



Royal
Danish
Academy

Professional bachelor's degree in Crafts in Glass and Ceramics

Design
Architecture
Conservation



Digital admission test 2026

Saturday, 28th March 2026, 9.00-17.00 CET

Welcome to the digital admission test.

By 17.00 CET, you must upload three files in total:

Assignment 1: design proposal, assignment 2: video, and your mini-portfolio.

The admissions committee recommends that you:

- Manage your time carefully to ensure that you complete all assignments properly. Read the assignments thoroughly before you begin.
- Upload your material regularly. You will be uploading to a cloud service, so you can always replace your file with a new one. This way you are covered in case of technical issues.
- Take breaks during the test.



Theme: The Magic and Meaning of Things – Why do we have them?

As preparation for today's test, we asked you to collect 5 to 10 everyday items, which may be either physical or digital. The physical objects can be anything from furniture, lamps, rugs and kitchen tools to posters, photographs and ceramics that inspire you through form, colour, texture and function. The digital objects can be e.g. smartphones, apps, smart-home devices and digital screens that inspire you through interaction, user experience, interface design, or information structure.

Have nothing in your houses that you do not know to be useful or believe to be beautiful.

– William Morris

We surround ourselves with objects that hold function, beauty as well as personal stories. William Morris' famous statement reminds us that a home should not be filled with what is unnecessary, but with what is meaningful.

The purpose of this year's digital test is to examine why we choose to keep certain objects, what gives them value, and how they combine function, aesthetic appeal and the significance of memory.

These are the values you must identify in your 5 to 10 items and use as a starting point for a new innovative design, a proposal for a new form or function, or a critical exploration. Through the design process, you will explore how existing items can form the basis for something new, how function and aesthetics play roles in everyday life, and how our belongings function as small stories about identity, habits, experiences, and life itself.

Morris, W. (1882). *Hopes and fears for art: Five lectures delivered in Birmingham, London, and Nottingham, 1878–1881*. London: Ellis & White; Boston: Roberts Brothers. (Lecture was originally delivered on 19 February 1880).



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Assignment 1: Design proposal

An examination of 5 to 10 everyday items

You have selected 5 to 10 everyday items, which you will now work with in an experimental design process in which you register, analyse, transform and reinterpret.

Assignment 1 consists of three phases, which are detailed below. For each phase, you will prepare a sub-submission, which you must submit in one combined file for assignment 1.

We invite you to explore possibilities within the study programme. You are free to choose what to focus on and how you want to approach the assignment. We are not looking for finished design proposals; rather, we are interested in seeing how you work and what you pay attention to. Your approach, curiosity, the way you experiment, and how you develop ideas should be clearly visible.

Phase 1: Mapping – create a registration (approx. 2 hours).

In the first phase, you will register and examine the characteristics of each of the items you have chosen. Work systematically and pay attention to details. Note specific features such as colours, materials, functionality, technology or contrasts. Consider whether any item stands out from the rest.

Consider how you want to register your objects. This may be through drawings, photographs or other visual methods. For example, you could draw the contours of each object to create an overall overview.

Sub-submission

A combined visual mapping of the 5 to 10 items and their characteristics.

Phase 2: Analysis – create a hierarchy, what is most important (approx. 1.5 hours)

In the second phase, you will create a visual analysis of your registrations and organise your everyday items. In the analysis, you may focus on material, use, function, techniques, beauty, meaning, habit, narrative and your personal experience of each object. Consider how each object affects you personally and which properties can be described objectively.

Begin by sorting the objects according to what they have in common and which ones stand out. Note their material, method of production, colour, size and function, and assess the degree of variation among the objects. You should also consider why each item is important to you, how it was produced, where and when you acquired it, and what story or meaning it carries. Examine both technical and visual traits as well as your own experiences using or handling the items.

Conclude the analysis by identifying five keywords that summarise your observations and conclusions.

Sub-submission

A documentation of your process and visual analysis, as well as five keywords describing what you have gained from the visual analysis and what you will bring into the design phase.



Phase 3: Your final design proposal (approx. 2.5 hours)

In phase 3, you will convert your conclusions from phase 2 into a design idea. Based on your keywords and visual analysis from phase 2, you should develop an innovative design, a new proposal, or a design that raises questions rather than provides answers.

The elements or narratives you have identified may be combined in new ways to create objects, a new experience, or a new concept that relates to the field of crafts. Focus on visual aesthetics, function and/or memory value to develop an expression, a transformation or a commentary. This may take the form of a series of ideas, products, layouts or objects that carry forward and strengthen the values you identified, while also exploring new forms, structures, and aesthetic and functional possibilities.

Sub-submission

A design sketch or design proposal that expresses your own personal touch and holds meaning in relation to function, aesthetics or narrative.

Final submission

You must submit one file containing the sub-submissions for all three phases. Insert the phases in the order we have specified. The file must be submitted in landscape PDF format, max. 7 pages and max. 20 MB.

You have full freedom within the 7 pages. The most important thing is that you show us your idea and your design-related competencies and interests within the area of crafts. At the same time, we want to follow your design process and see how you work with your ideas.

Due to the limited space, we recommend that you do not use too much space on writing or mind maps. Instead, consider how to present your work and select the most essential so that we can clearly see your idea and your priorities.



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Assignment 2: Video

You should produce a 1-minute video in which you present and explain both your process and your selected idea. The admission test is anonymous, so we must not be able to see your face in the video – only hear your voice.

Below are suggestions for what you may address:

- What is your idea about?
- What is the core of your idea?
- Who is your proposal intended for?
- How did you work your way through the design process?
- What motivated you in the assignment?
- In which contexts could your idea be used?
- How do you evaluate the result (critical reflection)?
- Is any element of your idea stronger than the rest?

Submission

Your video may be max. 1 minute long.

Your video should be submitted in a commonly used video format.



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Mini-portfolio

A mini-portfolio with a selection of your own works, 3 pages, prepared in advance.

Submission

Max. 3 pages in PDF format. Max. 20 MB.



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Overall submission and formats

You should submit the 3 files (assignment 1, assignment 2, mini-portfolio) as described as 3 separate files.



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Formal requirements

- Your material must be new and created specifically for this assignment. You must create all material yourself and may not receive help or consult anyone during the test.
- You may not sit in the same room as other test participants.
- You must keep the surveillance software running at all times.
- You may take breaks and leave your workstation.
- Your material must be submitted anonymously.
- You must submit in English.
- You may use any working methods and tools you like unless otherwise specified.



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Selection criteria

Examining and registering

Design originates from a curiosity about the world. When you work with design, it is not only about reproducing something, but about understanding it: form, colours, materials, moods, movements, and connections. We focus on how you examine your subject through sketches, studies, material experiments and observations, and how you use these examinations to discover something new. It is a type of fieldwork, where you demonstrate how you register and examine the world as a designer.

Generating and developing ideas

Design is about creating many options before choosing one. We look at how you develop a wide range of ideas through sketches, models, and experiments without closing the process too early. It is important that these ideas arise from your examinations and from an understanding of users, needs, and context. We evaluate how you explore and test options and how you develop new thoughts through working with materials, references, and forms.

Developing an original and innovative proposal

Good design is personal and reflective. We look at how you develop a proposal that carries your own personal touch; through shape, function, materials, and expression. It does not have to be something that has never been seen before, but it must be your own interpretation. We evaluate how you make your own choices and create a solution rooted in your examinations and reflections.

Processing and developing form

Designers work extensively with form. We are interested in how you work with proportions, lines, surfaces, scale, structure, rhythm, and contrasts. We also look at how you develop and vary form, and how you adapt it according to function, user, and context. It is about being able to shape, change, and refine your expression through a conscious design process.

Communicating in writing and visually

Design is also about being able to convey your ideas and choices clearly. We evaluate how you describe your process, and whether text and images together create a coherent and understandable submission. This includes how you present your sketches, photos, and your final proposal, and whether you can convey your thoughts clearly through visual expression.