



RSA



Student Design Awards

Competition brief pack
2023–24





“Being involved with this brief allowed me to work on a project with **real world impact** and to be able to understand how to create **tangible solutions** that can actually **change life for the better.**”

RSA SDA Winner 2022–23



Introduction

Calling all students and educators, at the RSA, we are working towards a world where people, places and the planet flourish in harmony. And we need your creative potential to help weave the tapestry of our collective future!

Through our incredible projects, research, and collaborations, combined with our 31,000 strong global Fellowship, we have long created the conditions for transformative ideas to be spun. This year is extra special as it's the 100th year of our Student Design Awards and the 10th year of Pupil Design Awards.

We hope you take this opportunity to lace your ingenuity with the world's longest running design competition. Can you apply your learning to create innovative, life-centric solutions that address real-world social and business challenges? By taking part, you'll be joining a century-strong alumni of forward-thinking changemakers.

No matter your life experience or what you're into – media, geography, robotics, philosophy, theatre, activism - we hope you are inspired by these challenges and know you are invited to join. In fact, it's only through braiding together multiple perspectives and talents that we will be able to design solutions that mend the world's fabric.

This year's awards offer the chance for students and educators to:

- Learn about important social and environmental issues.
- Figure out how to use critical thinking and design approaches in practice.
- Join the RSA's mission to regenerate people, places and planet whilst discovering the life-centric capabilities we all can bring.
- Work on ideas that make sense for your community and the environment around you.

For the past 100 years, the RSA's Design Awards have launched many prestigious careers. By getting involved, you're not just shaping your own future but also becoming part of a global movement for a better tomorrow.

The challenges we have this year are pretty exciting and we hope give you a chance to shine:

- 1. Apply AI:** How might we empower communities to use AI to tackle local climate challenges and create better futures?
- 2. Flourishing places:** How might we collectively reimagine a regenerative future of the built environment to enable all life to flourish?

- 3. In your skin:** How might we increase the skin confidence of every young person to enable their unique identity to flourish?

- 4. Caring culture:** How might we improve the lives of older adults and their carers by encouraging and enabling cultures of care?

- 5. Made natural:** How might we create sustainable, nature-based solutions which use trees to protect the environment and strengthen communities?

- 6. Centenary celebrations:** How might we celebrate and bring to life 100 years of the RSA Student Design Awards?

About the Student Design Awards:

The RSA Student Design Awards is a global competition that challenges students to apply their skills and creativity to tackle today's most pressing social and environmental issues.

The competition is open to undergraduate and postgraduate students enrolled at any higher education institution, college, or university anywhere in the world. New graduates can also enter within a year of graduating, and we accept entries from individuals and teams. Responses to our eight open briefs can come from any discipline or combination of disciplines, and can take any form - from product, communication, and service proposals to spatial and environmental solutions. There is also an animation brief. Submissions will be evaluated per brief by a curated panel of judges against the judging criteria in a two-stage process: shortlisting and interviews.

See the [online toolkits](#) for each brief and our recommended design resources, and sign up to [our newsletter](#) for details of free events and workshops.

The 2023–24 briefs are brought to you by brief partners: Deep Mind, Arup, Skin Health Alliance, Bond & Coyne, The Rayne Foundation, Kew with support from Natracare, and the Marketing Trust.

We know amongst you there is an abundance of potential, appetite, and determination to address the challenges of today and paint tomorrow with hope.

We can't wait to see what's in store this year!

Anna Markland, Head of Innovation and the Design Awards Team

Competition timeline

07/09/22

Briefs soft launch

The 2023–24 RSA Student Design Awards competition briefs go live on sda.thersa.org.

Nov–Dec

Workshops and events

Free learning workshops and events based on all brief themes.

14/02/24

Early bird deadline

Submit by 4.00pm GMT on 14 February 2024 for a reduced entry rate of £25.

16/03/24

Final deadline

Submit by 4.00pm GMT on 16 March 2024.

Early June

Winners announced

Stay tuned for the big announcement.

Sept–Oct

Online launch events

Sign up to [our newsletter](#) to learn about our in-depth brief launch sessions held by our partners and the SDA Team.

31/01/24

Submissions open

Go to sda.thersa.org to submit your proposal.

28/02/23

Needs-based bursary deadline

Submit your application for a needs-based bursary to cover the cost of your submission by 11.59pm GMT on 28 February 2024.

March–May

Judging

Entries will be evaluated in a two-stage process: shortlisting and interviews.

Late June

Awards ceremony

Join us to celebrate the 2023–24 RSA SDA Winners.

Contents

Regenerative learning:

D

Designing for life

Page 6

Briefs:

1

2

3

4

5

6

Rules and further information:

**Open briefs 1–5
entry requirements**

Page 26

Designing for life

The RSA's mission is to enable people, places and the planet to flourish in harmony. We do this by uniting people and inspiring ideas in collective action to regenerate our world. We call this approach life-centric innovation.

What does it mean to be life-centric?

We currently live in a time where humans are greatly disconnected from nature, and this disconnect has led to complex, interdependent or 'nested' problems. We need to rediscover our relationship with the natural world to help us solve these big problems, and thus designing solutions that actively consider the system we live in.

Life-centric practices are actions, ideas, and behaviours that restore and proactively increase the collective health and wellbeing of individuals, communities, and planet. We want to move beyond 'do no harm' (the goal of sustainability) to actively 'do more good' and beyond.

How is this underpinned by a life-centric mindset?

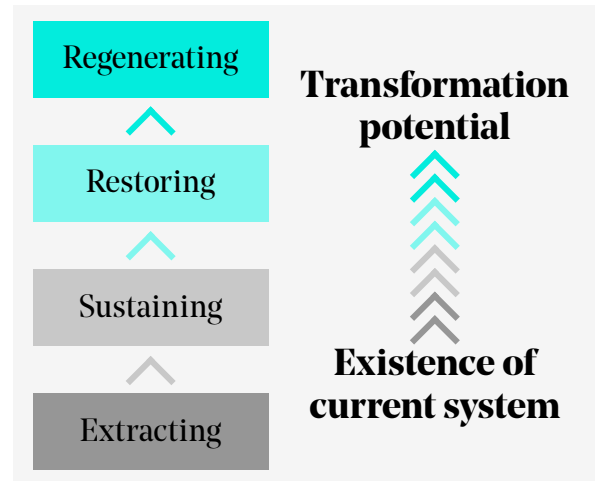
A life-centric mindset is where you see yourself as part of a whole living system, in which humans and the natural world are treated as equals. In this approach we see all systems around us – be it economic, natural or human – as living, evolving systems that have their own potential to develop and grow given the right space and opportunity.

A life-centric mindset means we care about all life, past and present, so we consider our impacts on the generations to come. We focus on our connection to nature and how we can integrate into natural cycles and dynamics. It includes understanding needs instead of jumping to solutions, and using what is already in existence first.

This mindset shift is from an 'ego' mindset (where we focus on competition and self-success through controlling resources) to an 'eco' mindset (we focus on collaboration and empowerment to build the wellbeing of others and planet).

Want to find out more? Start by:

- Joining our workshop series.
- Reading the RSA's blog on life-centric from human-centric: a shift in mindset or six perspectives towards a life-centric mindset.
- Watching this short intro to Regeneration.
- Listening to any episode of the RSA Regeneration Rising podcast.



How can I develop my life-centric capabilities?

We all have the capacity to think life-centrally and to strengthen this way of thinking until it becomes a deeply ingrained habit. Developing specific capabilities that focus on strengthening our relationships between ourselves, others and the planet are key to helping us shift our mindset.

You might display some of the capabilities if you:

- Expand your sense of who we can collaborate with to include nature as a team member.
- Care about the wellbeing, feelings and experiences of those with whom you want to design solutions.
- Be curious about what you can learn from others, including nature, and uncover new knowledge to help improve the world.

These capabilities are developed simultaneously through activities and thinking that builds on each other through time. Participating in the Design Awards helps to grow these skills through engaging with real-world issues creatively, testing your ideas and navigating challenges, and building connections with your local community.



Brief 1:

Apply AI

How might we empower communities to use AI to tackle the local challenges of climate change?

RSA + **Google DeepMind**

Brief 1: Apply AI

In partnership:

Google DeepMind

There is one award available for this brief:
Apply AI award of £2,000

How might we empower communities to use AI to tackle the local challenges of climate change?

Background

- The climate emergency is already reshaping communities worldwide. We are [not on track to limit warming to 2.5°C by the end of the century, let alone the 1.5°C set out in the 2015 Paris Agreement](#).
- Shifts in temperature fuels economic disruption, conflict, natural disasters, water scarcity, food insecurity and more, forcing us to reconsider all aspects of our lives.
- While the climate crisis is a global threat, its impacts are unequally experienced - with [diverse and unique challenges in different regions and communities](#). Unfortunately, those who have contributed least to the ecological predicament are often the ones who suffer the most severe consequences.
- To overcome these challenges, a paradigm shift is required, empowering individuals and communities to respond to the effects of climate change head-on. [Local communities possess invaluable knowledge, resources, and a profound understanding of their own needs](#). By harnessing this wisdom, local communities worldwide can best tackle the specific challenges they face from their different starting points. Taking urgent, collective action will ensure we don't miss our opportunity to create a more balanced and just world.
- Technology, despite its undoubted contribution to the climate crisis, also holds the potential for transformative innovation which can support us in reconnecting with nature, and enabling people and the planet to flourish. One technological innovation which could deliver invaluable and timely solutions to local communities is artificial intelligence (AI).
- AI is the broad discipline dedicated to the creation of 'intelligent' machines. It is an applied field of computer science that draws on our understanding of intelligence - the ability to learn and solve problems - to build novel computer systems that can help us to solve the difficult challenges we face.
- One of the core aspects of AI is the ability to process and analyse data or information about the world.

AI commonly relies on machine learning algorithms: the use of statistics to allow an AI system to spot patterns in that data and learn to solve problems.

- A crucial component in designing AI is, therefore, the use of datasets. These collections of information serve as the fuel for training AI algorithms, and shape the capabilities and limitations of AI systems. Strong datasets contain a wide range of examples and patterns.
- It is crucial to ensure that datasets are unbiased, representative, and inclusive. Biases in datasets can lead to AI systems making unfair or discriminatory decisions at scale, further perpetuating inequalities.
- In this way, datasets and machine learning can be used to build novel AI systems that deliver:
 - Personalisation: tailored approaches that support the distinct needs of communities and places.
 - Creativity: immersive experiences in virtual learning environments could simulate real-world experiences and enhance community understanding.
 - Accessibility: less time and fewer resources used on administrative tasks or monitoring, lower costs for engagement, enabled participation in climate action.

How to approach the brief

- Identify a pressing climate challenge a local community (anywhere around the world) is facing. This could involve tackling degradation of a local environment, promoting sustainable practices, dealing with extreme weather changes, or combating climate misinformation.
- Like any emerging technology, AI requires equitable and inclusive consideration to ensure it is used responsibly. How can AI benefit society without reinforcing bias or unfairness? Could AI help build trust amid disinformation? Can AI help spot patterns to inform better decision-making? How can we build computer systems that invent new ideas whilst behaving in reliable ways? Who owns the content generated by these systems and how can we ensure

equitable ownership? Consider the ethical implications of your idea. Google DeepMind's [operating principles](#) show how a company might consider its ethical commitments when creating and using technology.

- Consider culture, geography, infrastructure, relevant technologies, and whether your idea could be scaled and replicated in other locations.
- This brief requires a co-design approach to build and strengthen local relationships. Consider the ways in which you could bring together different stakeholders across the community and platform local voices, including more than human stakeholders (eg the biodiversity of the place you're focusing on). Explore your stakeholders' unique struggles, aspirations, and insights.
- We want to see evidence that you have thought about the longevity of your proposal and its role in enabling communities to thrive. There are multiple elements to consider – such as what could be a sustainable business model or how community governance would work. How can your ideas be captured and translated into action by communities, policymakers, funders, and other players?
- Think about wider systemic barriers that may be preventing your audience from participating in collective climate action. How can these barriers be addressed? For example, access to technology is a current challenge for many communities and you need to ensure your proposal considers digital inequalities.
- We encourage you to bring together multiple disciplines and approaches to address the complex challenges within this brief. Explore ways of building a multidisciplinary team or inviting different perspectives – from those with knowledge of AI and climate science, to local experts, to subjects including geography, sociology, politics, etc – to enrich your research.

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

- **AI powered energy grids:** Husk Power Systems is [pioneering](#) the use of AI-powered minigrids to provide clean energy access in rural areas of Asia and Africa. The rapid deployment of over 200 AI-powered community solar minigrids combats the climate crisis by leveraging AI to provide modern, affordable, clean, and reliable energy.
- **AI protects endangered African wildlife:** [RESOLVE's TrailGuard AI camera](#), powered by Intel's Movidius Myriad 2 vision processor, uses real-time computer vision to detect poachers, preventing harm to endangered species and aiding in the fight against climate change.
- **Weather predictions:** DeepMind's [Deep Generative Model of Rain](#) empowers short-term weather predictions. By accurately predicting rainfall amounts, timing, and locations, it equips decision-makers in sectors like water management, agriculture, and emergency planning to combat the climate crisis effectively.

... and many more are possible.

Partner information:

Deep Mind

Google DeepMind is a scientific discovery company, committed to 'solving intelligence to advance science and benefit humanity'. Solving intelligence requires a diverse and interdisciplinary team working closely together – from scientists and designers, to engineers and ethicists – to pioneer the development of advanced artificial intelligence.

The company's breakthroughs include AlphaGo, AlphaFold, more than one thousand published research papers (including more than 20 in Nature and Science), partnerships with scientific organisations, and hundreds of contributions to Google's products (in everything from Android battery efficiency to Assistant text-to-speech).

Judging criteria

Your entry should demonstrate a design thinking approach to the brief and **clearly communicate the following principles:**

Social and environmental impact:

Social: How is your approach benefiting people and generations to come? How have you considered diversity and inclusion in your proposal? How have you brought in different voices and perspectives?

Environmental: How does your proposal make a positive difference for the natural world in your chosen context? How have you considered effective use of resources including materials and processes that can do more good short and long term for people and planet?

Rigorous research and compelling insights:

How have you combined your own first-hand research with a review of existing research and wider trends? How are your insights and proposal grounded in people's needs and desires? How have you considered the potential of your chosen place and the global context? How did you get feedback and incorporate new ideas through prototyping and iterating?

Systems thinking:

What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?

Viability:

Have you considered potential models for how your proposal could work in the real world? How could it be funded and sustained financially with the resources and skills needed? What are potential barriers? How would you measure success? How could your proposal be adaptive to changes over time?

Creativity and innovation:

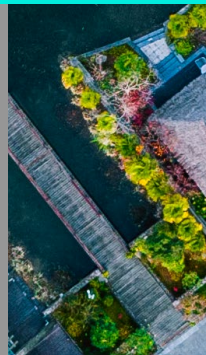
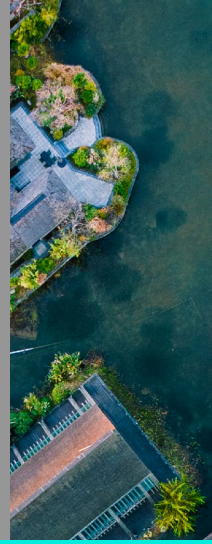
How is your idea different from existing interventions? Are there unexpected or surprising elements in your proposal? How is it an imaginative and hopeful alternative for the future?

Brief 2:

Flourishing places

How might we collectively reimagine a regenerative future of the built environment to enable all life to flourish?

RSA + ARUP



Brief 2:

Flourishing places

In partnership:

ARUP

There is one award available for this brief:
Flourishing places award of £2,000

How might we collectively reimagine a regenerative future of the built environment to enable all life to flourish?

Background

- As humans, we can often forget that we are a part of the living world. We are deeply connected to our Earth, as it provides all our life-supporting systems – the air we breathe, the food we eat, the water we drink – and yet, we are damaging it irreversibly. If we continue to degrade and separate ourselves from nature, we will push our planet beyond its boundaries, creating an uninhabitable world for all living species.
- In the built environment, the decisions we make today impact the lives of generations to come. The built environment relates to all human-made buildings and structures, including the infrastructure that supports human activity such as transport and energy. It's currently responsible for [40 percent of global greenhouse gas emissions](#) and is set to double in the next 25 years if we don't take urgent action. We're living in an increasingly urbanised world, and it's [expected that 70 percent of people will live in cities by 2050](#). The way we design, construct and use our built environment affects the health of our planet, and in turn, our own health and wellbeing. We need to be able to meet the needs of our growing populations whilst living within our [planetary boundaries](#).
- Every place is facing tough challenges, from the rising cost of living and demand for affordable housing, to tackling nature loss, collapsing ecosystems and racing to net zero. Reimagining our buildings, spaces and infrastructure, means radically rethinking how we live and our relationship with the natural world of which we are part.
- Places, at a bare minimum, need to support people to lead healthier lives whilst being resilient to future climate shocks and stresses. Our built environment needs to be able to adapt, respond and overcome the challenges of the climate crisis, with the ability to regenerate the economic, social and environmental health of places. To do this we must adopt new ways of thinking, embrace uncertainty and question, what about tomorrow's world?
- There is a great opportunity to embed regenerative design to create places that grow and flourish for the long term, supporting the health of all. This approach is focused on aligning human activity with our Earth's systems, thereby acting as part of nature. It's critical that we:
 - Understand place: every place and community are different, so we need to understand and celebrate these unique qualities. How might we learn from a place's history, culture, geography, ecology and more, to enable specific, place-based opportunities?
 - Create with nature: we often design from a human-centric perspective, rather than a life-centric one. How might we collaborate with, and enable, our living world to co-create a better future?
 - Consider lifecycles: our natural world flows through continuous cycles of growth, release and regrowth; there is deep consideration at every stage and no waste is produced. We need to ensure we maintain value, from materials, manufacture and building processes, through to how infrastructure is used and maintained for the long term. Moving away from linear cycles to adaptive cycles, how might we ensure the built environment is created to last, adapt and thrive as part of nature?
 - Share ownership and decision-making: certain voices, communities and species are often left out of key decisions or not enabled to share their lived experience. How might we work with people and place to create shared ownership and decision-making around the challenges we face and enhance our collective responses to them?
- This is not a new approach. Regenerative knowledge has been stewarded by traditional methods and Indigenous peoples around the world for generations. Regenerative design therefore is, in part, a rediscovery of knowledge that has existed for millennia.
- The challenge within this brief is to integrate different forms of knowledge, combining traditional practices and ecological thinking, with futures thinking and technological possibilities. Our aim is to support the shift from human-centric to life-centric within the built environment, working together to grow a flourishing future.

How to approach the brief

- Identify a place you have easy access to and clearly articulate the time horizon for your project between 10-30 years into the future. Your proposal should be grounded in a feasible story based on evidence. It might help to tell the story of how we got from now to this future; what happened, what decisions were made and by who?
 - We are looking for future thinking proposals that recognise humans as part of nature and celebrate the need to exist in harmony. Ensure your vision for the built environment is embedding diverse human and more-than-human experiences and clearly communicating how your idea is contributing to societal and planetary health.
 - You should start by gaining a greater understanding of regenerative design, the principles that underpin this approach and how they relate to the place you have chosen.
 - The diverse perspectives of communities need to be at the centre of imagining and shaping their futures. Demonstrate close engagement with your specific place, along with a range of human and more-than-human stakeholders. Test, learn and evolve your ideas with the communities, organisations and decision-makers to collectively imagine the role of the built environment in the future of that place.
 - We are looking for ambitious visions that challenge us to rethink the future of the built environment and question existing assumptions. Consider the unintended consequences of your proposal and the systemic barriers you could face. What trade-offs might we need to make? How has everyday life changed? This is an opportunity to challenge the things we take for granted about the future.
 - As this brief is looking 10-30 years ahead, we encourage you to embed foresight and futures thinking frameworks and techniques.
 - You are required to bring your future built environment to life. Identify the audience you want to engage with (eg, built environment professionals, designers, policymakers, decision-makers, and the biodiversity of the place) and consider the most effective way to reach them through your proposal.
- For the purposes of illustration only, viable responses could include:
- **An immersive experience** illustrating a day in the life of a regenerative built environment, showcasing the different things that people do, how they live, what they eat.
 - **A collection of fictional artefacts** such as newspapers, adverts, books and guides that share the experience of a regenerative future.
 - **A blueprint of an end-to-end built environment** design and development process in the future, sharing human and more-than-human considerations and how it adds values to the natural systems it sits within.
- ...and many more are possible.

Partner information:

Arup

Dedicated to sustainable development, Arup is a collective of designers, consultants and experts working globally. Founded to be humane and excellent, we collaborate with our clients and partners using imagination, technology, and rigour to shape a better world. Arup University is the firm's global excellence programme of directed learning, expert skills development, collaborative research, foresight, and knowledge and information management. Arup's Foresight team analyse the major trends shaping the future of the built environment.

Judging criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

Social and environmental impact:

Social: How is your approach benefiting people and generations to come? How have you considered diversity and inclusion in your proposal? How have you brought in different voices and perspectives?

Environmental: How does your proposal make a positive difference for the natural world in your chosen context? How have you considered effective use of resources including materials and processes that can do more good short and long term for people and planet?

Rigorous research and compelling insights:

How have you combined your own first-hand research with a review of existing research and wider trends? How are your insights and proposal grounded in people's needs and desires? How have you considered the potential of your chosen place and the global context? How did you get feedback and incorporate new ideas through prototyping and iterating?

Systems thinking:

What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?

Viability:

Have you considered potential models for how your proposal could work in the real world? How could it be funded and sustained financially with the resources and skills needed? What are potential barriers? How would you measure success? How could your proposal be adaptive to changes over time?

Creativity and innovation:

How is your idea different from existing interventions? Are there unexpected or surprising elements in your proposal? How is it an imaginative and hopeful alternative for the future?





Brief 3:



In your skin



How might we increase the skin confidence of every young person to enable their unique identity to flourish?



RSA

+



Bond & Coyne



Brief 3:

In your skin

In partnership:



Bond & Coyne

There is one award available for this brief:
In your skin
award of £2,000

How might we increase the skin confidence of every young person to enable their unique identity to flourish?

Background

- Everyone should feel confident, safe and able to celebrate their skin. Despite perceived beauty standards, there is no 'normal' and it's important for everyone to find what works for their individual needs and desires.
- Skin confidence and inclusivity is a challenge that spans generations. However, for this brief we're inviting you to focus on 16-25-year-olds. As a group, the approach to appearance and beauty is becoming more centred around [identity](#) and personal expression.
- Being confident with your identity and in your own skin is a constant challenge; [52 percent of 11-16-year-olds](#) regularly worry about their appearance and 36 percent said they would do 'whatever it takes' to look good.
- While social media provides a platform for self-expression and connection, it can also set unrealistic expectations and drive misinformation. [A survey with 14-24-year-olds in the UK](#) found that Snapchat, Facebook, Twitter and Instagram all led to increased feelings of depression, anxiety, poor body image and loneliness.
- Perceptions of beauty constantly change and vary globally, differing between cultures and individuals. Certain innovations and treatments are built around these perceptions and don't work for all skin types resulting in damaging consequences. This can be referred to in some cases as racist product development:
 - For example, in many cultures people strive for flawless skin with no sign of hair, resulting in laser hair removal. Due to the technology used, these treatments can have negative health implications, such as burning, discolouration or scarring on people with darker skin.
 - Whilst skin tanning products are seen positively in western cultures, skin lightening products, as used in other parts of the world, are often seen negatively.
- This is mirrored in the medical sector where current systems aren't supporting skin practitioners to diagnose, treat and advise their diversity of patients effectively. This is due to lack of scientific knowledge and gaps in our understanding of ethnic skin health.
- In a medical setting skin is usually defined by seven limited types. It's time to shift the narrative and celebrate skin in a broader and more individual sense. How might we platform the beauty of skin diversity, considering colour alongside age, gender, and health (including chronic skin conditions such as vitiligo, psoriasis, eczema and keratosis pilaris)?
- It's critical that the future of skincare is based on scientific evidence. Open access to trusted and understandable information is key to developing approaches that enable people to be safe in their skin. How can we ensure skincare, education and innovation are driven by inclusive, scientific data that is clear and accessible? If we can increase visibility, we have the potential to challenge misconceptions and inspire skin confidence.
- To enable unique identities to thrive we need to feel safe, comfortable and accepted. This can be described as 'belonging', which means you feel valued because of who you are.
- Our identities change throughout our lives. We all hold multiple identities: cultural, racial, familial, professional, and more. The relationships we form within ourselves, and others around us, are key to our wellbeing. Accepting, celebrating and nurturing our uniqueness helps us to grow confidence and find joy.

How to approach the brief

- Be mindful that skincare and skin health products can go far beyond traditional products that we apply directly onto our skin. For example, technology like humidifiers and shavers, as well as materials we wear can all affect our skin health.
- Traditionally, many products have been designed for specific, binary ideas of gender or colour, however these categories do not do justice to the complexity of gender and ethnic identities and expressions. We are looking for inclusive and innovative proposals that celebrate identity: gender, sexuality, age, ethnicity, disability, skin conditions, culture and more.

- Your approach needs to be rooted in participatory and collaborative practices that help build community pride and cohesion. Through this brief we invite you to explore what defines a community: is it a sense of place that connects people, a common interest, shared values? Clearly illustrate how you have equitably engaged your chosen group, whilst considering the wider communities that will interact with your idea.
- Skin safety is critical. Ensure your proposal is driven by proven scientific data.
- Think about the wider systemic barriers that may be affecting your audience's skin confidence. How can these barriers be addressed? How can perceptions and mindsets around skin and identity be shifted?
- Ensure you explore the socio-economic factors of your chosen group. We are looking for proposals that have considered viability and ensured their final outcome is financially accessible and sustainable.
- We encourage you to bring together multiple disciplines and approaches to address the complex challenges within this brief. Explore ways of building a multidisciplinary team or inviting people to enrich your research.
- Be open-minded, creative, and inquisitive, we're interested in multi-channel proposals that consider different touchpoints. Your solution ultimately needs to aim to play an active role in improving skin confidence amongst young people in some way. For example, this could be physically and mentally, or how we see skin in our society.

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

- **An online community group** for people unrepresented in media – allowing them to share their personal experiences to raise awareness around skin diversity.
- **A national festival of skin**, that celebrates skin diversity and invites participants to challenge misconceptions.
- **A digital art project** that allows people to anonymously upload images of their skin conditions to build a living portrait of our collective skin, seeking to question what is normal.
...and many more are possible.

Partner information:

Skin Health Alliance

The Skin Health Alliance is the world's leading skin health accreditation body. We are an independent not-for-profit, working globally alongside dermatologists, scientists and industry. Together we aim to promote skin health education and ensure products meet the highest scientific standards of skin safety. This enables consumers to make the right skincare choices for their individual needs – improving their health and confidence.

Bond & Coyne

Bond & Coyne is a strategic creative agency. Informed by our love of education, we take a positive, human approach to design-based problem solving. We collaborate with international organisations, turning their knowledge into brand power and creating the momentum for change. This includes working closely with the Skin Health Alliance to challenge damaging misconceptions and grow awareness of scientific approaches to skin health.

Judging criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

Social and environmental impact:

Social: How is your approach benefiting people and generations to come? How have you considered diversity and inclusion in your proposal? How have you brought in different voices and perspectives?

Environmental: How does your proposal make a positive difference for the natural world in your chosen context? How have you considered effective use of resources including materials and processes that can do more good short and long term for people and planet?

Rigorous research and compelling insights:

How have you combined your own first-hand research with a review of existing research and wider trends? How are your insights and proposal grounded in people's needs and desires? How have you considered the potential of your chosen place and the global context? How did you get feedback and incorporate new ideas through prototyping and iterating?

Systems thinking:

What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?

Viability:

Have you considered potential models for how your proposal could work in the real world? How could it be funded and sustained financially with the resources and skills needed? What are potential barriers? How would you measure success? How could your proposal be adaptive to changes over time?

Creativity and innovation:

How is your idea different from existing interventions? Are there unexpected or surprising elements in your proposal? How is it an imaginative and hopeful alternative for the future?

Brief 4:

Caring culture

How might we improve the lives of older adults and their carers by encouraging and enabling cultures, and higher standards, of care?

RSA

+



The Rayne
Foundation

Brief 4:

Caring culture

In partnership:



The Rayne
Foundation

There is one award
available for this brief:
Caring culture
award of £2,000

How might we improve the lives of older adults and their carers by encouraging and enabling cultures, and higher standards, of care?

Background

- During the Covid-19 pandemic, carers and the incredibly important work they do were brought into the spotlight. It is our collective responsibility to take action to improve the lives of carers and those they support (particularly older adults).
- According to mental health charity [Mind](#), care involves assisting with daily activities, maintaining independence, facilitating social interaction, protecting vulnerable individuals, managing complex relationships, and accessing additional support as needed.
- Unpaid care work (usually by family, friends and neighbours) is done for no monetary reward. Paid care work provides a living to thousands of people (including professional care workers and others such as nurses and teachers), many of whom are struggling with the cost of living.
- Care work, whether paid or unpaid, is becoming more necessary. [The global population of people aged 60+ years will be about 2 billion in 2050](#). The likelihood of experiencing a physical impairment or disability that makes day-to-day life more difficult increases as we age ([one in four adults over 65 years old in the UK require support with activities of daily living](#)).
- Diversity among older adults necessitates tailored care services. [For example](#), the UK has 1.2 million people aged 65+ who have no children to support them. This is particularly true for disabled people and those in the LGBTQIA+ community.
- Women, migrant workers, and ethnic minorities are over-represented in both the paid care workforce and among unpaid carers. Carers often suffer from poor mental and physical health, leading to high sickness rates. And [60 percent of unpaid carers report a long-term health condition or disability compared to 50 percent of non-carers](#).
- Changes in family structures, care needs, and an increase in women's employment have led to a greater demand for paid care. A well-functioning professional care sector is essential as it provides specialised knowledge and skills not always available to family caregivers or healthcare staff. It also offers choices for families, particularly women, [who often perform unpaid care](#).
- There are significant challenges in the recruitment and retention of the paid care workforce. The sector has high turnover rates and low rates of pay, as well as challenging working terms and conditions. It is crucial to showcase the value of the social care sector, and the variety of roles within it, to attract and retain talent.
- Even well-funded healthcare systems in many countries struggle to meet the population's care needs in terms of resources and quality. Payment for care work is often co-funded by individuals (through direct payment, insurance or taxation), leading to financial burdens for those in need of care and their families.
- [For unpaid carers in the UK](#) (an estimated 5-10 million people), on average 600 people a day leave work to care, 44 percent of working-age adults caring for 35 hours or more a week are in poverty, and Black, Asian and ethnic minority carers are more likely to be struggling financially.
- The unique skills of paid and unpaid carers are not well understood and are often unrecognised. Professional and personal support for carers is often lacking.
- Despite the challenges, there are inspiring examples of good cultures of care which are person-centred, prioritise choice, quality and fair access, and recognise the value of carers.

How to approach the brief

- Consider the unique context, needs and desires of older adults in your community. This might include looking at 'age-friendly' design approaches and ideas that support them retaining independence.
- What are the beliefs that society holds about carers and older people? How could the narrative be shifted to stories of abundance, where carers and older adults are valued and celebrated? What cultures exist which respect the wisdom and contribution of elders and what might we learn from them?

- Think about how your proposed solution interacts with the many complex, interrelated aspects of the current care system – from women's rights and employment, to issues of class, disability, race and migration status, to local healthcare provision, and different cultural norms around caring for those in your community. As this is a big challenge, you may want to focus on one specific aspect.
- The nature of this problem is evolving, so your solution should also be able to last in the long run. We also encourage ideas that go beyond a stand-alone solution (such as a specific product) to end-to-end experiences. Your idea can include a range of things like the design of human interaction and personalised services, the physical environment, or use of technology and smart devices.
- Pay attention to inclusive access for underserved communities of carers and older adults. Examples of these could include people living in rural areas with few transport links, or in areas with little or no connectivity, people with mobility challenges, migrants that don't speak the official language nor have access to mainstream services, and/or people facing a specific health challenge.
- Focus on uncovering the everyday lived experience, needs and hopes of people in your chosen context and optimising what works well already. This can include social interactions and activities, personal hobbies, mealtimes, health activities and down-time. Map the users' journey and consider how they interact with your idea at different points.
- When coming up with your idea, it is important to include lots of different perspectives and skills. Could you work in a team, or at least talk with those studying psychology, biology, politics, media studies; older adults and carers; local community leaders and volunteer or faith organisations? Who else might be important for you to learn from?

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

- **Innovative care models:** like [Buurtzorg](#) and Social Finance's [Enhanced Dementia Care Service](#).
- **Social enterprises:** [GoodLifeSorted](#), [Tresacare](#), the [Equal Care Co-op](#) and [Share my Home](#) all combine profit with purpose.
- **Micro accreditations:** a [digital badging system](#) that awards and recognises care workers for their unique skills.
- **Technology:** soft robotics, exoskeletons and smart walkers potentially allow those with mobility issues to remain in their own homes rather than requiring residential care. [Robots can offer companionship](#) and interaction with older people, which might slow the onset of dementia. [MiiCare](#) is an integrated technology system enabling older adults to live independently for longer. The [Carer's UK app](#) manages all aspects of caring. ...and many more are possible.

Partner information:

The Rayne Foundation

The Rayne Foundation is an independent funder which aims to harness the potential of organisations to work together to develop solutions and create a fairer society. We make grants, provide support, enable collaboration, and seek to influence and share learning. We look for good ideas from which other people can learn and which have lessons beyond the local. We seek to influence those able to secure long-term and widespread implementation of solutions.

Judging criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

Social and environmental impact:

Social: How is your approach benefiting people and generations to come? How have you considered diversity and inclusion in your proposal? How have you brought in different voices and perspectives?

Environmental: How does your proposal make a positive difference for the natural world in your chosen context? How have you considered effective use of resources including materials and processes that can do more good short and long term for people and planet?

Rigorous research and compelling insights:

How have you combined your own first-hand research with a review of existing research and wider trends? How are your insights and proposal grounded in people's needs and desires? How have you considered the potential of your chosen place and the global context? How did you get feedback and incorporate new ideas through prototyping and iterating?

Systems thinking:

What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?

Viability:

Have you considered potential models for how your proposal could work in the real world? How could it be funded and sustained financially with the resources and skills needed? What are potential barriers? How would you measure success? How could your proposal be adaptive to changes over time?

Creativity and innovation:

How is your idea different from existing interventions? Are there unexpected or surprising elements in your proposal? How is it an imaginative and hopeful alternative for the future?



Brief 5:



Made natural

How might we create sustainable, nature-based solutions which use trees to protect the environment and strengthen communities?



RSA

+

Royal Botanic Gardens
Kew

natracare

Brief 5: Made natural

In partnership:

Royal Botanic Gardens
Kew

With support from:

natracare

There is one award
available for this brief:

Made natural
award of £2,000

How might we create sustainable, nature-based solutions which use trees to protect the environment and strengthen communities?

Background

- Trees are a key part of fighting the climate crisis. They play a [major role](#) in capturing harmful carbon emissions, as well as providing a range of other benefits to their ecosystems.
- Trees are an important part of the provision of [Nature-based solutions \(NbS\)](#), led by Oxford University, defines NbS as 'solutions to societal challenges that involve working with nature to deliver benefits for people and biodiversity.' Instead of developing human-centric solutions to climate challenges that only consider the benefits to humans, NbS ensures that we work alongside nature to provide answers that consider all aspects of our environment including our interdependence on biodiversity.
- The Nature-based Solutions Initiative shows that NbS can be used to address any number of challenges, from the protection and restoration of ecosystems to the creation of [urban green infrastructure](#).
- Trees have been used in the development of NbS, such as in the [nurturing of scrub and tree](#) cover to reduce run-off and subsequent flooding in flood-prone areas. Planting trees can also help to [keep urban areas cooler](#) during intense heatwaves associated with global heating.
- Closely related to NbS is the concept of biomimicry. The [Biomimicry Institute](#) defines biomimicry as 'a practice that learns from, and mimics, the strategies found in nature to solve human design challenges'. Both biomimicry and nature-based solutions are closely linked as they take inspiration and learning from the solutions presented by the natural world, for example mimicking a natural form or shape to enhance sustainability, promote ecological resilience and foster a healthier relationship between humans and the natural world.
- Both approaches demonstrate that nature holds the solutions to many of the world's most urgent and pressing problems, whether that be in sustainable housing development or creating carbon sinks.

How to approach the brief

- At Kew Gardens, 2025 is the Year of Trees, and we will be staging a spectacular outdoor exhibition of architect-designed treehouses. For this brief, we are looking for designs that are inspired by Nature based Solutions and biomimicry to come up with nature-based solutions to pressing environmental and social challenges.
- Trees are a vital part of many environments, so you might want to focus on your immediate local area when thinking of your design. What environmental or social challenges does your community face, either now or in the future? And what part might trees play in responding to those challenges? You might want to map out your local area and the people who live there, explore the role that green spaces already play there, and consider how people already interact with their environment.
- You might use trees as inspiration for a particular design or product that meets the needs of communities. What sorts of trees inspire you? What cues can you take from them - whether in terms of their shape, or structure, or functionality, or interactions with one another, or sensory associations - to develop your solution?
- Alternatively, trees themselves might form a part of a nature-based solution to a problem. This might be an environmental or social issue that you can see in your community. For example, we know green spaces mitigate the effects of climate change and encourage biodiversity, but they also [contribute](#) to improving our health and wellbeing, and potentially even help to build stronger community relationships.
- We encourage you to collaborate with multiple disciplines and to use different approaches to address the challenges within this brief. How can you create a diverse team with diverse expertise across different aspects of STEAM (science, technology, engineering, arts and maths) to come up with a solution? When developing your solution, think carefully about the people directly affected by the social or environmental challenge you're focusing on. Who might interact with the solutions and responses you're exploring, and do you involve them in the research and design process

to ensure your proposal is as inclusive as possible? You will want to consider things like their age, ethnicity, or whether they have a disability. Can you potentially involve them as co-creators to ensure equity is foundational to your design?

- Think about the wider systems that your solution is interacting with. How can you design for longevity and ensure that your design has lasting impact? You will want to consider how to ensure your idea is sustainable from a business, community and environmental perspective.
- Regardless of whether your solution is a physical, service or systems-shifting design, you will want to consider things like the sorts of budget, materials, and skills that would be needed to create your solution and enable it to continue to serve ecosystems for the longer term. What sort of local infrastructure already exists that might facilitate or hamper the creation and sustainability of your design? You will want to carefully consider the sustainability and carbon footprint of your proposed solution.

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

- One classic example of biomimicry design involves the invention of Velcro. In the 1940s, when an engineer named [George de Mestral](#) was hiking in the French Alps, he noticed that cockleburs, a type of plant, were sticking to his trousers and his dog's fur. When he later put the cocklebur under the microscope, he noticed that they were covered in hundreds of tiny hooks which were perfectly designed to latch onto surfaces. He took this as inspiration to design Velcro, a product that is still in widespread use today.
- Kew Gardens has been involved in a project involving trees that they hope will revolutionise [Cattle Farming in the amazon](#): using them as 'living fences' that lower fencing costs, provide shade for animals, increase the lifespan of the grasses growing around them and produce an additional source of food for the cattle, which can be particularly valuable in times of drought. ...and many more are possible.

Partner information:

Kew

The Royal Botanic Gardens, Kew is a world-famous scientific organisation, internationally respected for its outstanding collections and scientific expertise in plant and fungal diversity, conservation, and sustainable development in the UK and around the globe. Kew's scientists and partners lead the way in the fight against biodiversity loss and finding Nature-based Solutions to the climate crisis. RBG Kew has two botanic gardens, Kew Gardens in London and Wakehurst in Sussex. RBG Kew is pleased to be partnering with the Museum of Architecture to create a spectacular outdoor exhibition of architect designed treehouses set across Kew Gardens' iconic 230-acre landscape, a UNESCO World Heritage Site in 2025.

Natracare

Natracare stands for more than just organic and natural products. It is an award-winning, ethical company committed to offering organic and natural solutions for personal healthcare that leaves a soft footprint on the earth out of respect for our future generations. Natracare's vision is to develop as a worldwide symbol for quality, innovation and ethics; available to all women as the natural choice for maintaining a healthy lifestyle and preserving our environment.

Judging criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

Social and environmental impact:

Social: How is your approach benefiting people and generations to come? How have you considered diversity and inclusion in your proposal? How have you brought in different voices and perspectives?

Environmental: How does your proposal make a positive difference for the natural world in your chosen context? How have you considered effective use of resources including materials and processes that can do more good short and long term for people and planet?

Rigorous research and compelling insights:

How have you combined your own first-hand research with a review of existing research and wider trends? How are your insights and proposal grounded in people's needs and desires? How have you considered the potential of your chosen place and the global context? How did you get feedback and incorporate new ideas through prototyping and iterating?

Systems thinking:

What's the bigger picture? How have you considered the root causes of the challenge you're exploring? How does your idea connect to a wider set of issues? What might be some unintended consequences of your proposal?

Viability:

Have you considered potential models for how your proposal could work in the real world? How could it be funded and sustained financially with the resources and skills needed? What are potential barriers? How would you measure success? How could your proposal be adaptive to changes over time?

Creativity and innovation:

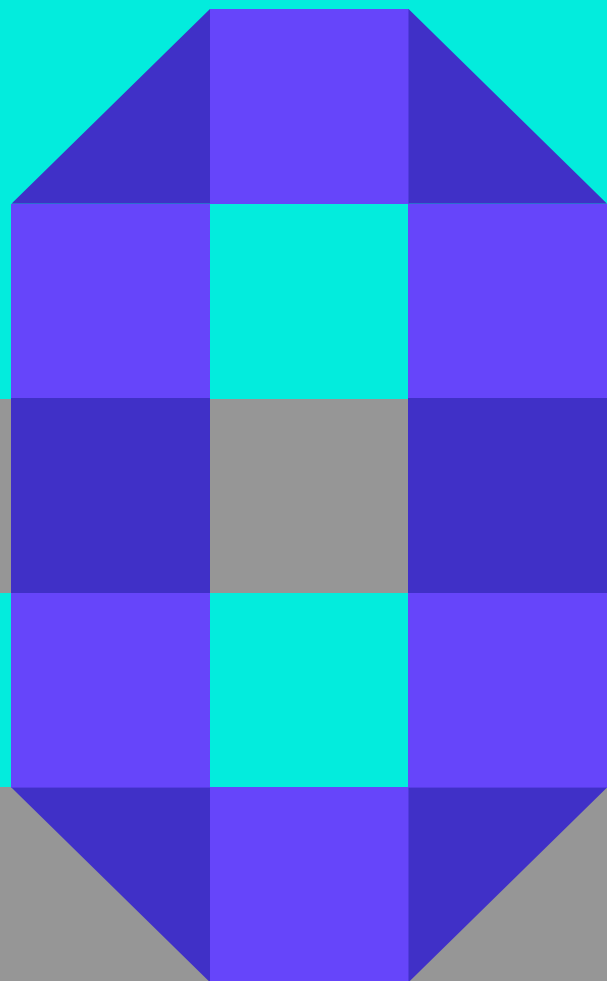
How is your idea different from existing interventions? Are there unexpected or surprising elements in your proposal? How is it an imaginative and hopeful alternative for the future?

Brief 6:

Centenary celebrations

How might we celebrate
and bring to life 100
years of the RSA Student
Design Awards?

RSA +



Brief 6:

Centenary celebrations

In partnership:



There are two awards available for this brief:

- Marketing Trust award of £2,000
- RSA Fellows award of £2000

How might we celebrate and bring to life 100 years of the RSA Student Design Awards?

Background

- This year marks a significant milestone, as the RSA celebrates 100 years since the inception of the Student Design Awards (SDAs) in 1924, and runs the final round of this iconic programme in its current form.
- In 2024 we are launching the Design for Life Awards, bringing together the Student Design Awards, Pupil Design Awards and Catalyst Awards to nurture the skills and ideas the next generation needs to regenerate people, places and planet. But before we look to the future, we wanted to reflect on the incredible achievements of the past century.
- This brief presents an opportunity to apply your skills as a visual storyteller. We challenge you to reflect on the past 100 years as we move towards the next 100 years of designing for, and from, the future. We want you to do this by responding to archival content through the format of either moving image or textile design. Your preferred format must mirror your chosen narrative.
 - Textile reflects the rich heritage of tactile craftsmanship from the past and looks forward to the future. Consider the processes of weaving, carving, printing, growing and preserving. Explore the use of circular (reused, recycled, renewable) and innovative materials, and the care, time and tools required to bring the story and impact of a centenary of Student Design Awards to life.
 - Moving Image reflects the digital landscape of the present and future. Consider the many forms of animated storytelling, from traditional, crafted stop-motion, bold typographic, motion graphics and more. Elevate the elements surrounding moving image, such as spatial audio and the storytelling journey that captivates viewers into the story and impact of 100 years of Student Design Awards.

How to approach the brief

- You must use content provided in this brief's toolkit from RSA archives and the awards team, to produce a response selecting one of the two output formats; either a moving image response or a textile response, meeting the specifications outlined below.
- You may complement the content provided in the toolkit by undertaking further independent research on past winners and their stories, as well as the unique design challenges and brief partners.
- Consider the different ways in which you could tell the story of the SDAs that will enrich its content and increase accessibility. Try to avoid any stereotypes or obvious visual references. Instead use your insights to create deeper links between the content and your output.
- Consider your audience. Who are you trying to engage? This should inform your concept development and shape how you approach the format for your chosen outcome. How do you expect the audience to interact with your concept? Is there a call-to-action or next step you hope would come from them interacting with your work? If invited to an interview, you will be asked to share ideas for expanding your proposal's reach.
- We are looking for proposals that take a long-term view. As you bring to life the last 100 years of RSA Student Design Awards, ensure you consider how your idea will live on, and stay relevant, for the next 100 years into the future.
- Your submission should combine clarity, wit and attention to detail, aiming to make the content come alive and introduce a wider audience to our rich awards history and the work of the RSA.

Output

You must select one of the two output formats as you respond to this brief challenge:

Moving Image

Content:

- Collated content in the brief toolkit and from RSA archive is available for you to use, be inspired by and respond to creatively.
- An audio file is available to use and respond to creatively by using any form of animation. This audio file is narrated by RSA historian Anton Howes, and the transcript of this audio is accessible from the RSA website and toolkit. The audio file has been split into the following clips:
 - Introduction
 - Case study – 1
 - Case study – 2
 - Case study – 3
 - Case study – 4
 - Case study – 5
 - Case study – 6
 - Case study – 7
 - Conclusion
- Your animation must use the introduction and conclusion clips. You have creative license to choose which case study clips to use in between and personally build the story you choose to tell. We suggest using two to three case studies. Your animation should draw direct inspiration from the provided audio content.
- Feel free to incorporate supplementary audio elements into your animation or re-record your own audio incorporating some of the voice over content in this audio file.
- The animation file you submit must not be longer than 2:00 minutes overall.

Brief challenge output:

- One brief winner will be awarded the £2,000 Marketing Trust Award.
- A public film festival will showcase all moving image brief submissions in summer 2024 at RSA House, London.

Textile

Content:

- Collated content in the brief toolkit and from RSA archive is available for you to use, be inspired by and respond to creatively.
- You must design your textile piece as one of the three options below, with the intention for it to be displayed at RSA House in London for the next 100 years:
 - Tapestry
 - Product/furniture
 - Wearable textile
- The format options should allow you to think about the most creative and engaging ways you can weave the story of the Student Design Awards through the craft of textile making and printing.
- Your proposal should consider an output and materials designed to last for 100 years or more with minimal conservation and preservation efforts.

Brief challenge output:

- One brief winner will be awarded the £2,000 RSA Fellows Award.
- The award winner will be given a further £3,000 to produce/manufacture the winning proposal. This will be publicly displayed at RSA House, London and become an archival item in RSA archive.
- You must include in your submitted proposal materials/technique prototyping to demonstrate how your idea can be produced, and a budget breakdown outlining how you will use the £3,000 to produce your tapestry, item of furniture or wearable. This budget should include any transport costs to RSA House.

Partner information:

The Marketing Trust

The Marketing Trust is an independent charitable trust which makes grants of financial assistance to charitable, volunteer, educational and other organisations for the purposes of training their staff, volunteers, young people and the general public in any or all aspects of marketing understanding and/or execution, and to appreciate the role of marketing in today's society. The trust also funds research into aspects of marketing which will benefit business and society.

RSA Bequest

This brief has been made possible through the generosity of renowned textile designer and past chief designer at Warner & Sons printed textiles, Eddie Squires (1940-1995). Eddie Squires' bequest for the RSA's Student Design Awards helped set up the Eddie Squires Bursary for Outstanding Contemporary Printed Furnishing Design in 1995. This bequest is a wonderful testament to Eddie's belief in the value of design, and a splendid support for the RSA's work in stimulating the application of design to industry.

Judging criteria

Your entry should demonstrate a design thinking approach to the brief and clearly communicate the following principles:

Rigorous research and communication

How did you investigate the subject matter? How did you go about the process of iteration, gathering, and incorporating new ideas and feedback? How did you apply your research insights to most effectively communicate the SDA's history and enhance the viewer's understanding of the narrative explored?

Aesthetic quality and originality

How does your output engage and delight the eye? What did you consider in order to make the visuals striking and memorable? How have you applied a distinctive style, concept, storytelling approach or choice of visual metaphors to make sure your idea stands out in a crowded landscape and reaches the widest possible audience?

Execution

How did you approach the planning and design? What have you considered and implemented to ensure the output is executed to a high technical standard? How have you considered the structure and the flow of the narrative? What key decisions did you incorporate to ensure your final output lives on for the next 100 years? If producing an animation, have you considered the structure and pace? Does it flow and finish with a flourish? If producing a textile, how have you considered materiality and longevity?

Entry requirements (Briefs 1-5)

Open briefs

The competition will open for entries via sda.theresa.org on 31 January 2024, and the final deadline for entries is 16 March 2024 at 4.00pm GMT.

Online entry

If you are unable to submit online, please contact us by email at sdaenquiries@rsa.org.uk. As you prepare your submission, please ensure that:

- You do NOT include your name, university/college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file/board when you submit online.

We are open to submissions in alternative formats - such as audio or video. Please contact us for more information if this would help you participate.

Submission requirements

For all briefs EXCEPT the Centenary celebrations brief, the submission requirements are:

1 x A3 PDF hero image with a one sentence description – a single 'poster image' that conveys the essence of your project and includes your project title plus a one sentence description. For example: 'Bare technology: a product and service design proposal to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging. Your one sentence description is very important, make sure you take some time to craft an impactful message.

1 x A3 written summary – a single A3 PDF page that summarises your big idea using the following format:

- **Problem (50 words max).** What is the specific problem you identified within the brief topic? Who experiences this problem, and how does it impact them?
- **Process (75 words max).** How did you investigate this issue and what were your key insights? What journey did you go through to get to your final proposal?
- **Proposal (50 words max).** What is your proposed intervention? How will it address the problem?

4 x A3 PDF boards outlining your proposal – 4 pages describing your proposal and responding to the 5 sections of the judging criteria. Number each board in the top right-hand corner in the order they should be viewed by the judges. You may include relevant hyperlinks in your boards, however we cannot guarantee this will be viewed by the panel.

For details on the submission requirements for the Centenary celebrations brief, please see the Centenary celebrations entry requirements and guidelines. Please note that late submissions will not be accepted, and all entrants are encouraged to submit their work in good time before the deadline.

Entry requirements

(Brief 6)

Centenary celebrations

The competition will open for entries via sda.theresa.org on 31 January 2024, and the final deadline for entries is 16 March 2024 at 4.00pm GMT.

Submission requirements

You may include relevant hyperlinks in your boards, however we cannot guarantee this will be viewed by the panel. Please note that late submissions will not be accepted, and all entrants are encouraged to submit their work in good time before the deadline.

Moving image response submission requirements:

1 x animation file submitted in either MP4 or MOV format – the maximum file size is 60MB, and your animation must not exceed 2:00 minutes. You may choose the ratio or dimensions for your video that best convey your message.

1 x A3 PDF hero image with a one sentence description – a single poster image that conveys the essence of your project and includes your project title plus a one sentence description. For example: 'Age pride, an animation that highlights the negative stereotypes our western culture has of older people and argues that these views are wrong and outdated, emphasising the message that age really is just a number and is not what defines us'. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging.

4 x A3 PDF pages of supporting material illustrating your development process – the purpose of this material is to show to the judges the thinking behind your design choices and the work required to complete your style of animation. One of your pages must show your final animation storyboard. One of your pages must show your storytelling decision-making process and clearly show your audio clips choices. You could share further relevant information about your concept and research process, scanned pages of your sketchbook, storyboarding development etc (if applicable).

Online entry

If you are unable to submit online, please contact us by email at sdaenquiries@rsa.org.uk. As you prepare your submission, please ensure that:

- You do NOT include your name, university/college or other identifying marks anywhere on your submission.
- None of your PDF submission files exceed 10MB – this is the maximum size for each individual file/board when you submit online.

We are open to submissions in alternative formats - such as audio or video. Please contact us for more information if this would help you participate.

Textile response submission requirements:

1 x A3 PDF hero image with a one sentence description – a single 'poster image' that conveys the essence of your project and includes your project title, plus a one sentence description. For example: 'Bare technology: a product and service design proposal to convert old computers (e-waste) into simpler, more straightforward, accessible computers for older people'. Your hero image should aim to bring your concept to life – make sure it is vibrant and engaging. Your one sentence description is very important, make sure you take some time to craft an impactful message.

1 x A3 written summary – a single A3 PDF page that summarises your big idea using the following format:

- **Problem (50 words max)**. What is the specific problem you identified within the brief topic? Who experiences this problem, and how does it impact them?
- **Process (75 words max)**. How did you investigate this issue and what were your key insights? What journey did you go through to get to your final proposal?
- **Proposal (50 words max)**. What is your proposed intervention? How will it address the problem?

4 x A3 PDF boards outlining your proposal – 4 pages describing your proposal and responding to the sections of the judging criteria. You must show detailed prototyping and visual development. One of your pages must include information indicating how you intend to deliver your proposal with details on time, production and budget. Number each board in the top right-hand corner in the order they should be viewed by the judges.

Centenary celebrations

Entry guidelines

1. Entrants working on the Centenary celebrations, brief and chosen Moving image response brief must create an animation 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 digital or traditional animation like cartoons or stop-motion of paper cut-outs, puppets, clay figures, and more.
2. Entries must be submitted in either MP4 or MOV format.
3. The maximum file size is 60MB.
4. Your final animation must not exceed the following length: 2:00 minutes overall
5. If you use music and/or sound samples you must own the rights to use the material.
6. The decisions of the judges are final, and no correspondence or discussion shall be entered into.
7. 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.
8. 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 eligibility and entry guidelines, (iii) failed to obtain the necessary consents as set out in these terms and conditions.
9. Entries should be submitted via the RSA Student Design Awards competition platform by 16 March 2024, 4.00pm GMT.
10. This is an international competition. Please see the Entry Rules for more information on eligibility requirements.
12. We welcome submissions from anywhere in the world, but all entries must be in English. A transcript is available, and we encourage entrants to use free translation software to assist with their interpretation.
12. In order to enter, an entrant must upload their animation file to the RSA Student Design Awards online entry platform, which opens for submissions on 31 January 2024.
13. The entrant must be the original creator of the Moving image 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.
14. If the entrant uses any material or elements in the Moving image animation 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.
15. By entering this competition, entrants agree that the RSA and our sponsoring partners may: (i) showcase their Moving image animation on their 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. All Moving image animation submissions will be showcased at RSA House as part of a film festival.
16. 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.

Competition entry rules

Entry rules

The RSA Student Design Awards is a competition run by the RSA, a registered charity in England and Wales (212424) and Scotland (SC037784). By entering the competition, entrants agree to comply with these rules. The competition is open to currently enrolled students and new graduates from anywhere in the world.

Our 2023–24 general requirements are:

Eligibility

1. Current undergraduate and postgraduate students from any post-secondary, adult learning education institution, apprenticeship, college/university or equivalent are eligible to enter.
2. Recent graduates can enter within one year of successfully completing their post-secondary programme – anyone who has graduated in or after March 2023 is eligible.
3. Entries are accepted from both individuals and teams. Teams can comprise of students from different courses, and there is no set number of people that can be part of a team. If you are applying as a team, all team members must meet the above criteria. If you are unsure about eligibility, please reach out to the team by email at sdaenquiries@rsa.org.uk to see if we can support your participation.
4. We accept entries that have been developed as college/university coursework, and we also accept projects that have been developed independently (outside of coursework) as long as the entrant meets eligibility criterion 1 or 2 above.
5. Entries must respond to one of the 2023–24 RSA briefs and must be the original work of the entrants.

Submitting your work

All entries must be submitted through our online entry system. The competition will open for entries via sda.thersa.org on 31 January 2024, and the final deadline for entries is 8 March 2024 at 4.00pm GMT.

If you are unable to submit online, please contact us by email at sdaenquiries@rsa.org.uk.

Please note that late submissions will not be accepted, and all entrants are encouraged to submit their work in good time before the deadline.

Entry fees

There is an entry fee for submitting work to 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.

Early bird rate – for entrants submitting their work before 4.00pm GMT 16 February 2024, the entry fee is charged at the reduced early bird rate of £25 per entry.

Standard rate – after 16 February 2024 and until the final submission deadline at 4.00pm GMT 16 March 2023, the entry fee is £35.

Voucher codes – universities and other education providers/institutions have the option pay for students' entries. In order to do this, educators should visit the Educator page on our website and complete the web form to request a voucher code. It is the responsibility of the educator to distribute the voucher code to students, which they should then enter at the payment point when completing the online submission form. The RSA is under no obligation to refund payments except under the circumstance of technical error where refunds will be made at the RSA's discretion.

If you are an educator who's struggling to pay for their students, please get in touch by email at sdaenquiries@rsa.org.uk to find out more about bursaries that may be available to you and your students.

Bursary - a student bursary is open to applications across the globe who may have difficulty paying the entry fee but wish to participate. This bursary covers the cost of the submission fee to the 2023–24 Student Design Awards. We have up to 30 bursaries available. To be eligible for this bursary applicants must comply with the entry criteria:

- You are a current undergraduate or post-graduate student in a post-secondary, adult learning education institution, apprenticeship, college/university or equivalent.
- You are a recent graduate who has successfully completing your post-secondary programme in the past year.
- You are passionate about design for social change.
- You feel that the entry fee to the Student Design Awards would be difficult for you to cover for affordability, currency or exchange rate reason.

The deadline to apply for the bursary is 28 February 2024 at 11.59pm GMT. [Find out more and apply here.](#)

Competition process

Process

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

1. Briefs released – September 2023. There are a range of RSA Student Design Awards briefs to choose from, each focusing on a different social, economic or environmental issue. You can view all the 2023–24 briefs in the [Design briefs](#) section of the RSA Student Design Awards website.

2. Register your interest – from September 2023. Once you sign up to our newsletter, you will receive key updates and information from us. We'll remind you about deadlines, keep you informed on the judging process and shortlisting, and let you know when the winners are announced. We'll also send you invitations to free events and materials we offer participants to help you with your projects and your longer-term career development.

3. Develop your project – from September 2023. 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 on our website.

4. Submit your work – January to March 2024. 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: 16 March 2024 at 4.00pm GMT. You will receive a confirmation email when we receive your submission.

5. Judging – March to May 2024. Your work will be evaluated per brief by a curated panel of judges against the judging criteria in a two-stage process: shortlisting and interviews. The panel includes a diverse range of expertise related to the brief topic and the design industry. All judging sessions are facilitated by the RSA. During the first stage of shortlisting, the panel marks all the submissions anonymously and shortlists five to eight projects per brief. If your project is shortlisted, you are invited to the second stage, an interview with the panel, to present your work in more detail referring to the judging criteria. Once the panel has interviewed all shortlisted students, they deliberate and select the winner(s).

6. Winners announced and awards ceremony – June 2024. The winners of each brief will be announced publicly by the RSA in June 2024. Winners will also be invited to attend an awards ceremony in June 2024, and their work will be displayed in the Winners section of the RSA Student Design Awards website.

The RSA reserves the right to withhold or divide any of the awards offered, and the panel may also award commendations. In all cases the judges' decision is final and no correspondence will be entered into by the RSA.

Cash awards

Cash awards allow the winning students 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 within six months of award and winners are required to write a short report for the RSA detailing how they used their award.

RSA Fellowship

All candidates who win an award through the RSA Student Design Awards programme will be invited to join our Fellowship, with their first year sponsored by the RSA. As a Fellow, winners can connect to the RSA's global network of Fellows, engage with RSA events and projects in their local area, access the RSA's Catalyst fund, and make use of the restaurant, collaboration space and library at the RSA House in central London. More information about RSA Fellowship can be found at www.thersa.org/fellowship

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 license 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).



RSA

Student Design Awards

The RSA Student Design Awards (SDA) is a competition run by the RSA, a registered charity in England and Wales (212424) and Scotland (SC037784) © 2024

RSA, 8 John Adam Street,
London, WC2N 6EZ, England

sdaenquiries@rsa.org.uk
www.thersa.org/sda
[@theRSAorg](https://www.instagram.com/theRSAorg)