

Figure 1: Tim Tadder. 2020. Image showing Senior Olympic Games swimmer.

NIKE SENIOLYMPICS

The Return of The
Wrinkles
#Rebellion

How can a
Mainstream
Brand Combat
Ageism Through
Interior Design?

JUST DO IT



This report is submitted in partial fulfilment of the requirements of the award of BA (Hons) Interior Design. I confirm that, except where other sources are acknowledged, this project is my own unaided work, and that its length is 5,447 words.

7th January 2021

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Inspired by Captain Sir Tom Moore, this report highlights the issue of ageism in society and explores how a branded interior can change our perception of what it means to age in the 21st century.

Figure 2: Anon. 2019. Image showing older man sitting down.



Introduction

Old people are _____

boring
smelly
deaf
annoying
forgetful
vulnerable
fragile
wrinkly
helpless
slow

Old people enjoy _____

knitting
watching TV
drinking tea
sleeping
reading
birdwatching
crosswords
scrabble
church
gardening
baking

ageism

noun

Prejudice or discrimination on the grounds of a person's age.

(Age UK, 2017)

The world's population is ageing. Of those born today, "50% will live to 103" (Malito, 2019: 1) owing to groundbreaking scientific developments. Yet "90% of marketing expenditure is targeted at the age group under 50" (Lodge et al, 2016: 65). Could this disproportionality be fuelled by society's stigmatised perception of old age? By stereotyping the elderly, brands are neglecting an increasingly valuable market and contributing towards the stark rates of isolation felt amongst the over 70s. "Longer lifespan should be something to celebrate. Instead we persist in seeing population ageing as a demographic time bomb" (Myerson, 2017: 2).

Interior design has a critical role to play in shaping the public perception of old age. With youthful, size 8 mannequins plastered throughout shop interiors and anti ageing cream advertised on billboards, it's no wonder society fear the inevitable ageing process. If mainstream brands such as Nike were to spearhead the fightback against ageism through interior design, "the design community might usefully view growing older less in terms of addressing medical deficits and more in terms supporting a social model of ageing" (Myerson, 2017: 2). What if mainstream brands displayed mannequins with wrinkles, zimmer frames and grey hair? This social revolution is key to displacing ageist thinking and better serving the elderly - our future selves.

Figure 3: Jacob Sutton. 2015. Image showing bodiless mannequins.



Figure 4: Cos. 2020. Image showing Bodiless Clothing.



"We all need to confront the social conspiracy that makes older people invisible, passive and silent" (Lodge et al, 2016: 247)

Figure 5: Ilya Nodia. 2018. Image showing Senior Portraits.



THE GREY POUND



Attracting seniors back to the UK high streets is critical to the economic life of the country, particularly following the recent pandemic. By designing more inclusively for the over 70's, businesses will have the opportunity to secure a share of the 'grey pound', thus optimising commercial gain.

"It's hard to overstate how big this market is. People 65 and older control 70% of disposable income in the US" (Nielsen, 2012) and yet they are viewed as an excluded 'other'.

Although securing brand loyalty to younger groups means creating a positive link that will last many more years, omitting the over 70s with their increased life expectancy, their wish to be part of the culture and their relative wealth would be both commercially wasteful and socially irresponsible.

Furthermore, creating an elderly inclusive environment would give the over 70s a reason to shop in brick-and-mortar stores as opposed to moving online. Not only would this be beneficial to the interior design industry, but would also help to combat loneliness as they would have more physical interactions with like minded people, creating a sense of community.

**HOW CAN A
MAINSTREAM BRAND
COMBAT AGEISM
THROUGH
INTERIOR DESIGN?**



Figure 6: Nicolò Campo. 2019. Image showing senior sporting competition.



WHAT

The space will be transformed into a seniors' flagship store and social space - The Nike Seniolympics Hub. It will set out to reimagine what it means to age by creating a warm and welcoming environment for the over 70s, one that can change the public perception of this age group. What if old age was celebrated and joyfully catered for? The space will, of course, entail the retail aspect but will also provide space to exercise - utilising Nike's products - and will incorporate a social aspect, enabling customers to interact with one another and feel part of the Nike community.

The space will be designed flexibly with the potential to host the annual Senior Olympic Games - an inclusive event sponsored by Nike.

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WHO

The over 70's are "an increasing market sector, forecast to grow by 81% by 2030, in contrast to the younger market (under 50s), which will grow by only 7%" (Lodge et al, 2016: 65).

Therefore, it is logical from both a social and business perspective that seniors are included in the mindset of mainstream brands. The physical, mental and emotional condition of this age group will vary widely and it is important, and socially responsible, that those who want to remain active and healthy are encouraged to feel part of a sports brand and health culture. The Nike Hub can do this by providing an activity and social setting that encourages visitors to feel comfortable with their lifetime wear and tear. It would open up a rich new seam of spending.

WHERE

The site will be the German Gymnasium, Kings Cross, London, adjacent to an existing Nike outlet. This location is ideal for a brand wishing to make an impact on seniors across the UK because of the well-connected train and coach stations within easy walking distance. There are also a growing number of car parks in the area. Camden Council reports that 47.8% of people over 65 around Kings Cross live alone and that two of the eight Kings Cross LSOAs are in the top 10% for loneliness among the over 65s in England (OS, 2016: 3). So The Nike Hub would be a welcome addition.

There is poetic justice in bringing new life to an old building in a quest to regenerate the older population and to be more inclusive of seniors in the active lifestyle arena.

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WHY

Even before the pandemic, there was concern about the decline in 'high street' activity. Covid-19 has caused the demise of many businesses and so it becomes increasingly important now that we find new ways of reviving the world of retail. Mainstream brands such as Nike must adopt new ways of thinking in order to tap into new markets. The over 70s would provide a great opportunity.

Design must respond creatively to the exciting opportunities associated with demographic change. If it does, it will access more of the grey pound and also benefit society by helping to promote more active, engaged and happy seniors in society. "These actions will ensure that people who are young now will live better, and in a fairer society when they reach older age" (Lodge et al, 2016: 65).

Figure 7: Michael Bradley. 2017. Image showing 101 year old runner.



THE

RETURN

OF

THE

WRINKLES.



Figure 8: Richard Vergez. 2012. Image showing man lifting heavy object.



The Hub's schedule of accommodation will be built upon the three key user requirements, as follows:

- Shop
- Exercise
- Socialise



**CHAT
&
CHILL**

**NIKE
TECHNOLOGY
LEARNING
HUB**

**CHANGING
ROOMS**

SWIMMING POOL

RETAIL

WC

VIEWING DECK

Figure 9: Tim Tadder. 2020. Image showing Senior Olympic Games swimmer.



**A
LIFETIME
IN
THE
MAKING.**

"Old age is not a status we choose to become; it is a status that we inherit simply by the virtue of living, not dying" (Holstein, 2006: 317). Seniors are too often overlooked as consumers because of their perceived 'use by' date. Creating an inclusive flagship store tailored to the needs of the over 70s would defy ageist views and allow Nike to take advantage of a previously untapped market - potentially setting a benchmark that others could follow.



Critical Position

Figure 11: Clara Eastlake. 2020. Image showing author.



JUST DO IT.

As a designer, my interests lie in the commercial sector of interior design, the opportunity to create a space which makes for a better customer experience, enhances working life and improves the profile, productivity and the profitability of a business. I like to explore how a branded interior can pioneer societal change by questioning social norms and seeking new, innovative solutions on sensitive and unspoken topics.

Humour is central to my design ethos. The world has become all too serious and I believe that interior design has a role in sparking joy into everyday life. But how can we bring that joy to fundamentally challenging issues? For me this is critical; interior design must engage and entertain the target audience. A brand that adopts design which does that will win new customers and encourage loyalty.

Studying abroad in Singapore gave me a respect for the forward-thinking and innovative world of retail design in a cosmopolitan market. It is

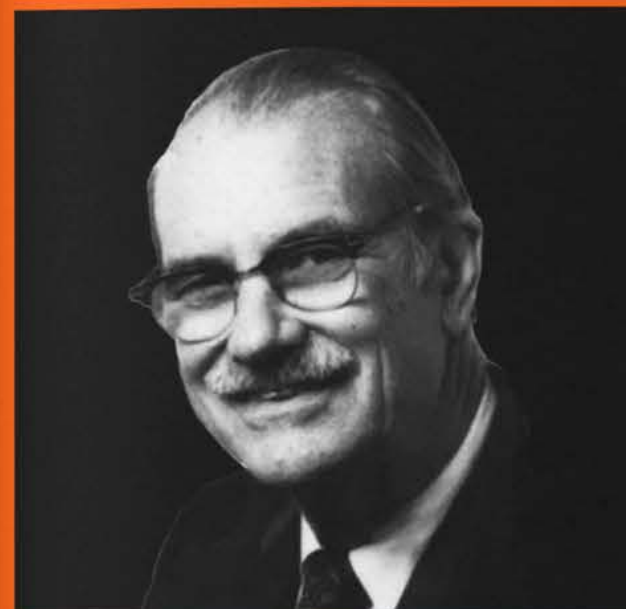
an environment where aesthetics, architecture and design are highly respected art forms.

The theory of user-centred design is core to my design approach. Too often businesses and designers accept and adopt existing perceptions of a target audience. A designer must carefully evaluate the users' real needs and wants and create design that will be genuinely attractive, imaginative and fit for purpose. For brands the customer is key; for designers their client's customers (the users) must be so too. User satisfaction is good for business. Commercial interior design can and does influence human behaviour and dictates the relationship between a brand and its user.

My critical report will be underpinned by the writings of Robert Havighurst and Ferdinand De Saussure, and their understanding of the psychological impact of space and the use of semiotics. These philosophies should not constrain but empower innovation, giving an informed but refreshing approach and a sense of control.

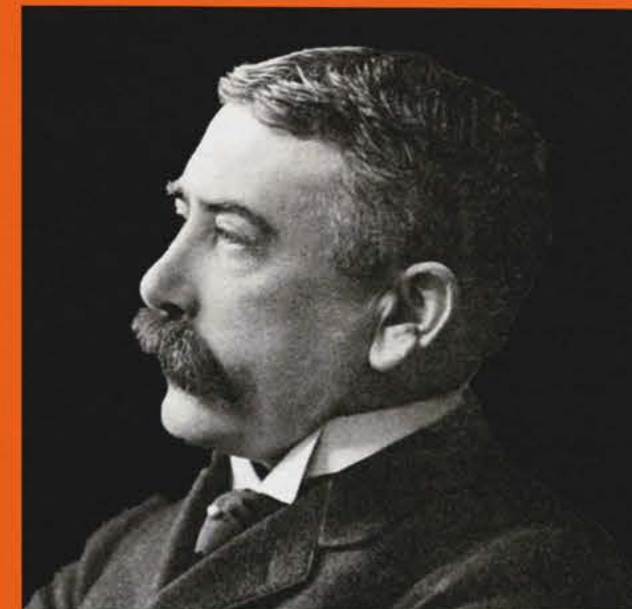


Figure 12: Kurt Schwinge. Date unknown. Image showing Robert J. Havighurst.
Figure 13: Frank-Henri Jullien. 1901. Image showing Ferdinand de Saussure.



In 1961, American Robert J Havighurst created the 'Activity Theory of Ageing'. It proposes that "Successful ageing occurs when older adults stay active and maintain social interactions" (Havighurst, 1961), therefore demonstrating a positive correlation between social activity and quality of life.

Interior design must respond creatively to this theory by providing inclusive settings for older adults to comfortably trial their activity capacity whilst feeling part of a community. The Nike Seniolympics Hub would provide an opportunity to do this which, in turn, would increase life satisfaction amongst the over 70s.



Ferdinand de Saussure was a significant figure in the realm of linguistics, most notably for his pioneering theories on semiotics - a concept which he defined as "the life of signs within society" (Britannica, 2020). His theory served to highlight the ability of signage to convey a message and emotion, making it an important tool for brands to use to communicate with their customers.

According to Saussure, a sign is based on two components - the signified and the signifier, which together give the consumer an immediate interpretation, thus predetermining their relationship with the given brand.

For Nike, semiotics have been fundamental to its success. The brand has "one of the most recognisable logos in the world, and the most valuable, having a worth of \$26bn alone." (Campbell, 2017: 2).

In this instance, the slogan 'Just Do It' is the signifier and the 'swoosh' logo the signified - a reference to the wing of the Greek Goddess of Victory, Nike. This supports the notion that "by borrowing the shape and other design elements from mythical, cultural, and historical sources, you can engage people with design." (Campbell, 2017).

Nike's corporate identity is so strong that any interpretation for the seniors market must use or enhance it, not supplant it. Figure 15 explores how Nike's swoosh could be creatively adapted for the over 70s.

Figure 14: The Logo Creative. 2010. Image showing semiotics used within Nike branding.



Figure 15: Peter De Meyer. 2010. Image showing alternative semiotics for Nike Seniors.



Figure 16: Margaret Calvert. 2015. Image showing alternative elderly crossing signs.



THE SIGNS OF THE TIMES

Perhaps this poses the question: To what extent do semiotics influence society's perception of old age?

One example is the archaic 'Elderly People' road sign, a pigeon-holed graphic which, since being introduced in 1981, has infuriated the public. The patronising sign was designed by an eight year old after winning a children's competition and has misrepresented the age group ever since. It is ironic that someone so young should interpret this older age group as decrepit, another indication that ageism is deep in our culture.

Designers must question current thinking and innovate new designs that better reflect modern day society. If the familiar archetypal qualities of the over 70s category were re-examined, ageist perceptions could be supplanted and design would be celebrated for promoting conversation on this often overlooked subject. Figure 14 displays the result of a recent competition to redesign the road sign, organised by the 'Centre for Ageing Better' in collaboration with Public Health England. Whilst the tortoise graphic symbolises slow movement, the image of Morecombe and Wise suggests a more comic outlook on old age. The different results show clearly how powerful semiotics can be in defining public perceptions and attitudes.

Figure 17: Helene Cayeux. 1981. Image showing elderly lady crossing road with stop sign.



Figure 18: Craig Golding. 2009. Image showing diving at Sydney World Masters Games.

USER CENTRED DESIGN.

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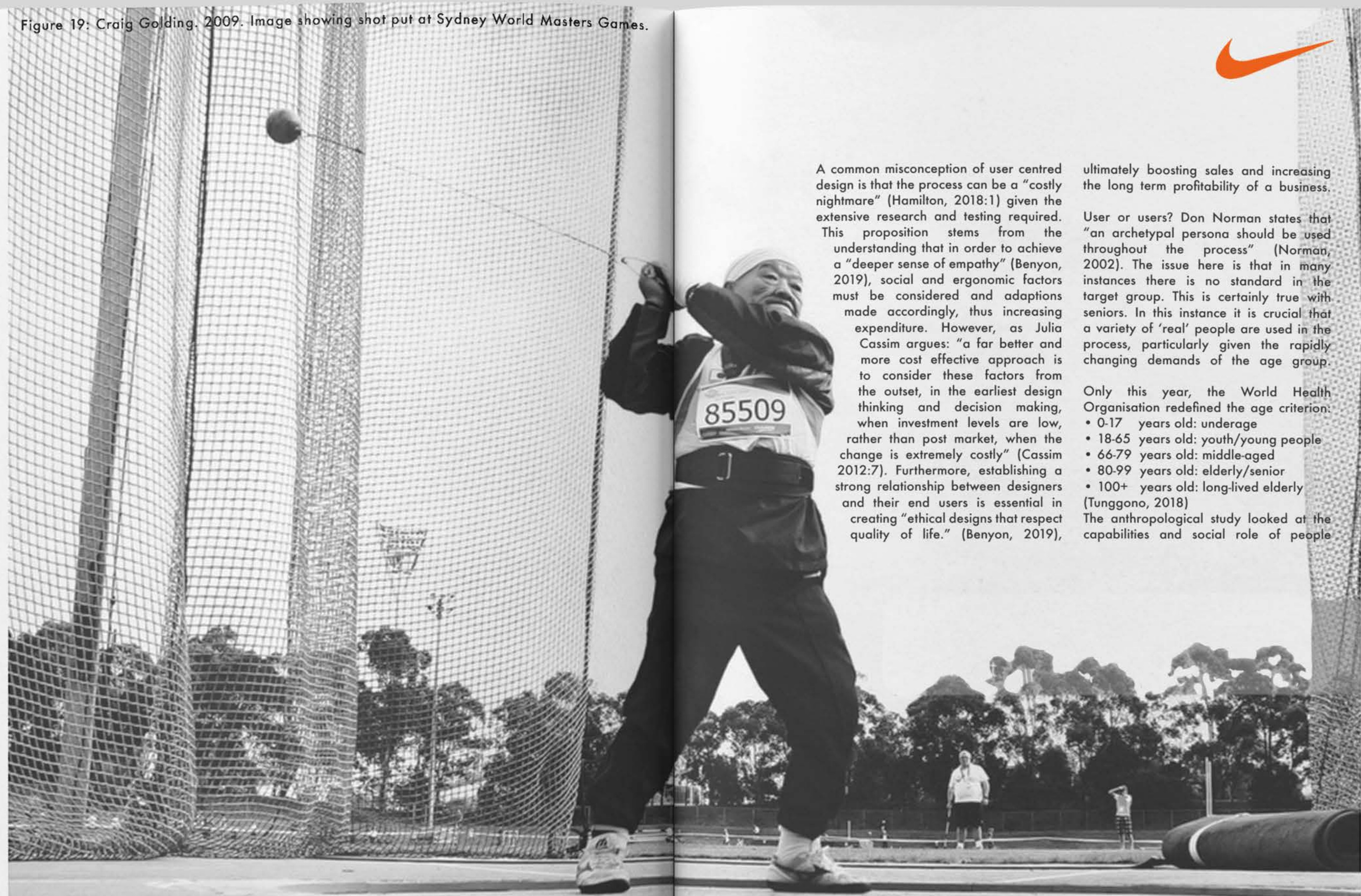
Central to both of these philosophies is the theory of user centred design, a significant design approach that places the user at the heart of all design decisions. Differentiating this theory from others is the understanding that the user "should not change their behaviour and expectations to accommodate the product" (Thorp, 2004) or design. For individuals, such as those over 70 who cannot simply change their physical limitations, this approach provides a more tailored and inclusive solution. Referring to Don Norman, "Design is really an act of communication, which means having a deep understanding of the person with whom the designer is communicating" (Norman, 2002). Whilst it is important to meet the needs of the client, it would be a failure simply to design to flatter the brand rather than

enhancing it by designing for their target audience. Only by putting the user, in this instance the over 70s, at the heart of matters can a design enable the client to optimise engagement, sales and profit.

The concept of making design more user centred, of including a moral and ethical value in design, dates back to the Arts and Crafts movement at the turn of the 20th century. From the 1960s on, ecological and sustainability issues came to the fore and, with the rise of Corporate Social Responsibility strategies, there has been an ever-expanding emphasis on ethical design and inclusivity (Coleman et al, 2015). Product designer Victor Papanek, author of *Designs for The Real World*, remarks: "The only important thing about design is how it relates to people" (Papanek, 2005). Designers must meet their clients' CSR needs by creating inclusive spaces that meet new social expectations.

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Figure 19: Craig Golding. 2009. Image showing shot put at Sydney World Masters Games.



A common misconception of user centred design is that the process can be a "costly nightmare" (Hamilton, 2018:1) given the extensive research and testing required. This proposition stems from the understanding that in order to achieve a "deeper sense of empathy" (Benyon, 2019), social and ergonomic factors must be considered and adoptions made accordingly, thus increasing expenditure. However, as Julia Cassim argues: "a far better and more cost effective approach is to consider these factors from the outset, in the earliest design thinking and decision making, when investment levels are low, rather than post market, when the change is extremely costly" (Cassim 2012:7). Furthermore, establishing a strong relationship between designers and their end users is essential in creating "ethical designs that respect quality of life." (Benyon, 2019),

ultimately boosting sales and increasing the long term profitability of a business.

User or users? Don Norman states that "an archetypal persona should be used throughout the process" (Norman, 2002). The issue here is that in many instances there is no standard in the target group. This is certainly true with seniors. In this instance it is crucial that a variety of 'real' people are used in the process, particularly given the rapidly changing demands of the age group.

Only this year, the World Health Organisation redefined the age criterion:

- 0-17 years old: underage
- 18-65 years old: youth/young people
- 66-79 years old: middle-aged
- 80-99 years old: elderly/senior
- 100+ years old: long-lived elderly

(Tunggono, 2018)

The anthropological study looked at the capabilities and social role of people

Figure 20: Craig Golding. 2009. Image showing track event at Sydney World Masters Games.



at different ages, with the latter "the predominant means of defining old age" (Tunggono, 2018). Given the later age of the menopause and retirement, those in the 66-79 year age group are now defined as "middle aged". The higher life expectancy means people will remain active and involved for much longer than in previous generations. These findings support the notion that there is a need to understand the modern physical, mental and even spiritual demands of the over 70s to define what is, and what is not, possible for this age group. This underlines the importance of taking a user-centred approach within this project and others that hope to include older citizens in the future.

There could be knock-on benefits, too. John Clarkson has suggested that "design improvements that include the disabled and older people can offer real benefits to young able-bodied users" (Clarkson, 2012:15). Although

the examples cited relate to products (foot-operated flip top bins and hands-free interfaces), there is no reason why it should not apply to interior design equally.

In many ways, the theory of user centred design echoes the words of Louise Sullivan, who famously acknowledged "form follows function" (Sullivan, 1896) in his 1896 essay. By placing the user at the core of all design decisions, usable and inclusive results are assured whereby "beauty is derived from the functionality of meeting people's needs" (Drummond, 2020).

User centred design isn't an afterthought. It is the central principle. In the words of Albert Einstein, "If I had an hour to solve a problem and my life depended on the solution, I would spend the first 55 minutes determining the proper question to ask, for once I know the proper question, I could solve the problem in less than five minutes" (Einstein and Balibar, 2002).

To what extent can design improve the lives of the over 70s? Paul Priestman, co founder of London design firm PriestmanGoode, acknowledges the theory of user centred design amidst the companies success, crediting it for the creation of "considered, holistic consumer experiences" (PriestmanGoode, 2019).

Featured in the New Old exhibition at London's Design Museum, PriestmanGoode's Scooter for Life creatively challenged the stigma of growing old. As its name implies, the scooter is a product that evolves as the user ages - in other words, it is age proof.

Aesthetically as you would expect for any generation, it is the scooters impressive features, such as the 'take me home' satnav to help those with mild dementia, that differentiate it from other products on the market. This "not only supports older people as their mobility decreases, but also encourages them to stay physically active for longer" (Morby, 2017:2), an aim shared with the Nike Seniolympics Hub.

But how can these qualities be translated to that of an interior setting? It is a question that interior designers must tackle with equal enthusiasm, not solely meeting the medical limitations of an older target audience but imaginatively encouraging people to lead "fuller, healthier and more rewarding lives in an ageing society" (PriestmanGoode, 2019).

Figure 21: Jeremy Myerson. 2017. Image showing PriestmanGoode's Scooter for Life.



Figure 22: Jeremy Myerson, 2017. Image showing PriestmanGoode's Scooter for Life.



Figure 23: Anna Meyer. 2017. Drawing showing lifecycle of the Scooter for Life.

Alongside his written commentary, Paul Priestman provides the original sketches of the company's products which invariably include people in them, once again reflecting the well-established theory of user-centred design within his practice. This access to the original drawings prompts a deeper understanding of the thought process behind the product and is one

of the unique benefits of designer-written features as opposed to external commentaries.

Throughout the development process, the concept of 'slowbility' evolved, "namely mobility for a geographic that doesn't need to rush, that has time to enjoy the moment" (PriestmanGoode, 2019). This not only

demonstrates the value of analysing and responding to the users changing needs, but also the liberty of sketching as a means of visualising design cues as seen in figure 23.

Though we must of course be cautious of designer-written articles with regard to their views being biased in favour of their practice, it gives validity to know that The Design

Museum commissioned PriestmanGoode to present this product and that it was a prototype, not for sale or profit, at the time of the exhibition. It is, in this respect, a plausible article written by a man with a genuine interest in the matter who has since been listed amongst Britain's 500 Most Influential individuals (The Sunday Times, 2016).

PRODUCT FOR LIFE



GET GOING

SCHOOL RUN

COMMUTE

SCOOTER FOR LIFE



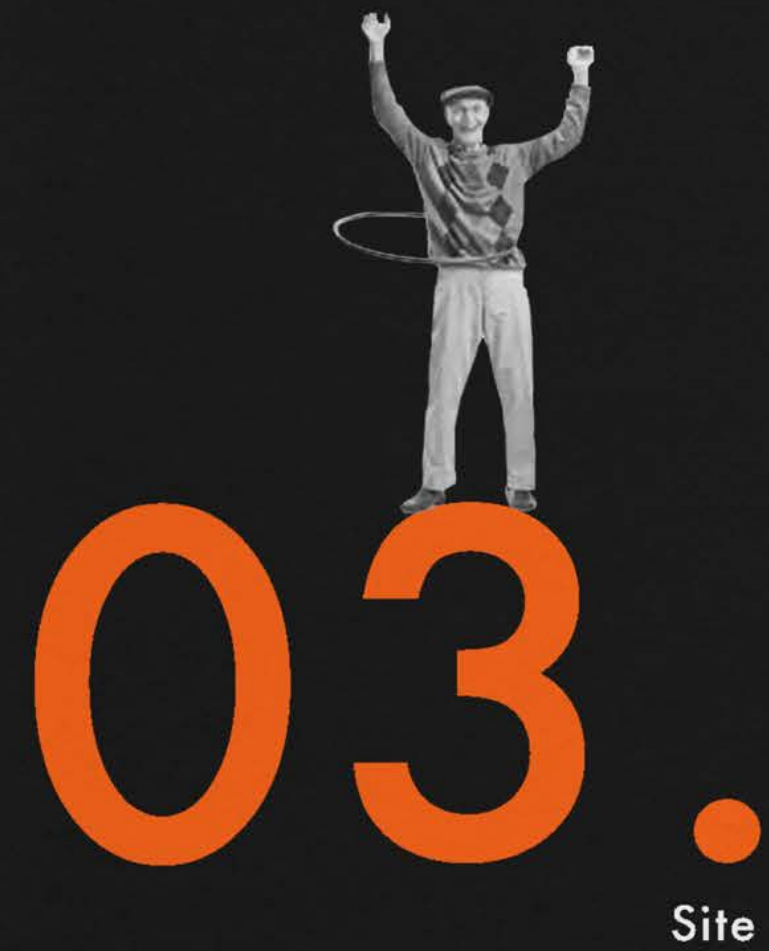
KEEPING FIT

GETTING OUT

MOBILITY

As designers, we have a social responsibility to initiate positive change. By implementing user-centred design into the Nike Seniolympics Hub, idiosyncratic solutions will result. This, alongside the use of semiotics, will ensure the needs of our ageing society are met with joyful and inclusive interior design, a parallel to the product design initiative of PriestmanGoode's Scooter for Life.

Figure 24: Kosmie Olga. 2019. Image showing man hula hooping.



Site

Figure 25: Artist Unknown [accessed via Kings Cross], 1866. Etching showing German Gymnasium in its original use as a gymnasium for men and women.



JUST DID IT.

Built in 1864, the German Gymnasium was England's first purpose-built gymnasium. It was designed by Edward Gruning for the German Gymnastics Society and hosted London's first indoor Olympic Games.

The space itself was built to exude grandeur. Its triple height ceiling showcased the main exercise hall, whilst the mezzanine viewing gallery provided spectacular views of the games.

Gloriously displayed in figure 25, it was this event at the German Gymnasium that revolutionised the world of athletics. Both men and women competed for glory - a forward-thinking initiative at the time, and organiser,

John Hulley, recognised the need for public athletic institutes to be freely accessible to all, "as an agreeable resort for the aged and a pastime for the young" (Hulley, 1864).

However, the early 20th century saw a period of extreme historical upheaval and with growing anti-German sentiments, the gymnasium was forced to close. Over the following century it was in turn used for offices, retail and performing arts. Today the building is a restaurant, having been restored by architects Allies and Morrison in 2015. It would be a happy irony to see it repurposed to a brand synonymous with fitness and gym life again.

Figure 26: Artist Unknown [accessed via Kings Cross], 1866. Etching showing German Gymnasium in its original use as a gymnasium.



PROS.

Poetic Justice
Prime Location
Architectural Grandeur

Referencing the building's heritage would symbolise peace following its closure during World War I. There would be poetic justice, too, in breathing new life into an old building as a means of breathing new life into the over 70s. The German Gymnasium provides the potential to design with regeneration at its core.

Furthermore, the site's location is a real asset to its future. The seniors age group have diverse needs but plenty of leisure time. Whilst the site allows for local demand, it is also well served by public transport and car parks with national and international links. This would

allow access to a much wider over 70 audience wishing to have an exciting retail experience. The 67 acre King's Cross Redevelopment Site is more spacious than other areas of London and has a lively atmosphere but without the sense of jostle (OS, 2016: 3).

The building's character provides height and scope for architectural insertions to be implemented. This would leave the beautiful exterior shell untouched and safeguarded, adhering to its grade II status. The German Gymnasium is a site which is shouting out for a new start, a new opportunity - or as Nike would say 'Just Do It'!

CONS.

Grade II Listed
Needs a Third Floor
High Competition in Area

The German Gymnasium was lucky to survive the Second World War with only some roof damage. It was later restored. In recognition of its historic importance it was listed by English Heritage in 1976. Some "92% of listed buildings are Grade II" (Historic England, 2020) and this site is in that category. Clearly this means that any significant alteration to the site would need to be negotiated with the local planning authority in order to "preserve the country's historic fabric" (Bidwells, 2018: 1).

The building totals 1,900 square metres, adhering to the project brief. However,

it currently stands as a ground floor and mezzanine and therefore will require the implementation of a third floor.

Lastly, there are a high number of lifestyle retail outlets currently in the area meaning there is strong competition for attention. However, the Nike Seniors Hub will be the only store specifically targeting the older age group meaning this shouldn't impact too heavily on the Hub's performance.

Figure 27: Emli Bendixen. 2015. Image showing German Gymnasium view from mezzanine.

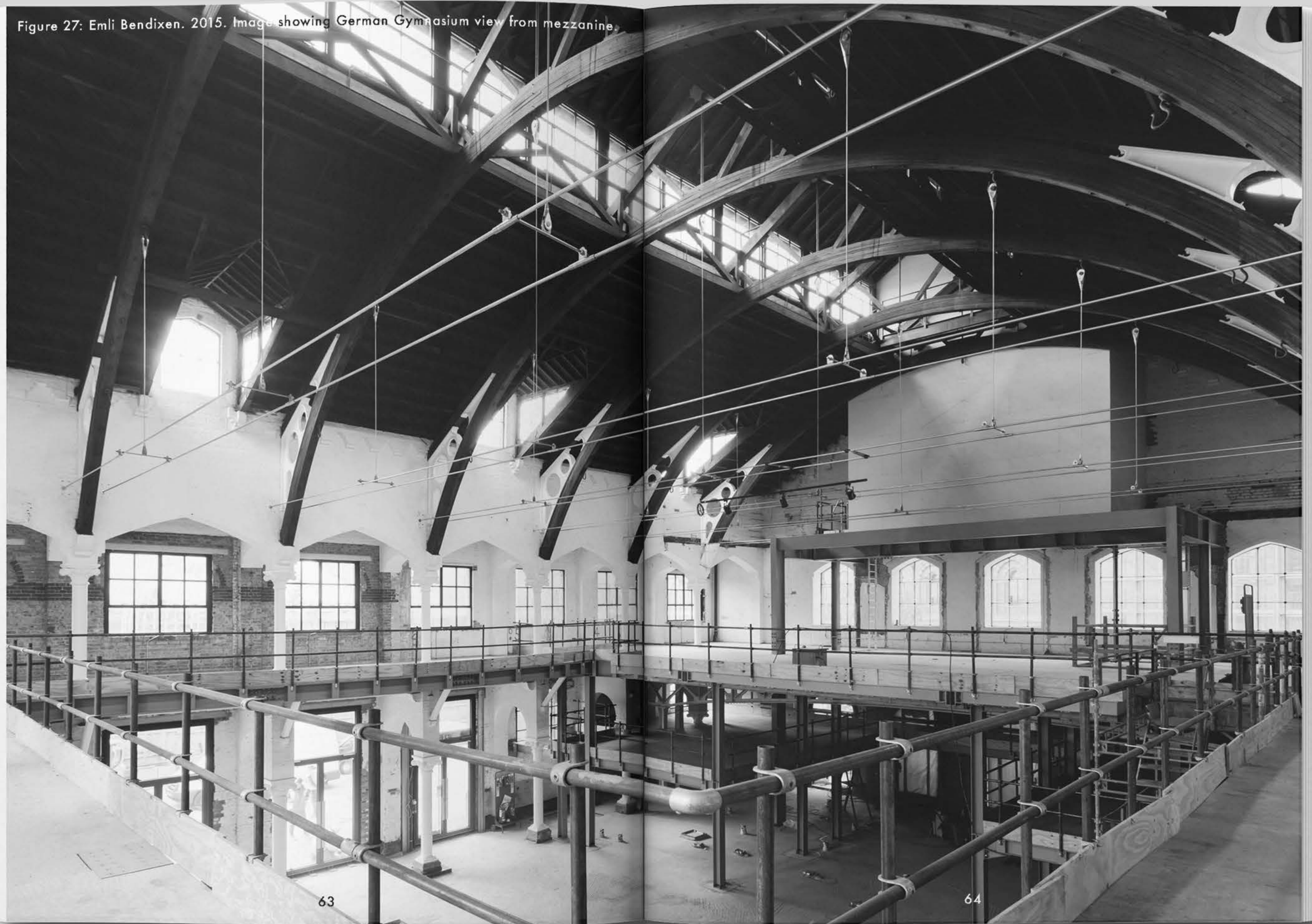


Figure 28: Emli Bendixen. 2015. Image showing German Gymnasium mezzanine detailing.



Figure 29: Emli Bendixen. 2015. Image showing German Gymnasium roof structure.



Critically stilling on King's Boulevard, the German Gymnasium provides an abundance of transport links both nationally and internationally, making it a viable site for senior citizens and tourists to access. Its architectural grandeur makes for a light and open space, whilst hosting the potential for new architectural elements to sit within its grade II listed shell. The Nike Seniolympics Hub will regenerate both the building and the user in its pursuit to instil new life into older bodies, ultimately combatting the age old notion of ageism.

Figure 45: Carla Ljupco. 2017. Image showing elderly couple reading.



Brand & User



From humble beginnings, Nike has grown to be the "top-selling athletic shoe brand in the world, commanding 48% of the athletic footwear market in the U.S. and 31% globally" (Medico, 2020). As seen in figures 46-49, it is Nikes "spirit of activism an inclusion" (Vercida, 2019) that has won the public over.

In an advert in 2012 Nike stated: "If we think

greatness is supposed to look a certain way, act a certain way and play a certain way, we certainly need to rethink some things" (Nike, 2012). It was in that year that London hosted the London Olympics but also a Paralympics that entirely changed the popular view of disability. Now there needs to be the same revelation about society's sporty seniors.

Figure 46: Nike. 2017. Image showing Nike's inclusive design hijab range.



Figure 47: Nike. 2019. Image showing Nike's inclusive maternity range.



Figure 48: Nike. 2019. Image showing Nike's inclusive maternity range.



Figure 49: Nike. 2019. Image showing Nike's plus size and para mannequins.





Nike's Oxford Street store was the first to feature plus size mannequins and para models. The old are a target for sales, too. Nike has used old folk in their adverts, not least the Iron Nun Sister Madonna Buder who completed many Iron Man competitions, the last when she was 82 and it has introduced Nike Adapt self-lacing trainers.

Like all brands, the pandemic has accelerated the move of sales from stores to online ordering but there will always need to be flagship, brand-promoting spaces and within the German Gymnasium Seniolympics Hub there should be a social area where seniors can be taught, if they want, to view products online, buy digitally and become part of the Nike community moving forward.

Figure 50: Hannah Kramer. 2016. Image showing 'The Iron Nun' in Nike's advert.



When interviewed, potential user, Deana Alliban, aged 71, recognised the following as her personal deterrents from shopping at physical Nike stores:

- Daunting selection of products
- Font too small on labels, paired with dark lighting in store
- Product shelving / racks too high

Figure 51: Getty Images. 2002. Image showing seniors swimming as part of a community.



Figure 52: Angelo Merendino, 2013. Image showing Russ Witte preparing his goggles.



Figure 53: Angelo Merendino. 2013. Image showing Russ Witte, 96, preparing for race.



Figure 54: Angelo Merendino. 2013. Image showing Russ Witte at starting board.



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Figure 55: Angelo Merendino. 2013. Image showing Russ Witte hugging wife.



Just Do It!



Conclusion

Old people are _____

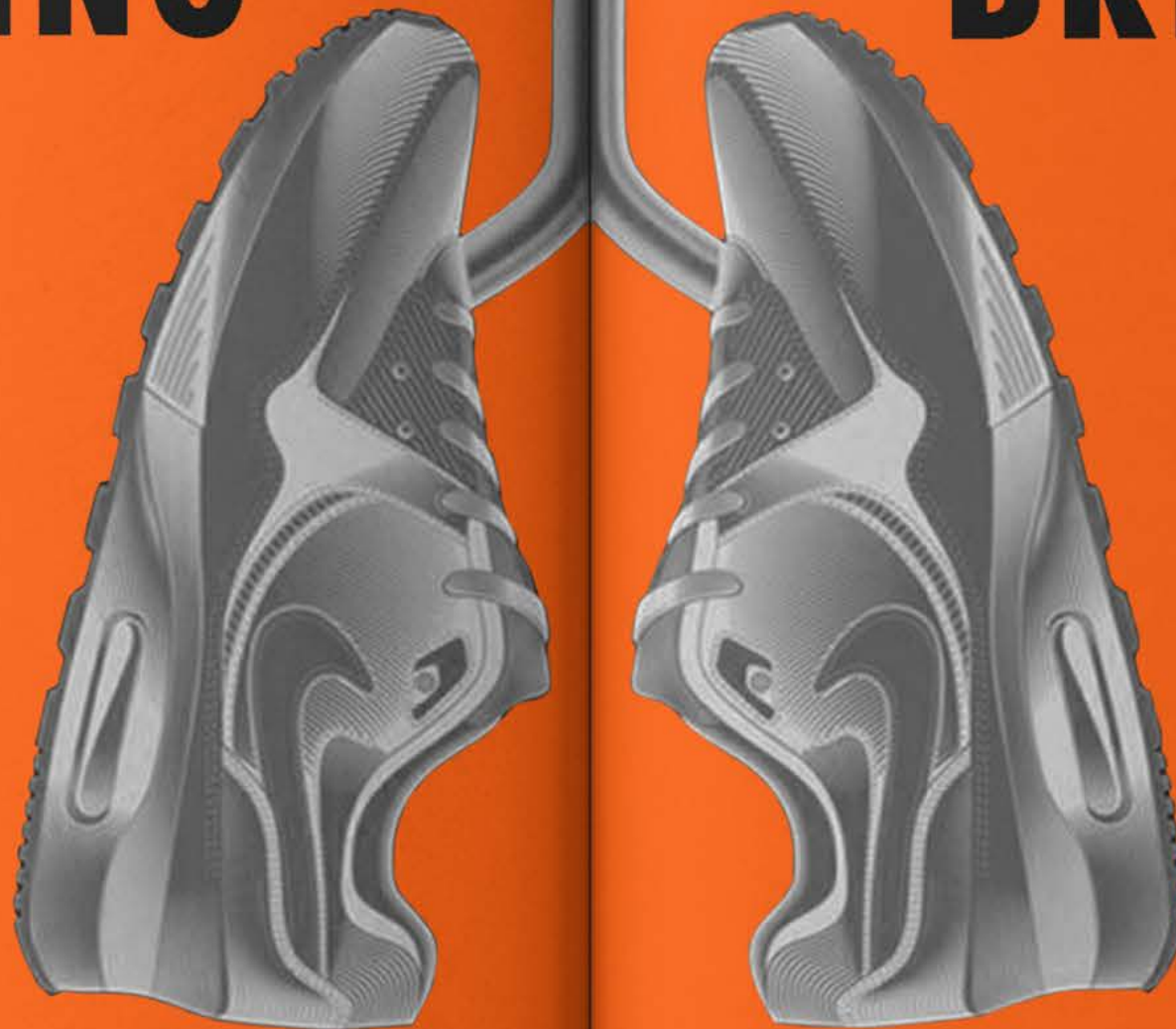
Trendy
Adventurous
Fun
Social
Cool
Wise
Willing
Bold
Fashionable
Included

Old people enjoy _____

Nike
Mainstream Brands
Exercise
Activewear
Socialising
Shopping
Learning
London
Community
Life

Figure 57: Nike. 2019. Image showing Nike trainers as lungs.

BREATHING NEW LIFE INTO OLD AGE



Washed up or revved up? The way society perceives older people will impact on the quality of life they have, an increasingly odious threat given the rising life expectancy of the population. "It's paradoxical that the idea of living a long life appeals to everyone, but the idea of getting old doesn't appeal to anyone" (Andy Rooney).

User led design equips us with the ability to throw away the stereotypes of ageing and look

again at what this audience wants and needs. Using Robert J Havighurst's 'Activity Theory of Ageing', the design will ensure seniors can remain active and engaged for their greater well-being; Whilst semiotics will be used to redefine the over 70s as a fun and willing age group and to knit this with the existing Nike brand.

The pandemic has driven more retail sales online and if brands are to bring the audience

BREATHING NEW LIFE INTO OLD SITES

back to brick and mortar retail sites, they must offer greater engagement with more targeting. The Nike Seniolympics Hub will combine retail with an activity, equipment-trialling area and a social hub, an environment which the older generation can easily access in Kings Cross, comfortably visit and enjoy.

The German Gymnasium in its original design and function was a victim of the First World War and anti-German sentiment. Bringing

a sports focus back into this impressive site is an act of peace and a means of combatting a more modern prejudice, ageism.

If a mainstream brand like Nike were to successfully trial a seniors store which changed our perceptions of older adults, they could be celebrated as pivotal in the movement towards a more inclusive society and interior design would be more widely recognised for its ability to alter human behaviour.

**JUST
DO
IT**



Figure 58: Al Bello. 2019. Image showing Flora Wang, 91, celebrating swimming victory.

**SHEILA
HAS
JUST
HEARD
ABOUT**

Figure 59: Al Bello, 2019. Image showing Flora Wang, 91, celebrating swimming victory.



Figure 60: Benjamin Poh. 2019. Illustration showing Nike logo construction.



In response to the findings of this report, the Nike Seniolympics Hub will encourage seniors to do the following:

Socialise: To meet one another, share stories and be part of the Nike community

Exercise: To keep fit and active in later life

Shop: To feel welcomed into a mainstream brand

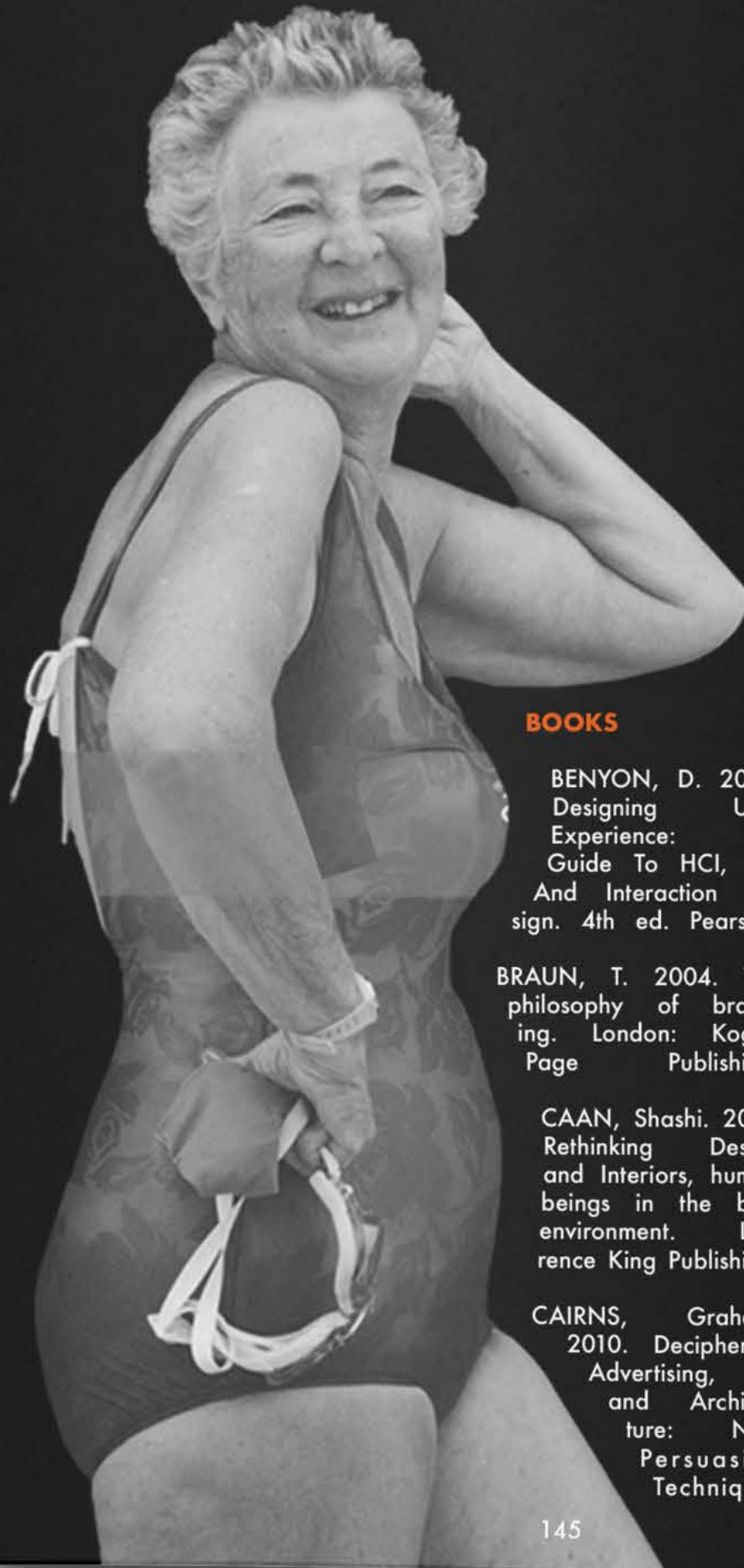
In order to achieve this, an architectural insertion will be implemented into the German Gymnasium site, respecting its rich history whilst encouraging new memories to be made.

The colour palette used throughout this report will be continued into the interior, emphasising Nike's renowned branding during its fightback against ageism.



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Figure 62: Barbara Alper. 1987. Image showing National Senior Olympics Swimmer.



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