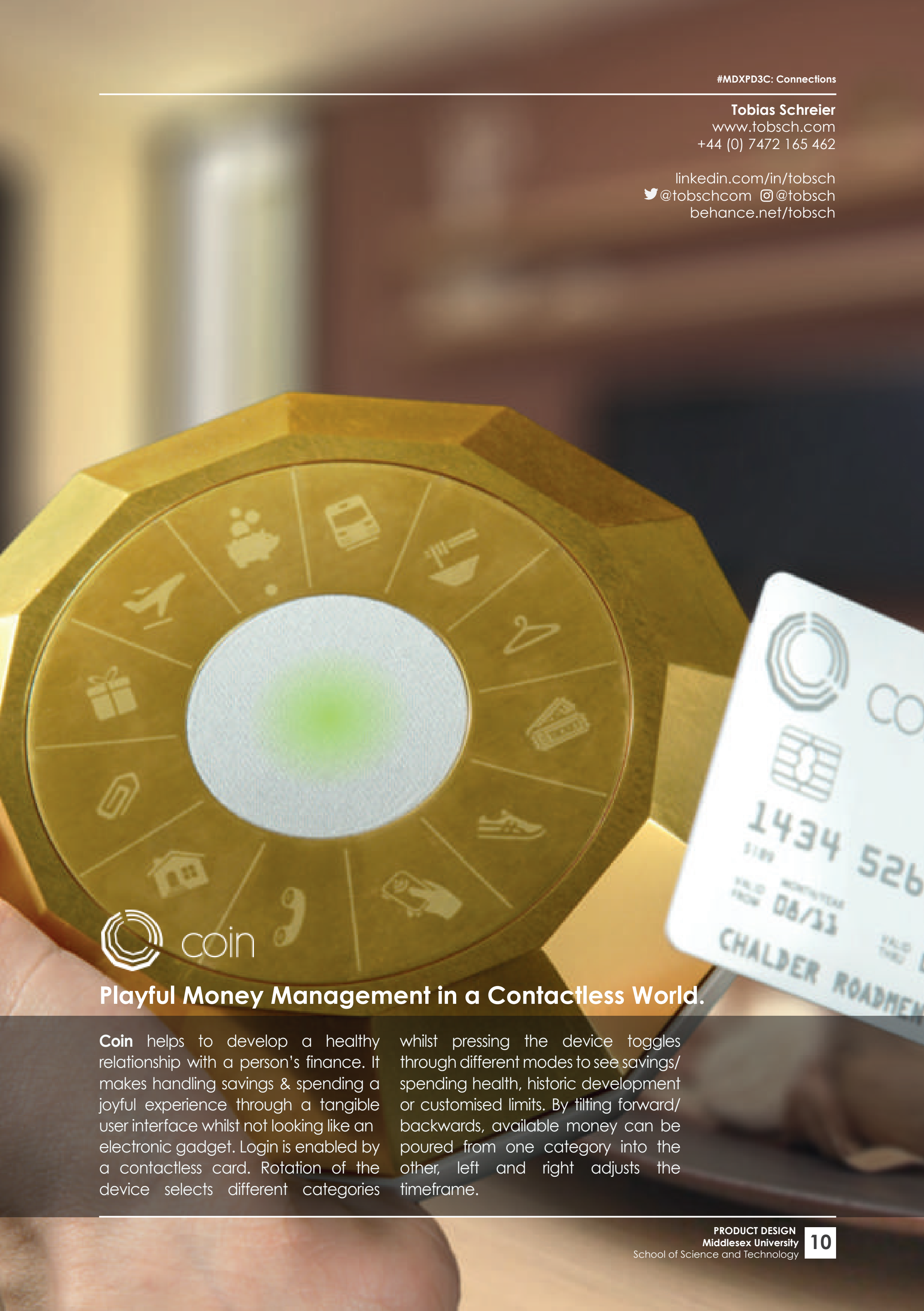

Playful Money Management in a Contactless World.

Coin helps to develop a healthy relationship with a person's finance. It makes handling savings & spending a joyful experience through a tangible user interface whilst not looking like an electronic gadget. Login is enabled by a contactless card. Rotation of the device selects different categories whilst pressing the device toggles through different modes to see savings/spending health, historic development or customised limits. By tilting forward/backwards, available money can be poured from one category into the other, left and right adjusts the timeframe.

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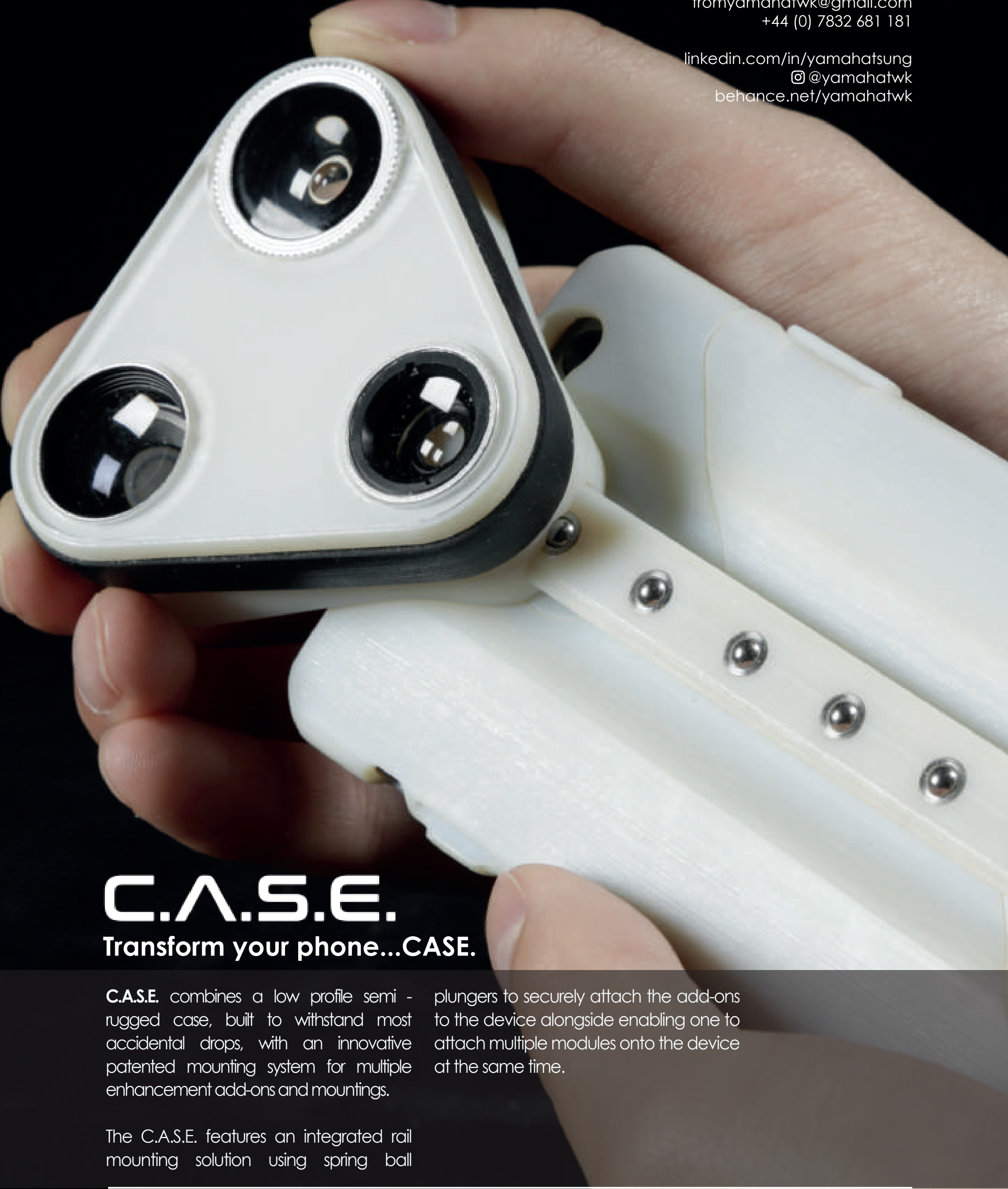

C.A.S.E.

Transform your phone...CASE.

C.A.S.E. combines a low profile semi - rugged case, built to withstand most accidental drops, with an innovative patented mounting system for multiple enhancement add-ons and mountings.

The C.A.S.E. features an integrated rail mounting solution using spring ball plungers to securely attach the add-ons to the device alongside enabling one to attach multiple modules onto the device at the same time.

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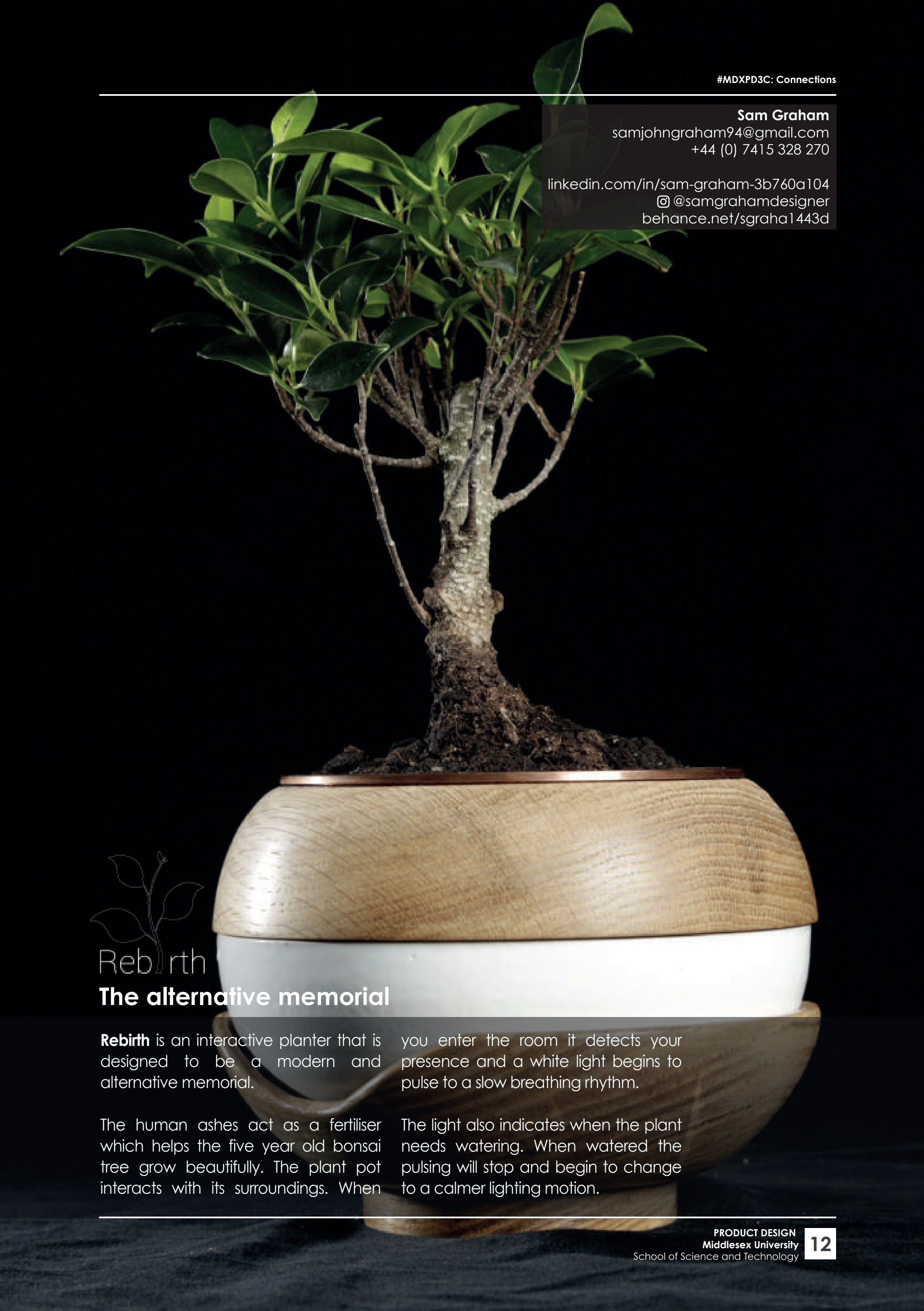

Rebirth
The alternative memorial

Rebirth is an interactive planter that is designed to be a modern and alternative memorial.

The human ashes act as a fertiliser which helps the five year old bonsai tree grow beautifully. The plant pot interacts with its surroundings. When you enter the room it detects your presence and a white light begins to pulse to a slow breathing rhythm.

The light also indicates when the plant needs watering. When watered the pulsing will stop and begin to change to a calmer lighting motion.

#mdxpd 60 seconds

Staff in the School of Science & Technology are actively involved in professional practice and research. Students are presented with opportunities and *live projects* to collaborate with leading practicioners. Here is an interview with Visiting Lecturer & Designer at The Government Digital Service **Harry Trimble**

> "I believe the creation of the Government Digital Service is one of the great unsung triumphs of the last Parliament."
>
> *Prime Minister David Cameron*
>
> The Government Digital Service (GDS) is part of the Cabinet Office. Our job is digital transformation of Government.

You are?
Harry Trimble. I'm a designer at Government Digital Service (GDS), which built and runs public services like **GOV.UK**

Why Product Design?
Because I like making things. Design has let me turn making things into a career. Happens also making things is important too: people can take the ideas in their heads and the conversations they have, make them into real things that can be tested. Things that can begin to solve problems. More making means more testing assumptions, more problem solving, more helping people. That's why product design is for me.

What's a standard day like for you as a Designer?
Mostly making prototypes with code and showing them to people. I do this in a team. There is no design team at GDS. Teams are built around problems users have. To solve problems we need a mix of skills: researching users needs, programming software, writing plain English,

Find out more about Harry's work at
The Government Digital Service [GDS]
https://designnotes.blog.gov.uk

planning the team's work, shielding the team from bureaucracy, so it can get on and make things.

Its all quite informal. People don't have set sitting places. If you have a question, you don't email people, you go find them and ask. I try avoid meetings, but when I do have them they're kept short. The most formal thing I is 'standup', where everyone in the team stands up at the start of each day to say what their working on. Makes you really productive. There is no start or finish time to the day. People only care about the work getting done.

What's your favourite design tool?
I don't really have any favourite tools. One I use a lot is the **GOV.UK** prototyping kit, which lets you code and test digital services quickly.
What are you great at?
Not sure. I'm ok talking about my work. Showing it to people and explaining my design decisions. I try not worrying too about with looking stupid when it's wrong, which I think is a strength.

What do you wish you were great at?
I wish I was better at listening. It's not I don't listen or care what others are saying. I just get over excited and start talking because what someone is saying gets me thinking and I want to share my thoughts in case I forget them.

Also I wish I said "I don't know" more. I think it takes a lot of confidence and lack of ego to do this. It's too rare a skill. It's a sign of a good designer or any other problem solver.
What is a Product Designer in the 21st Century?
They are humble, open and work with others who aren't designers. Most importantly they're more interested by problems than solutions. They care more about people than products.

What's your advice for future Product Design students?
Get excited and make things. Don't worry about being wrong or unoriginal. Follow you're interests. Do work that matters and you care about. On a practical note, have a website to show the things you've made and a blog to show how you think.

What are the big, looming challenges for designers …for society?
Gosh, lots. Doing more with less. Designing products and services around people, not organisations. There are lots of big problems, yet no big fixes. Just lots of small fixes, coming from lots of people working together.

Personally I want to help fix education and learning. They're in a right mess. People should work on the challenges they are about.

Who are the first 5 names on your fantasy exhibition Private View invite list?
I don't really like private views. Design is not art. Certainly not the type I'm interested in. I would invite 5 people who lives had been made a bit easy by a thing I've helped make real.

For more information visit
harrytrimble.co.uk
Follow Harry on Twitter
@HarryTrimble

The Government School of Design

Reflections on Cross-year 'Design Ed 2021' Service Design Project with **GDS**

In November Stephen, Rebecca, Henry and I spent a day and a half with design students at Middlesex University.

Why we got involved?
The Product Design course was having its '5 year revalidation'. This was a week-long discovery where the students and their tutors asked questions like: should the course stop, stay the same or change and what and how should the students be learning?

Course head Wyn Griffiths asked us to come in and we said 'Yes' without any hesitation.

We think there's a genuine need for design professionals to get more involved in education and we want to do our bit.
The design profession is changing. We used to mainly design things like products and buildings. Now we look at seemingly immaterial things like interactions, communications, and services.

That means in sectors where, until recently, there were only a few designers working, there are now hundreds, in some cases even thousands; education, health, finance, government, charity, technology. The list is getting longer.

But at the moment, while the profession struggles to hire enough people, many graduates find it hard to get design jobs. Something isn't matching up.

Show & Tell
Our role was to get the discovery started. We did this by giving a few show and tells. Stephen introduced GOV.UK and designing in government. Covering our design principles. He paid particular attention to start with needs and doing the hard work to make it simple.

Then I talked about service design and told the story of how the Royal College of Art was originally called the Government School of Design. When the school was founded in 1837, there was an 'economic argument calling for better design.' There was a concern at the time that 'British manufactured goods were lacking in quality'. At the same time there were new ideas about health, hygiene, utility and having less decoration in everyday things.The Government School of Design was for learning how to make stuff for people, by taking advantage of Industrial Revolution technologies.

I asked students, what if the Government School of Design was founded today? Say if in that story, the Industrial Revolution was swapped for the internet? How do they think a modern, 21st century design school should work?

In the afternoon, the course divided into nine teams. Each decided their scope for the week. These topics included: learning through failure; sharing practical

Find out more about Harry's work at
The Government Digital Service [GDS]
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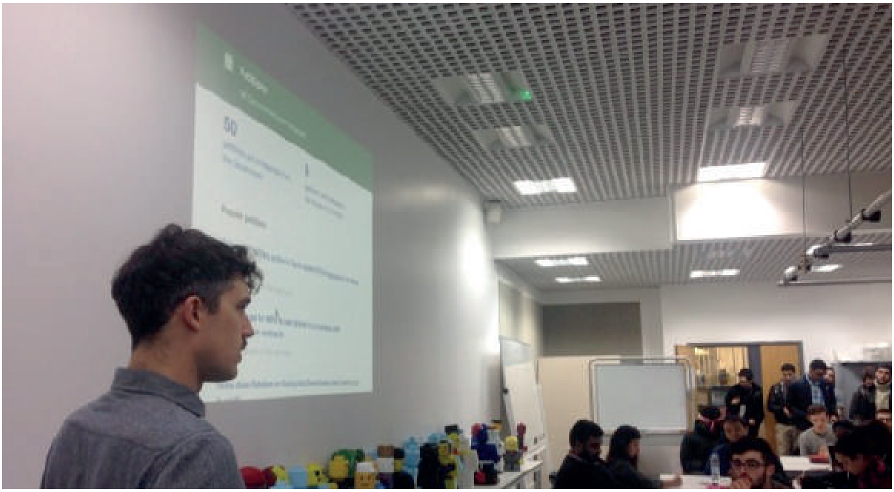
& follow Harry on Twitter *@HarryTrimble*



information; why are grades needed; and designing in teams.

On Tuesday morning, Henry did a great talk on designing and building **petitions.parliament.uk.** Finishing up, Henry and I gave feedback to each team that might test their ideas.

What the students need

The rest of the week, the students did some great work: redesigning different parts of their course that they felt needed changing. They designed, tested and visualised what how they wanted to learn. They also came up with a series of their own user needs. These are the main ones:

- Permission to fail
- Learn skills as you need them
- Learn more about user research
- More working in teams, despite it being "hard to mark"
- Trust what you're learning is relevant to what you want to do afterwards
- Be aware your options for when you finish

What the industry needs

Prior to making the visit to Middlesex, I conducted my own research into what people need from designers. I spoke to a lot people. Inside and outside government. These are the characteristics I heard mentioned most:

- Thinking skills not just technical ones...and technical skills not just thinking ones
- The ability to work in an agile team
- Be critical about your own work
- Provide questions, not only answers
- Be professional: don't be late, plan ahead etc.

Next steps

Hopefully our input helped clarify the thoughts of both course leaders and students alike. Taking all what was learnt that week, Wyn and his colleagues are redesigning the course. They'll be considering not only how it can better meet student needs, but also how it can be changed more easily as needs change.

Antic
Surprise

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Merge.

Complex systems, rich interactions.

Merge is an experimental platform and is currently manifested as a bench.

The system is designed to work with areas that we spend longer periods of time sitting, whether that means waiting or relaxing. As you sit, you activate layers of music, and when more people sit with you the ensemble grows, offering endless combinations to satisfy our complex minds. Each time you sit the experience is unique which affords rich experiences that establish strong memories.

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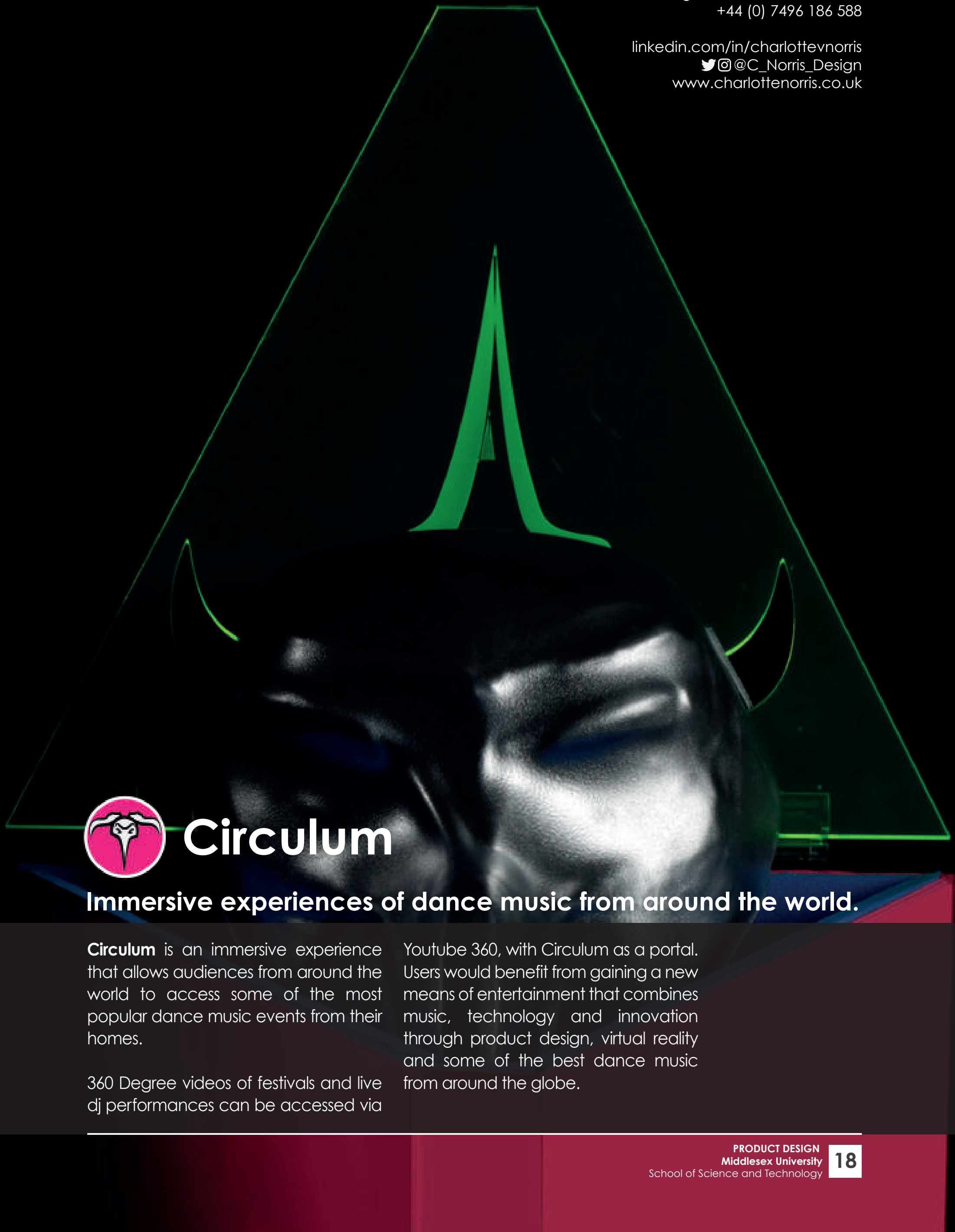

Circulum

Immersive experiences of dance music from around the world.

Circulum is an immersive experience that allows audiences from around the world to access some of the most popular dance music events from their homes.

360 Degree videos of festivals and live dj performances can be accessed via Youtube 360, with Circulum as a portal. Users would benefit from gaining a new means of entertainment that combines music, technology and innovation through product design, virtual reality and some of the best dance music from around the globe.

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@Smiley_faruq @Smiley_faruq

PIM

POETRY IN MOTION.

Poets make several hand gestures when they perform,
Wearing PIM Gloves that contain sensors may seem outta the norm,
But it activates different light patterns on the bezel,
Taking an open mic performance to the next level.

Technology is my inspiration,
Building and creating is my motivation,
Beauty is found within everything we see,
Combining them both is the beauty in my poetry.

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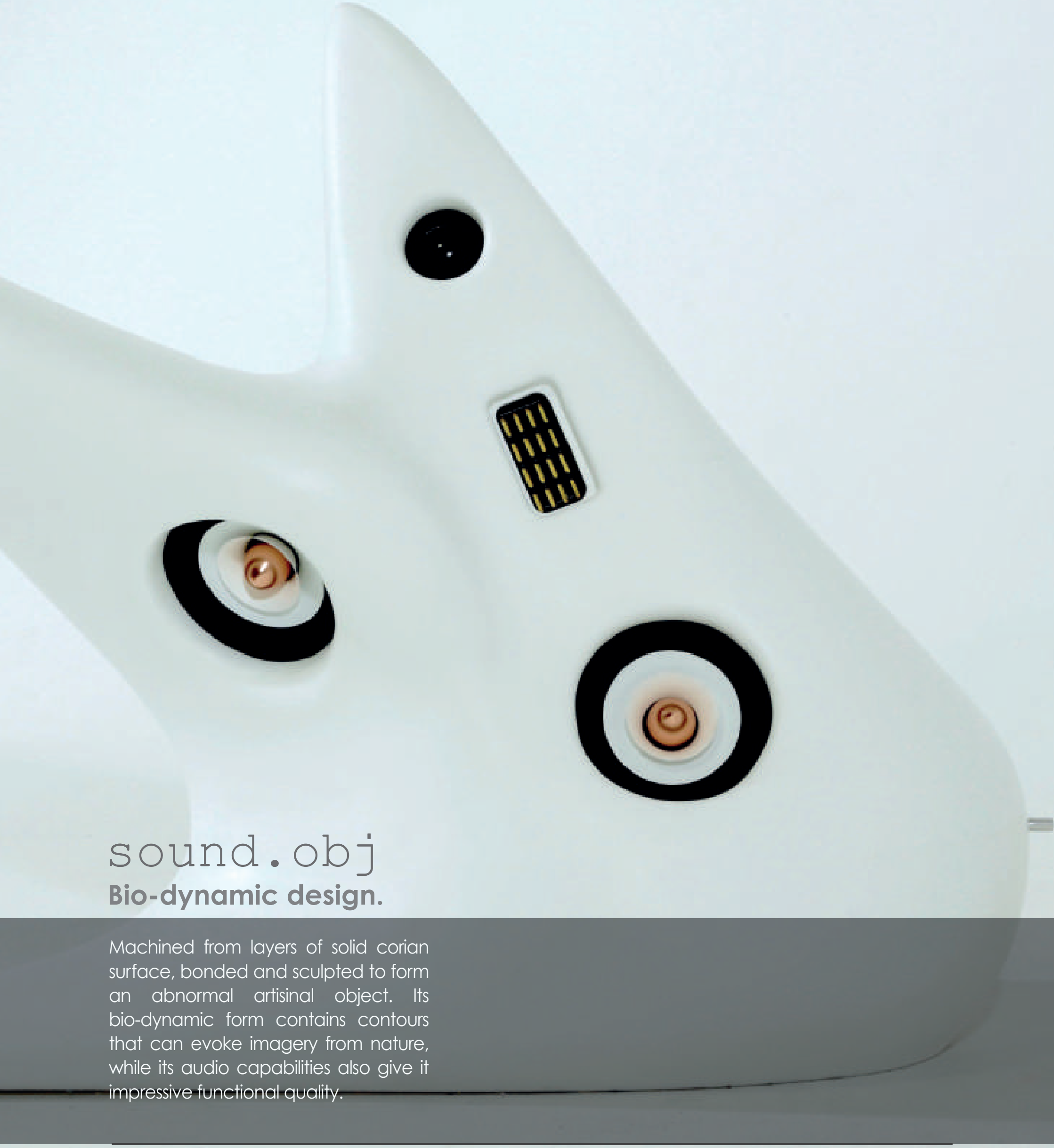
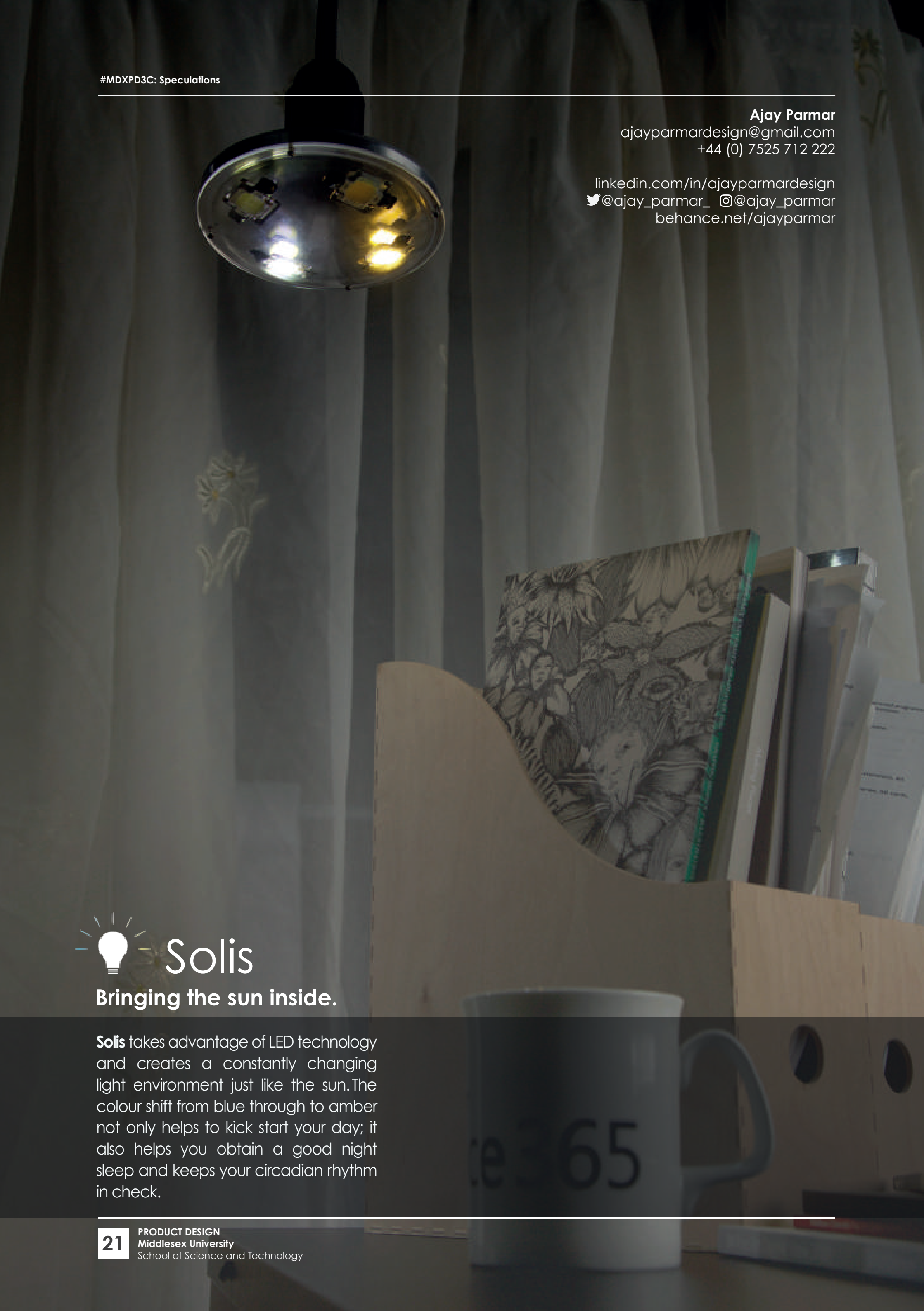


sound.obj

Bio-dynamic design.

Machined from layers of solid corian surface, bonded and sculpted to form an abnormal artisinal object. Its bio-dynamic form contains contours that can evoke imagery from nature, while its audio capabilities also give it impressive functional quality.



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Solis

Bringing the sun inside.

Solis takes advantage of LED technology and creates a constantly changing light environment just like the sun. The colour shift from blue through to amber not only helps to kick start your day; it also helps you obtain a good night sleep and keeps your circadian rhythm in check.

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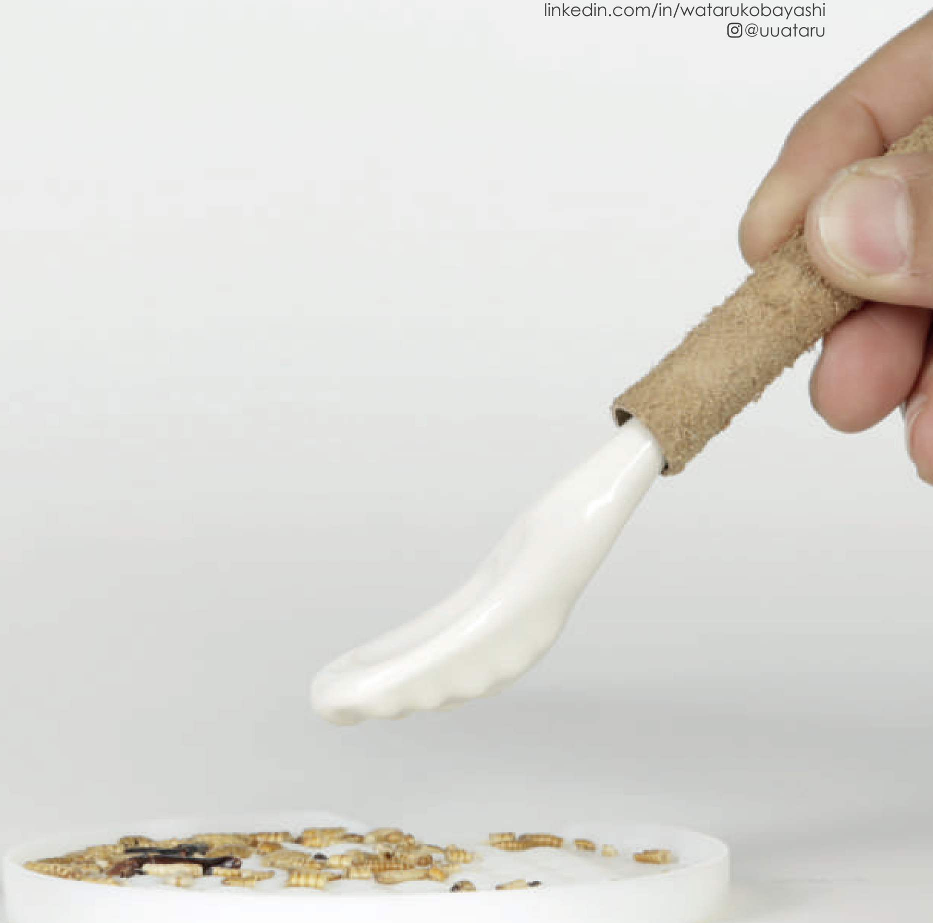


BUG X2

The picnic cutlery set for eating insects.

BUGx2 tools are a picnic set to promote people to eat insects as a meal for a large-scale food crisis predicted in forthcoming 2050. The target users are families of the year 2020 and the people who are highly concerned with food. The product set is designed from the minds of how people avoid to be the cause of the food crisis and how people succeed food culture to the next generations. BUG BUG Kit is expected to have different approaches to head off the crisis. The kit will produce a meaningful and joyful experience for eating insects and stretch food culture even further.

EMAP

The European Music Archaeology Project

Dr Peter Holmes, one of Department of Design Engineering and Mathematics' Designers-in-residence, has worked with Middlesex University over many years and rejoined us recently as part of EMAP, an exciting collaborative trans-European project

> 'Music is the "sound-evidence" of Europe's ancient common roots.'

DR PETER HOLMES is an engineer and trumpet player who has been making and playing reproductions of ancient instruments since the 1960s, while still an apprentice. Having completed his PhD in ancient musical instruments in the 1970s, he has continued researching, making and blowing ever since. Within EMAP, he is acting as consultant for instrument reconstruction and coordinator of the Ancient Brass Team as well as making, playing and talking about some of the brass instruments.

Long before the Old Continent became known as Europe and before the presumed "history of music" began, musical instruments played a key role in creating a network of interconnections, cross-references and shared features among the various European cultures. The European Music Archaeology Project (EMAP) is the first organic journey from the sounds of Prehistory through to traditions which still survive today, taking us from very early music to the present day composer and blending archaeology and art, science and creativity.

Peter explains his, and Middlesex University's, involvement in the project: "I became involved with the project some five years or so ago when we first put the original application to the EU together. At that time, my connections with Middlesex were rather

For more information visit www.*emaproject.eu* &
contact Peter by email *peter@peterholmes.info*

weak as I had retired from there some ten years or so earlier. Previously, in 1978, I received my PhD from Middlesex Polytechnic/ Cambridge University and, I believe, this was among the first to be awarded by the CNAA at Middlesex. The topic was, of course, the design manufacture and performance of ancient European brass instruments.

When, much to our surprise in EMAP, we received a grant of some 4million Euros from the EU, I set out to re-establish my connections with Middlesex and met one of my former students, Prof Mehmet Karamanoglu who invited me to re-establish contact with the university as a Designer in Residence. The University then became an Associated Partner in the Project.

Next, I met Spike (Neil Melton), Senior Technical Tutor at MDXDEM, who has been the kingpin in my relationship with the university. He was with me last weekend in Ystad, Sweden, when the exhibition was finally put together and opened.

Middlesex's contribution has been on many levels and many exhibits bear my, Spike's or Middlesex's name and we have used a wide range of technologies in the process. One exhibit, the Brudevaelte Lurs was actually made in Middlesex in the 1980s at Cat Hill!

Overall, my position has been as co-ordinator of the 'Ancient Brass Project', *i.e.*, looking after all the brass instruments, research, acoustic design, physical design and manufacture.

The exhibition was due to come to the UK (Cardiff) in May 2018 but this has fallen through because of delays in the building which was to house the exhibition. I am now keen to find a new venue in the UK or we will lose this slot to another European country.

Middlesex University are Partners in **EMAP**

http://www.emaproject.eu/component/content/article/35-barra/emap/112-associated-partners.html?Itemid=109

#mdxpd 60 seconds

An interview with Design Consultant & MDXPD Visiting Lecturer **Phil Gray**

You are?
Phil Gray. An experienced consultant who's been in the design business for 46 years. Graduated from the RCA in 1970. Worked all over the world consulting for both large corporations and small businesses. Assignments have ranged from the physically very small to the huge! I've seen (and used) many processes and materials but take the greatest pride in transforming businesses through the effective use of design. In China I was asked if I could help change a business from 'being manufacturing led to being customer focussed'. A $1Bn revenue corporation I worked with the chairman over 3 years. Vtech are now admired in Asia as a design led company with a large international team of industrial designers.

Why Product Design?
Not product design – industrial design. Product is only about things. I'm about delighting a consumer. Can I make them smile? Whether it be a lab technician sequencing DNA or a housewife preparing a meal. Its all about the experience not just the product.

What's a standard day like for you as a Designer?
Never had one! No such thing. If you're serious then its 24/7. *Watching, listening, thinking.*

What's your favourite design tool?
Pencil and BIC biro.

What are you great at?
Talking!

What do you wish you were great at?
Talking less!

What is a Product Designer in the 21st Century?
Probably a dying breed unless truly exceptional. But you have to start somewhere. I think designers that work hard to understand people in the context of what can now be achieved through technology will be in demand.

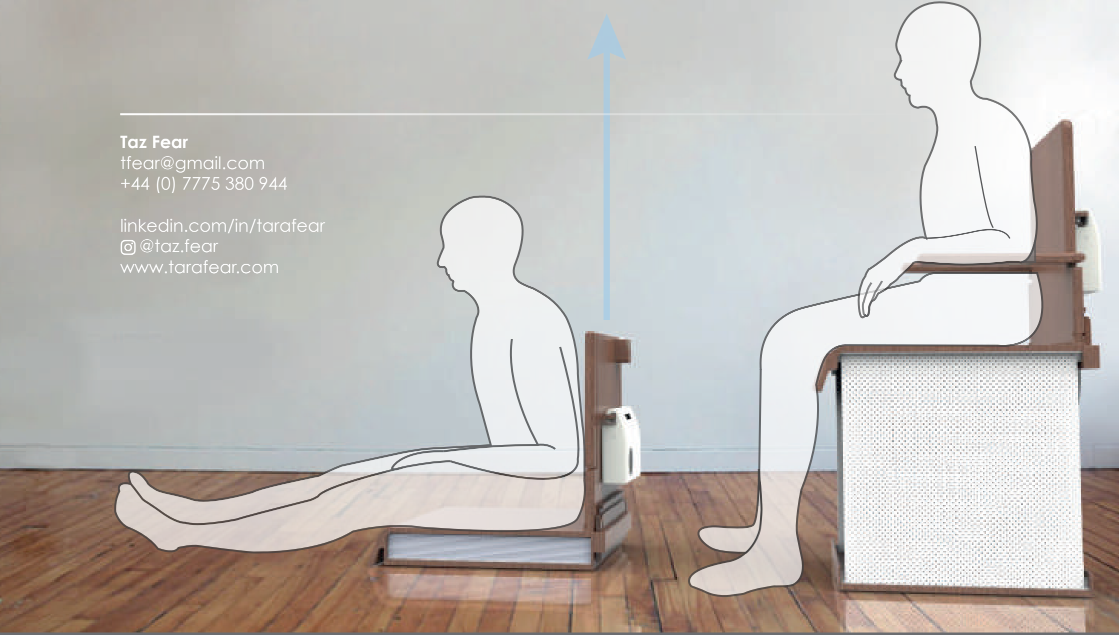
What's your advice for future Product Design students?
Learn how to draw first. Not because you need to be a great artist but because it's a powerful technique to teach you to see and to help you communicate. Observation is key to success and having highly developed visual skills will differentiate good designers from designers.

What are the big, looming challenges for designers...for society?
Getting a balance between the commercial and social world. You can't have one without the other. Ultimately someone has to pay. Having worked for the Gates Foundation in Tanzania I know first hand how designers can influence and make a difference. Same thinking, different context.

Who are the first 5 names on your fantasy exhibition Private View invite list?
My Mum and Dad, who would never believe how my career developed.

One of the CEO's from either EY, Deloitte's or PWC, who in 1988 rejected my ideas on design in business. In the last couple of years they've all made acquisitions of Design Companies to add to their management consultancy offer!!!

Rainer Schaefer, former VP Design at Whirlpool, who I worked with for 6 years and developed many original business tools – using design as a strategic business tool – my strap line.



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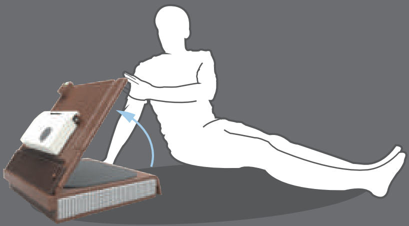
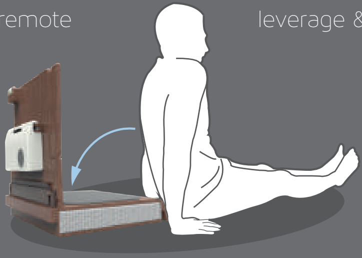
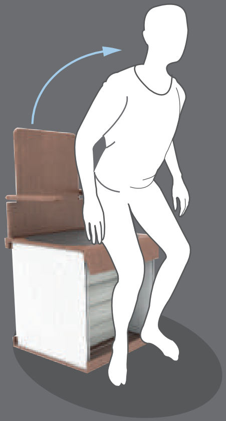
①
Flip & lock in
the seat back



②
Slide on & sit.
Activate lift via a
wireless remote



③
When lifted
use arm rests to
leverage & stand



ELEVATE

Your Independence After a Fall.

Falls account for **40%** of UK ambulance call-outs to homes for people aged 65+ at a cost of **£250** per call-out and an estimated total cost to the NHS of **£2.3 billion** per year. Yet, **almost half** of **non-injured** fallers **cannot physically get up** without such assistance.

Elevate, **the world's first self-operated fall recovery lifting device**, aims to **maintain independence** at home and **prevent future falls**. Moreover, Elevate resembles a folded wooden chair to **integrate within homes** and **reduce association of vulnerability** at home.

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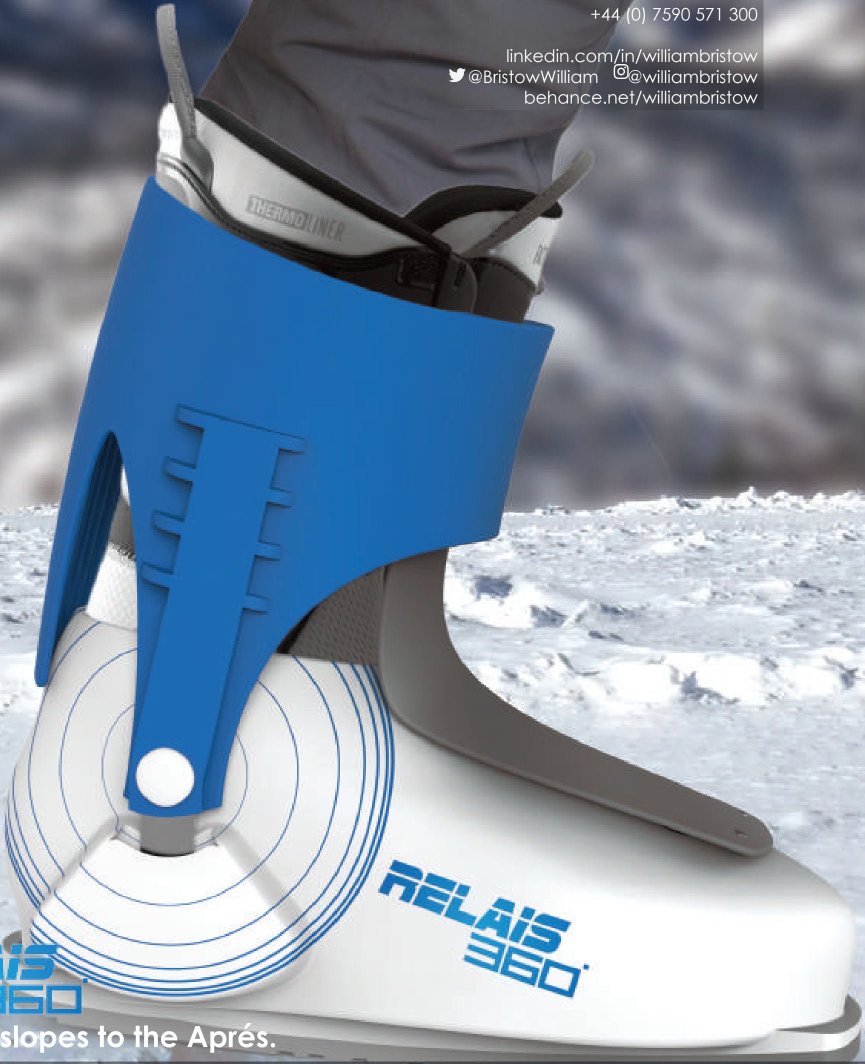

RELAIS 360°

From the slopes to the Aprés.

Ski holidays have been changing from sports to leisure orientated. Current equipment, such as ski boots, aren't designed to meet the needs associated with leisure holidays and are not suited to peripheral leisure activities. **Relais 360°** is an alpine, downhill ski boot that you can comfortably walk in.

It gives an unparalleled combination of ski control and walk-ability, a seamless transition from the slopes to the Apres.

The boot for the 21st Century skiing lifestyle.

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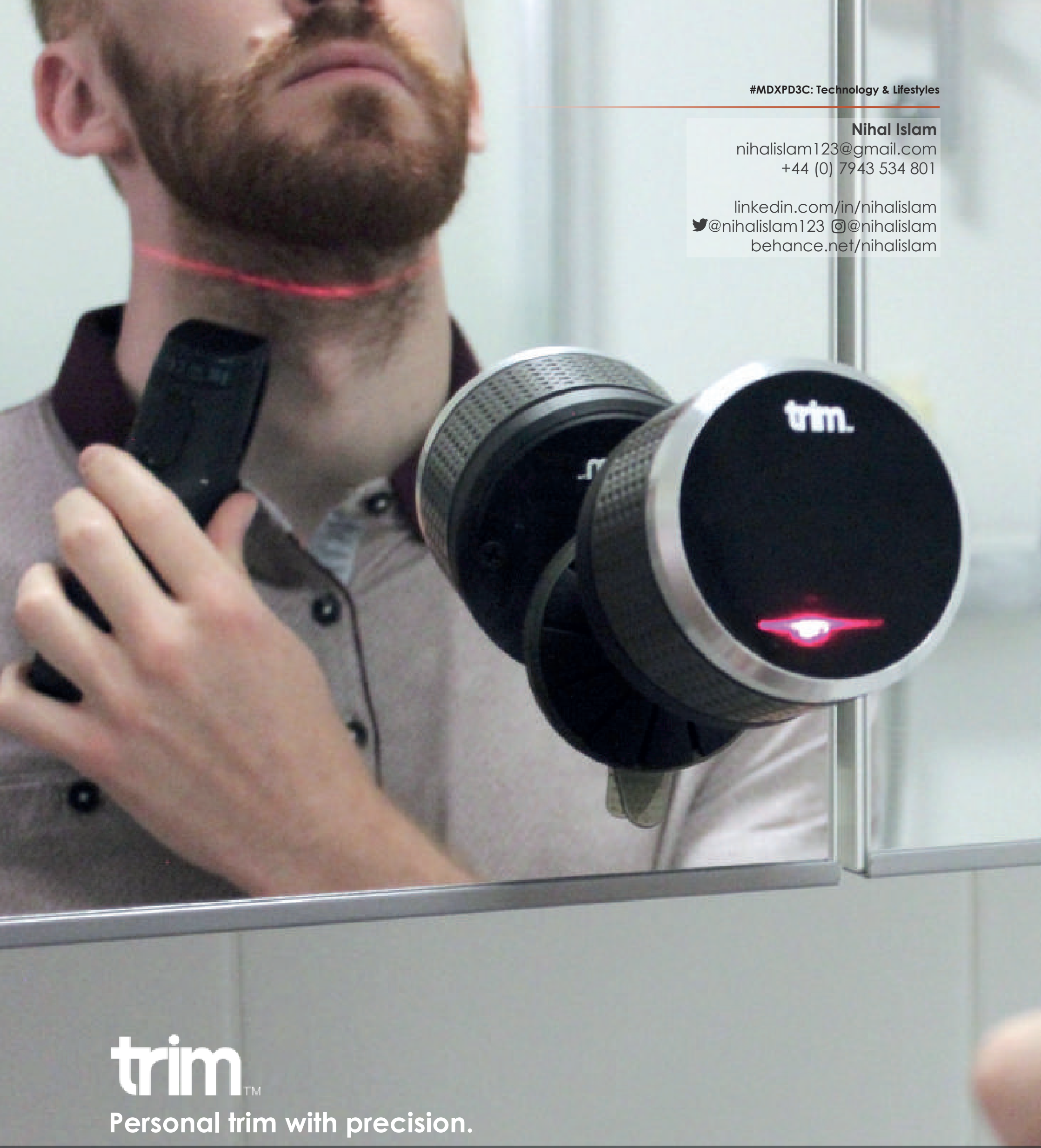


trim™

Personal trim with precision.

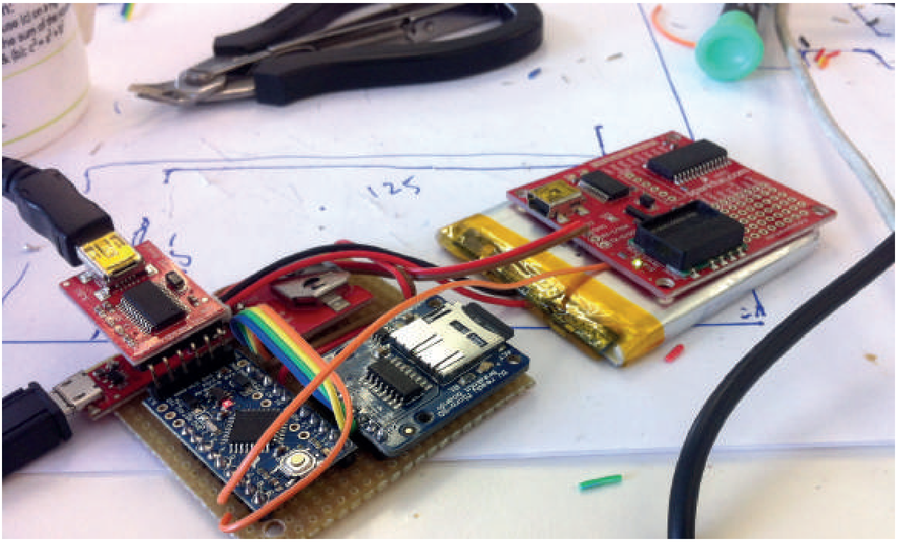
Trim allows men to achieve well groomed, defined and professional looking beards at home.

The device projects a thin laser line or curve onto your face, showing you precisely where to cut your facial hair. It helps you stop guessing the outcome and trim accurate, straight and curved lines for a neat, symmetrical beard style suited to you.

The front bezel adjusts the focus of the laser guide and by twisting the textured surface, the device can turn on and change between different modes.

WEARABLE TECH

redLoop: MDX Design & Innovation Centre // Dr Andy Bardill



> We can gather types and quantities of data, in real time and in the real world, that have never previously been available. Scientists, technologists & designers the world over are seeking new ways to generate, collect and work with these data to provide human benefit.

We reported on the early stages of the Insight project in the MDXPD 2015 Magazine. There's been a lot of progress since. Dr. Andy Bardill explains:

We are all generating datastreams as we move through our daily lives. We use our phones to interact online, they are able log exactly where we are, they are sensitive to changes in movement, orientation and acceleration; mini computers in our pockets and bags. Many of us routinely wear other devices (wearable computing) that log, analyse and upload data about us; fitBits, jawbones, smart-watches, etc. Still more of us have devices that collect information about our physical performance and activities. Our cars have collections of connected computers. Our purchases, our travels, our use of services, all generate data.

These datastreams have the power to provide immense human good. We can gather types and quantities of data, in real time and in the real world, that have never previously been available. Scientists, technologists and designers the world over are seeking new ways to generate, collect and work with these data to provide human benefit.

In redLoop, our design and innovation centre at Middlesex University, we have projects exploring the potential of these technologies and innovating in this area. I'll use **Insight**: INdividual SIGnature mHealth Technology as an example.

Follow
redLoop Design
& Andy on Twitter
@redloopdesign
@AndyBardill

You can read more about the work at
http://insight.mdx.ac.uk
And find out more about redLoop at
http://redloopdesign.com

Insight is a multidisciplinary project to design and develop mobile, wearable and physical computing technologies, to gather hard to get data, from hard to reach groups and places, in realistic settings and in real time.

We've developed a group of technologies that work seamlessly together to provide new insights and understandings for psychiatrists, psychologists and their patients. There is an App that collects psychological mood states and location data, wearable computing that records activity and sleep quality and a new device that measures heart and body motion activity to help us understand anxiety and stress. We are also developing tools to work with this data: tools to help researchers formulate and explore new hypotheses about human behavior; tools to help psychiatrists find new insights about their patients; and for people to understand more about themselves.

We recently published and article in the Lancet highlighting the potential of these tools:

Advances in smartphones and wearable biosensors enable real-time psychological, behavioural, and physiological data to be gathered in increasingly precise and unobtrusive ways. Thus, moment-to- moment information about an individual's moods, cognitions, and activities can be collected, in addition to automated data about their whereabouts, behaviour, and physiological states. In this report, we discuss the potential of these new mobile digital technologies to transform mental health research and clinical practice. By drawing on results from the INSIGHT research project, we show how traditional boundaries between research and clinical practice are becoming increasingly blurred and how, in turn, this is leading to exciting new developments in the assessment and management of common mental disorders. Furthermore, we discuss the potential risks and key challenges associated with applying mobile technology to mental health.

FULL RESEARCH ARTICLE:
The application of mHealth to mental health: opportunities and challenges, Dr Liza Marzano et *al.* The Lancet Psychiatry Volume 2, No. 10, 2015 p942–948

CREATIVE MERCHANDISE: PROTOTYPING

Wellcome Collection RAW MINDS // 19 Feb 2016

> "A talented bunch of twelve young people had been working on product ideas for Wellcome Collection's shop...Middlesex University Product Design put together a squad of final year students, Graduate Academic Assistants and senior staff to create an intensive prototyping day for RawMinds: one day, four teams, eight product proposals! The aim was to have meaningful physical prototypes ready for pitching to shop staff at Wellcome Collection by the end of the day."

We're a few weeks into **RawMinds: Creative Merchandise***, our current RawMinds project for young people aged 14-19 to creatively engage with* **Wellcome Collection***. Young people are working together with design and retail professionals to create a range of new products for our shop. We introduced the project in a previous post and now Product Design course leader Wyn writes about recently hosting the young people at* **Middlesex University***.*

We were privileged to work with the RawMinds group from Wellcome Collection. A talented bunch of twelve young people had been working on product ideas for Wellcome Collection's shop. They'd come up with fantastic, clever, insightful and commercial

You can find out more about RawMinds at
https://wellcomecollection.org/rawminds
And visit the Wellcome Collection blog
https://blog.wellcomecollection.org

LEFT: 3D Printing & Prototyping
BOTTOM: Workshop Prototyping

proposals that really brought Wellcome Collection's ideals and content to life.

My team at Middlesex University Product Design put together a squad of final year students, Graduate Academic Assistants and senior staff to create an intensive prototyping day for RawMinds: one day, four teams, eight product proposals! The aim was to have meaningful physical prototypes ready for pitching to shop staff at Wellcome Collection by the end of the day.

It was a busy and fantastically productive day. Everyone threw themselves in with enthusiasm and energy and we achieved everything we aimed to. We were able to help RawMinds develop their visualisations and create well-resolved and detailed prototypes using the excellent Middlesex University workshop and studio facilities. Everything from cardboard and tape to laser-cutting, water-jet cutting and 3D Printing were utilised.

It was great to see a big group creatively collaborating so joyously and effectively. Well done to everyone and thank you to the RawMinds group, the Product Design staff and students, and Tiff and Catherine at Wellcome Collection.

Follow
Wyn on Twitter &
Instagram
@wyngriffg

#mdxpd 60 seconds

An interview with Product Development Manager, Design Council Spark & Design Entrepreneur **Marion Gillet**

You are?
Marion Gillet, Programme Lead, Design Council Spark, I define myself as a design entrepreneur.

Why Product Design?
I fell in love with product design when I first visited the ENSCI design school in Paris, I was around 15. I tried many times to get in but failed all three times and you could only apply three times. I ended up studying it at Central Saint Martins - Mum was very proud. Throughout my career I've helped other designers to get their ideas to market, I am passionate about products and the collaborations that make them happen.

What's a standard day like for you as a Designer?
I support up to 20 very different design projects so there is no standard day for me. There are things I must do to do every day to do my work well, stay inspired and connected:

- Talk to people I work with and understand their challenges,
- Keep an eye out for opportunities,
- Make introductions,
- Take time to think.

… And make sure that I have a life out of work.

What's your favourite design tool?
Empathy

What are you great at?
Thinking laterally and listening.

What do you wish you were great at?
Speaking Italian and write better in English and French.

What is a Product Designer in the 21st Century?
The lone designer with great ideas is a character of the past. Using a particular software or brand of computer does not make you a designer either. Designers don't have the exclusivity of good ideas. That's a lot of negative points. 21st Century product designers are teams and innovators, their mission is to humanising businesses, products and places.

What's your advice for future Product Design students?
Learning the latest software packages will get you your first job, but to last you need management skills that you can learn on the job. Be rigorous in your design research and tell people why this is important. Use simple words that anyone can understand. Design solutions for people who are truly different from you.

What are the big, looming challenges for designers...for society?
Society has many challenges and designers have to constantly re-define their role to play their humble part. We are no better or necessary than other professionals we've just got to find our place. There are many designers more than there are design job, but many jobs can do a bit of design-thinking.

Who are the first 5 names on your fantasy exhibition Private View invite list?
I'll call it unsung design heroes - Patricia Van Den Akker, Director of the Design Trust. This woman has done business education for designer makers tirelessly for years.

For more information visit *mariongillet.com* Follow Marion on Twitter *@marion_gillet*

GUEST LECTURE SERIES

We run an annual Guest Lecture Series of 18 weekly hour-long talks for Product Design and Design Engineering, but open to all at Middlesex University. We bring together a vibrant mix of speakers from the full spectrum of design and engineering. A mix of leading practitioners, opinion leaders, radical thinkers and emerging talents to inspire and support professional development in our students and staff. We go on to work with many of the speakers through collaborative projects and internships!

We've been lucky to been visited by so many amazing people over the last few years, as you see below, with more to come next year and beyond!

Matt Jones • Paul Edwards • Dawn Jones • Joseph Lynch • Adam Lee • Antony Joseph • Des Mills • Moritz Waldemeyer • Martin Smith • Shin Azumi • Paul Cocksedge • Julia Lohmann • Dan Black and Martin Blum • Freddie Yauner • Max Lamb • Olivia Decaris • Bob Collins • William Wong • Flora McLean • Mathias Hahn • Max Frommeld • Arno Mathies • Chris Lefteri • Phil Gray • Marianne Bailey • Robin Read • Sam Wilkinson • Marek Reichman • Peter Marigold • Will Shannon • Fiddian Warman • Roland Lamb • Bettina von Stamm • Ambiente • Hannah Mansell • Haim Algranati • Menelaos Florides • Chris Lefteri • Tom Price • Peter Marigold • Jason Iftakhar • Durrell Bishop • Alex Deschamps-Sonsino • Peter Evans • Matthew Hilton • Michael Margolis • Charles Rich • Khalid Mahmood • Nik Ramage • Oscar Diaz • Tom Stables • Eleanor Fosberry • Stephen Haggard • Mark Gray • Rhian Solomon • Franzeska Conrad • Molly Price • Kim Thome • Patrick Jordan • William Hitchcock Stacey Mendez • Patrick Stevenson– Keating • Joanna Schmidt • Florian Dussopt • Andy Bardill • Kieron Scott • Yomi Ayeni • Brendan Walker • Matt Chapman • Sam Plant Dempsey • Liz O-Sullivan • Iria Lopez • Nic Roope • Harry Trimble • Laurie Rowe • Andrew White • Tom Hulme • Bob Goss • Dominic Wilcox • Peter Holmes • Chris Huyck • Michael Carr • Chella Quint • Sam Hill • Tim Burrel-Sarwood • Jake Godfreywood • Dev Joshi • Hugh Macgillivray • Sujata Kundu • Monica Grady • Sheila Kanani • Lindsey Keith & Yomi Ayene • Mike Page • Nick Rawcliffe • Helena Ambrosio • James Auger • Ayca Dundar & Marion Gillet • Peter Frank • Kate Jones • Stephen McCarthy • Harry Trimble • Henry Hadlow • Damon Bonser • Patrick W. Jordan • Alex Zivanovic • Paul Raindle • Mark Telling • David Henckel • Taner Osman • Stu Enticknap • Kelly Dawson • Darius Duke •

Contact Wyn Griffiths - *w.griffiths@mdx.ac.uk* if you are interested in sharing your experiences in our Guest Lecture Series.

Life After Crowdfunding

Design Council - Morbhen Rattray // 28 June 2016

Bell
4:20 PM
EMBRACE+
YOUR LIFE
PROFILE
Colorful
NOTIFICATIONS
INCOMING CALL
BATTERY LOW
TEXT MESSAGE
FACEBOOK
TWITTER
INSTAGRAM
MORE

> **Embrace+**, a mobile phone notification bracelet, is a good example of a **failure turned into a success**. Their first campaign failed to attract even half the required funding. However, they were not deterred and, after making some changes, the team took their project back to Kickstarter and raised $44,000 over their original goal.

Life After Crowdfunding - You have a great product. It's been developed through the prototype stage and you want to get it out into the market as quickly as possible. The problem? Money. Most people don't have the funds to pay for the initial costs to get a product into the hands of suppliers. Bank loans can be difficult to secure and repay and angel investors want to take an equity stake in your business which you may not be willing to give up.

This is a common scenario for thousands of inventors, designers and entrepreneurs who are developing a product. Many use crowdfunding to finance the development and manufacturing costs of a new product. The pre-sale route allows inventors and entrepreneurs to create a network of people willing to part with their money in advance of a product coming to market. While we have learned a great deal about crowdfunding over the last decade, the consequences of the success or failure of a campaign can be unexpected…

Success! What Next?
You did it! Congratulations on achieving the goal, the crowd have seen the product, they love it and more importantly they want to buy it. It has taken a considerable amount of

Morbhen Rattray is Project Manager at ***Design Council***

For more information visit *designcouncil.org.uk* &
Follow The Design Council on Twitter *@designcouncil*

ground work and more time and emotion than you expected but you got there and at the moment it feels pretty good.

Now the hard part begins. The funds are in place and you now need to deliver a product to a crowd who have already parted with their money based on a picture and a promise. If you can't deliver them the product they expect in the time promised, the crowd can turn from your biggest advocates into your biggest critics in a few short weeks. The most common problem here is falling into the trap of over promising and under delivering. It can be very easy to spend the majority of your time managing the expectations of the crowd rather than developing and delivering the product.

Balance between progress with the product and communication with the crowd is vitally important. Provide the crowd with as much information as you can on the headway you have made and plans for the next stage. If things don't go as you anticipate, don't disappear; explain what has happened and what you are going to do to fix the situation.

A successful crowdfunding campaign requires a lot of planning and this can help you post-campaign. Yes, you need to initially plan for potential success or failure but what if someone from your team leaves during development or the manufacturing process hits a stumbling block? Foreseeing potential problems and planning for them in advance is key in delivering a product on time and to the intended specification.

Managing the crowd and the development of the project in tandem is the key for keeping the crowd engaged in the long term. They might come in handy when you are ready to launch product 2.0.

Failure – Don't Panic You didn't make it. You weren't prepared for how much time it would take and how many favours you would have to call in. In a world where a potato salad raised $55,000 it can be a miserable outcome for the campaigns that didn't make it.

While it can seem like all is lost, don't panic - this could be just what you need to move forward with your product. The average success rate of platforms like Kickstarter is still well below 50%. Many, many people have found themselves in the same position as you and a few of them have even gone on to have very successful products off the back of an unsuccessful crowdfunding campaign.

Embrace+, a mobile phone notification bracelet, is a good example of a failure turned into a success. Their first campaign failed to attract even half the required funding. However, they were not deterred and, after making some changes, the team took their project back to Kickstarter and raised $44,000 over their original goal.

After failure, make sure time is taken to reflect. What went wrong? Did the campaign fail because of time and resources or is your product not ready to be set free into the world? It can be very difficult to be honest with yourself especially after you have put so much time and effort into developing your idea. The feedback you gather over the course of the campaign can help you to understand what went wrong; the next step is up to you.

Link with Spark: We welcome applications for the Spark programme from inventors and designers who have run a crowdfunding campaign. El Sajjadah is one of them, through their campaign, the team have been able to grow a fan-base and their crowdfunding video is still getting watched by potential customers all around the world. Mayku has recently raised $588,000 on Kickstarter, this has enabled them to get their product in the hands of their customers.

For more information visit *designcouncil.org.uk* & Follow The Design Council on Twitter *@designcouncil*

Have you got a bright idea?

Design Council Spark // Innovation Fund

> John Mathers, Design Council Chief Executive said: "This has been a phenomenal pilot programme, successful for all involved. Design Council is enormously proud of the finalists and awardees, each of whom has a useful, well-considered and highly commercial product that you'll undoubtedly be able to buy soon. This is a huge achievement and a mark of quality which epitomises the high standards of British design. Everybody has worked incredibly hard and the Spark team is excited to open the second call for applications."

For more information visit *designcouncil.org.uk/what-we-do/design-council-spark*

Design Council Spark is a unique innovation fund created to fast-track great product ideas to market by providing an initial investment of £15k and a 20 week support programme. During the programme inventors receive advice, mentoring and training to help them develop a successful product and design a sustainable business. By the end of the programme the product entrepreneur are able to prove that their product is technically feasible, they have started to build a desirable brand and that their business is viable. They can also pitch for a share of a further £150k in funding. The next call will open in the autumn and the programme will run in Spring/Summer 2017.

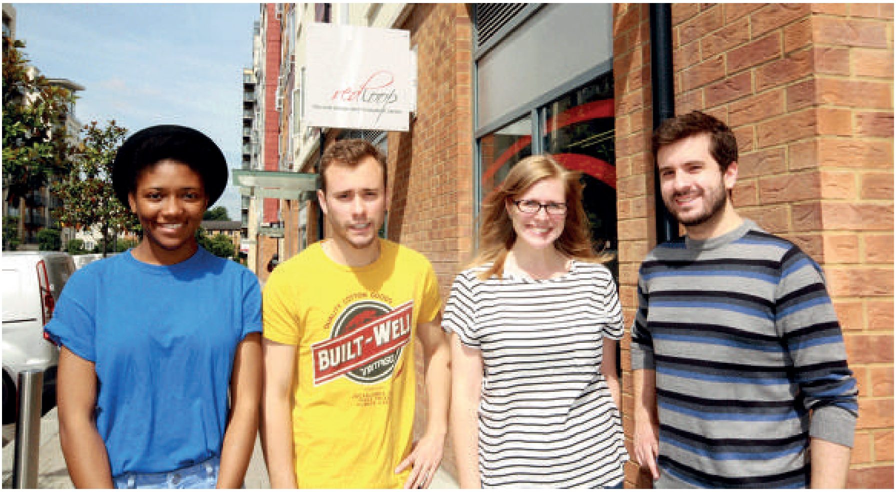
'Wyn has been a Mentor and Specialist on Spark since it started in 2015.

Mentors/Specialists play an essential role in guiding the teams and contribute to making Spark a unique experience for aspiring product entrepreneurs.' Marion Gillet, Spark Programme Lead

Middlesex University Product Design Course Leader Wyn Griffiths has been working with the SPARK programme as a Lead Mentor since its inception. His mentee in 2015, Ayca Dundar, was one of the eventual winners. For 2016, Associate Lecturer Ahmed Patel has joined him to help support bringing another great physical innovation to the market. This year, they are working with Simon Foxhall and his Backpack Project.

STUDENT APP DESIGNERS WIN £2000 JISC GRANT

redLoop interns impress the JISC judges with their design for an app to help university students volunteer in the community // 09 July 2015



A team of interns at redLoop – the Middlesex University Design and Innovation Centre – have been awarded a £2,000 grant to develop an app they designed as part of the Jisc Summer of Student Innovation competition.

The innovative mobile app called 'commUNItime' was designed by Kirsty Tither, Posola Karunwi, Alejandro Pitarch and Josep Estela, and aims to help university students volunteer and connect with their local community while also building up their employability skills. world.

"Every year lots of students move to a new town where there is a university, but they don't always integrate as fully as they could," explained team leader Kirsty.

"Students who have spare time often fall into the trap of procrastinating, so we created an app to help make better use of their free time, connect with local people, businesses and the environment while improving their CV."

The competition set teams a brief to design a technology which would enhance the student experience, with grants awarded to help the winners improve their creative design, research, entrepreneurial and project management skills.

Part of their prize is also a four-day 'design sprint' at the start of August designed to help them with the next stage of the process.

"We are thrilled to have been awarded the grant. I'm excited about the next stage and we hope to be able to fully create the app to change the university experience for both students and the local community," added Kirsty.

"An internship at redLoop is all about developing key employability skills in the creative design and technology sectors: team work, creativity on demand and a focus on user-centred solutions," said Andy Bardill, Director of redLoop. "This is another great example of our interns excelling in these skills."

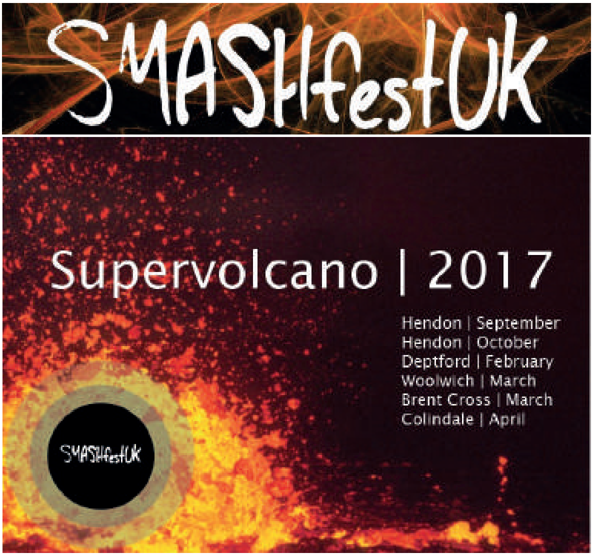
To learn more about commUNItime and watch the team's video pitch, visit **https://elevator.jisc.ac.uk/e/1-student-ideas/idea/communitime**

SMASHfestUK

The STEM through the Arts and Design Festival and Outreach programme, supported by Middlesex University, returns for its second year, bigger and better!

Follow #smashfestUK on Twitter and Instagram

SMASHfestUK



SMASHfestUK 2016: SOLAR STORM! SMASHfestUK returned to Deptford, to Middlesex University and to schools across Lewisham and Greenwich for the second year of its mash-up of comedy, games, art, music, theatre, experiments, storytelling and much, much more for all ages. Middlesex University are lead academic partners on SMASHfestUK and MDXPD, along with other courses and departments contribute content and staffing to the festival.

The pilot SMASHfestUK 2015: ASTEROID! was a huge success, entertaining over 1000 people over the course of the half-term holiday and reaching another 1000 in outreach. 2016 extended that reach. SMASHfestUK was founded to encourage young people to interact with science, engineering, technology, maths, design, theatre, art, performance and music all at the same time in a way they would not usually experience. The events are all built around a big story – a unifying threat to humanity!

In 2016 the story was of a massive SOLAR STORM that had caused all electrical and electronic infrastructure to explode, throwing humanity back to the mechanical age. No more TV, no more video games, no more GPS, the transport system had ground to a halt…How would we create power? How could we harness other sources of energy to help build a new future?

Over 1500 visitors, 2000 schoolchildren and 150 scientists, artists, engineers and designers helped use science and creativity to solve the catastrophic problem! Have a look at some of 2016's action in the Flickr gallery, or on the website.

https://www.flickr.com/photos/30542236@N04sets/72157665587627752/

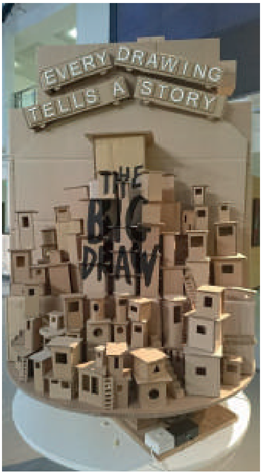
In 2017, there's a Supervolcano coming… And the Royal Academy of Engineering 'Ingenious' scheme is joining the sponsors and supporters of SMASHfestUK to bring you the 'Survival Village' and 'Survival Symposium'.

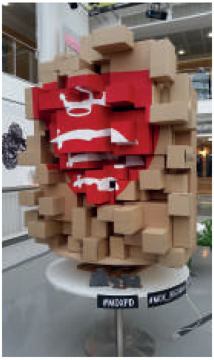
Keep an eye on the website for details as they emerge.

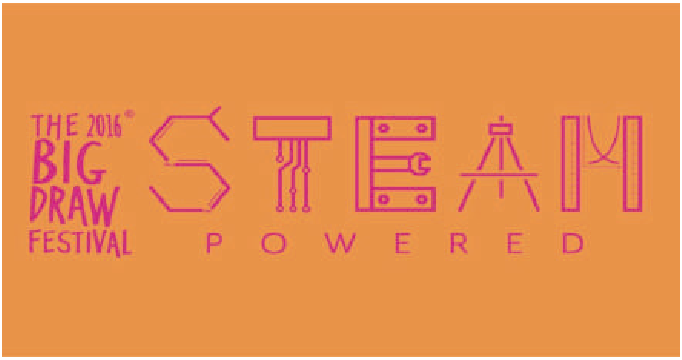
BIG DRAW 2015

‘Every Drawing Tells A Story’

For more information visit *mdxbigdraw.org*







‘The Big Draw’ is a national, non-profit organisation that aims to get everyone drawing. They see drawing as a powerful tool for invention for communicating complex concepts with its power to engage people, and to contribute to society. MDXPD participated in the October 2015 theme ‘Every Drawing Tells a Story’ alongside colleagues from Media, Art & Design creating a sketched ‘Box Stage’ installation derived from London’s underground transport and traditional red brick architecture - to provide an immersive space for student performances.

The Big Draw 2016 Festival Theme: The STEAM Powered Big Draw Festival. MDXPD will be working with MDX Media, Art and Design AND SMASHfestUK on this year's Big Draw. The theme and mission 'Bringing together Science, Technology, Engineering, Art and Maths. STEAM fuses creative innovation, enterprise, digital technologies and the arts.' overlaps with SMASHfestUK's and offers opportunities for innovative collaborations across and outside Middlesex University.

iED

The Institution of Engineering Designers Membership // 12th May 2016

IED Chair Tania Humphries-Smith looks at the changes that are now essential in order to keep the IED moving in the right direction, to the overall benefit of its membership.

As I indicated in my last column, the Council of the IED are looking at the kind of changes we need to make to keep the institution relevant to members and moving forward. After the Council Awayday in February, a number of areas are being investigated, with two striking me as particularly important to our membership.

The first is the proposed launch of a new grade of registration, RProdDes, and the second is a proposed revision to the requirements of membership of the IED – ie, of MIED. In many ways, these two initiatives are linked. RProdDes or, to give it its full title, Registered Product Designer, is a new grade of registration that is planned to be launched this year and can be seen as equivalent to Incorporated Engineer (IEng); for Product Designers, this complements our Chartered Technological Product Designer (CTPD) registration grade launched in 2015.

The introduction of RProdDes also means that all practising product designers, engineering designers and CAD specialists have a range of registration grades they can apply for within the IED and so this frees MIED from being a registration grade to being purely about membership of the Institution. We are therefore proposing to redefine our member offering by decoupling MIED – namely, membership of the IED – from registration: that is, from the need to demonstrate particular levels and sets of competencies, and thus maintaining a standard. This will enable gaining MIED to be seen as a first step towards working for an appropriate registration grade. For those existing members with only MIED, we would offer the opportunity to seek a suitable registration grade at preferential rates.

So we are looking to open our membership to a wider range of design professionals and truly develop our vision of 'Bringing Designers Together'. To enable us to do this, we will require our regulations to be re-written. Clearly, this is a significant change and the floor will be opened up to all members attending for a discussion at the Extraordinary General Meeting to be held after the Annual General Meeting on 9 July 2016.

So, picking up on the idea from my last column of professional institutions only 'tinkering' with their offering, I believe we are moving the IED forward strategically and redefining our member market – I hope this will be seen as rather more than 'tinkering'.

GET INVOLVED:

If you would like to contribute to any discussions, write to: Dr Tania Humphries-Smith at: The Institution of Engineering Designers, Courtleigh, Westbury Leigh, Westbury, Wiltshire BA13 3TA. Or email: **chair@ied.org.uk**

OPEN DAYS

Join us at one of our Open Days

Our undergraduate open days are a great way to help you make your decision about Middlesex. As well as experiencing our outstanding facilities and getting a feel for life at Middlesex, you'll get to meet staff and students and have your questions answered about your course and on general subjects such as admissions, fees and funding and finding accommodation.

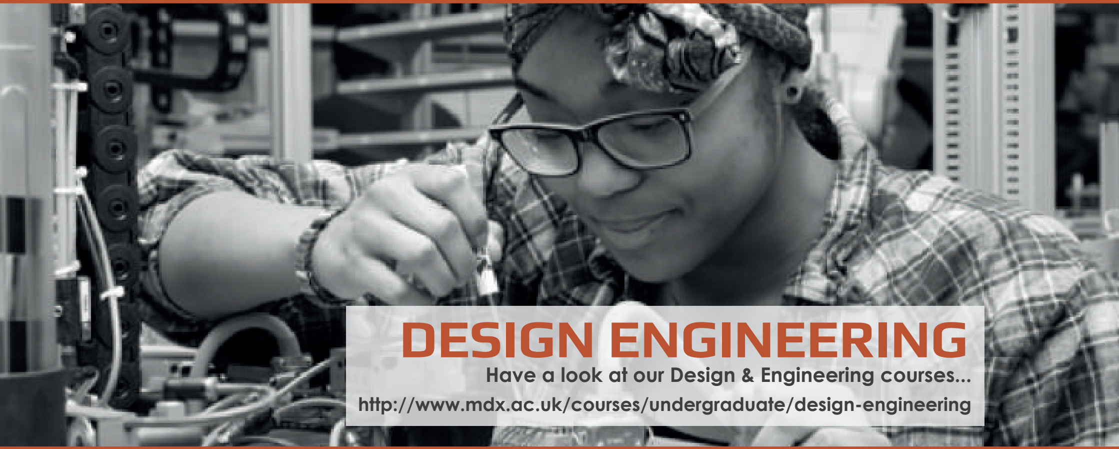
http://www.mdx.ac.uk/get-in-touch/meet-us/ug-open-days

OUR NEXT OPEN DAY

Saturday 01 October 2016

FUTURE EVENTS

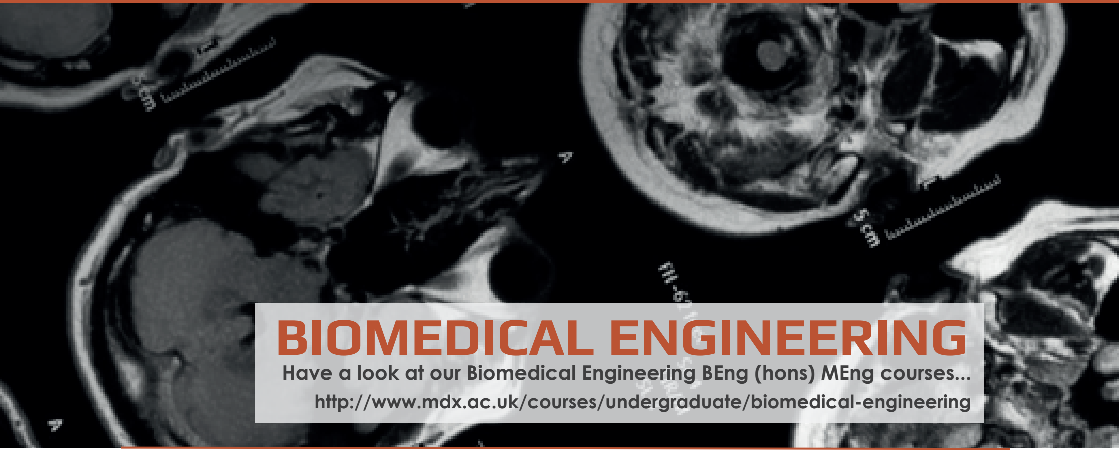
Saturday 01 October 2016
Saturday 26 November 2016
Saturday 11 February 2017
Saturday 10 June 2017



DESIGN ENGINEERING

Have a look at our Design & Engineering courses...

http://www.mdx.ac.uk/courses/undergraduate/design-engineering



BIOMEDICAL ENGINEERING

Have a look at our Biomedical Engineering BEng (hons) MEng courses...

http://www.mdx.ac.uk/courses/undergraduate/biomedical-engineering

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