


CALL FOR ENTRIES 2015/16

The background of the entire page is a complex, repeating pattern of three-dimensional rectangular bars. These bars are arranged in a staggered, interlocking fashion, creating a sense of depth and movement. The bars are rendered in a variety of colors including red, yellow, blue, green, purple, and brown, set against a dark grey background. The lighting on the bars gives them a three-dimensional appearance, with highlights and shadows.

STUDENT RSA DESIGN AWARDS

INTRODUCTION

We are delighted to launch the RSA Student Design Awards programme for 2015/16.

The RSA Student Design Awards (SDAs) is a global curriculum and competition that challenges emerging designers to tackle pressing social, economic and environmental issues through design thinking. Each year, the RSA Student Design Awards works with industry partners to develop briefs that challenge design students to apply their skills to pressing social, environmental and economic issues. We also work closely with colleges and universities in the UK and internationally to embed the briefs in their curricula. Students and new graduates anywhere in the world are warmly invited to respond to the RSA briefs.

The aim of the RSA Student Design Awards is to challenge society, the design industry, governments, and business to think more openly about what design can do. In addition, we want to help a new generation of students focus their skills on creating genuine innovation through the application of design thinking.

The 2015/16 RSA Student Design Awards builds on exciting developments from the 2014/15 scheme, including an enhanced workshop programme for students working on the briefs, more university visits and increased visibility for the Awards in the landscape of design for social innovation.

The 12 briefs that form the RSA Student Design Awards this year address a range of important social, environmental and economic challenges. To this end, our briefs this year focus on issues such as how might we design environments that foster creative thinking, how might we empower people with long-term health issues to manage their own care, and how might we encourage people and communities to reduce food waste, amongst many others. We are pleased to announce that our sponsors and partners this year include AirBnB, Fazer, GlaxoSmithKline, Philips, RBS, Unilever, Waitrose, and many more.

Following a hugely successful pilot last year, the 'Moving Pictures' animation brief returns this year. Just as before, students are asked to pick one of two exclusive audio files from the RSA's world-renowned public events programme, and produce an accompanying animation to clarify, energise and illuminate the content.

Building on the success of last year, this year's programme includes:

- 1 **Early Bird Rates:** students and new graduates registering and submitting their work before 10 February 2016 at 5:00 pm GMT (one month before the submission deadline on 10 March) will only pay £25 per entry. This early bird rate can also be used by universities paying on behalf of their students. As of 11 February, the regular entry fee of £35 will apply for all entries
- 2 **Workshop programme:** All students working on the RSA Student Design Awards briefs will be invited to attend a series of workshops throughout Autumn and Winter 2015/16 to encourage the development of innovative design-thinking, collaboration and tangible skills (such as how to increase commercial awareness) to increase employment prospects
- 3 **University support:** We want to increase engagement and participation at colleges and universities across the UK and abroad, so we are happy to give presentations on the RSA ethos, the briefs, the competition process and design for social innovation, either in person or via video. If you're interested, please get in touch.

Registration for the 2015/16 programme is now open and I invite all prospective entrants to register to receive regular updates and reminders about key dates; if you are a tutor, collaborator or sponsor, please subscribe to our newsletter to receive updates. Submissions will be taken electronically through our online platform – please note the final date for registering and submitting work into the competition is 5 pm GMT on 10 March 2016. Specific guidelines about how to enter and pay the entry fee can be found on our website or in the Guidelines for Entry document.

The SDAs are increasingly attracting global interest and recognition; the 2014/15 programme attracted entries from 30 countries including many from Finland, Hong Kong, Iran, Libya, Malaysia and Turkey. We hope that 2015/16 will continue to see more students around the world tackling the SDA briefs and applying innovative design thinking to pressing issues.

Finally, we would like to announce an exciting partnership this year with AIGA, the professional association for design in the United States. The RSA and AIGA share a commitment to design for social change and we have formed a partnership where AIGA will promote the RSA briefs to students in the United States through its student members, 200 student groups, Design Educators Community, and relationships with peer national design associations, as well as across its high-impact owned media platforms, including website and branded social media handles.

Thank you to the dedicated students, faculties and sponsors that continue to make the RSA Student Design Awards a success.

RSA Student Design Awards
Sevra Davis, Director
Rebecca Ford, Programme Manager

September 2015

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ALL ENTRANTS

KEY DATES

TUES 1 SEP 2015 – Briefs launch and pre-registration opens

WED 27 JAN 2016 – Competition opens for submissions via sda.thersa.org

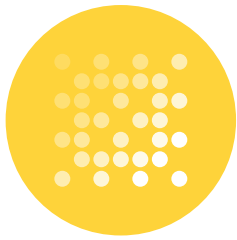
WED 10 FEB 2016 – Final deadline for 'early bird' submission at reduced entry fee of £25 (5pm GMT)

THURS 10 MAR 2016

– Final deadline for online registration and submission at standard entry fee of £35 (5pm GMT)

MON 21 MAR 2016 – 2-stage judging process begins

WED 1 JUN 2016 – Winners announced



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

CREATIVE CONDITIONS

Brief

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

Challenge and scope

This brief is about great ideas. Your challenge is to design and develop an innovative proposal about how to draw out people's creativity and generate great ideas. You are asked to develop, design and communicate a compelling vision that will inspire and delight, whilst also paying attention to the commercial realities of implementation.

We want to see innovative ideas that anticipate how and where people of all ages, interest and industries are most creative, imaginative and productive – this could be in a classroom, at work, at home, in the public realm (virtual or physical), or somewhere else entirely that unleashes individual and/or collective creativity.

Creativity is a strategic tool and, together with design thinking, it has been enthusiastically embraced by business in recent years; creative thinking is no longer viewed as an add-on incurring additional costs, but rather as a valuable tool that can determine how organisations and companies are run, structured and how they do business. As such, working out how to best foster and nurture creativity is becoming increasingly imperative to improve business growth and innovation and to find solutions to a range of social, economic and environmental challenges.

You are asked to think about how creativity can be unleashed in a range of different contexts and fields, not just the traditional 'creative industries'. Different people and professions have different ways of doing things and so we want to open the context in which creativity is released and accepted. You should think about how everyone can exercise and embrace creative thinking for the greatest social benefit – from school children to the teachers that teach them, from accountants to engineers, and from

factory workers to office personnel. You are also encouraged to think about how creativity can benefit people in both a personal and professional context.

Your response should be built on strong human-centred research and insights, but the power of intuition should not be underestimated. Solutions from all disciplines are encouraged and welcomed, but proposals should be holistic in nature and entrants should bear in mind the offline and online incentives for people to inhabit, populate, acquire, or use them.

As part of your response, you must also develop a business case to accompany your project proposal. The business case will be judged separately, but the best solutions will be those where the business case has informed the solution and vice-versa.

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

- a new vision for a classroom or school environment that encourages kids to think creatively and learn in new ways
- a design for a new public space that inspires creativity in the public
- a concept for a working environment or workplace that will encourage people to tackle issues differently in creative ways
- an architectural or interior design solution that cultivates creativity and collaboration
- a service design solution that helps people to be more innovative
- a product or furniture design solution that anticipates and responds to people's needs to work creatively
- a holistic digital or online environment (such as an online forum, 'chat room', or video game) that stimulates imagination
- a behaviour change strategy that fosters and supports alternative ways of working

... and many others are possible.

AWARDS

RBS Award of £2500 for the best design project/s

RBS Award of £1000 for the best business case

The judging panel may decide on more than one winner and will allocate the cash awards accordingly. RBS will also consider a possible placement for the winning student/s and may help the winning student/s to have their project prototyped; this will be decided at RBS's discretion.

In addition, the judging panel may award commendations.

In addition, all short-listed entrants will receive mentoring on their project and will be invited to the RBS Chairman's Lunch in summer 2016. More information on mentoring and the lunch overleaf.



How this brief will be judged

- 1 **Social and environmental benefit** 15%
- 2 **Research** 15%
- 3 **Design thinking** 20%
- 4 **Commercial awareness** 15%
- 5 **Execution** 15%
- 6 **Magic** 20%

1 SEPT 2015
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10 FEB 2016
£25 early bird
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10 MAR 2016
£35 final entry deadline

21 MAR 2016
2-stage judging
process begins

1 JUN 2016
Winners
announced

SPONSORED BY



Judging criteria

There are six judging criteria that your entry will be measured against:

1 Social and environmental benefit

How does your design benefit society and the environment?

2 Research

Where did you go to research this issue?
Whom did you speak with or interview? What questions did you ask? What did you learn?

3 Design thinking

We want to know about your thought processes and insights. Your insights might be research-based or intuitive, or a combination of both, but the judges want to see you relate the final concept clearly to these insights.
What journey did you go through to get to the final result?

4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

We are looking for a bit of 'magic' – a surprising or lateral design solution that delights

Submission requirements

All entries must be submitted through our online entry system, accessed via sda.thersa.org. If you are unable to submit online, please contact us by email at: sdaenquiries@rsa.org.uk.

Entries should comprise the following (please note there is an upload limit of 10GB on all files submitted). Please ensure that your upload files do not exceed this limit.

- 4 x A3 PDFs (portrait or landscape), describing your proposal, your insights and research, the benefits you believe it will create, and possibilities of implementation and scalability
- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- No more than 10 scanned pages of your sketchbook or computer modelling/sketches (if applicable) illustrating your development process
- 1 x 'hero image' – a singular image that best represents and sums up your project in its best light
- Business case: Please write a business case for your proposal not to exceed 2 sides of A4. For more information on how to write a business case, visit: sda.thersa.org

Please note: your submissions must not have your name, university or other identifying marks on them to ensure that work is judged fairly. If any entries do contain entrant, college or tutor names, we will contact you and ask you to re-submit your work without these, or remove them ourselves.

Key dates

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Commercial awareness workshops

All entrants working on this brief will be invited to attend a workshop about how to develop and refine their commercial awareness skills, including how to develop a business with RBS. These workshops will provide an opportunity for participating students to learn important skills that will be relevant for their responses to this brief and for their larger skill set. The workshops will be held from October 2015 through early 2016 and will be organised regionally to allow as many students as possible to attend. Further information and confirmation of the dates for each region can be found on the RSA Student Design Awards website in Autumn 2015. In addition, a self-learning pack is available online for anyone unable to attend the workshops.

Mentoring

All short-listed entrants on this brief will be invited to a mentoring session with a designated mentor. The mentors will be matched to entrants based on the theme of the project. The mentors will help short-listed entrants develop their projects and prepare for interview, where possible.

RBS Chairman's Lunch

All short-listed students on this brief will be invited to attend a lunch and reception to celebrate their work at a major RBS office in London. This event is an opportunity for entrants to talk about their project with an informed and interested audience, which will include members of the RBS Executive Team. In addition, design industry representatives will be in attendance and students are encouraged to find out about professional opportunities in a range of businesses.

Sponsor information

RBS is recognised as a pioneer in providing choice to its employees in the way they work and the work environments that they inhabit.

The RBS Choice Programme has evolved over a number of years to explore, develop and deliver a flexible approach to how and where people work and their working environment through innovative design. This brings benefits for both the individual in terms of work life balance and the business through effective use of property resources and technology. This is the fifth year we have been a leading sponsor in the RSA Student Design Awards and our aim is to encourage and support as many students as possible in their design studies to prepare them for their careers in the professional design environment.

Over the past five years RBS has offered an enhanced programme of support to participating students including site visits, workshops and mentoring. In the third year we identified that students would benefit from more support on the commercial and business side of design. We added the requirement for students to provide a high level business case for their design project and supported them with interactive workshops, web based training and access to NatWest Business Coaches across the UK. This year we will be able to further support some students with outstanding design projects and the desire to take them to market with our enterprise scheme.

Brief developed and devised in collaboration with Russ Camplin, Design Manager, RBS Choice & Design and Tim Yendell, Head of RBS Choice & Design.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

THE GOOD LIFE

Brief

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

Challenge and scope

2015 was the first year that more people in the world died from chronic diseases, such as heart disease, stroke, cancer, chronic respiratory disease and diabetes, than from communicable diseases. These chronic diseases are now a growing issue in countries around the world and threaten to overwhelm existing healthcare systems, societies and economies. Cardiovascular diseases (eg heart attacks and stroke) account for 17.5 million deaths annually, followed by cancers (8.2 million), respiratory diseases such as asthma (4 million), and diabetes (1.5 million) (source: World Health Organization).

This brief therefore asks you to think about how the experience of living with a long-term, lifestyle-related disease could be improved through taking a greater role in managing care at an individual level, in the home, in the workplace and in a range of social institutions.

There are a number of behavioural risk factors that contribute to chronic diseases, including poor diets high in salt and sugar, low levels of physical fitness and long periods of inactivity, smoking, and alcohol consumption. The means of preventing chronic lifestyle-related diseases are well-established, so you are asked in this instance to think about how those already affected by these diseases can be empowered to live better with their conditions.

You may consider the rise of wearable technologies and self-generated data (the 'quantified self') that allow people to track their food consumption, activity and more, and how these devices could be better used to encourage people to change their behaviours when living with a long-term condition, and improve their health.

You should also bear in mind that not all chronic conditions are due to lifestyle-related activities and ultimately, this brief is about helping people who live with long-term conditions of any kind to live better for longer.

As part of your research, you should think about:

- how socioeconomic factors such as an ageing population, increasing urbanisation, and the globalisation of fast food impact the rise and management of chronic diseases
- what are the barriers to patient activism and at-home care for those living with chronic diseases?
- how do motivation, confidence, stress and other psychological factors affect people's attitudes to driving their own care?
- what are the human factors that influence the adoption of healthcare solutions – how can patient safety, satisfaction and dignity be incorporated into new solutions?

Your response should be built on strong human-centred research and insights. Solutions from all disciplines are encouraged and welcomed, but proposals should be holistic in nature and entrants should bear in mind the offline and online incentives for people to drive and manage their own care for long-term health conditions.

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

- a new product or tool that enables patients to administer their own treatment
- a redesign of an existing product or service that brings it outside of medical institutions
- a campaign or intervention aimed at changing behaviour around care
- a new community-driven service that reduces health risk factors
- an activity people can take part in that positively impacts on their health
- a gamified approach to patient care management

... and many others are possible.

AWARDS

Paid Internship at Philips

RSA Fellows' Award
of £1250

For full Award details please see page 2.

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

- 1 **Social benefit** 10%
- 2 **Research** 20%
- 3 **Design thinking** 25%
- 4 **Commercial awareness** 15%
- 5 **Execution** 25%
- 6 **Magic** 5%

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PHILIPS

Judging criteria

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3 Design thinking

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4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

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- 1 x 'hero image' – a singular image of your project that represents and sums it up in its best light

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Awards

There are two awards available for this brief.

Paid internship at Philips

Remuneration: £2500

Duration: 8 weeks

Location: To be confirmed

The internship can take place in a variety of locations depending on the suitability of the winning entrant/s. Possible locations include: USA (Cambridge/Andover, Massachusetts or Pittsburgh, Pennsylvania), or The Netherlands (Eindhoven).

RSA Fellows' Award of £1250

The judging panel may decide on more than one winner and will allocate the awards accordingly.

Sponsor information

Royal Philips of the Netherlands is a diversified technology company, focused on improving people's lives through meaningful innovation in the areas of Healthcare, Consumer Lifestyle and Lighting. Headquartered in the Netherlands, Philips posted 2013 sales of EUR 23.3bn and employs approximately 115,000 employees with sales and services in more than 100 countries.

The company is a leader in cardiac care, acute care and home healthcare, energy-efficient lighting solutions and new lighting applications, as well as male shaving and grooming and oral healthcare.

Brief developed by and devised in collaboration with Sean Hughes, Head of Design Consulting at Philips Design.



WASTE NOT, WANT NOT

Brief

Design a way to encourage and support individuals, households, businesses and/or communities to reduce food waste.

Challenge and scope

Food waste is a growing issue. It is estimated that 50% of grown food goes to waste globally and 33% of all food produced is not eaten and goes to waste – accounting for 1.3bn tonnes or 750bn USD. 28% of food produced from arable land is never eaten – while we cut down forests to increase arable land (source UN).

Busy urban lifestyles have signalled major changes to the way populations live and consume; many of us live in small city flats, often in one-person households, where there is very little food storage space. In addition, many developed countries face an 'all you can eat' culture perpetuated by the notion that having a lot of choice is a sign of prosperity, together with a sense of value for money – in this case, unlimited food for a relatively small amount of money.

According to a report by the charity WRAP, which focuses on the sustainable use of resources, there are a myriad of reasons that contribute to food waste, including:

- buying too much – particularly due to special offers such as buy one, get one free deals
- buying more perishable food – often as the result of trying to eat more healthily
- choosing food on impulse – often driven by 'spontaneous' and 'top up' shopping
- high sensitivity to food hygiene – many say they wouldn't take a chance with food close to its 'best before' date, even if it looked fine
- not liking the food prepared – 22% of families with children stated that not liking a meal was a cause of food waste
- not having time to plan meals¹

In addition, many people have a general lack of awareness and understanding of the environmental impact of food waste.

It is worth noting that some food waste in food production and restaurant kitchens has been effectively limited in developed nations, driven by cost, but this could be further improved. However, there is much room for improvement in household food waste. Take for example the fact that 4% of bread goes to waste in retail, but 25% in homes; and, 40% of apple crops is wasted – 11% in the field, 3% in retail value chains, and 27% in homes.

This brief asks you to apply innovative design practice to draw attention to the environmental, social and ethical implications of food waste and to develop a solution that will change people's behaviour so they waste less. You should consider the psychology around 'waste' and how people react to rationing or food being out of stock. There is also a need to consider the systematic prevention or reduction of the over-production of food and its effect on natural resources.

For the purposes of illustration only, viable responses could include:

- a service design solution that helps people reduce their food waste
- a new or re-imagined food consumer brand and/or product
- a recipe book or app that encourages use of food that might otherwise go to waste
- a product and/or service that facilitates portion control and portioning practices with the aim of reducing waste
- a communications campaign that changes perceptions of what food is considered to be waste
- a behaviour change campaign that targets people's attitudes towards waste and waste management
- a digital tool which encourages people to use more and waste less

... and many others are possible.

¹ www.brooklyndhurst.co.uk/household-food-waste-attitudes-and-behaviours_66

AWARDS

Fazer Award of
£2500

Paid internship at
Waitrose in the graphic
design team

For full Award details please see page 2.

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

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- 2 **Research** 10%
- 3 **Design thinking** 20%
- 4 **Commercial awareness** 20%
- 5 **Execution** 15%
- 6 **Magic** 15%

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Fazer

WITH ADDITIONAL
SUPPORT FROM

Waitrose

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Awards

There are two awards available for this brief.

Fazer Award of £2500

Paid internship at Waitrose in the graphic design team
Remuneration: £2500
Duration: tbc

Location: Waitrose Headquarters, Bracknell, Berkshire

The winning entrant will have the opportunity to work in the small but highly productive graphic design studio at the business headquarters in Bracknell, Berkshire. The placement will provide real working experience and the student can expect to complete more than one piece of published work. This will involve taking the brief, presenting their own creative work and managing production, which will include commissioning and art directing photography, illustration and artwork. The scope is varied and covers own label packaging, promotional brochures, magazines, corporate identity and more.

Sponsor information

This brief is sponsored by Fazer with additional support from Waitrose.

At **Fazer**, we've been making the world taste good since 1891. We are a responsible, team-spirited company that creates taste sensations and fosters beloved local flavours with a global touch.

Fazer has own operations in eight countries (Finland, Sweden, Russia, Estonia, Norway, Denmark, Latvia and Lithuania), and exports to more than 40 countries.

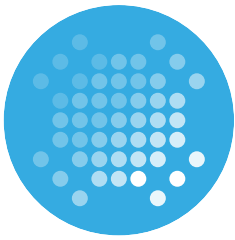
Fazer offers quality bakery, confectionery, biscuit and grain products as well as food and café services. The Group operates in three business areas: Fazer Bakery, Fazer Confectionery and Fazer Food Services and two business units: Fazer Cafés and Fazer Mill & Mixes. The company's success, ever since its establishment in 1891, has been based on the best product and service quality, beloved brands, the passion of its skilful people and the company's responsible ways of working. Fazer Group's net sales in 2014 amounted to more than 1.6bn Euros and the company has over 15,000 employees. Fazer's operations comply with ethical principles that are based on the Group's values and the UN Global Compact.

We are participating in the RSA Student Design Awards to incorporate design thinking into our way of developing our business and to provide learning opportunities for young designers.

We have high appreciation of food ingredients and the work that goes into creating taste sensations, therefore reducing food waste is a key part of our corporate responsibility agenda.

Waitrose is the food retailing arm of the John Lewis Partnership, and has over 170 branches throughout England, Scotland, and Wales. Waitrose values the role of good design when communicating with its customers.

Brief devised by and in collaboration with Heli Arantola, Head of Strategy & Milling Business at Fazer.



MIND YOUR MONEY

Brief

Design a way for people to improve their financial capability and manage their money better.

Challenge and scope

Managing money well can be hard. It means making ends meet day-to-day, responding to financial shocks such as reduced income (losing your job) or an unexpected expense (car breaks down), and putting aside money for the future.

Financial capability is more than just knowledge of abstract concepts; it is putting that knowledge into practice to manage money well. There are political and economic factors that shape people's financial capability, but this brief asks you to address the social-psychological aspects that make it challenging for people to manage their money well.

Research from behavioural science shows that some of our natural human characteristics undermine our ability to manage money well. In a recent RSA report ('Wired for Imprudence'), six of these 'behavioural hurdles' were identified as:

- 1 Cognitive overload.** Having a lot on your mind impairs decision-making, and tends to result in selecting the simplest option, which is not necessarily the best one
- 2 Empathy gaps.** Ever go for a night out with friends expecting to only spend a certain amount, and wake up the next morning realising you've spent double that? In the heat of the moment we sometimes spend very differently to what we want to spend when in a 'cool state', and it can be hard to predict by just how much
- 3 Optimism and overconfidence.** Wearing rose-tinted glasses and having unrealistic expectations about the future can affect money management and leave you unprepared for a change in circumstance
- 4 Instant gratification.** It can be hard to wait for 'something better' in the future. Seeking instant gratification drives impulsive spending and can undermine long-term planning and savings

- 5 Harmful habits.** When something becomes a habit it can feel like it happens automatically or mindlessly. This means there's no consideration of whether you really want to do whatever the habit is, so can result in unnecessary spending. One such purchase probably won't break the bank, but when it becomes habitual, the spending can add up
- 6 Social norms.** We are heavily influenced by the actions of others, causing pressure to keep up with the Joneses and live above our means. Spending and consumption norms are often visible – think of a new phone or the latest fashion. But activities like contributing to a pension or taking out insurance plans are less visible and therefore less catchy

This brief asks you to consider the 'behavioural hurdles' to financial capability and other psychological aspects that might be preventing people from managing their money well. You are asked to think of ways to make it easier or more attractive to be financially capable beyond information campaigns. Who is your target audience and what might be standing in the way of their financial capability?

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

- a product that make it easier to keep track of money, make ends meet, bounce back from nasty financial surprises, or save for the future
- a system that improves engagement with financial institutions (banks) by improving trust or making it easier to engage
- a service that makes it easier to keep track of money, make ends meet, bounce back from nasty financial surprises, or save for the future.
- a way to improve people's financial skills. Note the difference between knowledge and skills. In this case, ensure your design goes beyond just improving abstract knowledge, and really focuses on the practical application of that knowledge

... and many others are possible.

AWARDS

RBS Award of £1500

RSA Fellows' Award of £1000

The judging panel may decide on more than one winner and will allocate the awards accordingly. RBS will also consider a possible placement for the winning student/s and may help the winning student/s to have their project prototyped; this will be decided at RBS's discretion.

In addition, the judging panel may award commendations.

All short-listed entrants will be invited to the RBS Chairman's Lunch in summer 2016. More information on the lunch overleaf.



How this brief will be judged

- 1 Social and environmental benefit** 20%
- 2 Research** 15%
- 3 Design thinking** 20%
- 4 Commercial awareness** 10%
- 5 Execution** 15%
- 6 Magic** 20%

1 SEPT 2015
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10 FEB 2016
£25 early bird
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10 MAR 2016
£35 final entry deadline

21 MAR 2016
2-stage judging
process begins

1 JUN 2016
Winners
announced

SPONSORED BY



Judging criteria

There are six judging criteria that your entry will be measured against.

1 Social and environmental benefit

How does your design benefit society and the environment?

2 Research

Where did you go to research this issue?
Whom did you speak with or interview? What questions did you ask? What did you learn?

3 Design thinking

We want to know about your thought processes and insights. Your insights might be research-based or intuitive, or a combination of both, but the judges want to see you relate the final concept clearly to these insights.
What journey did you go through to get to the final result?

4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

We are looking for a bit of 'magic' – a surprising or lateral design solution that delights

Submission requirements

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- 4 x A3 PDFs (portrait or landscape), describing your proposal, your insights and research, the benefits you believe it will create, and possibilities of implementation and scalability.
- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- No more than 10 scanned pages of your sketchbook or computer modelling/sketches (if applicable) illustrating your development process
- 1 x 'hero image' – a singular image of your project that represents and sums it up in its best light

Please note: your submissions must not have your name, university or other identifying marks on them to ensure that work is judged fairly. If any entries do contain entrant, college or tutor names, we will contact you and ask you to re-submit your work without these, or remove them ourselves.

Mentoring

Mentoring for short-listed students ahead of their interviews is optional on this brief and will only be provided where students pro-actively ask for it.

RBS Chairman's Lunch

All short-listed students on this brief will be invited to attend a lunch and reception to celebrate their work at a major RBS office in London. This event is an opportunity for entrants to talk about their project with an informed and interested audience, which will include members of the RBS Executive Team and the Chairman of RBS. In addition, design industry representatives will be in attendance and students are encouraged to find out about professional opportunities in a range of businesses.

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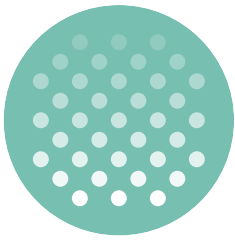
Sponsor information

RBS is recognised as a pioneer in providing choice to its employees in the way they work and the work environments that they inhabit.

The RBS Choice Programme has evolved over a number of years to explore, develop and deliver a flexible approach to how and where people work and their working environment through innovative design. This brings benefits for both the individual in terms of work life balance and the business through effective use of property resources and technology. This is the fifth year we have been a leading sponsor in the RSA Student Design Awards and our aim is to encourage and support as many students as possible in their design studies to prepare them for their careers in the professional design environment.

Over the past five years RBS has offered an enhanced programme of support to participating students including site visits, workshops and mentoring. In the third year we identified that students would benefit from more support on the commercial and business side of design. We added the requirement for students to provide a high level business case for their design project and supported them with interactive workshops, web based training and access to NatWest Business Coaches across the UK. This year we will be able to further support some students with outstanding design projects and the desire to take them to market with our enterprise scheme.

Brief devised by Nathalie Spencer, Senior Researcher in the Social Brain Centre at the RSA, in collaboration with Russ Camplin, Design Manager, RBS Choice & Design and Tim Yendell, Head of RBS Choice & Design.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

SUSTAINABLY CLEAN

Brief

Design a product or system that allows people to wash and clean themselves using less water and/or lower water temperatures.

Challenge and scope

Bathing is an important ritual for hygiene, health and enjoyment. However, water is an increasingly scarce resource and 2 billion people around the world currently face shortages of regular, clean water. Unclean water creates unhygienic conditions where disease can spread quickly; poor hygiene and the lack of access to safe, clean water sources are the cause of millions of preventable deaths each year.

This brief therefore asks you to think about how we can help people to stay clean and refreshed as well as halt the possible spread of disease under low or no water conditions.

By 2020, Unilever aims to help more than a billion people to improve their hygiene habits. Simply increasing household cleaning, hygiene and sanitation can make a big difference to people's quality of life. This brief asks you to focus on these issues, but to be adventurous in your thinking. You are encouraged to be entrepreneurial and don't be afraid to re-think the whole processes of bathing, personal hygiene and what it means to live without regular access to clean water.

Your solution can be aimed at a wide range of people and communities experiencing water scarcity issues, whether or not that means irregular access to water or access only to poor quality water. You can focus on either developed countries or the developing world, but if you are designing for the developing world, please bear in mind cost issues.

Well-publicised droughts in places like California and Brazil demonstrate just how quickly water crises can become critical situations. You must therefore consider the wider environmental impact of your proposed idea. Given the context may be somewhat unfamiliar to most, we are

particularly interested in understanding how you have approached the challenge and how your solution meets the needs you have identified.

You should think about how people regard and use water for bathing and what role this plays in our quality of life. It is also not just about the individual or household level – what role does a water company, industry, a local authority or the government play in our relationship to water and our bathing habits? An insight into how people use water for cleaning and bathing will be crucial to your research and your final design solution.

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

- a bathing product, implement or system that cleans or provides the 'feeling of clean'
- an appliance or accessory that helps people use water more wisely while staying clean and hygienic
- a retrofit concept for a bathroom or kitchen
- a new water delivery or supply system or service
- a learning resource or toolkit that teaches people about water management
- a product or service that works to clean or purify water sufficiently to deliver hygienic benefits to people
- a new soap delivery system that works with little or no water

... and many others are possible.

Solutions that create more waste (eg disposable wet wipes) are not acceptable.

Ultimately, Unilever would like to see ingenious solutions that address how people think about and use water both as individuals and in households and communities. You should bear in mind circular design principles throughout your solution creation and you should aim to design a solution that does not exacerbate negative environmental impact or waste.

AWARDS

Unilever Award of £2500

The judging panel may decide on more than one winner and will allocate the award accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

- 1 **Social and environmental benefit** 15%
- 2 **Research** 15%
- 3 **Design thinking** 20%
- 4 **Commercial awareness** 15%
- 5 **Execution** 15%
- 6 **Magic** 20%

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Winners
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Unilever

Judging criteria

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4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

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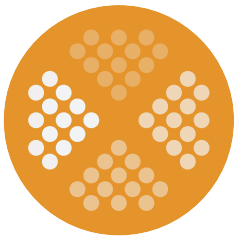
Mon 21 Mar 2016 – Judging begins

Wed 1 Jun 2016 – Winners announced

Sponsor information

Every day, people reach for Unilever products. In fact, 150m times a day, someone somewhere chooses a Unilever product. However, with scale comes responsibility. So we're developing new ways of doing business through which we can minimise our environmental impact and improve hygiene, nutrition, opportunities and health for communities. This is a huge challenge, but that's why Unilever is pursuing the concept of a circular economy. A circular economy presents the biggest opportunity we have to make a real difference; however, to do this we need designers who can re-think products or services that make this a reality. To this end, building on the strength of the Unilever brand and thinking about our Five Levers for Change, we're asking you to re-think how Unilever might improve levels of hygiene of lower income consumers by providing relevant and desirable products or services.

Brief devised and developed in collaboration with Abid Khan-Lodhi, Open Innovation Director, Personal Care at Unilever.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

FAIR SHARE

Brief

Design a way to keep the sharing economy fair so more people participate in it.

Challenge and scope

The 'sharing economy' is more than a fad. Technology has enabled an explosion in traditional sharing, bartering, lending, renting, gifting and swapping that is changing the way we think, live, and do business. Ventures such as Airbnb, TaskRabbit and Uber are having incredible success in brokering the trade of spaces, skills and commodities through the provision of online platforms.

This rapidly growing sector is revolutionising the way that people relate to one another and feel empowered in a capitalist economy. Trust has become the cornerstone of sharing economy transactions and some find greater reward through the opportunity to make personal connections and be part of a community. Participants who use the sector as a source of income tend to embrace the flexibility and freedom from management. The shift in emphasis from ownership to access also reflects greater mindfulness of ecological footprints.

A question here is how to sustain the social value of companies in the sharing economy as they scale. Monopolies in this sector seem inevitable. As we've seen with companies such as Facebook and Google, the internet trends towards monopolies because it is more efficient to go where everyone else is already; similarly, sharing is easier and more effective when you can access a specific marketplace – for example, for accommodation or rides – through a single online platform.

However, as monopolies take hold, there can be a power imbalance between the companies that manage these platforms and the participants – both users and those who supply their labour or capital.

One issue is the amount of data that these companies are generating on users, especially

in relation to reputation as ratings and reviews become a way to police the sector and ensure a certain standard of service. There are questions about who rightfully 'owns' this sort of privacy-sensitive information and how consumers, workers and institutions can access the information held (for example, their 'reputation capital') by internet giants.

We are also witnessing an acceleration in casual labour, which is welcome for some and more challenging for others. For example, licensed taxi drivers may feel that their profession is being threatened by the rise of Uber, and at the same time drivers in the sharing economy may actually lack many of the employment benefits that taxi drivers receive. Uber may meet the modern needs of customers, but greater incentives are needed for more drivers to make the switch from traditional industry to newer ridesharing models.

Traditional businesses argue that these newer companies aren't following the same rules, but governments are finding it difficult to intervene without putting people off from joining or stifling further innovation and growth. Some regulations have been introduced, but it is nearly impossible for government to know if sharing economy companies and their users are complying.

This brief asks you to consider how to keep the sharing economy fair so more people are willing and able to participate in it as individuals or as businesses. You may wish to approach this challenge from a variety of perspectives, including companies, users, and workers within the sharing economy or in other affected industries.

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

- a starter kit or product that promotes social entrepreneurship in the sharing economy
- a service that enables greater trust so people are more willing to share with strangers
- a product that allows users to make the most of their own 'reputation capital'

AWARDS

Airbnb Award of £2500

The judging panel may decide on more than one winner and will allocate the award accordingly. In addition, the jury may award commendations.



How this brief will be judged

- 1 **Social and environmental benefit** 20%
- 2 **Research** 20%
- 3 **Design thinking** 15%
- 4 **Commercial awareness** 15%
- 5 **Execution** 15%
- 6 **Magic** 15%

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Belong Anywhere

- an incentive to encourage co-operative business models or similar
- a reimagining of support systems for workers
- a learning resource for traditional businesses interested in transitioning to a 'sharing model'
- a campaign that helps users and workers understand rules and regulations around sharing
- a tool that facilitates local networking with other participants in the sharing economy

... and many others are possible.

Judging criteria

There are six judging criteria that your entry will be measured against.

1 Social and environmental benefit

How does your design benefit society and the environment?

2 Research

Where did you go to research this issue?
Whom did you speak with or interview? What questions did you ask? What did you learn?

3 Design thinking

We want to know about your thought processes and insights. Your insights might be research-based or intuitive, or a combination of both, but the judges want to see you relate the final concept clearly to these insights. What journey did you go through to get to the final result?

4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

We are looking for a bit of 'magic' – a surprising or lateral design solution that delights

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Sponsor information

Founded in August of 2008 and based in San Francisco, California, Airbnb is a trusted community marketplace for people to list, discover, and book unique accommodation around the world – online or from a mobile phone or tablet.

Whether a flat for a night, a castle for a week, or a villa for a month, Airbnb connects people to unique travel experiences, at any price point, in more than 34,000 cities and 190 countries. And with world-class customer service and a growing community of users, Airbnb is the easiest way for people to monetise their extra space and showcase it to an audience of millions.

Brief devised and developed by Brhmie Balaram, Researcher in Public Services and Communities at the RSA.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

AFRICAPACK

Brief

Improve the way medicines are protected, dispensed, distributed and/or taken in Sub-Saharan Africa (SSA).

Challenge and scope

This brief asks you to not only propose design solutions that improve how medicines are packaged and transported, but also extends to the way they are taken. You should also consider the wider scope of ensuring how the experience of going from being ill to better can be enhanced by 'Frugal Design'. Frugal Design is a term that describes simple, highly ingenious, environmentally sensitive designs that really make a difference to people who have low incomes and few resources.

Your response might be a new product, a new way of doing something (like distribution/dispensing), a new environment (mobile pharmacy/doctor) or a new pack.

To get you thinking, here are some possible opportunities to research and resolve:

- **Packaging** – how do we make sure that medicines are protected in a hostile environment (hot/humid) – from factory to pharmacy to patient, and what about potential reuse/re-appropriation? Could packaging add real additional value? Think about medicines coming in different formats: tablets/liquids/creams
- **Storage** – keeping some medicines cold is important but few people can afford refrigerators: how might we keep medicines at the right temperature once mixed and ready for use? Keep in mind that electricity is sparse and unreliable
- **Product measurement** – dispensing an accurate dose to children is an ongoing issue as parents can underdose/overdose if they don't know the weight of their child (access to scales is limited), and then they have to work out how much medicine to dispense. How could the child's weight be determined simply? How could a pack improve accurate dispensing in a simple/easy to teach way?

- **Pack/Graphic design** – how can symbolism help patients take their medicines (illiteracy is higher in some of the SSA countries)? How can it ensure they take the full course, even when they feel better (important with antibiotics etc)? Compliance is a challenge in every market. In addition, some medicines are dispensed in 'pill bags' (essentially paper bags) as cardboard cartons are expensive. How could these bags be enhanced to add value but still be provided at a low cost?
- **Experience** – how can the medical centre experience be improved? These can be crowded, impersonal, intimidating spaces where patients have little privacy and often have to wait for hours to be seen. Also access to these centres can often mean a long walk – is there the opportunity of mobilising these?

In all of the challenges above think about:

- the real patient/user needs. There are the obvious ones, but what about the hidden (latent) needs. Research is the key to this brief; if you can identify 'nuggets' of information from detailed research these will be the clues that drive the innovative problem solving
- the patient experience. Access is limited, affordability is a real issue. How can your solution improve the experience yet still enable access?
- distribution – Look at a map of Sub-Saharan Africa to understand the distances and the fact that there are proportionally few 'made up' roads. The 'last mile' to the patient is often the most challenging. Solutions need to be robust too!
- choosing a country and start there as we are aware that you may be unfamiliar with this region (and it's very big) and then think about how the solution could be scaled
- clever solutions to optimise space/pack density need to be considered. Also think about the use of local materials, importing specialist materials adds cost and complexity
- having fun, challenging yourself and exploring the issue

AWARDS

Paid Internship at GSK

RSA Fellows' Award
of £1000

For full Award details, please see page 2.

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

- 1 **Social and environmental benefit** 20%
- 2 **Research** 20%
- 3 **Design thinking** 15%
- 4 **Commercial awareness** 15%
- 5 **Execution** 20%
- 6 **Magic** 10%

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SPONSORED BY



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.

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Wed 1 Jun 2016 – Winners announced

Awards

There are two awards available for this brief.

Paid Internship at GSK

Value: £2600 (London Living wage)

Duration: 8 weeks

Location: Ware, Hertfordshire

GSK is a science-led global healthcare company. We research and develop a broad range of innovative products in three primary areas of Pharmaceuticals, Vaccines and Consumer Healthcare. We also have a significant global presence with commercial operations in

more than 150 countries, a network of 84 manufacturing sites in 36 countries and large R&D centres in the UK, USA, Spain, Belgium and China. The GlaxoSmithKline internship will enable the winning student to spend a period of time working with the team. The scope of the brief allows the student to be innovative and creative within a rapidly evolving industry. It gives the winning candidate the opportunity to see their designs developed during their attachment, with the potential of being manufactured for a multi-million device industry.

RSA Fellows' Award of £1000

The judging panel may decide on more than one winner and will allocate the awards accordingly.

Sponsor information

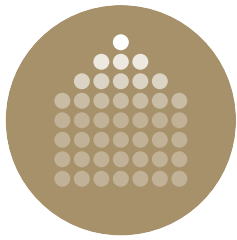
GlaxoSmithKline is a research-based pharmaceutical organisation committed to fighting disease by bringing innovative medicines and services to patients throughout the world, and to the healthcare providers who service them.

Specifically in relation to Sub-Saharan Africa, by 2020, GSK aims to:

- build capacity and enhance regional self sufficiency with a long term goal to equip Africa to discover, develop and produce medicines required for Africa, with investment of up to £100m
- build this business model to improve access to the poorest 80% of the population
- Improve training of 10,000 additional community healthcare workers
- build on the partnership with Save the Children using our R&D capabilities to help save children's lives

By looking at new ways of managing the whole lifecycle of medicines in this vast region effective design can make a really big difference to people's quality of life and this is the GSK 'heartbeat'... Do More, Feel Better, Live Longer.

Brief devised and developed by Gregor Anderson, Device Director Respiratory CoE Manufacturing.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

PROJECT RURAL

Brief

Design a product, system or campaign that is specifically intended to help people and communities in rural areas to flourish.

Challenge and scope

Urbanisation – the increase in people living in dense towns and cities compared to rural areas – is one of the major trends reshaping the world we live in. 50% of the world's population now live in urban areas, 'mega cities' are on the rise, and every week 1.5 million people around the world move to a city.

In this age of metropolitan expansion, resources are being poured into cities. They are increasingly important in the global economy, and design is largely seen as an urban endeavour. But what about the millions of people living and working in rural locations?

There is powerful potential in ensuring that design innovation extends to remote rural contexts. In the UK, rural areas are home to more than half a million businesses which contribute more than £200bn to the economy, and there are more small businesses registered in rural regions than there are in urban areas. The countryside also has a crucial role to play in terms of food production, ecosystem services, and an amenity for leisure and recreation (also enjoyed by city dwellers).

This brief asks you to design something that is specifically useful in a rural context.

You can focus on a rural region, community or sub-set of people anywhere in the developed or developing world, but you should consider the social, economic and environmental value in remote rural areas and the opportunities they present. Your response must explore and respond to one or more of the following factors:

- technological advancements + an increase in remote working
- demographic change, migration, suburban sprawl + long distance commuters
- infrastructure + transportation systems
- access to employment opportunities, and to services such as healthcare and education
- changing agricultural environments + new techniques for resource management
- lifestyle changes, increasing attention to well-being and work/life balance

How can these disruptive trends allow people in remote rural areas to prosper? Entrants are urged to think creatively about the interplay between the rural and urban, and between technology and nature, and how this is being influenced by other big socioeconomic trends.

For the purposes of illustration only, viable responses could include:

- a new product or system that revolutionises farming or agricultural care
- a transport solution to better connect remote areas
- a reimagined service that caters to smaller, distributed communities
- an environment or brand that improves the quality of life for rural families
- a new business model that creates mutually beneficial linkages between the rural and the urban
- a service that facilitates face to face interactions between remote communities
- a behaviour change campaign around rural life and work
- a digital solution that improves business productivity in rural areas

... and many others are possible.

AWARDS

Paid Internship at
PriestmanGoode

Eden Project Award
of £1250

For full details of the Awards, please see page 2.

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

- 1 **Social and environmental benefit** 20%
- 2 **Research** 20%
- 3 **Design thinking** 15%
- 4 **Commercial awareness** 20%
- 5 **Execution** 15%
- 6 **Magic** 10%

1 SEPT 2015
Briefs launch

10 FEB 2016
£25 early bird
entry deadline

10 MAR 2016
£35 final entry deadline

21 MAR 2016
2-stage judging
process begins

1 JUN 2016
Winners
announced

SUPPORTED BY

eden project

PriestmanGoode.

Judging criteria

There are six judging criteria that your entry will be measured against.

1 Social and environmental benefit

How does your design benefit society and the environment?

2 Research

Where did you go to research this issue?
Whom did you speak with or interview? What questions did you ask? What did you learn?

3 Design thinking

We want to know about your thought processes and insights. Your insights might be research-based or intuitive, or a combination of both, but the judges want to see you relate the final concept clearly to these insights.
What journey did you go through to get to the final result?

4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

We are looking for a bit of 'magic' – a surprising or lateral design solution that delights

Submission requirements

All entries must be submitted through our online entry system, accessed via sda.thersa.org. If you are unable to submit online, please contact us by email at: sdaenquiries@rsa.org.uk.

Entries should comprise the following (please note there is an upload limit of 10GB on all files submitted). Please ensure that your upload files do not exceed this limit.

- 4 x A3 PDFs (portrait or landscape), describing your proposal, your insights and research, the benefits you believe it will create, and possibilities of implementation and scalability
- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- No more than 10 scanned pages of your sketchbook or computer modelling/sketches (if applicable) illustrating your development process
- 1 x 'hero image' – a singular image of your project that represents and sums it up in its best light

Please note: your submissions must not have your name, university or other identifying marks on them to ensure that work is judged fairly. If any entries do contain entrant, college or tutor names, we will contact you and ask you to re-submit your work without these, or remove them ourselves.

Key dates

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Thurs 10 Mar 2016 – Final deadline for online registration and submission (£35 entry fee)

Mon 21 Mar 2016 – Judging begins

Wed 1 Jun 2016 – Winners announced

Awards

There are two awards available for this brief.

Paid Internship at PriestmanGoode

Remuneration: £2000

Duration: 6 weeks

Location: Central London

PriestmanGoode is the leading global travel and transport design consultancy. The winning student will be paid directly by PriestmanGoode at the start of the internship. The winning student will work on a range of projects, from aviation to transport design.

Eden Project Award of £1250

Please note that the judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the jury may award commendations.

Sponsor information

This brief is supported by PriestmanGoode and the Eden Project.

PriestmanGoode is the leading global travel and transport design consultancy. We believe in using intelligent design solutions to transform businesses. Over the last 25 years, our award-winning designs have cemented our reputation as a visionary and innovative leader in user- and passenger-focused design. We believe in the value of design to make things better and more efficient, both to use as well as to manufacture, run and maintain. For more information, please see www.priestmangoode.com

The Eden Project, an educational charity and social enterprise, creates gardens, exhibitions, events and projects that explore how people can work together and with nature to change things for the better. Our mission: when the rules of a successful future are not known we use imagination and enterprise to find new solutions. We create memorable experiences that lead people to care about each other and the natural world and do transformational projects around environment, society and climate, to show what people working with nature can achieve.

Exhibits, events and education programmes are designed to reach all ages, abilities and interest groups not only those committed to the environment. Details on destination and projects can be found at www.edenproject.com

Brief devised and developed by the RSA with input from PriestmanGoode.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

INCLUSIVE CITIES

Brief

Design an inclusive building, place, or space so that it is easily and comfortably accessed and used by everyone.

Challenge and scope

The brief asks you to demonstrate how a concept, plan, strategy or design facilitates dignified, equal and intuitive use for all users, paying particular attention to the needs of disabled people, older people and families with small children.

The built environment can be a challenging place, particularly for older and disabled people as well as families. The barriers can be environmental, attitudinal and organisational barriers, and are often brought about because people have not been placed at the centre of the design. Campaigns such as those by Attitude is Everything, Level Playing Field, Muscular Dystrophy Trailblazers, and Leonard Cheshire Disability highlight the barriers many disabled people still face. Yet there are also unique and exceptional examples of inclusively designed buildings and places, including the Library of Birmingham – 2015 winner of the Civic Trust Selwyn Goldsmith Universal Design Award, and of course, Queen Elizabeth Olympic Park in London, which is developing into one of the most accessible and inclusive neighbourhoods in the UK.

Inclusive design goes well beyond simply satisfying the requirements of government legislation or regulations. It's about understanding people – their needs, their concerns, and what they really want from a building – and engaging the more social aspects of the built environment that others overlook. Whether you call it inclusive design, universal design or design for all – it's about socially sustainable design that puts people at the heart of the design process, which provides choice and flexibility, acknowledges diversity and difference and does not preclude anyone. Design of all scales can and should be more inclusive – buildings and the built environment are, before anything else, for people.

Inclusive design is a dynamic ever-developing field, and your creativity and passion can help to push the boundaries even further.

Inclusion is more than meeting the minimum standards set out in the Building Regulations or ticking a box against other technical standards – it is about thinking how people want to use the built environment.

Recognising that people can be disabled by their environment through inaccessible buildings and services, by the barriers in society including people's attitudes (stereotyping, discrimination and prejudice), and by organisations (inflexible policies, practices and procedures) will help you to think about how your building place or space can be inclusive.

Students and graduates of all built environment disciplines are encouraged to take part. You could be studying architecture, architectural technology, urban design, landscape design, town planning, planning, civil structural or building services engineering, building surveying, facilities management or any related discipline that impacts on the built environment.

In approaching this brief you may wish to think about the following:

- What is inclusive design?
- What lessons have been learned from London 2012 – the most accessible Olympic and Paralympic Games ever?
- Can you see a clear business case for inclusive design?

Entrants are urged to think creatively and innovatively about how applying the principles of inclusive design at the outset of a project can result in a more accessible and inclusive

building, place or space. You should also demonstrate effective engagement with disabled people and other diverse stakeholders – those with experience of physical, social and organisational barriers.

AWARDS

Paid Internship at
Buro Happold
Engineering

ODI Award of £1000

For full Award details, please see page 2.

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

- 1 **Social and environmental benefit** 20%
- 2 **Research** 15%
- 3 **Design thinking** 25%
- 4 **Commercial awareness** 10%
- 5 **Execution** 15%
- 6 **Magic** 15%

1 SEPT 2015
Briefs launch

10 FEB 2016
£25 early bird
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10 MAR 2016
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1 JUN 2016
Winners
announced

SUPPORTED BY



Office for
Disability
Issues

**BUROHAPPOLD
ENGINEERING**

Your submission could be a design, a concept, a plan or a strategy. For the purposes of illustration, the following would all be viable responses:

- the design of new building or part of a new building
- a proposal for a mixed-use scheme
- the redesign of an existing building or part of an existing building
- the design or redesign for a public space, a park or a street
- The design or redesign of a space - either internal or external
- a plan to improve access to a building of historic importance
- a concept that addresses the management of an occupied building
- a strategy for accessibility in a town centre or city location, or in a natural environment

... and many others are possible.

Judging criteria

There are six judging criteria that your entry will be measured against.

1 Social and environmental benefit

How does your design benefit society and the environment?

2 Research

Where did you go to research this issue? Whom did you speak with or interview? What questions did you ask? What did you learn?

3 Design thinking

We want to know about your thought processes and insights. Your insights might be research-based or intuitive, or a combination of both, but the judges want to see you relate the final concept clearly to these insights. What journey did you go through to get to the final result?

4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

We are looking for a bit of 'magic' – a surprising or lateral design solution that delights

Submission requirements

All entries must be submitted through our online entry system, accessed via sda.thersa.org. If you are unable to submit online, please contact us by email at: sdaenquiries@rsa.org.uk.

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- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- No more than 10 scanned pages of your sketchbook or computer modelling/sketches (if applicable) illustrating your development process
- 1 x 'hero image' – a singular image of your project that represents and sums it up in its best light

Please note: your submissions must not have your name, university or other identifying marks on them to ensure that work is judged fairly. If any entries do contain entrant, college or tutor names, we will contact you and ask you to re-submit your work without these, or remove them ourselves.

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Mon 21 Mar 2016 – Judging begins

Wed 1 Jun 2016 – Winners announced

Awards

There are two awards available for this brief.

Paid internship at BuroHappold Engineering

Remuneration: £2633 (London Living Wage)

Duration: 2 months

Location: Central London

The winning student will be paid directly by BuroHappold monthly. The winning student will have the opportunity to work on a range of projects, including within BuroHappold's Inclusive Design Team who work across all sectors including large city masterplans to small development projects.

ODI Award of £1000

Please note that the judging panel may decide on more than one winner and will allocate the award accordingly.

Sponsor information

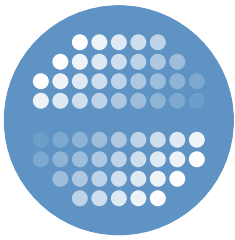
BuroHappold Engineering is an international, multi-disciplinary engineering consultancy operating worldwide for the last 40 years, with a reputation for delivering creative, value led building and city solutions for an ever changing world.

BEPE Project, Office for Disability Issues

is a joint government/Mayor of London Paralympic Legacy Project inspired by the success of the London 2012 Olympic and Paralympic Games, considered to be the most accessible Games ever, and by the inclusive developments being built in and around Queen Elizabeth Olympic Park, now a benchmark for achieving an inclusive environment.

The aim of the BEPE project is to embed inclusive design training into the initial and continuing education of our future architects, designers, planners, surveyors, engineers, facility managers and all the other professionals who have an impact on the accessibility of our built environment.

Brief devised by Julie Fleck, Project Lead Built Environment Professional Education Project (BEPE) at the Office for Disability Issues, Department for Work and Pensions and David Dropkin, Associate at BuroHappold Engineering in Inclusive Design.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

ONE MAN'S WASTE

Brief

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

Challenge and scope

In developed countries we enjoy a life of fantastic convenience and quality due to the abundance of material goods, tools and technologies available to us. In the production and consumption of these goods, enormous volumes of 'waste' are generated that we have no effective way of using, despite the expense and energy expended in their creation. Generally, in manufacturing, 90% of the raw materials which go into making durable products become waste even before the product leaves the factory, and approximately 80% of what is made gets thrown away within the first six months of its life.¹

The RSA's Great Recovery project notes that "It is estimated there is five times more gold in a tonne of electronic waste than there is in a tonne of mined ore from a gold mine."

The quantity of resources consumed and waste generated is increasing at an alarming rate, due to rapid urbanisation and the expansion of the middle classes in populous nations such as Brazil, China and India. Improved wealth and quality of life is something we desire for every person on the planet; however our current resource management and concept of 'waste' is unsustainable in a way that will ultimately lead to a catastrophic depletion of finite and renewable resources. Buckminster Fuller described it best saying: "Pollution is nothing but the resources we are not harvesting. We allow them to disperse because we are ignorant of their value." - pollution and waste, both words for resources we are unequipped to use.

This brief asks you to design a way of aiding the elimination of waste in developed societies by changing our perception of waste and how we address it. How can we reuse the existing materials that we have already mined from the earth, the materials that are currently in the products that we use and the buildings and

environments that surround us, materials that will soon be thought of as 'waste', when they reach the end of their current life?

Useful examples of existing products and services that you may want to reference include:

- Heineken WOBO (bottle that's a brick)
- Altantic Leather (leather made from fish skins, notably salmon)
- Freecycle
- Marks & Spencer Shwopping initiative
- Obsidian Project by Studio Drift
- Newspaper wood
- Flip-flops made from recycled tyres
- The Ocean Cleanup, waste collection system

Your response may be a new material, textile, brand, product, system, service or even business model. For the purposes of illustration only, the following would all be viable responses:

- a new or repurposed textile or soft furnishing product made from existing waste streams
- a material solution: for example, one that transforms a 'worthless' waste source into a useful, potentially valuable, raw material for the production of new products
- a new product designed to inspire the reclamation and re-use of its materials, clearly illustrating the value of waste as material source
- a service solution or environment, digital or physical, that facilitates the collection, sorting, extracting, processing and/or transformation of a waste source into a viable raw material source
- a communication solution: such as a marketing campaign or an app that promotes the idea of waste as a valuable resource
- a system: such as an initiative, website or app that facilitates the obtaining, trading or sourcing of secondary materials reclaimed from waste streams

... and many others are possible.

AWARDS

Natracare Award
of £1000

Eddie Squires Award
of £1500

Paid internship at
Springetts Brand
Consultants

For full Award details, please see page 2.

The judging panel may decide on more than one winner and will allocate the awards accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

- 1 Social and environmental benefit 10%
- 2 Research 25%
- 3 Design thinking 15%
- 4 Commercial awareness 25%
- 5 Execution 20%
- 6 Magic 5%

1 SEPT 2015
Briefs launch

10 FEB 2016
£25 early bird
entry deadline

10 MAR 2016
£35 final entry deadline

21 MAR 2016
2-stage judging
process begins

1 JUN 2016
Winners
announced

SUPPORTED BY The Patricia Tindale Legacy and the
Eddie Squires Legacy to the RSA

springetts
brand design consultants ltd

natracare®

Judging criteria

There are six judging criteria that your entry will be measured against.

1 Social and environmental benefit

How does your design benefit society and the environment?

2 Research

Where did you go to research this issue?
Whom did you speak with or interview? What questions did you ask? What did you learn?

3 Design thinking

We want to know about your thought processes and insights. Your insights might be research-based or intuitive, or a combination of both, but the judges want to see you relate the final concept clearly to these insights. What journey did you go through to get to the final result?

4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

We are looking for a bit of 'magic' – a surprising or lateral design solution that delights

Submission requirements

All entries must be submitted through our online entry system, accessed via sda.thersa.org. If you are unable to submit online, please contact us by email at: sdaenquiries@rsa.org.uk.

Entries should comprise the following (please note there is an upload limit of 10GB on all files submitted). Please ensure that your upload files do not exceed this limit.

- 4 x A3 PDFs (portrait or landscape), describing your proposal, your insights and research, the benefits you believe it will create, and possibilities of implementation and scalability.
- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- No more than 10 scanned pages of your sketchbook or computer modelling/sketches (if applicable) illustrating your development process
- 1 x 'hero image' – a singular image of your project that represents and sums it up in its best light

Please note: your submissions must not have your name, university or other identifying marks on them to ensure that work is judged fairly. If any entries do contain entrant, college or tutor names, we will contact you and ask you to re-submit your work without these, or remove them ourselves

Key dates

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Wed 1 Jun 2016 – Winners announced

Awards

There are three awards available for this brief.

Natracare Award of £1000

Eddie Squires Award of £1500

The Eddie Squires Award will be granted to the entry that best demonstrates how waste materials can be used to create a new or repurposed textile or soft furnishing product.

Paid internship at

Springetts Brand Consultants

Remuneration: £2600 (London Living Wage)

Duration: 8 weeks

Location: Central London

The winning student will have the opportunity to work on a range of live projects in 'Springetts' Central London office.

Please note that the judging panel may decide on more than one winner for each award and will allocate the awards accordingly. In addition, the judging panel may award commendations.

Sponsor information

This brief has been devised and developed by the Materials Council and is supported by the Patricia Tindale Legacy and the Eddie Squires Legacy to the RSA with additional support from Springetts Brand Consultants.

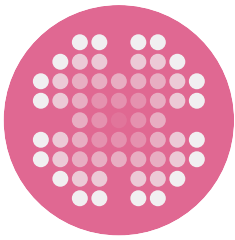
The Patricia Tindale Legacy Award is an annual award administered through the RSA Student Design Awards programme to celebrate and honour the memory of the late Patricia Tindale, the first and final Chief Architect at the Department of the Environment.

The Eddie Squires Legacy to the RSA is dedicated to promoting innovation in design education, particularly around textiles and soft furnishings.

Springetts are an independent UK-based, international design consultancy working on brands across many categories, from the large and global to the small and local. From brand creation and the development of brand positioning strategies to maintaining the saliency of well-established household names. The Springetts name has been associated with outstanding strategic and creative solutions for three decades.

Brief devised and developed by Ian Hunter, The Materials Council.

1 Robert Girling - Rubbish - Dirt on our hands and crisis ahead



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

MAKING IT INCLUSIVE

Brief

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

Challenge and scope

Making is what makes us human. It connects us to the world around us and provides an invaluable opportunity for self-expression. Studies have shown that people who work with their hands are more satisfied than others, and that craft can be profoundly therapeutic for those who are unwell. For some, making is also a much-needed source of income, whether that involves selling high-end crafts through an independent studio, or trading small amounts as a hobbyist at a local market.

For many decades, the assumption has been that making is an activity in terminal decline. As consumers, we have become used to purchasing mass-produced, identikit products shipped in from thousands of miles away, with knock-on effects for our economy and environment. Nowhere is this more apparent than in the throwaway culture of fast fashion and retail.

Yet in recent years, the picture has begun to change. Our manufacturing industry has stabilised, companies have begun reshoring production back to the UK, and there is renewed appetite among people to make objects for themselves and others. The number of one-person maker businesses has increased by a third since 2010, while new shows like *The Great British Bake Off* in the UK are testament to people's heightened interest in all things homemade.

While this revival in making is to be welcomed, the concern is that large parts of society have yet to feel the benefits:

- there was a 50% decline in the number of children enrolling onto a Design and Technology (D&T) GCSE between 2003 and 2013 (Warwick Commission)
- the average net profit of full-time independent makers is just over £8,300 a year, locking out

people from less affluent backgrounds (Crafts Council)

- just 3% of those who take part in community maker groups are from black and minority ethnic (BME) backgrounds, compared with 13% of the population as a whole (Crafts Council)
- as many as 60% of people in the UK have never purchased a craft object, and those that have are more likely to be educated to degree level or higher (Crafts Council)

This brief asks you to think about how the benefits of making could be opened up to more people in the UK. In doing so, you may wish to approach the challenge from the perspective of either the producer or the consumer, or both. Remember that 'making' encompasses a wide variety of activities – not only crafts but textiles, art, food production and consumer electronics, and more.

You are also advised to consider new technologies and trends and the impact they could have on inclusivity. For example, the growing number of makerspaces – open access workshops – may be a valuable source of tools for people who would otherwise struggle to purchase them on their own. Another example is new online marketplaces like Etsy and Folksy, which enable people to start a maker business with very little outlay, and to access tips and advice from likeminded sellers.

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

- a new service that helps makers find local and independent suppliers
- a label or campaign that encourages people to buy from independent British makers
- a new take on craft apprenticeships that opens them up to more people
- a reimagining of the way D&T is taught within the classroom

...and many others are possible.

AWARDS

RSA Award of £1500

RSA Fellows' Award
of £1000

The judging panel may decide on more than one winner for each award and will allocate the awards accordingly. In addition, the judging panel may award commendations.



How this brief will be judged

- 1 Social and environmental benefit 20%
- 2 Research 20%
- 3 Design thinking 20%
- 4 Commercial awareness 15%
- 5 Execution 15%
- 6 Magic 10%

1 SEPT 2015
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10 FEB 2016
£25 early bird
entry deadline

10 MAR 2016
£35 final entry deadline

21 MAR 2016
2-stage judging
process begins

1 JUN 2016
Winners
announced

SUPPORTED BY AN ANONYMOUS DONOR

Judging criteria

There are six judging criteria that your entry will be measured against.

1 Social and environmental benefit

How does your design benefit society and the environment?

2 Research

Where did you go to research this issue?
Whom did you speak with or interview? What questions did you ask? What did you learn?

3 Design thinking

We want to know about your thought processes and insights. Your insights might be research-based or intuitive, or a combination of both, but the judges want to see you relate the final concept clearly to these insights. What journey did you go through to get to the final result?

4 Commercial awareness

Does your design make sense from a financial point of view?

5 Execution

We are looking for a design that is pleasing and looks and feels well-resolved

6 Magic

We are looking for a bit of 'magic' – a surprising or lateral design solution that delights

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- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- No more than 10 scanned pages of your sketchbook or computer modelling/sketches (if applicable) illustrating your development process
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Sponsor information

This brief is generously sponsored by an anonymous donor.

Brief devised and developed by Ben Dellot, Senior Researcher in Economy, Enterprise and Manufacturing at the RSA.



CALL FOR ENTRIES
2015/16

STUDENT RSA DESIGN AWARDS

MOVING PICTURES

Brief

Conceive and produce an animation to accompany one of the two selected audio files that will clarify, energise and illuminate the content.

Challenge and Scope

This brief asks you to help reveal, illuminate and increase accessibility to the RSA's unique content.

The RSA believes that everyone should have the freedom and power to turn their ideas into reality – we call this the Power to Create. Through our ideas, research and 27,000-strong Fellowship, we seek to realise a society where creative power is distributed, where concentrations of power are confronted, and where creative values are nurtured.

As part of this mission, RSA Animate and RSA Shorts were developed to bring big ideas to new audiences.

RSA Shorts provide a snapshot of a big idea, blending voices from the RSA Public Events programme and the creative talents of illustrators and animators from around the world. It responds to the ever-increasing need for new ideas and inspiration in our busy lives and acts as a jolt of 'mental espresso' that will awaken the curiosity in all of us.

In exactly the same way as the RSA Shorts, the audio files for this brief are taken from the RSA Public Events programme. We're looking to you to create an inspiring animation that will elaborate on and evolve the words of the speaker. In order to develop the speaker's ideas further, we would advise that you carry out broad research around the topic.

Entries will be judged according to the innovative way in which the audio content is interpreted. Technical skill will be taken into consideration, but what we really value is the originality and creativity with which you communicate world-changing ideas and concepts. Your work has the potential to be viewed by thousands

of intelligent, engaged and passionate RSA followers worldwide alongside RSA Animates and RSA Shorts.

When considering and producing your animation, please bear in mind the following points:

- you must use one of the two selected audio clips and you may not re-order the content or further edit the transcript in order to suit your work
- your final submission must be the full length of the audio clip (1:00 minute)
- your submission should combine clarity with attention to detail and wit, aiming to make the content 'come alive' and introduce a new audience to the RSA and its renowned lecture and public events programme

How to prepare and submit your animation:

- submit your file in .MP4 or .MOV format
- the maximum file size is 60 MB
- your animation must not exceed 1:05 minutes. The original audio is 1 minute and you are permitted to add up to 5 seconds of pauses before, during and after the audio if desired
- if you use music and/or sound samples you must own the rights to use the material

The two audio files to choose from are:

1 File A: 'Live with Less' by Richard Sennett (excerpt length: 1:00 minute) (Originally recorded on 17 June 2015)

We are living in an age of uncertainty and disruption. Rapid global, social and technological change offers the promise of greater freedom, empowerment, creative expression and choice to expanding numbers of people around the world, but climate change is a very real threat to modern society. In this excerpt, Professor Richard Sennett describes the need for a shift in our moral mindset.

AWARDS

2 x Foster Awards
of £1000

1 x RSA Staff Choice
Award of £500

For full Award details, please see page 2.



How this brief will be judged

- 1 Social and environmental benefit 25%
- 2 Research 15%
- 3 Design thinking 20%
- 4 Execution 15%
- 5 Magic 25%

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entry deadline

10 MAR 2016
£35 final entry deadline

21 MAR 2016
2-stage judging
process begins

1 JUN 2016
Winners
announced

SUPPORTED BY

The Bryan Foster Legacy to the RSA

Download

'Live with Less' – audio file (5.4KB)
'Live with Less' – transcript – PDF file
(680 KB)

2 File B: 'Building Possible Futures' by Debra Kidd (excerpt length: 1:00 minute) (Originally recorded on 6 November 2014, edited highlights available here):

Author and teacher Debra Kidd argues that education has become fixated on conformity and compliance at the expense of creativity. What might be done to reform the system from the bottom up? In this excerpt, Kidd describes a role for education that is about building possible futures for children so that they can dream and imagine for themselves.

Download

'Building Possible Futures' – audio file (5.9KB)
'Building Possible Futures' – PDF file
(680 KB)

Judging criteria

There are five judging criteria that your entry will be measured against.

1 Social benefit

How does your animation benefit society by increasing accessibility and clarifying the content?

2 Research

What research went into your animation? Does your submission make clever use of existing material or knowledge around the issue? Your sketchbook and storyboards will be used to judge on this criterion

3 Design thinking

We want to know about the thought processes and insights that led you to develop your animation. What journey did you go through to arrive at the final result? Your sketchbook and storyboards will be used to judge this criterion

4 Execution

We are looking for an animation that is technically well-crafted and presented to the best of your ability

5 Magic

We are looking for a bit of 'magic' – an animation that is delightful and clever, making best use of the content

Submission requirements

All entries must be submitted through our online entry system, accessed via sda.thersa.org. If you are unable to submit online, please contact us by email at: sdaenquiries@rsa.org.uk.

Entries should comprise the following:

- 1 animation file in an appropriate format (examples include: .ani, .apng, .eva, .fla, .flc, .fli, .gif, .mng, .swf, .swi)
- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- No more than 10 scanned pages of your sketchbook/storyboards illustrating your development process
- 1 x 'hero image' – a singular image of your project that represents and sums it up in its best light

Key dates

Tues 1 Sep 2015 – Briefs launch and pre-registration opens

Wed 27 Jan 2016 – Competition opens for submissions via sda.thersa.org

Wed 10 Feb 2016 – Deadline for 'early bird' submission at reduced entry fee of £25

Thurs 10 Mar 2016 – Final deadline for online registration and submission (£35 entry fee)

Mon 21 Mar 2016 – Judging begins

Wed 1 Jun 2016 – Winners announced

Awards

There are three awards available for this brief.

Foster Award of £1000 for the best animation accompanying the Sennett audio file.

Foster Award of £1000 for the best animation accompanying the Kidd audio file.

RSA Staff Choice Award of £500

The RSA Staff Choice Award will be awarded to the short-listed entry responding to either audio file with the most votes from RSA staff following a staff screening in Spring 2016.

In addition to the awards, the winning (and possibly the short-listed animations) will be featured on the RSA's YouTube channel. The winning and commended entrants will be added

to the pool of the RSA's animators and may be commissioned for further work. Please note that the above opportunities are at the RSA's discretion.

Please note that the judging panel may decide on more than one winner for each audio and will allocate the awards accordingly. In addition, the judging panel may award commendations.

Sponsor information

This brief is kindly supported by The Bryan Foster Legacy to the RSA. Bryan Foster was an RSA Fellow who generously supported the RSA Student Design Awards throughout his life.

The RSA Events programme is host to a range of world-changing talks, debates, and film screenings, all made available for free, for everyone. You can book to attend RSA Events for free, and you can also listen or watch our events live online. Find out about upcoming RSA Events by following by following [@rsaevents](https://twitter.com/rsaevents) on twitter or visiting www.thersa.org/events

The RSA has a significant platform to showcase new work. Our YouTube channel has a loyal following of over 350,000 subscribers, the largest subscription of any not-for-profit channel, and our RSA Animate series has achieved international acclaim with over 50m online views since its inception. In addition, the RSA has now launched its RSA Shorts series, which though still in its infancy, we hope will achieve the same viral online success as RSA Animate.

Brief devised in collaboration with Alex Francis-Sears and Abi Stephenson in the RSA Public Events team.

Additional Eligibility and Entry Guidelines for Moving Pictures Entrants

- 1 Entrants must create an animation of any type that visually communicates the audio excerpt. Animation is defined as a simulation of movement created by displaying a series of pictures or frames. The submission may be any type of animation, including traditional animation like cartoons or stop-motion of paper cut-outs, puppets, clay figures and more.
- 2 Entries must use the full audio track in its current format (you may not change the order of the wording).
- 3 Two short-lists (one for each audio file) will be selected by a judging panel comprising a member of the RSA Events Team and several other well-known animators and filmmakers. Short-listed entrants will then be interviewed by the judging panel and the winners will be selected.
- 4 Entries must be submitted in either .MP4 or .MOV format.
- 5 The maximum file size is 60MB.
- 6 The full animation must not exceed 1:05 minutes (you can add 5 seconds max before/during/after the audio if desired)
- 7 If you use music and/or sound samples **you must own the rights to use the material.**
- 8 The decisions of the judges are final and no correspondence or discussion shall be entered into.
- 9 The RSA reserves the right to refuse any entry in its sole discretion. No entry may contain unlawful or potentially libellous, defamatory or disparaging material.
- 10 The RSA also reserves the right at any time during the competition to remove or disqualify any film when it believes in its sole discretion that the entrant has: (i) infringed any third party's copyright; (ii) does not comply with these Terms & Conditions; (iii) failed to obtain the necessary consents as set out in these terms and conditions.
- 11 Entries should be submitted via the RSA Student Design Awards competition platform by 5pm GMT on 10 March 2016.
- 12 This is an international competition, open to current college/university students and new graduates within one year of graduation. Please see the Guidelines for Entry for more information on eligibility requirements.
- 13 We welcome submissions from anywhere in the world, but all entries must be in English. A transcript of each audio file is available, and we encourage entrants to use free translation software to assist with their interpretation.
- 14 In order to enter a film, an entrant must upload their animation file to the RSA Student Design Awards online entry platform, which opens for submissions on 27 January 2016.
- 15 The entrant must be the original creator of the animation and must have obtained the necessary permissions for the inclusion of copyrighted music and/or images within the film. The film must not infringe the rights of privacy and publicity, copyright, trademarks or intellectual property rights of any person or organisation.
- 16 If the entrant uses any material or elements in the film which are subject to the rights of a third party, the entrant must obtain prior to submission of the film, the necessary consents from such party to enable the RSA to use and showcase the animation. Such consent(s) shall be at the expense of the entrant. A non-exhaustive list of such material or elements include: name, voice and likeness of any person appearing in the film, location shot eg specific building, any props and set dressings and any audio and/or audio-visual material which the entrant does not own.
- 17 By entering this competition, entrants agree that the RSA may: (i) showcase their animations on the RSA website and the RSA YouTube channel, as well as any other media in connection with the RSA Student Design Awards; (ii) use their names, likenesses, photographs, voices, sounds and/or biographical information and films for advertising, publicity and promotional purposes without additional compensation. Intellectual property rights of all entries submitted in the competition remain with the entrant.
- 18 The entrant agrees that the RSA shall not be liable for any claims, costs, liabilities, damages, expenses and losses arising out of (i) the RSA's use of the film; (ii) the entrant's participation in the competition; (iii) technical failures of any kind including but not limited to problems or delays arising from software or equipment malfunctions or computer viruses; (iv) any events outside the RSA's reasonable control.

GUIDELINES & CONDITIONS FOR ENTRY ALL STUDENTS

Eligibility

The competition is open to current students and new graduates from anywhere in the world.

- 1 Candidates may be undergraduate or postgraduate engaged on courses at a college or university, or those who graduated no earlier than March 2015
- 2 Work expressly carried out in response to RSA Student Design Awards 2015/16 only may be submitted; existing project work is not acceptable
- 3 Candidates who are contracted to work for a company after graduation may not be eligible for some internships

Individual and team entries

Submissions are accepted from both individuals and teams. Some projects may be more suited to teamwork than others. There is no set number of people that can be part of a team, but generally team entries comprise two or three people.

Entries from countries other than the UK

We welcome entries from candidates outside the UK but additional funding is not available to pay for travel and accommodation costs where they are short-listed for interview. We will pay up to the amount of £60.00 (inclusive of VAT) for short-listed entrants to come to the RSA in London for interview. Where travel to London is not possible for short-listed students, we will arrange interviews by video conference.

Submissions

All entries must be submitted through our online entry system (see www.thersa.org.uk/sda). If you are unable to submit online, please contact us via e-mail to discuss other options at sdaenquiries@rsa.org.uk

For all briefs, EXCEPT the 'Moving Pictures' brief, the submission requirements are:

- 4 x A3 PDFs (portrait or landscape), describing your proposal, your insights and research, the benefits you believe it will create, and possibilities of implementation and scalability
- 1 x A4 PDF or Word document of no more than 250 words describing your 'Big Idea'
- 10 x scanned pages of your sketchbook or computer modelling/sketches (if applicable) illustrating your development process

- For the 2015/16 'Creative Conditions' brief ONLY: you must also submit a business case in addition to the above. The business case should not exceed two sides of A4 and may include diagrams and/or charts as appropriate. This can be submitted as a PDF or a Word document

For details on the submission requirements for the 'Moving Pictures' brief, please see the Additional Eligibility and Entry Guidelines.

For all briefs, you may also submit films or animations or other moving image media to further support your proposal.

Please note: your submission must not have your name, university/college or other identifying marks to ensure that work is judged fairly. If any entries do contain entrant, university/college or tutor names, we will contact you and ask you to re-submit your work without these.

Entry fees

There is an entry fee for submitting work into the RSA Student Design Awards. This fee is charged per entry, so it does not cost more to enter as a team. Entry fees should be paid online through our submissions form, via PayPal, credit or debit card. Please note that the competition is open for submissions and payment from 27 January 2016 through 10 March 2016. For entrants submitting their work before or on 10 February 2016, the entry fee is charged at the reduced 'Early Bird Rate' of £25 per entry. After 10 February 2016 and until the final submission deadline of 10 March 2016, the entry fee is £35. Please note that late submissions will not be accepted and all entrants are encouraged to submit their work in good time before the deadline.

For students who are unable to submit and pay online, please contact us: sdaenquiries@rsa.org.uk

Key dates

1 September 2015 Briefs launch and pre-registration opens

27 January 2016 Submission platform opens

10 February 2016 Deadline for 'Early Bird' submissions

10 March 2016 Final deadline for online registration and submission

21 March 2016 Judging begins

1 June 2016 Winners announced

Competition process

There are six stages to the RSA Student Design Awards scheme.

As you develop your project, make sure you respond to the six judging criteria, as detailed on each of the briefs. These are weighted differently for each brief:

1 Briefs released – 1 September 2015

There are 12 RSA Student Design Awards briefs this year for you to choose from. This year's briefs tackle a range of important social, economic and environmental issues. You can view all the 2015/16 briefs in the 'Competition' section of the RSA Student Design Awards website (www.thersa.org.uk/sda)

2 Register your interest – September onwards

When you register your interest, we'll add you to our mailing list and let you know when the submission deadline is coming up, when the judging and short-listing process starts, and when the winners are announced. We'll also send you invitations to exclusive, free events we offer participants to help you with your projects and your longer term career development

3 Develop your project – September onwards

When you've decided which brief to enter, as a starting point we recommend you review the supporting materials in the online toolkit for your chosen brief. You can find the toolkit from the individual briefs pages

4 Submit your work – January to March 2016

Once you have finished your project, submit your completed work to the competition through our online entry system. Make sure you submit it before the final deadline: 5pm GMT on 10 March 2016. We will send you confirmation when we receive your application

5 Judging – March to May 2016

Your work will be judged in a two-stage process by a panel of practising designers, Royal Designers for Industry, and industry experts. During the first stage, six to 10 projects will be short-listed for each brief. If your project is short-listed, we'll invite you to an interview with the panel. Once the panel has interviewed all short-listed students, they deliberate and select winners

6 Winners awarded – June

The winners of each brief will be announced and publicised via the RSA. Winners will also be invited to attend an Awards Ceremony at the RSA House in central London in early summer, and their work will be displayed in the 'Showcase' section of the RSA Student Design Awards website. If an internship at a company is awarded as the prize, this will take place over the following months, but it is up to you to arrange a time that works for you and the company

Judging

RSA Student Design Awards project judging panels consist of practising designers and representatives from industry, education, the RSA Fellowship and other sponsoring organisations. The judging of each project takes place over two meetings. At the first meeting, the judging panels view all the submissions and draw up a short-list which demonstrates potential creative ability within the constraints set out in the project brief. Short-listed candidates are invited for interview at which they will discuss their competition entry. Full portfolio work and plans for the use of an award may also be discussed.

Judging panels are also able to make constructive criticisms of each candidate's portfolio and offer advice. Judging panels are asked to make an award only when they are entirely satisfied with the design ability of the candidate. RSA Design reserves the right to withhold or divide any of the awards offered, particularly where the entries are not considered to have reached a suitable standard. In all cases the judges' decision is final and no correspondence will be entered into by the RSA.

Intellectual property

The intellectual property rights (patents, registered designs, unregistered design right, copyright, etc) of all designs submitted in the competition remain with the candidate. If any sponsor wishes to make use of the work submitted in the competition, a licence or transfer must be negotiated with the candidate. Whilst the RSA claims no intellectual property rights, it does reserve the right to retain designs for exhibition and publicity purposes and to reproduce them in any report of its work, the online exhibition and other publicity material (including the RSA Student Design Awards website). In the case of work carried out during an Internship, different conditions will apply. Candidates should note that certain intellectual property rights (eg patents) may be irrevocably lost if action to register them is not taken before any disclosure in exhibitions, press material etc.

Important note for tutors/candidates

There is no longer a need to submit a Tutor Declaration Form as in past years. If you are a currently enrolled student, when you complete the online submission form you will need to enter your tutor's name and email address. If your entry is short-listed, we will contact your tutor and ask them to comment on your project.

If you are a new graduate then this does not apply.

If you have any queries, please call:

+44 (0)20 7451 6845

or email: sdaenquiries@rsa.org.uk

or visit: www.thersa.org/sda

Internships

Some awards enable winning candidates to spend time working in a consultancy or in industry on design related projects. Internships offer paid work experience and can be a valuable introduction to a winner's chosen field of design. Details of these awards are available on each brief and on the website.

Cash awards

Cash Awards allow the winning student to use their prize towards funding further study, travel to research design in other countries, equipment, business start-up costs or any other purpose agreed with the sponsor and the RSA. All awards must be claimed and used within six months of being given.

Fellowship of the RSA

All candidates who win an award via the RSA Student Design Awards programme will be offered complementary Fellowship of the RSA valid for one year, from the time it is activated. Fellows receive the Journal containing reports of RSA lectures, projects and other activities. In addition, they are entitled to attend any of the RSA's lectures, can use the facilities of the RSA House and may also register on the Fellows only part of the RSA website www.theRSA.org where they can partake in discussion forums etc.



RSA Student Design Awards 2015/16
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