

RS&A

**Student Design Awards
2011/12**

Introduction

The RSA's central mission is to foster good citizenship by closing the gap between our everyday behaviour and the future to which we aspire.

In line with this mission, the RSA Student Design Awards scheme rewards the formal judgment traditionally associated with design and design craft, as well as design's essential optimism with respect to progress and change. The RSA Student Design Awards programme asks young designers to demonstrate how the insights and processes of design can increase the resourcefulness of people and communities. Thus, the RSA works with leading design educators to ensure that the Student Design Awards scheme nurtures young professionals to develop their formal skill and practical confidence whilst demonstrating all the powerful things design can do.

A consultation process with tutors, students, past winners and practising designers in recent years yielded a series of changes to the current scheme to clarify the design task, the judging criteria and the scope of possible responses. In addition, the timetable was amended to give students and tutors more flexibility to work on the projects within their curriculum.

Following the success of these changes in the 2010/11 scheme, we have kept the language of the briefs simple and have introduced the requirement for an even more concise statement of 250 words describing the submission or 'big idea'. A shorter and pithier text will enable the jury to review submissions more efficiently and effectively and encourages students to be more rigorous in explaining their own work.

2011 marks a milestone in the 87-year history of the RSA Student Design Awards as it is the 40th consecutive year that Royal Mail has sponsored the Postage stamps brief. I would therefore like to take this opportunity to thank Royal Mail and all our sponsors for their long-standing support of the RSA Student Design Awards scheme and the breadth of briefs they have developed over the years.

The 2011/12 projects address important social issues, such as the workplace and working conditions of the future (Tomorrow's workplace); education and three-dimensional understanding (In the round); intergenerational relationships (Something for everyone); collaborative consumption (Shared assets); and high quality public design (Postage stamps and Recharging stations).

I look forward to another successful year of the RSA Student Design Awards with inspirational and innovative responses to these challenging briefs from talented young designers across the UK and abroad.

Sevra Davis

Senior Developer, Design Education

September 2011

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Student Design Awards 2011/12

Schedule

Key Dates for submission of Entry Forms, Fees and work

**Deadline for
Entry Form(s)
and Fee(s) for
all projects**

Friday 17 February 2012

Entry Form(s) and Fee(s) should be sent under separate cover
– **not with your entry** – to:

RSA

Student Design Awards Registrations
8 John Adam Street
LONDON
WC2N 6EZ
UK

**Submission
period for all
project entries**

Monday 20 February –
Friday 16 March 2012

Entries will be accepted at Brooks Transport Services Ltd on any
weekday within the dates stated above between 08:00–18:00,
excluding weekends and bank holidays. Entries arriving after
18:00 on Friday 16 March 2012 may not be accepted.

Please remember that all entries should be sent or delivered to:

Brooks Transport Services Ltd
Unit 2/15
Second Avenue
Bluebridge Industrial Estate
Halstead
ESSEX
CO9 2SU
UK

All entry forms/fees should be sent or delivered to:

RSA

Student Design Awards Registrations
8 John Adam Street
LONDON
WC2N 6EZ
UK

Tomorrow's workplace

Design the workplace of the future for greater flexibility and better environmental performance

Brief devised in collaboration with Russ Camplin, Design Manager, Intelligent Working Strategy, Property Services, The Royal Bank of Scotland Group plc
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Brief

Choose a working environment and re-design it or an aspect of it that makes flexible working easier or reduces the energy consumption of working environments. Ideally, your solution will do both.

Scope

For the purposes of illustration only, the following would all be viable responses:

- a piece of furniture or a furniture system
- an accessory or piece of equipment
- a communications campaign for flexible working, desk-sharing or energy-saving
- an interior design that allows personalisation within shared space
- an interior design solution, furniture system or product that promotes team collaboration
- an architectural intervention which changes perception of space usage
- a spatial or product design or system that reduces energy use
- a storage solution for personal and collective files and belongings
- a conventional office area reconceived for the future e.g. canteen; post room; reception
- a digital technology/interaction design solution for remote working

... and many others are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

Finally, the RSA argues that design represents a resourcefulness that is invaluable in today's climate of austerity. Is your solution resourceful?

Process and presentation

You have four A3 presentation boards and a written summary not exceeding 250 words in which to describe your solution.

In addition to presenting the finished solution, describe your process:

- what were your observations? Show how your analysis of these observations gave you insights into the design opportunity
- your insights might be research-based or intuitive, or a combination of both: relate the concept clearly to these insights

- make sure the judges know what specific issue or issues you have had to resolve in the process of designing your solution
- tell the story so that we understand the context for your solution and the benefits it delivers

Background

New design solutions are needed to address issues of environmental, social and economic sustainability in the workplace. Increased demands for flexible working and greater pressures on environmental performance are key challenges for the workplace of the future and present a unique opportunity for designers. Flexible working is increasingly in demand as workers balance more active and diverse personal and professional lives, as well as working until later in life. In addition, the traditionally high energy consumption of working environments necessitates change for imperative environmental and economic reasons.

Flexible working is aimed at moving employees away from the traditional office-based, nine-to-five, full-time job on a permanent contract. The previous 'one size fits all' approach is a thing of the past replaced by a variable proposition that can relate more to the employees, or the employer, or both. For an employee, flexible working may allow them to organise their employment to fit in better with other aspects of their life. For the employer, flexibility might enable them to organise resources in line with the needs of customers or with workplace capacity constraints. The benefits of flexibility include an improved work-life balance for the employees and maximised efficiency and resourcefulness for employers. The result is improved employee retention and improved services for customers, which in turn means increased competitiveness and greater profitability for businesses.

Significant developments in technology and communications in recent years have facilitated not just flexible working from home but, increasingly, working whilst on the move. A range of public environments such as airports, train stations, restaurants, cafes, hotel lobbies, parks and urban public spaces now constitute regular settings for many working people's daily business activities. These places are used not only for lone working, but for meetings and collaborative workshops as they often offer mutual convenience for people with differing travel and time requirements.

Tomorrow's workplace

Design the workplace of the future
for greater flexibility and better
environmental performance

Brief devised in collaboration with
Russ Camplin, Design Manager, Intelligent
Working Strategy, Property Services,
The Royal Bank of Scotland Group plc
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Thus as the demands for flexible working increase, areas and spaces that were previously designed for only infrequent or casual work use are not always suitable for business meetings as they often lack the appropriate seating, table space, spaces and plugs for technology and gadgets, papers, etc. Issues of ergonomics and the need for easy access to wireless connections are becoming increasingly important as well.

Even with changes to working environments and methods, there remains a deep-rooted need and desire in people for work and the social value of the workplace. Work is an important part of good mental health, providing workers with constructive challenges and a sense of accomplishment whilst building confidence; the workplace is often where people learn and exchange skills and form friendships. The challenge is how to provide flexibility where and when it is needed whilst also fostering the social and economic value of work.

This brief asks you to think about the workplace of the future. The workplace is a key driver in providing businesses with the right environments for them to grow and develop. The people employed by these businesses are fundamental in driving them forward; by providing people with right work settings, employees can work more collaboratively and productively. This brief is aimed at giving some of the best young design talent the opportunity to explore this exciting area of design.

As part of your research, you should consider what would improve the quality of working life and the effectiveness and efficiency of the employing organisations and companies. You may want to review the following questions:

- why do people work?
- what do employees want from their work?
- what effect does work have on people's lives and aspirations?
- how does the workplace contribute to the meaning of work?

Your solution should demonstrate a contribution to economic, social, ethical and environmental sustainability in the context of changing work dynamics and environments. For example, does your proposed solution take account of diminishing natural resources and climate change? Does it encourage or incite behaviours and lifestyles that reduce waste of all kinds? Does it contribute to social inclusion of all members of society?

Submission details

- up to four A3 boards (max. 4) showing design development and final designs (see Process and Presentation above)
- a short, typewritten text not exceeding 250 words and set in 14pt type describing your solution, the process by which you reached it, and the benefits you believe it will create
- any models or mock-ups should be submitted as photographs or print-outs mounted on one of your A3 boards – do not submit 3D work at this stage
- one sketchbook illustrating development of your solution in response to the brief
- all work (except sketchbooks) should be submitted on A3 lightweight card and everything should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging
- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it

Something for everyone

Use design to bring the generations together

Brief devised in collaboration with the Calouste Gulbenkian Foundation
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Brief

Design a product, environment or service that eases the isolation and loneliness of older people by uniting them with people of different generations through shared interests or needs.

Scope

For the purposes of illustration only, the following would all be viable responses:

- a space or amenity that promotes positive intergenerational interactions
- an accessory or piece of equipment that diminishes generational segregation
- a communications campaign promoting the assets of the generations to each other
- a product that challenges stereotypes of youth or older age
- a fashion brand for all ages
- a service or activity that old and young both need/want
- a way for young and old to trade services with each other or together
- an innovative event or programme that promotes intergenerational social activity

...and many others are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal with resources, is it surprising, and does it solve a problem?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

Finally, the RSA argues that design represents a resourcefulness that is invaluable in today's climate of austerity. Is your solution resourceful?

Process and presentation

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- tell the story so that we understand the context for your solution and the benefits it delivers

Background

Younger and older people are the two groups most affected by ageism, making social cohesion between the generations increasingly important. It will become more so as the proportion of the general population that is elderly increases and the dependency ratio (the ratio of people in work to people in retirement) falls. Many older people are vulnerable to loneliness and isolation that can have a detrimental effect on their health and mental wellbeing. Where are the opportunities to create and foster positive intergenerational relationships that have value for older people as well as younger people and other groups? How could meaningful and mutually beneficial intergenerational links help forge greater social cohesion in local communities?

Societal changes, such as increasing numbers of people living away from their families for work or other reasons, has led to increased segregation between the generations. Many young people don't grow up living in close geographical proximity to their grandparents and often don't have any other connections that will see them interact with older people on a regular basis. Irregular exchanges or a total lack of contact often then results in negative stereotypes and an inability to communicate and foster positive relationships. Yet, it is important to remember that all generations have valuable resources to share with one another and by cultivating intergenerational relationships, there will be benefits across all aspects of the community.

The benefits and opportunities of intergenerational relationships for both older and younger people are numerous. Research shows that an accumulation of consistent and caring adult relationships with parents, grandparents, teachers, neighbours and other interested elders are a common factor among resilient young people who achieve success in their own adulthood¹.

1 Freedman, M. (2005). Fostering intergenerational relationships for at-risk youth. The International Child and Youth Care Network, [Online], Available: www.cyc-net.org/cyc-online/cycol-0805-freedman.html

Something for everyone

Use design to bring the generations together

Brief devised in collaboration with the Calouste Gulbenkian Foundation
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Evidence suggests that youth in primary (one-to-one) relationships with adults benefit the most – citing an improvement in the quality of daily life and their functional skills, as well as a bolstered sense of stability and the feeling that they have support to help them navigate within their communities. For older people, regular contact and fostering relationships with young people results in an opportunity to share experiences and expertise, whether through passing on skills or acting as a mentor. The role can also provide an older person with the challenge of helping a young person mould their life and goals.

'Intergenerational practice' is a term used to describe actions and processes that bring people together through focussed, mutually beneficial activities that promote greater understanding and respect between generations and contributes to building more cohesive communities². Most importantly, intergenerational practice builds on the existing and potential resources that the generations have and can offer each other.

This brief addresses the complex challenges and the exciting opportunities presented by intergenerational practice. The project focuses on the lives and needs of a group in society that is likely to be outside your immediate and everyday experience, so developing a response that is meaningful will require you to uncover facts and insights that are based on real experience. As part of your research, you should familiarise yourself with the range of existing intergenerational initiatives, keeping in mind that they often fall into three categories:

- members of one generation supporting another
- people from different generations working together to address community issues
- people from different generations learning together³

In light of these types of initiatives, think about how design can influence and affect intergenerational connections to create change and positive intergenerational relationships. Your proposed solution should encourage or incite behaviours and lifestyles that promote social and economic inclusivity of all generations.

The format of the designed solution is flexible: it could be a product; a service or an activity; an environment or network; a shop or facility; a role or an enterprise. It might take elements from several of these or be something entirely different. The aim is to design a coherent solution that addresses the need for greater intergenerational links, resulting in the fuller integration of older and younger people into the community.

Submission details

- up to four A3 boards (max. 4) showing design development and final designs (see Process and Presentation above)
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- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it

2 Centre for Intergenerational Practice. (n.d.). What is IP?, [Online], Available: www.centreforip.org.uk/about-us/what-is-ip

3 Ibid.

Shared assets

Use design to shift aspiration from private property to sharing assets

Page 1/2

Brief

Design a product or service that gets better or more useful the more people use it, so that sharing it becomes more attractive or viable.

Scope

For the purposes of illustration only, the following would all be viable responses:

- a product that can be used for many purposes, and therefore, can be used by many people in different ways
- a product that actually improves with multiple users or increased overall use and doesn't easily fall into disrepair
- a communication campaign that highlights the benefits of sharing a particular service or product that you have identified or that encourages sharing at a general level
- a new or redesigned mode of public transport or communal living or shared services
- a better designed system or service to facilitate sharing
- a new way of sharing services or facilities

... and many others are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to

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Social benefit – how does it help society as a whole?

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- tell the story so that we understand the context for your solution and the benefits it delivers

Background

With the still looming 'age of austerity' and discussions about 'doing more with less' pervading our daily consciousness and conversations, sharing presents new opportunities for everyone.

Technological advances and the rapid growth of online social networks mean that sharing is easier than ever before. We can now share and collaborate not only with our neighbours, but also with people on the other side of the world in new and resourceful ways. Companies like WhipCar, ParkatmyHouse and TaskRabbit take advantage of technology to enable people to efficiently and effectively share tangible products, spaces and services in real-time in the communities where they are.

As children, sharing is actively encouraged by our parents and teachers, but as we get older, sharing is less favourable as private ownership and authorship are the most accepted measures of individual success and independence. There are heavy notions of freedom surrounding individual car and home ownership whilst co-ops and kibbutzes are often viewed as archaic forms of Sixties' idealism. Yet the sharing of information online, whether through Wikipedia or TripAdvisor, and photo-sharing through Flickr and Facebook is more popular than ever.

'Collaborative consumption' is a relatively recent term that describes the rapid explosion in traditional sharing, bartering, lending, trading, renting, gifting, and swapping reinvented through online technology and social networks on a scale we never knew possible before¹. Named in March 2011 as one of Time Magazine's '10 Ideas that will change the world,' collaborative consumption is rapidly changing traditional notions of business and not only what we consume, but how we consume. Peer-to-peer marketplaces that used to be the domain of the 'want ads' are now common for a range of goods and services.

¹ Collaborative Consumption Hub. (n.d.). Collaborative Consumption: The Movement, [Online], Available: www.collaborativeconsumption.com/the-movement/

Shared assets

Use design to shift aspiration from private property to sharing assets

Page 2/2

The collaborative consumption movement was started by companies such as StreetCar and NetFlix that offered what were essentially online upgrades to out-dated models of car and video-rental services. The next generation builds on the success of these big businesses, taking advantage of the general ubiquity and familiarity of online services to help people access goods and services they need or want in real-time. One of the keys to successful sharing is taking advantage of 'idling capacity', described extensively by Rachel Botsman in the book she co-authored, *What's Mine is Yours: How Collaborative Consumption is Changing the Way We Live*. Idling capacity refers to the untapped social and economic value of under-utilised spaces, skills, time, gardens, and the general stuff that surrounds us.² For example, Airbnb allows people to rent their homes to travellers on an as-offered, as-needed basis through an online network.

As collaborative consumption becomes increasingly attractive and imperative, designers have an important role in designing products, services and environments that are conducive to sharing. This could include designing products that have a longer lifespan so that they can better withstand chronic use or the design of a service that meets the needs of many people. There is, of course, a green element to sharing as well. Sharing by many people of the same product means a long-term effect of less production and therefore less waste. In addition, sharing is more cost effective than buying something for one use or occasion. Many people in urban areas find sharing increasingly attractive where neighbours are plentiful and storage space is scarce.

One of the biggest hurdles in promoting sharing is the notion that it is risky – that there is personal risk associated with lending one's own goods, services or information. Your design solution should therefore address this issue as far as possible and promote the value of reciprocation and fostering relationships within a community. By designing something that can be used by many, your solution should help to further strengthen the peer-to-peer marketplace and a community's resourcefulness.

This brief asks you to think about what is best when it is shared by many and improved through use. Your research should take into account the many forms of sharing – multiple ownership of one item or space/place, such as the shared ownership of small parcels of land, or single ownership of one product or service that is borrowed and used by many on a time-share basis, and everything in between.

In your research, you might consider the following questions:

- what can easily be shared by many people and what are the benefits?
- what role can design play in making sharing more attractive for everyone?
- why don't people share as much as they could?
- are there physical and mental barriers to sharing?
- how could the experience of sharing be enhanced?
- what forms of security, acknowledgement and reward could be designed to further promote sharing?

Submission details

- up to four A3 boards (max. 4) showing design development and final designs (see Process and Presentation above)
- a short, typewritten text not exceeding 500 words and set in 14pt type describing your solution, the process by which you reached it, and the benefits you believe it will create
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- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it

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² Botsman, R. (2011). 'Ideas for modern living: collaborative consumption: How to harness your own "idling capacity" for the greater good...'; *The Guardian*, 30 January, [Online], Available: www.guardian.co.uk/lifeandstyle/2011/jan/30/ideas-modern-living-collaborative-consumption

Student Design Awards 2011/12

In the round

Keep teenagers interested in 3D

Brief devised in collaboration with a group of the RSA's Royal Designers for Industry and a select group of design tutors
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Brief

Design an object, tool, kit of parts, game or set of instructions to sustain teenagers' interest in the system of 3D products in which they live and give them a sense of agency and control over it.

Scope

For the purposes of illustration only, the following would all be viable responses:

- a 3D object, tool, gadget, puzzle or toy that facilitates an understanding of three-dimensionality and spatiality
- a learning toolkit for classroom use that emphasises the importance of understanding things in three dimensions
- an event or event series to excite young people about 3D construction
- a graphic communications device that highlights the differences between a flat world and a 3D world
- a film, animation or cartoon strip that highlights the power of three-dimensionality
- a flat pack or self-assembly kit of parts or a pattern to make something 3D

... and many others are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

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Background

In a recent presentation the internationally-recognised industrial designer Sam Hecht confessed his dismay that even postgraduate design students "seem to have lost their ability to understand why things are the way they are". Superficially, this loss may owe much to the gradual impoverishment of undergraduate design schools that used to be better furnished with workshops and technicians. But Hecht later reflected that "older kids' interest shifts away from 3D" as they become more and more occupied by screen-based activity.

Beyond the influence of formal education, we are surrounded by products whose interface is increasingly flat, but which are also intractably fused and encased; whose function is mysterious and whose scale is unintelligibly nano – nothing about their design encourages an understanding of why they are the way they are. Meanwhile video and the camera have become our ubiquitous means of recording experience, removing the need to articulate or represent anything you see by, for example, drawing or modelling it.

Yet, in order to feel capable of changing or influencing the man-made world, young people need to have some understanding of how it is put together and be able to explain how it works. A good sense of understanding of three-dimensional form, construction and mechanical function are fundamental to this. Creative appetite and problem-solving habits, founded on a practical and materially-based understanding of the man-made world, will give young people confidence to embrace the uncertainty and complexity of life in the 21st century.

Our understanding of three-dimensional space develops when we are infants as we aim to make sense of the world around us and our place in it. Our comprehension of three-dimensions is learned through unconscious inference and is closely related to hand-eye coordination. However, as a result of a rapid increase in the use of screen-based technologies, influencing every aspect of our lives, from work to socialising to shopping, there is a perceived loss of skills and understanding around three-dimensionality as we grow older.

In the round

Keep teenagers interested in 3D

Brief devised in collaboration with a group of the RSA's Royal Designers for Industry and a select group of design tutors
Page 2/2

The world of designed objects and spaces in which we live plays a significant role in facilitating and mediating our daily lives. It cultivates our relationship to 'things,' whether as citizen, consumer or designer. Yet many young people today struggle to understand and articulately express their thoughts and opinions related to the function of space, structure, volume, mass, contour and symmetry. They often lack a formal vocabulary for addressing and describing three-dimensionality and other spatial issues. This brief aims to tackle this loss and asks students to design resources for teenagers (aged 11-18) that will help them reconnect with the physical world around them.

This brief asks you to consider what facilitates our understanding of three-dimensionality, structure and space. Your task is to create resources – teaching materials, toolkits, patterns, construction kits or sets of instructions, films or animations – to sustain teenagers' interest in the system of 3D products in which they live and give them a sense of agency and control over it.

It is important to remember that computers and computer-based technologies are an important part of 21st century design processes and are a vital component of how we live and work today. It should not be assumed that computers and screen-based ways of working cannot be part of promoting further and greater understanding of three-dimensionality. Rather, computers could and should be viewed as a valuable asset in facilitating understanding because of their familiarity and ubiquity.

An insight into the process of understanding 3D products, not just their final result, will be crucial to your research. You should think about why things are the way they are, how they are constructed and how knowledge of three-dimensions can be preserved and applied in new ways. You may want to consider scale as well: products and their larger systems or hand-crafted objects versus industrial ones.

Think about how you could enhance an understanding of three-dimensions at a time when a loss of the skills of making things in the traditional sense is being threatened. You should consider how a better understanding of 3D objects, structure and space can develop into an evocative means of self-expression and how young people could be better equipped in their knowledge of it, in turn furthering new ways of understanding and working in the communities where we live.

Submission details

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Mid-life moment

Change middle-aged people's perceptions of themselves and other people's perception of middle age

Brief devised in collaboration with
Dragon Rouge
Page 1/2

Brief

Design something that challenges the traditional notion of middle age and shifts focus toward the opportunities of mid-life.

Scope

For the purposes of illustration only, the following would all be viable responses:

- a communications campaign that highlights the opportunities presented by mid-life or re-positions mid-life as the new aspirational age band
- a new clothing concept or brand
- a new product or furniture concept
- a new environment or leisure concept that is attractive to people in mid-life
- a consumer brand – personal care, food, drinks, etc.
- a service, club or network that requires people in mid-life to think of themselves in a new way
- a new publication or website targeting people in mid-life

... and many others are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

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- tell the story so that we understand the context for your solution and the benefits it delivers

Background

Middle age, traditionally described between the ages 40-60, is frequently defined and discussed, but rarely something that people look forward to. It is often with resignation, rather than excitement that people accept being called middle-aged. The term itself is most commonly used in a pejorative sense and the self-awareness, stability and possibilities that arise in mid-life are not often promoted. This brief asks students to consider what if opportunity, rather than limitation, is taken as the starting point for thinking about the middle of life? How can design change perceptions about what it means to be middle-aged?

More than ever before, mid-life is a time of change as many people are starting careers and families later, taking career breaks to travel and learn new skills, and working until later in life due to financial need and increasing lifespans. As such, people who are traditionally described as being middle-aged represent a huge range of attitudes and approaches, and understandably, many people in this age group don't want to be stereotyped as being old or even 'middle-aged' in the most traditional definition. The breadth of outlooks across this age group range from older singles to divorcee, first-time parents to grandparents, high fliers to downscalers, conformists to mavericks and so on.

Women aged 44-65 are the largest demographic group and are the only adult market with realistic prospects for significant sales growth, according to David Wolfe and Robert Synder, authors of *Ageless Marketing: Strategies for Reaching the Hearts and Minds of the New Customer Majority*. Middle-aged women thus represent a new consumer majority, and yet they are often overlooked when it comes to direct marketing and consumer target groups, despite their financial and cultural power. Similarly, it is generally assumed that men at mid-life are the figure heads and breadwinners for their families and are focussed on their impending retirement, which unfairly stereotypes them and perpetuates a singular image of the mid-life man or woman in the media.

Many people in mid-life today describe being old enough to know more about what they want from life and young enough to follow trends set by younger generations. 'Mid-life crisis' was coined as a term in 1965 and is used frequently in our society to describe a period of self-doubt that many people may experience as they sense the passing of their youth and the onset of old age. However, not

Student Design Awards 2011/12

Mid-life moment

Change middle-aged people's
perceptions of themselves and other
people's perception of middle age

Brief devised in collaboration with
Dragon Rouge
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all mid-life transitions are mid-life crises
– many people choose to make changes
around mid-life not because they are
worried about the onset of aging, but
because they are confident and secure
enough to reflect and reassess their lives
and priorities.

This brief asks you to think about the
needs of people in mid-life and how
design can best respond to these
needs – think about the opportunities
presented by middle age and how a
middle aged person might view the world
around them differently than they did
when they were younger. What are the
implications – the benefits and the costs
– of a larger middle-aged population and
how can designers add value to their life
experience?

Your design solution should complement
and support the range of mid-life
lifestyles and improve the quality of life
of people who are middle-aged. It should
simultaneously delight, amuse, challenge
and enlighten.

Submission details

- up to four A3 boards (max. 4) showing
design development and final designs
(see Process and Presentation above)
- a short, typewritten text not exceeding
250 words and set in 14pt type describing
your solution, the process by which you
reached it, and the benefits you believe
it will create
- any models or mock-ups should be
submitted as photographs or print-outs
mounted on one of your A3 boards – do
not submit 3D work at this stage
- one sketchbook illustrating development
of your solution in response to the brief
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- students shortlisted for interview will
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presentation outlining their proposal
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3D material to support it

Mobile medicine

Increase compliance and improve quality of life through portable medical devices and dispensers

Brief devised in collaboration with
GlaxoSmithKline
Page 1/2

Brief

Design a medical device or product for carrying medicine whose portability promotes compliance and enhances the life of the patient.

Scope

For the purposes of illustration only, the following would all be viable responses:

- a new way of carrying and/or dispensing medicine whilst on the move
- a portable medical device that makes ingenious use of limited space
- a medical device or dispensing product that capitalises on existing lifestyles, including the fact that the majority of people now carry devices such as mobile phones or mp3 players
- an accessory that acts as a portable medicine holder or personal care device
- a new piece of clothing that incorporates a medical device or mechanism for dispensing medicine
- a brand that takes the need for personal portable medical devices as its core concept

... and many others are possible.

Judging Criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

Finally, the RSA argues that design represents a resourcefulness that is invaluable in today's climate of austerity. Is your solution resourceful?

Process and presentation

You have four A3 presentation boards and a written summary not exceeding 250 words in which to describe your solution. In addition to presenting the finished solution, describe your process:

- what were your observations? Show how your analysis of these observations gave you insights into the design opportunity
- your insights might be research-based or intuitive, or a combination of both: relate the concept clearly to these insights
- make sure the judges know what specific issue or issues you have had to resolve in the process of designing your solution
- tell the story so that we understand the context for your solution and the benefits it delivers

Background

The rapid growth of personal medical devices and the need to take prescribed and preventative medication is transforming the health care industry. More and more people take medication as part of their daily lives as outpatients or monitor and treat their own symptoms with personal medical devices such as blood glucose monitors, insulin pumps, adrenaline injectors and many others.

The proliferation of these personal devices stems directly from a variety of factors:

- a steadily ageing population requiring more frequent health monitoring
- rising costs of traditional physician-directed medical care
- growing consumer awareness of the benefits of personal care products
- widespread availability of personal medical devices in shops and online
- increasing ease of use and affordability of consumer healthcare products¹

Despite these factors, non-compliance is still a major issue and there can be a perceived stigma around using personal medical devices or taking medication outside the home or personal space. Yet, for many people, it is an urgent and often life-saving necessity to carry medical devices and dispense medication on a regular basis. In addition, in developing countries in particular, there is often an acute need to carry one's medicine because of more urgent medical conditions or it may not be safe to leave medication at home or in the workplace.

This brief offers the opportunity to challenge traditional means of carrying medication and personal medical devices by re-thinking and re-designing the interface and interaction with the user. This brief asks you to develop a design solution that helps to ensure that medication regimens or personal care devices are easily carried without stigma or difficulty. Think about how lifestyles are enhanced by effective medicines and personal medical devices, enabling patients to lead normal lives. As such the challenge should be seen not only to ensure medication regimens are adhered to, but also that the device becomes an inherent part of the patient's lifestyle whilst enhancing their overall quality of life.

1 Silicon Labs. (2011). The Heartbeat behind Portable Medical Devices: Ultra-Low-Power Mixed-Signal Microcontrollers, [Online], Available: www.silabs.com

Mobile medicine

Increase compliance and improve quality of life through portable medical devices and dispensers

Brief devised in collaboration with
GlaxoSmithKline
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As part of your research, you should review current medical devices and systems for carrying and dispensing medication. Your design solution may improve on an existing device or may be entirely new – it may or may not incorporate digital technologies as you see fit. Consider the future of medicine and the dispensing of medication – will we carry our medicine internally via implants? How could medical devices like oxygen tanks be made more portable to increase the mobility of the patient?

Bear in mind also that not all patients with a need or requirement to take medication or carry a medical device will have the same physical or mental dexterity or abilities. Some may have impaired vision, others may have arthritic conditions; some may have had strokes or suffer from Parkinson's Disease and experience tremors. In addition, as the elderly population increases, more and more elderly people may want to treat themselves in their own homes or whilst on the go – your solution might entail a way that makes it easier for them to transport and handle syringes or other medical products.

Think about the market for your design solution and how it can be used by those with a specific condition or general users. You should also consider how a particular means of dispensing medication or carrying a medical device could actually enhance the user experience by easing pain or enabling the patient to stay mobile.

Your design may take any form, but you should think about the following features when designing your product, device, holder or accessory:

- portability of form
- discretion or indiscretion of use
- ease of use and/or dispensing
- safety and reliability
- need for connectivity
- accuracy of dose or measurement
- disposal
- cost

Finally, remember that medication and personal care devices are global products, so people from many countries and cultures are potential customers. You should consider how your design solution could be manufactured in large volumes and distributed to many people.

Submission details

- up to four A3 boards (max. 4) showing design development and final designs (see Process and Presentation above)
- a short, typewritten text not exceeding 250 words and set in 14pt type describing your solution, the process by which you reached it, and the benefits you believe it will create
- any models or mock-ups should be submitted as photographs or print-outs mounted on one of your A3 boards – do not submit 3D work at this stage
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- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it

Mine for life

Design for independent living

Brief devised in collaboration with
Enabled by Design, Loughborough Design
School and the Wolfson School of Mechanical
and Manufacturing Engineering at
Loughborough University
Page 1/2

Brief

Design an assistive technology product, service or equivalent that involves additive manufacture and uses a consumer-driven and people-centred design philosophy.

Scope

Responses from product and industrial design students are particularly encouraged. For the purposes of illustration only, the following would all be viable responses:

- a product or device that facilitates or enhances everyday experiences and tasks for someone with a disability or impairment
- an improved design of an existing assistive technology product or device that takes advantage of additive manufacture and/or multiple part assembly
- a hacked product that makes it easier for people with disabilities and older people to use

... and many others are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

Finally, the RSA argues that design represents a resourcefulness that is invaluable in today's climate of austerity. Is your solution resourceful?

Process and presentation

You have four A3 presentation boards and a written summary not exceeding 250 words in which to describe your solution.

In addition to presenting the finished solution, describe your process:

- what were your observations? Show how your analysis of these observations gave you insights into the design opportunity
- your insights might be research-based or intuitive, or a combination of both: relate the concept clearly to these insights
- make sure the judges know what specific issue or issues you have had to resolve in the process of designing your solution
- tell the story so that we understand the context for your solution and the benefits it delivers

Background

"Assistive technology is any product or service designed to enable independence for disabled and older people."

User group consultation at the King's Fund (2001)

"Assistive and mainstream technology are usually considered as separate market segments, with assistive technology being primarily a subset of rehabilitation engineering. In other words, assistive technology is primarily associated with either short-term recuperation from injury or illness, or long-term functional support." Newell¹

Assistive technology (AT) is an umbrella term that includes assistive, adaptive, and rehabilitative products or services for people with disabilities and older people. Assistive technologies promote greater independence by enabling people to perform tasks that they might have difficulty in completing through enhancements and modifications.

Many people view assistive technology as drab and institutionalised. This may be as a consequence of the ways in which assistive technology has been procured historically, i.e. by institutional organisations rather than the individual users of the product. Purchases of assistive technology products and services are likely to be made on the basis of user 'needs' rather than user 'desires'. The difference between 'need' and 'desire' tends to have a very important effect on the design and, in particular, the aesthetics of and response to assistive technology.

The things that we desire are usually beautiful - in the eyes of the consumer, at least. Whereas products that have been determined, by others, as a 'need' do not have the same requirement to be desirable due to functionality being considered to be of paramount importance. However, this need not be the case. There is no reason why assistive technology products and services should be undesirable, but possibly end up this way due to a lack of direction from brief-setters and consequent effects on designer motivations. There are, of course, exceptions to this as is clearly demonstrated by the Enabled by Design Annual 2010, which showcases products that are both functional and well considered from an aesthetics perspective.

¹ Newell, A. (2003). Inclusive Design or Assistive Technology. In J. Clarkson, R. Coleman, S. Keates & C. Lebbon (Eds), *Inclusive Design – Design for the whole population* (pp. 172-181). London: Springer-Verlag London Ltd.

Student Design Awards 2011/12

Mine for life

Design for independent living

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Enabled by Design, Loughborough Design
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and Manufacturing Engineering at
Loughborough University
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The changing demographic of society is only likely to exacerbate this situation as the mean age of the population increases. Older people are likely to become end users of many assistive technology products and services and are increasingly the demographic sector with the largest disposable income. Due to this there will be a demand for desirable assistive products and services rather than those solely focusing on need. Designers will increasingly need to do more to tap into this selective market segment, often referred to as 'Silver Surfers' by the marketers because they are increasingly tech-savvy.

Additive manufacturing (AM) technology offers great potential for making the personalisation of assistive technology products and services economically feasible. It can significantly reduce unit costs by allowing direct manufacture from CAD models permitting industry to produce low production volumes with unique elements and geometric freedom. This also allows the opportunity for the consumer (perhaps facilitated by a specialist) to become a co-designer. This will not only allow user 'desires' to be incorporated but will result in a deeper sense of ownership that is in keeping with the ever more important sustainability agenda.

This brief asks you to consider how assistive technology products and services can enhance everyday experiences and tasks for people with disabilities and older people. You should focus on developing an ergonomic design response to meet a particular need. An insight into the process of understanding how a particular disability or ageing affects someone both physically and mentally will be crucial to your research; you could even design a product or service for a particular individual with very specific needs and wants. You should be very clear about how you researched your idea through first-hand user-centred design processes and how your design response is or can be personalised.

Submission details

- up to four A3 boards (max. 4) showing design development and final designs (see Process and Presentation above)
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- any models or mock-ups should be submitted as photographs or print-outs mounted on one of your A3 boards – do not submit 3D work at this stage
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- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it

The good journey

Make people look forward to their daily commute

Page 1/2

Brief

Identify a daily journey – either your own or someone else's – and improve it in a way that improves it for many people.

Scope

For the purposes of illustration only, the following would all be viable responses:

- a new or redesigned vehicle or mode of public transport
- an accessory to improve a particular mode of commuting: walking, cycling, driving, taking the train, riding the bus, etc.
- a system that makes it easier to share private transport
- a communications campaign to make people think differently about daily travel
- a redesigned space, for example a platform, concourse, lounge, train carriage or waiting room
- an activity that makes the most of valuable commuting time

... and many others are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

Finally, the RSA argues that design represents a resourcefulness that is invaluable in today's climate of austerity. Is your solution resourceful?

Process and presentation

You have four A3 presentation boards and a written summary not exceeding 250 words in which to describe your solution. In addition to presenting the finished solution, describe your process:

- what were your observations? Show how your analysis of these observations gave you insights into the design opportunity
- your insights might be research-based or intuitive, or a combination of both: relate the concept clearly to these insights
- make sure the judges know what specific issue or issues you have had to resolve in the process of designing your solution
- tell the story so that we understand the context for your solution and the benefits it delivers

Background

The daily journey to and from work or school – or to shops and services for people who are not employed – is a necessary evil in most of our lives. Although travel literature and magazines praise the journey as being as significant as the destination, the same experiential romance can rarely be attributed to the daily commute.

Regular short journeys are, for most people, a mental and physical burden, often cited as the 'stress that doesn't pay.' Stress arises when people simultaneously feel a loss of control and the pressure of time, often compounded by unavoidable delays on public transport, whether underground, tram, train, or bus; traffic congestion for those who drive or cycle; noise, chaos, crowds and the emotional displays and outbursts of frustrated strangers. Commuters have buried their heads in newspapers for decades, while MP3 players and electronic books are more recent distractions. What more can be done to improve the daily journey; even make it a high-point of the day?

For many people, commuting is an aspect of daily life that requires a lot of valuable time, but is often an emotional and physical drain. Many people choose their commuting distances and modes of transport for economic and psychological reasons; for example, it may be more cost-effective and rewarding in the long-term for people to live in a quieter area where they have more space and tolerate a longer daily journey to work. Similarly, some people may prefer to take a bus or coach because it is cheaper than taking a tube or train, but they may be more susceptible to delays and other stresses of the roads. Regardless of the reason, most people make a choice to commute by weighing up the intrinsic financial or personal welfare benefits.

The good journey

Make people look forward
to their daily commute

Page 2/2

British commuters have the longest daily journeys in Europe with the average trip taking 45 minutes, as compared to 36 minutes in France, 33 minutes in Spain and 23 minutes in Italy¹. According to recent reports, the average distance travelled by UK workers from their home to their workplace each day is 8.5 miles, which is 17% farther than a decade ago². More and more people now use their commuting time to get a head start on their work for the day or continue working into the evening.

In his book *Bowling Alone*, Robert Putnam cites long commuting times as one of the most robust indicators of social isolation. He posits that every 10 minutes spent commuting results in 10 percent fewer social connections that make us feel happy and fulfilled³. Taking into account statistics like this, how could you improve commuting so that it contributes to, rather than takes away from positive personal well-being?

This brief asks you to think about how to improve daily journeys – how might a design solution or intervention enhance the commuting experience or make better use of commuting time? How could people think of their commute differently, thereby increasing their own personal well-being? Your solution could address the economic, social or environmental issues of people's daily journeys – or indeed, all of these.

Submission details

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- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it

1 BBC News. (2003). UK commute longest in Europe, [Online], Available: news.bbc.co.uk/1/hi/uk/3085647.stm

2 Ibid.

3 Lowrey, A. (2011). *Your Commute Is Killing You: Long commutes cause obesity, neck pain, loneliness, divorce, stress, and insomnia*, Slate, 22 August, [Online], Available: www.slate.com/id/2295603/pagenum/all/#p2

Recharging stations

Transform spaces in the urban and rural landscape

Brief devised in collaboration with Charlie Rohan, Director, Consumer Experience, NCR Corporation
Page 1/2

Brief

Re-conceive or find a new purpose for non-operational and increasingly obsolete service stations by capitalising on their unique design features.

Scope

Solutions from students of transportation design, product design, architecture, interior design and service design are particularly encouraged. For the purposes of illustration only, the following would all be viable responses:

- a consumer experience associated with the refuelling time spent at service stations that increases their economic and environmental viability
- an architectural intervention that gives new life to defunct petrol stations
- a new environmental or spatial concept that changes the function of existing stations
- a means of dismantling and re-using the structural elements of the service station on other sites
- a service, club or network that requires people to think about existing petrol station sites in a new way
- a communications campaign or device that highlights the opportunities presented by station sites
- a business or service model that takes advantage of the unique design and location of existing service stations
- self-service technologies that enable the consumer to optimise their time whilst refuelling

...and many more are possible.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal, surprising and practical?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

Finally, the RSA argues that design represents a resourcefulness that is invaluable in today's climate of austerity. Is your solution resourceful?

Process and presentation

You have four A3 presentation boards and a written summary not exceeding 250 words in which to describe your solution. In addition to presenting the finished solution, describe your process:

- what were your observations? Show how your analysis of these observations gave you insights into the design opportunity

- your insights might be research-based or intuitive, or a combination of both: relate the concept clearly to these insights
- make sure the judges know what specific issue or issues you have had to resolve in the process of designing your solution
- tell the story so that we understand the context for your solution and the benefits it delivers

Background

Petrol stations are a significant feature in the urban and rural landscape, but as society migrates from fossil fuels to alternative fuels, what does that mean for existing infrastructure in and outside of cities? With a rise in alternative power vehicles such as electric cars, the traditional petrol station is becoming increasingly obsolete, yet these service stations tend to be in prime locations within the urban fabric or on the motorway. Left vacant and disused, these sites will have a big negative impact on communities and must be addressed. This brief asks you to think about how you could re-conceive defunct petrol stations or make existing stations viable again through new consumer experiences, services or spatial interventions.

There is an ever increasing demand for raw materials particularly for construction purposes which results in devastating effects on the world's natural resources and its supplies of non-renewable energy. Landfill sites, the usual repositories of the bulk of our domestic, commercial and construction waste, are becoming scarce, leading to the need to transport waste over long distances – with additional economic and environmental cost. The demolition of a five-storey building results in four million kilograms of landfill waste.¹ Landfill sites are also responsible for the release of much carbon dioxide and methane into the atmosphere, which contributes to global warming. Avoiding the wasteful process of demolition and reconstruction of structures and buildings therefore represents a huge environmental benefit.

¹ Bellamy, B. (2011). A New Purpose For Old Buildings, [Online], Available: adaptivereuse.info/info/a-new-purpose-for-old-buildings/

Recharging stations

Transform spaces in the
urban and rural landscape

Brief devised in collaboration with
Charlie Rohan, Director, Consumer
Experience, NCR Corporation
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'Adaptive reuse' is a term used to describe the process of re-purposing old or defunct structures for new uses, usually different than those initially intended. Adaptive reuse covers a wide range of areas and building types and serves a sustainable purpose by re-using existing structures and cutting down on the need for new construction materials. Environmental benefits, combined with energy savings and the social advantage of repurposing a building, space or place makes adaptive reuse an essential component of sustainable development.

Re-purposing old or defunct structures and buildings can have a social benefit as well. By re-using and adapting the infrastructure, a community demonstrates its commitment to making spaces and places that are fit for purpose whilst also placing a value on its history and sustainability.

This brief asks you to examine the stylistic and structural features of the petrol station and find a means of re-purposing it that will contribute positively to the urban, rural, and/or motorway landscape. The opportunities for re-purposing these sites are numerous, for example, stations in urban areas are usually built at high-volume intersections with high visibility, which can be a desirable feature for a new retail business or space.

In devising your solution, you should carefully consider how the existing features can be successfully re-purposed for a similar or completely new use whilst also thinking about the environmental issues. Your solution may be based on one particular obsolete or underperforming petrol station in your neighbourhood or community, but you should also think about how your design could be scaled up to a number of stations.

Some questions for you to consider are:

- what are the stylistic and structural features of the service station?
- what alternative use adds the most social and/or economic value?
- what is the demand for your proposed new use or service?
- how can you capitalise on the location/s of service stations and cater to different types of people or community needs, e.g. business travellers, family groups, light goods carriers, etc.

Your solution may take any form – a reconceived fuelling station, new public space, retail outlet, live/work space, or transport hub. For example, you may want to consider how the motorway service station could evolve to encourage the adoption of alternative powered vehicles for longer distance travel – will alternative fuel vehicles make the urban or motorway petrol station viable again?

Submission details

- up to four A3 boards (max. 4) showing design development and final designs (see Process and Presentation above)
- a short, typewritten text not exceeding 250 words and set in 14pt type describing your solution, the process by which you reached it, and the benefits you believe it will create
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- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it

Postage stamps

Inspire the nation with a set of Royal Mail Special Stamps

Brief devised in collaboration with Royal Mail
Page 1/2

Brief A: Social Mail

Celebrate and encourage the art of letter writing through the design of a set of stamps that will entice the sender to post a letter.

Brief B: World with a Future

Design a set of stamps as a means of encouraging consumers to make positive environmental changes and educate future generations with regard to energy conservation, low-impact transport, zero-carbon housing, and reducing water over-consumption.

Judging criteria

Design craft – does your solution look and feel the best it can?

Ingenuity – is it frugal with resources, is it surprising, and does it solve a problem?

Insight – what need, gap or opportunity have you discovered and how?

Communication – is it easy to understand and does it inspire people?

Social benefit – how does it help society as a whole?

Process and presentation

You have 4 A3 presentation boards and a written summary not exceeding 250 words in which to describe your solution. In addition to presenting the finished solution, describe your process:

- what were your observations? Show how your analysis of these observations gave you insight into the design opportunity
- your insights might be research-based or intuitive, or a combination of both: relate the concept clearly to these insights
- make sure the judges know what specific issue or issues you have had to resolve in the process of designing your solution
- tell the story so that we understand the context for your solution and the benefits it delivers

Background Special Stamp Programme

Royal Mail's Special Stamp programme is developed with regard to a number of criteria that include the following:

- to commemorate important anniversaries
 - to commemorate events of national importance, as well as significant contemporary UK successes on the international stage
 - to reflect the contribution of the UK to world affairs in the broadest range of activities, from the arts and humanities to science and technology
 - to explore 'the British way of life', celebrating the diversity of cultures and interests within the UK
 - to contribute to the cultural life of the UK through the patronage of art and design, and thereby act as a showcase for the best of contemporary British creative talent
- The programme is also designed to

include a variety of subjects, imagery and techniques in order to appeal to the interests and tastes of different groups over the year's programme.

Students should choose one from the following two briefs (or submit concepts for both if desired)

Brief A: Social Mail

With digital communication so prevalent in our daily lives, there is something very unique about receiving, and sending a letter. It takes us back to a simpler time; it is tactile, and it appeals to the senses in a way that an electronic message cannot.

According to Royal Mail research, nine out of 10 people say they love receiving handwritten letters in the post, but most feel too overawed by the process of sending one to start up a correspondence. Royal Mail wants to focus on helping those people to start writing letters and putting stamps on envelopes.

The purpose of this brief is to celebrate and inspire the art of letter writing through the design of a unique set of stamps. The stamp designs should be so enticing and engaging that they prompt the customer to want to send a letter using the stamp.

Brief B: World with a Future

Much of the Royal Mail stamp programme commemorates the past – anniversaries of events and achievements, as well as birth dates of great individuals throughout history. This design brief is about looking forward; to making sure that our future is bright and that the resources of the planet are used responsibly.

According to research by WWF, globally, people are using about 25% more natural resources than the planet can replace. In the UK, we consume three times our fair share of the earth's natural resources. To continue on that path is not sustainable.

The goal is to produce stamps that change the mindsets of the consumer to undertake practical activities for the future and think of innovative ways to optimise energy and reduce waste in our day-to-day lives. The mantra to employ should be reduce, then reuse and only then recycle.

Explore aspects such as energy conservation, low impact transport, eco-friendly products, zero-carbon housing, reducing water over-consumption, and educating the next generation for a stronger future. Use the stamp as a means of encouraging consumers to make changes from today onward.

Postage stamps

Inspire the nation with a set of Royal Mail Special Stamps

Brief devised in collaboration with Royal Mail
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General information pertaining to both briefs:

- the target audience for each brief is broad, as the topics will strike a chord with young and old, stamp collectors and the general public.
- we encourage contributions from designers, illustrators, photographers, typographers, painters, etc as well as collaborative projects
- the images created should work at stamp size, in isolation and as part of a set. The approach should engage as broad a range of the public as possible
- in undertaking your background research, please only contact related organisations for the purposes of obtaining information that would be available to the general public; please do not discuss the project with them
- for both briefs, the stamp set to be designed will feature six stamps, featuring the Queen's head and the values 1st, 66p, 68p, 76p, £1, £1.10 (do not include the 'p' in the designs). Any of the stamp template sizes supplied electronically may be used, but students are invited to make new recommendations within these general size constraints. However, the design must work within a maximum depth of 37mm

Market

- a stamp is a receipt for a service and is available to anyone within the UK wishing to use the postal service
- this service covers the globe and therefore the stamp is an ambassador for the UK when posted to overseas destinations
- a new and younger generation of stamp collector

Aims

- to produce an innovative response that goes beyond conventional treatments and styles – look at recent examples of innovation in stamp design
- to demonstrate originality of thought and approach based on sound research

Guidelines

Please see the Postage stamps brief page www.thersa.org/projects/design/student-design-awards/rsa-student-design-awards-201112/postage-stamps to download size guidelines and stamp templates.

When considering the design of a stamp, it is important to remember the following points:

- think on a small scale from the outset
- the Queen's head must appear top right or left facing towards the design and must be in a correct relationship with the overall stamp size
- if using overlays, ensure they are easily lifted to reveal the original artwork

- once research is complete and decisions have been made on your overall approach, preliminary visuals should be reviewed at stamp size
- since a stamp on an envelope is evidence of the pre-payment for postage, and because the recipient is primarily interested in the content of the envelope, each stamp must convey an immediate message
- design should combine clarity with an attention to detail
- there should be a clear visual distinction between one stamp design and another to ensure that there is no confusion between the different values when the stamps are being sold at the post office counter

Submission details

- up to four A3 boards (max. 4) showing design development and final designs (see Process and Presentation above). These should include one board showing the six designs, ideally rendered four times larger than actual size, and one board showing reductions of the stamps at actual size. The price may appear anywhere provided it is legible; it should not appear over an intricately textured area
- please specify on the front of each presentation board whether your submission is for **Brief A: Social Mail** or **Brief B: World with a Future**
- a short, typewritten text not exceeding 250 words and set in 14pt type describing your solution, the process by which you reached it, and the benefits you believe it will create
- any models or mock-ups should be submitted as photographs or print-outs mounted on one of your A3 boards – do not submit 3D work at this stage
- one sketchbook related to the brief
- all work (except sketchbooks) should be submitted on A3 lightweight card and everything should carry an RSA label on the back; do not submit work in plastic sleeves or on foam board, metal, wood or perspex, or in boxes; these requirements are in the interests of students to ensure the safety of their work whilst in storage and transit, and to ensure that it can be displayed for judging
- students shortlisted for interview will be asked to prepare a five-minute presentation outlining their proposal and may bring along additional 2D or 3D material to support it