

TWO INTERVENTIONS FOR SAFER CROWDS AT MUSIC FESTIVALS

ROCKET REVIVE & ADRACARD

Naloxone and everyday-carry adrenaline that's made to be worn



ZARA MASSIMINI

I am an industrial designer and marketer focused on creating products that address real-world challenges through thoughtful design. My practice combines research, prototyping and storytelling to develop solutions that influence behaviour, improve experiences and connect with people on a meaningful level.

ROLE — ZOOM STUDIOS
Research & insights · Concept & ideation · CAD & Rendering · Materials & Physical prototyping

TWO BRIEFS, *TWO EMERGENCIES*

This project was completed within the OUT studio and focused on improving how emergency medication is carried and accessed. We were initially given a brief by AdraCard, a startup looking to rethink the way emergency medication is stored and carried in everyday life. The challenge was to create a solution that people would be more willing to keep with them, making medication easier to access when it is needed most.

As our research expanded into festival environments and emergency health situations, we identified another opportunity around naloxone accessibility and overdose response. This led to the development of two separate outcomes: the AdraCard carry system, which responded directly to the client brief, and Rocket Revive, a naloxone concept developed by our team. Although the products address different problems, both share the same goal of making life-saving interventions more visible, portable and likely to be carried.

ROCKET REVIVE · THE CHALLENGE

“How might we reduce opioid-overdose risk by increasing the availability of naloxone at music festivals?”

A ROCKET REVIVE

A wearable naloxone carrier for music festivals. Naloxone, made to be seen by all and used by all.

NALOXONE

FESTIVALS

HARM REDUCTION

THE INVISIBLE CONTAMINANT

Fentanyl contamination has made recreational drug use at music festivals increasingly dangerous. . MDMA or cocaine is increasingly cut with fentanyl, a synthetic opioid so potent that a few stray milligrams can cause fatal respiratory depression in a user with no tolerance.¹ With limited pill-testing in most Australian states, the margin for error is effectively zero.

The Penington Institute records **2,356 drug-induced deaths in Australia in 2022** (about six a day) with opioids in close to half of unintentional overdoses.² Synthetic-opioid mortality is described in forensic literature as growing “exponentially and unstoppably,”³ and an estimated 16 million people worldwide have been harmed by the opioid crisis.⁴ Naloxone reverses an overdose within minutes and is endorsed by the WHO for community take-home use.⁵

While naloxone can rapidly reverse an opioid overdose, access to the medication at the moment it is needed remains a significant challenge. Through research into festival culture, I found that everything people carry has a purpose and often reflects their identity. Existing naloxone products are effective, but their clinical appearance and poor portability mean they are often forgotten at the bottom of a bag. This became the key opportunity for Rocket Revive: designing a naloxone product that people would actively want to carry, making life-saving intervention more visible and accessible when it matters most.

2,356

drug-induced deaths in Australia, 2022 — ~6 each day.²

~16M

people worldwide harmed by the opioid crisis.⁴

MY CONTRIBUTION

I led the secondary research phase and analysed wearable behaviours within festival environments. The resulting insight, was that visibility alone can improve accessibility and safety. This became a core design principle that guided the development of Rocket Revive.

1. "The Issue: Fentanyl Contamination," ZOOM Studios MIL3 research brief, 2025.

3. *Journal of Indian Academy of Forensic Medicine*, 2025, as cited in ZOOM Studios research.

5. World Health Organization, *Community Management of Opioid Overdose* (Geneva: WHO, 2014).

2. Penington Institute, *Australia's Annual Overdose Report 2024* (Melbourne: Penington Institute, 2024).

4. *Spanish Journal of Drug Addiction (Adicciones)*, 2023, as cited in ZOOM Studios research.

PART A / CONCEPTUAL DEVELOPMENT

BEING A LIFESAVER IS A FLEX

Problem Refinement

Through research into festival culture and wearable behaviours, I helped refine the challenge from designing a naloxone product to designing a better way of carrying naloxone. The key issue was not the medication itself, but ensuring it was visible, accessible and present when an overdose occurred.

Thematic Framing & Rationale

This led to the idea that visibility could function as a safety feature. By transforming naloxone from a clinical object into a visible accessory, the likelihood of people carrying it increases, improving availability in the environments where overdoses are most likely to occur.

User & Stakeholder Needs

This direction responded to user research showing that festival-goers only carry items that earn a place on a minimal outfit. It also supported the project's broader harm-reduction goal of increasing access to naloxone and reducing the stigma associated with carrying it.

MY CONTRIBUTION

I led the secondary research synthesis into festival culture and wearables, establishing the insight that visibility can improve accessibility. I developed the idea that visibility increases availability, helped reframe the design challenge, and contributed to the rocket-form language and thematic direction that carried through to the final concept and renders.

Fig. A1 : Concept visualisation using final design. Generated with OpenAI ChatGPT, art-directed by Zara M ZARA MASSIMINI · IDN3001 STUDIO JOURNAL

CONCEPT DEVELOPMENT & FORM EXPLORATION

Making Safety Visible

Once the challenge had been determined, I explored how naloxone could become a visible and socially accepted accessory. Early concepts included both star-shaped and rocket-shaped forms.

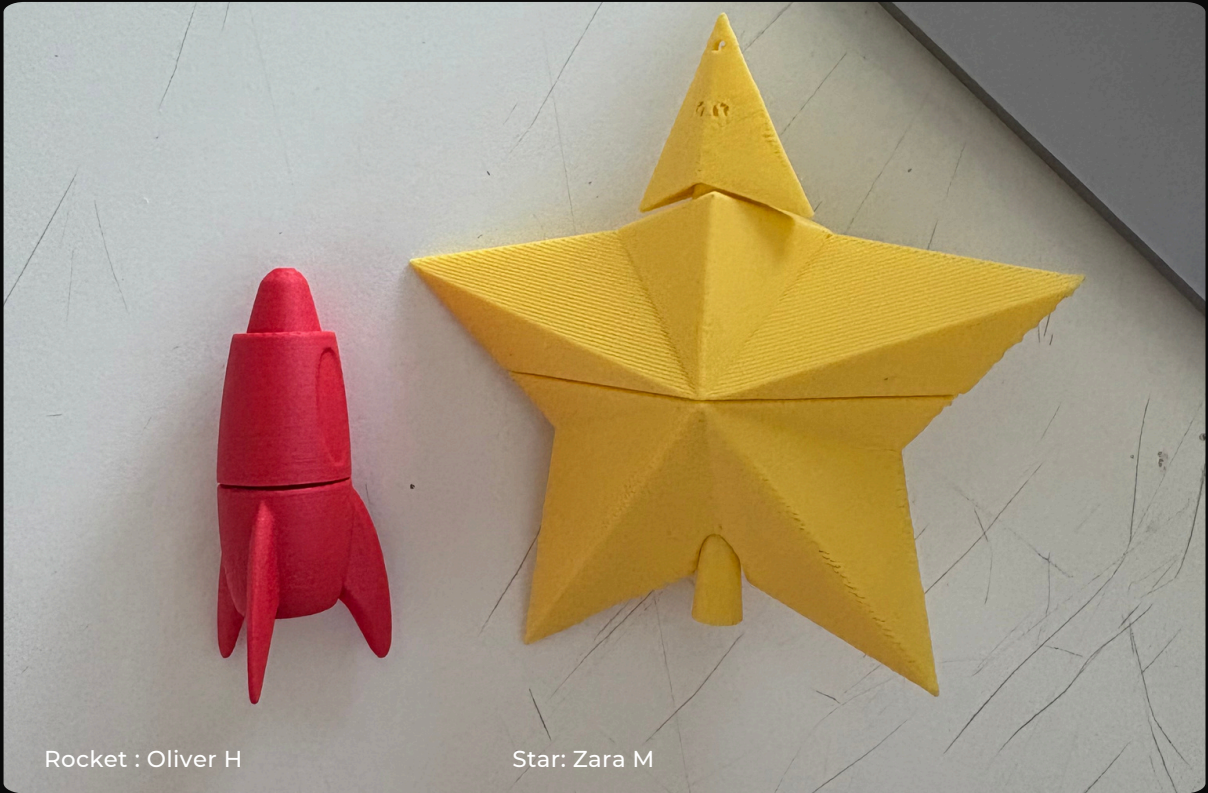
The star connected strongly with festival aesthetics, while the rocket offered clearer opportunities for visibility, recognition and intuitive use.

Through sketching, CAD modelling and AI-generated visualisations, I tested different approaches to scale, portability and interaction. Feedback from peers and tutors highlighted issues with the star's size and interaction method, leading the team to focus on the rocket direction.

The rocket form offered several advantages. Its bold silhouette made it highly visible within crowded festival environments, while the nose-to-tail geometry naturally communicated orientation during emergency use.

MY CONTRIBUTION

I contributed to the exploration and evaluation of the star and rocket concepts through sketching, CAD modelling and visualisation, through iterative testing and feedback.



AESTHETICS & MATERIALS

MATERIALS TESTING

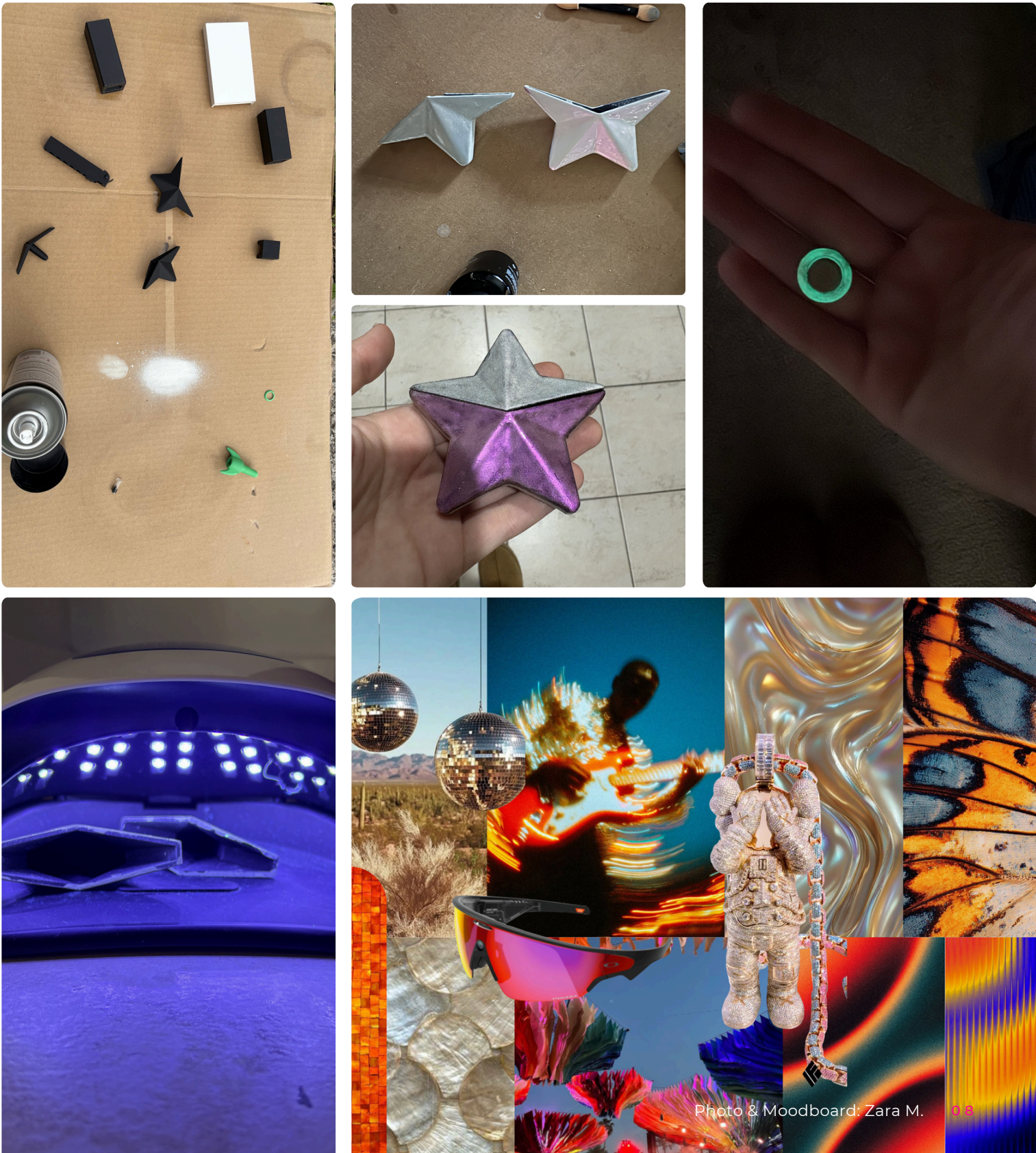
To establish a clear aesthetic direction, I created mood boards that informed the visual language of Rocket Revive. These helped define colours, materials and styling cues that reflected festival culture while maintaining a distinctive identity.

I also researched chrome plating and powder coating as potential finishes for the rocket plunger. To support this, I consulted Adam Mattioli from Mattioli regarding coating techniques and glow-in-the-dark finishes. He supplied glow paint and recommended airbrushing as the preferred application method.

To evaluate these finishes, I produced physical samples using old 3D prints. I replicated a chrome coating process using nail salon products, testing chrome powder over both black and white base coats, and also airbrushed several layers of glow-in-the-dark paint. The testing revealed that the chrome finish appeared pearlescent rather than mirror-like, while the glow finish appeared grainy and conflicted with the intended magenta aesthetic. Although neither finish was selected for our real life product these ideas were used in our renders, additionally the process allowed material decisions to be informed by physical testing rather than assumption.

MY CONTRIBUTION

I created the mood boards that established the project's visual direction and conducted material testing to evaluate potential finishes for the rocket. Through researching, consulting industry expertise and producing physical samples, I helped inform key aesthetic and manufacturing decisions for the final design.



TAPERED FIN DEVELOPMENT

Refining Ergonomics Through Form

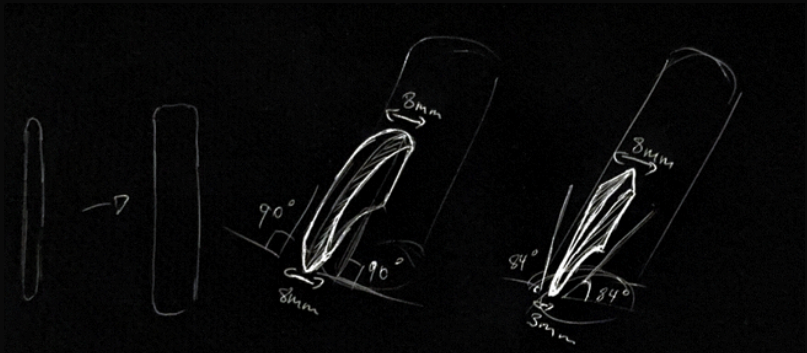
As the rocket concept progressed, I began questioning whether the original fin geometry was effectively supporting the way the product would be used in an emergency. Feedback and reflection highlighted that the fins were too thin and did not provide enough surface area for a confident grip, particularly in crowded, overstimulating festival environments where users may be panicked or impaired (due to alcohol or drug use themselves).

I explored several iterations through sketching, CAD modelling and 3D printing. The fins were gradually enlarged and reshaped, evolving into a tapered profile that was wider at the top and narrower towards the base. This approach improved ergonomics by creating a larger contact area for the fingers while maintaining the sleek silhouette of the rocket.

Testing also revealed that excessive filleting made the form appear overly rounded and cartoon-like. Through further refinement, I reduced the fillets and adjusted the relationship between the fins and plunger, resulting in a form that felt both intuitive to hold and visually aligned with the project's aesthetic direction.

MY CONTRIBUTION

I initiated and developed the tapered fin concept, identifying the need for improved ergonomics and refining the geometry through multiple CAD iterations and prototypes. The final fin design balanced grip, usability and aesthetics, becoming a key feature of the Rocket Revive form language.



Connecting Product and Identity

As the project developed, I focused on creating a visual identity that felt authentic to music festival culture. Rather than relying on generic festival imagery, I experimented with making sound visible using an electric guitar, amplifier, mirror and laser setup. The resulting waveforms became the foundation for the project's branding.

The selected waveform was refined into a logo and animated using Adobe Illustrator and After Effects. Following team feedback, I modified the proportions of the graphic so that it visually echoed the rocket form, creating a stronger connection between the brand and product.

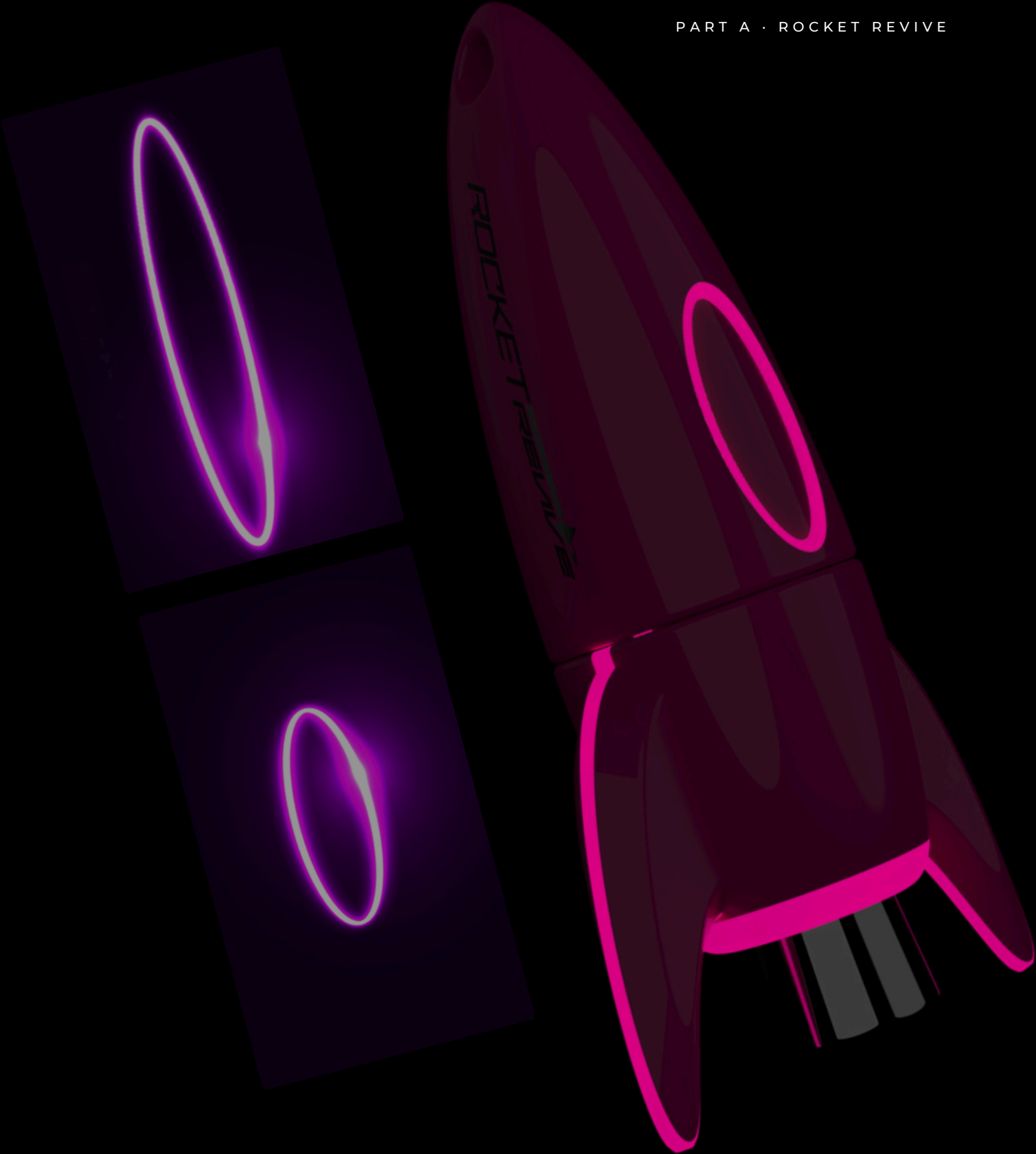
[*Link to video of me using my guitar to make vibrations*](#)

[*Link to video of me using music to make vibrations*](#)

MY CONTRIBUTION

I developed the music-generated branding concept and transformed the resulting waveform into part of the final form's details including the additional animation.

[*Link to final Video*](#)

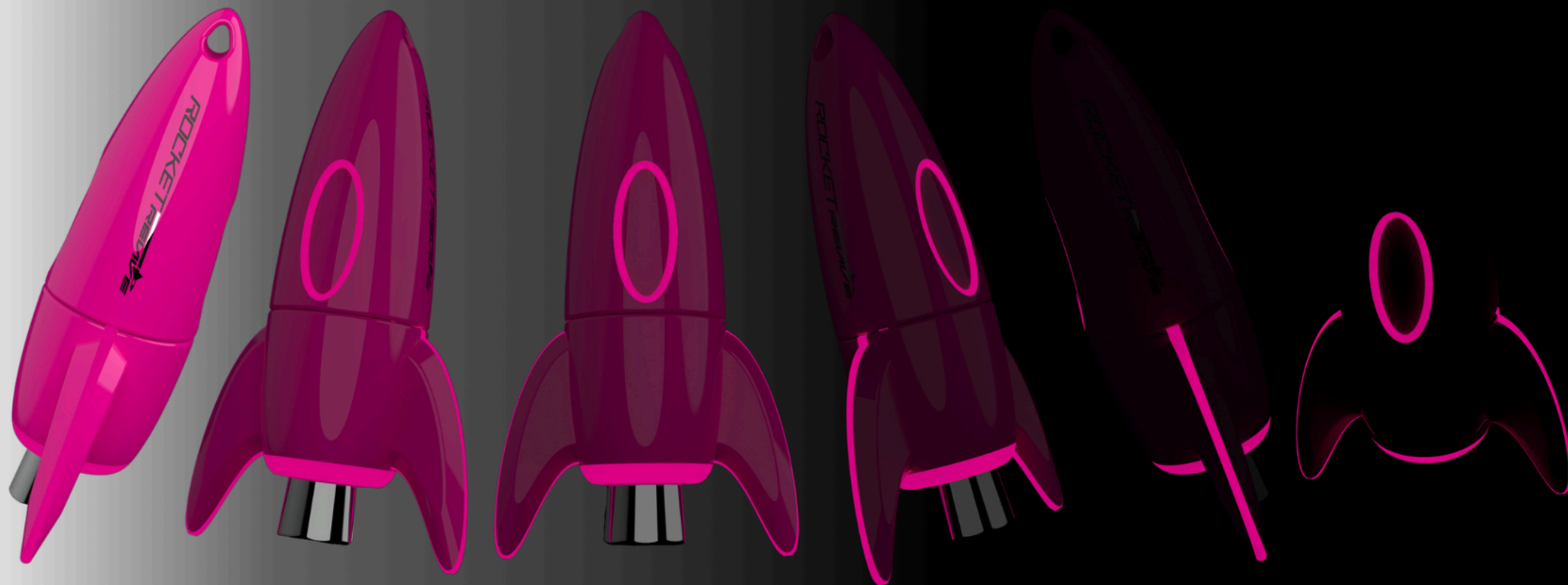


FINAL INTERVENTION

ROCKET REVIVE

A wearable naloxone carrier designed to be seen by all and used by all, transforming a life-saving intervention into something visible, portable and easy to access.







ROCKET REVIVE IMPLICATIONS

Socially and ethically, Rocket Revive promotes judgement-free harm reduction by encouraging everyday people to carry naloxone, increasing its availability beyond healthcare professionals. While the "flex" framing could be seen as trivialising overdose, the intention is to reduce stigma and make life-saving intervention more visible and accessible.

Culturally, the product draws from festival fashion and accessories, helping it feel like it belongs within the environment rather than appearing as a clinical object. Environmentally, the use of an ABS shell is a limitation of the current concept and would require further development through recycled materials for injection moulding or a reusable housing system to improve sustainability.



STRENGTHS

The simplicity, strong visual identity, genuinely testable carry, instant ability to find in a crowd.

LIMITATIONS

How people perceive the product and risks associated, reliance on user adoption, material sustainability.

A close-up photograph of a brown leather pouch with white stitching and metal studs, set against a blurred background of a person in a cowboy hat.

B

THE ADRACARD POUCH

A wearable AdraCard pouch designed to integrate seamlessly into festival culture, combining emergency medication storage with a functional accessory people actually want to carry.

ADRENALINE

MUSIC FESTIVALS

EVERYDAY CARRY

THE PEN THAT STAYS HOME

Primary research into festival culture revealed that people only carry items that earn a place on their outfit, with accessories often serving both functional and aesthetic purposes. Western-inspired fashion, including belts, leather accessories and cowboy aesthetics, emerged as a recurring trend across music festival communities.

Secondary research highlighted that emergency medication is frequently unavailable during emergencies because it is left behind, hidden away or difficult to access. Discussions with users reinforced the importance of portability, visibility and convenience when deciding what to carry throughout a festival.

These insights revealed an opportunity to integrate emergency medication into an accessory that already fits within festival culture. Rather than being treated as a separate medical object, the carry system could become part of a user's everyday festival outfit, increasing the likelihood that it is carried and accessible when needed.

~2,400
anaphylaxis hospital admissions in Australia each year.¹

~57%
of at-risk patients carry their auto-injector consistently.²

MY CONTRIBUTION

I conducted research into festival culture, carry behaviours and wearable accessories, identifying the opportunity to integrate emergency medication into items people already choose to wear.

1. ASCIA, anaphylaxis statistics; R. Mullins et al., "Anaphylaxis Fatalities and Admissions in Australia," *J. Allergy Clin. Immunol.* (2009).

2. "Patient Carrying Time, Confidence and Training with Epinephrine Autoinjectors (RACE Survey)," *JACI: In Practice* (2019).

Built for Accessorising, Ready for Emergencies

Research revealed that the challenge was not the adrenaline auto-injector itself, but ensuring it was consistently carried and accessible when needed. Unlike Rocket Revive, which relied on visibility to encourage carry behaviour, the AdraCard pouch required the opposite approach.

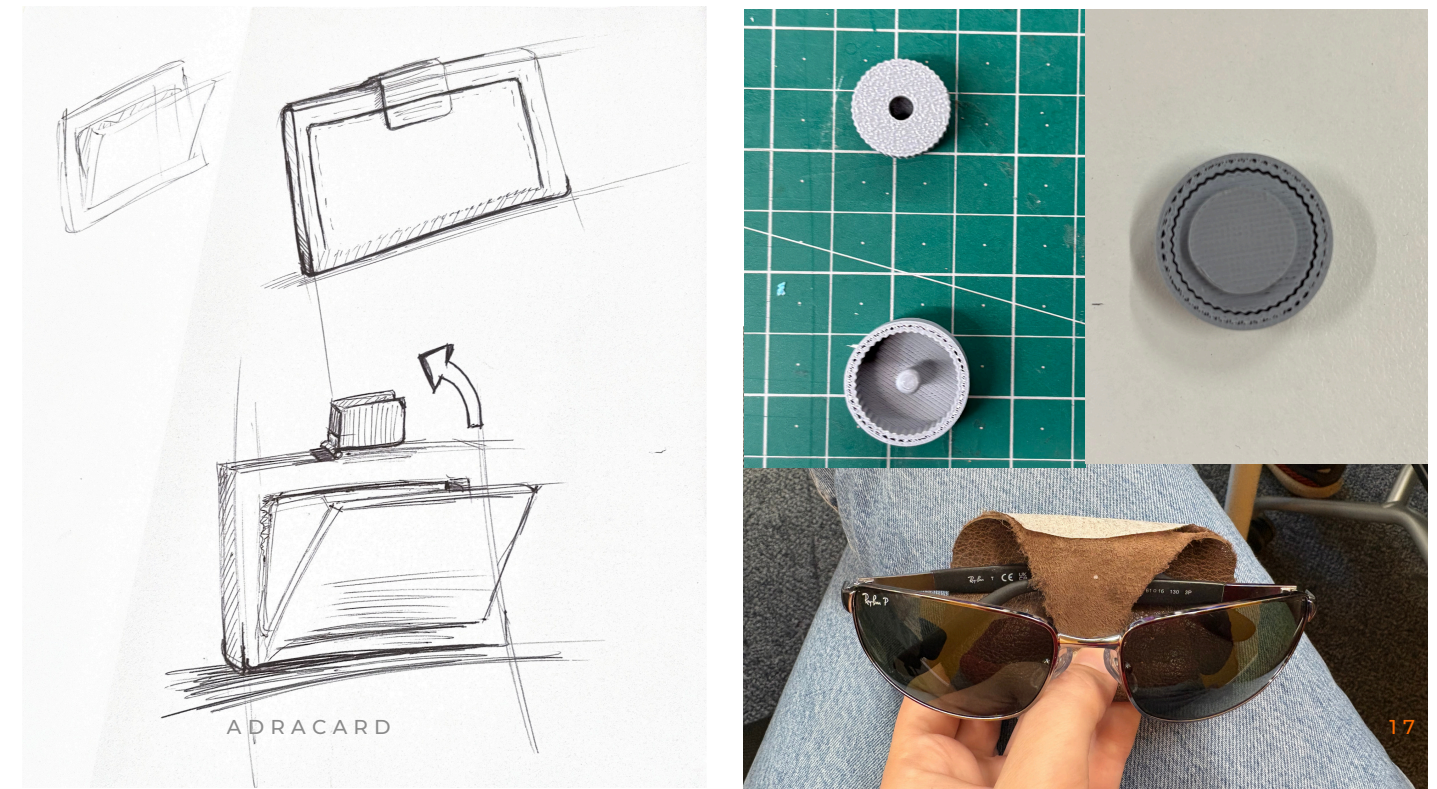
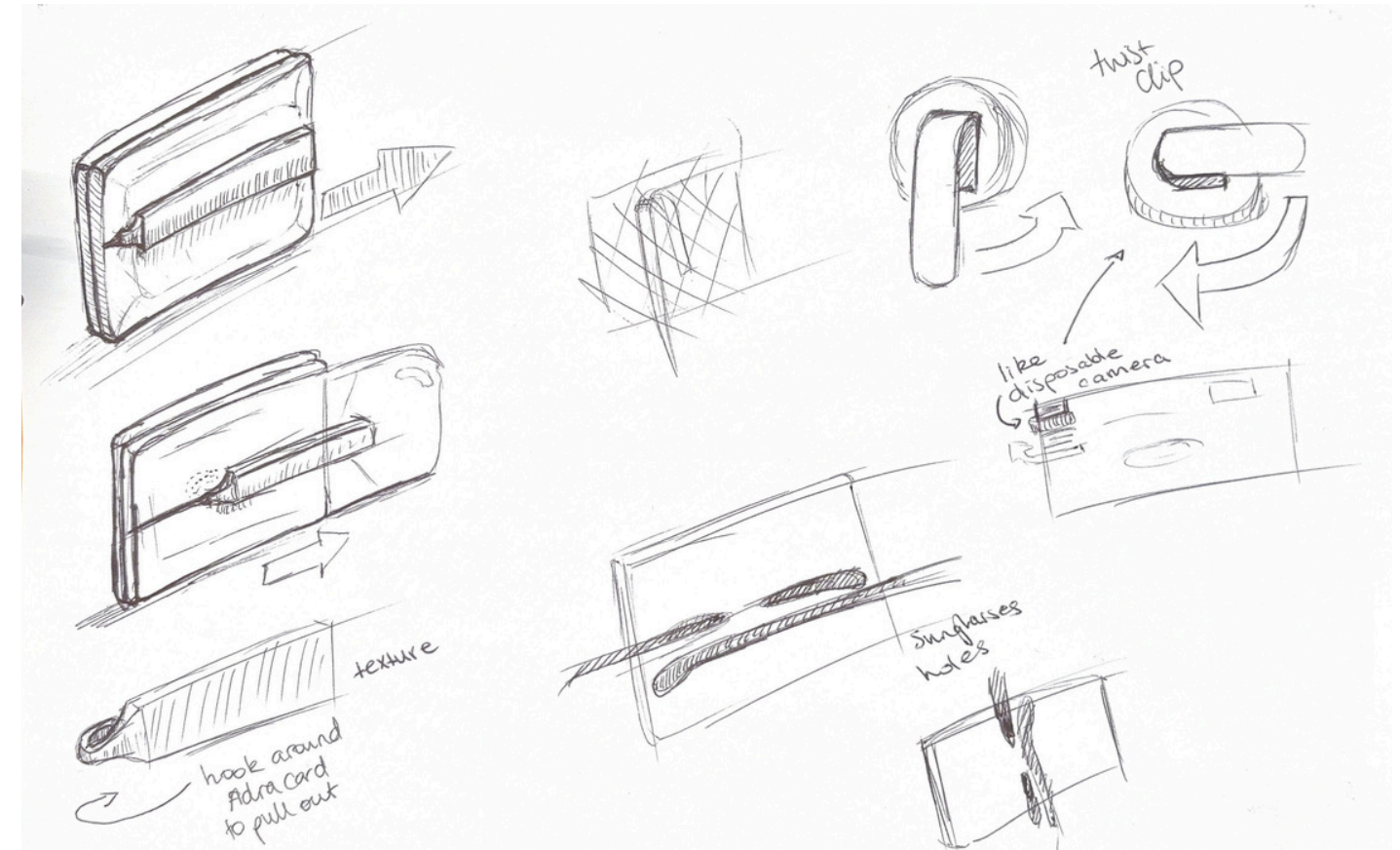
For festival attendees, the solution needed to integrate seamlessly into an outfit and feel like a familiar accessory rather than a medical device. This direction was informed by research into festival fashion, where western-inspired clothing, belts and wearable accessories are commonly incorporated into personal style.

The concept therefore focused on creating a carry system that blended into existing behaviours and aesthetics, increasing the likelihood that emergency medication would be worn throughout the day.

To explore this opportunity, we developed different attachments and different ways to hold the card, mine being a twist chip mechanism and a pouch that included a sunglasses holder (something lots of festival goes already carry). Each concept was modelled and prototyped to evaluate how it interacted with clothing, movement and different carrying scenarios.

MY CONTRIBUTION

I developed the concepts to the right strategies and modelled the pouch geometry around a real AdraCard. Through prototyping and evaluation, I helped identify how the carry system could better align with festival wear and existing user behaviours.



FESTIVAL FASHION & CARRY BEHAVIOUR

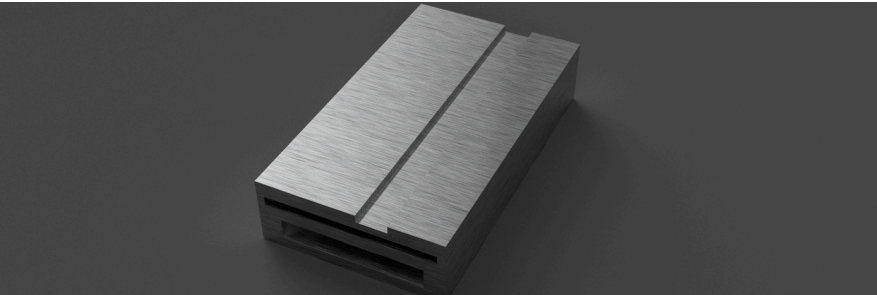
Research into festival culture revealed that people only carry items that earn a place on their outfit. Western-inspired fashion, leather accessories and cowboy aesthetics emerged as recurring trends, suggesting an opportunity to integrate emergency medication into something people already wanted to wear.

To explore this, I created mood boards for the AdraCard pouch. These boards established a visual direction centred around leather, brass hardware, belts and wearable accessories. Rather than designing a medical case, the goal became designing an accessory that could naturally exist within festival culture.

Early concepts included wearable pouches, crocheted charms and buckle-inspired mechanisms. These experiments helped establish the project's core direction: increasing accessibility by embedding emergency medication into everyday carry behaviours.

MY CONTRIBUTION

I conducted research into festival fashion and carry behaviours and created the mood boards that informed the project's aesthetic direction. This work helped establish the rationale that people are more likely to carry emergency medication when it feels like part of their outfit. I also experiemnted with different materials like Wool, Leather and brass hardware.



Concept visualisation using Render above. Generated with OpenAI ChatGPT, art-directed by Zara M



MATERIAL EXPLORATION & PROTOTYPING

*Learning
Through
Making*

To better understand the product and its intended users, I sourced materials including leather, stainless steel and vintage hardware from op shops. Using real materials allowed concepts to be tested more authentically and helped establish a stronger connection to the project's western-inspired aesthetic.

At the WAM workshop, I helped experiment with reshaping a spoon handle to create a pop-out mechanism capable of ejecting the AdraCard from the pouch. Alongside this, I laser-cut leather profiles and rapidly prototyped different pouch configurations to assess ergonomics and usability.

The prototyping process highlighted the value of testing ideas physically rather than relying solely on sketches or CAD. Several concepts proved less practical than expected, allowing improvements to be identified early.

MY CONTRIBUTION

I helped source materials, explored the spoon-based pop-out mechanism and produced prototype leather profiles for testing. These experiments helped inform decisions around accessibility, ergonomics and material selection.



Image & work have been taken by Zara M & Matt L



Image & work have been taken by Zara M & Matt L



Image & work have been taken by Zara M

Refining the Final Outcome

The final phase focused on improving the quality, functionality and visual consistency of the pouch. Through leather moulding, stitching trials and assembly testing, I refined the construction process and identified several opportunities for improvement.

I also revisited a sunglasses-holder feature from an earlier project, recognising that sunglasses are commonly carried by festival-goers and recognised our user research. Integrating this feature strengthened the pouch's value as an everyday accessory while maintaining its medical function.

Final refinements included hand stitching, concealing the snap closure and incorporating aged brass hardware to create a more cohesive material language. These changes improved both the perceived quality and authenticity of the final product.

MY CONTRIBUTION

I developed the leather prototypes, reintroduced the sunglasses-holder feature and refined the final construction details. Through iterative making and testing, I helped shape the final form, functionality and aesthetic of the AdraCard pouch.



FINAL INTERVENTION

THE ADRACARD

An everyday-carry adrenaline case in full-grain leather — rugged enough to live on a working belt and bether when it counts.





B · FINAL INTERVENTION



PART B · ADRACARD



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ADRACARD

Photos: ZOOM Studios. 22

ADRACARD POUCH IMPLICATIONS

A key strength of the AdraCard pouch is that it addresses a real behavioural challenge: encouraging people to carry emergency medication rather than leaving it behind. By integrating the device into festival fashion and wearable accessories, the design increases the likelihood that it will be accessible when needed. Culturally, the pouch draws from western-inspired fashion and festival aesthetics, helping it feel like a natural part of an outfit rather than a medical product.

Environmentally, the use of leather creates a durable, repairable product that can have a longer lifespan than disposable plastic alternatives. However, the pouch remains a carrier rather than a medical solution itself. It cannot replace medical advice, training or regular expiry checks, and additional consideration would be needed to ensure the medication remains protected from heat and environmental conditions commonly experienced at music festivals.

STRENGTHS

Attacks carriage directly; durable & repairable; culturally fitting; low-tech, low-cost making.

LIMITATIONS

Medication may still be exposed to heat and environmental conditions., Relies on users choosing to carry the pouch consistently.

WHAT I LEARNED

Across both products, the medicine already existed and has been proven to work, our team's job was how to incentivise people to carry this important medication to environments where people have the "can't be bothered" attitude.

Throughout this project, I learned the importance of designing around behaviour rather than focusing solely on the product itself. For both Rocket Revive and the AdraCard pouch, the key challenge was not the medication, but ensuring it was available when needed. This shifted my thinking from designing medical products to designing based on carry behaviours, accessibility and the adoption into real life for the user.

Feedback played a significant role in shaping both outcomes. For Rocket Revive, discussions with tutors and peers highlighted issues with portability, ergonomics and visual clarity. This led to the transition from having Bothe the star and rocket to pushing forward with the rocket. Additionally, the refinement of the tapered fins to improve grip and usability in emergency situations. I also learned the value of testing ideas physically, whether that was through CAD models, 3D prints or material samples, as these often revealed issues that were not obvious on screen.

For the AdraCard pouch, prototyping exposed challenges with attachment mechanisms, stitching quality and overall construction. The twist-lock attachment provided flexibility but introduced unwanted bulk, while leather prototypes highlighted the importance of craftsmanship and material selection. Feedback also reinforced the value of integrating features that aligned with existing user behaviours, such as the sunglasses holder and festival-inspired aesthetic.

If I were to continue developing Rocket Revive, I would focus on user testing within festival environments to better understand carry behaviour, visibility and emergency usability. I would also further investigate materials, manufacturing methods and regulatory considerations to move the concept closer to production.

For the AdraCard pouch, I would refine the attachment system and explore ways to better protect the medication from heat and environmental conditions. I would also continue improving the construction quality through more advanced leatherworking techniques and user testing. Overall, this project reinforced the importance of experimental and iterative design, user-centred thinking and using feedback for not only my own group but feedback to other groups to guide meaningful design decisions.

LIST OF REFERENCES

1. “The Issue: Fentanyl Contamination,” ZOOM Studios MIL3 research brief, 2025.

2. Penington Institute, Australia's Annual Overdose Report 2024 (Melbourne: Penington Institute, 2024).

3. *Journal of Indian Academy of Forensic Medicine*, 2025 (as cited in ZOOM Studios MIL3)

4. Spanish Journal of Drug Addiction (Adicciones), 2023, (as cited in ZOOM Studios MIL3)

5. World Health Organization, *Community Management of Opioid Overdose* (Geneva: WHO, 2014).

1. ASCIA, anaphylaxis statistics; R. Mullins et al., “Anaphylaxis Fatalities and Admissions in Australia,” *J. Allergy Clin. Immunol.* (2009).

2. “Patient Carrying Time, Confidence and Training with Epinephrine Autoinjectors (RACE Survey),” *JACI: In Practice* (2019).

IMAGE CREDITS

ATTRIBUTION

All images and Videos have been, created by Zara Massimini, unless otherwise specified.

All Images referred to at ZOOM Studios have been created by my team and I. (Zara Massimini, Omri Segal, Oliver Huang, Matt Lopez)

All Images referred to as AI Generated have been generated with prompt from me and only as a way to visualise sketches and/or put our product into context, not to add/change our team's actual designs.

ACKNOWLEDGEMENTS

My ZOOM Studios teammates: Omri Segal, Oliver Huang and Matt Lopez

My Tutor: Ian Wong

AI USE DISCLOSURE

Concept imagery. Several non-final concept-visualisation images (e.g. Fig. A2.1) were generated using OpenAI ChatGPT image tools and then art-directed by the team. They were used only to communicate intent during ideation; no AI-generated image appears as a final deliverable. All final renders are my own CAD work unless specified.

Writing & layout. I used an online template for the layout (which I edited on my own). All design decisions, research synthesis, prototypes and reflections are my own.

Research. Statistics were verified against primary sources where possible (Penington Institute 2024; ASCIA; Mullins et al. 2009). Secondary citations from the studio brief are flagged in the reference list.

DECLARATION
I confirm this is my individual account of a shared project and that all sources, including AI tools, are disclosed.



Fig. A1 : Example AI-generated concept image (OpenAI ChatGPT), prompted to put our final design into real life context; used for ideation only.

Note: original prompts and tool screenshots are retained in the project file; the generated image above is reproduced as evidence of where and how AI contributed to the process.