

Design Directions 2007/08

An innovative programme of awards

RS&A

Schedule

Dates for submission of Entry Forms/Fees and Work

Thursday 22 November 2007

Deadline for Entry Form(s)/fee(s) for all projects

(except for the Adding Value project: deadline for Entry Forms/Fees for this project only is Friday 7 March 2008)

Entry Forms/Fees should be sent under separate cover – **not** with your entry – to:
RSA Design Directions Registrations
8 John Adam Street
London WC2N 6EZ
UK

Monday 19 November – Friday 14 December 2007

Submission period for all project entries

(except for the Adding Value project: deadline for Entry Forms/Fees for this project only is Friday 7 March 2008)

Entries will be accepted at **Brooks Transport Services Ltd** on any weekday within the dates stated between 08:00-18:00, excluding weekends and bank holidays. Entries arriving after 18:00 on 14 December 2007 will not be accepted

Please remember that entries (except the digital submissions for the *Sandals and Inclusive Worlds* projects*) 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 Design Directions Registrations
8 John Adam Street
London WC2N 6EZ
UK

**Sandals and Inclusive Worlds* digital submissions should be sent or delivered to: RSA Design Directions *Sandals/Inclusive Worlds* (delete as appropriate), 8 John Adam Street, London WC2N 6EZ, UK. The full competition entry (ie flat work etc) should be sent to Brooks in the normal way

Background

In the next few years, we need to reduce our carbon usage to avoid the worst consequences of human-induced climate change. This is the stark conclusion of the recent reports by the Intergovernmental Panel on Climate Change (IPCC) and the Stern Review. It is cost-effective to make these changes soon. Doing nothing and suffering the damage caused by climate change will cost more.

So how can communities take action quickly? Whilst personal carbon allowances may become a reality in the near future, consider the effect communities might have more quickly on reducing carbon emissions if they assumed a collective responsibility for taking action.

The purpose of this project is to explore how people working together as communities might reduce carbon emissions. How might a 'community approach' be organised to achieve significant energy use reduction as a way of tackling, on a local level, what is an urgent global issue? Furthermore how might a community acting to reduce carbon emissions also get other social benefits and financial savings?

Why design – the changing role of the designer

Having insights into the ways that people live and work is at the centre of what designers do. Using these insights designers can create the conditions for people to connect successfully with each other to promote positive change in everyday life. As part of the next generation of designers, understanding your unique role in bringing a design perspective to community projects through working with people is very important. Remember that design itself is a process that can create links and provoke change and designers have the ability to visualise and give life to radical ideas and solutions. These skills have a valuable and vital role to play in addressing the challenge this project presents.

Brief

The purpose of this brief is to ask you to help a community (see 'Your Community' below) understand why the issue of climate change is important, and then what, as a group, they can do to lessen its effects by adapting their joint behaviours to bring about change.

Look at areas we currently address as individuals or separate households in our everyday lives – normal activities such as travel, buying food, heating our homes – you will think of others. Identify one area and then, with your chosen community, develop an activity or system that would reduce energy consumption. How would it work? How would you gain the buy-in of the community? Illustrate the benefits to the community - apart from the potential environmental impact, there may be other financial and social benefits for the community. What might these be?

Document and illustrate the journey with your chosen group in any way you choose: storyboards, photographs, diaries, film etc

If you are working with a 'live' community it is important for the group to have the opportunity to discuss and share ideas and then exercise joint decision making about the routes it takes.

You may want to devise some key areas to examine and act upon:

- Community understanding of energy use in daily life – and what a carbon footprint means
- measuring perceptions of efficacy – how able do people feel to take action?
- current practices by, and barriers to, the community (assessing the degree of shift required in behaviour)
- innovative ways that people can achieve carbon reductions at this collective level...
- ...and the best ways to communicate them
- how they will be informed/educated in what they can do
- how will they be able to measure their usage
- how best to encourage lifestyle changes

Remember this about encouraging community action rather than that of a few individuals so your project plan needs to be appropriately structured.

Your Community

Examine how you define 'community'. It can be defined in many ways from the obvious geographical definitions of neighbourhoods (ie your street, housing estate, village etc), to those defined by identity such as ethnic minority or religious groupings, to those defined through a common interest or occupation (clubs, places of worship, schools, colleges, offices). You will be able to think of other definitions too, but for the purposes of this project, you should avoid online communities.

Having done this, select a particular community that you wish to be the focus of your project (for example your hall of residence; your university department perhaps, a residential street or a street with shops/businesses, or any other of your choosing). Ideally, it will be an existing community of which you are already a part. However, if this is difficult, it can be one that agrees to become involved as part of your action research in order that you can road test your ideas and proposals (an example: if you decide that the 'community' is a residential street, you could then ask the occupants of a number of homes in your street to be part of the project).

Research

You will need to begin by making sure you understand the issues. For inspiration, you should look at existing examples of community action to achieve particular goals (eg. Modbury, UK's first plastic shopping bag free town: <http://business.guardian.co.uk/story/0,,2081127,00.html>; Baywind, a community owned wind farm in Cumbria: <http://www.baywind.co.uk/>; transition towns movement: <http://transitiontowns.org/Main/HomePage>; also: <http://www.sustainable-development.gov.uk/advice/community/index.htm>).

Some of these examples are on quite a big scale but they are here to inspire you only. You are likely to develop something on a smaller scale. You should also consider the specific context of the community you have selected – remember that what works in one instance will not always be appropriate in another. Look at the everyday lives of the community you have selected and design a solution that works for them.

Aims

- to provoke action and participation through design-led ideas
- to communicate the issues

Outcomes/submission details

The delivery should include a written account and synopsis of your research strategy, process and findings, together with a visualisation of your proposal. This must include the communication, through any medium you see relevant, of the following:

- 1 **A statement of creative strategy** – this is your big idea. It is essential and should be done and should be no more than 500 words
- 2 **Evidence of research** – including information about whom you consulted and how this led to your strategy and proposal – this could be a mix of visual and words. It may also be in the form of a journal, a blog or a video diary but it must be easily accessible for judging purposes
- 3 **Realisation** – this is how your proposal tackles the issue and can be presented in the form most appropriate to your chosen solution. For example, options might be:
 - A3 boards (max. 5 max)
 - for film submitted on DVD, please clearly list loading and relevant viewing instructions. All submitted work should carry an RSA label on the back; this is to ensure the safety of your work whilst in storage and that it can be displayed for judging
 - all work (except the sketch book) 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 in the interest of the safety of the handlers. It will also ensure that your work can be displayed for judging