

# **Slovak Design Award 2022**

## **Communication Design**

### **Terms & Conditions of the Competition**

In compliance with the Slovak Design Award Regulations (no. MK-3040/2022-110/4032), the Ministry of Culture of the Slovak Republic and the Slovak Design Center (hereinafter as the “Organiser”) announce the 19th edition of the nationwide public Competition – the Slovak Design Award 2022 (hereinafter as the “Competition”).

### **I. The Competition’s Orientation**

In 2022, the Slovak Design Award Competition is oriented towards communication design.

### **II. The Competition’s Aim and Objective**

The Competition is a platform for getting to know, evaluating, and awarding quality in design. Its aim is to support the professional work of design creators in the Slovak Republic and motivate clients to establish continual collaboration with professional designers.

The Competition is designated for professional graphic designers, students of communication design and related professional disciplines, other experts working in the field of communication design, and clients from the field of communication design.

The Competition’s objective is to evaluate communication design as the tools, results, processes, principles, and technologies of creation meant to purvey information. It encompasses a wide array of artworks – from a single product to complex communication systems put into practice, creation processes, innovative design concepts, and research projects. The Competition also warmly welcomes design with significant social or environmental functions at its core and design that supports the ideas of sustainability and a responsible approach on the part of designers and clients.

### **III. Competitive Categories**

#### **Campaign**

A complete series of outputs such as posters, brochures, leaflets, city lights, billboards, digital visuals, spots, animation or other carriers and tools made as part of a one-time campaign for a product, service, brand, artwork, event, or some other theme. The campaign may be informational, promotional, political, environmental, or educational; it may also be a campaign for an event or some other occasion. Due to their very nature, campaigns usually have a shorter duration period which is why they are able to reflect contemporary trends with more flexibility.

#### **Identity**

A visual identity or a brand identity is a comprehensive set of communication elements such as a logo, printed material, posters, labels, business cards, a website, digital visuals, promotional items, spatial elements, etc. These are created with the aim of uniform visual communication of a company, organisation, state, city, municipality, product, service, brand, a recurring event, or other long-term activity. The functional identity should not only catch one’s attention, but

also stand the test of time so that its recognisability could grow hand-in-hand with the product it represents.

### **Books and Publications**

Complex design and typographical rendition of books, magazines, newspapers, textbooks, and other periodical/non-periodical publications from the field of editorial design. This line of creation is a lot more than just designing the cover; it is mostly about the overall harmony of the individual elements and the content of the publication – the typographical rendition of the text, the selection of illustrations and photographs and the way they are implemented, the selection of the type of binding, paper, materials, or production techniques. This category is among the oldest disciplines of communication design. Although many designer choices in this category are not evident upon first look, it has enjoyed great popularity and diversity.

### **Digital**

Projects whose primary objective is visual communication or interaction via digital media (computers, tablets, smartphones, virtual reality, etc.). Realisations with stationary, motion, or sound elements such as design of websites, apps, games, UI and UX, interactive visualisations, installations, or tools, e-books, and other digital outputs. Without good communication design, the omnipresent digital media would only be comprehensible to a small group of people.

### **Animation and Video**

Works that combine animated, visual, typographical, motion, and/or sound elements with presenting/promoting information, services, artworks, or products as their primary objective. Animated infographics, film credits, videoclips, or other projects of motion design fall into this category. Unlike static pictures, dynamic imagery can convey more information and emotions in a short while. It is a field full of surprises as well as clichés.

### **Space**

Communication projects whose form and concept relate to a particular three-dimensional space, or projects aimed to navigate, educate, or catch the users' attention in a given space. For instance, it may be outdoor building signs, an interior/exterior navigating system, exposition design or other communication design placed in a piece of architecture, a public space, or a landscape. By mixing flat and spatial elements, this complex field creates new environments with the aim to provide visitors/users with information and a comprehensive experience of a space.

### **Font**

Original font creation – designing and creating new fonts or digitalisation of already existing fonts, font families, or series of pictograms, original lettering, or calligraphy on various carriers. Even though fonts are the most fundamental building unit of nearly all communication design, font creation is one of the least visible disciplines, reserved for the most patient of designers.

### **Packaging and Product**

A category for the visual, communication, and technical procession of material used for packaging or for protecting a particular product, the graphic and functional rendition of other three-dimensional objects of informational/communication nature. Designing packaging is not easy in terms of production and brings an array of challenges. Aesthetical, economical, ergonomical, environmental, and logistical requirements have to be harmonised into a consensual unison, which may be a contributing factor in the success of the final product of everyday use.

### **Poster and Visuals**

Single posters or other visuals of any format that do not form part of a broader communication series (campaign) or other collections. The purpose may be to communicate an event, a product, or an idea. At the same time, there may be crossovers with visual works of art, in a broader sense. Posters are a classical medium of communication design. Though they may seem to be gradually becoming archaic, as opposed to other media, they still remain a popular means of communication.

### **New Horizons**

Concepts or realisations that evade the ordinary definitions and limitations of the other categories (such as original and experimental projects or research and development in the field of communication design). These can be prototypes, concept design, art design, self-publishing, unpublished or never-made projects with the potential of broader crossovers. The will to take a look at a problem from a different perspective or the willingness to take on the risk of creating without a buyer in sight.

### **Student Design**

Semestral, bachelor's, or master's degree projects by university students of communication design, graphic design, multimedia, etc. The projects may explore all areas of communication design and they were made under pedagogical supervision. The category is open to Slovak students from Slovak and foreign universities as well as international students of Slovak universities. The freedom of the academic environment without the presence of the usual pressure from clients offers an opportunity for new, unique takes on both new and old topics.

## **IV. Who Can Apply**

1. The following entities **may apply** for the Competition:
  - a) **professional** designers, designer studios, and other subjects that are creatively active in the field of design; foreign designers and subjects, but only if the submitted work was made in collaboration with a subject from Slovakia,
  - b) **Slovak clients** with works that were made in collaboration with designers; foreign clients only if the submitted design was made in collaboration with Slovak designers,
  - c) The Student Design category is open to **university students** of Slovak universities where design is taught (regardless of the students' nationality, and

including both classic studies and internships) as well as Slovak nationality students of foreign universities where design is taught (including both classic studies and internships).

2. The term professional designer is understood as a person with a completed bachelor's degree in design, with at least 1 year of relevant work experience, or a person without formal education in design but with at least two years of provable work experience as a design creator.
3. Applications for the Competition are filled out via an **online form** at the website of the Organiser: [www.scd.sk](http://www.scd.sk).
4. No member of the Jury, no employee of the Organiser, and no member of the external organising team of a particular edition of the Competition can apply for said edition of the Competition.
5. Jury members, the organising team, and the applicants of the winning submissions are bound to keep the results of the Competition secret until they are officially published at the Organiser's website.

## V. Application Fee

1. An application for the Competition is deemed complete and accepted once the application fee is paid. Student works are exempt from the application fee.
2. The application fee is a one-time payment of **€50** (professional designers/clients).
3. Once the fee is paid, the applicant can submit any number of works.
4. **Students** in the Student Design category are exempt from paying the application fee.
5. The fee has to be paid at the following bank account: **IBAN SK50 8180 0000 0070 0007 0238 (variable symbol: 2022110, note: the name of the applicant as stated on the application)**, no later than three working days after registration.
6. After the fee is received, an invoice will be issued and sent to the email address of the applicant stated in the online application.

## VI. Time of Completion of the Works

The submitted works have to have been **completed between 1.1. 2020 and 31.12. 2021**.

## VII. Awards

In the Competition, awards titled **Slovak Design Award 2022 in the corresponding categories listed under section III**. may be awarded.

Two more awards may be given out for a contribution in the field of design:

**The Slovak Design Award 2022 – Communication Design – Award for Long-term Cultural Contribution** may be awarded by the Minister of Culture of the Slovak Republic, based on the Jury's recommendation (the Slovak Design Center puts recommendations forward to the Jury). The award is designated for an individual or organisation for their exceptional cultural and intellectual contribution to the field of design.

**The Slovak Design Award 2022 – Communication Design – Award for Long-term Economic Contribution** may be awarded by the Minister of Economy of the Slovak Republic, based on the Jury's recommendation (the Slovak Design Center puts recommendations forward to the Jury). The award is designated for a Slovak manufacturer or a company for their exceptional economic contribution to the field of design.

The Organisers of the Competition also decide on giving out other **special awards** that will be stated at the Organiser's website prior to publishing the results of the Competition.

The award winners will receive diplomas and certificates granting them the right to associate the awarded product or project with the title Slovak Design Award and the title of the award. The Organiser of the Competition **may provide the winning works or projects with further financial or non-financial prizes**. All of the awards will be given out during the Competition's awarding ceremony.

The Competition announcers reserve the right to not give out some of the awards, either on the basis of the Jury's recommendation, or the corresponding Ministry's decision.

### **VIII. The Jury**

The Competition will be judged by an international expert Jury (hereinafter as "the Jury") appointed by the Minister of Culture of the Slovak Republic, based on the Organiser's propositions. The Jury consists of at least 5 members – designers and experts from related fields with at least one international member. The Organiser reserves the right to invite additional experts for evaluation, if needed. The additional experts' votes will be of advisory nature. Information about the Jury members will be published at [www.scd.sk](http://www.scd.sk).

### **IX. The Competition's Course and Evaluation Criteria**

**In order to participate in the Competition, one must register via the online application form from 1.4. 2022 to 15.5. 2022.** The address of the online application form for nominations will be published at the website [www.ncd.sk/ncd](http://www.ncd.sk/ncd).

The Jury's evaluation and **the selection of the finalists whose works will be presented at the Slovak Design Award 2022 exhibition will take place in two rounds.**

#### **1st Round**

Every applicant that has digitally registered their work(s) into a chosen category via the online application form within the deadline and meets the Competition's conditions for qualification will enter the first round of selection.

The Jury will assess the online applications and make a selection of works for the second round.

**The application assessment by the Jury will take place from 23.5. 2022 to 5.6. 2022.**

## **2nd Round**

Based on the results of the first round, the selected authors will be asked to deliver the competing works (or their documentation) to the premises of the Organiser for evaluation. The Jury will evaluate the competing works and decide which will qualify for the finalists' exhibition and for the awards. **The works' collection will take place from 16 to 17 June 2022, the Competition winners will be chosen on 10 July 2022 at the latest.**

### **Evaluation Criteria:**

- authenticity, originality, a high degree of innovation,
- technical and technological sophistication,
- a harmony of the aesthetic, functional, material, and ergonomic realisation,
- ethical, social, and environmental aspects,
- aspects of communication, protection, and financial cost,
- comprehensibility and recognisability,
- professional-quality production.

## **X. The Competition's conditions for acceptance and deadlines**

Works will be admitted into the Competition if they meet the following conditions:

- a) the criteria mentioned in sections II. and V. of this document are met,
- b) they were registered via the online application form together with the requested documentation in the time limit set out by the Organisers of the Competition,
- c) the application fee has been paid, as outlined in section V.,
- d) the works or their documentation were delivered for the Jury's evaluation before the deadline set out by the Organisers of the Competition,
- e) each work (or a collection of works) has to be submitted for the Competition separately,
- f) the applicant is obliged to determine the insurance value of their work and state it in the online application form (the Organiser will cover the insurance during the exhibition, its installation, and deinstallation).

**Formats and the number of attachments to the online application form:** the maximum number of attachments is 20, the maximum size of a single file is 100 MB, and the size of all the attachments combined cannot exceed 500 MB. Supported formats: pictures, publications (JPG, PDF), and videos (MOV, AVI, WMV, MPG, MPEG, MPEG-4).

Photodocumentation of the submitted works has to be attached to the application form for the purposes of publishing and online evaluation by the Jury.

**Delivery of the works to the premises set out by the Organiser** and their subsequent collection: applicants will deliver their submissions selected for the second round either in person or via a courier delivery service at their own expense. Upon notice by the Organiser, applicants will collect the works that were eliminated in the second round and were not shortlisted for the exhibition either in person, or the works will be sent to them via a courier delivery service at their own expense.

**Deadlines:**

The Competition is announced:	1.4. 2022
Registration via the online application forms with related documentation:	until 15.5 2022
1st round of evaluation:	23. 5. – 5. 6. 2022
Collection of works for the 2nd round of evaluation:	16. – 17. 6. 2022, 23. – 24. 6. 2022
Results of the Competition:	until 10. 7. 2022
The Slovak Design Award 2022 exhibition:	October – December 2022
Announcing the results of the Competition and the awarding ceremony:	October 2022

**XI. Returns of the Competing Works**

Participants will collect their competing works after the exhibition ends, on a date determined by the Organiser.

**XII. Promotion of the Competition Results**

The Organiser will provide the publishing and promotion of the Competition results:

- at the awarding ceremony of the Competition,
- by the exhibition of the selected and awarded works,
- in the *Designum* and e-designum magazine,
- at the website of the Organiser and social media accounts of the Organiser and the Competition,
- in print and electronic media,
- via short video films,
- at other local and international events such as seminars, conferences, and exhibitions.

**XIII. Final Provisions**

By submitting an application form, the applicant consents to the exhibiting, promoting, and free distribution of the photo documentation of the submitted work as well as making the work available to the public and the use of the applicant's personal data for the needs of the Competition and related activities.

**Contacts:**

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**Slovak Design Center**

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