

THE LEEDS SCHOOL OF ART,  
ARCHITECTURE & DESIGN

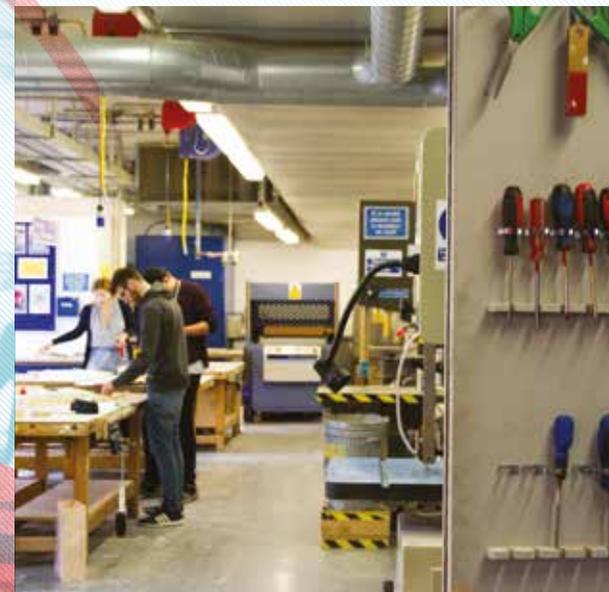
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# INTRODUCTION

At the heart of the Design Product course is an understanding of the importance of making at every stage of the design process. We take a very hands-on approach to design by investigating our ideas through modelling and user testing right through to communicating more resolved concepts through highly finished appearance models.



LAUREN MORIARTY  
COURSE LEADER BA DESIGN PRODUCT



We believe in thinking and learning through digital and physical making. We also believe that we are accountable for the ethical, social and environmental considerations of our products. Our designers take responsibility for their work in these wider contexts.

Every year the course is redefined by our graduating students and what they stand for as designers. We progress in line with industry requirements to ensure a high employability rate amongst our graduates. Each student is very different to the next but they all take with them a thorough understanding of their area of design expertise and a broad range of skills to assist them in their chosen career.

This publication introduces the Design Product course by showcasing some of the projects that our students have been working on this year and includes work from each year group. The examples highlight our unique studio culture, the intensive training our students receive, our emphasis on individual and peer group learning and a clear sense of each student defining their own practice as product designers for industry.

LAUREN MORIARTY  
COURSE LEADER BA DESIGN PRODUCT

# LIVE PROJECTS & THE CITY

This academic year has seen an exciting array of study trips and live projects, many linked with Leeds and the surrounding area. Recently we have worked with Incredible Edible in Todmorden, Snowhome in York, Crompton Rotational Moulding in Brighouse, Radiance Lighting in Hebden Bridge and Hi-Technology Lighting, Equinox Design and the LILAC housing project all based in Leeds. Our students regularly engage with exhibitions and events taking place in the city, such as Light Night and the Craft Hack at Leeds City Museum.

Our live projects are fundamental to the work we produce on the course as they allow our students to gain industry experience with tutorial support from product designers working on a wide range of product outcomes.

## Visiting Lecturers:

ANGUS MCARTHUR  
SNOWHOME

HANNAH NUNN  
RADIANCE LIGHTING

CLAIRE NORCROSS  
LUMINOSITY IMPORTS

For the purposes of this project 'illuminate' was defined as:

"To make understandable; clarify"

"To enlighten intellectually or spiritually"

"A person who has or claims to have special enlightenment"

"To make lucid"

## ILLUMINATE



These definitions of the term 'illuminate' are actually about the results of 'Research' and 'Analysis', these two elements being a fundamental part of any design process. Initially the students worked from a selection of keywords including Folded, Pleated, Rhythm, Balance, Woven, Floating, Fluid, Repetition, Contour and Tension to produce sculptural white card modelling that responded to each keyword and became abstracted somewhat during the process.

The students continued to explore their keywords through the process of making and refining their models, resulting in the production of a series of spatial forms.

They were then asked to apply their abstract forms to lighting for a specific client. The results were the creation of totally new forms of illumination clearly influenced by their client and the intended location for the lighting.

Each design was taken forward to be manufactured digitally by laser cutting and/or 3D printing. Each student produced accurate working drawings and detailing showing methods of manufacture and production.

## Furniture for New Wortley Community Centre

**Live client:**  
NWCC NEW WORTLEY COMMUNITY CENTRE

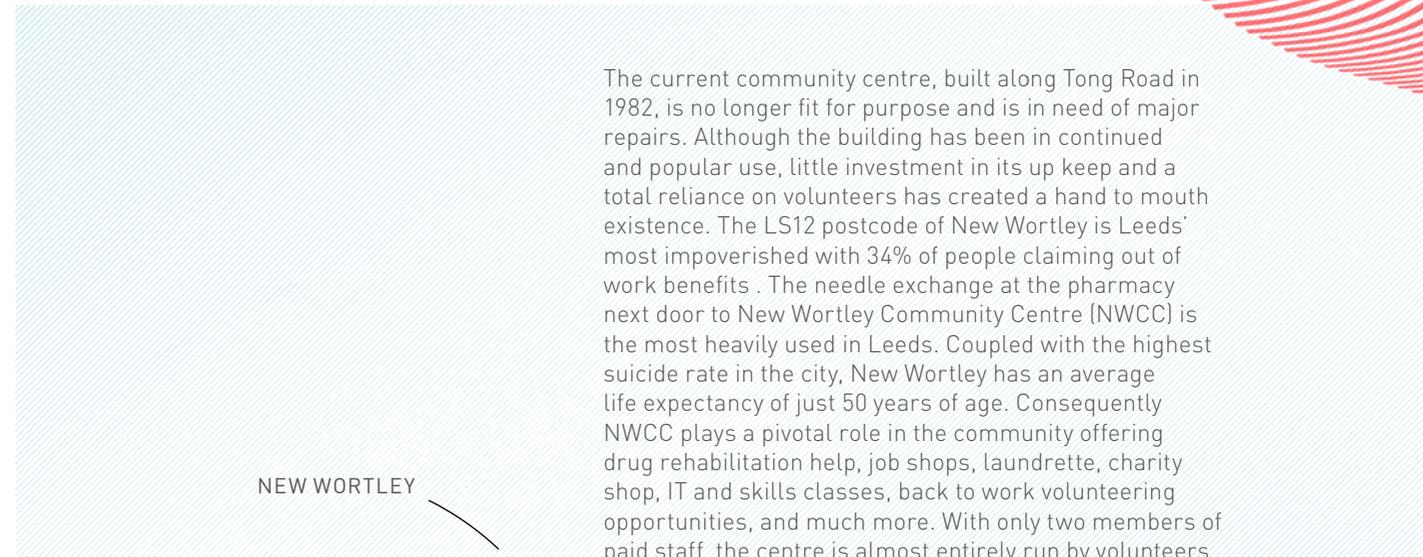
**In association with:**  
LEEDS BECKETT UNIVERSITY PROJECT OFFICE

**Visiting Lecturer:**  
JENNIFER CHALKLEY  
CHALK AND PEAR DESIGN

New Wortley is an inner city suburb of south west Leeds. Rows of red brick back-to-back terrace housing were collapsed into their basement in the 1960's slum clearance. In their place, poor quality semi-detached and high rise dwellings were erected. The traditional high street has been slowly eroded by legislative moves and today New Wortley has no 'frontage' or identity to be proud of or relate to.



NEW WORTLEY



NEW WORTLEY



The current community centre, built along Tong Road in 1982, is no longer fit for purpose and is in need of major repairs. Although the building has been in continued and popular use, little investment in its up keep and a total reliance on volunteers has created a hand to mouth existence. The LS12 postcode of New Wortley is Leeds' most impoverished with 34% of people claiming out of work benefits. The needle exchange at the pharmacy next door to New Wortley Community Centre (NWCC) is the most heavily used in Leeds. Coupled with the highest suicide rate in the city, New Wortley has an average life expectancy of just 50 years of age. Consequently NWCC plays a pivotal role in the community offering drug rehabilitation help, job shops, laundrette, charity shop, IT and skills classes, back to work volunteering opportunities, and much more. With only two members of paid staff, the centre is almost entirely run by volunteers, nearly all of whom live locally. Leeds Beckett University Project Office have been working with NWCC for the past 6 years, designing and raising funds to build a new Community Centre. Construction work began on August 17th 2015 for completion in May 2016.

Project Office is Leeds Beckett University's in-house Architecture practice founded and directed by Senior Lecturers Craig Stott and Simon Warren. Project Office is a design and research collaboration of staff and students. It is an architecture consultancy concerned with ethical, social and resilient architecture and design. They work with like-minded communities, organisations and individuals.

Design Product students worked on the design and proposed the build and installation of the reception desk, built-in seating and computer hub. It is not just the architecture that creates the sense of 'place' but in conjunction these individual elements that make a dramatic difference. The students were asked to consider each of their designs a work of functional art, culminating in a unique and uplifting Community Centre providing a sensory delight unlike anything else that has gone before. The importance of these pieces, and the role they will play in improving the lives of LS12s residents, cannot be understated.

## UCAS Design Your Future Fair - stand design

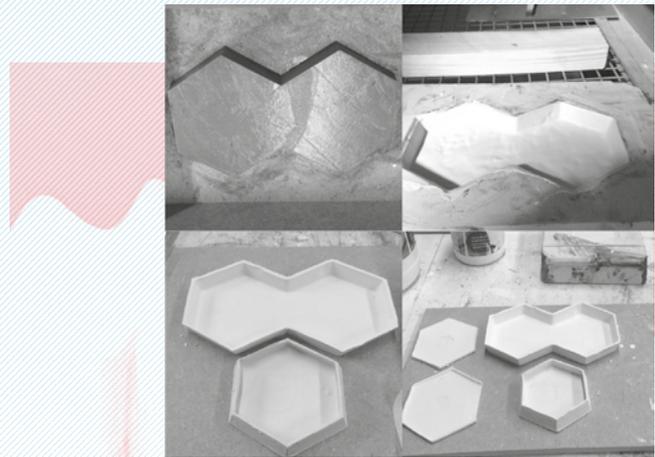
The UCAS Design Your Future exhibition is organised to enable students applying to art, design, media and architecture courses to meet staff from institutions around the country and discuss their options. It is held annually in London and Manchester. Each institution has their own stand, which are individually designed and unique to them. They are intended to represent the courses each provider has available to prospective students and reflect the ethos of both the department / school and wider establishment in which they sit. The School of Art, Architecture and Design are redesigning their stand design for the UCAS Design Your Future events in 2016.

Design Product students were briefed to design the three dimensional aspects of the stand, in particular the objects, or furniture, that will be required. We worked with the BA Graphic Arts and Design course who were tasked with the branding and graphic design of the stand as whole. Our students produced initial furniture concept proposals including tables and seating areas, moveable boxes which represent each course in the school, storage or shelving for promotional literature and mechanisms to display student work digitally and electronically.

The main function of the stand is to attract prospective students and provide suitable facilities to enable them to view current student work and discuss the courses they are interested in. A particularly important part of the brief was to consider the ease of transportation and set up and break down of the stand.

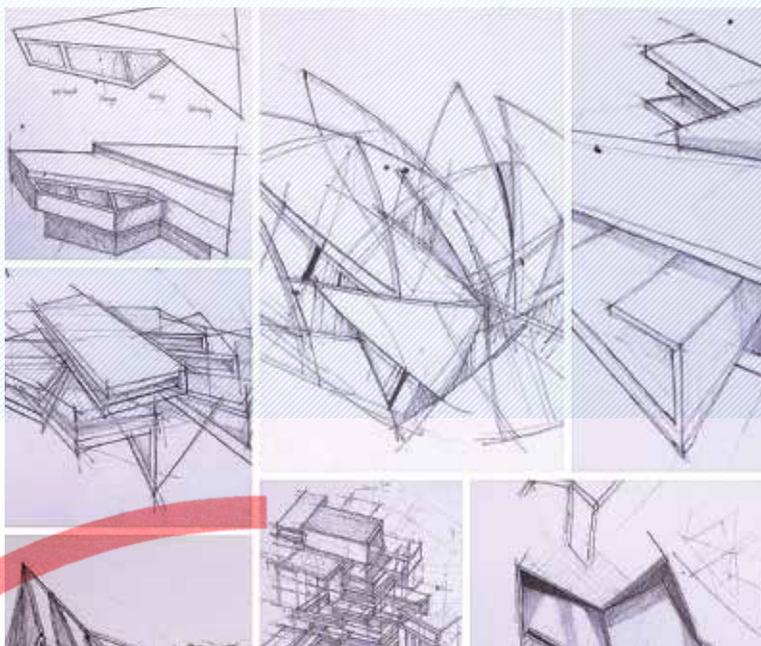
Overall the stand design needed to be distinctive, completely individual, reflect the values of our school and stand out from the crowd.

CATHAL RATCLIFFE  
INITIAL SKETCHES FOR THE  
CREATIVE CONDITIONS BRIEF



ELLIE SYKES  
SOLIDWORKS 3D  
CAD MODELLING FOR  
THE GOOD LIFE BRIEF

ELLIE SYKES  
WORKSHOP MODELLING  
FOR THE GOOD LIFE BRIEF



## RSA Student Design Awards 2016

This year our third year students took part in the RSA Student Design Awards, a global competition for emerging designers. The RSA challenges students and recent graduates to tackle pressing social, environmental and economic issues through design thinking.

From the twelve design briefs available we selected five and asked our students to choose one of the following:

### Project Brief 1:

One Man's Waste. Design a way to help eliminate the concept of waste within developed societies by promoting it as a valuable material resource.

### Project Brief 2:

Making It Inclusive. Design a way to enable more people to enjoy the benefits of making.

### Project Brief 3:

Creative Conditions. Design and develop a compelling vision and business case for an environment or situation that prompts and fosters creative thinking.

### Project Brief 4:

Waste Not, Want Not. Design a way to encourage and support individuals, households, businesses and/or communities to reduce food waste.

### Project Brief 5:

The Good Life. Empower people who live with long term, lifestyle-related health conditions to take a greater role in managing their own care.

Winners are rewarded with cash prizes, paid industry placements, complementary RSA Fellowship and a range of other benefits to kick-start their careers.

# STUDIO CULTURE /

# ACTIVITY / FACILITIES

## Connections, Kinections, Kinnexions!

Design as a process is very much concerned with the location, formation or exploitation of connections. Connections between disciplines such as design and architecture, music and performance, philosophy and physics; connections between two pieces of steel, polypropylene and polystyrene; connections between departments in a corporation; connections between people and machines; connections between markets and consumers, individuals and environments, subjects and objects. Connections between individuals.

Connections made on a course such as this are one of the defining characteristics of the learning experience. Coming from a range of different backgrounds and cultures our students have much to learn from each other. In undertaking this project our first year students created symbolic links between individuals to represent their group in dynamic terms.

This introductory project built an understanding of materials and mechanisms for each student and strengthened their skills in the workshops. It also allowed students to work together as a team to create something to represent them as a group, a kinetic structure that is greater than the sum of its parts. Each sculptural mechanism triggers the next to create a dynamic chain reaction.



## Studio Storage Units – student competition

All three year groups were invited to take part in a course-wide competition to design some storage furniture for their own studio spaces. Students had identified a need for adaptable storage to keep their belongings and equipment safe as well as providing a moveable partitioning system for their space. The course team also identified a need for this furniture to be adapted and used as display space for the degree show each year. This provided a challenging brief for our students with lots of elements and functions to consider. They needed to operate as both the user group and the designer during the process.

Jacob Bojcun won the competition with his adaptable studio storage and display unit.

The unit is designed to fit a range of cabinet boxes that come in a variety shapes and sizes. The main boxes can be used by students for personal storage. Other boxes can be fitted with clear acrylic doors and used to display models and other work. The boxes can be freely arranged within the unit to customise its use. Customisation also allows for groups of students to share a unit and bring their work together.

When empty the unit is designed for displaying work and can fit up to A0 sized posters. As boxes are removed the units can be moved around and used to create partitions dividing the studio space. Boxes also stack to create separate display plinths.

We worked with Datone Joinery, based near Bradford, to produce the units and boxes for us. Boxes with new functions can also be designed and then made within the university, giving the units the capability to evolve over time.



JACOB BOJCUN  
WINNING DESIGN

## Design Product course promotional gift – student competition

Every year our BA Design Product course features in a range of promotional events such as UCAS recruitment fairs, university open days and exhibitions including our end of year show and the high profile New Designers show in London.

The aim of these events is ultimately to maintain the high profile of our course within industry and to compete effectively with other degree courses of similar standing within the UK and internationally. The events connect us with prospective new students and industry contacts as well as promoting our graduates. The ways in which we, as a course, communicate with our audiences at these events are varied and involve a range of physical and digital methods to connect with people. We have a school prospectus which provides detailed information and entry requirements for the course. We also have a course postcard with our Twitter address, tote bags, university notebooks and usb sticks. The aim is for people to take our branded products and keep them. Inadvertently they will advertise our course by using the products. More importantly they will remember us and the connection we made with them. Currently our promotional gifts that we give away during these events are 'off the shelf' items. Bags, pens, key rings, usb sticks etc are all products that can be ordered in from promotional gift companies and branded with our logo. Other universities are able to do exactly the same and so it is not easy to gain a competitive edge using these items. It is most important that the methods we use must be impressive and memorable and this created an opportunity for this short course-wide design brief. Essentially we are a team of product designers who know the course very well and know what it stands for. The perfect design team to design a new promotional giveaway gift for the course!

## Design Product studios



## Summer 'Shelfie' project for new students joining the course

Excerpt from the brief:

"We would like you to bring with you an image of a 'Shelfie' printed out on A3 paper in colour. This must be a real life image of one of your shelves at home – no tidying allowed! You must choose a shelf that portrays your character – maybe it shows us what books you are currently reading, what music you like, or just a random collection of objects."

The students worked in small mixed-year groups to design and prototype innovative promotional gifts that reflected the values of our course. The winning design will be launched at the End of Year Show and visitors will be able to take one away with them as a memento.



# RESEARCH CULTURE

## Robin Brinkworth: Staff Research

### Research Cluster Award – Collaborating

A team, led by the Retail Institute, were successful in securing a Research Cluster Award (RCA) to deliver interdisciplinary research. The team are led by Sukky Jassi (Project Manager) and include Dr. Suneel Kunamaneni (Principal Investigator), Andrew Du Feu, Robin Brinkworth (Senior Lecturer for BA Design Product) and Dr. Dong Hoang from both the FBL and AET schools at Leeds Beckett University.

### Research Project Abstract

Early design decisions can have a dominant impact on sustainable product realisation for Fast Moving Consumer Goods (FMCG) packaging. Life Cycle Analysis (LCA), the most widely used methodology to evaluate the environmental sustainability of a product across production, distribution, use and disposal phases has significant challenges as it can be expensive and time consuming. Current educational interventions for limiting environmentally undesirable behaviours are ineffective. Humans are creatures of habit and therefore even the most thoughtful sustainability efforts if hidden from customers are wasted sales features if customers are not aware or value them. Thus a better understanding of the antecedents of behaviour through altering the materials, meaning and mechanism of the product is needed. This research will attempt to establish an interdisciplinary eco-product design strategy by integration of a quicker 'streamlined' LCA and behaviour change factors that are encapsulated in product concepts, through systematic literature review, interviews with industry and user experiments.

## Lauren Moriarty: Staff Research

### TRIP: Textiles Research in Process

An exhibition by the Textiles Research Group, School of the Arts, Loughborough University. August 2015, the Design and Architecture Gallery, Tallinn, Estonia.

Using the common denominator of the 'design process', the TRIP Exhibition revealed how many and varied are the approaches to creativity and research in textiles. Supported by the use of a digital show reel, each participating member of the Textiles Research Group (TRG) demonstrated individual approaches to design through revealing research concepts and the process journeys that lead to their design outcomes. The exhibition provided a snapshot of practice based work that addresses ongoing research narratives within the TRG. Common to all of the work is an interest in the connections between craft, design and new technologies.

Lauren Moriarty's work focuses on a combination of textile and industrial design processes through exploring a wide range of materials and processes. Her work for this exhibition investigated and experimented with the use of 3D printing within the context of three-dimensional textiles, combining textile substrates with 3D prints to show how the process changes the function of the fabric.

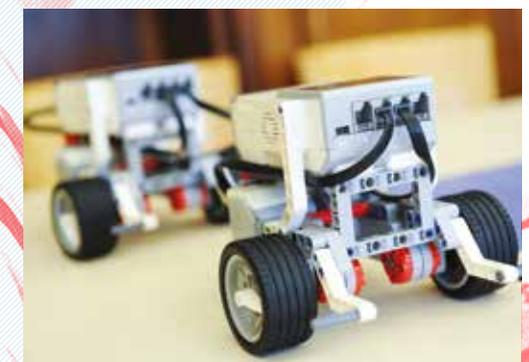
# PEDAGOGY

## 1. Wearable Technology Challenge Final

15th March 2016 saw the School of Computing Creative Technology and Engineering host along with the Design School this year's Wearable Technology Challenge Final. This was a collaboration with Premier Farnell and Leeds Beckett University where ten local schools asked their 14 year children to design wearable technology based around the Codebug. Two of our BA Design Product students visited the schools to help them with their designs. The designs ranged from a heat sensing glove that could help fire fighters, to kits aimed at helping primary school teachers identify when one of their children was not holding hands whilst walking in groups outside school. Over 115 school children attended and there was a judging panel who presented the prizes at the end of the morning session. The afternoon session allowed the students to tour the campus looking at the bottling plant in MC102, the sweet vending machine project in Priestley and the motion capture room. They were also allowed to attend a very interesting and fun workshop using the Lego Mindstorm. At the end of the day the teachers and students had had a great time and the students were thinking about product design and engineering as future career paths.

"I really enjoyed the challenge: designing the actual glove, getting to know how to work with the technology; and it was really nice working together as a team. It's definitely changed my view of technology. Now I'm more interested in the gadget side of things. In terms of a future career I'm thinking of engineering and product design."

AMINA HABIB  
ROUNDHAY PUPIL



## 2. Design Product – Approach to teaching

In Design Product we have created a professional design studio atmosphere in which students work from their own individual workspaces or across the shared group tables and digital facilities as needed. This fosters a collaborative approach to their learning whereby tutor led learning and peer group learning become equally valuable aspects of their student experience.

Teamwork is encouraged so that our students build upon the skills they will need in industry.

The vast majority of our projects involve physical outcomes and we encourage physical modelling as well as digital modelling at every stage of the design process in order to gain a thorough understanding of how things really work.

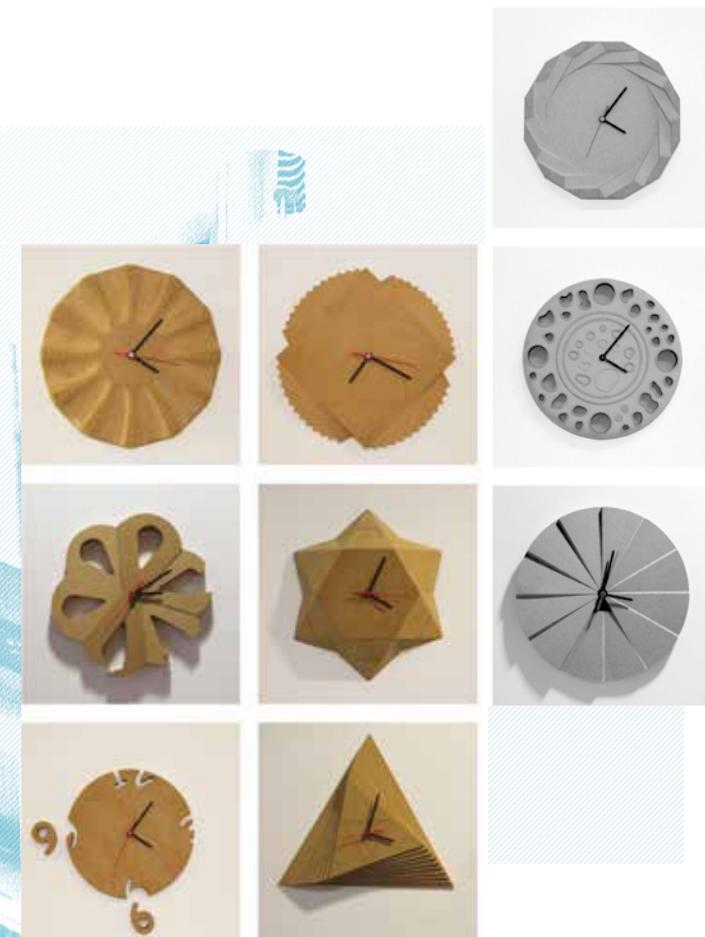
## 3. Critical and Contextual Studies: Student Manifestos

Critical and Contextual Studies is integrated into our studio practice so that our students explore writing as one of the many ways of understanding and articulating their research in the context of their projects. Our second year students produced manifestos in order to explore who they are as designers and what the future might hold for them and their practice.

FIRST YEAR MODELLING PROJECT IN COLLABORATION WITH THE ARTEMIS CHAIR COLLECTION, LEEDS



START WHERE YOU ARE. LOOK AROUND YOU. TAKE INSPIRATION IN EVERYTHING YOU SEE. SEE THE WORLD. TRAVEL. OBSERVE. LET CURIOSITY BE YOUR GUIDE. TRY DIFFERENT THINGS. DO MORE. BE MORE. HAVE A STORY TO TELL. DEFEND YOUR IDEAS. **PROTEST.** DON'T BE AFRAID. OUR FUTURE IS IN OUR HANDS.

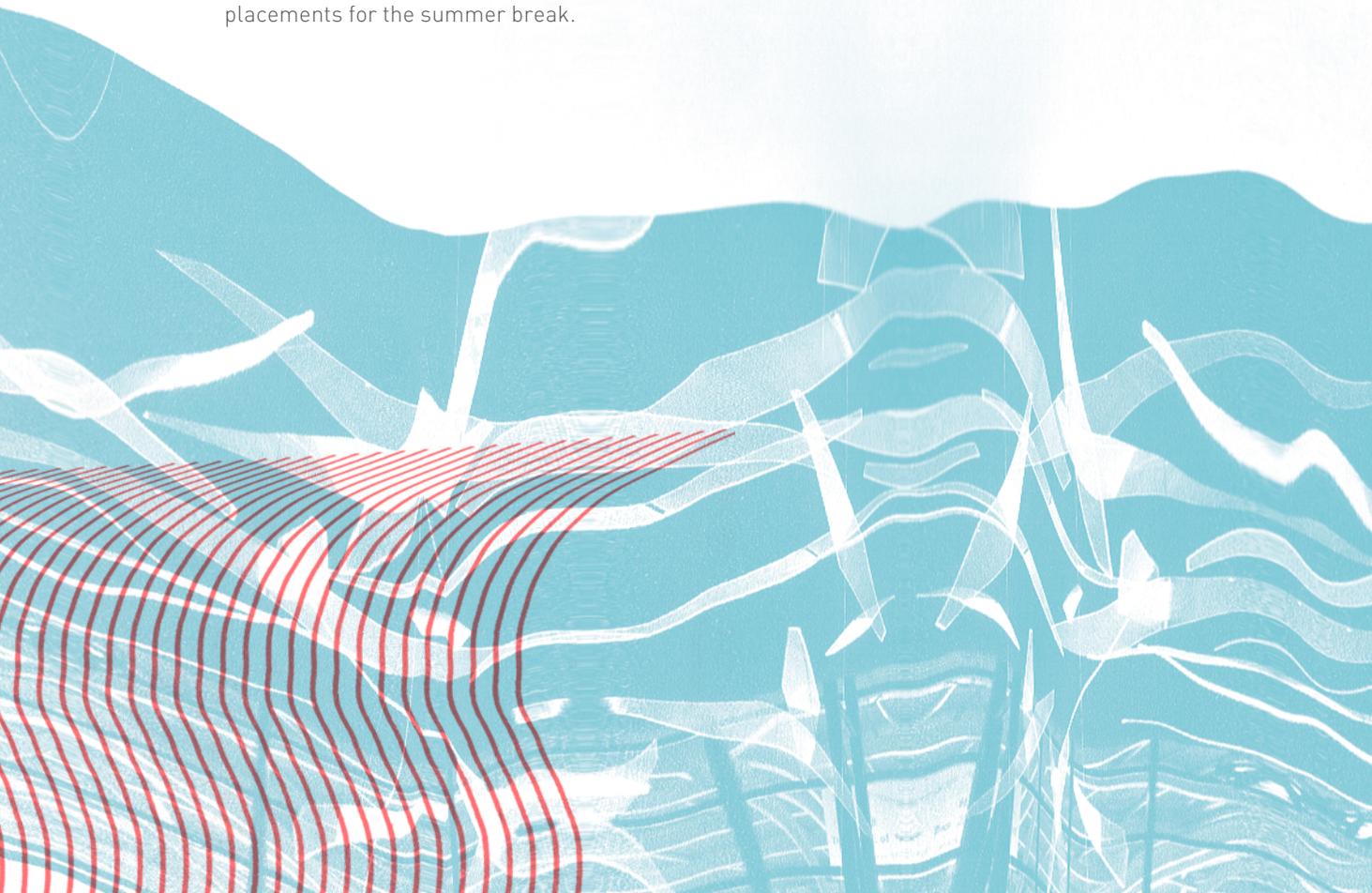
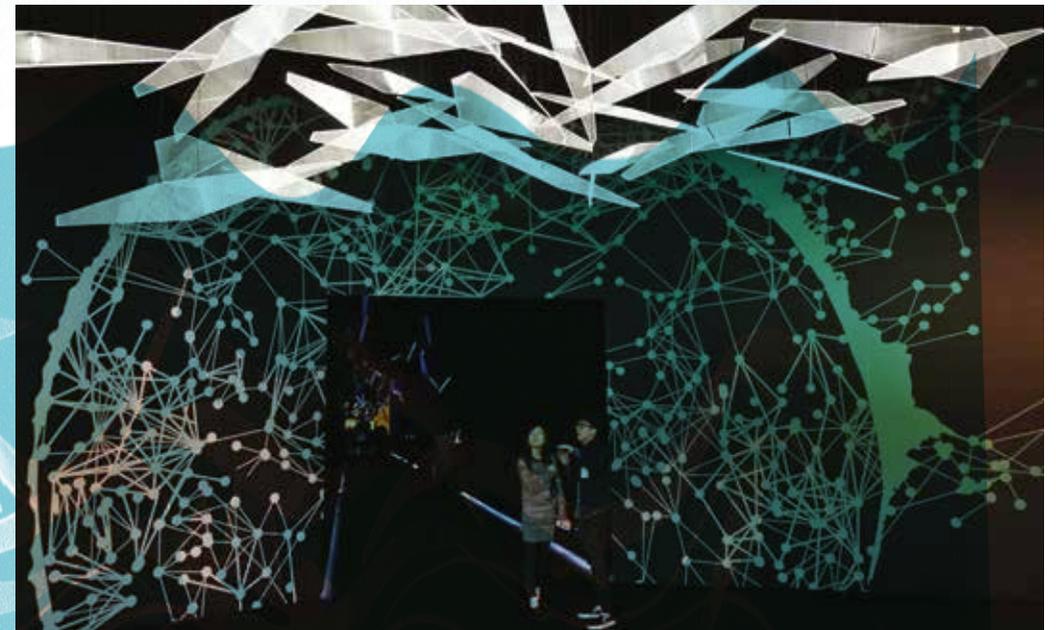


FIRST YEAR DESIGN FOR MANUFACTURE PROJECT

## Design Product Futures Conference 2016

On Monday 11th April, staff, students and industry friends of BA Design Product gathered together in The Rose Bowl for the Design Product Futures conference.

The day provided the opportunity to watch presentations from 6 product designers working in different and varied aspects of the industry and to hear about their individual career journeys. The emphasis was placed upon the future and specifically the future careers of our students. The day provided Students with lots of advice and top tips for how to prepare for graduation and their next steps into the industry with anecdotes about what to do and also what not to do! Students also had the opportunity to take part in a networking lunch with our speakers and industry friends which has generated exciting connections and potential work placements for the summer break.



**UCAS CODE** W240  
**INSTITUTION CODE** L27

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Opening minds  
Opening doors