

# JURY GUIDE- LINES DANISH DESIGN AWARD 2021

WE CELEBRATE THE DIFFERENCE  
DESIGN CAN MAKE

[DANISH-DESIGNAWARD.COM](https://danish-designaward.com)

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Danish Design Award highlights the impact and value of design, celebrates companies and designers across the country and showcases the difference their solutions make to industry, everyday life and society at large. Danish Design Award demonstrates the value and impact of design in Denmark today and inspires and stimulates the use of design and design thinking in companies and society.

The partnership behind the Danish Design Award brings together the business community, the design industry and the entire country around an annual design event celebrating the difference design can make. The award categories range from design that has created jobs or cut costs over health solutions and resource sharing to visionary concepts demonstrating the wide range and diversity of the capability of design to bring added value.

The Danish Design Award is a joint creation of the Danish Design Centre and the alliance of design professionals, Design Denmark.

The concept of design is undergoing rapid and constant change and expanding as the use of design spreads to new areas. It is our ambition that the Danish Design Award reflects a contemporary understanding of the many aspects of design and design thinking that are as relevant as ever for innovation, growth and the society in general.

Changes in society and technology are always going to present new challenges and possibilities. Design is a timeless instrument for creating holistic, well-considered and well-executed solutions. Design may provide answers for some of the most burning questions faced by our society – about future growth and welfare, about countering climate change, about urban design; basically about ensuring a good life for the individual person. Design is central to Danish values and our perception of what we do best.

### **Branding value**

The Danish Design Award winners and finalists gain valuable profiling and co-branding opportunities.

The award-winners will be able to use the Danish Design Award logo with the phrase 'Danish Design Award Winner 2021' in all aspects of their marketing of the winning design solutions. They will also be featured at [danishdesignaward.com](http://danishdesignaward.com) with a separate profile including photos and the jury citation for each award-winning solution.

The finalists will be able to use the logo and the phrase 'Danish Design Award Finalist 2021' in their marketing from the moment the finalist are announced publicly, and they will be featured at [danishdesignaward.com](http://danishdesignaward.com).

Although the Danish Design Award is a Danish design event, it is international in outlook and calibre, and the finalists and the award-winning companies stand to reap considerable branding benefits, both in domestic and international markets, as well as a positive impact on employee motivation and export potentials.

THE  
DANISH  
DESIGN  
AWARD  
**2021**  
**JURY**



## ANDERS LENDAGER



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### BIOGRAPHY

Anders Lendager is CEO and Founder of Lendager Group. Lendager Group has established itself as one of the strongest and most influential companies in Denmark around sustainable architecture, upcycling and circular economy. The ambition of Lendager Group is to become the global market leader within circular economy and resource efficiency in the following three areas: architecture and urban development, strategy and analysis, and innovative product development through upcycling.

Anders Lendager graduated as an architect from the Aarhus School of Architecture. He is recognized as a sustainability pioneer, who is known for pushing the boundaries to make the Danish construction industry more sustainable and circular. His pioneering spirit is represented on the board of the Danish Association of Architectural Firms, as a member of the SDG Accelerator's Advisory Board by the United Nations, as visiting professor at Aarhus School of Architecture - as well as different committees leading climate action and environmental development.

Anders Lendager was the curator of Lendager Group's well received architecture exhibition Wasteland - From waste to architecture at the Danish Architecture Centre in Copenhagen. The exhibition sheds light on upcycling and circular economy by exemplifying how yesterday's waste can become tomorrow's valuable resource in sustainable architecture. Anders Lendager has mastered the art of rethinking the foundation for how we go about construction projects and for how to generate new methods for upcycling of materials - thus creating a healthy, green and circular world for us all through the built environment.

## ANNE-LOUISE SOMMER



Name	Anne-Louise Sommer
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### BIOGRAPHY

Anne-Louise Sommer has been the director of Designmuseum Danmark since 2011. During that period, the museum has increased visitor numbers fivefold and has become an internationally recognised and award-winning museum based on the strategy “Design must be shared”.

Since 2012 Anne-Louise has been adjunct professor in Design Culture and Design History at the University of Southern Denmark.

Prior to the Designmuseum Danmark, Anne-Louise had a long career at several of the Universities of Denmark, as researcher and teacher – most recently at the Danish Design School from 2004-2011 (now the Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation) where she held various roles such as research director and principal.

Anne-Louise is active in various boards in Denmark and the Nordic countries, is a member of the Danish Design Council and participates in Danish, Nordic and international judging committees within the design field.

## CARLA CAMMILLA HJORT



Name	Carla Cammilla Hjort
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### BIOGRAPHY

Carla Cammilla Hjort is an entrepreneur, change maker and cultural activist. She is the woman behind multiple culture & design companies such as ArtRebels, Trailerpark Festival, SPACE10 and recently, Social Service Club.

Driven by her passion for people, society and culture, she initiates concepts, projects and communities that focus on delivering positive change in society. Her personal journey has been fueled by an urge to find the deeper meaning of life and her approach is always rooted in bridging the world of philosophy, design and storytelling.

## CHRISTINA HALSKOV



Name	Christina Halskov
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### BIOGRAPHY

Christina has an educational background as an architect and industrial designer from the Royal Danish Academy of Fine Arts School of Architecture. She is co-founder of Halskov & Dalsgaard Design and has created award-winning product designs for Danish and international companies.

Christina Halskov's approach to design is based on a democratic approach – focusing on people and their daily tasks, challenges and needs. As a designer, she strives to connect innovation and aesthetics with good functionality. With a strong desire to improve a situation, product or a process for the benefits of humans, she appreciates creating intelligent, sustainable and beautiful design solutions that contribute to a well-functioning everyday life.

Her designs have received design awards both in DK and abroad, among others the Danish ID Award, the SIM Innovation Award, the IF Design Awards and the DesignPlus Awards. She is an external examiner at the Royal Danish Academy of Fine Arts, School of Architecture, a mentor for young up-coming designers and a member of the Danish Design Council.

Halskov & Dalsgaard's designs have been exhibited at several Danish and international museums and are represented, for example, in the permanent collection of the Danish Design Museum.

## DR. VANESSA JULIA CARPENTER



Name	Dr. Vanessa Julia Carpenter
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### BIOGRAPHY

Dr. Vanessa Julia Carpenter believes in helping companies to design smart products which go beyond convenience, and beyond the screen, to focus on a sense of purpose, connection and self development. Vanessa has a background in art and technology, academia, and interaction design. She holds a BSc. in Interactive Art and Technology (Canada), a MSc. of Interaction Design (Sweden), and a PhD with the topic: “Designing for Meaningfulness in Future Smart Products” (Denmark).

Vanessa is the founder of Kintsugi Design, a creative technology and design studio specializing in strategy and future proofing. Kintsugi Design is a collective of designers from around the world, whose backgrounds span industry, academia, art, and maker/hacker spaces. They conduct design research, early technology prototyping and design thinking to help companies navigate the future and emerge as thought leaders in their fields.

Vanessa speaks at events and conferences, moderates panels, and hosts happenings because of her ability to combine many worlds: industry, maker, hardware, and art. She also runs the Nordic network Women in Hardware group ([www.womeninhardware.dk](http://www.womeninhardware.dk)) and is working to empower women by creating a space for opportunity, learning, resource sharing, support, and knowledge

## ERIK BALCK SØRENSEN



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### BIOGRAPHY

Erik Balck Sørensen is in VF Venture responsible for new investments and business development of the portfolio focusing on tech investments and creative start-ups. In addition Erik is Head of Vækstfonden Venture's pre-seed investments. He is co-founder of Billetto.dk, Downtown.dk, BloggersDelight.dk and TakeOffer.dk.

Erik Balck Sørensen is a former Executive Director/Chairman of Downtown, Billetto and Rushfiles and has board positions in several other Danish IT companies. He has extensive experience with management, business development, fundraising and sales in the IT and gaming industry.

Erik Balck Sørensen has worked in the United States, France and Belgium. He holds a Master of Science in Economics and Business Administration (int) and has studied in the United States.

## LARS PLOUG-SØRENSEN



Name	Lars Ploug-Sørensen
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### BIOGRAPHY

Lars Ploug-Sørensen has since 2016 served as senior project director in Danfoss Drives, responsible for large cross functional development projects and programs.

Lars joined Danfoss Drives with 12 years consultant experience from Danfoss Business Systems, of this 8 years as member of DBS management team responsible for the development and global rollout of the end to end innovation processes in Danfoss.

Before DBS Lars served in roles within research, project management & technology management  
During his career Lars has worked extensively with the following areas:

- Building and running companywide transformation programs – Increasing organizational performance
- Product innovation – strategy, Idea generation, Business Case Building, Customer involvement, Portfolio Management, Product specification, Market Launch and Innovation Governance
- Project Leadership - Agile, Scrum, Risk management, Program coordination & Planning
- Performance management, KPI's & fact based challenging
- Change management
- Continuous improvement & problem solving
- Lean production transformation
- Building and maintaining high performance teams
- Executive training
- Technology management

Lars has a Master of Science (M.Sc.) within Control Engineering, Mathematical modeling and Simulation from DTU



## LENE TANGGAARD



Name	Lene Tanggaard
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### BIOGRAPHY

Lene Tanggaard has a masters in psych., PhD and is the Principal of the Design School in Kolding. Lene is also an associate professor at Aalborg University. Lene has written a number of research articles and books on creative learning processes and qualitative methods. She is also a lecturer and teacher.

Lene has been a key-note speaker at numerous international conferences, based on her knowledge of creativity, learning processes and psychology. Lene is a board member of Gyldendal, Nordjyske Medier, Dansk Design Center, Roskilde Festival Fonden, Jysk Børneforsorg and a member of the Museums Council at the National Gallery of Denmark.



## MIKKEL JESPERSEN



Name	Mikkel Jespersen
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### BIOGRAPHY

Mikkel is co-founder of the design agency, 1508, and has +20 years of experience in design-driven business development, service design and branding. Mikkel has a masters degree in communication and sits on the Board at the Design School in Kolding and is a part of the dialogue panel at KADK - where he also has the role as a censor.

Mikkel has held board positions in both startups and established companies, and together with his co-founders at 1508, he has established and invested in several other companies. Beyond 1508, the main activities today are the tech company, Strömlin, and the start-up, Kit Couture.

1508 has distinguished itself as one of the frontrunners in digital and design-driven business development. They have long-term customer collaborations with a number of the country's largest companies, organizations and authorities, including Novo Nordisk, Matas, SMK and DR. 1508 has received many awards for their work and has most recently received the Red Dot Award, 'Best of the Best', for the SMK Open.

## NINA TOLSTRUP



Name	Nina Tolstrup
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### BIOGRAPHY

Studiomama is an East London-based multidisciplinary design studio founded by the creative couple Nina Tolstrup and Jack Mama in 2000.

Nina draws on a deep grounding in design and an innate connection to nature that is inherent in her Scandinavian roots and was honed during her training at ENSCI-Les Ateliers in Paris. Combining this with her diverse experience in trends, design management, photo journalism and marketing in Paris, London and Copenhagen gives her a 360-degree perspective and a unique approach to design.

Nina and Jack's ability to combine their diverse backgrounds and skills has enabled Studiomama to work coherently across multiple disciplines and develop its own distinctive expression. A sustainable ethos combined with an exploratory and playful approach has resulted in a daring, influential and socially-relevant portfolio that encompasses architecture, interior design, jewellery, exhibition design, curation, products and furniture – taking in collaborations with a diverse client base ranging from NGOs to global brands.

Understanding people's needs and the socio-cultural context within which they live is central to Studiomama's practice, and whether they are designing objects, interiors or architecture, Jack and Nina's approach is characterised by the same level of rigour and attention to detail.

The result is a body of work that has pioneered open-sourcing, pushed the limits of material recycling, extended product lifespans and explored new forms of up-cycling, all while challenging conventional business models and distribution methods.

Studiomama's wide-ranging portfolio includes product and architecture projects for companies like E & Y, Lexon, BMW, Skagerak, Habitat, Moro and Morito restaurants and Yotam Ottolenghi Group as well as commissions for Bloomberg, the Danish Embassy and Wallpaper\*Handmade.

It also collaborates on art and design commissions for organisations such as Phillips de Pury & Company, The National Trust and the Serpentine Galleries to name a few. The studio's work has been featured extensively in the world's media and exhibited globally. Nina and Jack are regularly called upon to speak about their work and participate in panel events. They maintain active links with leading art and design schools such as the Royal College of Art, Design Academy Eindhoven and Konstfack in Stockholm.

## PHILIP LINNEMANN



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### BIOGRAPHY

Philip is the Creative Director at Kontrapunkt, a brand and design agency with offices in Copenhagen and Tokyo and with clients ranging from LEGO, The Danish Parliament, Mitsubishi Motors, DSB, Shiseido and Nissan.

Philip holds a Bachelor from Chelsea College of Art & Design in Graphic Design Communication and a Masters in Innovation, Entrepreneurship and Management from Imperial College Business School. He has a background in branding and digital entrepreneurship with specialities in building sustainable, user- and brand centred digital products and experiences.

With a leg in both the world of branding and experience design, Philip's design approach focuses on creating solutions that are both rooted in the needs of the user and in the brand purpose of the business creating them.

Philip guest lectures on universities in both Denmark and Japan and has won awards from places like D&AD, Creative Circle, UK App Awards, DFA and KUKAN Design Awards.

## **RAMA CHORPASH**



Name	Rama Chorpash
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### **BIOGRAPHY**

Rama Chorpash is the founding director of the MFA Industrial Design program at Parsons School of Design in New York City, where he is a tenured associate professor. Before shaping this forward-thinking graduate program, he was director of BFA Product Design, Parsons and BS Industrial Design, University of the Arts. His pedagogy cultivates critical making; exploring what products are, what they could be, and how they might tangibly posit positive change in an uncertain world.

While engaged as an academic, Rama Chorpash also balances a creative-practice where he has worked with clients such as Victorinox Swiss Army, Ikea, and Swatch Watch. His designs have traversed a broad spectrum of project types, from innovative office furniture for Herman Miller to a celebratory roller-skate disco in Central Park with avaf and the Public Art Fund in Central Park. Embedded in each project is an exploration of social-use.

Work has exhibited coast to coast, from the Museum of Modern Art, New York to the San Francisco Museum of Modern Art. He has had feature profiles in publications such as The New York Times Style Magazine, The New Yorker, and Co.Design | Fast Company. He has had the honor of being listed by Elle Décor as one of the ten most influential people in design.

## ROSAN BOSCH



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### BIOGRAPHY

Rosan Bosch is internationally recognized for her innovative approach to the design of learning environments. Throughout projects by her studio, design is used as a tool for change and as the means to realize each individual's full potential. Rosan Bosch has directed several design projects, including the iconic Vittra schools in Sweden, the award-winning Sheikh Zayed Private Academy in Abu Dhabi, the Western Academy of Beijing in China as well as the Children's Library in Billund and Buddinge School in Gladsaxe in Denmark.

In her book *Designing for a Better World Starts at School* she presents her vision for a paradigm shift for physical frameworks for schools. With a design practice based on six design principles, she creates open, playful and dynamic learning landscapes that support diversity and modern, flexible teaching methods.

Rosan Bosch is a popular speaker and motivator and has given lectures at Harvard Graduate School of Education and IE School of Architecture and Design. She has spoken at several TEDx and UNESCO conferences as well as IB Global.

## SIMON BOAS HOFFMEYER



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### BIOGRAPHY

Simon has a background within strategy, business development, PR and communications and has been developing business-driven sustainability solutions for more than 10 years, within many different areas such as compliance, reporting, communication, data management and branding.

He is currently sustainability director at Carlsberg Group and is among others responsible for the roll out of the sustainability programme Together Towards ZERO. His interest particularly lies in making sustainability relevant and accessible for the consumers, and developing value-chain partnerships to achieve sustainability goals. Examples include the development of the world's first bio based beer bottle – The Green Fiber Bottle and the plastic reducing Snap Pack multipack.

## TUE MANTONI



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### BIOGRAPHY

Tue Mantoni is former CEO of Bang & Olufsen as well as the motorcycle giant Triumph. Currently, he sits on many business boards and helps young entrepreneurs unfold and develop their business ideas. In this way, he seeks to ensure that new, digital, Danish companies with international potential are created.

Tue Mantoni serves as chairman of the company Lakrids by Johan Bülow, Stine Goya and Dansk AM HUB – a platform for digital and additive presentation. Tue Mantoni is also vice-chairman at Joe & The Juice, Soundboks and board member at GUBI, Vækstfonden (The Danish Business Development Finance).

# JURY GUIDELINES



## JURY SELECTION

The jury members are impartial and are appointed by the Danish Design Centre and Design Denmark in collaboration.

- The jury consists of both Danish and international members with relevant business experience and design qualifications at a high level.
- The jury members serve for one year at a time. To ensure continuity, however, some members will stay on for more than one year. Jury members may serve for a maximum of three years and will then only be eligible to rejoin the jury after a two-year pause.
- The jury is encouraged to suggest new members when jury members leave the jury.
- In its scope of experience and competencies, the jury should relate a unique story about the ambitions for our shared Danish Design Award. The jury members serve as ambassadors of the Danish Design Award.
- Jury members are selected as individuals, not because they represent a relevant organisation at a given time.
- The majority of the jury members should have a professional design background. Efforts are made to ensure a 50/50 balance between male and female jury members.
- The majority of the jury members should have a national basis, but the jury should also include international profiles.
- The jury operates as one jury in the sense that all the members of the jury take part in discussions and decisions.

## REQUIREMENTS OF THE JURY

When jury members accept to serve on the jury, they need to make sure that they are able to be present for the scheduled jury meeting.

As ambassadors of the Danish Design Award, the jury members are encouraged to engage actively in efforts to recruit entries for the Danish Design Award.

The individual jury members are responsible for conveying the jury's motivation for the choice of finalists in the category they are responsible of presenting at the jury meeting. This motivation is passed on to the Danish Design Centre and Design Denmark and completed in cooperation with the jury member, ideally on the same day and no later than two days after the jury meeting.

By agreeing to serve on the jury, the jury members agree to the following requirements:

- To inform the jury chairman of any potential conflict of interest as soon as it arises.
- To treat all the information presented to the jury as confidential.
- To be independent.
- To the choice of finalists and award winners may be put to the vote
- To strive to apply the same quality standards to all the categories.

A jury chairman is appointed among all the jury members. The jury chairman is responsible for ensuring that rules on incompetence, as described below, are enforced during the jury meeting. The jury chairman is appointed after the online shortlisting and prior to the jury meeting. The jury chairman must be based in the field of design, act as the spokesperson on behalf of the entire jury and show particular interest in respecting competition rules.

The jury process is managed by a jury secretariat lead by a manager of the jury. The manager of the jury as well as the jury secretary is also responsible for enforcing rules on conflict of interest, both in regard to the jury meeting and the online voting. In addition, the jury secretariat is responsible for the preparation and practical execution of the jury meeting. Neither the manager of the jury leader nor the jury secretariat has the right to vote.

## THE JURY'S TASKS

The jury process falls into two stages:

1. Shortlisting the submitted design solutions  
Initial jury process in December 2020 - January 2021. An individual, online vote where the design solutions in each category are rated based on the criteria pertaining to the category and the four award criteria.
2. Jury meeting - selecting finalists and winners  
Jury meeting in February 2021, where the jury discusses and rates the shortlisted entries within each category based on the criteria pertaining to the category and the four award criteria, followed by a written vote.  
Finalists and winners are selected and the choices motivated in a written jury statement (with assistance from a journalist assigned to the category). The jury does not know the winners until the award show in May/June 2021.

16 December 2020 - 29 January 2021	26 - 27 February 2021	TBA
<b>INITIAL JURY PROCESS – ONLINE RATING PROCEDURE</b>	<b>JURY MEETINGS IN COPENHAGEN</b>	<b>AWARD SHOW</b>

## CONFLICT OF INTEREST

At the jury meeting, the manager of the jury and the jury chairman are responsible for checking whether any of the entries submitted for the competition give rise to a conflict of interest for any jury members. If an entry poses a conflict of interest for a jury member, the member is excluded from all deliberations in the given category.

A jury member is seen to have a significant conflict of interest – referred to as a close relation – in the following cases:

- If a given entry comes from a company that he or she owns.
- If the jury member has been involved in developing a given entry.
- If a given entry comes from a company that the jury member's own company acts as a supplier or advisor/consultant to.

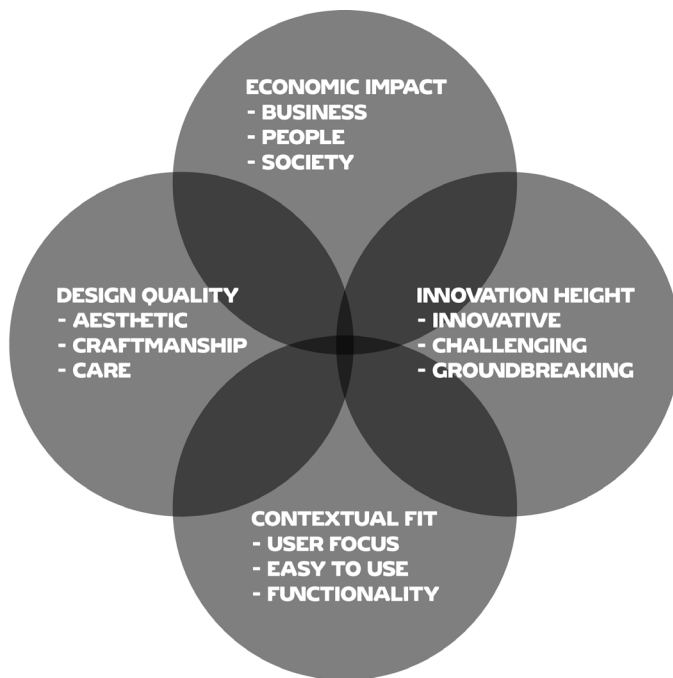
A jury member is seen to have a moderate conflict of interest – referred to as a distant relation – if a given entry:

- Is the object of litigation in a case that the jury member is involved in.
- Was created or produced by a company that the jury member cooperates with and/or shares workspace/facilities with.
- Was made by a relative/family member of the jury member.
- Competes with a product that is produced by a company that the jury member owns or is an employee of.
- Was developed in cooperation with a consultant/advisor who competes with the jury member's own company.
- Was developed or is made by persons/companies that the jury member has a personal relationship to.

# ASSESSMENT CRITERIA

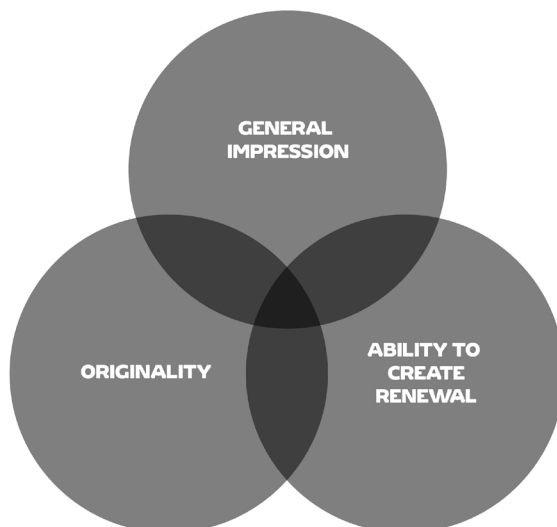
The jury assesses the submitted design products and solutions on four value and impact criteria:

1. Economic impact – Does it generate value for people, companies and society?
2. Contextual fit – Does it reflect an understanding of the users' needs and life situation?
3. Innovation height – Is it new, value creating and likely to serve as an inspiration for others?
4. Design quality – Does the execution show craftsmanship and aesthetic qualities?



The jury assesses the submitted Young Talent on following criteria:

1. General impression
2. Ability to create renewal
3. Originality



# **CATEGORIES AND SPECIAL AWARDS**

## CATEGORIES AND SPECIAL AWARDS



Products and design solutions can be entered in the categories listed on the following pages. The number of nominations and awards depends solely on the quality of the submitted entries. Thus, there may be categories without any finalists or awards handed out.

Design has the capacity to generate value and effect on a range of parameters concerning economic, cultural and social aspects. The Danish Design Award wants to celebrate that capacity. Hence, each category description outlines what sort of documentation or argumentation for value must be included in the motivating statement when the entry is submitted.

Every category is relevant to both the private as well as the public sector.



### AWARD CATEGORIES

#### BETTER LEARNING

*– a design award for solutions that lead to new ways of learning and educating*

The award is given to a solution or a project that creates better learning environments. The winning design solution demonstrates how design can be used as a tool for the development of new means of learning and collaboration.

This category aims to show how design can support education by creating motivating environments that inspire and engage learners and educators. This can be achieved, for example, through new technology, the creation of new interiors, lightning or furniture or the rethinking of educational environments whether as part of an educational institution or outside the organised educational framework.

Entries in this category should be supported by information demonstrating how the design has contributed to new or better learning – ideally documented in the form of specific results.

#### BETTER WORK

*– A design award for solutions that have had a positive effect on working life*

The purpose of this award is to show how design can contribute to solving workplace challenges thorough innovative and effective solutions, 'Better work' may include, for example the design of user-friendly ergonomic tools, furniture or interior design or solutions to problems associated with hard physical labour or stressful working environments.

The award could also go to a design solution that enables collaborative work at a distance or addresses transport to work challenges.

Entries in this category should explain which aspects of the working environment was improved and the effect this achieved or will achieve.

#### FEEL GOOD - FURNITURE

*– A design award for solutions that are highly aesthetic or elegant while providing a useful function*

The "Feel Good – Furniture" award is for design solutions such as furniture, lighting and other architectural components. The solution elevates the everyday object and has a positive emotional effect that makes you feel good through its visual and tactile qualities. It is sublimely executed and demonstrates a very high degree of design quality.

This award celebrates the power of design to delight the senses. The award is given to a solution that moves the heart and mind by virtue of its aesthetic qualities, meaning and inherent attractiveness. The solution needs little explanation, functions extraordinarily well and is representative of the ability of design to spark joy. There are two subcategories – Product and Furniture – and an award is given for each.

Entries in this category should include information specifying, in concrete terms, how the solution speaks especially to human emotions and senses and is perceived as sublime.

### FEEL GOOD - PRODUCT

– a design award for solutions that are highly aesthetic or elegant while providing a useful function

The “Feel Good – Product” award is for design solutions where the main component is a 3D product design for individual or home use.

The solution elevates the everyday object and has a positive emotional effect that makes you feel good through its visual and tactile qualities. It is sublimely executed and demonstrates a very high degree of design quality.

This award celebrates the power of design to delight the senses. The award is given to a solution that moves the heart and mind by virtue of its aesthetic qualities, meaning and inherent attractiveness. The solution needs little explanation, functions extraordinarily well and is representative of the ability of design to spark joy. There are two subcategories – Product and Furniture – and an award is given for each.

Entries in this category should include information specifying, in concrete terms, how the solution speaks especially to human emotions and senses and is perceived as sublime.

### GAME CHANGER

– *An award for design-led solutions that bring positive disruption, transforming the status quo, creating growth potential and new markets*

The purpose of this award is to show how a design-led approach can have radical or transformative positive effect on an existing situation, market or even create a new market.

The award is given to a solution that demonstrates how disruptive new thinking can create transformation or growth. This may be achieved using newly available technology or combining existing technology used in new ways.

Entries should explain the ‘game’ that has been ‘changed’, how the disruption has been achieved and the transformative effect (or expected effect) that been demonstrated.

### HEALTHY LIFE

– *A design award for solutions that enable a healthy body or mind*

The purpose of this award is to demonstrate the potential of design to create solutions that improve people’s mental or physical health.

Design can affect human health in a positive way, through, for example, smart technology, new intelligent design and introducing new materials or interiors.

The category is relevant within a wide range of contexts both within and outside healthcare institutions. Entries in this category should document or explain how the solution promotes mental and physical health and contributes to improved quality of life for the user.



### LIVEABLE CITIES

*– An award for design-led solutions that humanize or simplify city living*

The winner of this award has demonstrated a significant contribution to improved well-being or opportunity for city inhabitants while also having a positive effect on the city environment and ecology.

The entry documentation should explain the solution clearly and how it has achieved its effect, and the scale of that effect on city life.

### MESSAGE UNDERSTOOD

*– A design award for solutions that successfully delivers a message powerfully, simply and beautifully*

The purpose of this award is to show that design can be a strong communicator.

The award illustrates the ability of design to communicate and engage according to the needs, wishes, behaviour, values and social context of the audience.

The Message Understood award can be given to any design communication, regardless of platform, medium or scale. Any concept for the design of engaging, aesthetically accomplished and precise communication with optimal impact and minimal redundancy will qualify for consideration.

Entries should explain the context around the design, so that the importance of the message being understood and the means by which this is achieved is clear to the jury.

### SAVE RESOURCES

*– a design award for solutions that enables resources to be used more efficiently*

The purpose of this award is to show that design can enable natural or man-made resources to be used in a better way.

The saving of natural resources through design can be achieved in many ways – through for example sustainable or circular systems. These deliver clean and efficient solutions that have a positive effect on the environment or through reducing the use of natural resources in a significant way, rethinking the concept of waste.

The saving of man-made resources through design may be achieved either by reducing costs or through enabling a collaborative economy – making it possible for us to share, borrow or rent what we need. Solutions that save time and human effort are also examples of saving resources.

Entries in this category should explain what resources were saved, how they were saved and the effect that the resource efficiency has or will achieve.

### OUTSTANDING SERVICE

*– A design award for solutions that improve or redefine a service*

This award illustrates that design can be an effective method to rethink or improve an existing service or create an entirely new service.

The winning concept delivers a service that is more user-friendly, competitive and relevant to the customers or users. For example the service design may result in better communication or more effective and efficient interaction between people.

Entries in this category should be supported by information demonstrating what existing service is improved or new service is being provided. It should be clear why and how the service is considered outstanding in relation to the user, economic effect or human interactions.

### VISIONARY CONCEPTS

*– A design award for solutions that are out of reach but within sight*

The Vision Award is given to a design solution or an innovative and visionary concept that points to radical new possibilities within a business, social or cultural context.

Among other factors, the jury assesses what gives the design solution or concept the potential to generate a radical new opportunity or make a radical difference in companies or in a social or cultural context. A visionary design concept may therefore be found within any genre or sector.

## SPECIAL AWARDS

### YOUNG TALENT

*– An award for an outstanding talent aged 30 years or younger*

The purpose of the Young Talent Award is to create awareness of and encourage talent potential in Denmark in design-related areas.

The Young Talent Award is given to an outstanding young designer or entrepreneur who exemplifies the Nordic design tradition combining courage with the ability to create renewal.

Generally, candidates for this award are nominated by the design schools, but everyone is all welcome to recommend candidates.

### EMPLOYMENT GROWTH

*– a design award for solutions that create jobs in Denmark*

The purpose of this award is to demonstrate that design can create employment growth – either in new types of work or actual jobs or a combination of both. By creating products and services that people actually want and find relevant, design can contribute significantly to a nation's economy and create new jobs or new roles. The design mind-set can also create new companies and industries, again contributing to the overall economy and the creation of new jobs.

This award is given either to a company or organization for its ability to grow employment over time through strategic use of design, or to a strong business concept or other type of design solution that demonstrates how integration of design thinking can lead to exceptional national and / or international success and employment growth.

Entries in this category must be supported by figures that illustrate how the company's ongoing strategic approach to design or solutions has contributed to creating employment growth either within their own organization, in related industries, with partners, subcontractors or with customers.

### ICON AWARD

*– A design award for an outstanding concept or solution that has become an international icon*

This award is given to a concept, product or piece of work that has become an icon of Danish design. The work or concept should be unique, well known and admired internationally and be an excellent representative of the Danish design tradition. The work is monumental and is itself part of the Danish brand.

Generally, the entries for this award are nominated and selected by the jury, but everyone is also welcome to propose entries.

### PEOPLE'S CHOICE

*– An award for solutions that are selected by the general public*

The purpose of this award is to generate interest in the broader understanding of design amongst the general public.

Members of the general public in Denmark can vote online for any of the finalist entries.

### UTOPIA

*– an award for an idea, concept or work of art that is an inspiration to design as a whole*

The purpose this award is to recognize that design, as an activity and industry, also needs inspiration.

What inspires design and designers to think and create in new directions? Historically art and artistic commentary has provided this function for design. However, individuals and movements can also trigger new thinking, ideas and solutions.

The award can go to a Danish or international person or group, who are creators of a concept, act, statement, movement or artifact that provides a beacon for new directions for design.

THE  
DANISH  
DESIGN  
AWARD  
**2021**  
**TEAM**



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# DANISH DESIGN AWARD

WE CELEBRATE THE DIFFERENCE  
DESIGN CAN MAKE

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