

設計 · 不設限



TAIPEI
DESIGN
AWARD
臺北設計獎
2025

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Foreword From The Commissioner

局長序

臺北設計獎自 2008 年創立，今年已邁入第 18 屆，逐步發展成為臺灣最具代表性的國際設計獎項之一，累計參賽作品突破六萬件，展現出在設計領域的深厚能量。今年共有來自 62 個國家及地區、4,772 件作品參賽，其中近七成為國際投稿，再次突顯臺北作為國際設計城市的影響力與重要地位。

臺北設計獎長年獲得世界設計組織 (WDO) 、國際設計社團組織 (ICoD) 及國際室內建築師設計師團體聯盟 (IFI) 三大國際設計組織認證，並與德國 iF 設計獎建立策略合作夥伴關係，象徵臺北在全球設計網絡中扮演愈加重要的角色，也讓我們以更開放的姿態擁抱世界的創意能量。今年的評審團隊更由 12 個國家、28 位國際專家組成，為競賽帶來跨文化視角與多元設計思維，並透過嚴謹的兩階段評選機制，遴選出得獎作品。期待未來有更多作品以創意連結世界，為設計開啟更多可能。

臺北市政府以「永續共榮、希望首都」為願景，追求永續發展是市府施政的首要目標，面對急速變化的全球環境，設計的角色也從美學裝置進化為解決城市未來課題的重要方法，因此，臺北設計獎特別設立「臺北城市設計選拔」鼓勵設計師將永續發展、韌性城市、淨零碳排、人文關懷、共享共融等創新概念融入設計理念，讓好設計能落實於產業與生活之中。臺北設計獎核心精神「設計·不設限『Empower Design, Beyond Limits』」鼓勵設計師突破慣性、跨越邊界，讓創意成為推動城市、產業與社會永續的力量。

未來，市府將持續打造臺北成為實踐創意的舞台，促使更多設計創意在城市中落地，讓創意真正連結人們的生活。誠摯感謝所有參賽者、評審、合作夥伴與長期支持臺北設計獎的朋友，因為有你們，臺北才能以設計為語言，與世界對話、以創新為力量，描繪未來的城市願景。

臺北市政府產業發展局局長 陳俊安

中華民國 114 年 11 月

陳俊安

Since its inception in 2008, the Taipei Design Award has entered its 18th year, gradually evolving into one of the most representative international design awards in Taiwan. With over 60,000 entries accumulated, it has demonstrated profound strength in the field of design. This year, we have received 4,772 entries from 62 countries and regions, nearly 70% of which are international submissions, once again highlighting Taipei's influence and significant position as an international design city.

The Taipei Design Award has long been certified by three major international design organizations: the World Design Organization (WDO), the International Council of Design (ICoD), and the International Federation of Interior Architects / Designers (IFI). It has also established a strategic partnership with the German iF Design Award, symbolizing Taipei's increasingly important role in the global design network and allowing us to embrace the world's creative energy with a more open posture. This year's jury comprises 28 international experts from 12 countries, bringing cross-cultural perspectives and diverse design thinking to the competition. Through a rigorous two-stage selection process, the award-winning works have been carefully chosen. We look forward to more creative works connecting with the world and opening up more possibilities for design in the future.

The Taipei City Government envisions a "sustainable and prosperous capital of hope," taking sustainable development as top priority. In the rapidly changing global environment, design has evolved from aesthetic decoration to a key method for solving urban future challenges. Therefore, the Taipei Design Award has established the "Taipei Urban Design Selection" to encourage designers to integrate innovative concepts like sustainable development, resilient city, net-zero carbon emission, human care, and shared prosperity into their design philosophies, enabling good design to be implemented in industries and daily life. The core spirit of the Taipei Design Award, "Empower Design, Beyond Limits," encourages designers to break conventions and cross boundaries, allowing creativity to drive the sustainable development of city, industries, and society.

In the future, the city government will continue to build Taipei into a stage for practicing creativity, encouraging more design ideas to take root in the city and truly connect with people's lives. We sincerely thank all participants, judges, partners, and friends who have long supported the Taipei Design Award. It is because of you that Taipei can use design as a language to communicate with the world and use innovation as a force to paint a vision of the future city.

Director Chen Jun'an, Department of Industrial Development, Taipei City Government
November 2025



Introduction

簡介

臺北是一個充滿活力、不斷創新的城市，臺北市政府產業發展局自 2008 年辦理「臺北設計獎」(Taipei Design Award)，今年邁入第 18 屆。以「讓設計成為形塑美好未來的驅動力」的願景出發，公開徵選優秀作品，打造臺北市成為創意設計匯流平臺，藉以發掘具商機潛力的創意設計、鼓勵社會設計意涵，擴大設計影響力，同時強化企業及產品附加價值，進而提升設計產業發展。為推動永續城市發展，同時強化臺北設計獎品牌與臺北城市之間緊密鏈結，2023 年設立「臺北城市設計選拔」(Taipei Impact Design Award)，以「永續・共融」為主題，徵集具有對應解決臺北城市問題，提升市民生活品質或永續城市課題之作品，鼓勵設計納入永續發展、韌性城市、淨零碳排、人文關懷、共享共融等創新概念。臺北設計獎不僅是一個競賽，更是一個創意交流和共享設計的平台，促進跨域對話與共創生活美好，進而帶動整體產業鏈的價值升級。

The "Taipei Design Award" has entered its 18th year. With the vision of "making design the driving force to shape a better future", by bringing together the creativity of diverse cultures, it has become an important tool to promote urban progress, promote industrial development and improve the quality of life. Through this design competition, designers and creative talents from all over the world are attracted to participate, shaping Taipei's future city image and enhancing Taipei's design visibility.

In order to promote the development of sustainable cities and at the same time strengthen the close link between the Taipei Design Award brand and Taipei City, the "Taipei Impact Design Award" had been established in 2023. With the theme of "Sustainability and Inclusion", it will collect works that will solve the problems of Taipei City. Improve the quality of life of citizens or the sustainable city topics, and encourage design to be included in Innovative concepts such as sustainable development, resilient cities, net zero carbon emissions, humanistic care, and shared inclusion.

The Taipei Design Award is not only a competition, but also a platform for creative exchange and design sharing, promoting cross-domain dialogue and co-creation of a better life, thereby driving the value upgrade of the entire industry chain.

Brand Story

品牌意涵

臺北設計獎的品牌形象，以臺北獨有的五座城門為設計核心，象徵著為設計界開啟創新之門。此全新形象融合臺北的歷史文化精粹及五座城門與「北」字元素，旨在展現臺北設計獎促進創新與跨界探索的精神。

本獎項的精神標語「設計 · 不設限」旨在鼓勵參賽者打破常規，自我挑戰，透過設計連結過去與未來、本土與全球，呈現出臺北設計無邊界的潛力。五座城門不僅象徵臺北的豐富歷史，也是推動設計創新的基石，激勵設計師們勇敢創造自我風格的獨特路徑。

臺北設計獎致力於激發更多設計師以開放心態探索設計無限的可能性，並展示臺北作為亞洲設計之都的獨特魅力及國際化視野。透過深植「設計 · 不設限」理念於人心，臺北設計獎期待為本市設計產業發展注入新動力。

The Taipei (臺北) Design Award's brand image is centered on Taipei's five unique city gates, symbolizing the opening of the door to innovation for the design world. This new image integrates the essence of Taipei's history and culture with the five city gates and the character "北" (North), aiming to showcase the Taipei Design Award's spirit of promoting innovation and cross-disciplinary exploration.

The award's motto, "Empower Design, Beyond Limits," encourages participants to break conventions, challenge themselves, and connect the past and future, the local and the global through design, showcasing the boundless potential of Taipei design. The five city gates not only symbolize Taipei's rich history but also serve as the cornerstone of design innovation, inspiring designers to boldly create unique paths to their own styles.

The Taipei Design Award is dedicated to inspiring more designers to explore the infinite possibilities of design with an open mind, showcasing Taipei's unique charm and international vision as an Asian design capital. By deeply embedding the "Empower Design, Beyond Limits" philosophy in people's hearts, the Taipei Design Award hopes to inject new momentum into the development of the city's design industry.

Results and Statistics of Competition

2025 臺北設計獎徵件成果

No.	Country or Region 國家地區	Total 作品數
1	Albania 阿爾巴尼亞	7
2	Algeria 阿爾及利亞	2
3	Argentina 阿根廷	10
4	Australia 澳大利亞	2
5	Austria 奧地利	6
6	Azerbaijan 阿塞拜疆	1
7	Belarus 白俄羅斯	4
8	Brazil 巴西	5
9	Bulgaria 保加利亞	5
10	Canada 加拿大	2
11	Chile 智利	3
12	China 中國大陸	1,990
13	Colombia 哥倫比亞	2
14	Cote d'Ivoire 象牙海岸	1
15	Cuba 古巴	2
16	Czech Republic 捷克	1
17	Denmark 丹麥	3
18	Ecuador 厄瓜多	14
19	Egypt 埃及	10
20	France 法國	48
21	Germany 德國	66
22	Hong Kong 香港	79
23	Hungary 匈牙利	7
24	India 印度	40
25	Indonesia 印尼	19
26	Iran 伊朗	96
27	Israel 以色列	3
28	Italy 意大利	18
29	Japan 日本	176
30	Jordan 約旦	1
31	Kazakhstan 哈薩克斯坦	2
32	Kenya 肯尼亞	2
33	Korea 韓國	23

34	Lithuania 立陶宛	2
35	Macau 澳門	72
36	Malaysia 馬來西亞	45
37	Mexico 墨西哥	10
38	Netherlands 荷蘭	2
39	New Zealand 鈕西蘭	2
40	Nigeria 尼日利亞	2
41	Pakistan 巴基斯坦	6
42	Poland 波蘭	99
43	Portugal 葡萄牙	5
44	Russia 俄國	25
45	Rwanda 盧安達	1
46	Saudi Ar 沙特阿拉伯	1
47	Serbia 塞爾維亞	9
48	Singapore 新加坡	24
49	Slovenia 斯洛文尼亞	9
50	Spain 西班牙	8
51	Sri Lanka 斯里蘭卡	3
52	Sweden 瑞典	3
53	Switzerland 瑞士	31
54	Taiwan 台灣	1,530
55	Thailand 泰國	11
56	Tunisia 突尼斯	1
57	Turkey 土耳其	11
58	Ukraine 烏克蘭	1
59	United Kingdom 英國	11
60	Usa 美國	40
61	Venezuela 委內瑞拉	1
62	Vietnam 越南	4
	Total	4,619

Number of Works

作品件數

Category 作品類別	Number of Works 作品件數
工業設計類 Industrial Design	1,122
視覺傳達設計類 Visual Communication Design	3,154
公共空間設計類 Public Space Design	343
臺北城市設計選拔 Taipei Impact Design Award	153

Statistics of the 2025 Entries

2025 年競賽投件統計

「2025 年臺北設計獎」自 4 月 28 日起開放徵件，至 7 月 31 日截止，共收到 4,619 件參賽作品，來自 62 個國家與地區，其中國際件數高達 3,089 件。同步辦理的『臺北城市設計選拔』亦獲 23 個國家與地區，共 153 件作品參與。

Entries for the 2025 Taipei Design Awards were received from April 28 to July 31, 2025. A total of 4,619 works were received from 62 countries and regions participated, including 3,089 international entries. The Taipei Impact Design Award received a total of 153 entries from 23 countries and regions.

Category 作品類別	Number of Works 作品件數	Taipei Design Award 臺北設計獎	Taipei Impact Design Award 臺北城市設計選拔
總覽 Summary	參賽件數 Works	4,619	153
身分 Student / Professional	參賽國家數 Countries / Regions	62	23
學生 Student	1,659(36%)	48(31.37%)	
專業人士 Professional	2,960(64%)	105(68.63%)	
國家 / 地區 Country / Region	臺灣 Taiwan	1,530(33%)	94(61.44%)
	國際 Other	3,089(67%)	59(38.56%)



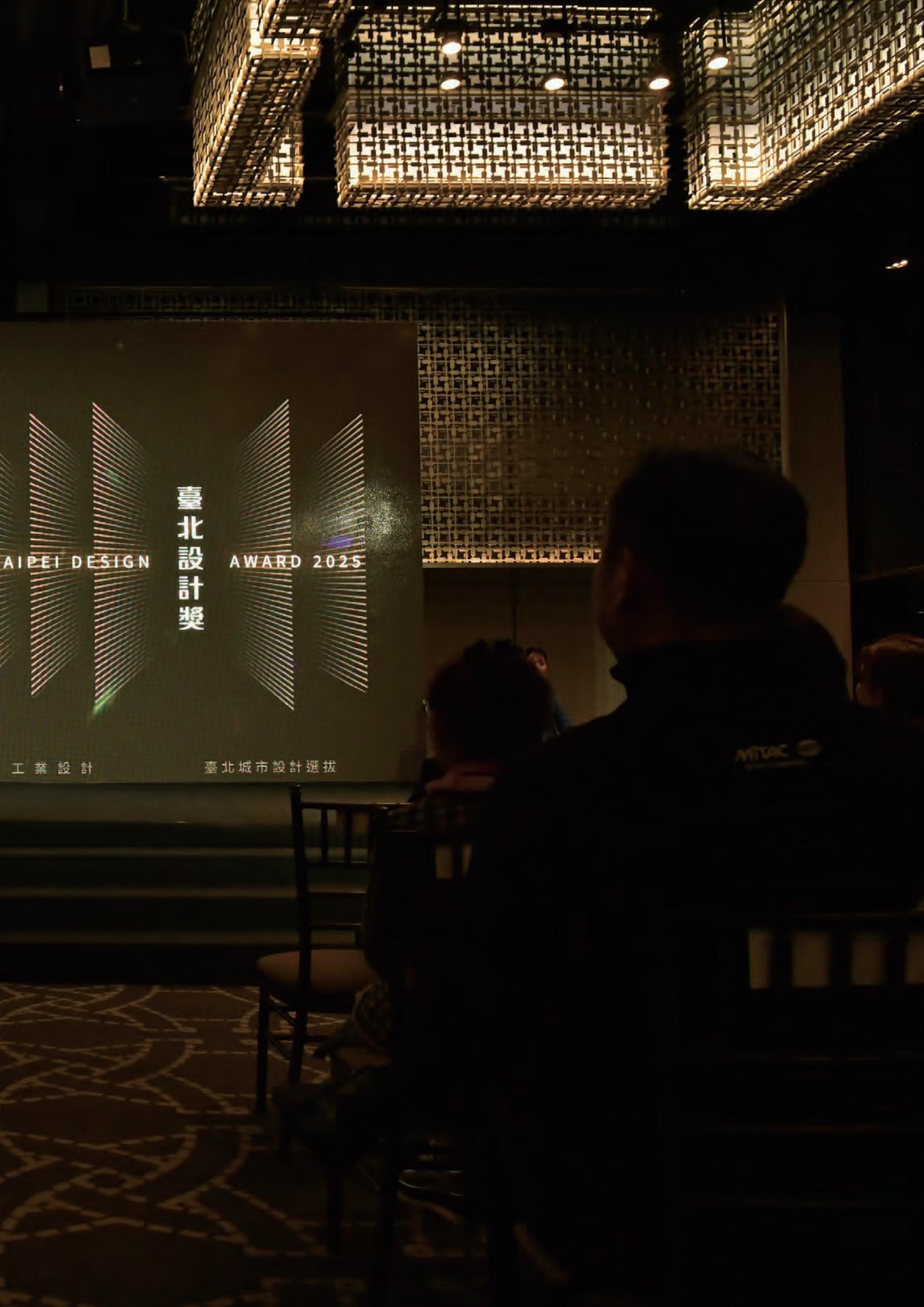
臺北設計獎 2025
TAIPEI DESIGN AWARD

頒獎典禮

AWARD CEREMONY

空間

視覺傳達



AIPEI DESIGN

臺北
設計
獎

AWARD 2025

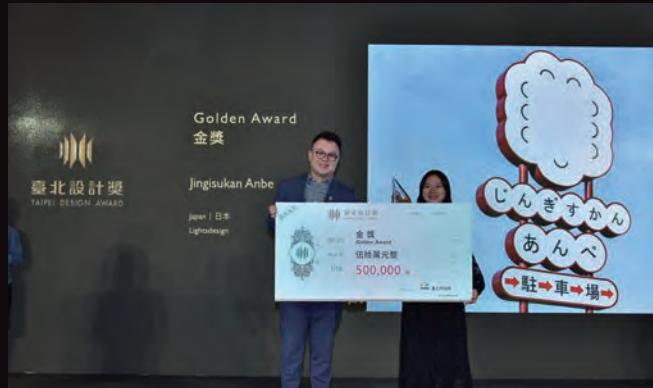
工業設計

臺北城市設計選拔





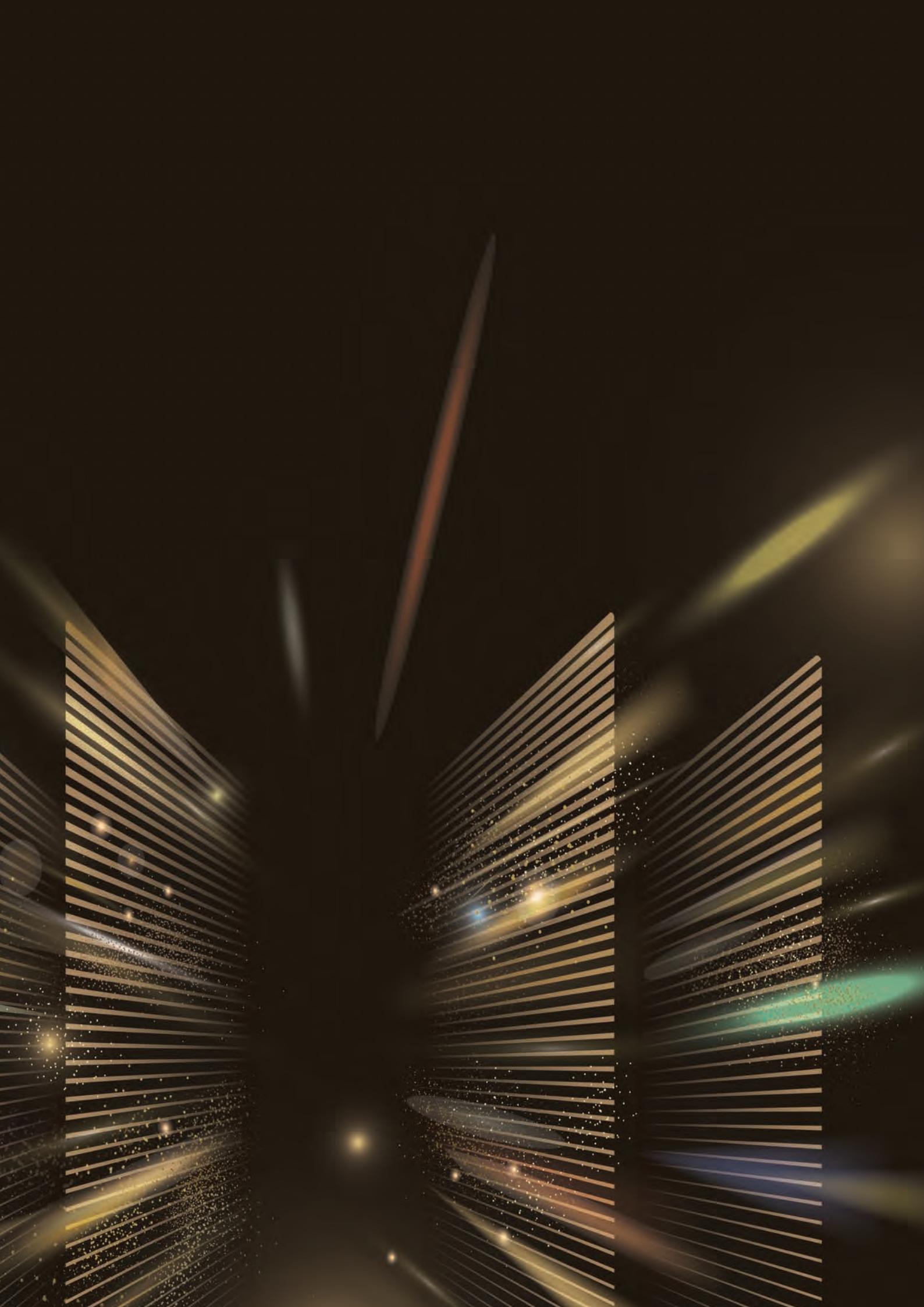




Industrial Design

工業設計類

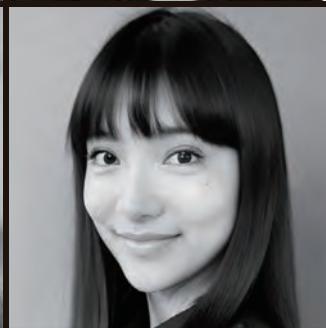




工業設計類

INDUSTRIAL DESIGN

Jury List 評審名單



1
Christoph Gredler

Google 德國穿戴設備團隊
工業設計主管

奧地利
主席 / 初審 / 決審

2
陳如薇

黑生起司創造股份有限公司
設計總監

臺灣
初審 / 決審

3
李政宜

Atelier AGI 設計事務所
創辦人

臺灣
初審 / 決審

4
Thomas Garvey

世界設計組織 (WDO)
前理事長

加拿大
初審 / 決審

Christoph Gredler
Google (Germany)
Staff Industrial Designer

Austria
Head Judge / First & Final Selection

Vii Chen
Viichendesign
Creative Director

Taiwan
First & Final Selection

Alain Lee
Atelier AGI
Founder

Taiwan
First & Final Selection

Thomas Garvey
World Design Organization (WDO) /
Former President

Canada
First & Final Selection

5
Ken Nah

世界設計組織 (WDO)
理事

韓國
初審 / 決審

6
Xiaobi Pan

Amazon
首席設計師

美國
初審

7
王俊隆

竅門設計
主持設計師

臺灣
初審

Ken Nah
World Design Organization (WDO)
Board Member

Korea
First & Final Selection

Xiaobi Pan
Amazon
Lead Product Designer

USA
First Selection

Rock Wang
Studio Qiao
Designer Principal

Taiwan
First Selection

Golden Award 金獎
WDO Excellence Award WDO 特別獎

Typing..._Public Rest Area Design for Taipei Fine Arts Museum



溝通的開始 Typing..._ 臺北市立美術館 休憩空間規劃

PiliWu-Design

無氏製作

Xiao-Ru, Wu 吳孝儒、Yu-Wen, Hung 黃郁玟、Wei-Hsuen, Lo 羅偉軒、
Lu-Chia, Huang 黃璐加、Chien-Chia, Chen 陳建嘉

Taiwan 台灣

“Typing...” responds to the spatial traits and public needs of the 3C Corridor at Taipei Fine Arts Museum, designed by Kao Er-Pan as an open looped passage for pause and transition.

A 2022 visitor survey showed seating received the lowest satisfaction, signaling a need for improvement. This project reintroduces seating as a spatial intervention—reframing how people relate to space.

The title “Typing...” references the pulsing ellipsis seen while waiting for a message—suggesting anticipation and the start of dialogue.

This metaphor shaped the concept: a modular seating system based on the “minimal unit of rest.”

More than conventional furniture, “Typing...” invites visitors to define their own rhythm of rest, transforming the corridor into a space of reflection and interaction.

本案以「Typing...」為主題，回應臺北市立美術館三樓 3C 藝想迴廊的空間特性與公共需求。

3C 回廊由建築師高而潘設計，為一處開放流動、具穿透性的回字型空間，承載觀眾從展覽節奏中暫停、凝視與過渡的經驗。

根據 2022 年北美館觀眾滿意度調查，休憩設備在「滿意度」與「重視度」中皆為最低項目，顯示雖非迫切改善之處，卻仍有優化空間。本案即以此為切入點，透過坐具設計重新介入人與空間的關係。

「Typing...」意象源自對話輸入前的跳動提示符號，象徵對話醞釀中尚未定義的多元可能。

坐具設計以最小休憩單位為基礎，模組化形式便於重組與彈性使用，提供坐、靠、躺等多樣姿態，對應觀者在空間中自由停留的需求。設計細節兼顧耐用與質感，包括實木檜木結構、可拆卸的邊桌與椅背，以及易於搬運與堆疊的模組構造。

此設計不僅回應觀展過程中被忽視的「休憩需求」，更試圖透過設計讓公共空間具有沈澀、轉化與共感的功能。不同於傳統機能性傢俱，本案強調參與式與情境式的使用邏輯，讓觀眾在觀看與停留之間，建立個人化的節奏，藉此活化美術館的社會角色，並拓展公共空間作為文化參與平臺的可能性。





Judge's Comment 評審評語

Vii Chen 陳如薇

Modular seating responds to the spatial flow and visitor rest needs of the Taipei Pavilion, balancing architectural language with flexibility in use. The design uses furniture as an interface to promote interaction between people and space, showcasing the cultural depth and inclusivity of design in public spaces. The overall concept is clear and possesses contemporary aesthetic value.

以模組化坐具回應北美館空間動線與觀眾休憩需求，兼顧建築語彙與使用彈性。設計以家具為介面，促進人與空間的互動交流，展現公共場域中設計的文化深度與包容性，整體概念清晰且具當代美學價值。

Xiaobi Pan

It's a "nice-to-have" concept but it doesn't tackle a problem with significant impact, and similar designs already exist, so it lacks a level of originality. 這是一個「錦上添花」的概念，但它並沒有解決一個具有重大影響的問題，而且類似的設計已經存在，因此缺乏原創性。

Christoph Gredler

Rather than concealing the joint, the designers turned this structural necessity into a distinctive visual feature, seamlessly integrating form and function. The ability to reuse all modules in various configurations, combined with the use of wood, represents a significant achievement in circular and sustainable design. 設計師並沒有掩蓋接縫，而是將這個結構上的必然性轉化為獨特的視覺特徵，實現了形式與功能的無縫融合。所有模組均可重複使用並進行多種組合，再加上木材的運用，代表了循環永續設計領域的重大成就。

Alain Lee 李政宜

This project focuses on the integration and versatility of space. Through simple hardware accessories and clips, it can be extended into various forms such as benches, chairs, and beds, supporting the functionality of furniture in various public spaces or private residences. The items are highly mass-producible and practical, and also have market potential.

此專案著重在空間的共融性與多變組合，透過簡單的五金配件和卡件，即能延伸成板凳、長椅、床等多元形式，支援多種公共空間或是私人住宅的家具功能性，物件的量產性與實用性非常高，同時也具市場開拓性。

Ken Nah

A very common design using modular systems with simple coupling method.

Nothing special, but only applied to different location.

非常常見的模組化系統設計，採用簡單的連接方式。

沒什麼特別之處，只是應用範圍不同而已。

Silver Award 銀獎

HEX row

Anže Sekelj, Staš Vrenko



Slovenia 斯洛文尼亞

HEX row is an analogue dual resonant filter with versatile routing capabilities, sidechain/envelope follower and mischievous character, stemming from (mis)use of transistors as variable resistors in the signal route.

HEX instruments stem from authors' concepts and experiences in developing artistic tools and multimedia installations, aiming at creating didactic, affordable, portable and intuitive electronic devices that cross the boundaries of music making, play and education.

The goal is to introduce audiences of various ages and backgrounds to contemporary electronic music and its underlying technologies through do-it-yourself (DIY) techniques. Components comprising the device are 100% replaceable, prioritising the right to repair, ease of assembly and sustainable long-term use. Instruments' unique design is crafted by balancing intuitively accessible features for beginners with complex functions, appealing to professional users as well.

HEX row is available as an assembled unit or as a DIY kit for users to assemble and solder on their own.

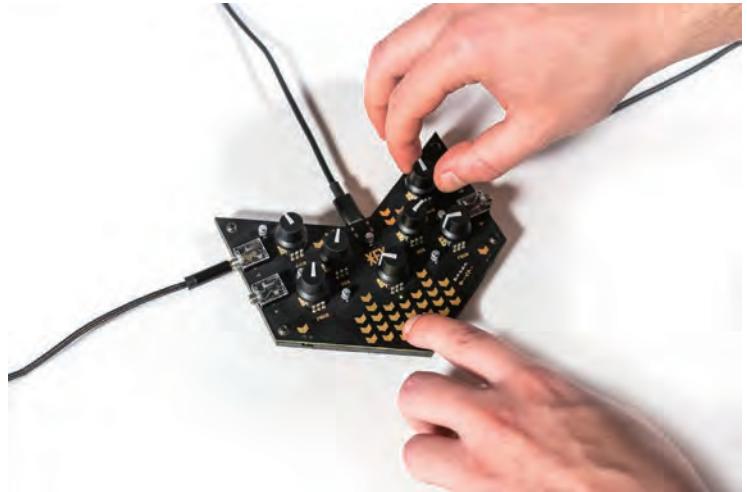
HEX row 是一款類比雙諧振濾波器，具有靈活的訊號路由功能、側鏈 / 包絡跟隨器以及獨特的音色，這源於其在訊號路中巧妙地將電晶體用作可變電阻。

HEX 系列樂器源自於設計者在開發藝術工具和多媒體裝置方面的理念和經驗，旨在打造兼具教學性、價格親民、便攜性和易用性的電子設備，打破音樂創作、演奏和教育的界限。

其目標是透過 DIY (自己動手做) 的方式，向不同年齡和背景的受眾介紹當代電子音樂及其底層技術。該設備的所有組件均可 100% 更換，優先考慮維修便利性、易於組裝和可持續的長期使用。樂器獨特的設計巧妙地平衡了初學者的直覺易用功能和專業用戶導向的複雜功能。

HEX row 提供組裝好的成品和 DIY 套件兩種選擇，使用者可自行組裝和焊接。





Judge's Comment 評審評語

Vii Chen 陳如薇

This work combines educational and creative elements with an open-source analog sound module, offering user-friendliness for both professionals and beginners. The design embodies sustainable thinking and an open-source creative culture. Its form and interface balance experimentalism and intuitiveness, demonstrating innovative value as a contemporary electronic music tool.

此作品以開放式類比聲音模組結合教育性與創作性，兼具專業與入門使用者的操作友善度。設計體現永續思維與開源創作文化。造型與介面平衡實驗性與直覺性，具當代電子音樂工具的創新價值。

Xiaobi Pan

I like its cross-disciplinary approach and innovation in that it bridges music, technology, and education. Might be better if the design can be more inviting to layman users.

我喜歡它跨學科的理念和創新之處，它將音樂、科技和教育融為一體。如果設計能對一般使用者更友善一些就更好了。

Christoph Gredler

A refreshingly unconventional approach that intentionally avoids any casing, treating the PCB itself as the product. Its striking visual identity sets it apart in the market, while the minimal use of materials contributes to an excellent sustainable solution. 這種別出心裁的設計概念令人耳目一新，它刻意摒棄了任何外殼，將 PCB 本身視為產品。其引人注目的視覺形象使其在市場上脫穎而出，而材料的極簡使用也使其成為一種卓越的可持續解決方案。

Alain Lee 李政宜

For music professionals, this is a familiar and commonly used music tool. By integrating art tools and multimedia devices, it creates a diverse electronic tool that combines teaching and music creation. It can also be built by DIY, which is quite inspiring for today's Makers.

對音樂工作者而言，這是一個熟悉又常用的音樂工具，透過開發藝術工具與多媒體裝置的整合，產生兼具教學與音樂創作的多元電子工具，並且可以透過 DIY 自行組建，對於時下 Maker 來說也有蠻多的啟發性。

Ken Nah

Excellent solution for complicated tasks.

Good for education for learning the process.

解決複雜任務的絕佳方案

適用於學習流程的教育用途

Bronze Award 銅獎

ResQ Triage System

ResQ 大量傷患救援檢傷分級系統



National Kaohsiung University of Science and Technology

國立高雄科技大學

邱渝淨 Chiu, Yu-Ching、黃柏翰 Huang, Bo-Han、危珈妤 Wei, Jia-Yu

Taiwan 台灣

During disasters, triage ensures the most severely injured get treatment first. The ResQ Triage System helps officers make faster decisions by using optical sensors to reduce triage time and improve accuracy. Color-changing tags reflect patient condition, while built-in location tracking helps medical teams find critical patients quickly. Patient data is stored in a cloud system, enabling better info sharing between responders and hospitals. Our goal is to save more lives in limited time.

災害發生時，須透過檢傷分類讓傷重者優先得到救治。ResQ 大量傷患救援檢傷分級系統可以輔助檢傷官判斷，大幅縮短檢傷時間，同時透過光學感測器提升檢傷準確率。傷票可依患者狀態改變而更正顏色。系統配有定位讓後續醫療團隊可以更快找到傷重者，雲端系統中簡易的病歷紀錄傷患相關資訊，強化前後端醫療資訊聯繫，提高救援效率，目的就是希望可以透過我們的設計，在有限的時間和醫療量能下，搶救最多人的生命。





Judge's Comment 評審評語

Vii Chen 陳如薇

The unified design approach integrates emergency medical procedures, presenting a clear and effective classification and identification system. It considers both human factors and the context, demonstrating significant social value.

統化設計思維整合急救流程，呈現清晰有效的分級與辨識。兼具人因與場域考量，展現高度社會價值。

Xiaobi Pan

Would be more convincing if the designer can share more detail about its technical feasibility.

如果設計者能分享更多關於技術可行性的細節，那就更有說服力了。

Christoph Gredler

This work presents a highly innovative approach to manage life-saving in emergency situations. Triage during disasters is an inherently complex and emotionally charged subject. However, setting aside those emotions to concentrate on a practical, functional design, as demonstrated here, may represent the best possible solution. 這項工作提出了一種極具創新的緊急情況下生命救援管理方法。災難中的傷患分診本身就是一個複雜且充滿情感的議題。然而，如本文所示，拋開這些情感因素，專注於實用有效的方案設計，或許才是最佳解決方案。

Alain Lee 李政宜

This project utilizes a concept similar to a tape tray to enable rapid triage. In large-scale disasters or wars, both on the front lines and in the rear, it can quickly assist triage officers in making judgments. It is an excellent concept. Even if it cannot fully realize the technological integration of optical sensor modules and system positioning, using a similar concept allows for functional adjustments to make it more mass-producible, and there is room for development in the future for extreme weather and geopolitical conflicts.

此專案透過類似膠帶台的概念，能夠快速檢傷分類，在大型災難或戰爭前線及後方，能快速輔助檢傷官判斷，是非常好的概念，即便不能完整實現光學感測器模組及系統定位的科技整合，利用類似概念讓功能性能夠調整更具量產性，對未來極端氣候及地緣戰亂有發展的空間。

Ken Nah

Great idea and design in case of disaster for saving lives.

I wonder whether the ResQ has enough sensor capability to tell the condition just heart rate.

Appropriate use of color coding.

在災難發生時，這是一個拯救生命的好主意和設計。

我想知道 ResQ 的傳感器是否足夠強大，能夠僅憑心率來判斷患者狀況。

顏色編碼運用得當。

Judges' Special Award 評審團推薦獎

EcoDeli Meal Purse

EcoDeli 環保食物袋



Palette Code

Asta Lok 駱巧宜

Hong Kong 香港

Ecodeli Meal Purse, a patented, versatile solution that transforms food preparation, carrying, consumption, and cleaning. Made of durable silicone and recycled ABS materials prioritise sustainability. Its wide opening ensures effortless meal prep and easy cleaning, durable silicone able to withstand hot and cold temperatures, ideal for the freezer or microwave. The innovative 3-in-1 Handy Clip functions as a comfortable handle, a secure closure clip, and an adjustable stand for watching videos at two angles while eating. Available in various colors, the Meal Purse harmonizes functionality with contemporary design.

EcoDeli 環保食物袋，一款具有多功能及專利設計的食物袋，徹底改變了準備食物、攜帶、進食和清潔的體驗。設計利用了環保的矽膠物料和回收的 ABS 材料，優先考慮環保及可持續性。其寬大的開口讓準備食物和進食變得輕鬆，清洗也非常方便，而耐用的矽膠物料能夠承受高低溫，可放入雪櫃或微波爐中使用。

創新的 3 合 1 HandyClip 既能作為舒適的手柄將食物袋化為潮流小手袋，用作夾子提供密封用途，並可用作電話架，方便你在用餐時提供兩個不同角度觀看影片。

食物袋將功能性與現代設計融合，提供多種顏色選擇，成為忙碌人士必備的時尚物品。它不僅提升了用餐體驗，而且潮流與可持續性兼具，輕鬆融入現今消費者的日常生活。





Judge's Comment 評審評語

Vii Chen 陳如薇

The takeaway bag design prioritizes environmental protection, while also considering reusability and portability. The details of storage and the proportions of the design are well-handled. However, it is suggested that the balance between mass production and aesthetics needs to be further adjusted.

以環保為核心的外帶包設計，兼顧重複使用與攜帶便利，細節收納與造型比例處理成熟，建議量產與美感比重還需再調整比例。

Xiaobi Pan

The problem it addresses feels too minor, and the design lacks visual sleekness.

它所解決的問題感覺太次要了，而且設計缺乏視覺上的流暢感。

Christoph Gredler

A standout design that combines soft and hard materials to create a durable, air-reducing silicone meal box, keeping food fresh while minimizing material use in alignment with circular design principles.

這款設計別具一格，將柔軟和堅硬的材料結合在一起，打造出耐用、減少空氣的矽膠餐盒，在保持食物新鮮的同時，最大限度地減少材料的使用，符合循環設計原則。

Alain Lee 李政宜

This project leverages the current bag design to guide consumers towards carrying their own lunchboxes, and combines the handle and top cover to create a phone stand. It also emphasizes sustainability, reduces the use of disposable containers, and has high mass production and marketability.

此專案利用時下包包的外型引導至隨身攜帶餐盒，並將提拔與上蓋構成手機立架，同時注重永續性，減少對一次性容器的使用，同時也有極高的量產性與市場性。

Ken Nah

An Interesting design upgrading lunch box to lunch handbag for women.

How about for men? The compartments inside? Only for one kind, like a salad?

一款設計新穎的午餐盒升級版午餐手提包，專為女性打造。

男士款呢？內部隔層？只能裝一種食物，例如沙拉？

Circular Design Award 循環設計獎

HANABI trivet

花火鍋墊



C³ design studio

造浪者設計工作室

Chia Chun Chuang 莊嘉駿

Taiwan 台灣

HANABI is a modular trivet design made from off-cut wood waste.

Massive off-cut waste was generated during the mass production of wood. Usually, the waste will be crushed, buried, or burned for other purposes. It'll be such a pity if the wood can't keep its beautiful grain and texture. HANABI is born to solve those issues.

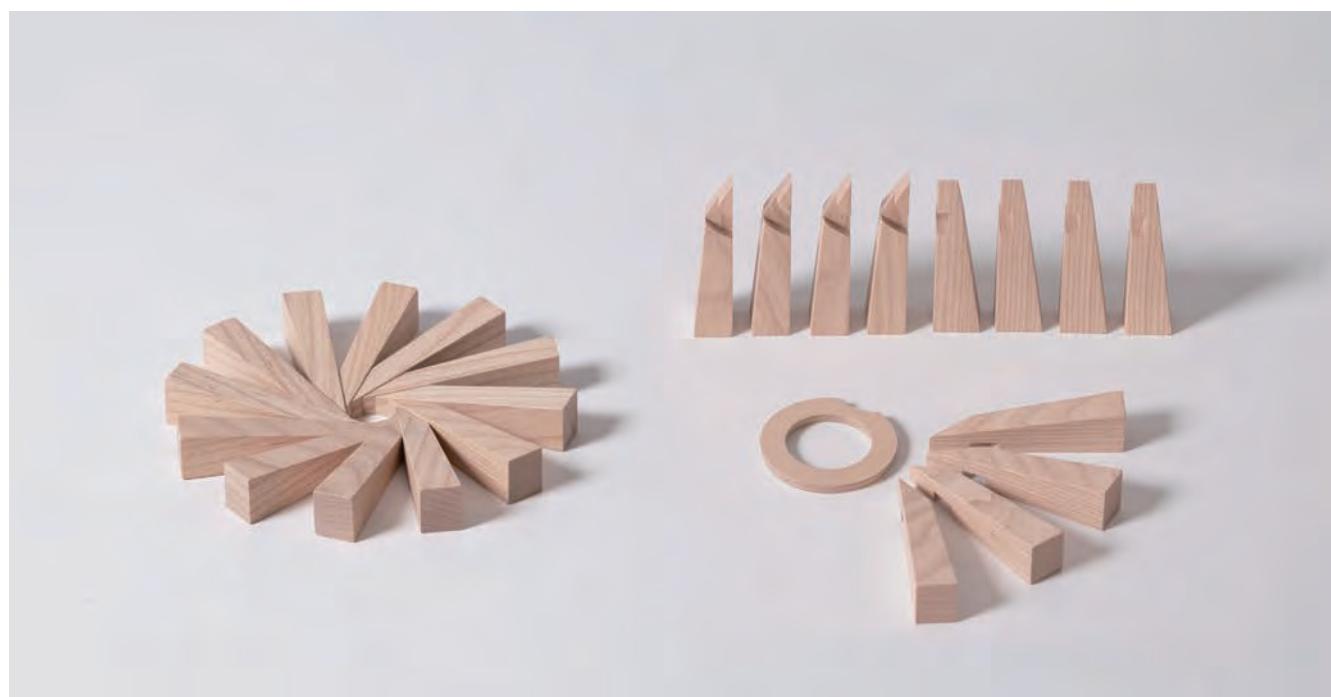
I took the inspiration from fireworks. I reuse the waste to organize the length and form in simple steps to avoid over-processing. And keep the natural grain and texture. HANABI is made of 12 sticks and 1 ring. All the sticks are the same modular. Each unit can be DIY with a special joint to become a proper pot trivet, but also a nice tabletop decoration. An assemblable design can also reduce package volume.

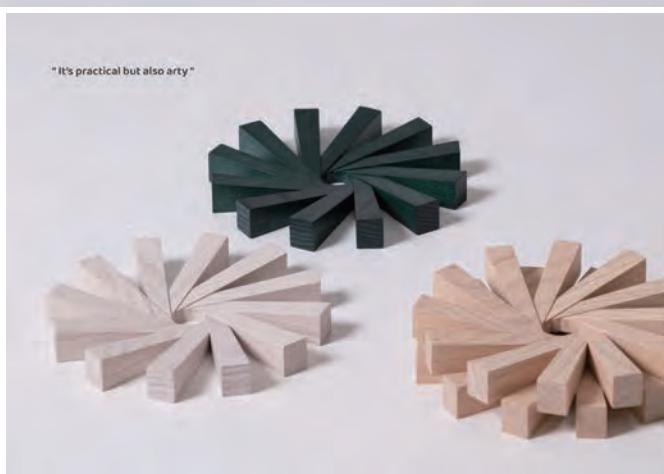
HANABI presents a new perspective on sustainable design. Turning the wood waste into remarkable fireworks.

花火鍋墊，是一件以木材餘料製成的模組化鍋墊設計。

每天在實木傢俱製程中都會產生大量的木材餘料，通常這些餘料因不同目的會被絞碎、掩埋或焚化。若無法保留天然木材的紋理與觸感是件非常可惜的事情。

花火鍋墊為此誕生，靈感來自煙火，以傢俱製作過程中所產生的木餘料為材，不過度加工，簡單的切割取形並保有木頭天然紋理與觸感，以1個圈與12塊錐形零組件互相卡榫，組成實用的鍋墊也是桌上擺件，包裝時也能充分縮小體積，花火鍋墊為永續設計提供了新的可能，使木餘料再次綻放美麗的煙火！





Judge's Comment 評審評語

Christoph Gredler

A remarkably clever method for creating a unique and beautiful pattern using a simple wooden ring into which each individual element can be clocked in. It offers a wide range of color combinations, easy repair if any pieces break, and requires minimal packaging space. By utilizing small wooden offcuts, it becomes a genuinely sustainable product and a strong contender for the Circular Design Award.

這是一種非常巧妙的方法，利用一個簡單的木環，將每個單獨的元素卡入其中，就能創造出獨特而美麗的圖案。它提供了豐富的色彩組合，即使有部件損壞也易於修復，而且包裝佔用空間極小。透過利用零碎的木材邊角料，它成為了一款真正可持續的產品，也是循環設計獎的有力競爭者。

Annie Ivanova

HANABI is an elegant product that elevates the mundane hot pot mat. The playful and clever application of the traditional wood-tenon structure achieves a glue- and pin-free assembly. This ingenious construction enhances the product's aesthetic appeal and sets a pathway to full sustainability. The timber pieces can be manufactured from recycled or reclaimed wood sources—an excellent model for the circular economy.

HANABI 是一款優雅的產品，它提升了普通火鍋墊的檔次。它巧妙地運用了傳統的榫接結構，實現了無需膠水和銷釘的組裝。這種精妙的結構不僅增強了產品的美感，也為實現完全的永續發展鋪平了道路。木材部件可採用回收或再生木材製成——這是循環經濟的絕佳典範。

Ricky Liu 劉培森

The pot holder in this case is designed with modular components, making full use of leftover wood building materials, preserving the natural texture and feel, and creating an everyday object that is both beautiful and practical. Users must assemble it themselves and can mix and match different colors to create their favorite color scheme, demonstrating a high degree of creativity and sustainability, and is a model of circular design.

本案的鍋墊設計以模組化構件組合而成，充份運用木作建材的餘料，保留天然紋理與質感，創造兼具美觀與實用的日常物件，使用者須自行組合，且可以採不同顏色混搭拼組成自己喜愛的配色，展現高度創意與永續的精神，是循環設計的典範。

Far Eastern Department Stores, Ltd. Sponsor's Award 遠東百貨贊助獎

Tomita Grater II

hers design inc

Murata Chiaki 村田智明



Japan 日本

Made of stainless steel, this grater redefines traditional grating by replacing sharp blades with a unique bump design arranged in a wicker pattern, which serves as the grating surface. The bumps provide a smoother grating experience while significantly reducing the risk of injury, making it suitable for users of all ages, particularly children and the elderly.

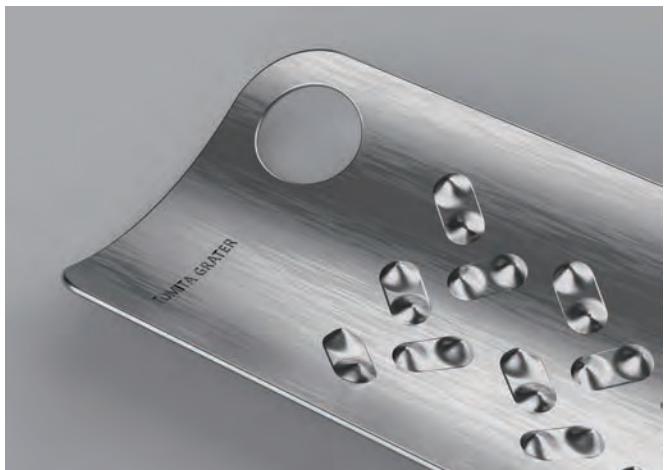
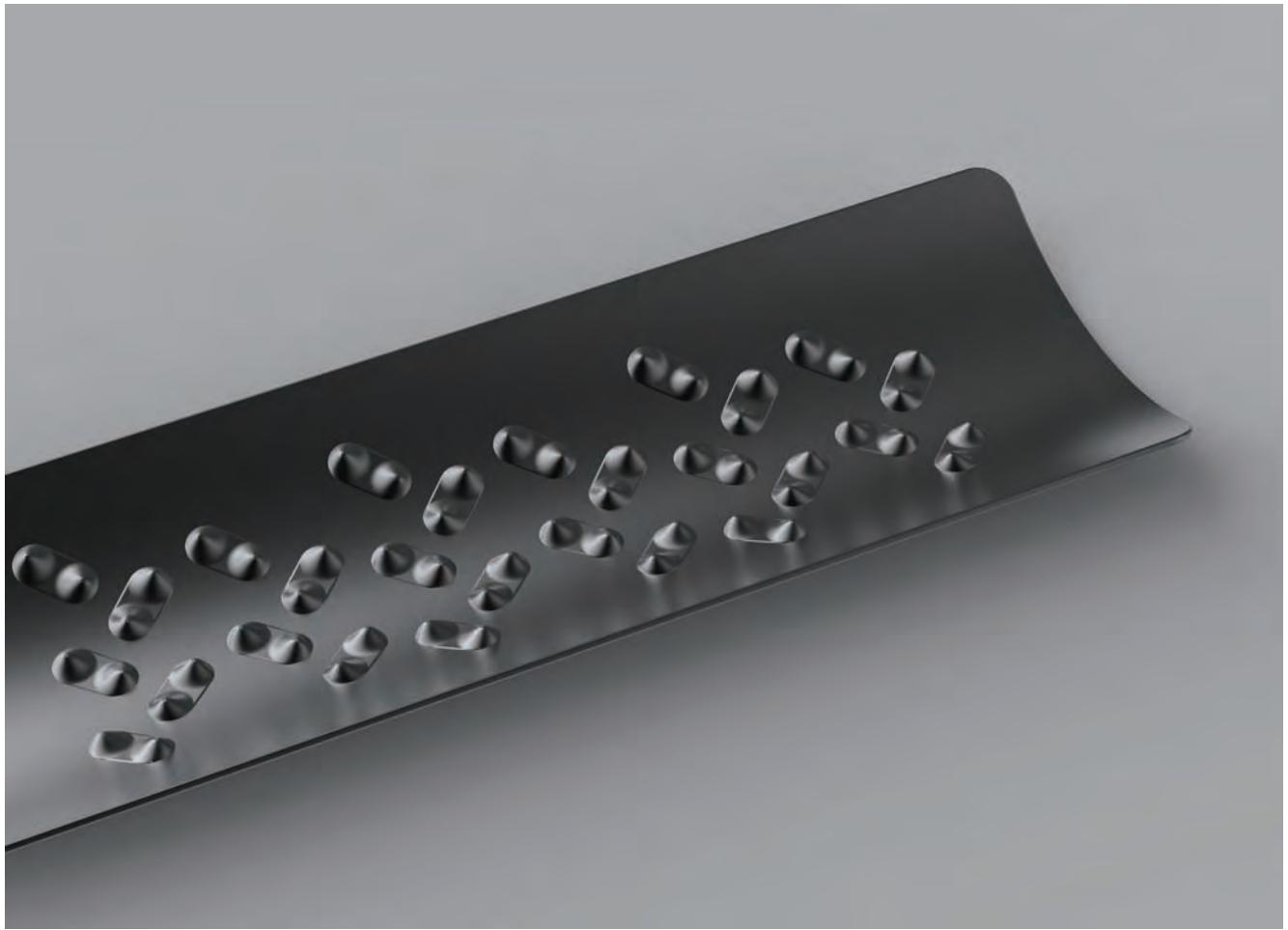
The absence of sharp blades also minimizes waste by allowing users to grate small ingredients down to the last bit, and it simplifies the cleaning process. Its compact size and minimalist single curved surface design provide comfortable one-handed use, ensuring ease of handling and storage. Additionally, it streamlines the entire process from grating to adding ingredients to dishes, and finally to cleaning, enhancing the overall cooking experience.

傳統刨絲器往往存在着刀刃鋒利造成容易劃傷手指的問題，促使使用者通常會在食材剩下一小塊時停止操作導致浪費。本設計以突起設計取代傳統鋒利刀片，突起均勻排列成編織般的紋理，提供適度阻力使食材削刨流暢並降低受傷風險。無刀刃的設計不僅讓兒童與年長者使用時更安全，也能將食材刨至最後一點避免浪費。光滑的表面不易殘留食材，使用後簡單沖洗即可，提升了日常使用的便利性與衛生性。

外觀以單一曲面展現極簡美感。曲面的造型不僅符合人體工學，握持時能提供穩定的支撐與舒適的觸感，也方便單手操作。小巧的尺寸使其易於收納，無論放入抽屜或懸掛於廚房，都能節省空間，避免傳統大型刨絲器的笨重感。

本設計將安全性、實用性與美感結合於一體。不僅解決了鋒利刀鋒的安全問題，也提升了烹飪效率與舒適度，還減少食材浪費，讓日常料理更輕鬆、安全與愉快。





Judge's Comment 評審評語

This design revolutionizes tradition with its human-centered approach, transforming a sharp blade into a safe, raised structure that cleverly addresses potential risks in kitchen work. Its core value lies in a deep understanding of the user experience, making it particularly suitable for all ages. The minimalist design is not only aesthetically pleasing and easy to clean, but also distributes pressure through a delicate texture, achieving a smooth and unobstructed shaving experience. This is not just a tool, but a perfect embodiment of the philosophy that "design should be people-oriented."

此設計以人性化顛覆傳統，將鋒利刀片轉化為安全突起結構，巧妙解決了廚房作業的潛在風險。其核心價值在於對使用者經驗的深刻理解，尤其適合各年齡層。極簡的設計不僅美觀易潔，更透過細膩的紋理分散壓力，實現了流暢無礙的削刨體驗。這不僅是一件工具，更是對「設計應以人為本」理念的完美詮釋。

MiTAC-SYNNEX Group. Sponsor's Award
聯華神通集團 育秀基金會贊助獎

CICADA'S TUNE 青吱調



Ling Tung University Department of Visual Communication Design

嶺東科技大學 視覺傳達設計系

LIN YOUN-ZHEN 林侑蓁、LIU WAN-CHUN 劉琬君、LAI YONG-QI 賴詠其

HO YI-CHING 何宜靜、LAI HUI-CHIEH 賴卉婕

Taiwan 台灣

Every summer, the sound of cicadas fills the air, yet few people truly know these fascinating insects. CICADA'S TUNE has collected recordings of 47 cicada species in Taiwan to create sound wave tubes and playback devices, accompanied by illustrations and textual information to convey fundamental ecological knowledge. By combining auditory and visual elements, this project allows the public to intuitively appreciate the beauty of Taiwan's cicadas.

每到夏天總能聽見蟬鳴，卻少有人認識蟬。青吱調收集臺灣 47 種蟬鳴製作聲波管及播放裝置，並以圖文傳遞基本生態知識，透過聽覺與視覺的結合讓大眾直觀感受臺灣蟬之美。





Judge's Comment 評審評語

The MiTAC-SYNNEX Group, deeply recognizing the importance of biodiversity and sustainable practices for Earth's ecosystems, awarded the "Green Chirp" artwork. Inspired by the sounds of insects and birds in nature, the artwork utilizes 3D printing and exquisite layout to seamlessly blend the real and virtual worlds, integrating it into a sound player. This creates a novel business model and demonstrates the feasibility of technological development. In the future, it could even be combined with AI to transform various natural data into physical and digital data within the interconnected world, creating limitless possibilities and fostering a shared impact.

聯華神通集團深刻認識生物多樣性及地球生態系統永續實踐的重要，頒發獎項予「青吱調」作品，從大自然的蟲鳴鳥叫中找靈感，並透過 3D Print 及精美的印刷編排在虛實之間轉換又整合進聲音播放器，創造了一種全新的商業組合及技術發展的可行性。未來甚至可結合 AI 在萬事萬物連結中轉換自然中的各種資料傳換為實體及數位資料發展出無限可能的組合，期許共同發揮影響力。

Modulet

Department of Convergence Design, Hannam University

Weonhyuk Cho, Seungmin Yang



Korea 韓國

Modulet is a modular toilet system created for rapid response in disaster or conflict zones. Supplied in a compact box, it unfolds and assembles easily, allowing quick installation in diverse environments. Units can be stacked for efficient transport and collected together after use. Waste is hygienically managed. Modulet is a modular emergency toilet designed to address sanitation needs quickly in disaster or conflict situations. Delivered in a compact box form, it can be unfolded and assembled on-site with ease, enabling rapid deployment across diverse environments. Its modular structure allows multiple units to be stacked for efficient transport and collected together for large-scale support. After use, waste is hygienically removed by dedicated service vehicles, ensuring sanitary management. With minimal resources, Modulet helps maintain a clean and safe environment for those in urgent need through service vehicles, helping maintain clean and safe conditions with minimal resources.

Modulet 是一款專為災區或衝突地區快速反應而設計的模組化廁所系統。它採用緊湊的包裝箱，可輕鬆展開和組裝，從而在各種環境中快速安裝。多個單元可以堆疊，方便運輸，並在使用後集中收集。廢棄物由專用服務車輛進行衛生處理，確保衛生管理。Modulet 是一款模組化緊急廁所，旨在快速滿足災區或衝突地區的衛生需求。它採用緊湊的包裝箱交付，可在現場輕鬆展開和組裝，從而實現在各種環境中的快速部署。其模組化結構允許多個單元堆疊，便於運輸，並可集中收集，以提供大規模支援。使用後，廢棄物由專用服務車輛進行衛生處理，確保衛生管理。Modulet 以最少的資源，透過服務車輛幫助緊急需要幫助的人們維持清潔安全的環境。





Judge's Comment 評審評語

From a technological perspective, we continuously create new methods for monitoring and disease control, contributing to global health security. Given the urgency of climate change, environmental disasters, and conflicts, protecting and promoting people's health and well-being makes the need for Modulet clear and extremely important, and its design considers ease of transport, installation, and use. It aims to more effectively address public health and infectious disease prevention issues related to toilet plumbing and water collection to reduce odor, ultimately pursuing harmonious and sustainable development between humanity and nature.

從科技角度，我們持續創造新的監測和疾病控制方法，為全球衛生安全做出貢獻。而面對氣候變遷、環境災害及戰爭衝突的急迫性，保護及促進人民的健康和生活福祉，Modulet 需求明確且極具重要性，設計上也考慮了運送、安裝、使用各方面的方便性。希望更有效說明廁所管道的水池及收集水來減少臭味的公共衛生與傳染病防治問題，以達到追求人類與自然的和諧永續發展。

Distinction 優選

Way Back Home 回家路上

李宜臻 I-CHEN LEE、曾邑禾 YI-HO TSENG



Taiwan 台灣

Way Back Home is a board game that teaches children pedestrian safety through scenario-based play. It addresses a critical social issue in Taiwan by instilling awareness before values are formed, creating long-term impact. The product is made from recycled paper, with no glue or plastic, and the packaging unfolds into a modular game board via a slot-and-tab system. This reduces cost, supports mass production, and minimizes waste. Visually appealing and tactile, the design merges education, sustainability, and user-centered thinking—an innovative response to urban safety and environmental challenges.

《回家路上》是一款專為 9–12 歲國小學童設計的立體式益智桌遊。遊戲模擬孩童放學回家時可能會遇到的各種情境，透過寓教於樂的方式，讓孩子學到正確的交通知識，也理解良好規劃設計的重要性，未來成為支持友善人行環境的公民。

遊戲材料採用模組化設計，透過自由組裝街區、人行道、斑馬線等方式，使孩童建立安全意識，自然地在遊戲中理解「友善人行環境」的重要性。地圖中也規劃目前台灣仍少有的行人穿越庇護島、行人專用時相標線等交通設施，讓孩童學習正確的交通知識及理想的規劃設計。

產品本身最大的創新在於其包裝設計：透過特殊的卡榫結構，讓遊戲盒本身即可展開成遊戲地圖，大幅度的減少包裝材料，同時也降低生產與物流成本，進一步實踐環境友善。

我們相信，教育是一切改變的開端。唯有提升群眾對於「良好環境規劃」的認知，未來的社會才有可能支持以人為本的交通政策與設計。我們期許《回家路上》不僅是一款桌遊，更是一種教育工具與社會倡議，期待能啟發孩子們去想像、去實踐，並在將來打造更安全、更友善的生活環境。



Distinction 優選

SENSIO

兒童感官探索遊戲組



Chung Yuan Christian University

中原大學

SEN YI YANG 謝亦暘、CHO HSIN YEN 卓欣妍

Taiwan 台灣

In the digital age, children's curiosity about the world is gradually fading.

/SENSIO/ combines an e-storybook with exploration tools, guiding children outdoors to integrate the materials they observe through sensory experiences into the story, creating their own adventures. The goal is to spark preschoolers' curiosity and spirit of exploration. With diverse ways of play, the process of exploration is no longer passive, and technology becomes a tool for discovery.

數位時代，兒童對世界的好奇心逐漸消退。/SENSIO/ 將電子故事書與探索工具相結合，帶領孩子走向戶外，透過感官體驗將觀察到的素材融入故事中，創造屬於他們的冒險。目的是激發學齡前兒童的好奇心與探索精神，多樣化的遊戲方式讓孩子的探索過程不再是被動的，並讓科技成為探索的工具。

The collage illustrates the SENSIO product, which includes an interactive e-storybook and various exploration tools. The tools are designed to engage children in outdoor play, encouraging them to observe and interact with their environment. The tools shown include a sound sensor, a suction bulb, a tactile pressure sensor, a camera module, and a magnifying glass. The e-storybook is used to guide children through their exploration, integrating the materials they observe into the story. The overall goal is to spark preschoolers' curiosity and spirit of exploration, making the process of discovery active and fun.

Distinction 優選

DRAFT - Smart Road Marking Robots

DRAFT - 道路標記自走車



Chung Yuan Christian University

中原大學

LU,HUI-YU 呂蕙妤

Taiwan 台灣

Imagine a construction site, industrial park, or large event venue where marking is no longer a tedious, time-consuming task requiring extreme precision. DRAFT functions like a ground-level printer, creating complex graphics and text with speed, accuracy, and intelligence.

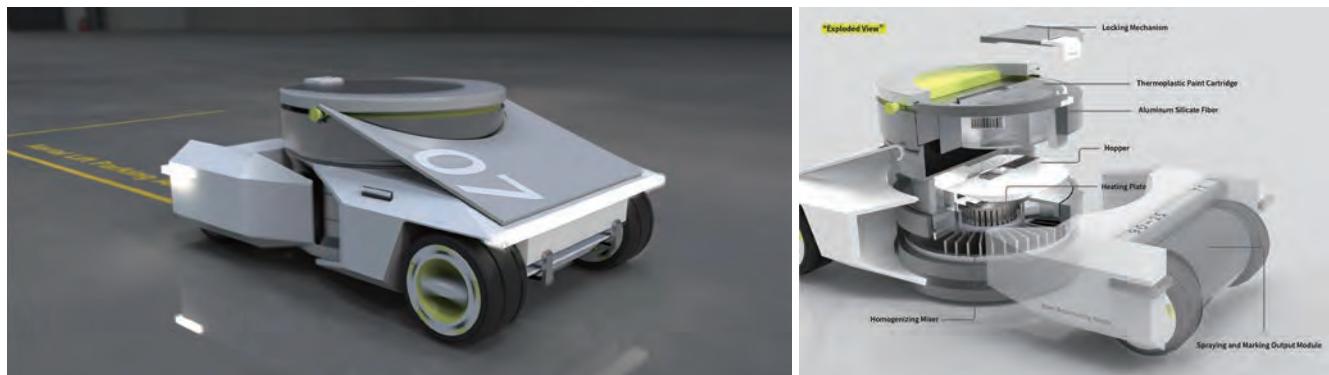
DRAFT is designed to shorten roadwork time, improve workers' safety and job quality, and reduce injuries from bending. Traditional marking relies on skilled labor for manual measurement, layout, and marking, making the process complex and time-intensive.

With its three-segment chassis, DRAFT offers flexible maneuverability, overcoming the limitations of conventional marking equipment and adapting to various environments. From road lines, parking spaces, and warning signs to safety markings in warehouses and industrial sites, DRAFT ensures precise, clear, and highly visible markings.

想像一下，在建築工地、工業園區或大型活動場地，標記不再是一項繁瑣、耗時且需要高度精準度的工作。DRAFT 能夠標記出複雜的圖形與文字，彷彿一台行走於地面的印表機，讓標記變得更快速、精準且智能。

DRAFT 旨在縮短道路工程作業時間，並提升道路工人的工作品質與安全，減少彎腰作業的職業傷害，提高施工與佈景作業效率。傳統標記作業往往需要高技術門檻，依賴經驗豐富的工人進行手動測量、放樣與標記，過程繁瑣且耗時。

DRAFT 採用三段式車體設計，能靈活調整行進方向，突破傳統標記設備的限制，適應不同場域需求。無論是道路標線、停車格、警示標語，或是倉儲與工業環境中的安全指示、作業區標記 DRAFT 都能精準完成，確保標示清晰可見。



Distinction 優選

DP-Pro Dust-Free Cement Mixer for Construction Workers

DP-Pro 裝修師傅無塵水泥攪拌機



National Taipei University of Technology Department of Industrial Design

國立臺北科技大學 工業設計系

Lee, Shiang-Yao 李祥耀、Huang, Po-Yen 黃柏諺

Taiwan 台灣

Inclusive design highlights hidden occupational hazards. In renovation, cement dust threatens workers' lungs and eyes but is often ignored due to site complexity and routines. Taiwan's workspaces lack health-centered design, leaving workers at risk.

Long-term exposure raises lung cancer risk up to 100 times; 15–30% suffer eye disease, and 68% face musculoskeletal issues in back, wrists, and shoulders. Traditional mixers both spread dust and strain the body.

DP-Pro Dust-Free Mixer uses a sealed chamber with HEPA filtration to block silica dust, reducing lung and eye harm. Ergonomic handle and foot stabilizer ensure safer, easier use, balancing protection and efficiency.

DP-Pro will partner with tool makers for integration and mass production, promoting a rental model to boost adoption. This reduces injuries, supports CSR, and builds safer, sustainable workplaces.

隨著「友善設計」受到重視，職業傷害議題逐漸浮現。營建與裝修業長期暴露於水泥粉塵，對勞工呼吸系統及眼部造成嚴重威脅，卻常因工地複雜與作業慣性而被忽略。訪談與調查顯示，台灣在工作環境設計上普遍缺乏對勞工健康與人性化需求的關注，導致工人持續承受高風險。

研究指出，工人長期吸入粉塵，肺癌風險比一般人高出百倍，另有高比例出現眼疾與骨骼肌肉病變，尤以背部、手腕、肩膀負擔最重。這顯示傳統掌上型攪拌機不僅製造粉塵，也造成身體過度負荷。

DP-Pro 無塵水泥攪拌機為室內裝修師傅設計，採用封閉式攪拌艙與 HEPA 濾網過濾系統，有效阻隔含矽粉塵，降低肺部與眼部傷害風險。搭配人體工學握把與腳踏式固定裝置，讓操作更省力安全。此設計兼顧健康防護與效率，為勞工打造更友善的工作體驗。

DP-Pro 團隊將與工具機廠商合作，提升機電整合與量產可行性，並推動「租賃取代購買」模式，鼓勵更多業者與師傅採用。此舉不僅符合集體社會責任，也能降低工地職業傷害，實現安全且永續的工作環境。



Distinction 優選

HarmoniKids-AI Children Music Explorer

HarmoniKids AI 兒童音樂探索家



Southern Taiwan University of Science and Technology

南臺科技大學

Zhou,Yu-Xin 周瑀欣、Hong,Hsiao-Yu 洪秀羽、Liao,Ting-Hsuan 廖庭暄、Wu,Yu-Ting 吳渝婷

Taiwan 台灣

technology, guiding children through rhythm, pitch, and musical composition via storybooks and block-based games. This context-driven learning approach allows children to explore musical concepts through interactive stories, arranging musical notes and beats using building blocks, which replaces traditional music teaching methods. In this pressure-free environment, children naturally develop musical sensitivity and imagination while enhancing creativity, concentration, and fundamental music literacy, resulting in a more enjoyable learning experience.

HarmoniKids AI 兒童音樂探索家，結合 AI 影像辨識的音樂數位學習教材，透過數位情境故事軟體與積木遊戲，讓兒童在遊戲中學習音符、節拍及樂曲創作。情境故事引導式學習讓兒童跟隨互動故事探索音樂概念，利用音樂積木排列音符與節拍，取代傳統音樂教學模式。兒童在無壓力的學習環境中，自然激發音樂情感與想像力，同時提升創造力與專注力，並培養對基礎音樂素養，增強愉悅的學習體驗。



Distinction 優選

FEEL CERTAIN Thermometer 安穩的體溫計



Guangzhou Academy of Fine Arts

廣州美術學院

Chao Wang 王超、Yitong Zhou 周怡彤

China 中國大陸

This child-friendly thermometer innovatively solves the challenge of children who struggle to hold the thermometer stably under the armpit during temperature measurement. Traditional thermometers can cause the user to feel that the thermometer is not clamped and there is panic, making the temperature measurement process very uncomfortable. The rounded, warm design and skin-friendly silicone material ease children's fear. Featuring an easy switch button, users insert the olive-shaped head under the armpit, ensuring a simple and child-operable process.

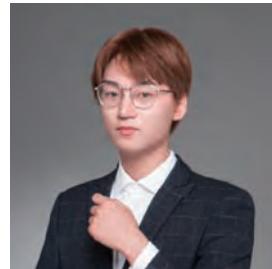
這是一款創新的兒童友好型體溫測量計，可在家中或醫院等多種場景中使用，旨在解決兒童在測體溫過程中，保持夾緊溫度計較為困難，使用時內心具有不安的感受，帶來不舒服的體驗。該設計打破了傳統體溫計細長冰冷的造型。首先，在造型方面將體溫計感溫部分體積放大，提升體溫計在測量時的“存在感”，兒童在使用時更明顯地感覺到體溫計夾在腋下的狀態，同時大體積的感溫部分使測量體溫時的行動相較于傳統體溫計更加輕鬆自如。其次，相比於傳統市面上“冰冷”的溫度計，圓潤的溫度計造型更容易緩解測溫過程中兒童因恐懼測量而導致的抵觸情緒，同時溫度計採用親膚柔軟的矽膠材質，多彩柔和的配色也使該產品更加容易被兒童接受。使用時，按下開關鍵，將該體溫計橄欖狀的測溫頭夾入腋下，與傳統體溫計使用流程一致，兒童自己也能輕鬆操作。



Distinction 優選

Signal of Ware

Kyle 韓政、Jennie 詹寧、Caroline 章玲、Nora 胡亦如



China 中國大陸

Signal of Ware is a series of tableware designed around tactile and auditory cues, providing users with feedback through touch and sound to enhance the dining experience for the visually impaired. This comprehensive set includes four essential pieces—a dipping sauce dish, cup, sushi plate, and tray—ensuring even solo meals retain a sense of ritual. Simultaneously, it explores new functionalities, forms, and aesthetic designs centered around tactile and auditory cues, enhancing the sense of control during meals for the visually impaired. This is not merely a set of utensils specially tailored for the blind; non-visually impaired users can also discover additional enjoyment in its use.

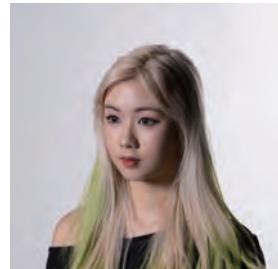
在中國乃至世界的文化中，約飯是聯絡感情的重要方式，而喝酒碰杯更是社交的重要手段。我們在與十二位盲人共同就餐、交流，以及體驗無光餐廳的體驗中發現，由於視覺障礙，他們對吃飯總是草草了事，更別提吃飯時與人的溝通，碰杯，這些社交互動的關鍵時刻。盲人只會吃面前的菜，因為夾不好而不好意思夾菜，不好意思讓別人幫忙，這種對食物掌控感的缺失嚴重影響了飲食體驗。其次吃飯時與人的溝通，碰杯中的問題，也嚴重影響了盲人的情感體驗。不依賴視覺的人往往比觀察的人有更加敏銳的感官，比如觸覺，聽覺。Signal of Ware 是一系列以觸覺、聽覺為線索設計的餐具，用戶通過觸覺、聽覺獲得回饋，提高了盲人飲食的體驗。這個系列一應俱全地提供了蘸料碟、杯子、壽司碟、託盤四件食器，即使是“壹人食”也不缺用餐的儀式感。同時它探索了以觸覺、聽覺為線索的新功能、造型、審美設計，提升了盲人就餐時的掌控感。這並不是一套為盲人特殊定制的餐具，非視力障礙用戶也能在使用中找到額外的樂趣。



Distinction 優選

MEWÈVE

金屬編織工藝系列



Shih Chien University

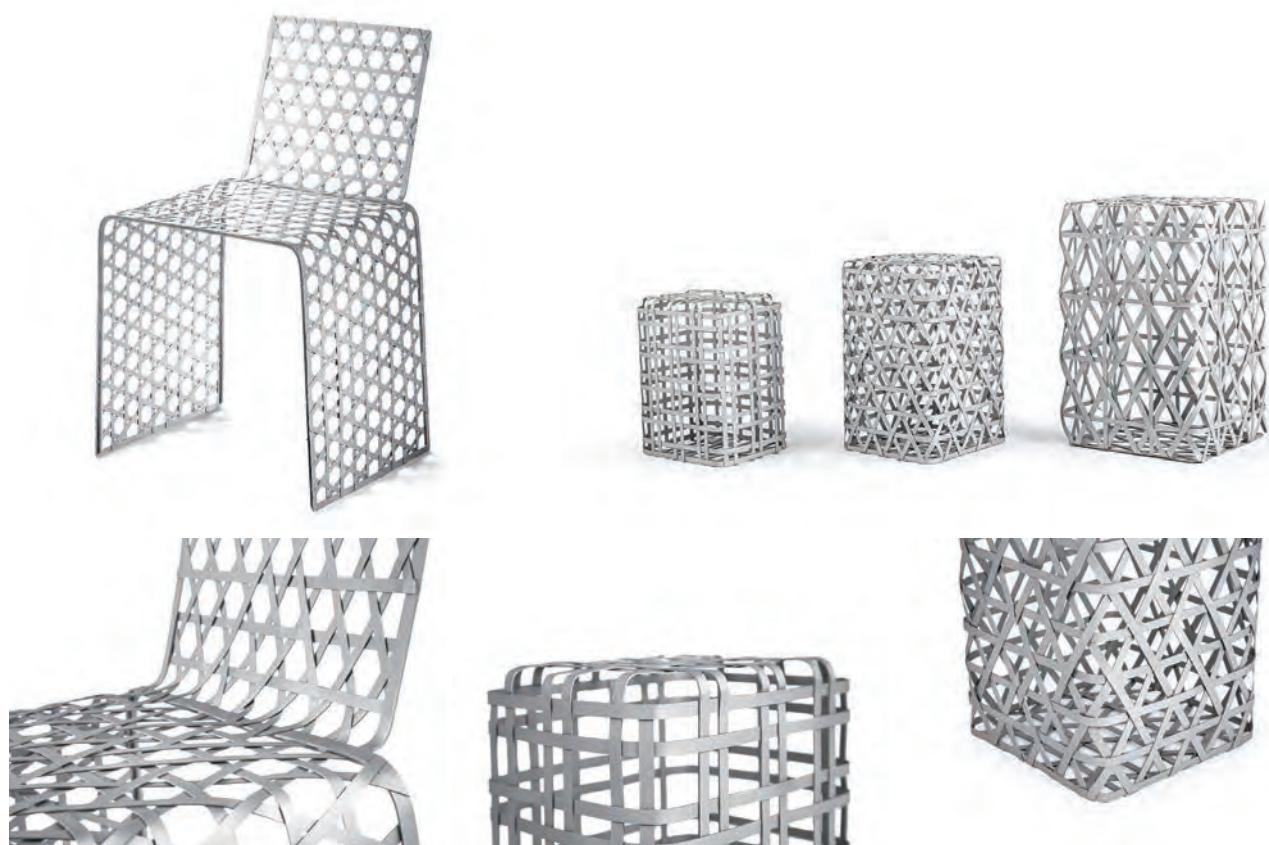
實踐大學

Su, Chin Hsuan 蘇秦萱

Taiwan 台灣

MEWÈVE combines the modern stainless steel material steel with the traditional craft of bamboo weaving, presenting a harmonious fusion of fashion and nature. By juxtaposing the rigidity of steel with the softness of handcrafted weaving, it showcases a unique blend of innovation and tradition. Using triangular, diamond, and cross-shaped weaving structures as the foundation, I created a series of three-dimensional, structured metal weavings by folding the woven surface at different scales. The properties of the raw material also played a key role in shaping the final designs.

MEWÈVE 結合了不鏽鋼的現代材質與竹編的傳統工藝，利用新的材質與舊的工藝去編織出能帶有傳承的作品。鋼硬的材料與柔軟的手工編織展現出新穎與傳統的結晶。每件作品都經過結構設計與手工編織，呈現出獨特的層次感與質感。竹編在台灣曾經是很重要的一項產業，但卻因為種種因素讓竹傢俱逐漸沒落。因而展開我想利用金屬材質呈現竹的工藝去打造新設計的想法。嘗試許多編法後選擇了三種最具有竹特色的編織法 - 十字紋 / 三角孔 / 六角孔。思考如何透過金屬材料實現突破。將造型設計為立體塊體，利用傳統幾何編織為主軸，嘗試不同比例的彎折，加上原材料的特性，製作成立體有結構的金屬編織系列。利用最傳統密集的編織去呈現幾何結構設計，讓整體在摺角的地方為圓角達到方體圓潤效果。不同比例大小的快體去做組合讓矮桌的高度符合椅子的高度，也設計可以有不同的排列與堆疊，形成 MEWÈVE 系列。





National Taiwan University of Science and Technology

國立臺灣科技大學

Lan, Yi Ching 藍宜靖、Wang, Ting Yi 王亭懿

Taiwan 台灣

Aquacare is an aquatic training device for older adults facing muscle loss. Unlike complex or unsafe equipment, it is simple, ergonomic, and safe. A silicone frame with elastic mesh adjusts resistance by rotation, enabling real-time personalization. With three steps—tighten, snap, rotate—users wear it independently. Its calf-hugging fit ensures comfort and safety, minimizing resistance when exiting the pool. Aquacare helps seniors regain strength, balance, and confidence.

隨著年齡增長，肌肉量逐漸流失：40 歲後每十年減少約 8%，70 歲後更達 15%。高齡社會中，因肌力不足而失去自主行動能力，甚至罹患肌少症的老年人日益增加。相較於陸地訓練對關節的高負擔，水中運動提供浮力支撐與穩定阻力，成為長者重建下肢肌力的理想方式。然而現有水中輔具選擇有限，且操作複雜、不易穿脫，反而成為訓練後脫離水池的障礙與風險。

為此，我們設計了 Aquacare—一款專為長者設計的水中下肢訓練輔具。產品結合一體式矽膠支架與彈性網布，能藉由旋轉調整結構改變直向截面積，達到阻力調節功能，貼合個別訓練需求。貼心的曲面設計符合小腿形狀，提升穿戴舒適度與穩定性。

Aquacare 具備簡易的「拉緊、扣上、旋轉調整」三步驟穿戴流程，讓年長使用者可獨立操作，在水中即可快速切換阻力強度，提升使用彈性。結構設計亦考量運動後的卸載便利性，減少阻力殘留對離池時的影響，降低滑倒或跌倒風險。

我們希望藉由 Aquacare，提供長者一個安全、輕便、阻力可調的水中訓練解決方案，鼓勵穩定運動習慣，延緩肌力流失，提升日常生活的行動能力與自信。



Distinction 優選

ReMo Hand 復健治療手套

Ming-Yi Chung 鍾曼宜



Taiwan 台灣

With aging populations and rising chronic conditions, demand for hand rehabilitation is growing. Many stroke patients in Taiwan need long-term therapy, yet progress often stalls due to costly devices or lack of motivation. ReMo Hand was designed as a "smart therapist on your hand," combining AI tracking, force feedback, and modular design for precise, accessible training at home or in hospitals. Its lightweight, adjustable structure and medical-grade materials ensure comfort, hygiene, and usability. Being shortlisted for the 2025 Taipei Design Award is a true honor. I thank the jury, organizers, family for their support. This recognition belongs to all striving for recovery, as I believe design should make technology more human and healthcare more approachable.

隨著人口老化、慢性疾病與職業傷害的增加，手部功能障礙的復健需求逐年提升。台灣每年上萬名中風患者多需長期復健，卻常受限於昂貴設備、訓練枯燥或缺乏回饋而半途而廢。「ReMo Hand (Rehabilitation + Motion) 復健智療手套」以「穿在手上的智慧復健師」為理念，結合 AI 動作追蹤、智慧力回饋與模組化結構，讓患者無論在醫院或居家皆能進行精準且持續的訓練。手套支援伸展、彎曲、抓握等基本動作，並透過數據回饋，協助使用者逐步重建靈活度與肌肉控制力，提升信心與動機。設計特色包含輕量可穿戴式結構、可調整的模組化設計、智慧運動控制與 AI 追蹤擴充。材質以霧白醫學級塑膠搭配金屬關節，兼具穩固與衛生；曲面貼合與簡易繫帶系統則提升舒適與便利。能以 ReMo Hand 入圍 2025 年臺北設計獎，我深感榮幸與感謝。謝謝評審與主辦單位的肯定，也感謝家人與夥伴一路以來的支持。這份榮耀不僅屬於我，更屬於所有努力復健、期待重拾生活的人。



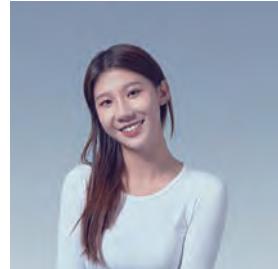
Distinction 優選

Emat

National Taiwan University of Science and Technology

臺灣科技大學

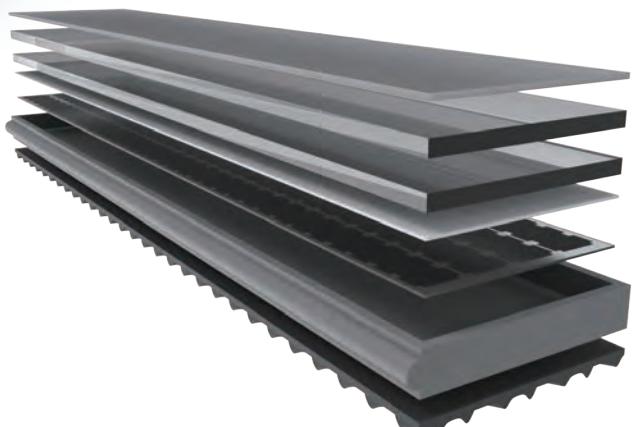
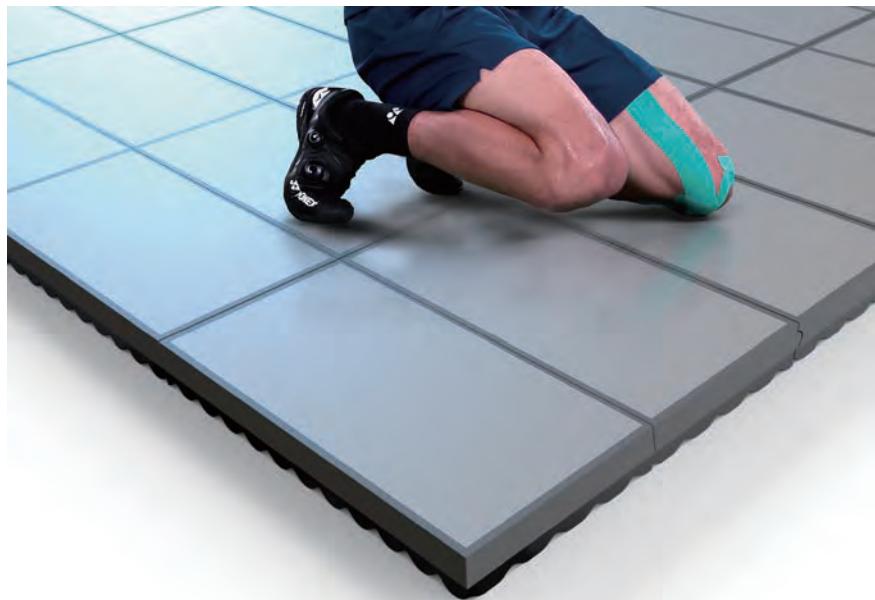
Shiang-Ting Huang 黃湘庭



Taiwan 台灣

Emat is a modular smart sports mat that integrates E-Ink display and pressure-sensing technology. It enables real-time updates of court lines and branding content, allowing quick adaptation for different sports and events. Compared to traditional PVC mats that are short-lived, non-recyclable, and environmentally harmful, Emat offers a reusable, programmable alternative. The system also detects foot placement and shuttlecock landing, enhancing interaction for spectators. Built with recyclable APET and reinforced glass, Emat is durable and sustainable. We are currently seeking manufacturing partners and planning real-world testing to advance Emat toward practical application and commercialization.

Emat 是一款結合電子紙與壓力感測技術的模組化智慧運動地墊，可即時更新場地線條與品牌內容，快速對應不同賽事與活動需求。相較傳統 PVC 地墊壽命短、難以回收、對環境有害，Emat 提供可重複使用且可編程的永續替代方案。系統能偵測踩線與球落點，提升觀賽互動體驗。材質採用可回收 APET 與強化玻璃，兼具耐用與環保特性。目前正尋找合作廠商製作原型，並規劃進行真實場域測試，推進 Emat 的實際應用與商業化。



Distinction 優選

Reefine

Zhong-Wei Lin 林仲威



Taiwan 台灣

Reefine is inspired by coral nursery restoration methods used in Taiwan and internationally, improving on existing transplantation bases that often face issues like poor stability, strong currents, and sediment buildup. Its modular artificial reef units feature a biomimetic Schwarz Minimal Surface structure, which promotes smooth water flow, reduces erosion, and creates porous habitats for marine life. CFD simulations confirm Reefine's superior hydrodynamic stability and sediment resistance compared to traditional designs. The modular design adapts to various terrains and quantities, while also saving labor.

Made from recycled oyster shells combined with a low-carbon Zero Cement Binder, Reefine provides a calcium-rich, eco-friendly material that enhances coral larvae attachment and calcification. Its simple mold-casting production avoids energy-intensive processes, allowing local communities to manufacture units affordably and sustainably.

By integrating biomimetic design, recycled materials, and accessible fabrication, Reefine offers a scalable, stable solution to accelerate coral restoration and support ocean biodiversity both in northern Taiwan's coastal waters and worldwide.

Reefine 借鏡台灣及國際常見的珊瑚苗圃復育模式，並透過與長期投入台灣北部珊瑚復育工作的台達電子基金會進行深度訪談，梳理出臺灣目前主要的復育過程中，珊瑚苗圃會被固定在復育磚上，待生長穩定後再移植至海底。然而，現行的基地設計仍面臨多項挑戰，如附著不穩、水流沖刷與泥沙覆蓋等問題。

Reefine 是一款模組化人工礁石，採用仿生設計方法與最小曲面幾何原理，選擇以 Schwarz 最小曲為核心結構，提供穩定的水流通道，降低表面沖刷與渦流效應，並創造適合海洋生物棲息與附著的多孔空間。透過大量 CFD 模擬測試，驗證其水流穩定性與減沙能力，顯著優於傳統復育基地。

材料選用方面使用回收自海域的牡蠣殼作為主要原料，混合低碳的 Zero Cement Binder 製成。牡蠣殼富含與珊瑚相同的碳酸鈣成分，不僅提升珊瑚與共生藻類的附著率，其隨時間釋放的鈣離子與碳酸根離子亦有助於珊瑚骨骼的鈣化。

製造方式上特別避開高耗能的 3D 列印技術，轉而採用簡單的翻模工法，讓各地能就地取得原料並以低技術門檻完成製作，不僅降低碳足跡與成本，更提升了珊瑚復育技術在全球不同地理與經濟條件下的可行性與推廣性。



Distinction 優選

Birdhouse

鳥屋

Krishna Gilda



India 印度

“Birdhouse” is designed as both a shelter for birds and a small observatory for people. Made with transparent acrylic and sturdy sheet-metal mounts, it creates a safe and welcoming home for birds while allowing people—especially children—to observe nature up close. The clear structure makes bird activity visible without disturbance, encouraging curiosity and empathy for the natural world within urban settings. A simple wooden perch inside invites birds to rest and chirp, completing the sense of life and interaction. Compact yet thoughtful, this design bridges the gap between humans and nature, offering not just a dwelling for birds but also a gentle reminder of coexistence in our cities.

“鳥屋” 是一款為城市環境設計的透明鳥屋，由亞克力與金屬支架製成。它既為鳥兒提供安全舒適的居所，也為人們，特別是孩子們，創造了一個親近自然的視窗。透明材質讓人們可以不打擾地觀察鳥兒的生活，激發好奇與關愛。內部設有木質棲杆，方便鳥兒停歇和鳴叫。它不僅是鳥兒的家，也是人與自然互動的小小觀察所，提醒我們在城市中與自然共生。



Distinction 優選

Steel Fusion 聚合

Leyuan Jiang 蔣樂源



China | 中國大陸

Steel Fusion: Integrating AI, Robotics, and AR for Sustainable Innovation

Applicability and Marketability

"Steel Fusion" applies AI, robotics, and AR to architectural construction, enabling AR-assisted steel bending, robotic foam cutting, and modular assembly for precision and efficiency. The scalable, reusable design ensures marketability across project sizes.

Creativity and Cross-Domain Innovation

The installation merges art, tech, and sustainability, featuring AR-guided steel tubes and robotic-cut EPS foam. AI-driven design and fabrication redefine traditional methods, creating striking visual and structural innovation.

Response to Social and Environmental Needs

The project reduces waste via modularity, recyclable materials (EPS foam, aluminum), and local sourcing. Robotic precision cuts energy use, while AR lowers skill barriers, promoting inclusivity and sustainable awareness.

Conclusion

Steel Fusion combines tech and creativity to solve architectural challenges sustainably. Its AI, robotics, and AR integration minimizes waste, inspires public engagement, and models a greener, more inclusive future.

鋼鐵融合：人工智慧、機器人和擴增實境技術融合，實現永續創新

適用性和市場性

「鋼鐵融合」將人工智慧、機器人和擴增實境技術應用於建築施工，實現擴增實境輔助的鋼材彎曲、機器人泡沫切割和模組化組裝，從而提高精度和效率。可擴展、可重複使用的設計確保了其在各種規模項目中的市場應用。

創意與跨領域創新

該裝置融合了藝術、科技和永續性，採用擴增實境引導的鋼管和機器人切割的EPS泡沫。人工智慧驅動的設計和製造重新定義了傳統方法，創造了引人注目的視覺和結構創新。

回應社會和環境需求

該項目透過模組化、可回收材料（EPS泡沫、鋁）和本地採購來減少浪費。機器人的精準操作降低了能源消耗，而擴增實境技術降低了技能門檻，促進了包容性和永續發展意識的提升。

結論

「鋼鐵融合」結合了科技與創意，以永續的方式解決建築難題。其人工智慧、機器人和擴增實境技術的整合最大限度地減少了浪費，激發了公眾參與，並建構了一個更綠色、更包容的未來。



Distinction 優選

LUME

留逝



National Taiwan University of Science and Technology

國立臺灣科技大學

You-Si Liu 劉宥希、Hong-Ling Chen 陳虹菱

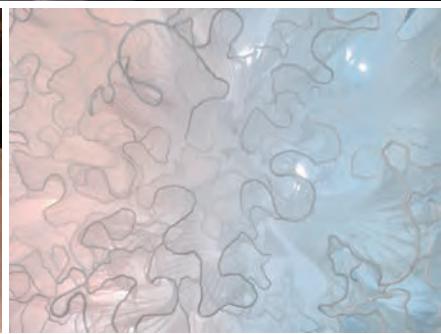
Taiwan 台灣

This project reimagines Taiwanese funerals by balancing tradition with sustainability. Fresh flowers are central to rituals, expressing respect and comfort, yet their short lifespan creates significant waste. To address this, the design introduces a modular floral arrangement system that maintains ceremonial solemnity while reducing environmental impact. Using reusable materials and modular structures, it offers flexibility for different venues and atmospheres. The project both preserves cultural values and sparks dialogue on how funeral practices can evolve more sustainably.

隨著時代演變，傳統喪禮雖然逐漸簡化，去除了繁瑣俗禮，但整體形式卻未曾改變。告別式作為人生最後的道別，不僅承載著對逝者的追思與哀悼，更是撫慰家屬情感的重要時刻。其中，鮮花象徵莊嚴與美感，即使成本高昂，仍是不可或缺的元素，賦予儀式尊重與溫度，使最後的告別更具意義。

本作品透過互動設計重新定義告別儀式，試圖打破華人文化對死亡的禁忌，將其轉化為一場溫暖且富有個人特色的生命回顧。以花海與花圈這兩項極具象徵性的元素為核心，結合燈光效果與模組化結構，創造沉浸式的儀式體驗，使悼念不僅停留於哀傷，更成為情感與記憶的交織。

同時，作品融入環保花藝設計，運用可重複使用的模組，減少鮮花消耗與浪費，在保留對生命最後一程尊重與儀式感的同時，賦予告別更永續的價值。這不僅是對生命的回顧，更是人與人深刻連結的延續，讓參與者在溫暖氛圍中緬懷過往，並於記憶交織之中獲得安慰。



Distinction 優選

Hand Stretcher Stabilizer

擔架平衡穩握器



Cai Chang 蔡暢、Cheng Yalin 程亞琳、Gao Yiran 郭怡然、Liu Zhixiong 劉志雄

Zhong Yaming 鍾亞鳴

China | 中國大陸

On uneven roads, stretchers can shake and bump due to terrain changes, making it difficult for rescuers and potentially causing secondary injuries to patients.

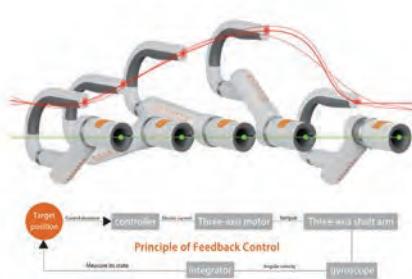
I've designed a handheld stabilizer to address this issue. It can be attached to existing stretcher handles and uses a balance stabilization system to counter and reduce external bumps and vibrations. This helps patients on stretchers maintain stability during movement, reducing the risk of additional injuries during transfer.

The product features an internal balance stabilization system similar to a handheld gimbal. It comprises two parts: a momentum balance system to suppress rotational shaking and a spring balance system to suppress linear shaking. This structure effectively mitigates minor bumps caused by road unevenness and rescuer walking, significantly reducing the chances of secondary injuries to patients.

在凹凸不平的路面，擔架會隨著地形變化產生搖晃顛簸，給救援人員增加了難度，也極易給被救傷患造成二次傷害。

我設計了這樣一款手持平衡穩握器。它可以卡在現有的擔架扶手上，通過平衡穩定系統抵消和降低來自外界的顛簸和震動，從而使得擔架上的患者在被移動的時候更好的保持平穩，降低對傷患在轉運過程中造成的傷害。

該產品的內部配有平衡穩定系統，類似於手持雲台的結構。系統分成兩部分：角動量平衡系統抑制旋轉產生的晃動，彈簧平衡系統抑制線性晃動。通過這樣的結構，由於道路顛簸和救護人員步行所產生的細小顛簸將會得到有效抑制，傷患受到二次傷害的幾率將被大大降低。



Distinction 優選

WAKERS BOX

NOSIGNER

Eisuke Tachikawa

Japan 日本

WAKERS BOX is a tool storage furniture designed to restore "thinking through making" in contemporary offices, losing their creative essence. As digital workflows dominate even creative professions, opportunities for physical experimentation and the tangible joy of creation have diminished. WAKERS BOX challenges this paradigm by creating spaces where creativity naturally flourishes.

This product redefines storage as a "trigger for creativity." Instead of concealing tools, it deliberately displays them as visual stimuli that elevate engagement. Tools and stationery become art objects, transforming the workspace into a creative environment that seamlessly shifts user consciousness and behavior.

The minimal design brings tranquility and order while maintaining a strong presence. By layering beauty onto functionality, WAKERS BOX enhances spatial quality and refines daily activities. It proposes evolving offices from "spaces of efficiency" to "spaces of creation and dialogue"—establishing creativity as embedded culture.

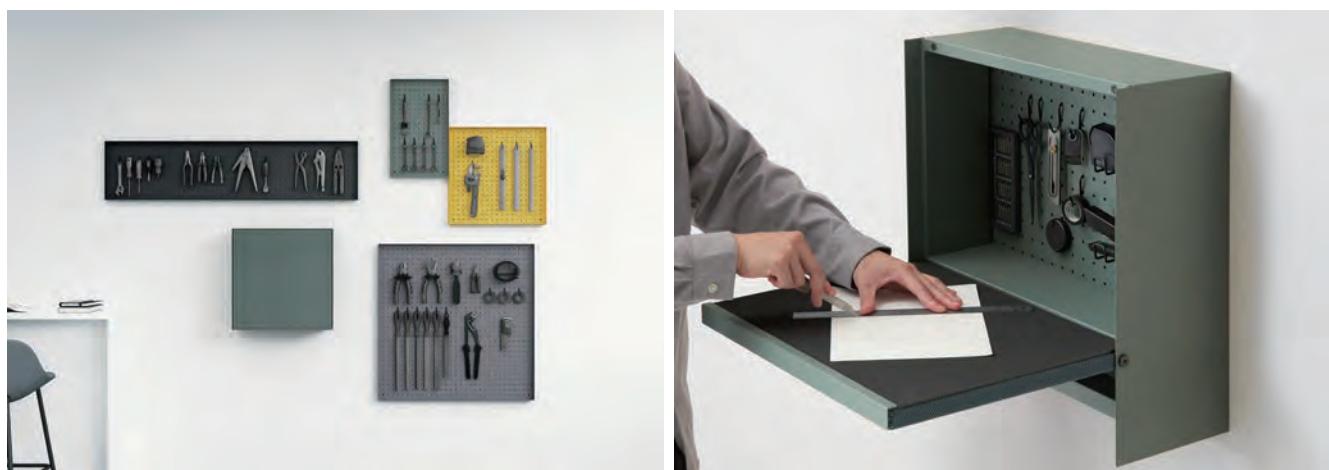
When closed, it exists as a serene sculptural object; when opened, it transforms into a functional worktable. Surfaces accommodate cutting mats for flexible use.

WAKERS BOX 是一款工具收納傢俱，旨在重塑現代辦公室中「邊做邊想」的創意精髓。隨著數位元化工作流程在創意產業乃至更廣闊的領域中佔據主導地位，人們進行實體實驗和體驗創作樂趣的機會日益減少。WAKERS BOX 挑戰了這一現狀，創造出創意自然湧現的空間。

這款產品重新定義了收納，將其視為「創意的觸發器」。它並非隱藏工具，而是巧妙地將它們展示出來，作為提升用戶參與的視覺刺激。工具和文具化身為藝術品，將工作空間轉化為一個充滿創意的環境，潛移默化地改變使用者的意識和行為。

極簡的設計帶來寧靜與秩序，同時又不失鮮明的存在感。WAKERS BOX 將美感與功能性完美融合，提升了空間品質，優化了日常活動。它倡導將辦公室從“效率空間”轉變為“創作與對話空間”，將創意融入企業文化。

閉合時，它是一件寧靜的雕塑作品；打開時，它則化身為一張功能齊全的工作臺。表面可放置切割墊，使用靈活。



Distinction 優選

Modular public LED light Lumen Lunet



David Polasek

Czech Republic 捷克

LUNET is a modular aluminium public luminaire with smart lighting technology and optics. Is flexible for many pole installations with removable light housing in 3 sizes. Design is based on a dynamic futuristic shape to support a revolutionary street luminaire that combines cutting-edge technology with a variable design. Engineered with a strong focus on functionality, adaptability, and aesthetic harmony within the urban environment. LUNET is ready for smart infrastructure to support advanced features including wireless communication, dust and waterproof IP66 case, motion and light sensors, responsible nature friendly outdoor lighting with blue light reduction defined by the DarkSky initiative, luminous flux from 1,000 lm to 30,000 lm, dimming function and other smart city electronic components, easy no tool access for service.

LUNET 是一款模組化鋁製公共照明燈具，採用智慧照明技術和光學元件。它可靈活安裝於多種燈桿，並提供三種尺寸的可拆卸燈體。其設計基於動感十足的未來主義造型，旨在打造一款革命性的街道照明燈具，將尖端技術與可變設計完美融合。LUNET 的設計重點在於功能性、適應性和與城市環境的美學和諧。LUNET 已做好智慧基礎設施的準備，可支援多種高級功能，包括無線通訊、IP66 防塵防水外殼、運動和光線感測器、符合 DarkSky 倡議的環保型戶外照明（減少藍光）、1,000 流明至 30,000 流明的光通量、調光功能以及其他智慧城市元件，並且無需城市電子元件即可輕鬆維護。



Distinction 優選

Bollé X-FUSION

Ben Pritz

USA 美國

The X-FUSION redefines the freeride snow helmet aesthetic with its fully integrated photochromic visor. The cylindrical goggle frame allows for a seamless fit between the helmet and the visor. Active ventilation allows for easy temperature regulation and comfort. Offering a wide field of view and an ECO-Designed approach, the goggle frame, EPS, plastic components, and fabric parts are all made from recycled materials.

The design process began with 2D sketches and quickly moved to 3D cad to determine the pantoscopic angle and BASE curve of the goggle lens while maintaining a seamless fit to the helmet and users face. This iterative process could only be done quickly in 3D using the NOCSAE head-form to optimize fit, function, and goggle frame storage. Tooling directions and material selection played a key part in the design, engineering, and development to ensure that the X-FUSION would pass the strict certification process. 3D prints and soft parts were prototyped to validate the design and I worked closely with the Asia to ensure manufacturability, preserve design intent, and on-time delivery.

X-FUSION 憑藉其完全整合的光致變色鏡片，重新定義了自由式滑雪頭盔的美學。圓柱形護目鏡框架實現了頭盔與護目鏡之間的無縫貼合。主動式通風系統便於調節溫度，確保配戴舒適。X-FUSION 擁有寬廣的視野，並秉承環保設計理念，其護目鏡框架、EPS 泡沫塑膠零件、塑膠組件和織物零件均採用回收材料製成。

設計過程始於二維草圖，並迅速過渡到三維 CAD 模型，以確定護目鏡鏡片的旋轉角度和基弧，同時確保其與頭盔和佩戴者的臉部完美貼合。這個反覆運算過程只有在三維建模中才能快速完成，並採用 NOCSAE 頭模來優化貼合度、功能和護目鏡框架的收納。模具方向和材料選擇在設計、工程和開發過程中發揮了關鍵作用，以確保 X-FUSION 能夠通過嚴格的認證流程。我們製作了 3D 列印件和軟部件原型來驗證設計，並與亞洲團隊緊密合作，以確保可製造性、保持設計意圖並按時交付。



Distinction 優選

Stratum Chair

Oscar Chang 常皓天

USA 美國

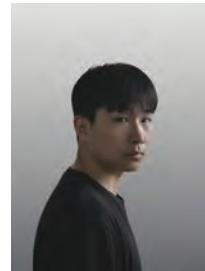
The Stratum Chair captures the quiet gesture of settling—like layers of earth gently coming to rest. Composed of three efficient, disassemble elements—a bent aluminum frame, a wool felt drape, and a bent-laminated wood shell—it creates a soft yet grounded space to pause and feel supported. Its layered construction mirrors the rhythms of nature while remaining modular, scalable, and sustainable, striking a balance between poetic form and practical design.

Stratum Chair 捕捉了靜謐安寧的姿態——如同層層泥土緩緩沉澱。它由三個高效可拆卸的部件組成：彎曲的鋁製框架、羊毛氈面料和彎曲層壓木椅面——營造出一個柔軟而穩固的空間，讓人得以駐足休憩，感受支撐。其層疊的結構呼應了自然的韻律，同時保持了模組化、可擴展性和可持續性，在詩意的造型和實用設計之間實現了完美的平衡。



Distinction 優選

Adjustable wrench design 可調節扳手設計



Zhengzhou University of Light Industry

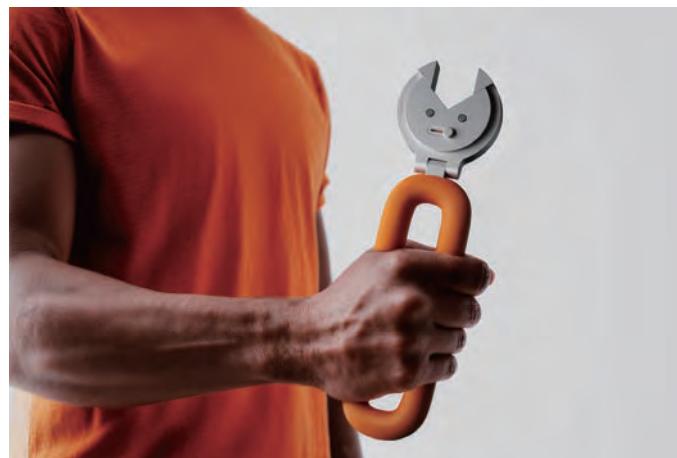
鄭州輕工業大學

haozhe YUAN 袁浩哲、yile LU 魯亦樂、yiqing XU 徐一晴、mengqi LIU 劉謙琦

China 中國大陸

In complex maintenance scenarios, traditional wrenches, due to their fixed angles, often fail to apply force efficiently. To address the operational inconvenience faced by maintenance personnel when working in confined spaces and at various angles, the adjustable wrench can be freely bent to the desired angle according to usage requirements, easily targeting bolts in narrow spaces. The middle part of the wrench adopts a hollow design, conforming to ergonomic principles, which minimizes the overall weight, reduces hand fatigue, and enhances comfort during prolonged use. The orange color scheme is eye-catching and vibrant, making it easily identifiable in complex working environments, significantly improving work efficiency. It also endows the product with a modern and visually appealing aesthetic.

在複雜維修場景中，傳統扳手由於角度確定，通常無法高效施力。為解決維修人員在狹小空間、多角度作業時的操作不便問題，可調節扳手根據使用需求自由彎曲至指定角度，輕鬆瞄準狹窄空間內的螺栓作業，把手中部採用鏤空設計，符合人體工學設計，最大限度減輕整體重量，減少手部負擔，同時提升長時間使用的舒適性，橙色調設計醒目活力，在複雜工作環境中極易被快速識別，大幅提高工作效率，同時也賦予產品現代感的視覺美觀。



Distinction 優選

Nasal mucus aspirator with hand pump Sotto Totte

hers design inc.

Murata Chiaki, Shingo Wada



Japan 日本

With more dual-income families in Japan, parents seek nasal aspirators that are safe, easy to use, and to reduce the hospital visits. This hand-pump aspirator uses a vacuum structure controlled by grip strength, without batteries or power are needed. This design aims to allows quick help for a baby's stuffy nose anytime, anywhere.

The handle, tube, mucus tank are allowed to store within the casing, creating a compact, hygienic, and portable design that is easy to set up, even outdoors environment. Compatible with multiple sterilization methods, to ease daily maintainance. A backflow valve keeps mucus from reaching the tube, and the shape of grip refined ergonomically through parent feedback. This design aims to set a new standard for hand-pump nasal aspirators.

隨著日本雙薪家庭的增多，家長們都在尋找安全、易用且能減少就醫次數的吸鼻器。這款手動吸鼻器採用真空吸力結構，無需電池或電源，只需握力即可控制吸力。其設計旨在隨時隨地快速幫助寶寶緩解鼻塞。

手把、吸管和集鼻器均可收納於外殼內，打造出小巧、衛生、便攜的設計，即使在戶外也能輕鬆使用。相容於多種消毒方法，方便日常維護。防回流閥可防止鼻涕進入吸管，手柄形狀也根據家長回饋進行了人體工學優化。這款吸鼻器旨在樹立手動吸鼻器的新標準。



Distinction 優選

FILO Pixel Smart Heater



NOI Creative

Kun Geng 耿琨、Fuhua Wang 王復華、Giacomo Tonioni

Italy 義大利

Filo is a smart pixel heater that reinterprets the emotional warmth of a campfire through responsive pixel lighting and intuitive interaction. Designed for shared environments, it combines efficient heating with hand-tracking, tactile controls, and evocative visual feedback to create a modern, human-centered warmth experience.

Filo 是一款中小型智慧取暖器，靈感源自篝火所帶來的情感溫度體驗。它通過圖元燈光與直觀交互，將溫暖轉化為更具情感連接的日常體驗。設計旨在為 2-3 人提供圍爐而坐的共用互動場景，喚起人與人之間的親密感與共鳴。Filo 通過象徵性的“點火”動作與圍爐情境喚起人類對火的原始記憶與情感共鳴，重構現代生活中人與人之間的聯繫，具有積極的文化意義和情感價值。



Distinction 優選

Fragi Tea Set

Fragi 茶具



Studio Ooloo

Zhen Bian 卞震、Jaco Qian 錢暢、Shilong Guo 郭士龍

China 中國大陸

Fragi Tea Set

This is a design project centered around the innovation of glass flameworking techniques. We've developed a unique approach where glass is manipulated like knitted wool.

To showcase this novel technique, we designed a tea set where each component highlights the material's capabilities and aesthetic potential.

Teapot

Shaped like two stacked pebbles, it eliminates traditional spouts/handles. The upper pebble acts as an ergonomic handle with a knitted-glass filter; the lower with a wide spout stores tea.

Glass

Its pebble-like base houses a knitted-glass insert. When filled, it's like a lens to magnify the texture. As liquid swirls, the interplay of light and movement creates a mesmerizing dance of patterns.

Incense Tray

An aperture formed during the process within the glass bead holds incense sticks, enhancing tea rituals.

Fragi 茶器

本設計專案聚焦玻璃燈工工藝的創新探索。我們研發出一種將玻璃材料像織毛衣般鉤織的獨特技法，這些手工製品在保留高硼矽玻璃通透性與耐用性的同時，呈現出織物般的肌理質感。

為展現這種創新工藝，我們設計了一套茶器組合，每件作品都彰顯著材料的性質與美學可能性。

茶壺

這款形似兩枚疊合卵石的茶壺，實現了形態與功能的有機統一。通過消解傳統壺嘴與手柄結構，將實用功能融入溫潤的有機曲線之中。

上面的 "卵石" 兼具人體工學握柄與隔熱功能，其核心部位嵌有針織玻璃茶濾，實現渾然天成的沖泡體驗。下面的 "卵石" 作為儲茶容器，其邊緣經過切割形成開闊的傾角壺口，確保流暢的斟茶體驗與清潔維護。

水杯

這款玻璃器皿是手工藝美學的禮贊。它的下半部仿若經流水打磨的卵石，內腔嵌有針織玻璃的配件。當它被裝入水後，卵石底座宛如一個放大鏡，將細膩的玻璃編織紋路幻化為流動的光影劇場。

香盤

誕生于針織玻璃技術初探階段的香托，完美詮釋了偶然與匠心的交融。託盤中央鑲嵌的針織玻璃珠是工藝實驗的首個產物，經詩意化重構後煥發新生：其加工過程中形成的孔洞成為安插線香的理想載體，為飲茶增添一抹幽微的香氣韻律。



Distinction 優選

URWAHN WALDWIESEL – Lightweight Steel E-Gravel Bike with SOFTRIDE Comfort



Sebastian Meinecke

Germany 德國

The URWAHN WALDWIESEL impresses with an organic design language that unites function and aesthetics. Its 3D-printed steel frame eliminates traditional welds, creating seamless transitions that express lightness and dynamism. Clean lines, integrated details, and a reduction to the essentials define a distinctive silhouette. The material and geometry provide high resilience and riding comfort, while the seamless structure ensures durability. Locally produced through additive manufacturing, the Waldwiesel demonstrates a sustainable approach that combines innovative design, technical performance, and responsible mobility for the future.

URWAHN WALDWIESEL 以其有機設計語言令人印象深刻，完美融合了功能與美學。其 3D 列印鋼架拋棄了傳統的焊接工藝，打造出流暢的過渡，展現出輕盈動感的視覺效果。簡潔的線條、一體化的細節設計以及精簡至上的概念，共同勾勒出其獨特的輪廓。材質和幾何結構賦予了車輛卓越的韌性和舒適的騎乘體驗，而無縫結構則確保了其經久耐用。Waldwiesel 採用積層製造技術在本地生產，體現了永續發展的概念，將創新設計、卓越性能與面向未來的負責任出行方式完美結合。



Distinction 優選

FreshGuard

Sarah Mousavi



Iran 伊朗

Inspiration:

"FreshGuard emerged from observing food waste in Tehran markets and accessibility gaps for visually impaired shoppers."

Process:

- Researched temperature abuse patterns in 15 local stores
- Interviewed 60+ consumers (including blind/elderly users)
- Prototyped 12 TTI-pH combinations using AI-assisted simulations (Midjourney/Blender)
- Validated with 3 physical prototypes

Breakthrough:

Discovered nano-silver cellulose simultaneously absorbs moisture and inhibits microbes (patent-pending).

Ethics:

All AI outputs were physically tested. Color schemes approved by color-blind volunteers.

Core Insight:

"Effective food safety requires both intuitive design and supply chain accountability."

靈感來源：

“FreshGuard 的誕生源於對德黑蘭市場食物浪費現像以及視障購物者購物體驗障礙的觀察。”

流程：

- 研究了 15 家當地商店的溫度濫用模式
- 訪問了 60 多位消費者（包括盲人和老年用戶）
- 使用人工智慧輔助模擬（Midjourney/Blender）製作了 12 種 TTI-pH 組合的原型
- 使用 3 個實體原型進行了驗證

突破性進展：

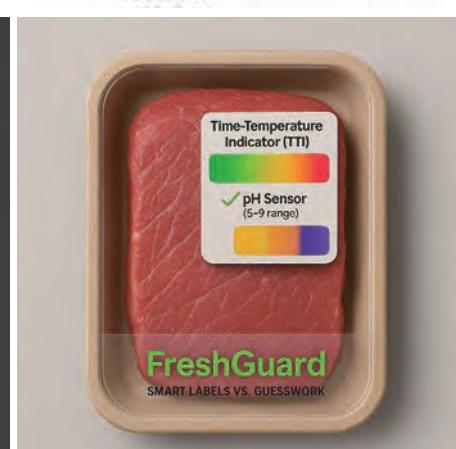
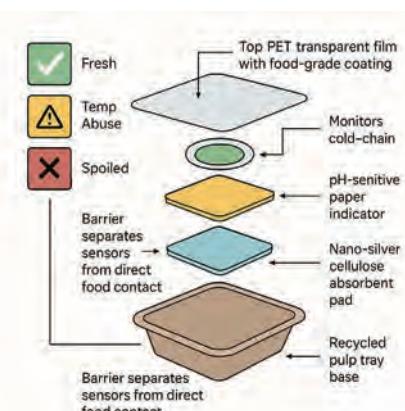
發現奈米銀纖維素能夠同時吸收水分並抑制微生物（專利申請中）。

倫理原則：

所有人工智慧輸出均經過實體測試。配色方案經色盲志工批准。

核心洞察：

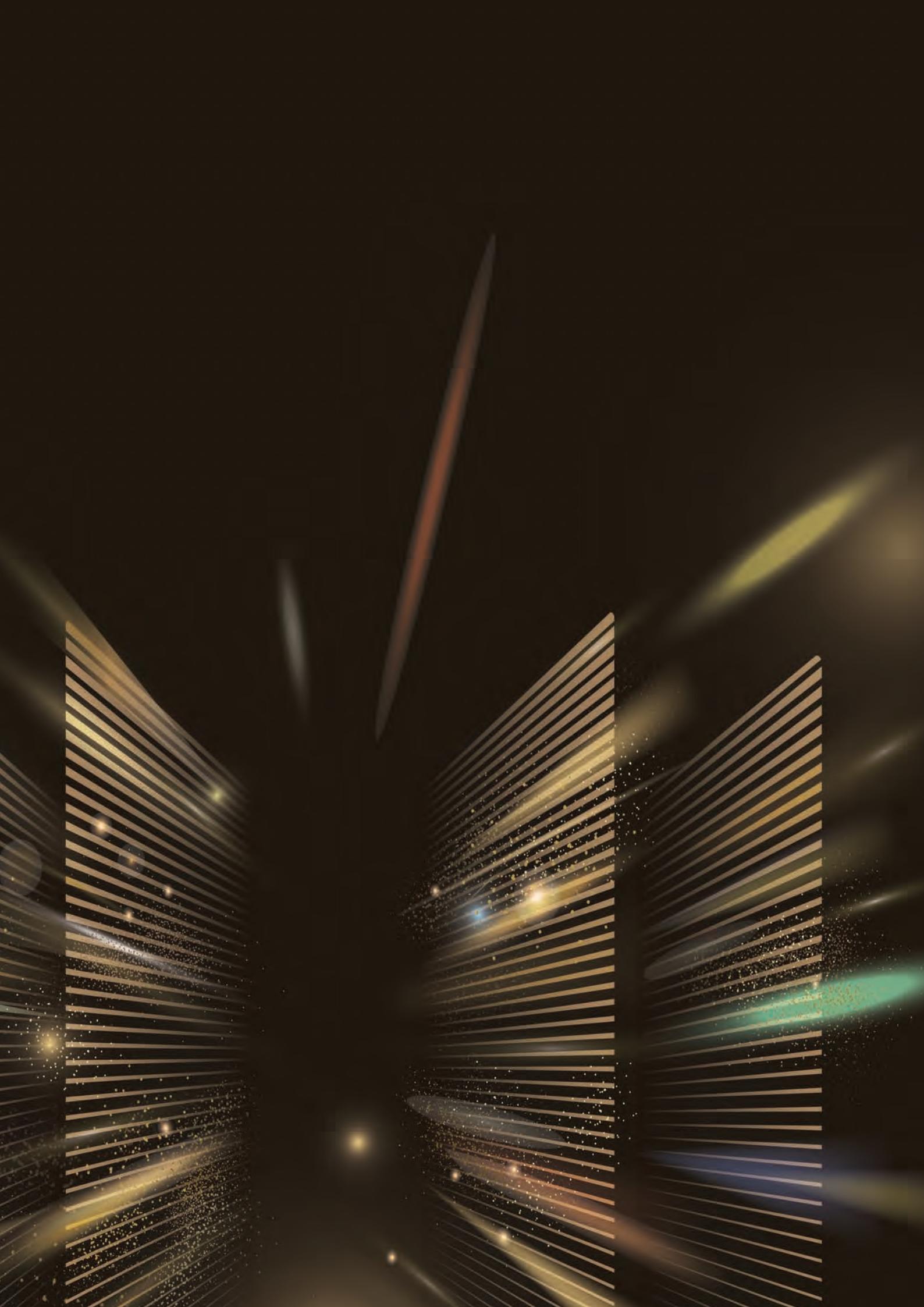
“有效的食品安全需要直觀的設計和供應鏈責任制。”



Visual Communication Design

視覺傳達設計類





視覺傳達設計類

VISUAL COMMUNICATION DESIGN

Jury List 評審名單



1

Annie Ivanova

Studio Ivanova
創辦人

澳洲
主席 / 初審 / 決審

2

周麗君

台灣電通股份有限公司
首席創意長

臺灣
初審 & 決審

3

曹智雄

方策品牌顧問
執行總監

臺灣
初審 / 決審

4

Melike Taşcioğlu Vaughan

ICoD 理事長

土耳其
初審 / 決審

Annie Ivanova

Studio Ivanova
Founder

Australia
Head Judge / First & Final Selection

Alice Chou

Dentsu Taiwan
Chief Creative Officer

Taiwan
First & Final Selection

Kris Tsao

DDG
Managing Director

Taiwan
First & Final Selection

Melike Taşcioğlu Vaughan

ICoD
President

Turkey
First & Final Selection

5

Felix von Bomhard

by associates
創辦人

德國
初審 / 決審

6

Simon Elliott

Rose Design
創辦人

英國
初審

7

莊濟寰

角白設計工作室
創辦人

臺灣
初審

Felix von Bomhard

by associates
Founder

Germany
First & Final Selection

Simon Elliott

Rose Design
Founder

United Kingdom
First Selection

Roger Chuang

WHITEr Design Studio
Founder

Taiwan
First Selection

Golden Award 金獎

Jingisukan Anbe

Lightsdesign

LIGHTS

Japan 日本

Rebranding of "Jingisukan Anbe," a long-established restaurant founded in 1947 in Tōno City, Iwate Prefecture.

Anbe pioneered the spread of Jingisukan in Tōno and remains a popular local spot attracting tourists nationwide. Centered on the concept "New Memories," the branding approach focused on leveraging existing elements rather than a complete overhaul.

For the signature secret sauce, we commissioned illustrator Shinichi Nakayama to create artwork evoking Showa-era family gatherings. The main label and face label are separate sheets, with eight distinct face designs available. Each face label is applied by hand, sometimes straight, sometimes askew. Even the crookedly applied labels look like they're tilting their heads, adding a charming touch.

位於岩手縣遠野市的「Jingisukan Anbe」是一家歷史悠久的餐廳，創立於 1947 年。此次品牌重塑旨在提升品牌形象。

安部是遠野市 Jingisukan 的先驅，至今仍是當地頗受歡迎的餐廳，吸引著來自全國各地的遊客。此次品牌重塑以「新回憶」為核心理念，著重於保留現有元素，而非進行徹底的改造。

為了更能展現招牌秘製醬料，我們委託插畫家 Shinichi Nakayama 創作了一幅描繪昭和時代家庭聚會的畫作。主標籤和副標籤採用獨立紙張，共有八種不同的副標籤設計可供選擇。每張副標籤均為手工黏貼，有的貼得筆直，有的則略微歪斜。即使是貼歪的標籤，看起來也像是歪著頭，增添了獨特的魅力。





Judge's Comment 評審評語

Melike Ta cio lu Vaughan

A warm, down-to-earth identity that honors the heritage. The simple sheep and smoke motif cleverly connects tradition, family, and place, turning a local BBQ spot into a timeless, authentic brand.

溫暖而樸實的品牌形象，彰顯對傳統的尊重。簡潔的綿羊和煙霧圖案巧妙地將傳統、家庭和地理聯繫在一起，使當地燒烤店蛻變為一個經久不衰、原汁原味的品牌。

Felix von Bomhard

Clever use of hidden meaning in the logotype, with a humorous undertone.

標誌設計巧妙地運用了隱藏意義，並帶有幽默的意味。

Annie Ivanova

Branding that warms the heart. Reducing the character for 'sheep' (lamb BBQ) to clear/basic shapes avoids offending non-meat eaters, while its further use to represent 'gatherings' is imaginative.

暖心的品牌設計。將「羊」（烤羊肉）的字形簡化為清晰簡潔的形狀，避免冒犯素食者，同時用它來代表「聚會」也極富創意。

Kris Tsao 曹智雄

As a BBQ restaurant, this identity design successfully breaks away from the traditional approach to BBQ restaurant image design in Asia. However, its innovation is grounded in reality, successfully conveying that BBQ is a dining environment suitable for groups, families, and friends to gather and share happy times. From the design of the logo, signboard, colors, and characters, it creates a consistent sense of pleasure in terms of emotion, making it the best example of expressing emotions through graphic design.

作為一間BBQ燒烤餐廳，這個識別設計成功擺脫亞洲對於燒烤餐廳形象設計的傳統套路，然而它的創新卻又有所本，成功表現BBQ燒烤是適合團體、家人、朋友聚餐、共享歡樂時光的用餐情境，從商標、招牌、色彩與角色的設計上都在情緒上創造一致的愉悅感，是用圖像設計表達情緒的最佳示範。

Alice Chou 周麗君

The design cleverly blends architecture, branding, and cultural imagery, with the atrium design and sheep-shaped logo echoing the cuisine's characteristics and the spirit of unity. The visual language is simple, welcoming, and symbolic, not only preserving the memories of the old restaurant but also infusing the brand with new life, allowing local food culture to be seen anew through contemporary design.

作品將建築、品牌與文化意象巧妙融合，從中庭設計到羊形標誌皆呼應料理特色與團聚精神。視覺語言簡潔親切且具象徵性，不僅延續老店記憶，也為品牌注入新生命，讓地方飲食文化以當代設計重新被看見。

Silver Award 銀獎

“Radiant Eateries: Hong Kong Restaurant Neon Sign Drawings”

燈虹酒綠——香港餐飲霓虹燈招牌手稿

Nous

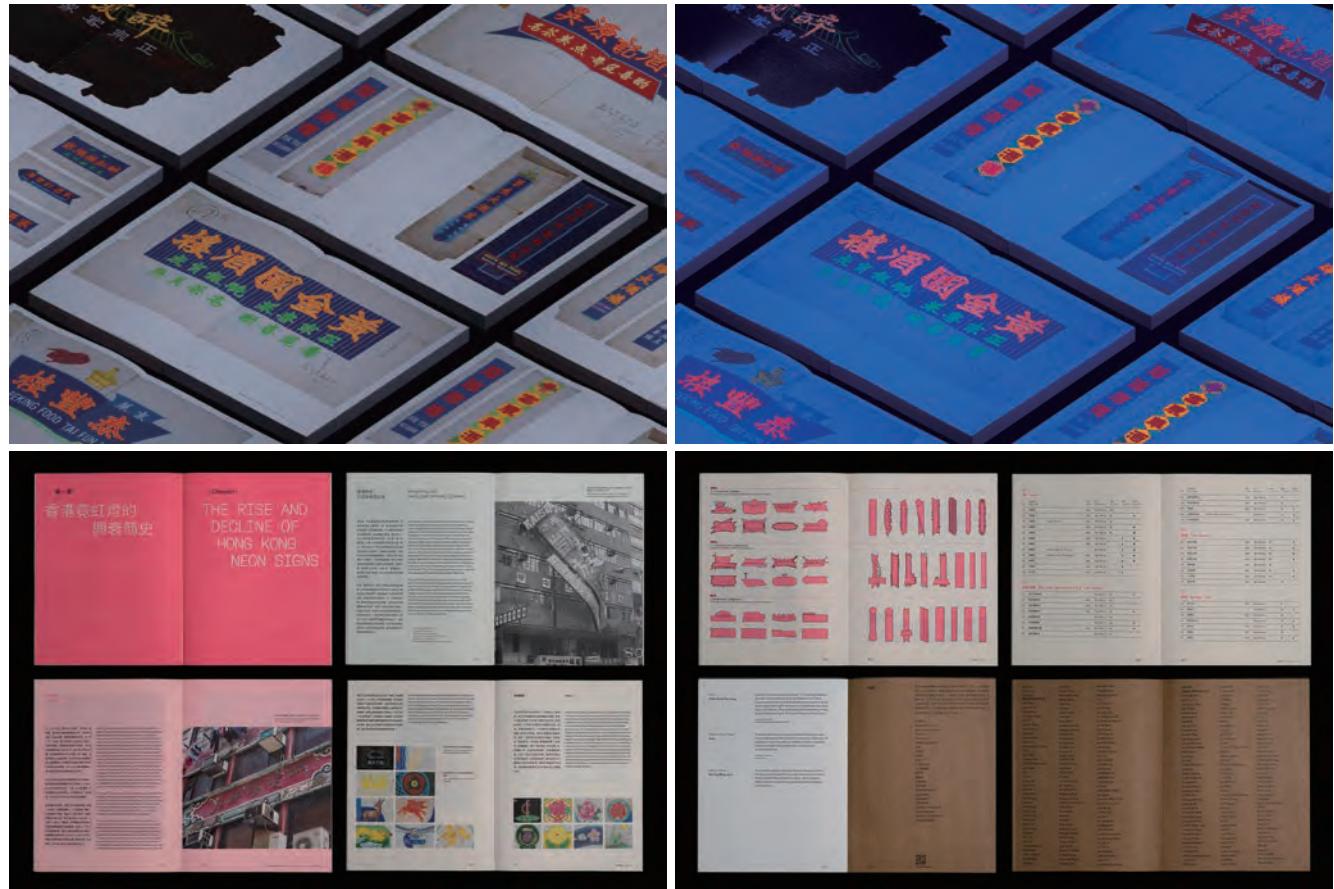
Studio Noux

Poe Cheung 張少寶、Allan Fan 范瑞麟

Hong Kong 香港

All the neon signs artworks in this book use eight-color printing (including four types of fluorescent colors), bringing out the true effect of the signage manuscripts. Readers can use the mini UV torch included with the book to simulate the glowing effect of neon lights at night, leading readers to appreciate these neon signage manuscripts from the 50s to 70s from different angles (day and night), and to record the beauty of Hong Kong's neon signage.

本書全部手稿均用上八色印刷 (加入了四種螢光色)，活現招牌手稿的真實效果。讀者只要用隨書附送的小電筒，便能模擬出霓虹光管於晚上發光的效果，帶領讀者從不同角度 (日與夜) 欣賞這些源自五至七十年代的霓虹招牌手稿，把香港霓虹招牌的美好記下來。





Judge's Comment 評審評語

Melike Ta c/o lu Vaughan

An impressive translation of neon culture into print. The use of fluorescent inks captures the glow of Hong Kong's signage, turning an archival book into an engaging, sensory design experience.

這本書以令人印象深刻的方式將霓虹文化轉化為印刷品。螢光油墨的運用捕捉了香港霓虹燈招牌的璀璨光芒，將一本普通的檔案書籍變成了一次引人入勝、充滿感官體驗的設計之旅。

Felix von Bomhard

Preserving history and culture of HK in a contemporary design, informative, deep and beautifully designed with innovative and fitting finishing methods. 以現代設計風格保存香港的歷史和文化，內容豐富、內涵深刻、設計精美，並採用創新且合適的表面處理方法。

Annie Ivanova

It illuminates the cultural/design history of neon signage with clarity. The use of neon inks is imaginative, appropriate and enhances the user experience. A historical record of social value. 它清晰地展現了霓虹燈招牌的文化 / 設計歷史。霓虹油墨的運用極富創意且恰到好處，提升了使用者體驗。這是一份具有社會價值的歷史紀錄。

Kris Tsao 曹智雄

Themes related to the preservation of signage or textual culture are widely seen in design competitions, and fluorescent ink is not a new material. However, this work cleverly combines the two, aptly transforming the characteristics of Hong Kong's neon signs onto paper. The overall design presents a bright and contemporary feel, breaking away from the traditional methods commonly used in cultural themes, and effectively presenting this highly localized theme on a global visual language platform.

關於招牌或文字文化保留的題材在設計比賽中廣泛可見，螢光油墨也不是新材料，然而這件作品巧妙的結合兩者，非常適切的將香港的霓虹招牌的特色轉化於紙張上。整體設計呈現明快的當代性，也擺脫文化題材常見的傳統手法，有效將這個具有高度在地文化的主題放在全球性的視覺語言平台上呈現。

Alice Chou 周麗君

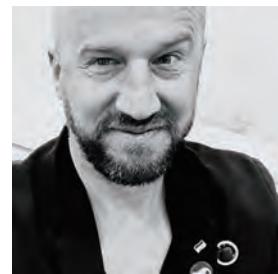
The work, themed around neon signs, successfully transforms the visual language of the streets into the pages of a book through fluorescent ink and special printing techniques. From content to experience, it revolves around Hong Kong's food culture, allowing readers to feel the texture and atmosphere of neon lights while reading. It is a delicate interpretation of the relationship between local memory and design expression.

作品以霓虹招牌為主題，透過螢光油墨與特殊印刷技術，成功將街頭的視覺語言轉化到書頁之中。從內容到體驗皆圍繞香港餐飲文化展開，讓讀者在閱讀中感受到霓虹的質地與氛圍，是對地方記憶與設計表現之間關係的細緻詮釋。

Bronze Award 銅獎

Poets' Poznań festival

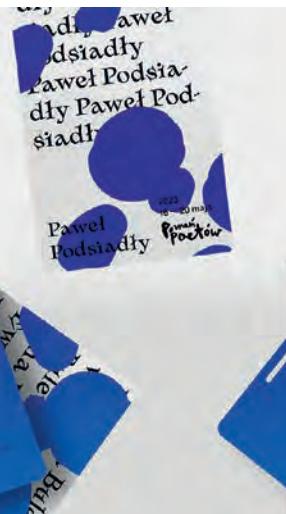
Marcin Markowski



Poland 波蘭

The visual identity of the Poznań Poets Festival escapes stereotypes usually linked to poetry. Instead of subtle ornaments, it introduces a mischievous devil – a playful, irreverent character with a blue tongue that drinks ink. Ink itself becomes the central element: a living substance that spreads across posters, prints, and all festival materials. It is a metaphor for writing, but also for freedom, risk, and unpredictability. The grotesque devil undermines the solemn aura often attached to literature and replaces it with playfulness, provocation, and courage. In this way, poetry is presented not as a distant, monumental discipline, but as alive, energetic, and close to people—ready to provoke, spark emotions, inspire dialogue, and open new perspectives on both art and everyday life.

波茲南詩歌節的視覺圖像打破了人們對詩歌的固有印象。它摒棄了精緻的裝飾，取而代之的是一個頑皮的魔鬼——一個舌頭呈藍色、以墨水為食的嬉戲玩鬧、不拘一格的角色。墨水本身成為核心元素：一種鮮活的物質，遍佈海報、印刷品和所有節日宣傳材料。它既是寫作的隱喻，也是自由、冒險和不可預測性的象徵。這個怪誕的魔鬼打破了文學通常被賦予的莊嚴氛圍，代之以嬉戲、挑釁和勇氣。如此一來，詩歌不再是遙不可及、高不可攀的學科，而是鮮活生動、充滿活力、貼近人心的——它隨時準備激發思考、點燃情感、啟迪對話，並為藝術和日常生活開闢新的視角。





Judge's Comment 評審評語

Melike Ta c/o lu Vaughan

A bold and witty identity, redefining poets as fearless creators. The blue-tongued devil and ink-spot motif cleverly merge, forming a memorable and conceptually strong visual language for the festival.

大膽而詼諧的形象，重新定義了詩人作為無畏創造者的形象。藍舌惡魔與墨點圖案巧妙融合，為藝術節建構了令人難忘且概念鮮明的視覺語言。

Felix von Bomhard

Bold and memorable design, works well in a distance, although a bit repetitive.

設計大膽且令人印象深刻，遠觀效果也很好，雖然有點重複。

Annie Ivanova

Poetry festivals have a small audience. The strong, "rebellious" nature of the visual identity is attention-grabbing; it gets us curious and excited about poetry. It matches the brief. 詩節的受眾群體較小。這種強烈而「叛逆」的視覺辨識方式引人注目，激發了我們對詩的好奇心和興趣。它與設計理念完全契合。

Kris Tsao 曹智雄

The visual presentation breaks through the framework of exhibition event recognition. Although the text is not easy to read, it faithfully presents the theme of the exhibition and expresses its rebellious spirit. At the same time, it takes into account both high visual recognition and application flexibility. It is a bold and groundbreaking work that meets the design purpose and functionality.

視覺表現突破展覽活動識別的框架，雖然文字讀不清楚，但是卻忠實地呈現的這個展覽的主題，表現其反叛的靈魂，同時兼顧高度的視覺辨識度與應用的靈活性，是一個大膽、突破卻又符合設計目的與功能性的作品。

Alice Chou 周麗君

The work breaks with traditional perceptions of poets through its provocative demonic imagery, while the blue tongue symbolizes both indulgence and creative freedom. The overall visual style is striking and powerful, successfully transforming the spirit of the poetry festival and highlighting the poet's attitude of daring to question and subvert, creating a new tension between poetry and rebellion.

作品以挑釁性的惡魔形象打破對詩人的傳統想像，藍舌意象既象徵放縱也暗喻創作自由。整體視覺鮮明有力，成功轉化詩歌節的精神氣質，凸顯出詩人敢於質疑與顛覆的態度，讓詩與叛逆之間產生新的張力。

Judges' Special Award 評審團推薦獎

FOOD IN CIRCLE

2023 台灣設計展在新北 FOOD IN CIRCLE

OUT OF OFFICE

OUT OF OFFICE

外也企畫社

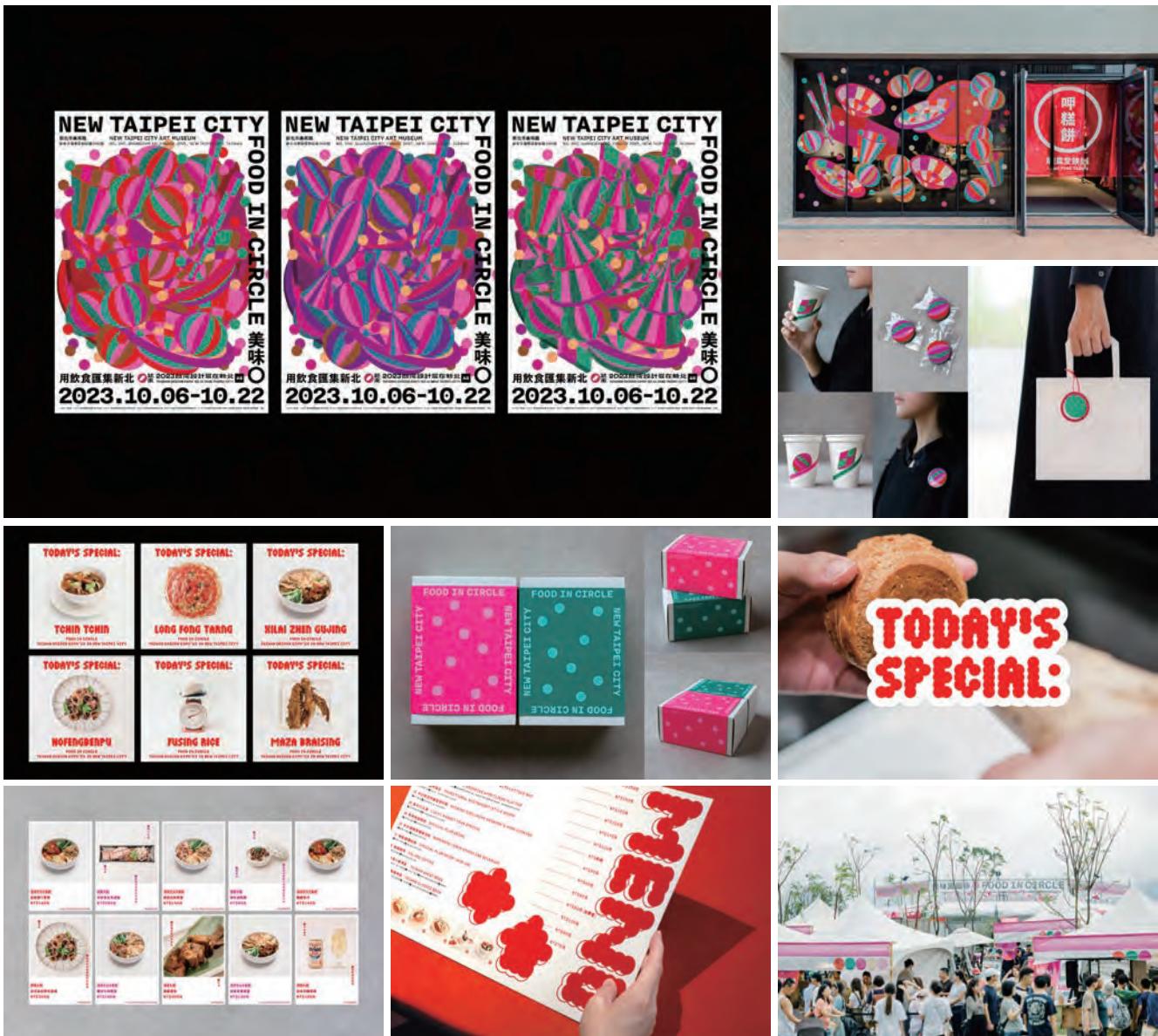
YING SIN CHANG 張櫻馨、CHUCHING LIANG 梁巨環

Taiwan 台灣

FOOD IN CIRCLE curates New Taipei's rich terroir through food-focused storytelling, distilling everyday urban imagery into an approachable and cohesive visual system. The project features a bold, unified identity—highlighted by new photography that captures the essence of local cuisine and a rounded, full-bodied typeface that pays tribute to culinary artisans. Environmental graphics, menus, and packaging blend the city's cultural depth with contemporary aesthetics.

美味圈透過飲食策展演繹新北風土豐饒，濃縮街景中常見的常民物件創造易於親近視覺系統。以新穎且具有凝聚力的整體形象包裝，包含全新攝影讓呈現餐飲本質，飽滿圓潤字體運用，凸顯對飲食職人的尊敬；環境圖像、菜單、產品包裝等融合城市的風土厚度與現代風格。





Judge's Comment 評審評語

Felix von Bomhard

Although the visual for Food Circle would work for any night market or street food culture in Taiwan, it stood out nevertheless thanks to its extensive and detailed applications. The typical colours and shapes found on the food stands and banquets have been assembled in a fun and lively visual, expressing the very Taiwanese joy of night time snacking and socialising.

儘管「美味圈」的視覺設計適用於台灣任何夜市或街頭美食文化，但它憑藉其豐富而細緻的運用依然脫穎而出。小吃攤和宴席上常見的色彩和形狀被巧妙地組合成一幅生動有趣的畫面，展現了台灣人享受宵夜和社交的樂趣。

Annie Ivanova

As a highly commended work, FOOD IN CIRCLE captures the spirit it represents: joyful, busy, crowded, and full of the vibrant energy found in the food markets and eateries of New Taipei City. It presents an approachable visual communication system—uncomplicated and memorable. The resulting project is fresh and engaging, demonstrating how design can be applied to creating a sense of place and local culture.

作為一件備受讚譽的作品，《美味圈》精準地捕捉到了它所代表的精神：歡樂、熙攘、熱鬧，以及新北市美食市場和餐廳中洋溢的活力。它呈現了一種平易近人的視覺傳達系統——簡潔明了，令人印象深刻。最終的項目清新而引人入勝，展現瞭如何運用設計來營造場所感和本土文化。

Kris Tsao 曹智雄

The design reinterprets local culinary elements with a unique visual approach, using bold colors and a flexible visual system that achieves a good balance between aesthetics, creativity, and functionality.

將在地餐飲元素以獨特的視覺手法重新詮釋，用色大膽，視覺系統收放自如，在美感、創意與功能性上取得良好平衡。

ICoD Excellence Award ICoD 特別獎

Stand Art 3D / visual identity

Wojciech Janicki



Poland 波蘭

Visual identity design containing a series of posters for the Stand Art 3D exhibition, organized by the Faculty of Sculpture at the University of Arts in Poznań. The event showcases innovative works in sculpture and spatial installation.

The poster's concept reflects the idea of discovering new horizons and breaking new ground in the world of sculpture. On the one hand, it draws on classic art while simultaneously presenting its modern facets.

Symbolically, the project evokes the idea of the Renaissance, representing a rebirth of art's value in public consciousness, which is particularly important in the context of advancing technology.

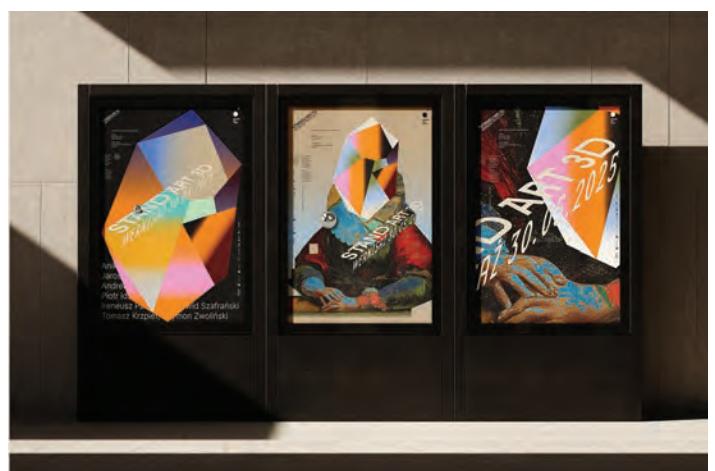
The project has received recognition in international graphic design competitions, including: Poster Stellars 2025, Asian Vanguard Art & Design Award, Winner of DNA Paris 2025 and others.

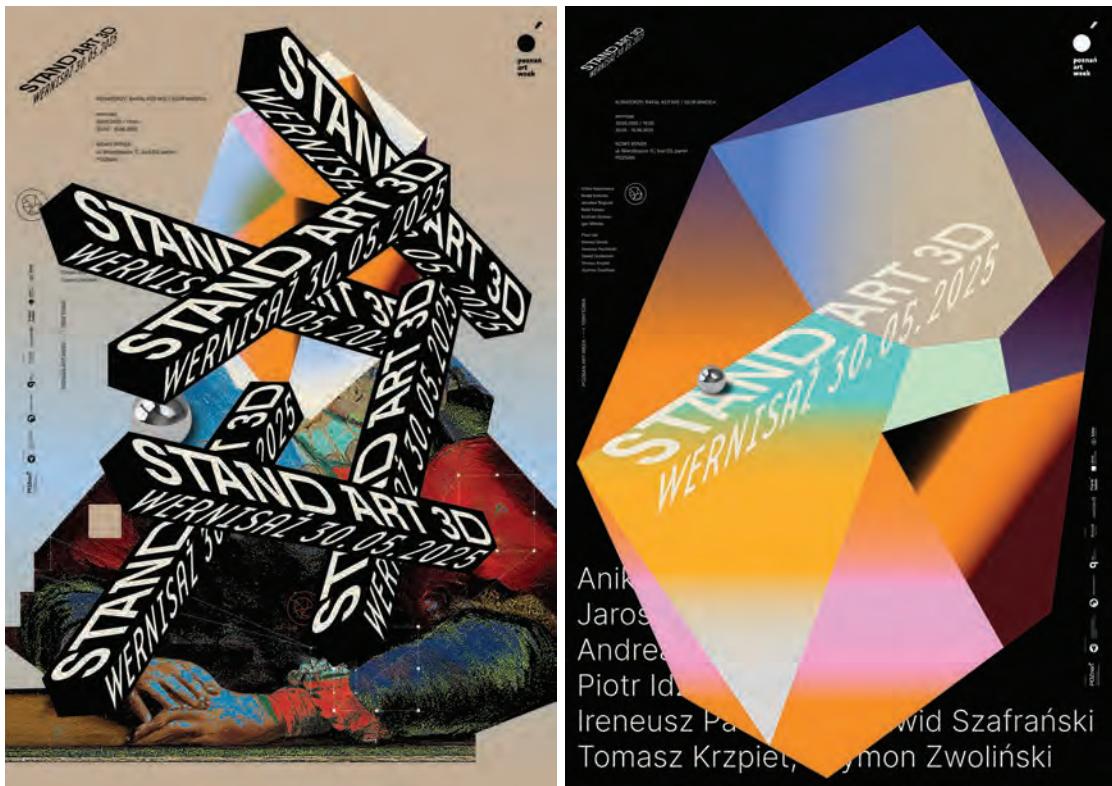
為波茲南藝術大學雕塑學院主辦的「Stand Art 3D」展覽設計的一系列海報，旨在打造視覺辨識系統。展覽展出了雕塑和空間裝置領域的創新作品。

海報的設計概念體現了在雕塑領域探索新視野、開拓新天地的想法。一方面，它汲取了古典藝術的精髓，另一方面，也展現了其現代的一面。

從象徵意義上講，該計畫喚起了人們對文藝復興的聯想，代表著藝術價值在公眾意識中的復興，這在科技快速發展的今天尤其重要。

此計畫在多項國際平面設計競賽中榮獲殊榮，包括：2025 年 Poster Stellars 獎、亞洲先鋒藝術與設計獎、2025 年巴黎 DNA 設計獎等。





Judge's Comment 評審評語

Melike Tacio lu Vaughan

Cohesive yet versatile identity where each poster stands alone while enriching the whole. The visual language feels fresh, contemporary, engaging—successfully maintaining interest without repetition.

品牌形象既統一又靈活多變，每張海報既能獨立成章，又能為整體增添光彩。視覺語言清新、現代、引人入勝，成功地在不重複的情況下保持了觀眾的興趣。

Felix von Bomhard

This was the most memorable work of the competition. Clever use of type/graphics and image to achieve a sculptural quality.

這是本次比賽中最令人印象深刻的作品。巧妙地運用字體、圖形和圖像，營造出雕塑般的質感。

Annie Ivanova

Clever. Bold. 3D typography from which a 3D structure is created to represent the broader idea of special art installations. It deconstructs a 2D painting. New way to think of sculpture.

巧妙。大膽。運用立體字體設計，建構出立體結構，以此詮釋特殊藝術裝置的更廣泛概念。它解構了二維繪畫，為雕塑的創作開啟了新的思維。

Kris Tsao 蔡智雄

Establishing clear main and supporting elements in the visual system allows for the demonstration of relevance and recognizability when applied to the Bunun. Moving beyond the framework of art exhibition posters that often focus on the artwork itself, the use of typography combined with graphic design creates a strong visual tension and narrative ability.

在視覺系統上建立明確的主體與輔助元素，能夠在布農的應用下展現關聯性與辨識度。跳脫藝術展覽海報多以藝術展品為主角的框架，單純以 typography 結合 graphic design 表現出強烈的視覺張力與敘事能力。

Alice Chou 周麗君

The work, with its continuous yet independent compositional vocabulary, demonstrates a strong sense of space and formal contemplation. The visual system constructs three-dimensionality within a two-dimensional space, and contains breakthroughs within order, echoing the curatorial spirit of "breaking standards and exploring new realms." The overall rhythm is distinct, with rationality and sensibility coexisting, making the two-dimensional space a breathing space, a visual experience as vibrant as a sculpture.

作品以連續卻獨立的構成語彙，展現出強烈的空間意識與形式思辨。視覺系統在平面中建構立體，在秩序中蘊藏突破，呼應「打破標準、探索新境」的策展精神。整體節奏鮮明，理性與感性並行，讓平面成為能呼吸的空間，一如雕塑般具生命的視覺體驗。

Distinction 優選

KOMEDA 55

Yu Fan 樊羽、Goyen Chen 陳郭益言



China 中國大陸

Jazz performance, which is a dynamic and creative music culture, carries the dreams and fighting spirit of young people. A tribute to KOMEDA, commemorating the 55th anniversary of its death, jazz inspires people to express themselves, challenge social realities, and pursue equality and justice. Let's work together to bring the power of hope and unity to the rhythm of jazz.

爵士樂表演是一種充滿活力和創造性的音樂文化，承載著年輕人的夢想和奮鬥精神。向 KOMEDA 致敬，紀念 Krzysztof Komeda 逝世 55 週年。爵士樂激勵人們表達自我、挑戰社會現實，並追求平等與正義。讓我們共同努力，將希望與團結的力量融入爵士樂的節奏中。



Distinction 優選

7000KM

Z WAVE DESIGN

後浪設計

Zhongbiao Jiang 蔣忠彪、Yinan Lyu 呂憶南、Yuqi Pang 龐育其、Irene Li 李艾霖

Z WAVE
DESIGN

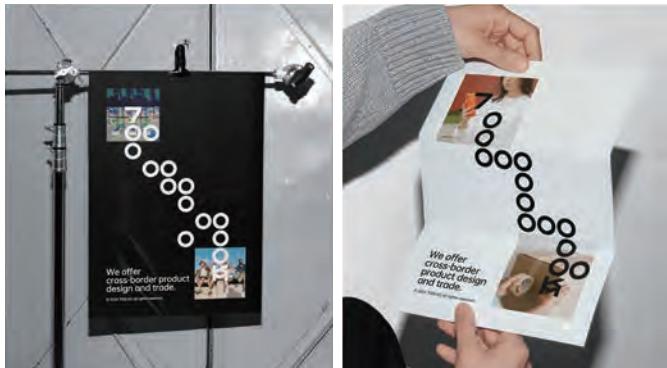
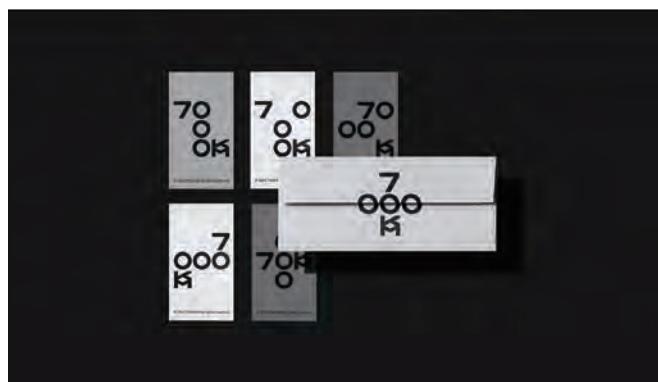
China 中國大陸

7000KM is a professional international trading company with operations in major economies such as America, Europe and Australia. Its name is derived from the total length of the Silk Road, the world's earliest international trade route, which gives the brand ethos a sense of romance.

Our understanding of international trade and the Silk Road is that it is free, flexible, and friendly like a network spreading out, so we created a logo and visual identity for 7000KM based on a grid system. 7000KM's letters are condensed into a 5×5 grid, arranged and shuttled under the rules, so that the logo becomes dynamic and interesting, echoing the freedom and flexibility of the trade network. At the same time, the number 0 can also be extended into a "map route" representing trade and the silk road, linking from a starting point (the number 7) to an end point (the letter KM), which strengthens the impression of the brand, enriches the brand's emotional attributes, and helps the brand to develop more quickly.

7000KM 是專業的國際貿易公司，業務遍佈美洲、歐洲、澳洲等主要經濟體，其名字來源於世界上最早的國際貿易線路——絲綢之路的總長度，這也讓品牌充斥著浪漫氣質。

我們對國際貿易和絲綢之路的理解是自由的、靈活的、如網路蔓延的友好往來，因此我們為 7000KM 創造了一套基於網格系統的 Logo 和視覺識別系統。7000KM 的字母被濃縮進一個 5×5 網格中，在規則下排列穿梭，因此 Logo 變得動態和有趣，呼應了貿易網路的自由靈活。同時數字 0 也可以延展成代表貿易和絲路的“地圖路線”，從一個起點（數字 7）串聯到達一個終點（字母 KM），強化了品牌印象，豐富了品牌的情感屬性，說明品牌更快速的發展。



Distinction 優選

KNOT

Ling Tung University 嶺東科技大學

FangChu,Shih 史芳竹、ChienYi,Chien 錢芊憶、HsiaoWen,Lee 李筱雯

ChunChen,Chang 張純榛、YiCing,Liao 廖苡晴



Taiwan 台灣

Hsinchu, our hometown, is known as the "Windy City." For us, wind is a familiar yet often unnoticed daily presence.

Thus, starting from this familiarity, we focus on Taiwan's three unique winds—the Winds of September, Foehn Wind, and Katabatic Wind. Through a process of "Knowledge, Feeling, and Connection," we transform the intangible wind into a visible and tangible design language, making it an observable beauty.

Visually, we translate the characteristics of these winds into geometric shapes combined with hand-drawn lines and color shifts, making the unique features of these three winds more intuitive to understand. For instance, Hsinchu's trumpet-shaped terrain speeds up the Winds of September into strong gusts. Thus, to show this features, our kite design includes a structure that spins quickly in the wind.

Through assembling and flying kites, users can gradually feel the flow and presence of wind and realize its significance.

Kites aren't just a medium here. It's a bridge connecting wind and people. It not only brings us closer to the wind but also guides viewers to rediscover its power and characteristics, inspiring care for nature and rethinking wind's existence and meaning.

我們多來自新竹，是一座總被稱為「風城」的地方。風，對我們來說是從小就習以為常的存在，卻鮮少受到關注。

因此我們從這份熟悉出發，選擇台灣三種特殊風——九降風、焚風與落山風，透過「認識、感受、感觸」的過程，將風從無形轉化為可視、可感的設計語言，也讓它成為得以看見的美。

在視覺呈現上，我們將風的特性轉化為幾何形狀並結合手繪線條與色彩變化，使人能更直觀的了解到三種特殊風的特性。如九降風的地貌特徵呈喇叭狀，當風吹入時會加速，形成強勁的氣流，因此我們設計的風箏結構也能在風力作用下快速自轉，以此去象徵九降風的特性。

接著我們希望藉由使用者在組裝與放飛風箏的過程中，能夠逐步感受風的流動與存在，進而體會到風的重要性。

透過這次的作品，風箏不僅是我們的載體，而是成為了風與人之間的橋樑，它不但拉近我們與風的距離，也引導大家重新認識風的力量與特質，更是喚起對自然資源的珍視，並重新探討風的存在與意義。



Distinction 優選

NEW BUDS

新生芽



LING TUNG UNIVERSITY Department of Visual Communication Design

嶺東科技大學視覺傳達設計系

PERNG,DER-FEN 彭德芬、TSENG,YU-HAN 曾雨涵、ZHANG,XUAN-WEI 張軒瑋

Taiwan 台灣

This study optimizes the design and transportation of Platycerium plants, aiming to develop a packaging solution that combines protection, convenience, and environmental protection. Due to the special shape and easy damage of Platycerium's leaves, which are often damaged due to crushing, dumping, or improper fixation during transportation, this study focuses on the core principles of "stable fixation and shock absorption protection" to ensure plant integrity and transportation efficiency.

Using recyclable and environmentally friendly materials, with an innovative structure, the characteristics of the Platycerium after being put on the board absorb shock and fix the plant, reducing shaking and impact during transportation. At the same time, a portable carrying mechanism is designed to improve the comfort and convenience of user transportation.

本研究針對鹿角蕨植株的提攜與運輸問題進行設計優化，旨在開發一款兼具保護性、便利性與環保性的包裝方案。由於鹿角蕨葉片形態特殊且易受損，在搬運中常因擠壓、傾倒或不當固定導致損壞，因此，本研究以「穩定固定、減震防護」為核心原則，確保植株的完整性與運輸效率。

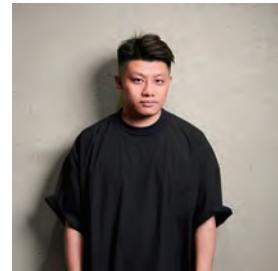
採用可回收環保材料，搭配創新的結構，透過鹿角蕨上板後的特性，減震與固定植栽，減少運輸過程中的晃動與衝擊。同時，設計便攜手提機制，提升使用者搬運時的舒適度與便利性。此外，包裝亦兼具展示功能，讓消費者在拆解前即可欣賞植株之美，提升購買體驗。



Distinction 優選

Playtime : Au Chon Hin and The Rodina Duo Exhibition

遊戲時間：歐俊軒和 The Rodina 雙展



UNTITLED MACAO / UNTITLED DESIGN,LTD

未設計有限公司

歐俊軒 Au Chon Hin

Macau 澳門

“Playtime” features the participatory works of the Dutch art and design duo The Rodina and Macau China designer Au Chon Hin. Therefor, the challenge of this design lies in how to harmonize the vastly different personal styles of the two design teams. Therefor, we are taking the exhibition theme of "playtime" as the starting point, we have drawn inspiration from the fragments of time to unleash the ideas.

Two clocks represent the two teams of designers from different time zones who have gathered here. These clocks have been disassembled and reassembled, made up of time fragments in different shapes and colors. The designers seek creative sparks amidst these time fragments, designing all sorts of interesting elements. These fragmented moments are the designers' "playtime", allowing them to unleash their creativity and enjoy the fun of creation.

《遊戲時間》展出來自荷蘭的設計藝術二人組 The Rodina 和澳門設計師一歐俊軒的作品。因此，此次設計的挑戰在於如何將兩組設計師截然不同的個人風格融合在一起。於是圍繞著展覽主題「遊戲時間」出發，以碎片化的時間為靈感去盡行構想。

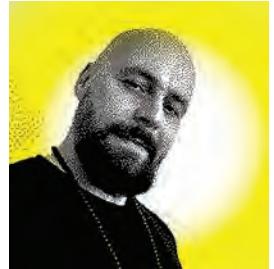
兩個時鐘代表了兩組來自不同時區的設計師正在此處相遇。這些時鐘被拆解重組，由不同形狀和色彩的時間碎片拼湊而成，設計師們在這些時間碎片之間尋找創意的火花，設計出各種有趣的事物。這些碎片化的時間正是設計師們的「遊戲時間」，能夠讓設計師盡情地發揮創意，享受有趣的創作時光。



Distinction 優選

Tribute to Brian Eno

Wojciech Janicki



Poland 波蘭

A series of large-format graphics presented as printed and screen posters, dedicated to the work of the English composer and art theorist Brian Eno.

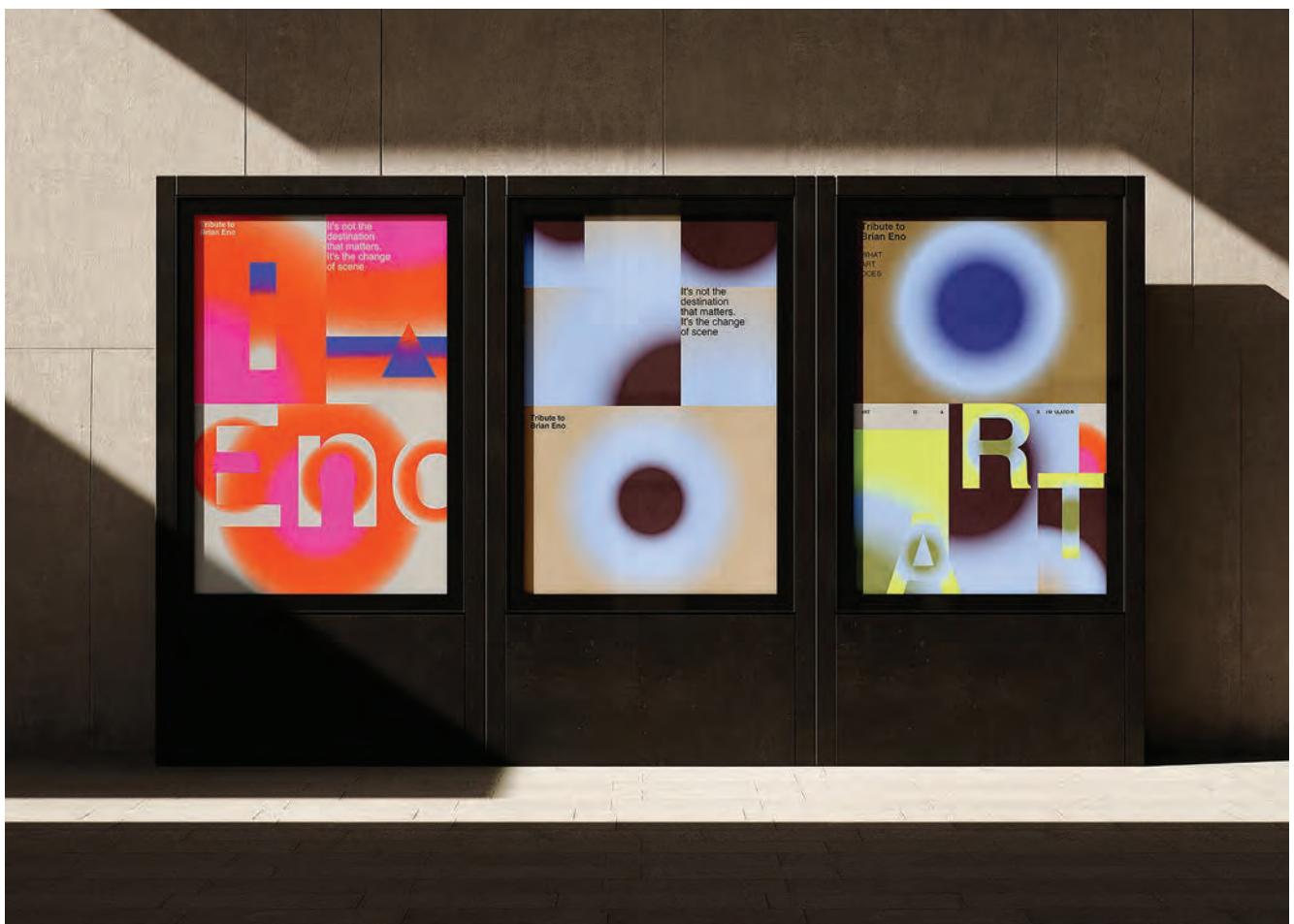
The series contains selected quotes by the artist presented in the convention of abstract graphic form, inspired by the pulsating energy of light and sound. The concept refers to the style of ambient music pioneered by Brian Eno based on abstract and organic soundforms.

The aim of the project is to honor the artist's creative achievements, but also the way of experiencing everyday life and expressing emotions through art.

一系列大幅圖像作品，以印刷和螢幕海報的形式呈現，旨在致敬英國作曲家兼藝術理論家布萊恩伊諾 (Brian Eno) 的創作。

該系列作品精選了藝術家的語錄，並以抽象圖形形式呈現，靈感源自光與聲的脈動能量。其概念源自於布萊恩伊諾開創的氛圍音樂風格，以抽象而有機的音形為基礎。

該計畫的目的是致敬藝術家的創作成就，同時也旨在探討體驗日常生活和透過藝術表達情感的方式。



Distinction 優選

The 3rd Guardian Art Book Fair

第三屆嘉德國際藝術圖書展



Mint Design

薄荷設計

CHAO ZHU 朱超

China 中國大陸

The 3rd Guardian Art Book Fair arrives as Promised. The number "three" is magical in that It's ubiquitous, regardless of the format it takes: " 三 three", "3", or " III ". So, it's no surprise that this art book fair's design is inspired by " 三 three" as the theme.

At the heart of our visual presentation is this geometric shape, formed by the spine and cut with an architectural vibe. When you flip through these books, you'll feel them moving between two and three dimensions. From a fresh angle, the book's spine links up with either the top or bottom cut, creating vibrant geometric patterns. These geometric designs, shaped like " 三 three", "3", or " III ", dance weightlessly in space to resonate with the viewer emotionally.

As the shape moves within this space, it stops suddenly to push past the paper's edge and deliver unexpected moments. The poster takes on an unconventional shape, offering viewers a unique and immersive visual treat. The text layout blends with the spine's typography, scattered across different surfaces and scales, reinforcing the fair's dynamic and ever-changing vibe. Experience something new, something real. Visit the book fair and dive into the joy of reading.

第三屆嘉德國際藝術圖書展如約而至。數位“三”一直都是一個充滿魔力的數字，日常生活中很多事物都以三、3或者III來概括。很自然，本屆藝術書展的設計也是以數位“三”為創意原型而展開。

以書脊和切口相連形成的幾何圖形為核心，用富有建築感的造型語言呈現視覺。翻閱書籍，我們總能感受到書籍在二維與三維之間來回跳動。在獨特的視角下，書脊與上切口或下切口相連，會形成獨特的彩色幾何圖形。幾何圖形在空間內以數位“三、3或者III”呈現，圖形在無重力留白空間內自由跳動，試圖連結觀者的情緒。

幾何圖形在空間內運動後定格，圖形突破紙面邊界，讓意外發生。海報最終在空間內以異形的方式呈現，給觀者帶來新鮮豐富的視覺感受。文字板式則融合了書籍書脊文字的特徵，在不同的平面尺度下錯落演繹，強化了書展“變化的場域”的視覺印象。有突破，更真實，來書展享受閱讀。



Distinction 優選

InAward RED Design Competition 2024 Promotion Poster

InAward 小紅書設計大賽 2024 推廣海報

Liu Yukun 劉宇昆



China 中國大陸

InAward RED Design Competition 2024 is an open competition in which participants send notes, take topics, and submit their work. In addition to ensuring the professional competition, interactive, Open is also the key to the promotion of the competition. Since all the entries' notes can be seen during the whole course of the competition, and the way of reading the notes is basically to swipe them up with a single hand-held device, the notes are displayed in a strip shape after being displayed in a plane, i randomly selected 100 notes on entries and randomly arranged them, printed them, cut them into a series of works, and arranged them into "INAWARD 2024" letters and figures to shoot, match and handwritten fonts and other text typesetting, to echo the theme of the official contest. With "Designer's Work" as the main visual, designed to encourage more designers to participate in it, stimulated a sense of interaction and participation. Also added some fun to the contest, through the contest platform to show more excellent works.

InAward 2024 小紅書設計大賽是一個全程開放的大賽，參賽者通過發送筆記、帶話題、投遞作品。除了保證大賽的專業性、互動性以外，開放性也是大賽推廣的關鍵。由於大賽全程開放可以看到所有參賽作品筆記，而且筆記閱讀方式基本是單手持機向上滑動閱讀，所以筆記被平面化顯示後呈現出條狀，我隨機挑選了 100 件參賽作品筆記將他們隨機排列、列印、裁切成一條條的作品集，擺放成「INAWARD 2024」字母及數字造型拍攝而成，配和手寫字體等文案排版，以呼應官方大賽活動主題。用「設計師的作品」作為主視覺，旨在鼓勵更多的設計師參與其中，激發了互動性和參與感。也給大賽增加了一些趣味性，通過大賽平臺展現更多優秀作品。



Distinction 優選

George Town Festival | Key Visual Identity

喬治市藝術節 | 主視覺識別設計



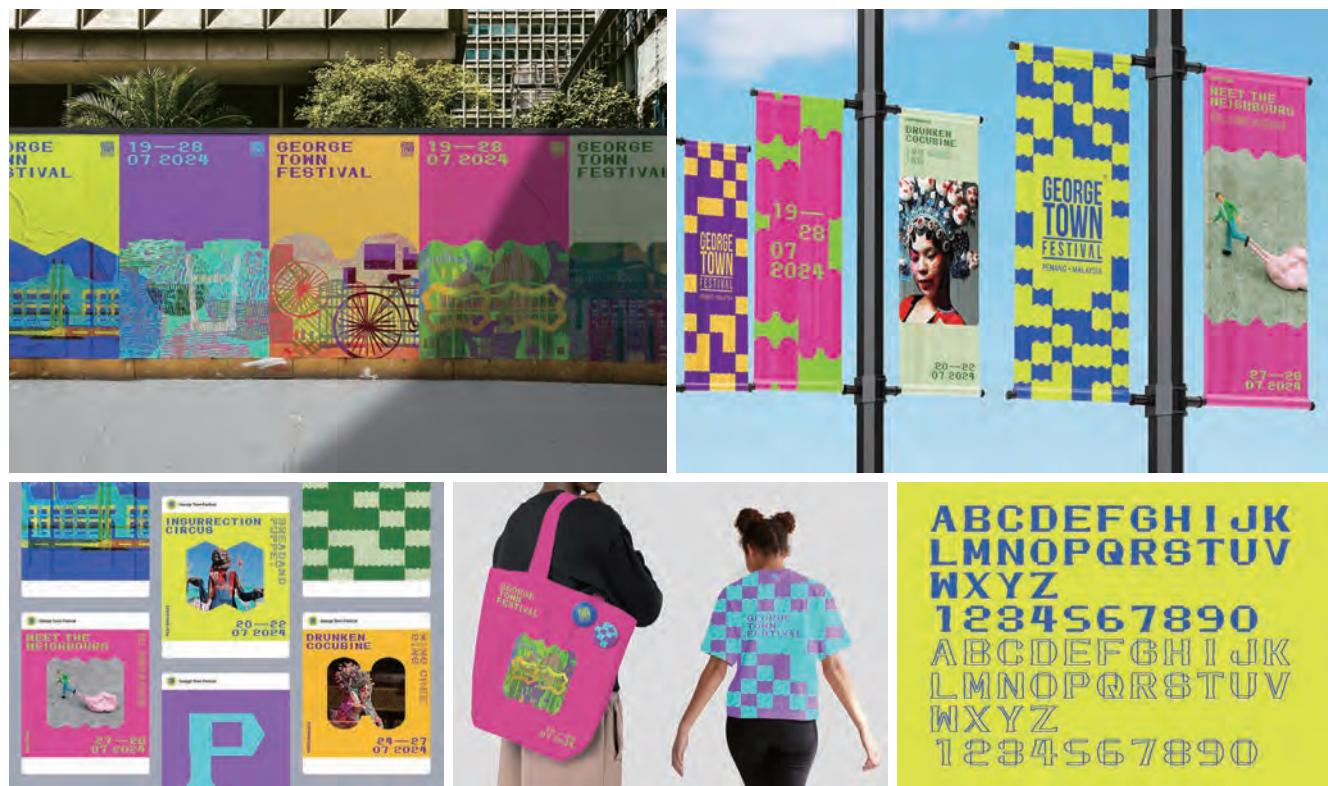
Po Hung Design Lab + Putticoop

Lian Kian Lek 連建力、Hung Man Po 洪文寶

Malaysia | 馬來西亞

The annual George Town Festival in Penang, Malaysia, celebrates the city's UNESCO World Heritage status through art, dance, and performance. For the 2024 festival, Po Hung Design Lab and Putticoop collaborated on a new visual identity. Their design language is a deep immersion into Penang's very fabric, drawing from diverse architecture and culture. The design echoes Nanyang-style shophouses, roofs of Chinese temples, and silhouettes of the Komtar tower and Penang Bridge. It incorporates the domes of mosques and intricate window forms of Indian temples, reflecting the city's harmonious cultural tapestry. This visual narrative informs an original typeface and patterns inspired by woven baskets. The color palette, rooted in the Penang flag, expands to embrace the vibrant Peranakan aesthetic, a unique blend of Chinese and Malay influences. The result is a cohesive visual experience that embodies the festival's diverse offerings and reflects Penang's rich cultural soul.

喬治市藝術節是馬來西亞檳城喬治市的年度盛事，2008年被聯合國教科文組織列為世界文化遺產後，由喬治市世界遺產機構承辦。這藝術節已成為東南亞地區極具指標性的國際藝術節。2024年迎來第15屆，為期10天超過80項國內外展演節目與活動，涵蓋表演藝術、視覺藝術、公共藝術等，並包含工作坊、社區計畫、論壇等。主視覺形象設計由香港Po Hung Design Lab與吉隆玻Putticoop攜手合作，他們深入探索檳城衣食住行等文化精髓，並轉化為奪目的視覺識別系統。其設計語彙汲取自城市建築：南洋式店屋與華人廟宇的磚瓦柱樑；光大摩天大樓與檳威大橋輪廓；清真寺的圓頂與印度廟的窗櫺。還有民生活動：三輪車的律動；職人工藝的紋樣等等。並把這些文化特色轉化為簡潔的圖型、圖案、插畫及字體設計，以彰顯檳城多元文化的和諧共存。色彩系統亦源自檳城州旗，並延伸至獨特的土生華人峇峇娘惹文化，映照出城市的活力與多元文化融合，並透過海報、廣告牌、街頭橫幅、節目手冊、地圖及數位平臺等接觸點作全方位宣傳，營造歡慶的節日氛圍。其最終目標，是創造一個連貫的視覺體驗，既能體現藝術節的豐富內容，又能真切地反映檳城深厚的文化底蘊。



Distinction 優選

ShiQi's Calligraphy

石齊 · 字



Bai Fengkun 白鳳鵠

China 中國大陸

This book is a collection of calligraphy works by painter Shi Qi. His calligraphy, created in the collision between traditional roots and inner psychological ideals, strikes against the bounds of rules, creating surprisingly unique scenes. The book's editorial structure breaks away from the traditional linear reading from the cover to the back cover, instead unfolding from the middle, categorizing the works according to the "Eight Methods" and arranging them into four parts on the left and right. The 米 folding, a fundamental technical norm and reference system in traditional Chinese calligraphy, is transformed into the structural logic of reading, with vertical, horizontal, and oblique folds having different information functions, allowing readers to reconstruct a different visual impression on the light and delicate pages. The entire book is enhanced by the use of black, white and silver to emphasize the author's unique and strong modern calligraphy style. When closed, the outer box is a container for storage and protection, but when opened, the four walls of the box spread out, becoming a stage for displaying the book. The overall design presents readers with a novel reading experience that complements the artist's "not the same as others" artistic pursuit.

本書為畫家石齊的書法字集。石齊的書法在傳統根基和內心理想的碰撞中，衝擊著規則的周延，創建出令人驚奇的獨特場景。書籍編排結構打破傳統從頭至尾的線性閱讀，由中間展開，將作品以“八法”分類，左右各四。米字折疊是傳統書寫時的基礎技術規範和參照體系，在這裡它演變為閱讀的結構邏輯，縱向、橫向、斜向的折疊具有了不同的資訊功能，讓讀者在翩然輕盈的頁面間重新構建出別樣的視覺印象。全書以用黑、白、銀三色強化了作者獨特而強烈的現代書寫風格。外盒合起來是收納、保護的容器，打開時地盒四壁散開，成為展示書籍的舞臺。整體設計給讀者呈現出贊新的閱讀體驗，與作者“不與人同”的藝術追求相得益彰。



Visual Identity System for the 2024 Graduation Exhibition of the School of Visual Arts Design, GAFA



廣州美術學院 視覺藝術設計學院 2024 畢業展視覺形象系統

Future Connect LAB

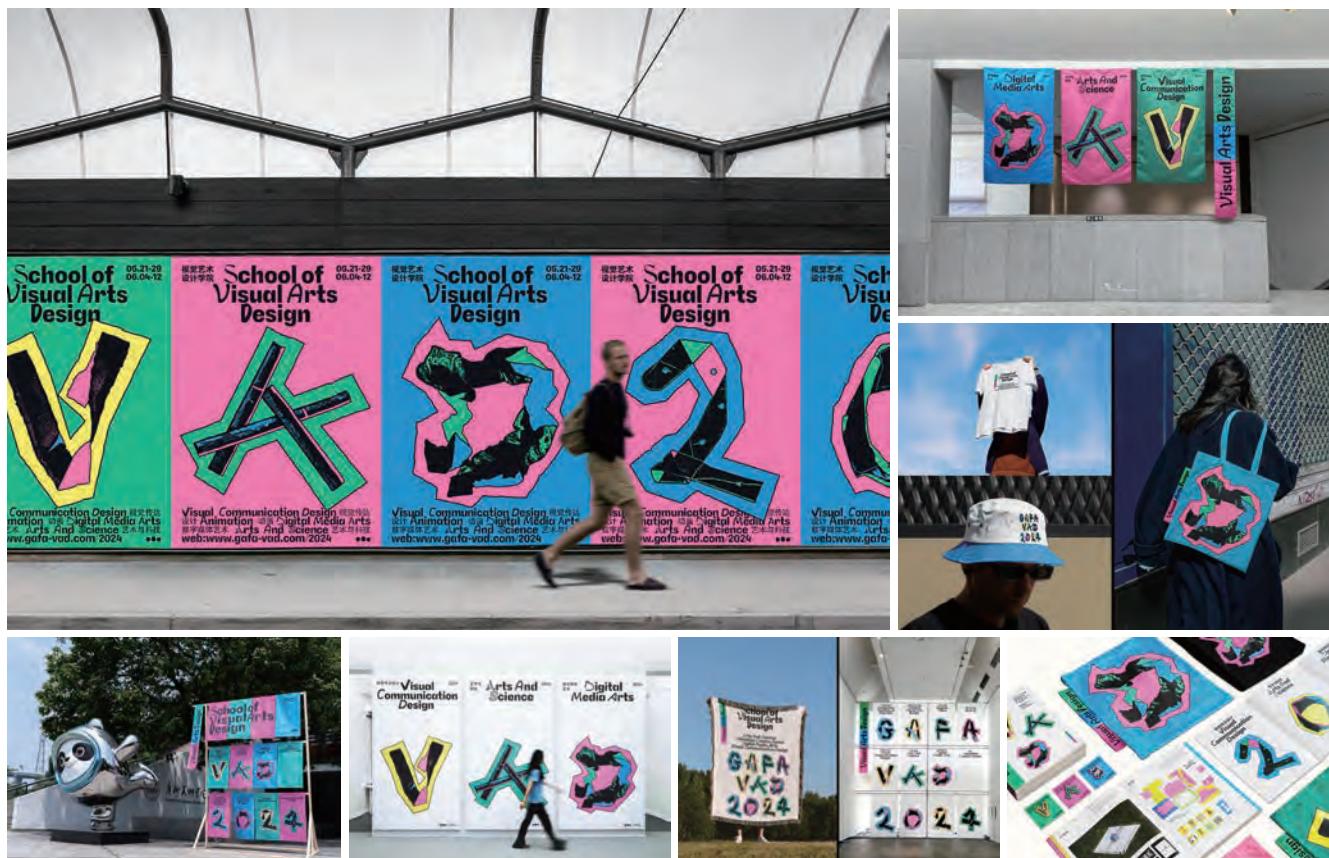
Shichunsheng 史春生、Tang Ruofei 唐若菲、Chen Ruoxi 陳若熙、

Liu Yihe 劉熠鶴、Chen Yimiao 陳怡妙

China 中國大陸

The 2024 graduation design image of the School of Visual Art Design of Guangzhou Academy of Fine Arts is inspired by flags and experimental contrast fonts, implying that Guangmei plays an important role as a future visual vane in the field of design. The flag symbolizes strength, direction, and leadership of the design vanguard; The font is an experimental contrast font inspired by the accidental relationship between various fields in Guangzhou and the United States during the graduation period. The vivid color collocation, to highlight the vitality and innovation of Guangmei design, represents the leading role of Guangmei design, aiming to explore the infinite possibilities of design. We hope to contribute our share to the prosperity and development of the Greater Bay Area through the power of Guangzhou Academy of Fine Arts Design.

廣州美術學院視覺藝術設計學 2024 年畢業設計形象以旗幟、實驗對比度字體為靈感，寓意著廣美在設計領域 具有未來視覺風向標的重要作用。旗幟象徵力量、方向、及設計先鋒思潮 的領導地位；字體靈感來自畢設期 間廣美各場域中形成的偶然關係，以 現代實驗性解讀的一款實驗對比度字體；鮮明的色彩搭配，以突出廣美 設計的活力和創新，代表著廣美設計的引領作用，旨在探索設計的無限 可能。我們希望通過廣美設計的力量，為大 灣區的繁榮和發展貢獻自己的一份力量。



Distinction 優選

Molecular Typography Laboratory

Slanted Publishers

Kobi Franco



Israel 以色列

The Molecular Typography Laboratory by Kobi Franco is a speculative research project that delves into experimental typography, exploring the intersection of function versus aesthetics and content versus form. This pseudo-scientific study operates on the premise that Latin and Hebrew letters possess a molecular structure, examining how this assumption can be applied to alphabets and languages. It is an interdisciplinary endeavor that bridges the gap between design, science, and language.

The research is a deep and comprehensive exploration of the concept of 'molecular typography'. It involves a series of over 150 tests, each designed as a structured 'game' where Franco defines the rules, sets the stage, and selects the participants. These tests have led to the identification of 11 key themes: foundations, language, gender, formula, weight, 3D, gravitation, generative research, color, word play, and the relationship between type and image. The book features four illuminating essays that provide historical, cultural, and academic insights into typographic research.

The book is accompanied by a website, providing additional animated and interactive content: themtlab.com

Kobi Franco is a Tel Aviv-based designer, researcher, curator, and the Head of the Master's in Design Program at Shenkar College in Tel Aviv. He owns a leading studio specializing in design for culture and art. Franco has received numerous awards, including Typographic Excellence from New York's Type Directors Club, and his work has been widely exhibited in Israel and internationally.

科比·弗朗哥的「分子排版實驗室」是一個探索實驗性排版的思辨性研究項目，旨在探究功能與美學、內容與形式之間的交集。這項偽科學研究基於拉丁字母和希伯來字母具有分子結構的假設，並考察這一假設如何應用於字母表和語言。它是一項跨學科的嘗試，彌合了設計、科學和語言之間的鴻溝。

該研究對「分子排版」的概念進行了深入而全面的探索。它包含一系列超過 150 項測試，每項測試都被設計成一個結構化的“遊戲”，弗朗哥負責制定規則、設置場景並挑選參與者。這些測試最終確定了 11 個關鍵主題：基礎、語言、性別、公式、粗細、3D、重力、生成式研究、色彩、文字遊戲以及字體與圖像之間的關係。本書收錄了四篇富有啟發性的文章，從歷史、文化和學術角度深入剖析了排版研究。

本書附有網站，提供更多動畫和互動內容：themtlab.com

科比·弗朗哥是一位居住在特拉維夫的設計師、研究員、策展人，同時也是特拉維夫申卡爾學院設計碩士課程的負責人。他擁有一家專注於文化藝術設計的頂尖工作室。弗朗哥曾榮獲多項獎項，包括紐約字體指導俱樂部頒發的字體設計卓越獎，其作品在以色列和國際上廣泛展出。



Distinction 優選

Quemoy Memory 人去樓空_洋樓拾憶



The Department of Commercial Design, National Taichung University of Technology

國立臺中科技大學

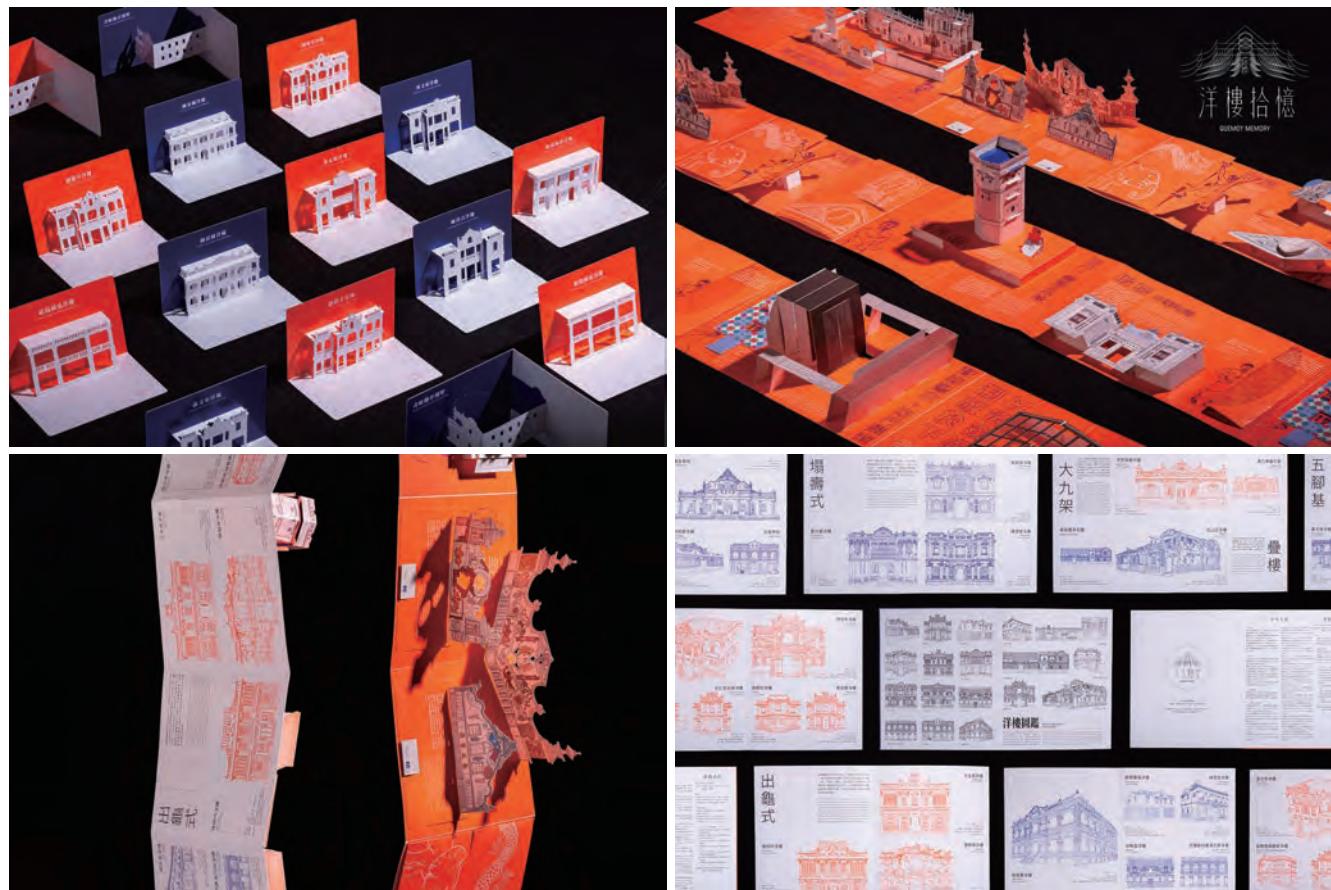
CHIU CHIN LAN 邱瑾蘭、TSAI SHANYUN 蔡善昀、WU JYUN YING 吳俊穎、YAO PEI YU 姚沛妤、

LIU FANG HSIN 劉昉欣、LIU SHU LING 劉書綾、CHENG CHIEN HUA 鄭建華

Taiwan 台灣

This project revives Taiwan_Kinmen's fading Western-style building through a double-sided accordion book—one side features intricate pop-up book, the other presents a visual archive of architecture with history, styles, and emigrant stories with illustrations. We also designed Introducing the in-depth history of Kinmen Western-style buildings animations, Postcards with structural features, and transformed a historic house into a guesthouse and cultural hub. Use the above as teaching materials to introduce local children to beautiful historical sites, turning forgotten spaces into living memory.

金門洋樓為 1920 年代僑商返鄉所建，融合閩式與南洋風格，見證金門歷史變遷，具重要文化價值。我們將設計策略分為文化保存與行銷推廣，在文化保存上著重三個重點：建築結構、裝飾元素與歷史特色，並以立體書、圖鑑以及影片的方式來呈現。主載體書籍為佛經折裝雙面呈現的立體書與洋樓圖鑑，以立體結構呈現裝飾元素、建築形式以及防盜設施等特色，背面的洋樓圖鑑收錄了三十餘棟洋樓及其建築分類、歷史故事等資訊，最後故事介紹影片則是講述了洋樓的建造背景、保存現況等知識。行銷方面針對洋樓設計多款文創商品，包含立體卡片、花磚巧克力等，並與當地知名古蹟『北山古洋樓』背包客棧合作，經營當地創生基地並舉辦活動，持續推廣金門的文化特色。



Distinction 優選

Map of Africa

Wojciech Janicki



Poland | 波蘭

Africa is the poorest and most underdeveloped continent in the world.

Poverty and hunger in Africa are problems affecting millions of people, primarily in sub-Saharan Africa, where these problems are exacerbated by factors such as conflict, political instability, climate change (especially drought), and social and economic inequality.

The poster symbolically depicts a map of Africa's poverty. A piece of bread with the center eaten away in the shape of the continent illustrates the scale of the problem and the need for aid.

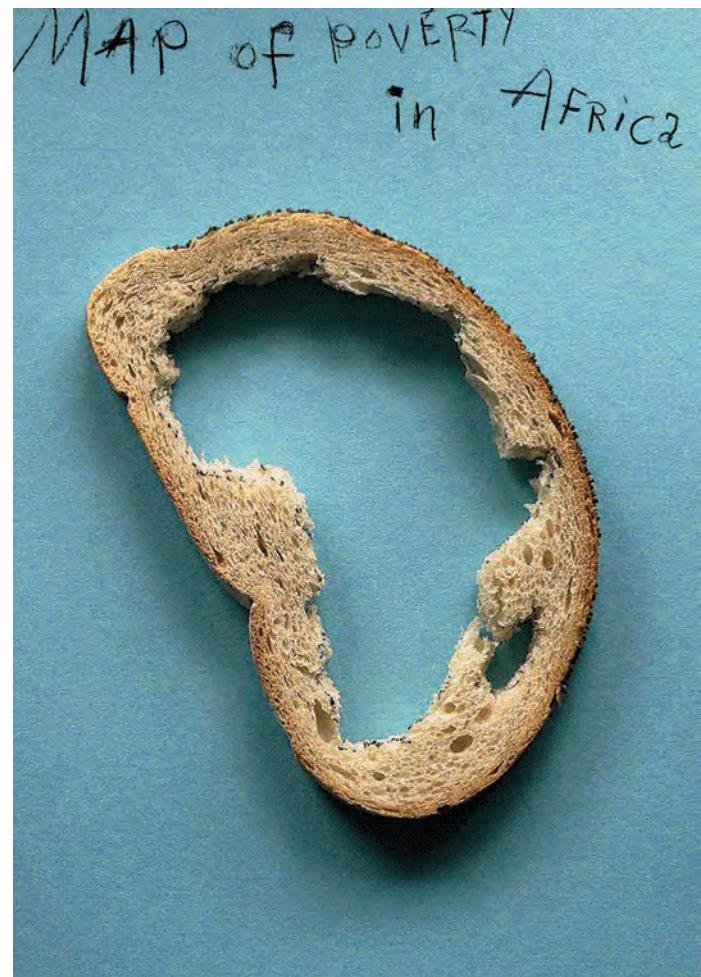
At the same time, the poster aims to raise awareness of the issues of hunger and poverty that affect people around the world, including on the streets of developed cities.

非洲是世界上最貧窮、最不發達的大陸。

非洲的貧窮和飢餓問題影響著數百萬人，主要集中在撒哈拉以南非洲地區。衝突、政治動盪、氣候變遷（尤其是乾旱）以及社會和經濟不平等加劇了這些問題。

海報以像徵性的方式描繪了一幅非洲貧窮地圖。一塊中間被啃食的麵包，形狀如同非洲大陸，生動地展現了問題的嚴重性和援助的迫切性。

同時，海報也旨在提高人們對世界各地（包括已開發城市街頭）飢餓和貧窮問題的認識。



Distinction 優選

Ink and The City: Applied Calligraphy of Hong Kong

香江墨跡 | 構築香港的書法

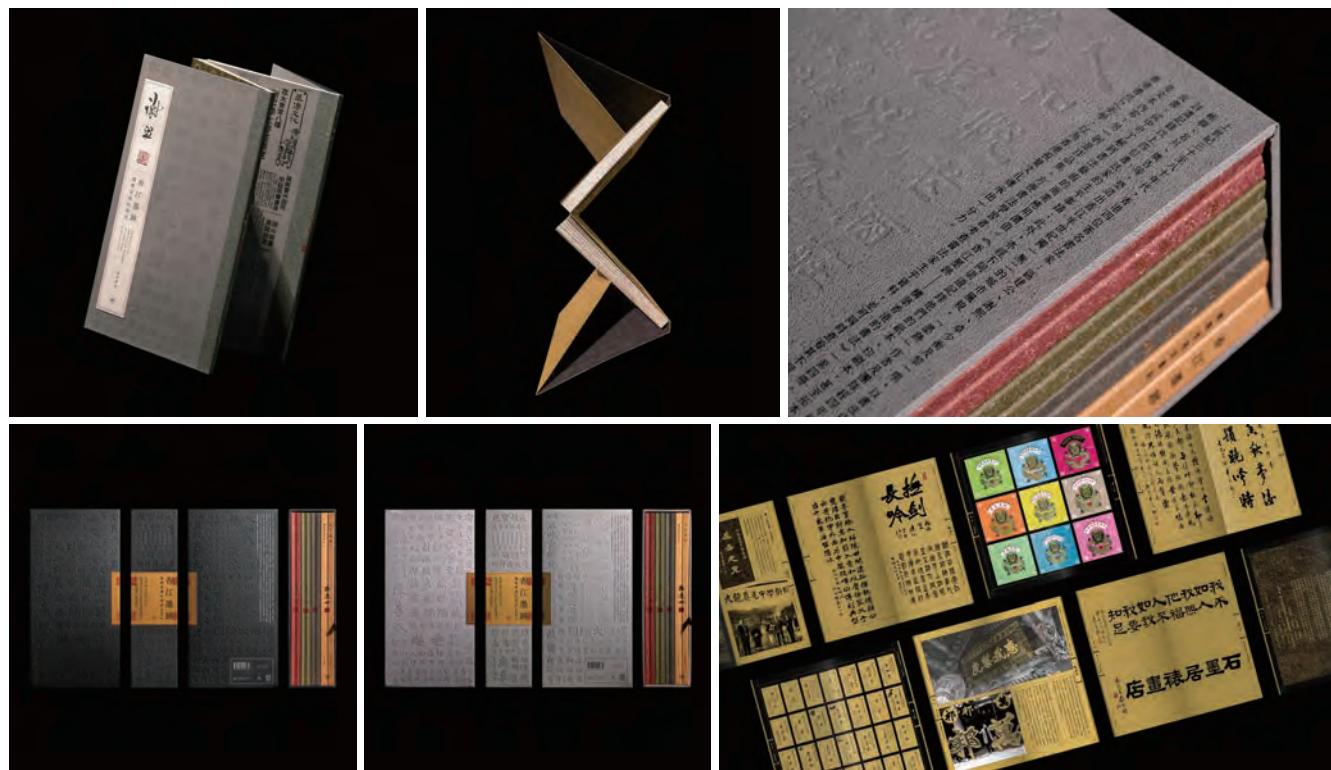


WONG CHUN YAT 黃雋溢、TSUI NGO YI 徐傲兒

Hong Kong 香港

《Ink and the City》 dedicates half its content to diverse applications and personal stories of calligraphy, while the other half features works and rubbings collections. This four-volume set chronicles the historical progression of calligraphy over the last century. The large-format volumes span over 900 pages, showcasing craftsmanship with gold printing and a double-door binding design. Many works are previously unpublished, making this a rare resource for research. The dimensions reference traditional Chinese scroll formats, balancing size and weight for optimal presentation. We integrated the "Guanyin fold" binding for easy cross-referencing of biographies and works. Typographical details draw from traditional Chinese grids, enhancing the reading experience. The outer box features a calligraphic montage from four calligraphers, with embossed stone-textured paper that evokes ancient engravings.

《香江墨跡》一半篇幅紀錄書法不同層面的應用及人物故事，配搭另一半內容則是作品及拓本集。一套 4 冊書籍詳細記載上世紀書法應用的歷史進程。4 冊大尺寸書籍共計逾 900 頁，特別配以專金印刷及雙門式裝幀設計，別具匠心。書中大量作品從未曝光或出版，是研究書法藝術及視覺文化難得的資料。開本比例參考中式冊頁的比例；團隊曾實驗過不同開本尺寸，希望大尺寸呈現書法作品，權衡書籍重量及大小，最後選用目前出版尺寸。我們將中式冊頁結合「觀音折」雙門式裝幀，將書法家生平及作品分成兩部份，方便對照查閱。排版細節方面，我們參考中式傳統箋紙的格線，配合內文及圖像，讀者可以感受傳統與新穎交集的閱讀體驗。外盒方面，我們沿用了墨跡展覽一貫的書法拼接，將四位元書法家的招牌作品組成拼圖，並以石紋紙進行擊凹處理，營造出石碑雕刻的感覺，形成新舊的視覺對比。書盒設有一條絲帶，拉動絲帶四本書會緩緩退出。外盒有黑灰兩種顏色，淺灰色為預購版，並配有作者手寫編號的藏書票，與作者手寫書法的頁碼互相呼應。



Distinction 優選

NTSUGEIDA

Tohoku University of Art & Design
Ren Takaya



Japan 日本

This work is a promotional poster for a course designed for professionals, organized by Tohoku University of Art & Design. The impactful title lettering, "NTSUGEIDAI," is expressed using the technique of paper block printing.

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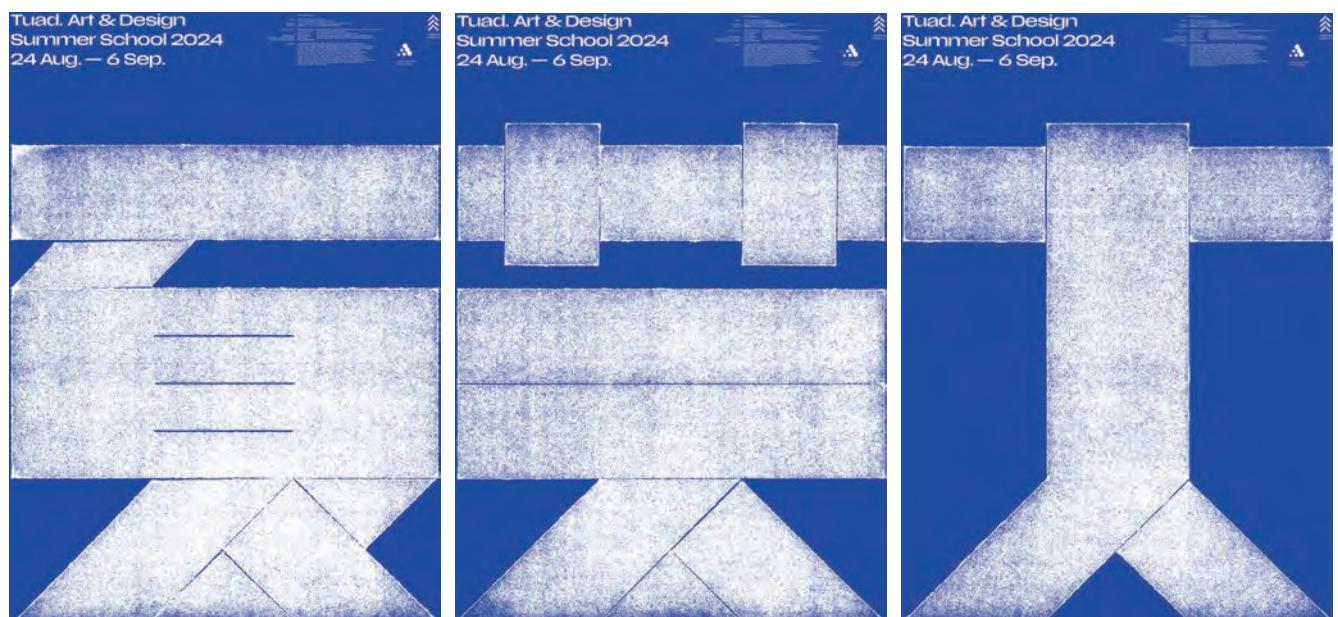
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客戶：東北藝術設計大學



Distinction 優選

PANACE Recycling containers identity

Wojciech Janicki



Poland 波蘭

PANACE - Logo and promotional posters created for a manufacturer of ecological recycling containers. The combination of the first letter P (PANACE) with a geometric structure creates a recycling symbol, referring to the shape of a tree. The concept is based on five elements, as a reference to nature and ecology.

The posters using the symbol emphasize the company's environmental activities in the context of neutralizing and recycling various wastes.

PANACE 为一家生态回收容器制造商设计的标志和宣传海报。首字母 P (PANACE) 与几何图形结合，构成一个形状像树木的回收标志。设计理念基于五行元素，象征自然与生态。

使用该标志的海报着重强调了公司在废物中和与回收方面的环保活动。



Distinction 優選

Longquanyi Honey Peach Brand Image Design

龍泉驛水蜜桃品牌形象設計



Sichuan Fine Arts Institute

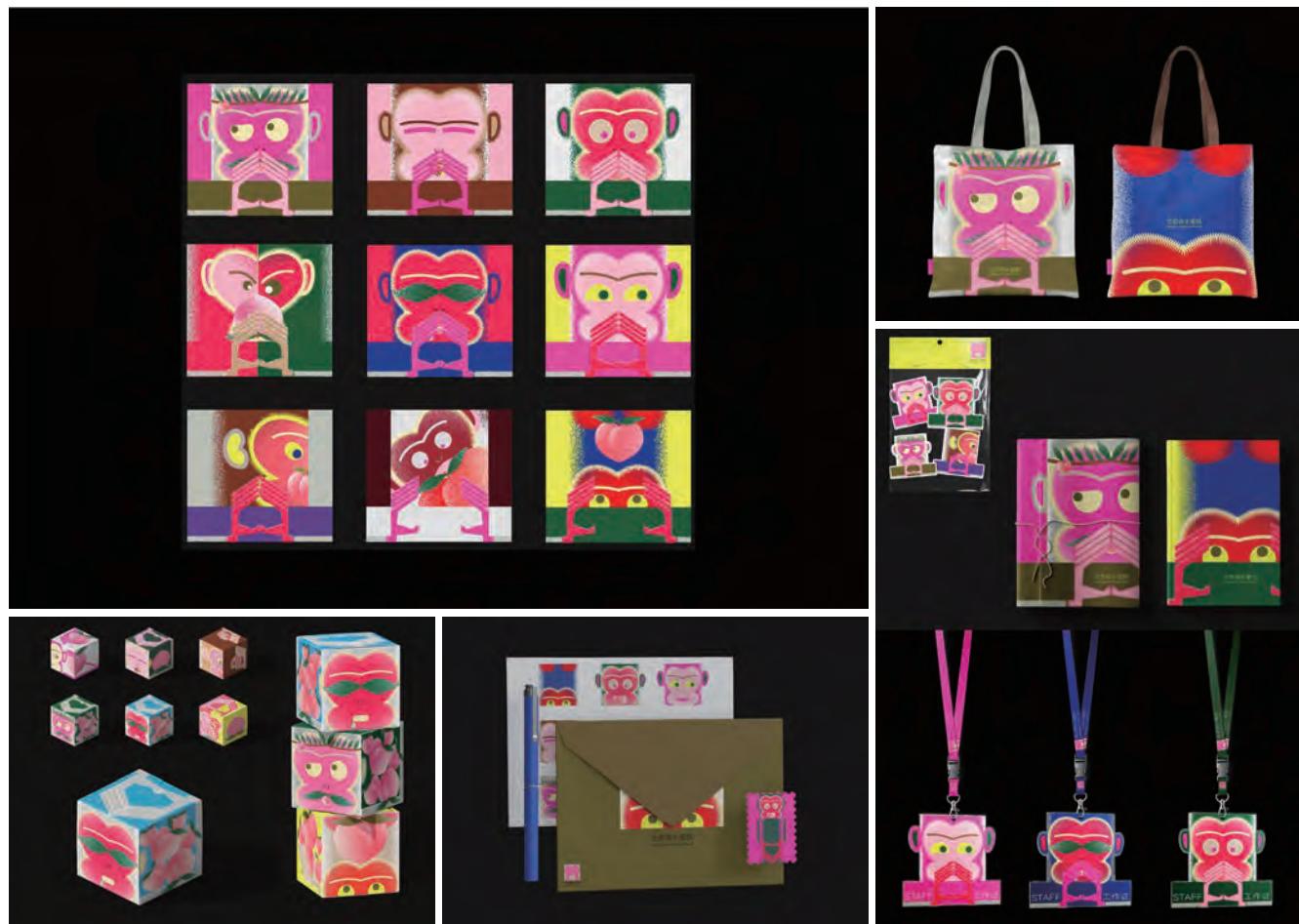
四川美術學院

Ding Haihui 丁海輝

China | 中國大陸

The design constructs a unique brand identity for Longquanyi Honey Peach through a monkey's expressions and body language. From the monkey's perspective, the peaches are portrayed as plump, vibrant, and irresistibly delicious. Exaggerated gestures and playful facial expressions weave a cultural narrative, reflecting Chengdu's local ethos—'Bashi' (comfort and contentment), inclusivity, and laid-back charm. The monkey's mischievous, adorable, and whimsical demeanor resonates emotionally with consumers, mirroring the carefree joy of Chengdu's lifestyle.

作品透過猴子的表情與肢體語言建構一套獨屬於龍泉驛水蜜桃的品牌形象，借助猴子的視角表現水蜜桃的飽滿圓潤、色彩明亮、美味可口。並利用誇張的肢體動作表情進行文化敘事與輸出，以猴子的「搞怪」、「呆萌」、「好耍」映射成都風土文化中「巴適」、包容、舒適安逸的特徵，與消費者產生情感共鳴。



Distinction 優選

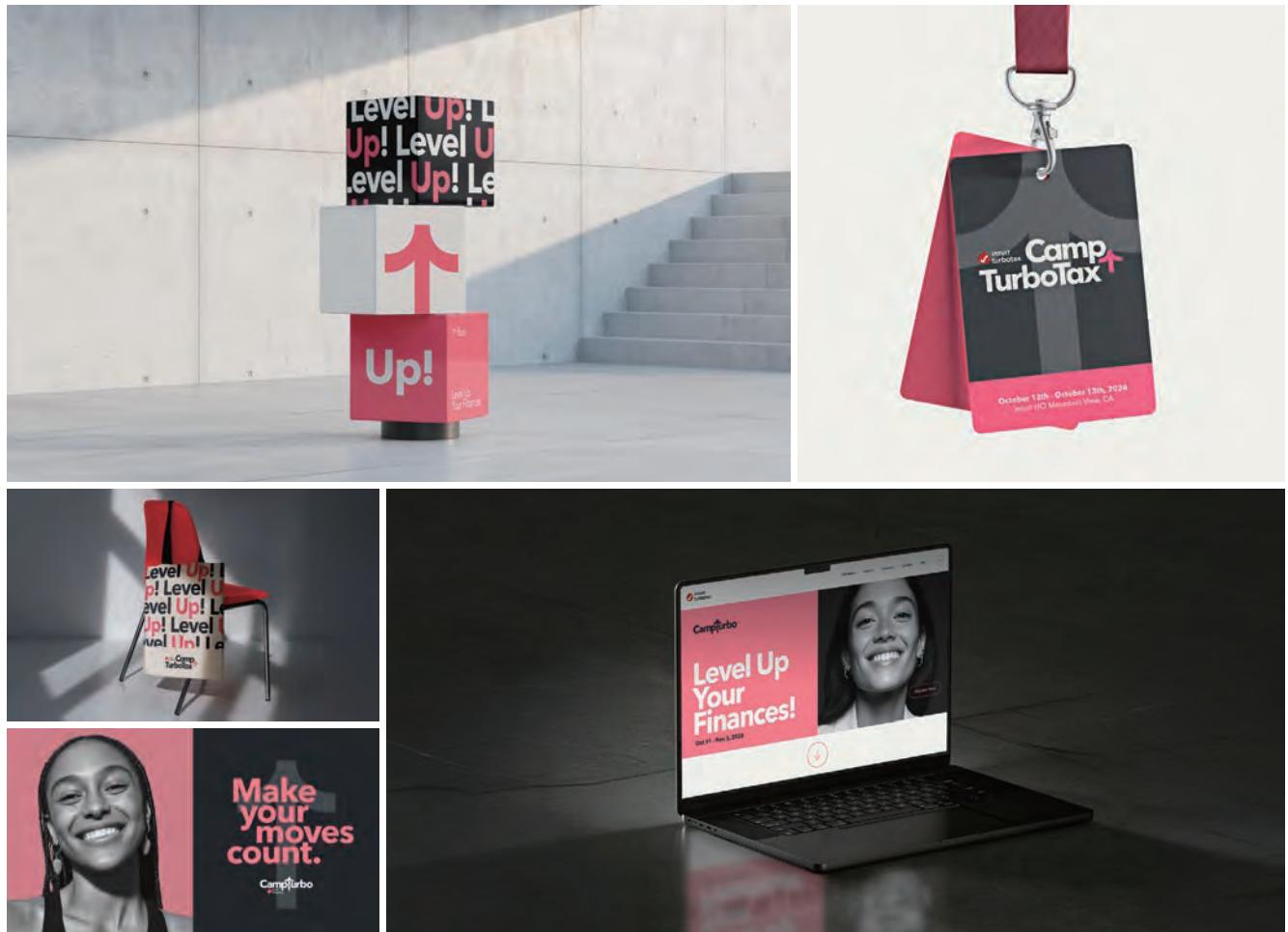
Intuit CampTurboTax

Juan Crescimone

Argentina 阿根廷

Camp TurboTax was a design initiative aimed at creating emotional engagement with a tax product often viewed as transactional. The creative strategy used storytelling, spatial branding, and interactive experiences to humanize tax preparation, targeting a younger and more diverse audience. The activation combined playful aesthetics with data-driven logic to balance approachability and clarity. We developed scalable design elements—including signage, iconography, and modular environments—to ensure they could be reproduced across locations. The solution addressed both business and social needs: demystifying taxes while celebrating individuality and empowerment through smart financial decisions.

「TurboTax 訓練營」是一項旨在激發人們對通常被視為交易型稅務產品的情感共鳴的設計活動。此創意策略運用故事敘述、空間品牌塑造和互動體驗，使報稅過程更具人性化，目標受眾也更加年輕化和多元化。活動將趣味美學與數據驅動的邏輯相結合，在親和力和清晰度之間取得了平衡。我們開發了可擴展的設計元素——包括標識、圖標和模組化環境——以確保其能夠在不同地點複製。該方案兼顧了商業和社會需求：在消除稅務神秘感的同時，頌揚個人化和透過明智的財務決策賦能個人。



Distinction 優選

Dom Kultury / Culture House

Wojciech Janicki



Poland 波蘭

Corporate identity for Dom Kultury in Poznan (literally: Culture House in Poznan) is based on the symbolic concept initiated by the logo. The visual language includes a wide range of static and animated solutions, from minimalistic to richly developed graphic compositions. Most of the elements use a structure of the logo also in 3D objects dedicated to wayfinding system and graphic expression.

The logo is a synthetic combination of the letter K (Kultura - Culture) and a house as a center of creative activities. The dynamic and multidirectional form refers to the windmill as an element of dynamics, activity and commitment. The open door motif expresses the institution's openness to various activities and is an invitation to the local community.

The project is a graphic manifesto of cultural values, supported by the slogan: Culture above all.

波茲南文化中心 (Dom Kultury in Poznan, 字面意思是「波茲南文化之家」) 的企業形象設計是基於其標誌所蘊含的象徵意義。視覺語言涵蓋了從極簡主義到精細複雜的圖形組合等多種靜態和動態解決方案。大多數元素都沿用了標誌的結構，並將其應用於用於導視系統和圖形表達的 3D 物件中。

標誌巧妙地融合了字母“K” (Kultura, 意為“文化”) 和象徵創意活動中心的房屋。其動態且多向的造型借鑒了風車，寓意活力、積極和奉獻。敞開的大門圖案表達了該機構對各種活動的開放態度，並向當地社區發出邀請。

該項目是一份以「文化至上」為口號的文化價值的視覺宣言。



Distinction 優選

High Street Studios Visual Identity & Wayfinding Design

High Street Studios 品牌識別與導視系統設計



Studio Clap Sdn. Bhd.

Weng Nam Yap 葉永楠、Priscilla Ng Hsiao Hsien 黃曉嫻

Malaysia 馬來西亞

High Street Studios (HSS) in central Kuala Lumpur transforms a former hostel into a catalyst for the KL Creative District. Addressing urban decline while celebrating heritage, HSS integrates work, retail, events, residencies, and public space to foster cultural exchange. Its identity centers on a modular "H" symbol inspired by pre-war shophouse façades, evolving into a flexible visual and wayfinding system. Applied across signage, typography, color, and iconography, the design balances heritage with modernity, ensuring clarity, adaptability, and cohesion. More than branding, it positions HSS as an open, community-driven cultural hub.

High Street Studios (HSS) 位於吉隆玻市中心核心地段，前身為背包客旅館。因應區域長期衰退與都市問題，其轉型成為吉隆玻創意區 (KLCD) 的首發節點，藉由文化與創意能量重啟城市想像。

專案核心在於建立一套與空間共生的品牌識別與導視系統，既承襲歷史脈絡，又回應當代需求，使 HSS 不僅易於辨識，更能傳達作為社區文化平臺的溫度與開放性。

空間涵蓋咖啡館、本地品牌店鋪、Think City 辦公室、藝術駐村單位與口袋公園，透過多元功能促進流動與共用。視覺系統則取材於戰前店屋立面，化簡為「H」形核心符號，象徵建築模組與空間框架，並能水準與垂直延展，靈活應用於各種設計。

進一步的設計包括字體、色彩與 icon 系統，與空間材質相互呼應。導視系統以螢光壓克力材質呈現，與工業風建築形成鮮明對比，確保清晰導向與未來擴展性。

整體識別與導視元素被應用於入口、門面、共用空間與戶外區域，營造統一且具個性的體驗。專案以簡潔有力的圖像語言，將文化語境與公共性融入商業空間，實踐設計、社區與城市的整合。



Distinction 優選

Self-sustaining creation - Treasure Hill rebranding

自力造物 - 寶藏巖聚落品牌再造

National Taiwan University of Arts — Department of Visual Communication Design

國立臺灣藝術大學 視覺傳達設計學系

Lin,Pin-Yun 林品妘、Su,Ying-Ci 蘇映慈、Su, Yen-Hua 蘇妍樺

Chen, Yu-Jie 陳妤婕、Chen,Yan-Zhen 陳妍真

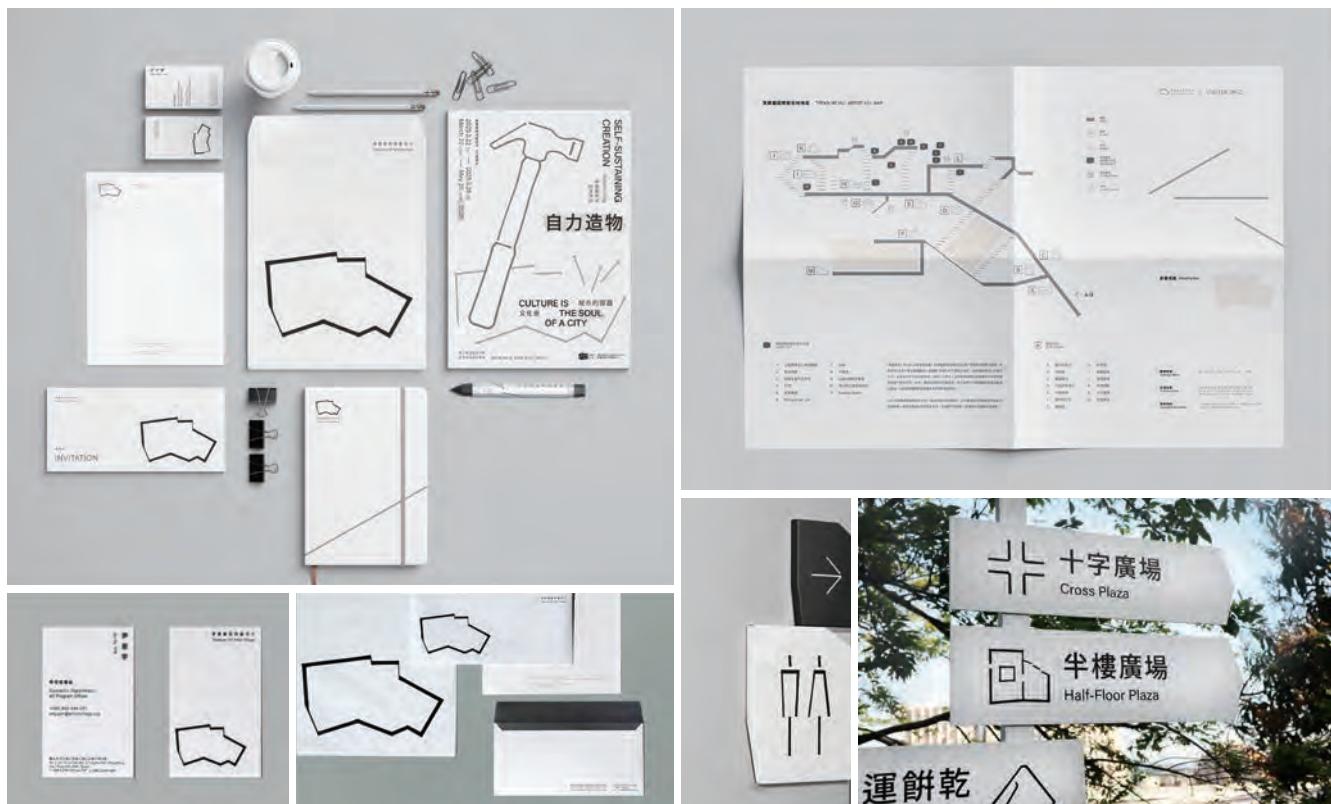


Taiwan 台灣

Treasure Hill Artist Village possesses a unique cultural narrative and significant landscape potential. Centered on the theme of "Self-sustaining creation," the project responds to the historical context of Treasure Hill and the residents' spontaneous building culture. It focuses on three key dimensions—artistic creation, historical narration, and cultural participation—structured into three layers: "Crafting Art," "Crafting Homes," and "Crafting Encounters."

寶藏巖國際藝術村擁有獨特的文化故事和地景潛力，以「寶藏巖即為一件藝術設計品」為核心概念，透過場域特質，打造一場沉浸式的時空體驗，讓觀眾感受非主流文化的魅力。

「自力造物」為概念主軸，回應寶藏巖的歷史脈絡與居民自發性的建造文化，透過設計與創意，重新詮釋場域價值，並探索未來發展的可能性。聚焦於藝術創作、歷史敘事與文化參與三大面向，分別構築「造藝」、「造屋」與「造訪」三個層次。透過展品展示、視覺識別、文宣品與環境識別的整合應用，構築多層次的文化體驗，希望提升寶藏巖的品牌吸引力，更希望透過文化設計與大眾建立深度對話，讓這座自力建構的聚落持續發展，成為未來文化創意的重要基地。



Distinction 優選

Theater Oberhausen Season 2024/25

götz grammich



Germany 德國

The 24/25 season of Oberhausen Theatre is dedicated to Germany's complex "Erinnerungskultur" (culture of remembrance). Full of ambivalence, anxiety, and the search for guilt and atonement, it weaves through the nation's consciousness. Artists, bridging intellectual and urban spaces, play a crucial role in confronting such themes—standing between chaos and creation, they offer ways to face the legacy of collective catastrophe.

Visually, this season breaks from the romantic aesthetic of previous years. Instead, it embraces formal reduction to reflect the seriousness of its subject. The design avoids ornamentation, using bold, angular shapes and a palette of red, black, and white. The typography is plain, and contradictions—visual and thematic—become part of the structure.

Negative imagery flips familiar perspectives, creating a dialectic tension that feels both normal and uncanny. As before, each production is paired with a key visual developed in collaboration with the ensemble, inviting audiences into its core themes.

奧伯豪森劇院 24/25 演出季的主題是德國複雜的「記憶文化」（Erinnerungskultur）。這種文化充滿矛盾、焦慮，以及對罪惡感和贖罪的追尋，深植於德國人的意識之中。藝術家們穿梭於知識空間與都市空間之間，在面對這些主題中扮演著至關重要的角色——他們遊走於混亂與創造之間，為人們面對集體災難的遺留問題提供了途徑。

本演出季在視覺上突破了往年的浪漫主義美學，轉而採用形式上的極簡主義，以凸顯其主題的嚴肅性。設計摒棄了繁複的裝飾，運用大膽的棱角分明的造型和紅、黑、白三色。字體簡潔明瞭，視覺和主題上的矛盾也融入其中，成為結構的一部分。

負面意象顛覆了人們熟悉的視角，營造出一種既熟悉又怪誕的辯證張力。與以往一樣，每部作品都配有一個與劇團合作開發的關鍵視覺元素，引導觀眾瞭解其核心主題。



Distinction 優選

Musashino Art University Correspondence Course Degree Show 2024



tomuradesign inc.

Sho Tomura

Japan 日本

Poster for the 2024 graduation exhibition of the correspondence course at Musashino Art University in Tokyo.

The design aimed to refresh past imagery, spark greater interest in the exhibition among a wider audience, boost the motivation of exhibiting artists, and foster a sense of unity within the exhibition space.

As the designer is an alumnus of Musashino Art University's correspondence course, the visual creation drew from personal experiences during enrollment. Focusing on the unique aspect of repeatedly submitting assignments by mail—a hallmark of correspondence education—the decision was made to use packing tape as the visual motif. Deep exploration of visual expression using tape led to the conclusion of placing a large flower at the visual's center. The floral visual underwent multiple prototypes, ultimately selecting a design composed of 16 pieces of tape.

Furthermore, all Latin typefaces were also rendered using tape. Each character was meticulously crafted, one by one, over time. The Japanese typeface also adopted a pencil-drawn expression, emphasizing the power of analog expression to create the overall poster visual. The result was a truly unique visual, born entirely from the designer's own hands and sensibilities, without relying on digital expression whatsoever. Within the vast, impersonal space of the art university, the poster visual, composed solely of beautiful blue, radiated a strong presence, adding color to the exhibition venue. It surely left an impression on visitors.

The response on the university's official social media channels was exceptionally positive. Furthermore, comments like "I'm so glad I graduated the year this visual design was used" were received from artists exhibiting their work at the show. We believe this clearly achieved our goal of fostering a sense of unity within the exhibition space.

This graduation exhibition also recorded the highest number of visitors in its history. The poster visual may well have contributed to this success.

這是為東京武藏野美術大學函授課程 2024 年畢業展設計的海報。

設計旨在革新過去的視覺形象，激發更廣泛觀眾對展覽的興趣，提升參展藝術家的創作動力，並在展覽空間內營造出團結統一的氛圍。

由於設計師本身是武藏野美術大學函授課程的校友，視覺創作的靈感來自於她在函授學習期間的個人經驗。考慮到函授教育的一大特色——需要反覆郵寄作業——設計師決定以包裝膠帶作為視覺元素。經過對膠帶視覺表現力的深入探索，最後確定在畫面中心放置一朵大花。這朵花的圖案經過多次修改，最後由 16 條膠帶組成。

此外，所有拉丁字母字體也均採用膠帶繪製而成。每個字母都經過反覆推敲和精心製作。日文字體也採用了鉛筆手繪的風格，強調了模擬表現形式在塑造整體海報視覺效果方面的力量。

最終呈現的視覺效果獨樹一幟，完全出自設計師的筆觸和感悟，未依賴任何數位技術。

在藝術大學廣闊而略顯冷清的空間裡，這張僅以美麗的藍色為主色調的海報散發出強烈的存在感，為展覽場地增添了一抹亮色，給參觀者留下了深刻的印象。

大學官方社群媒體平臺上的反應異常正面。此外，參展藝術家也紛紛留言，例如「我畢業那年正好用了這個視覺設計，真是太幸運了！」。我們相信，這無疑地實現了我們營造展覽空間統一感的目標。

本次畢業展的參觀人數也創下了歷史新高。這張海報或許是其成功的重要因素之一。



Distinction 優選

Niklaus Troxler - Serious Fun

Jumping He



Germany 德國

"Niklaus Troxler – Serious Fun" is a comprehensive collection of posters spanning Artist Niklaus Troxler's entire career, starting from his earliest Jazz poster creations to his most recent tape works, showcasing his unwavering commitment to pioneering graphic design. Additionally, the book offers a glimpse into Troxler's creative process with previously unreleased sketches, accompanied by insightful texts contributed by renowned designers like Stefan Sagmeister, Paula Scher, and Marian Bantjes.

The book's cover is a piece of art in itself, featuring meticulously hand-cut and pasted silver tape on both the front and back covers.

《尼克勞斯·特羅克斯勒——嚴肅的樂趣》是一部涵蓋藝術家尼克勞斯·特羅克斯勒整個職業生涯的海報作品集，從他早期的爵士海報創作到最新的膠帶作品，展現了他對先鋒平面設計的不懈追求。此外，本書還收錄了先前從未公開的草圖，讓讀者得以一窺特羅克斯勒的創作過程，並配有斯特凡·薩格邁斯特、保拉·謝爾和瑪麗安·班傑斯等知名設計師撰寫的精彩文字。

本書封面本身就是一件藝術品，前後封面皆採用手工精心剪裁和黏貼的銀色膠帶。



Distinction 優選

Another Reading - Contemporary Book Design from China

Jumping He



Germany 德國

The exhibition "Another Reading – Contemporary Book Design from China" provided a unique platform in Berlin for pioneers of Chinese contemporary book design. More than 20 leading Chinese graphic designers with nearly 150 outstanding books were featured, showcasing the finest Chinese printing and binding techniques. The exhibition catalogue showcases the best works in contemporary Chinese book design and offers an unconventional and irreplaceable reading experience.

「另一種閱讀—中國當代書籍設計展」為中國當代書籍設計的先驅者在柏林提供了一個獨特的平臺。展覽匯集了 20 多位中國頂尖平面設計師的近 150 本傑出書籍，展現了中國精湛的印刷和裝訂技巧。展覽圖錄收錄了中國當代書籍設計的精華作品，為讀者帶來獨特且不可取代的閱讀體驗。



Distinction 優選

••• 點點點 Dot Dot Dot Student Graduation Exhibition



114 Graduation Exhibition, Department of Design, NTNU

國立臺灣師範大學設計學系 114 級

Taiwan 台灣

What is the essence of design?

During four years in the Department of Design, we encountered countless answers from different designers. We return to the simplest form—the dot. It signifies our shared identity as design graduates and marks the starting point of our journey in the National Student Design Exhibition.

The symbol “•••” transcends language, linking the issues we care about and shaping our worldview, while inviting free imagination. The main visual distorts the forms of D, O, T, with the central O transforming into a white dot, creating a vibrant impression. Three white dots fade from blur to clarity, representing design ideas becoming reality.

All extended designs adopt the three-dot motif, from the translucent-jacket graduation book to the interactive capsule device at the exhibition entrance, where visitors drop Gachas into three carved openings.

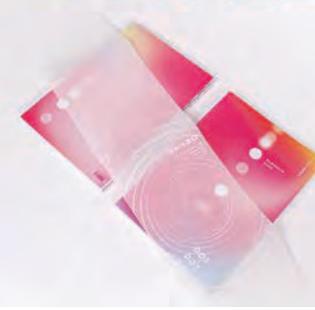
To be continued•••

設計的本質是什麼？就讀設計系的四年裡，在無數設計師的指點中，有無數個答案。因此我們回歸最單純的「點」——象徵皆從設計系畢業，卻擁有不同理解的我們，以及本系參與全國學生設計展的起點。

以跨越語言的「•••」，串聯起我們關心的議題，構築我們眼中世界的樣子，提供觀者無邊界的想像，••• To be continued•••

主視覺透過D、O、T造型漸變扭曲，中間的O形成白色圓點，形成多元多彩的視覺印象。中間三個白點，由模糊到清晰，象徵設計作品從構建到落成的過程。

延伸設計皆以三個點貫穿，如專刊搭配書衣營造模糊到清晰之視覺效果；展場右側入口設置讓觀眾朝三個挖洞處投入扭蛋的互動裝置。



Distinction 優選

To be a Piece of Meat or a Meat Cleaver ?

- Cao Zai Fei

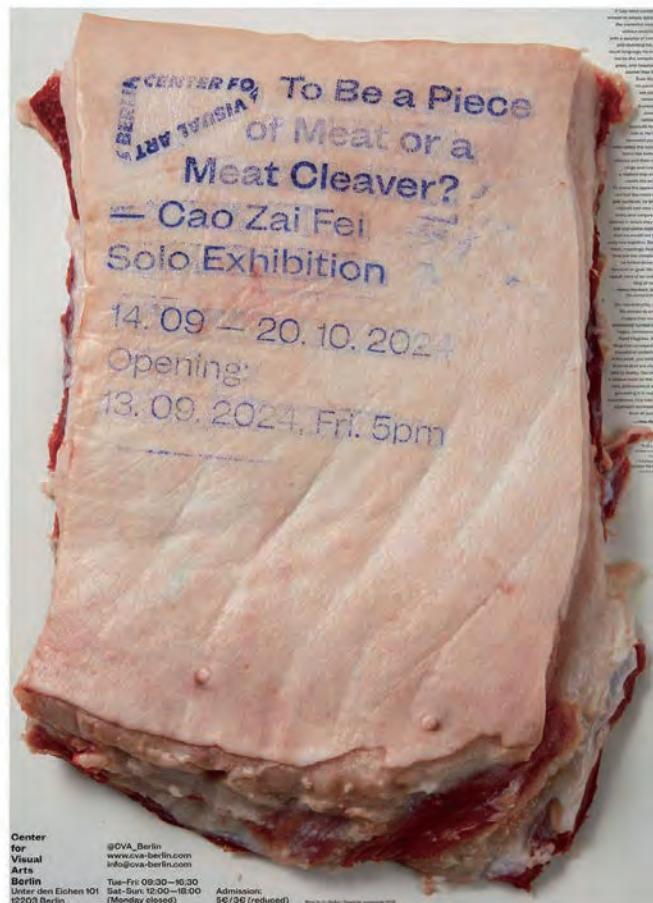
Jumping He



Germany 德國

In Cao Zaifei's paintings, I perceive a rare sense of humor often absent in Chinese contemporary art. This humor, rooted in realism, emerges through depictions of everyday objects and ordinary figures that carry symbolic metaphors while retaining a tangible quality. As Hou Hanru notes, Cao employs realist scenes to frame images that may appear surreal, yet they remain grounded in the present, reflecting a deep engagement with reality. Humor, in this context, becomes both a philosophical expression and a gentle mode of critique. Inspired by this, I chose photography as the visual language for the poster, amplifying fragments of raw flesh, subtle textures, and stamped marks to heighten a sense of unsettling detail. The humor lies in the stark disjunction between the realistic photographic imagery and the painterly language of Cao's work, generating an absurd yet thought-provoking tension.

在 Cao Zaifei 的畫作中，我感受到一種在中國當代藝術中難得一見的幽默感。這種幽默根植於寫實主義，透過對日常物品和普通人物的描繪而顯現，這些描繪既蘊含象徵意義，也保持了真實感。正如 Hou Hanru 所指出的，Cao Zaifei 運用寫實的場景來建構看似超現實的畫面，但這些畫面卻始終紮根於當下，體現了他對現實的深刻思考。在這種脈絡下，幽默既成為一種哲學表達，也成為一種溫和的批判方式。受此啟發，我選擇攝影作為海報的視覺語言，放大裸露的肌膚、微妙的紋理和印記，以增強一種令人不安的細節感。幽默感源自於寫實的攝影圖像與 Cao Zaifei 繪畫語言之間的鮮明對比，從而產生一種荒誕卻又引人深思的張力。



Distinction 優選

Innumerable · Jumping He

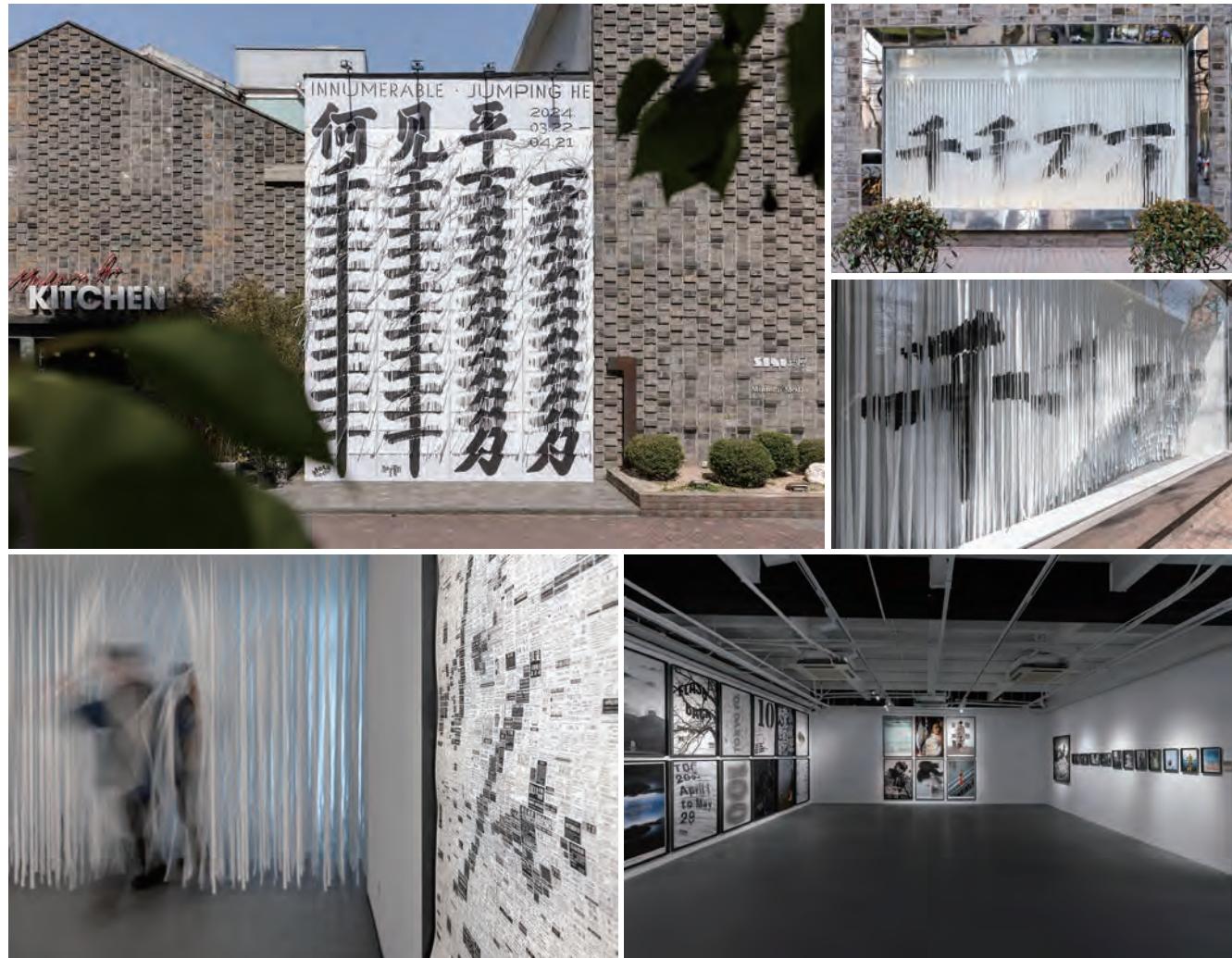
Jumping He



Germany 德國

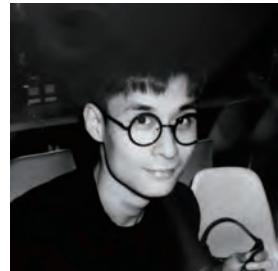
“Innumerable” explores the tension between repetition and innovation in life and art. The term evokes cycles of time, information, emotions, and daily experiences—sunrises, struggles, and desires—that shape both persistence and uniformity. While repetition may conceal individuality, it also reveals subtle differences, laying the groundwork for creativity. From the dominance of repetition in visual arts to the collective refuge we find in sameness, the exhibition reflects on how human existence is marked by countless patterns, stories, and emotions. Within the vastness of the innumerable, we confront both mediocrity and the possibility of transcendence.

「Innumerable」探討了生活與藝術中重複與創新之間的張力。這個詞喚起了時間、訊息、情感和日常體驗——日出、奮鬥和慾望——的循環往復，它們既塑造了堅持，也塑造了統一性。重複或許會掩蓋個性，但它也揭示了細微的差異，為創造力奠定了基礎。從視覺藝術中重複的盛行，到我們在相似性中找到的集體慰藉，本次展覽反思了人類的存在如何被無數的模式、故事和情感所標記。在浩瀚的「Innumerable」之中，我們既直面平庸，也面對超越的可能性。



Distinction 優選

CAA+ Bay Area Aesthetic Education Center



IMAGRAM Design 言文設計

Peitao Chen 陳沛濤、Yichang Yan 嚴怡暢、Yan Liu 劉燕、MeiMei Yang 楊媚媚

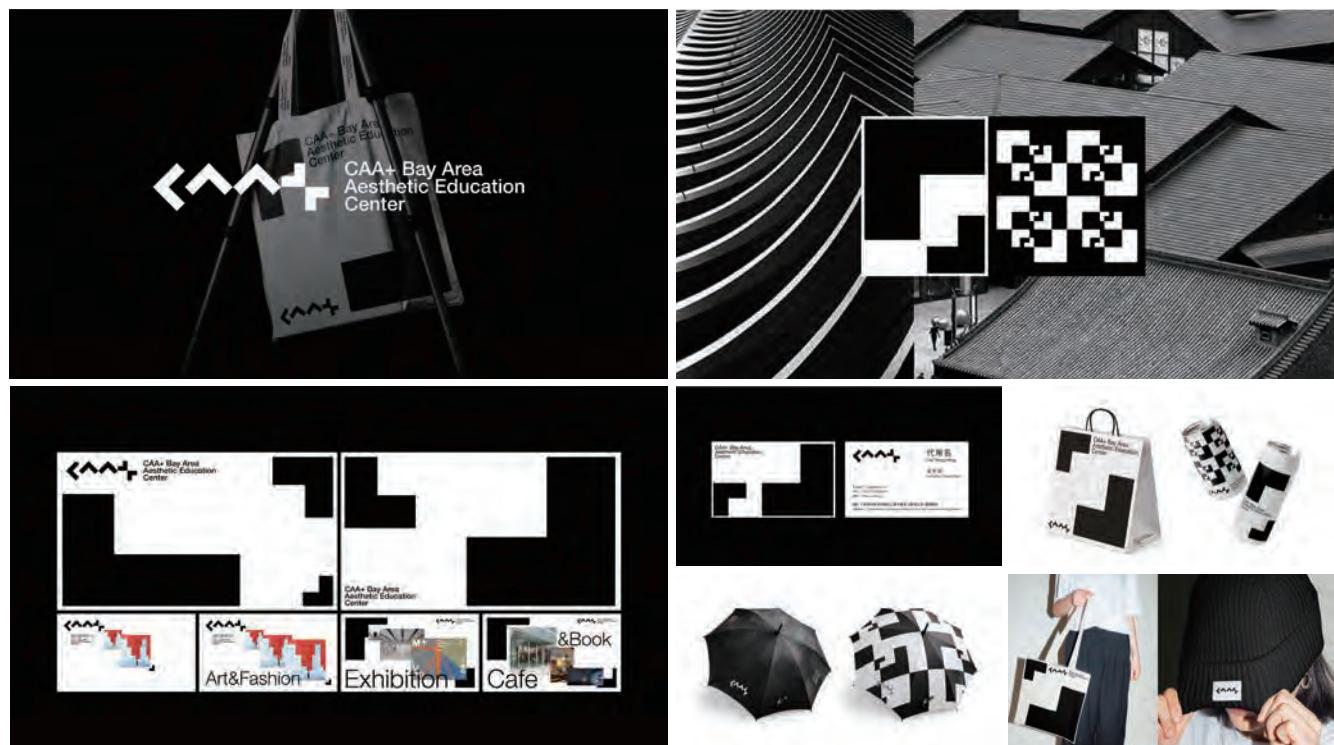
China 中國大陸

The Brand logo of the CAA+ Bay Area Aesthetic Education Center uses minimalist and abstract language to highlight and strengthen "CAA+". C, A, and A are all composed of abstract symbols of forward and upward arrows, which effectively carry out unified visual transformation. The forward and upward arrows represent the professional and profound academic resources and background of the Aesthetic Education Center to promote the aesthetic education cause. The double A upward arrows are like buildings, conveying the starting point of community aesthetic education.

The double arrows converge to form a "+", which is the mutual cooperation between the China Academy of Art and the Bay Area. It is also a spiritual highland where academic (philosophy) and art (beauty) gather together, and it is also the successive influx of various artistic resources and talents. "+" represents infinite possibilities. The "+" double arrows converge and spread outward, and are flexibly applied to different media sizes and brand materials, which are highly brand scalable and recognizable. At the same time, it is the embodiment of the value of aesthetic education communication, and it is also the implicit expression of the "wall-less college". Philosophy and thinking converge here, and beauty and education are spread here, from point to surface, radiating communities, cities, and society.

CAA+ 灣區美育中心的品牌標誌，以極簡抽象的語言來突出強化“CAA+”，C、A、A 均以向前、向上箭頭的抽象符號來構成，有效進行統一的視覺轉化。向前、向上箭頭代表著美育中心的以專業、深厚的學術資源與背景來推進美育事業。雙 A 向上箭頭也如一座座建築體，傳遞著社區美育的起點。

雙箭頭彙聚巧妙構成“+”，是中國美術學院與灣區的相互攜手，也是學術（哲）與藝術（美）共同彙聚的精神高地，更是多方藝術資源、人才的相繼匯入。“+”更是代表無限可能，“+”雙箭頭彙聚後又向外擴散，並靈活應用於不同媒介尺寸和品牌物料，極具品牌延展性與識別性。同時是美育傳播的價值體現，更是“無牆學院”的隱性表達，哲與思彙聚於此，美與育又在此傳播，由點及面，輻射社區、城市、社會。



Distinction 優選

PINMO Paper Material Lab

品墨紙的實驗室



PINMO Visual Communication Design Studio

品墨設計工作室

Wang ching fu 王慶富、Lee Hung Chiao 李虹嬌、Lai Wen Qing 賴玟晴、Fu Yu Chi 傅鈺琪

Taiwan 台灣

Paper is not merely a passive medium, but a material with its own design agency. Every choice of paper is an act of visual strategy; every act of printing is an act of communication.

The Paper Material Lab is a long-term project studying and applying paper properties. Through experiments and print practice, it explores how weight, texture, and transparency interact with ink, toner, light, and touch—analyzing how these sensory qualities influence design outcomes. Integrating offset, digital, risograph, UV, and finishing, the Lab has built a system including the Applied Paper Material Library and the Paper Printing & Production Center. From sheets to objects, from experimental publications to refined commercial works, we offer creators precise, small-batch, and diverse solutions.

The rise of AI and digitalization does not worry us. A printed work held in your hands will always carry a warmer, more human wisdom.

紙張不只是被動的載體，而是一種具有設計主動性的材料。每一次選紙皆為視覺策略的體現；每一次印製的作用，皆為訊息的傳遞。

【紙材實驗室】是一項長期關於紙材特性的研究分析與相關應用的實驗計畫，內容著重於各種紙材特性在推測實驗中與印刷加工實踐下的視覺成效，並且深入研究紙張在各種重量、紋理、透明度中，與油墨、碳粉、光線、觸感之間的效果，進一步分析這些感官要素如何實際影響視覺設計的決策與成果。

整合執行製作，包括平版、數位、孔版、UV 等多種印刷方式，以及印後加工應用，「紙材實驗室」建立了一套完整的系統，包括紙的百科全書『活用紙材庫』與『紙材印刷製作中心』，從平張紙到立體物件；從藝術實驗性、獨立性刊物，到精緻商用的美術紙印刷加工需求，提供在地與國際創作者以及設計相關專業人士，少量即時且多樣精緻的解決方案。

我們不擔心 AI 人工智慧及電子化所帶來的衝擊，因為拿在手上的紙本將會真真實實以一種更有溫度的智慧存在！



Distinction 優選

Visual Identity for the Taichung Green Museumbrary (Taichung Public Library + Taichung Art Museum)

臺中綠美圖 | 視覺識別

Aaron Nieh Workshop 永真急制設計工作室

Taiwan 台灣

The Taichung Green Museumbrary—a spatial fusion of the Taichung Public Library and Taichung Art Museum—is designed by SANAA, led by Kazuyo Sejima and Ryue Nishizawa. Comprising eight interconnected buildings, the space offers a distinctive experience by merging the roles of both institutions. It fosters a dialogue between art and literature, broadening visitors' perception of the space.

The visual identity is characterized by bold minimalism and finely detailed line work, resulting in a highly distinctive and recognizable symbol. Through modular, abstract geometry, it establishes semi-figurative connections between drawing, books, and architectural movement. This approach embodies a spirit of interdisciplinary thinking and boundless creativity. The overall design—encompassing form, color, typography, and broader brand applications—is understated yet unmistakable, capturing the essence of the space. It operates quietly yet purposefully as a cultural platform, supporting both art and reading without drawing undue attention to itself.

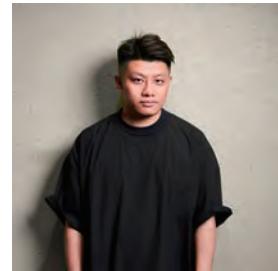
「臺中市立圖書館」與「臺中市立美術館」共構的臺中綠美圖，由妹島和世與西澤立衛領軍的 SANAA 建築師事務所打造。八棟建築組成的一體化空間，透過不同形式的融合（Fusion）串連，帶來獨特的場域體驗，更藉圖書館與美術館兩場館間的交互對話與文化活動，開闊了使用者對空間的想像。

本案視覺識別標誌以大膽極簡但製圖方式細膩的線條呈現，使標誌具有高強度的識別性，藉模組化的抽象幾何，連結繪圖筆觸、書籍外觀與建築動線的半具象型態，包覆跨領域融合的交互關係與無限想像。整體視覺識別之形式、色彩、字體及品牌延伸應用物低限而極具個性，呼應場所精神，不喧囂地作為乘載藝術及閱讀的文化平臺。



Distinction 優選

Japanese Posters Exhibition 日本經典海報展



UNTITLED MACAO / UNTITLED DESIGN,LTD

未設計有限公司

Au Chon Hin 歐俊軒

Macau 澳門

Iconic Japanese Posters Exhibition reinterprets stacked and rolled posters from a top-down perspective, transforming them into a dynamic visual language. This reflects the theme of "The Diversity of Life and Sustainable Development," illustrating how Japanese design evolves with society while preserving its humanistic core. Color blocks act as conceptual "unloaded folders," their simplicity suggesting layered design legacies. Each color represents a different era—post-war, bubble economy, or sustainability—yet blends harmoniously. Like intertwined roots, they symbolize a design culture deeply rooted in tradition but constantly growing, embedding reverence for life and future visions.

日本經典海報展系列海報以俯視視角為靈感，捕捉海報疊放或捲起時的獨特形態，將靜態的物理狀態轉化為視覺語言。此構思與展覽主題「生命的多樣性與永續發展」相呼應—正如展覽匯集了多位日本設計大師的作品，跨越不同年代與文化背景，每張海報都承載著獨特的色彩、元素與敘事，共同展現設計如何回應時代命題，傳遞人文關懷。

正因如此，我們難以直接用某位大師的風格來概括整個展覽，於是選擇以「色塊」作為隱喻：它們如同尚未加載完畢的檔案夾，表面是簡潔的幾何與色彩，內裡卻隱藏著層層疊疊的設計脈絡。每一塊顏色都代表一個時代、一位設計師，或一種美學主張—從戰後經濟高速增長的社會反思，到泡沫經濟時期的創意爆發，再到當代對永續發展的深刻探索。這些色塊相互交疊卻不彼此覆蓋，就像日本設計文化的根系，既深植於傳統，又不斷生長出新的可能，將對生命的敬畏和未來的思考融入作品。



Distinction 優選

HELLO DESIGN

嗨設計



OUT OF OFFICE

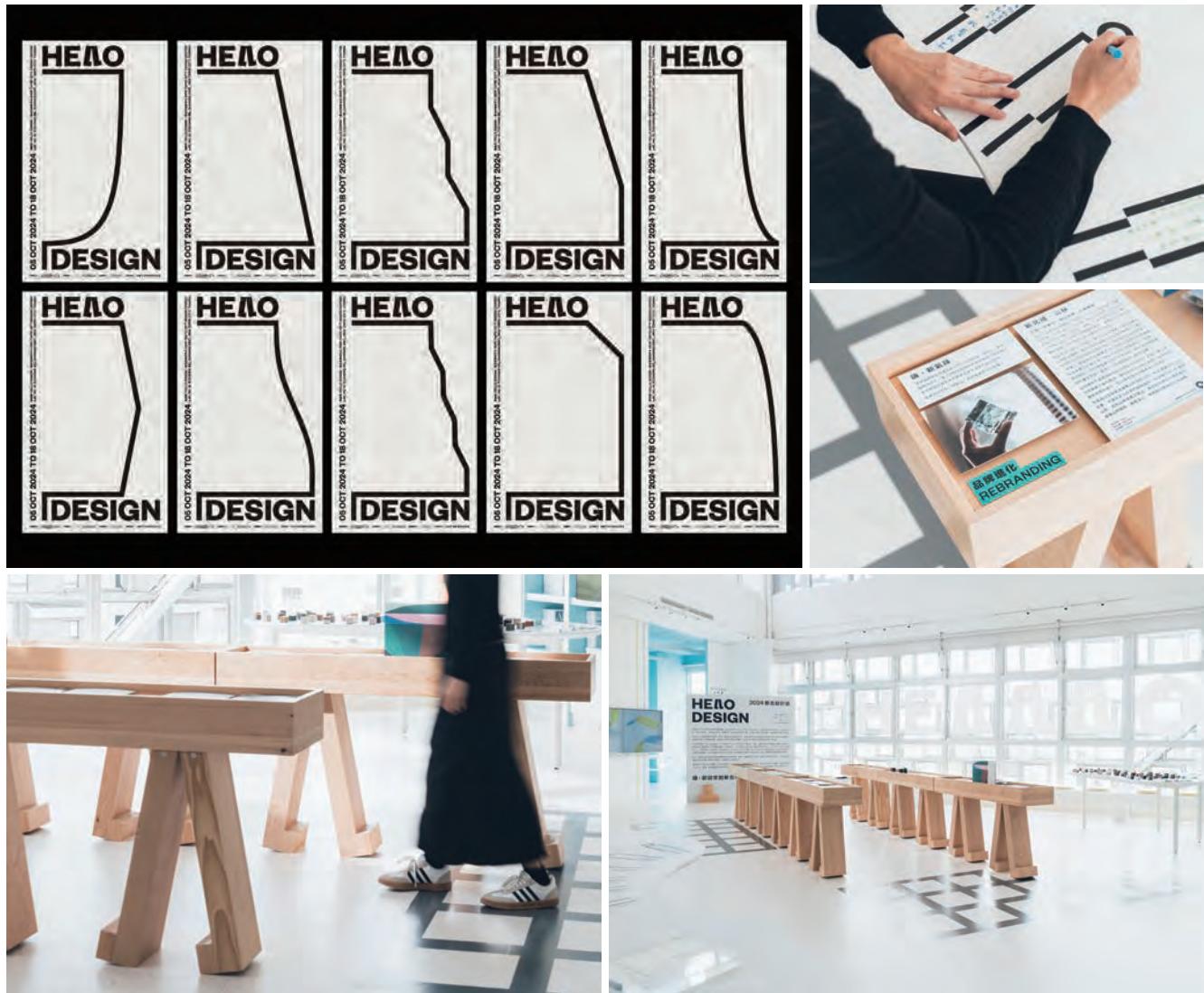
外也企畫社

YING SIN CHANG 張櫻馨、CHUCHING LIANG 梁巨璟

Taiwan 台灣

HELLO DESIGN uses the word “HELLO” to evoke the rhythm of walking. The curatorial strategy centers on “Design in Motion”—weaving together visual identity, exhibition flow, and urban stories to create a walking journey through New Taipei. Here, design becomes not just something to see, but something to walk with, feel, and participate in.

《HELLO DESIGN 嗨設計》以「HELLO」一詞隱喻步行節奏，策展策略著重於「設計行走」——透過設計視覺、展場動線與城市故事的編排，讓觀者如同踏上一場探索新北的散步旅程。設計不再僅止於展示，而是一種行動與邀請，串連城市記憶與生活感知。



Distinction 優選

Lokal

Lightsdesign

LIGHTS

Japan 日本

Local is a craft beer born from the "food cycle."

It emerged from small, everyday practices rooted in local communities, made with familiar people and ingredients.

We utilize bread crusts from a friend's bakery, originally intended for sandwiches. We brew with a local microbrewery, and the leftover malt returns to the fields to nurture the next wheat and hops. This collaboration among three parties embodies our promise to "create delicious things without waste."

The label features the endangered Galapagos penguin and Malayan tapir. We wanted to highlight animals often overlooked in sustainability discussions, and a portion of sales is donated to conservation groups.

"Making," "eating," and "drinking" are connected within a cycle.

With this sentiment, we named this beer Local.

Local 是一款源自於「食物循環」的精釀啤酒。

它誕生於紮根於當地社區的日常小事，由熟悉的人們和食材釀造而成。

我們使用朋友麵包店原本用來製作三明治的麵包皮。我們與當地一家小型啤酒廠合作釀造，剩餘的麥芽則回到田野，滋養下一批小麥和啤酒花。這三方合作體現了我們「創造美味，不浪費」的承諾。

酒標上印有瀕危的加拉巴哥企鵝和馬來貘。我們希望強調那些在永續發展討論中經常被忽視的動物，並將部分銷售額捐給動物保護組織。

「製作」、「食用」和「飲用」構成了一個循環。

正是基於這種理念，我們將這款啤酒命名為 Local。



Distinction 優選

kukka "Pillow Mist"

Lightsdesign

LIGHTS

Japan 日本

kukka mission is to solve sleep problems, offering products that support restful sleep and healthy daily life.

kukka aromatherapy mists come in five varieties tailored to specific sleep concerns. Spraying them on bedding before sleep prepares your environment for rest.

To reduce plastic use, bottles are made from renewable glass. Designed to double as single-flower vases, they can be reused after the mist is finished. Printing techniques vary for each part—vase, stem, and lettering—to create a tactile sense of depth and warmth. Each scent's unique character is highlighted by hand-applying individual flower labels to a shared box, minimizing packaging materials.

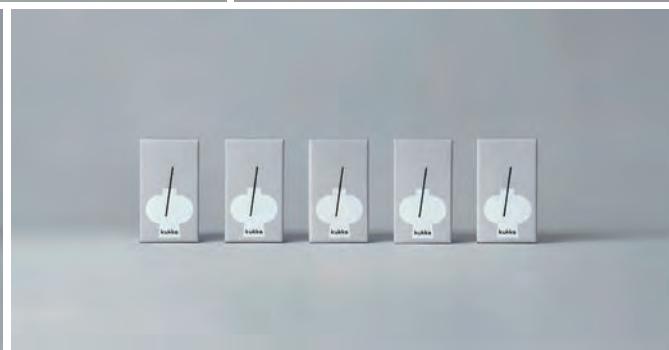
kukka's Aroma Mist offers gentle yet reliable comfort through both product and design.

kukka 的使命是解決睡眠問題，提供有助於安穩睡眠和健康生活方式的產品。

kukka 香薰噴霧共有五種，分別針對不同的睡眠需求而設計。睡前噴灑在寢具上，即可營造舒適的睡眠環境。

為了減少塑膠的使用，瓶身採用可再生玻璃製成。瓶身設計巧妙，既可作單一花瓶，噴霧用完後也可重複使用。瓶身、花莖和文字的印刷工藝各不相同，營造出豐富的觸感和溫暖的質感。每種香氛的獨特個性都透過手工貼花的方式凸顯，並貼在同一個包裝盒上，從而最大限度地減少包裝材料的使用。

kukka 香薰噴霧透過產品本身和精心的設計，帶來溫和而可靠的舒適體驗。



Distinction 優選

iroherb

LINER NOTES

Shinsuke Nakayama



Japan 日本

Iroherb is a versatile facility nestled in a satoyama (countryside forest) landscape, offering a rich lifestyle experience centered on health, food, housing, play, and creativity. Its grounds feature a biotope and herb gardens, inviting visitors to connect with nature. Guests can savor fragrant café lunches crafted from local seasonal vegetables and on-site garden ingredients, browse an interior shop with carefully curated furniture and goods, and participate in diverse programs like yoga, art workshops, and traditional play for all ages. With an open, forest-like ambiance and high-quality experiences, Iroherb delivers moments that feel uniquely special. The site's three-dimensional signage, designed by reinterpreting the logo, creates icons that reflect the facility's identity.

Iroherb 坐落於裡山（鄉村森林）之中，是一個功能齊全的綜合性社區，提供以健康、美食、住宿、娛樂和創意為核心的豐富生活體驗。社區內設有生態生態區及香草園，引導遊客親近大自然。賓客可在此品嚐以當地時令蔬菜和自家花園食材烹製的香氣四溢的咖啡廳午餐，在精心挑選的室內商店選購傢俱和商品，並參與瑜伽、藝術工作坊、傳統遊戲等豐富多彩的活動，適合各個年齡段的賓客。Iroherb 擁有開闊如森林般的氛圍和高品質的體驗，為賓客打造獨一無二的專屬時刻。社群的立體標識系統以重新詮釋的品牌標誌為基礎，創造出能夠體現社群特色的圖示。



Distinction 優選

YAMAYAMAMITA

LINER NOTES

Shinsuke Nakayama



Japan 日本

YAMAYAMAMITA is a community park born from the concept of "designing the local society," created to address long-standing regional issues such as the lack of lunch spots and places to relax during lunch breaks. Emphasizing both safety and a connection with nature, the space features playful designs that use natural materials—grassy hills and walkways covered in bamboo chips recycled from oyster farming waste—offering an atmosphere that feels like a picnic. It provides a flexible space where people of all ages—from office workers on their lunch break to families, students, and even pet owners—can find their own way to enjoy it. Through its "delicious mechanism" of popular food vendors and kitchen cars, and as a platform for "co-creation" through events and markets that bring together local students and residents, YAMAYAMAMITA brings new vibrancy and value to the community. This is a "project filled with love," aimed at fostering local pride.

YAMAYAMAMITA 是一個社區公園，其設計理念源於“設計本地社會”，旨在解決當地長期存在的午餐地點和午休休閒場所匱乏等問題。公園注重安全性和與自然的聯結，採用趣味盎然的設計，運用天然材料——例如，綠草茵的山坡和鋪設著牡蠣養殖廢料回收竹片的步道——營造出野餐般的氛圍。這裡為各個年齡層的人們——從午休的上班族到家庭、學生，甚至寵物主人——提供了一個靈活的空間，讓他們都能找到自己喜歡的休閒方式。YAMAYAMAMITA 透過其「美食機制」（匯集了眾多人氣美食攤位和行動餐車），以及舉辦各種活動和市集，為當地學生和居民搭建「共創」平臺，為社區注入了新的活力和價值。這是一個“充滿愛的項目”，旨在增強當地居民的自豪感。



Distinction 優選

Cutlery made from rice

undrop.inc

Nanami Yoshioka



Japan 日本

The package design for a series of cutlery made from "rice resin", an ecological plastic derived from rice.

The design is inspired by the shape of "emakimono," a traditional Japanese art form.

By using rolled cardboard as the material, we tried to create an ecological package that is not over-packaged and uses only packaging materials.

這是一系列採用「米樹脂」（一種源自大米的生態塑膠）製成的餐具的包裝設計。

設計靈感源自日本傳統藝術形式「繪卷物」（emakimono）的造型。

我們選用捲紙板作為包裝材料，力求打造環保、輕量化且僅使用包裝材料的包裝。



Distinction 優選

MPCC CULTURAL AND CREATIVE BRAND MARKING PLANNER

MPCC 文創品牌行銷企劃師



崑山科技大學

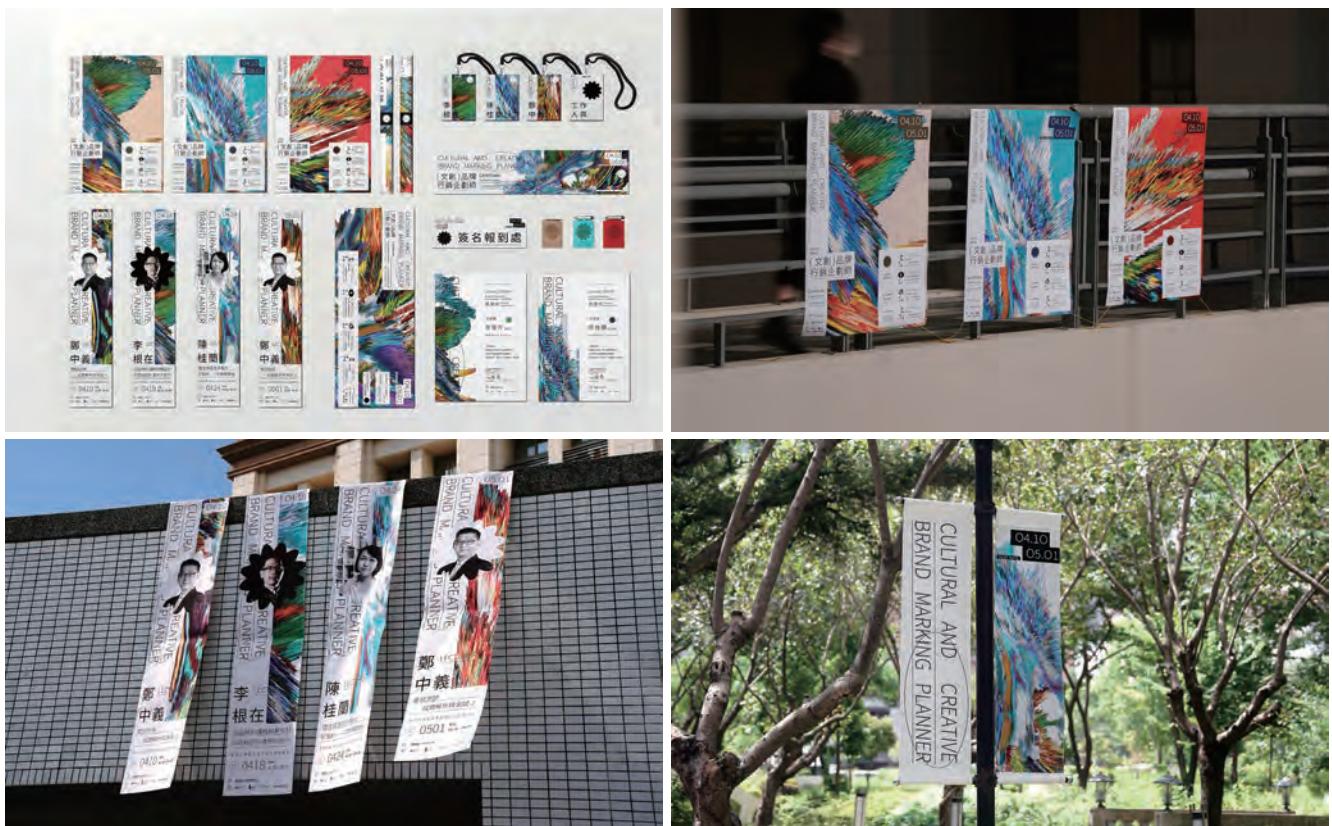
yin-zhan Huang 黃胤展

Taiwan 台灣

The MPCC "Cultural and Creative Brand Marking Planner" is a certification program offered by the Department of Visual Communication Design at Kun Shan University. It brings leading cultural-creative professionals to campus to share industry insights and teach how cultural assets become brand value. The program's visual identity treats culture as many individual threads—like sparks forming a current—shaped by Taiwan's mountains and seas. Layered lines and colors evoke diversity, exchange, and the vitality born of fusion. Design becomes a language that makes diversity and inclusion visible. MPCC equips students to translate cultural depth into brands and campaigns that resonate today.

MPCC 「文創品牌行銷企劃師」為崑山科技大學視覺傳達設計系所開設的專業證照課程，邀請多位文創產業具影響力的專業人士進入校園，分享品牌打造的實務經驗與產業觀點。課程核心在於引導學生理解文化如何轉化為品牌價值，並學習如何透過行銷企劃，將文化內涵轉譯為能與大眾共鳴的故事與形象。

課程所延伸出的視覺識別，呼應精神：「文化並非單一面貌，而是由無數個體交織而成，像微光般聚合為時代的洪流。」台灣島嶼多山多海的地理意象，象徵文化既有堅實的根基，也具備流動與交流的特質。而線條與色彩的層疊，則隱喻著多元差異並存的狀態，展現文化在碰撞、融合中所生成的生命力。從一點匯聚成洪流、一縷編織為衣著、一木延展為山嶽，這些片段共同建構出我們的記憶地貌與文化肌理。設計不僅是種表現形式，更是一種語言，透過凝聚意識、傳遞共鳴，並將「多元共融」的核心價值具象化。MPCC 課程期望學生以此為基礎，學習透過品牌與企劃，讓文化在當代社會被看見、被理解，並展現出深度與樣貌。



Distinction 優選

SUMIYA

DEJIMAGRAPH inc.

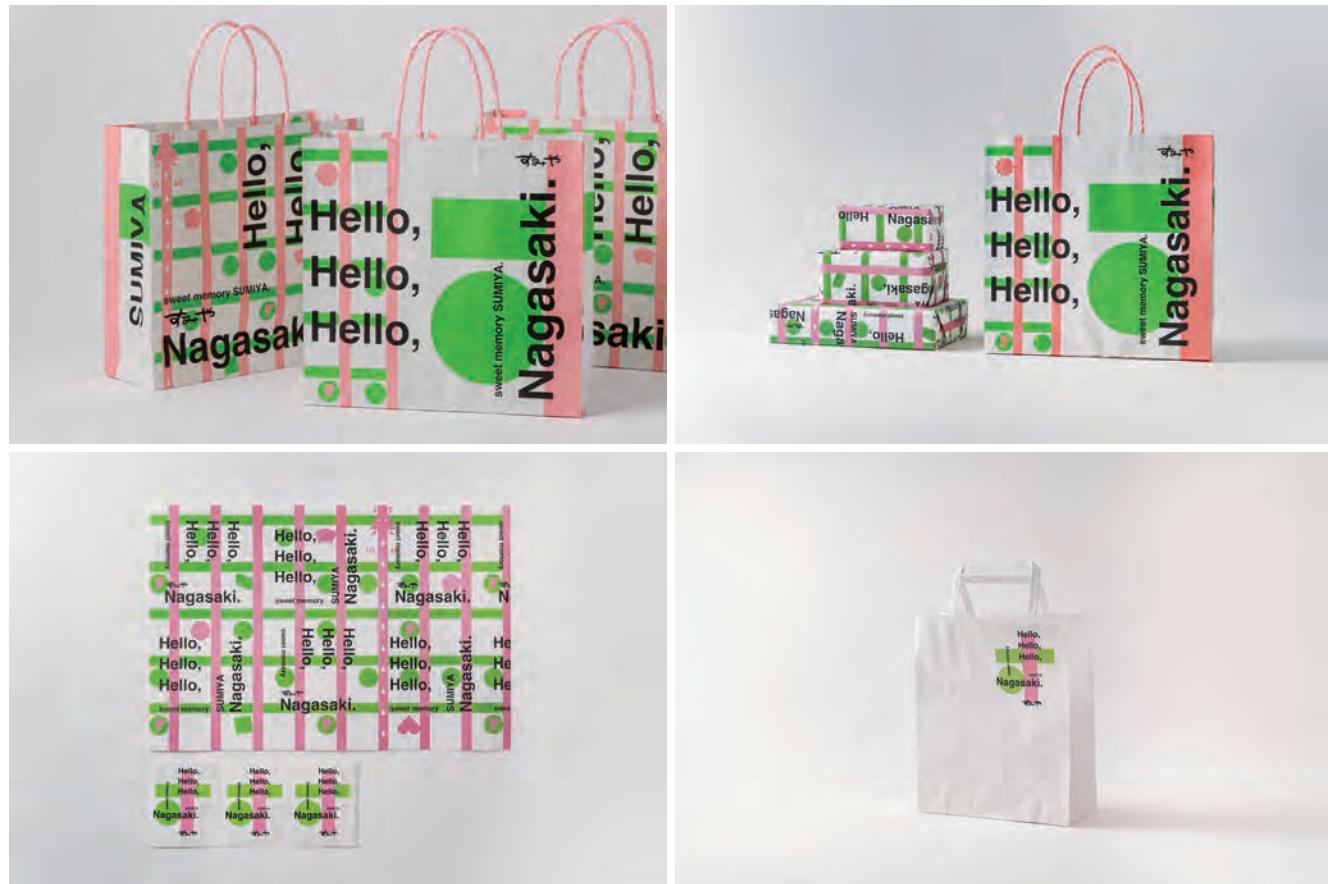
矢澤拓隼



Japan 日本

The paper bag, wrapping paper, and sticker of Nagasaki confectionery shop Sumiya share a unified design themed on the "Sugar Road." This historic route introduced sugar culture to Japan, symbolizing Nagasaki as both a center of confectionery tradition and a hub of international exchange. The design employs a green and pink grid. The intersecting lines represent the Sugar Road and the Christian cross, while circles combine to reveal the hiragana initial "す" of Sumiya. Icons such as konpeitō candies, sugar confections, Dejima, and a dragon embody Nagasaki's culture. These motifs serve not as simple decoration but as layers of cultural meaning and discovery within a souvenir bag. By blending history with playful visuals, the identity appeals to young travelers, making the package something to carry proudly and share. In this way, Sumiya stands apart from conventional souvenir shops, elevating local culture into a memorable design experience.

長崎糖果店 Sumiya 的紙袋、包裝紙和貼紙均採用統一的設計，以「糖之道」為主題。這條歷史悠久的路線將糖文化引入日本，象徵長崎既是糖果傳統的中心，也是國際交流的樞紐。設計採用綠色和粉紅色的網格。交叉的線條代表糖之道和基督教十字架，而圓圈則組合成 Sumiya 的平假名「す」。金平糖、糖果、出島和龍等標誌性圖案體現了長崎的文化。這些圖案並非簡單的裝飾，而是為紀念品袋增添了文化內涵和探索樂趣。透過將歷史與趣味視覺元素相結合，這種設計吸引了年輕的旅行者，使之成為值得驕傲攜帶和分享的紀念品。由此，Sumiya 從傳統的紀念品商店中脫穎而出，將當地文化提升為令人難忘的設計體驗。



Distinction 優選

Prosperous Chang'an

盛世長安茶



IDEAFINE

JIANG YAN 蔣彥、Wu Junyi 吳俊羿、Wang Yilin 王一霖

China 中國大陸

Prosperous Chang'an is a tea brand dedicated to the sales and promotion of Shaanxi tea culture. This packaging design takes inspiration from the Tang dynasty gold and silver tea sets unearthed at the underground palace of Famen Temple, using the modern reinterpretation of Tang dynasty noblewomen's hands as the core visual language to construct the tea-making process of picking, pounding, roasting, and drinking.

Through geometric and anthropomorphic visual symbols, traditional tea culture is transformed into a youthful expression, creating a light yet vivid dialogue between history and the present.

The overall style combines simple silhouettes with bright color blocks to form a systematic visual identity, not only highlighting the product itself but also making the packaging a medium and symbol for spreading tea culture.

盛世長安是一個銷售和推廣陝茶文化的茶品牌。本包裝設計以陝西法門寺地宮出土的唐代金銀茶具為創意原點，以唐代仕女之手的現代化演繹為核心造型語言，構建出“采、搗、炙、飲”的茶事流程。通過幾何化、擬人化的視覺符號，將傳統茶文化轉化為年輕化的表現形式，讓歷史與當下產生輕盈而鮮明的對話。

整體風格以簡潔的剪影與明快的色彩組合，形成系列化的視覺秩序，不僅凸顯產品屬性，也讓包裝本身成為傳播茶文化的媒介與符號。



Distinction 優選

Kita no Hashi Bakery

KD

Junya Kamada, Chiyori Sambongi

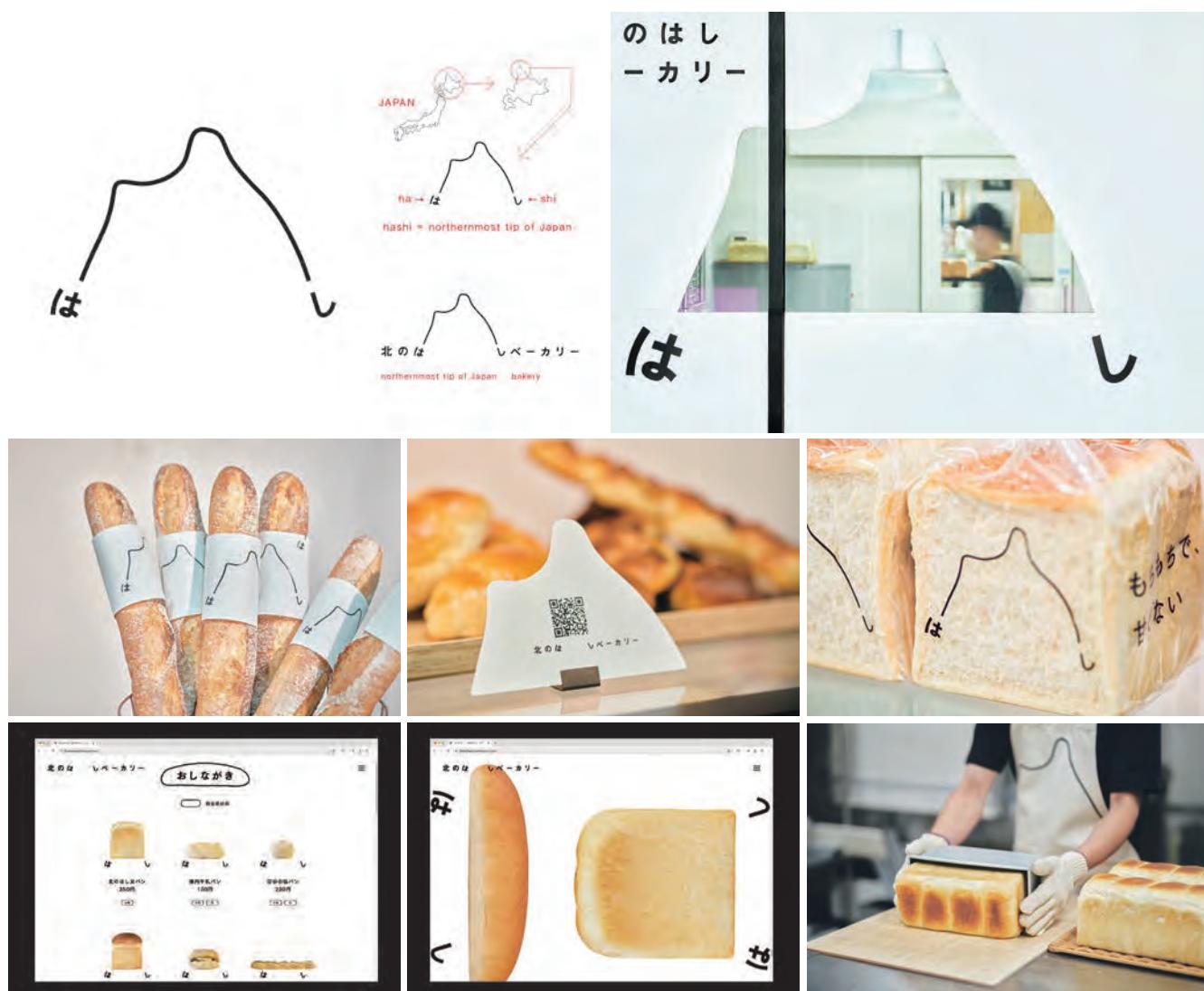


Japan 日本

Kita no Hashi Bakery, a bakery born in Wakkanai City, Hokkaido, Japan's northernmost prefecture, where fishing and dairy farming thrive, seeks to protect people's health through bread made from Hokkaido wheat and an abundance of marine and dairy products. The brand identity is expressed by using the northernmost part of a map of Japan as the mark.

"Hashi" means 'corner' in Japanese, and we incorporated the idea of conveying the value that can only be found at the northernmost tip of Japan into the name and design.

The logo design, which expresses the fact that the bread is made only in the northernmost part of Japan, has attracted attention from the media and social networking services, and the store has become popular; It has also helped boost the local economy and created new jobs.



Distinction 優選

JAGDA Design Conference 2025

"Graphic Design Now"

KD

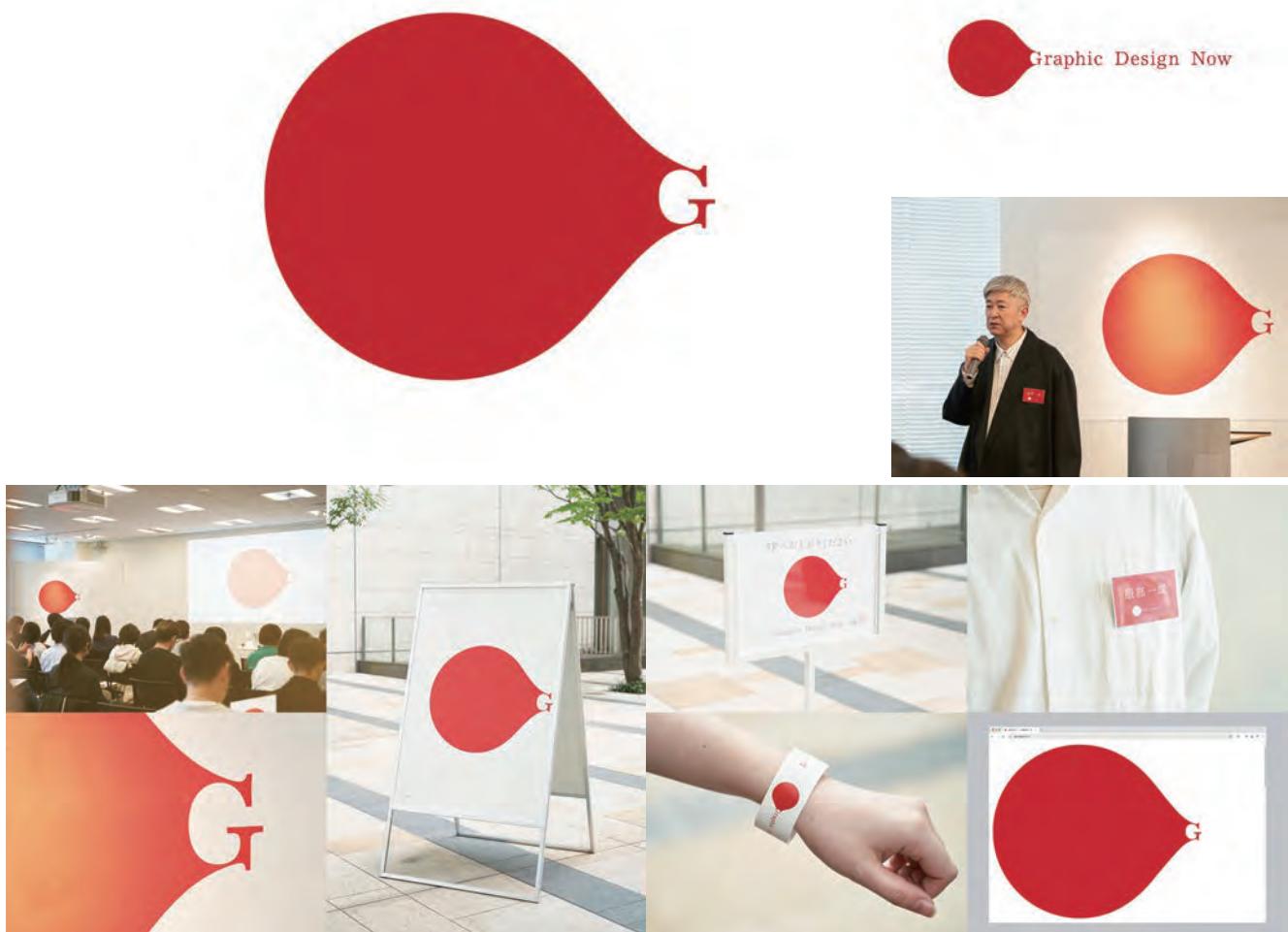
Junya Kamada



Japan 日本

In recent years, the scope of design has expanded significantly, permeating every sphere of society. How should graphic design engage with society and assert its presence moving forward? This conference is an attempt to demonstrate designers' roles, expertise, and professional ethics to society, while exploring the diverse functions and values of design. Featuring 28 speakers, it is a design conference centered on graphic design that delves deeply into the field. The CI for the "JAGDA Design Conference," a movement to invigorate the future of the design world, uses the Japanese flag—the most iconic symbol within "Japanese Graphic Design"—as its motif. It simply and powerfully establishes an image of the letter "G" for graphic design expanding outward.

近年來，設計的範圍顯著擴展，滲透到社會的各個領域。平面設計應如何與社會互動，並在未來繼續保持其影響力？本次大會旨在向社會展示設計師的角色、專業知識和職業道德，同時探索設計的多元功能和價值。大會匯集28位演講嘉賓，是一場以平面設計為核心，深入探討該領域的盛會。「JAGDA 設計大會」旨在為設計界的未來注入活力，其企業形象設計以日本國旗——「日本平面設計」中最具代表性的符號——為主題。設計簡潔有力地呈現出字母「G」向外擴展的形象，象徵平面設計。



Distinction 優選

Frank Toothpaste

Vitality Design Studio

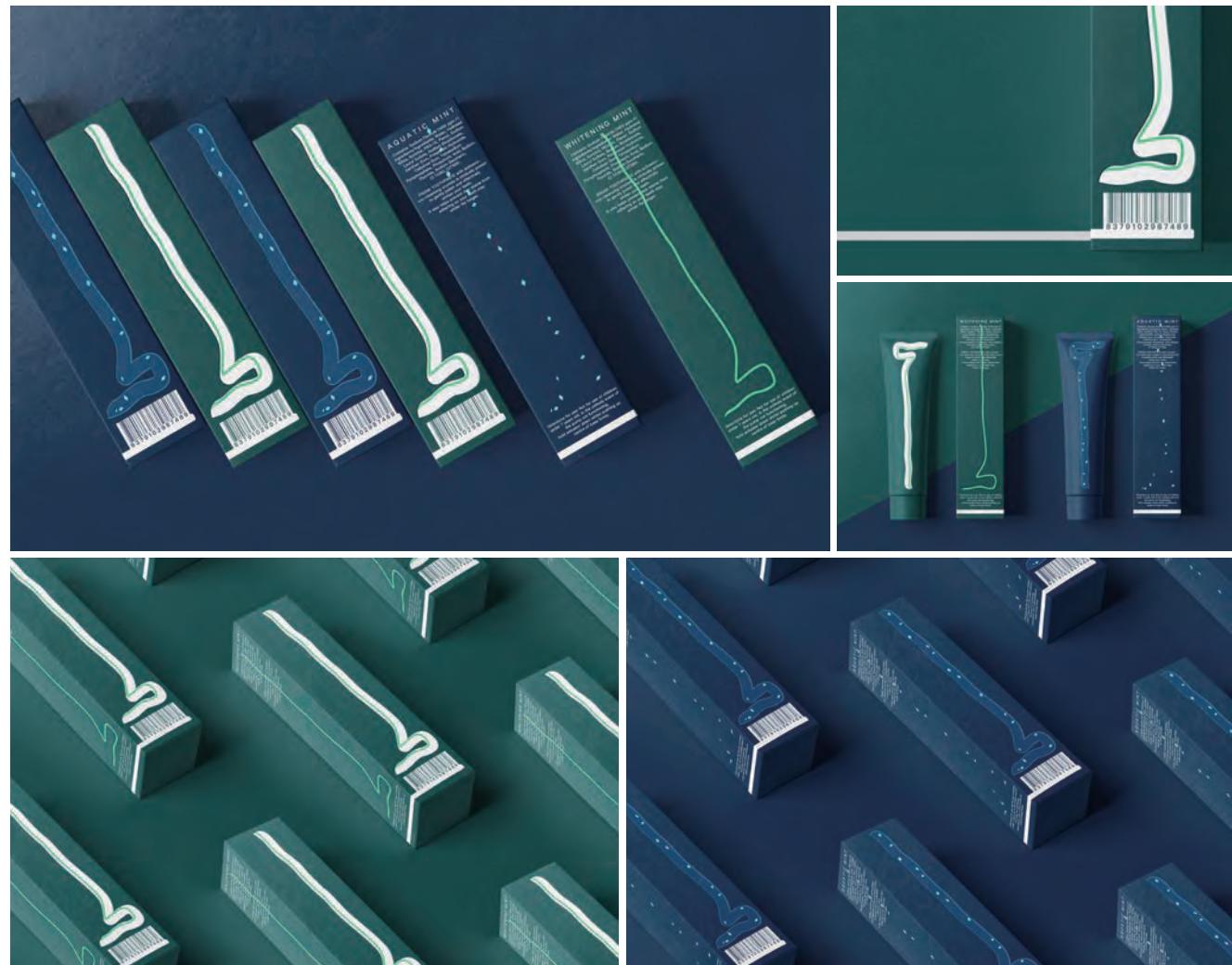
Jitong Zhao 趙紀彤



China 中國大陸

This product is a limited edition creative toothpaste from Frank Toothpaste. We have transformed the barcode into a visual symbol for the brand through simple and intuitive graphic design. The design of this barcode can be easily applied to any toothpaste products that may be developed in the future, making it a long-lasting brand symbol. On top of this symbol, we have placed a striking toothpaste graphic that can be conveniently replaced according to the style of the toothpaste.

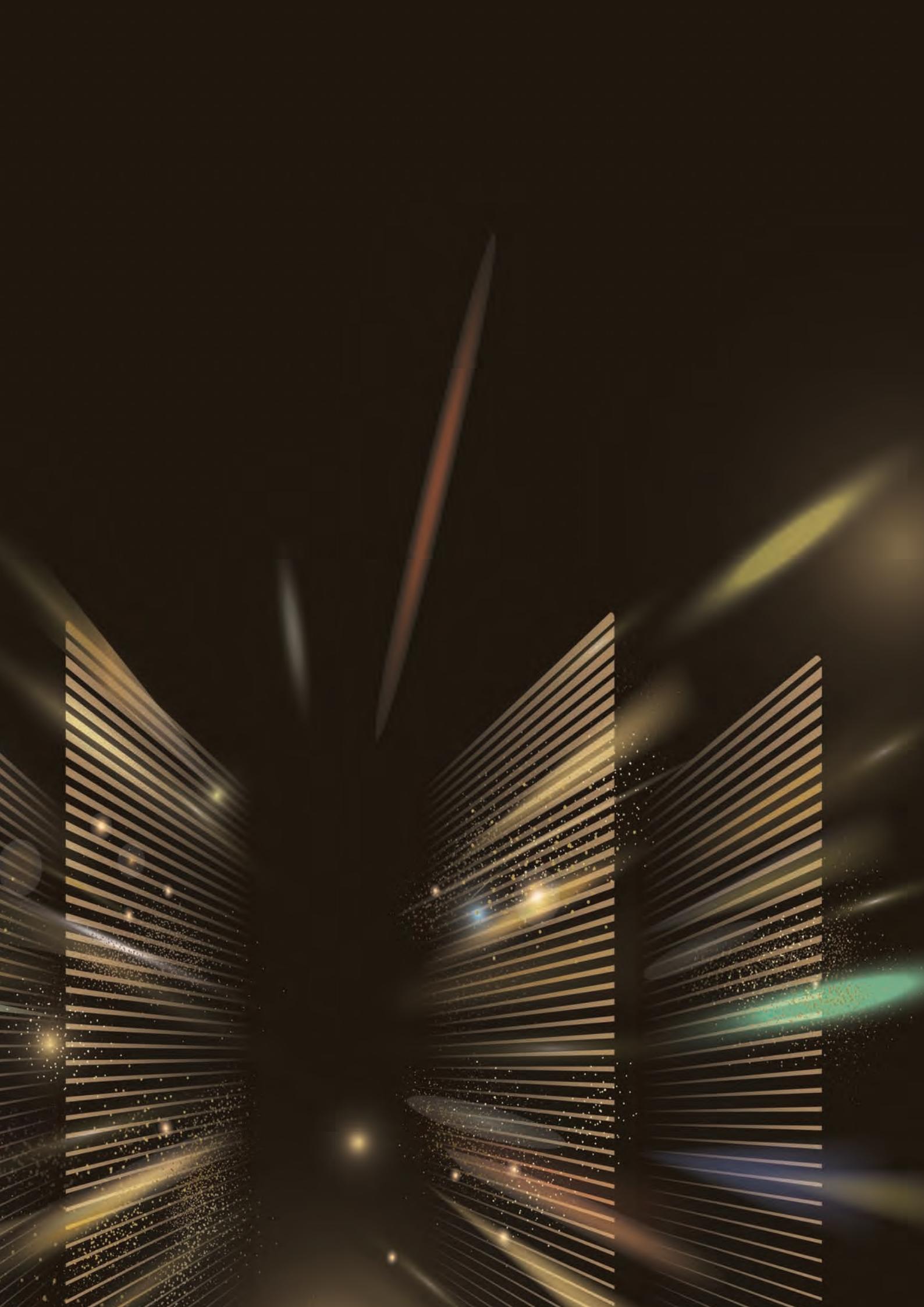
本產品為 Frank Toothpaste 之限量創意牙膏產品。我們通過簡單又直觀的圖形設計將條形碼打造成了該品牌的視覺符號，且該條形碼的設計可以很方便地應用在未來可能開發的任何牙膏產品之上，是一個可長久使用的品牌符號。在該符號之上我們設置了引人矚目的牙膏圖形，可以方便地依據牙膏膏體樣式對該圖形進行替換。



Public Space Design

公共空間設計類





公共空間設計類

PUBLIC SPACE DESIGN

Jury List 評審名單



1

劉培森

劉培森建築師事務所
創辦人

臺灣

主席 / 初審 / 決審

2

林家如

荷蘭大都會建築事務所 (OMA)
台灣總監

臺灣

初審 / 決審

3

Vivian Lee

Gensler 建築事務所紐約辦公室
設計總監

美國

初審 / 決審

4

Lain Satrustegui

IMO Architecture + Design
創辦人

西班牙

初審 / 決審

Ricky Liu

Ricky Liu & Associates Architects +
Planners / Founder

Taiwan

Head Judge / First & Final Selection

Chiaju Lin

OMA Taiwan
Director

Taiwan

First & Final Selection

Vivian Lee

Gensler (New York Office)
Design Director

USA

First & Final Selection

Lain Satrustegui

IMO Architecture + Design
Founder

Spain

First & Final Selection

5

長友大輔

米索空間設計有限公司
創辦人

日本

初審 / 決審

6

Winy Maas

MVRDV 建築事務所
創辦人及主持建築師

荷蘭

初審

7

許倍衡

國立陽明交通大學建築研究所
所長

臺灣

初審

Daisuke Nagatomo

MisoSoupDesign
Founder

Japan

First & Final Selection

Winy Maas

MVRDV
Founding Partner & Principal Architect

Netherlands

First Selection

Pei-Hsien Hsu

Institute of Architecture, National
Yang Ming Chiao Tung University
Director

Taiwan

First Selection

Grand Prize 全場大獎

null²



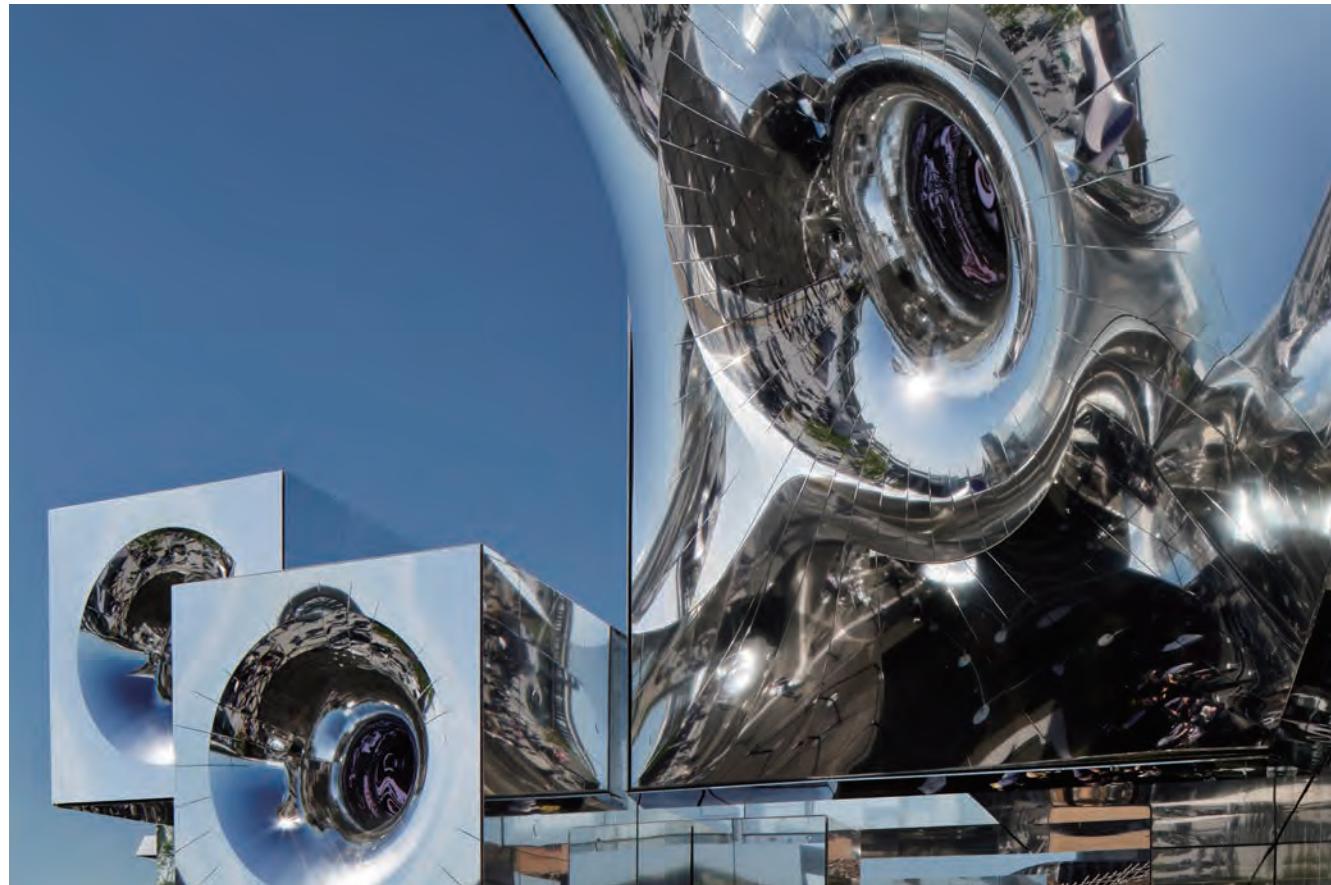
NOIZ

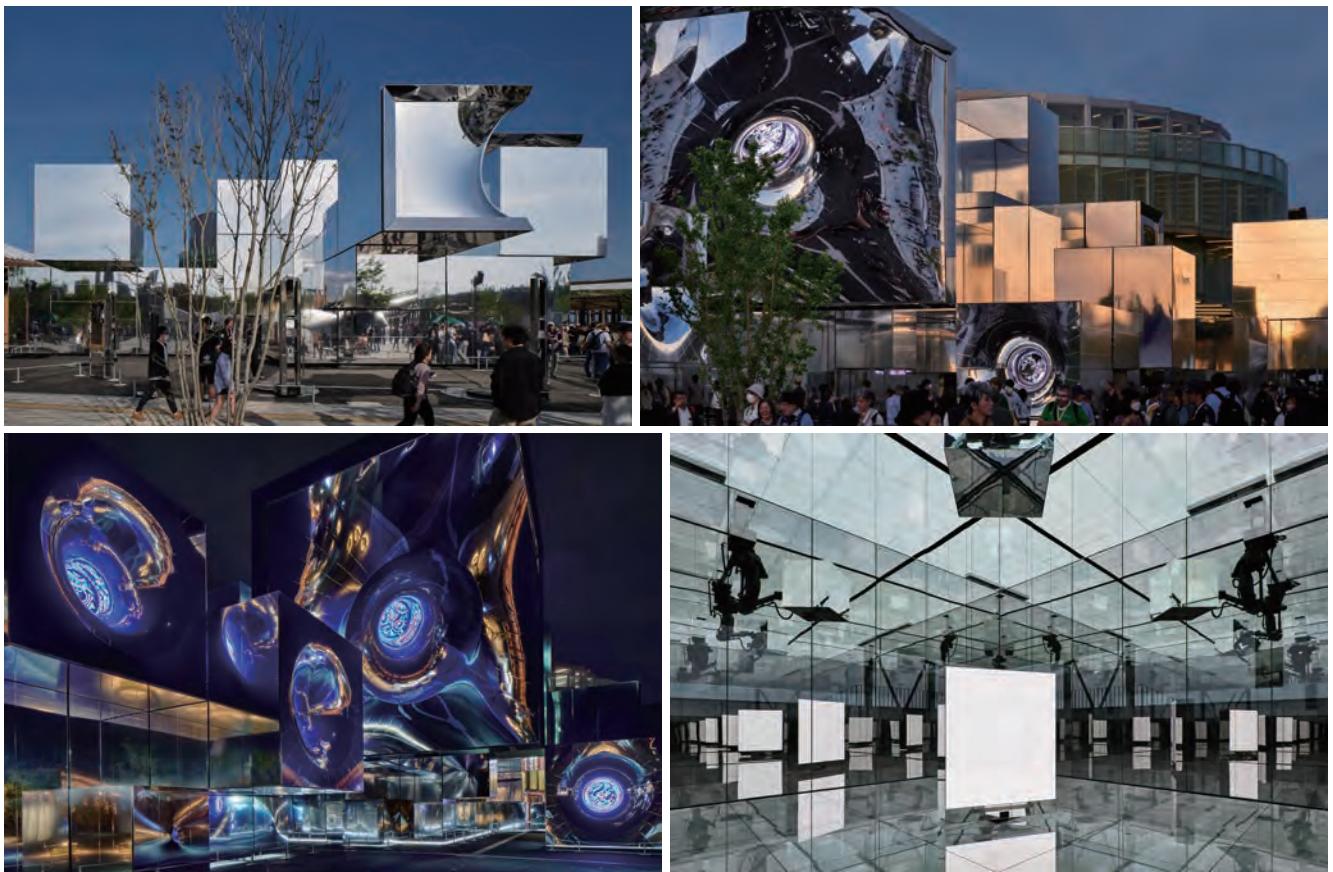
NOIZ (Keisuke Toyoda, Jia-Shuan Tsai, Kosuke Sakai) , Yoichi Ochiai

Japan 日本

“null²” is one of eight Signature Pavilions at Expo 2025 Osaka. The architectural design explores an intriguing relationship between reality and the virtual. Its composition, as a formation of voxel clusters, relates to a low-resolution expression in game and VR space. These simple and flexible components of steel frames and membranes allow for adaptability in budget and functions. They also support future dismantlement and relocation. The exterior, covered by custom designed reflective membranes that resembled mirrors, are designed to vibrate and change with its surroundings constantly, while woofers and robotic arms installed inside the membranes create low-frequency vibrations and robotic movements. The pavilion gives an impression as a virtual entity being alive in reality.

「null²」是2025年大阪世博會八個標誌性展館之一。其建築設計探討了現實與虛擬之間引人入勝的關係。展館由體素簇構成，類似於遊戲和虛擬實境空間中的低解析度表現形式。這些由鋼框架和膜材組成的簡潔靈活的構件，使其在預算和功能上具有很強的適應性，同時也便於未來的拆卸和搬遷。展館外觀覆蓋著客製化設計的反射膜，如同鏡子一般，能夠隨著周圍環境不斷振動和變化；而安裝在膜材內部的低音炮和機械臂則能產生低頻振動和機械運動。整個展館給人一種虛擬實體在現實中鮮活呈現的印象。





Judge's Comment 評審評語

Vivian Lee

The ingenious design and innovative concept of this installation resonate with the human senses, making it an engaging piece of public art. It would further benefit its value by demonstrating how the pieces can reinforce their connection to a spatial context.

這件裝置作品的巧妙設計和創新理念能夠引起人們的感官共鳴，使其成為引人入勝的公共藝術作品。如果能夠展示這些作品如何加強與空間環境的聯繫，將進一步提升其價值。

Daisuke Nagatomo 長友大輔

The project exemplifies an avant-garde and technologically advanced design approach, redefining the role of the expo pavilion as a landmark of innovation and public engagement.

該項目體現了前衛且技術先進的設計方法，重新定義了世博會展館作為創新和公眾參與地標的角色。

Chiaju Lin 林家如

The flexible membrane structure, resembling a fabric fabric, utilizes lightweight membrane materials to respond to climate changes (wind, temperature, etc.), presenting a visual and spatial experience that is both "soft and rigid." It "manifests" unseen information (climatic conditions) through the structure. More than just a static installation, it's a real-time response system to the environment, precisely interpreting the relationship between "environmental perception" and "building skin." The use of materials and design thinking are stunning.

柔性的膜結構的感知裝置（像布料一樣的結構）使用輕盈的膜材，結構能對氣候（風、溫度等）產生回應，呈現「既柔又剛」的視覺與空間感。將看不見的資訊（氣候條件）透過結構「顯化」出來。不只是靜態裝置，更像是對環境的即時回應系統。精準地詮釋「環境感知」與「建築表皮」的關係。材料運用與設計思維令人驚艷。

Ricky Liu 劉培森

This uniquely designed exhibition hall attracted a large number of visitors at the Osaka Expo. On-site, visitors could feel the interplay between low-frequency musical rhythms and the vibrations of the reflective membrane, creating a surreal visual experience. Especially at night, digital images swirling in the facade reflected through the trumpet-shaped mirrors created fantastic light and shadow effects. The indoor digital video performances and sound system were even more spectacular. This is a creative building that combines technology, digital technology, and music.

這一棟造型非常特殊的展覽館，在大阪世博會中吸引了大量的觀眾，在現場可以感受到低頻率的音樂節奏與反射鏡面膜的震動相互連動，創造出一種超現實的視覺感受，尤其在夜間從立面漩渦中的數位影像，經由喇叭狀的鏡面反射出奇幻的光影效果，室內的數位影像展演與音響搭配更是精彩絕倫，這是件結合科技、數位、音樂的創意建築。

Golden Award 金獎

FFB Convent



Mixtura

Cesare Querci, Maria Grazia Prencipe

Italy 義大利

The project is the outcome of a long participatory process between architects and clients, aimed at shaping an architectural organism that embodies the Franciscan charism—rooted in prayer and hospitality—while also responding to the tropical climate of Salvador. In plan, the complex is organized around five green cloisters that channel the wind through its six buildings: refectory, church, administration, library, sacristy, and cells. Broad eaves and timber brise-soleil protect the buildings from solar radiation, while permeable walls and pivoting panels keep the interiors naturally ventilated. Simple materials, low-tech construction solutions, and passive comfort strategies reinterpret vernacular logics, projecting them into the present through conscious and durable choices.

該計畫是建築師與客戶長期合作的成果，旨在塑造一個既體現方濟精神——根植於祈禱和熱情好客——又能適應薩爾瓦多熱帶氣候的建築有機體。在平面佈局上，建築群圍繞著五個綠色迴廊而建，引導風流穿過六座建築：餐廳、教堂、行政大樓、圖書館、聖器室和僧舍。寬闊的屋簷和木質遮陽板可保護建築免受太陽輻射，而透水牆和旋轉面板則確保室內自然通風。簡潔的材料、低技術的建造方案和被動式舒適策略，重新詮釋了本土建築邏輯，並透過精心選擇和持久耐用的措施，將其融入現代生活。





Judge's Comment 評審評語

Vivian Lee

The project is sensitive to the local culture, sustainability, and site, superbly detailed and crafted to reflect an artistry in materiality that respects environmental conditions. The structural design's ability to adapt to various sites further enhances its resilience and awareness of reducing embodied carbon.

該計畫充分考慮了當地文化、永續性和場地環境，在細節處理和工藝上都精益求精，體現了材料運用上的藝術性，並尊重了環境條件。其結構設計能夠適應不同的場地，進一步增強了建築的韌性，並體現了減少隱含碳排放的概念。

Daisuke Nagatomo 長友大輔

The project exemplifies a dynamic and innovative timber structure that harmonizes environmental sustainability with social engagement, offering an inspiring model for future public space design.

該計畫展現了一種充滿活力和創新的木結構，它將環境永續性與社會參與相結合，為未來的公共空間設計提供了一個鼓舞人心的模型。

Lain Satrustegui

A consistent architectural language emerges through wood's dual role as structure and finish. The elevated roof enhances thermal control, while louvered screens choreograph shifting light and shadow, enriching spatial atmosphere from day to night.

木材作為結構和飾面材料的雙重作用，創造出連貫統一的建築語言。抬高的屋頂增強了室內溫度控制，而百葉窗則巧妙地控制著光影的變幻，豐富了從白天到夜晚的空間氛圍。

Chiaju Lin 林家如

The ingenuity of this project lies in its use of local materials and low-cost construction methods. Through a ventilated facade and a continuous roof, it creates a space that is both "protected and open" in the subtropical environment, taking into account natural ventilation and lighting, and creating a continuous shaded area. It balances faith and daily life, introspection and communication, and successfully interprets religious space as a community space with regional characteristics and sustainable value.

本案巧妙之處以在地材料與低成本構法建造，透過通風立面與綿延的屋頂，在亞熱帶環境中創造出「既保護又開放」的空間，兼顧自然通風與採光，並營造連續的陰翳場域，平衡信仰與日常、內省與交流，成功的詮釋了宗教空間作為具有地域特色與永續價值的社區空間。

Ricky Liu 劉培森

Although this is a monastery building constructed using traditional hybrid timber construction methods, it achieves a high degree of precision in construction and a considerable level of aesthetic appeal in design, making it a high-level architectural masterpiece.

雖然這是一座採用傳統混合式木結構工法所搭建的修道院建築物，但在施工上卻能夠達到較高的精準度，在設計上也可以達到相當的美學水準，是一件高水平的建築創作小品。

Silver Award 銀獎

POLINATURE. A plug-in public space to address climate change in cities.

Ecosistema Urbano

Belinda Tato, Jose Luis Vallejo



Spain 西班牙

Polinature is a public space and bioclimatic shelter that addresses the effects of climate change in urban environments. Conceived as a temporary solution to the lack of equitable access to green spaces for vulnerable communities, it complements long-term sustainability strategies. The modular prototype was installed at Harvard in summer 2024.

Functioning as an 'urban biodiversity kit', it includes over 1,400 native plants that attract pollinators. Its inflatable canopy adapts to real-time weather data gathered by climatic sensors installed. When comfort levels drop, fans activate to create a cooling breeze through the inflating canopy. Polinature is energy-positive, generating more energy than it consumes. Its performance is monitored in real time and shared on a public digital platform, encouraging transparency and learning. This temporary installation invites reflection on how public spaces are conceived, used, and repurposed. By supporting and increasing biodiversity, Polinature offers a new, greener way to combat extreme heat and provide climatic comfort.

Polinature 是一個公共空間和生物氣候庇護所，旨在應對氣候變遷對城市環境的影響。它最初被設計為一種臨時解決方案，旨在解決弱勢群體缺乏公平獲取綠色空間的問題，同時也是長期永續發展策略的補充。模組化原型於 2024 年夏季在哈佛大學安裝。

Polinature 如同一個“城市生物多樣性工具包”，包含超過 1400 種吸引授粉昆蟲的本地植物。其充氣頂篷可根據安裝的氣候感測器收集的即時天氣數據進行調整。當舒適度下降時，風扇啟動，透過充氣頂篷產生涼爽的微風。Polinature 實現了能源正效益，產生的能量超過其消耗的能量。其運作情況會被即時監測，並在公共數位平臺上共用，從而促進透明度和學習。這臨時裝置引發人們對公共空間的構思、使用和改造方式的思考。透過支援和增加生物多樣性，Polinature 提供了一種更環保的方式來應對極端高溫，並提供舒適的氣候。





Judge's Comment 評審評語

Vivian Lee

This extraordinary structure showcases distinct climate action measures that effectively serve as a learning hub. The deployment of Polinature in public and educational institutions can bring awareness of our biodiverse environment and inspire innovation across generations and communities. 這座非凡的建築展示了獨特的應對氣候變遷措施，並有效地發揮了學習中心的作用。在公共機構和教育機構部署 Polinature 可以提高人們對生物多樣性環境的認識，並激發不同世代和社區的創新精神。

Daisuke Nagatomo 長友大輔

The project envisions the future transformation of urban public spaces capable of adapting to climate change, emphasizing resilience and innovation in addressing environmental and social challenges.

該計畫設想未來城市公共空間的轉型，使其能夠適應氣候變化，並強調在應對環境和社會挑戰方面展現韌性和創新能力。

Lain Satrustegui

Polinature explores how airflow, natural vegetation, and technology can work together to enhance comfort in public spaces—offering a timely reflection on climate-responsive design as temperatures continue to rise. 《Polinature》

探索了氣流、自然植被和技術如何共同作用，以增強公共空間的舒適度——隨著氣溫持續上升，對氣候響應式設計進行了及時的思考。

Chiaju Lin 林家如

In contrast to the massive and unshakeable issue of climate change, this project presents a mobile vision of sustainability through flexible, point-distributed "green islands," and also initiates a reverse thinking about the reintegration of man-made structures into nature. If it can be deployed on a large scale in the concrete jungle with more hard surfaces in the future, it may bring a more striking visual impact and demonstrate its effectiveness.

與龐大而難以撼動的氣候變遷議題相對照，本案以靈活、點狀分布的「綠色跳島」呈現出可移動的永續想像，也開啟人造物重新介入自然的反向思考。若未來能大量配置於較多硬鋪面的水泥叢林中，或將帶來更鮮明的視覺衝擊與效果驗證。

Ricky Liu 劉培森

This is a very creative bioclimate shelter. In addition to attracting various pollinating insects, it can also use solar energy to power fans to create a comfortable public space environment. This device can inspire people to think about environmental protection and green energy.

這是一個非常有創意的生物氣候庇護所，除了可聚集多種傳粉昆蟲的植物，易可利用太陽能啟動風扇創造舒適的公共空間物理環境，可以藉由這項裝置引發人們對環保及綠能的思考。

Bronze Award 銅獎

A Gentle Frame for Community Health

TSC Architects

Yoshiaki Tanaka 田中 義彰



Japan 日本

This orthopedic clinic was designed with the concept of "warm transparency," envisioning healthcare as a public space that welcomes people with both architectural openness and emotional warmth. Serving as a local hub, it fosters trust, comfort, and community integration. Along a major road, the two-story timber structure harmonizes with the residential scale through deep eaves and a wooden façade, creating a gentle, human-scaled presence. Generous glazing in the waiting and rehabilitation areas spills natural warmth into the streetscape, presenting the clinic as an open, community-oriented facility. In contrast, private rooms use clerestory windows to bring in daylight while preserving calm interiors. A dedicated scoliosis zone beneath the timber roof provides dignity and care. More than a place for treatment, the clinic redefines healthcare as socially inclusive, neighborhood-integrated architecture—blending transparency with warmth, and privacy with openness.

這家骨科診所的設計理念是“溫暖透明”，旨在將醫療保健打造為一個公共空間，以建築的開放性和情感的溫暖迎接每一位來訪者。作為當地的中心樞紐，它促進了信任、舒適感和社區融合。診所位於一條主要道路旁，兩層木造建築透過深挑簷和木質立面與周圍的住宅尺度和諧統一，營造出一種柔和、人性化的氛圍。候診區和復健區的大面積玻璃窗將自然光引入街景，使診所呈現出開放、面向社區的形象。與之形成對比的是，私人病房利用高側窗引入自然光，同時保持室內的寧靜氛圍。木質屋頂下方設有專門的脊椎側彎治療區，為患者提供尊嚴和關懷。這家診所不僅僅是一個治療場所，它重新定義了醫療保健，使其成為一個具有社會包容性、融入社區的建築——將透明與溫暖、隱私與開放完美融合。





Judge's Comment 評審評語

Vivian Lee

Building materiality, natural light, views, and access to nature all contribute to human health, wellness, and healing. However, the design is program-specific and does not account for applicability and adaptability.

建築材料、自然採光、視野以及親近大自然的機會都對人類的健康、幸福和療癒至關重要。然而，這種設計往往局限於特定功能，並未考慮其適用性和適應性。

Daisuke Nagatomo 長友大輔

The project's refined wooden structure achieves a delicate balance between transparency, comfort, and aesthetic quality, offering an exemplary model of spatial harmony in public design.

該項目精巧的木結構在透明度、舒適性和美觀性之間實現了微妙的平衡，為公共設計中的空間和諧樹立了典範。

Chiaju Lin 林家如

As an orthopedic clinic, the clear wooden structure of this project connects the physical space with the spiritual perception, forming the "skeleton" image that supports both the building and the human body. Under the distinctive form, the huge eaves are also transformed into human-scale openings and interior spaces through lines that transmit force, so that the clinic's function becomes a new community concept through the expression of architectural form.

作為一間骨科診所，本案清晰的木結構在實體空間與精神感知層面連結起同樣支撐著建築與人體的「骨架」意象，而在鮮明的形式之下，巨大的屋簷也透過力傳遞的線條降解為人性化尺度的開口和室內空間，使診所的機能透過建築形式的表現成為新的社區意向。

Ricky Liu 劉培森

This small clinic, built entirely of wood, creates a warm and inviting architectural image. Large floor-to-ceiling windows create a sense of visual openness, and the interior design is as simple as the exterior. At night, it has become a landmark in the community. In addition to rehabilitation equipment, the interior also features wooden furniture that presents a human touch and warmth. This is a truly outstanding architectural work.

這棟小型診所由純木結構搭建，創造了溫馨的建築形象，大片的落地玻璃創造了視覺上的穿透感，室內的設計也如同建築外觀一樣非常的簡潔，夜間時段成為了社區的地標，室內設備除了復健器械外，亦都採用木製家具呈現出人性化的溫暖，這是一棟相當傑出的建築作品。

Judges' Special Award 評審團推薦獎

The College of Liberal Arts, National Taiwan University

國立臺灣大學人文館新建工程



Chien Architects & Associates 竹間聯合建築師事務所

Chien Hsueh Yi 簡學義、Thomas Chen 陳碩亮、Madeleine Sun 孫自弘、LEE PING WEN 李炳文

Taiwan 台灣

Sustainability and Integration

The NTU Humanities Building is located at the main entrance of the National Taiwan University. As the first building along the campus' main axis, it plays a pivotal role in bridging the past and the future within a century-old campus rich with historical landmarks.

Integration of Campus and Urban Space

(1) "An Open Campus

To creates public spaces shared with the city, the west wing on the urban side features a unique suspended structure that provides a versatile open space for the public, and its second floor are bookstore and coffee shop that serve as a window for dialogue between the university and the city.

(2) Liugongjun Canal Blue-Green Belt

Adjacent to the site, the historic Liugongjun Canal branch has been restored as a blue-green ecological belt. Working with the city's vision, the Humanities Building echoes the effort by providing a spring pool at the southwestern corner, with cascading waterfall flowing to the lower plaza.

Campus Open Space

The building features a multi-layered courtyard that offers vibrant, diverse spaces and fluid circulation, breaking architectural boundaries and integrating seamlessly with the campus.

一、永續與共融

臺灣大學人文館位於羅斯福路與新生南路交口之主要校門入口，為校園主要軸線椰林大道上的第一棟建築，在百年校園的古蹟與歷史建築環境中，承擔承先啟後、創造入口新意象的角色，在創新的同時，亦照顧與傳統、歷史的「共融」，為串連過去、現在、未來「永續」校園的鏈結。

二、校園與都市介面的整合

1-「開放校園」

打開校園的邊界，除成為與城市共用的校園景觀環境外，人文館的都市側西棟建築以特殊的懸吊結構，配合沉入地下的圖書閱覽空間階梯屋頂，成為提供給都市的階梯式開放空間，拾級而上二樓空間，為台大出版社書店、咖啡店，更是學校與城市對話的櫥窗。

2- 瑤公圳藍綠帶

臺大校門西南角為瑤公圳分支的交口，臺大新生南路側除了圍牆的拆除外，更以生態藍綠帶成為與都市更友善的介面，人文館並於西南角瑤公圳址碑旁，於地下二層下沉廣場邊界，設置了湧水池，湧水形成瀑布，傾洩至地下二層，成為新生南路側藍綠帶瑤公圳水源意象之象徵。

三、校園開放空間

此建築最大特色在於由實體建築形塑的立體化合院，不同的尺度與空間關係，成為豐富、多元的休憩環境，由階梯、通廊連結，形成連續流動、層次豐富的空間經驗，打破傳統建築的封閉邊界。



Judge's Comment 評審評語

Vivian Lee

To properly evaluate this project, it would be beneficial to have more information on how the public space is integral to the design solution. The relationship with existing and adjacent buildings is clear; with a striking architectural expression in its structure and materiality.

為了對該項目進行適當的評估，需要更多關於公共空間如何融入設計方案的資訊。該項目與現有及相鄰建築的關係清晰明確，其結構和材料運用都展現出引人注目的建築特色。

Daisuke Nagatomo 長友大輔

Blending local materials with a dynamic structural gesture, the project bridges past and present, enhancing the campus with a public space that celebrates both history and modernity.

該計畫將當地材料與動態的結構姿態結合，連結過去與現在，為校園增添了一個既頌揚歷史又彰顯現代性的公共空間。

Chiaju Lin 林家如

本案以精準構築了詩意的空間對話，巧妙梳理基地既有脈絡與新建築的空間張力。透過懸浮、下沉、穿透等策略，在物理與抽象層面漸次化解龐大尺度的矛盾，創造出既理性又富情感、與身體感知對話的建築語彙。歷經多年堅持與細節打磨，作品展現出當代性與文化深度的完美平衡。

This project precisely constructs a poetic spatial dialogue, skillfully bridging the existing context of the site and the spatial tension of the new building. Through strategies such as suspension, sinking, and penetration, the contradictions of the massive scale are gradually resolved on both physical and abstract levels, creating an architectural vocabulary that is both rational and emotional, engaging in dialogue with bodily perception. After years of dedication and meticulous refinement, the work demonstrates a perfect balance between contemporaneity and cultural depth.

Ricky Liu 劉培森

本案基地條件複雜，設計細膩的整合了台大校園傳統、不同風格的歷史建物、都市介面等議題，提出兼具融合性及當代性的應對策略，對內以流動式合院概念提供多層次的開放空間，西側開放式階梯則為都市增添多樣的可能性。

The site conditions are complex, and the design meticulously integrates the traditions of the National Taiwan University campus, historical buildings of different styles, and urban interfaces, proposing a cohesive and contemporary approach. Internally, the concept of a flowing courtyard provides multi-layered open spaces, while the open staircase on the west side adds diverse possibilities to the city.

IFI Special Award IFI 推薦獎

FLOWING PAVILION

流亭



Archterior Architects

禾磊建築

Yu-chang Liang 梁豫漳、Ming-jet Wu 吳明傑、Da-ren Cai 蔡大仁

Zhao-yuan Xu 許肇元、Shih-hsun Lo 羅仕勳

Taiwan 台灣

Flowing Pavilion is a permanent public artwork for the Taipei Guangci Social Housing Project, "We Are Home." Located at the southern end, it links the Xinyi District Administrative Center and the Guangci Social Welfare Building, forming a key node in the new community.

Rooted in urban design thinking, the Pavilion reconnects fragmented spaces shaped by surrounding infrastructure. It anchors the north-south axis of the site, creating both a visual landmark and an inviting, livable public space for residents and visitors alike.

Two mirrored semi-circles introduce rhythm and flow, shaping a linear corridor and shaded semi-outdoor plaza. Made of weathering steel, the Pavilion evolves over time with a rich patina that reflects its surroundings.

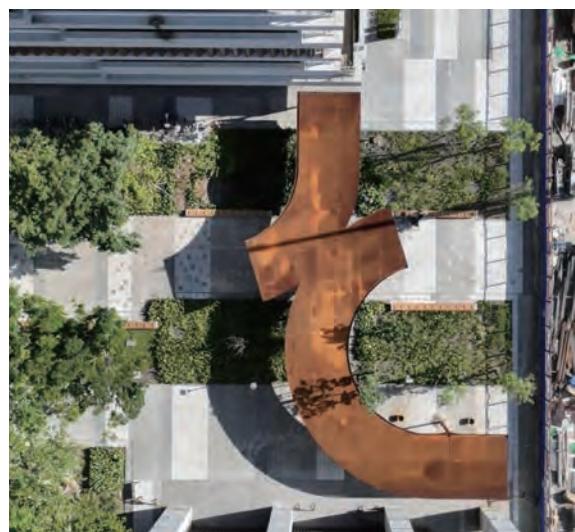
Public art should be human-centered and site-sensitive. Flowing Pavilion extends daily life, linking buildings, people, and the urban fabric to inspire connection, shared experience, and future narratives.

流亭為臺北市廣慈社宅公共藝術設置計畫「我們在家」之永久性作品。位處廣慈社宅園區南側，連結信義行政中心與社福大樓，直線跨距達三十公尺，是這座偏山之城的新節點。

自都市設計的思考出發，作品將位元於信義行政中心與衛福大樓之間的空間動線，以及因各種基礎設施群簇而切割的空間重新整合，錨定社宅南北中軸上南端的公共空間，創造優雅卻鮮明的場域特質，不僅創造了一個都市尺度的地標，也創造一個人與人相遇的場所。

流亭以兩段反向的半圓弧造形，在空間盪出漣漪，並建構一條線性廊帶，營造動態與節奏感，界定新的公共廣場，創造遮蔭降溫的半戶外空間。作品整體以耐候鋼製作，質樸純粹的原色隨著時間逐漸氧化，形成一層飽滿的鏽化保護層，使作品更加雋永。

我們認為，公共藝術創作應注重與環境的融合性，更應以人為本。若將公共藝術作品視為居民生活介面的延伸，流亭不僅在物理上連結了兩棟大樓，在城市尺度的層次上，也連結了城市與園區內外的生活空間，創造未來空間敘事發生的舞臺，見證眾人在此展開的都市新生活。





Judge's Comment 評審評語

Vivian Lee

Creating a covered pathway connecting boundaries and neighborhoods, the Flowing Pavilion acts as the conduit and indirectly evokes the sense of time permanence. The design demonstrates artistic value but lacks innovative rigor and the ability to replicate.

流亭打造了一條連接邊界和社區的有頂通道，它既是交通要道，又間接地喚起人們對時間永恆的感知。該設計展現了藝術價值，但缺乏創新性和可複製性。

Daisuke Nagatomo 長友大輔

The project demonstrates the seamless integration of public art within urban space, harmonizing with its architectural context and elevating the environment through sophisticated aesthetic expression.

該項目展現了公共藝術與城市空間的無縫融合，與建築環境和諧統一，並透過精妙的美學表達提升了環境品質。

Lain Satrustegui

Flowing Pavilion offers shade and rain protection in Taipei's public realm, merging thoughtful functionality with refined aesthetics. Its detailing creates distinct atmospheres by day and night, enhancing both urban experience and environmental responsiveness.

流亭為台北的公共空間提供遮蔭和防雨功能，將貼心的功能性與精緻的美學完美融合。其細節設計在白天和夜晚營造出不同的氛圍，提升了都市體驗和環境適應性。

Chiaju Lin 林家如

As the name of the project suggests, the semi-outdoor space, originally intended as public art—a "pavilion"—flows and meanders among the buildings, developing a unique architectural style. Weathering steel, with its texture imbued with the passage of time, responds to the old trees, pedestrians, and everyday scenery of the site through its own contours and the interplay of shadows, becoming a stage for urban life.

如同本案的名稱，原本作為公共藝術——作為「亭」的半戶外空間竟流淌、蜿蜒於樓宇之間，儼然生長出獨樹一格的建築姿態。耐候鋼材更以飽含時間性的質地，以自身與陰影的輪廓流轉，回應基地的老樹、行人和日常風景，成為都市生活的舞台。

Ricky Liu 劉培森

Using public art funding to construct a covered walkway between residences and government offices is a rather unique case. Transcending the traditional corridor architecture, the use of more artistic volumetric elements as the roof definitely adds to the urban environment. In addition to the curved shape of the roof, the combination of four steel plate columns presents a sculptural form, making it an outstanding creation of urban elements.

藉由公共藝術的設置經費來建構住宅與行政機構之間的風雨走廊，是比較特殊的案例，超脫傳統式的廊道建築形式，運用較為藝術性的量體元素作為頂棚絕對是對都市環境的加分，除了頂蓋的平面曲線構圖，加上四片式的鋼板立柱組合，呈現出富有雕塑藝術的型態，是件傑出的都市元素創作。

Social Innovation Award 社會創新獎

MA-TSUO Reading Nook

逢甲建築小書屋偏鄉播種計畫 - 媽厝小書屋



FCU School of Architecture / Co-Tectonic Praxis Lab

逢甲大學建築專業學院 / 共築實踐研究室

Hsin-Chang Lin 林幸長、Hsin-Hui Huang 黃馨慧

Taiwan 台灣

This project is a long-term architectural practice. The Matsuo Reading Hut, located in a grape-producing area of Changhua, is not only a reading space for children but also an integration of architecture and social design. The concept is to create "one reading hut, two places," positioning the building as an "innovative educational platform" connected to the local community.

The reading hut is more than just a building; it transforms the site into a live classroom. Through "participatory design" workshops, students and residents are guided to collaborate, turning local industry into spatial elements. The structure uses recycled shipping containers and lightweight steel from greenhouses as its framework. By being cut, reassembled, and repurposed to form the space, these materials not only respond to the site's environment and practice resource sustainability but also transform industrial modules into a unique place that carries local stories.

逢甲建築小書屋偏鄉播種計畫是一項結合建築專業課程與大學社會責任的長期實踐。位於彰化葡萄產區的媽厝小書屋，不僅是為學童打造的閱讀空間，更是社區的公共空間，是一次深刻的公益與社會設計整合。設計回應疫情後的社區關係，提出「一個書屋兩個地方」空間概念，將建築定位為連結在地紋理的「創新教育平臺」。我們不單是蓋一座房子，而是將場域作為教學現場，透過「參與式設計」工作坊，引導學生與居民協力，將葡萄產業、游泳、童軍、閱讀四大在地元素，轉化為空間構成。在設計策略上，運用回收貨櫃與溫室輕鋼構作為構築主體，透過裁切、重組與再製，回應基地環境與實踐資源永續，更象徵性地將工業模矩轉化為承載地方故事的獨特場所。此「學中做」的過程，將建築從物理構築提升為凝聚社區認同、賦權在地居民的「社會教育生產場域」。它跳脫傳統公益的單向捐贈模式，以「共創」取代「給予」，證明設計能成為促進地方永續發展的催化劑，展現了整合設計在社會與教育層面的深遠價值。





Judge's Comment 評審評語

Vivian Lee

Engaging the community during the design process affords a sense of inclusiveness and belonging, resulting in collaborative spaces that are more functional and intentional. It is admirable to deconstruct containers and recycled materials and adapt them into an open and welcoming place.

在設計過程中讓社區參與進來，能夠營造包容感和歸屬感，從而創造出更實用、更具設計理念的協作空間。將貨櫃和回收材料拆解改造，使其成為一個開放而溫馨的場所，這種做法令人欽佩。

Daisuke Nagatomo 長友大輔

Through participatory design and educational collaboration, the project transforms community engagement into a creative force for shaping sustainable and inclusive public spaces.

該計畫透過參與式設計和教育合作，將社區參與轉化為塑造永續和包容性公共空間的創造性力量。

Chiaju Lin 林家如

The recycling containers are combined with the light steel frame of the local agricultural greenhouse building, which not only blends the architectural style of the Minnan courtyard house, but also responds to the multifunctional functions of reading, scout gatherings and community activities with a small-scale but open spatial layout, showing the ambition of higher education to step out of the campus and co-create life energy with citizens.

回收貨櫃與當地農業溫室建築的輕鋼構框架相結合，既揉雜三合院的閩南建築形象，又以小規模但開放的空間布局回應了閱讀、童軍集會與社區活動等複合機能，呈現出高等教育邁出校園、和公民共創生活能量的企圖心。

Ricky Liu 劉培森

This project uses shipping containers as the building block, and by combining two containers in a staggered manner, different educational and learning spaces are created. If residents and students work together, it will be a successful participatory design that can foster community spirit. This simple construction method can provide more possibilities for educational spaces in rural areas.

本案採回收貨櫃作為構組基底，利用兩座貨櫃的錯位組合，創造不同的教育學習空間，若真是由居民及學生合力協作，將是一件成功的參與式設計，將能夠凝聚社區意識，這種簡易式的建造工法將能夠提供偏鄉教育空間更多的可能性。

Sponsor's Award 廠商贊助獎

The Pore Landscape Project

毛孔城市 - 佔領計畫



Studio Superficial 表層工作室

Yu-Hung Tarn 譚宇宏、Wei-En Kao 高偉恩

Taiwan 台灣

This two-month landscape architecture experiment explores how climate change affects urban environments and daily life.

Taipei, the city most affected by the urban heat island effect in Taiwan, traps heat due to dense buildings and high population. This project turns the TFAM plaza into an experimental site, using mass-produced devices made from recycled aluminum to create a "microclimate landscape" that encourages new interactions between people and the plaza.

Inspired by human's cooling system—pores—the installation simulates "sweating" to lower perceived temperature. The large-scale pavement design allows the surface to "breathe" like a living organism, helping reduce heat and reimagining how materials, devices, and systems can shape public space.

3D-printed molds for metal casting improve production flexibility. Mist devices can be reused as street furniture. Pavements and aggregates are made from reusable construction materials and assembled non-destructively for reuse. The modular system adapts to different sites, continuing to promote environmental issues and enrich public space.

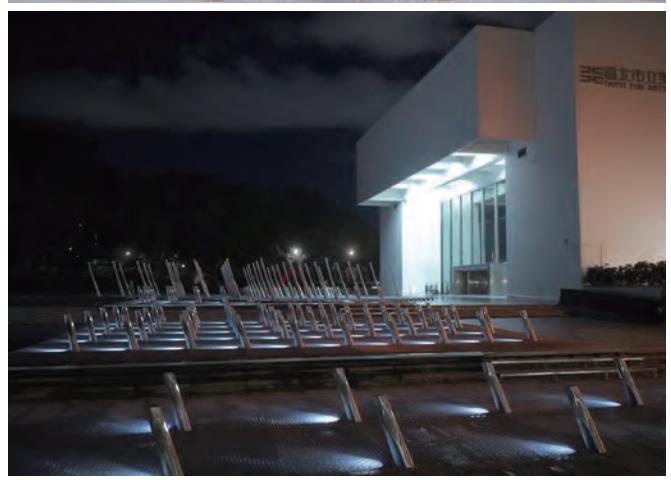
《毛孔城市—佔領計畫》是一場為期兩個月的地景實驗，探索氣候變遷對城市與人類生活的影響。

臺北為台灣熱島效應最嚴重的城市，高密度建築與人口導致熱氣滯留。本計畫以北美館廣場為實驗場域，透過可量產的回收鋁裝置，大範圍得「佔領」空間，創造「微氣候地景」，讓人與環境產生新的互動。

「毛孔」是人體最基本的散熱機制，本計畫將其擬態於地景，創造可透氣、調節體感溫度的開放空間。讓廣場鋪面如有機體般「呼吸」，緩解熱島效應，打開公共空間中材質、裝置、機能系統等新的想像。

水霧裝置以 3D 列印模具鑄造，降低材料用量與模具成本，提升生產彈性與模組化潛力。裝置未來可轉化為燈具或街道傢俱延續生命週期。鋪面與骨料採用可重複使用的建築材料，並以非破壞性方式組裝，確保未來可拆卸再利用。透過模組系統思維，使裝置未來可持續在不同場域中產生新的形態，持續推動對環境議題探討並創造新的公共空間體驗。





Judge's Comment 評審評語

The Pore Landscape Project uses "pores" as a metaphor for urban breathing, employing recycled aluminum and water mist to create perceptible and interactive works. It combines environmental issues with design aesthetics, responding to the urban heat island effect and inspiring new thinking about public spaces. The creations demonstrate a spirit of sustainability and innovative energy, deserving recognition and praise.

毛孔城市—佔領計畫，以「毛孔」隱喻城市呼吸，運用回收鋁與水霧，形塑可感知、可互動的作品，並結合環境議題與設計美學，回應熱島效應並啟發公共空間的思維。創作展現永續精神與創新能量，值得肯定與嘉許。

Distinction 優選

POPPY Lounge – A Theatre of Copper and Time

shirokuma and company

Takuro Nakaya



Japan 日本

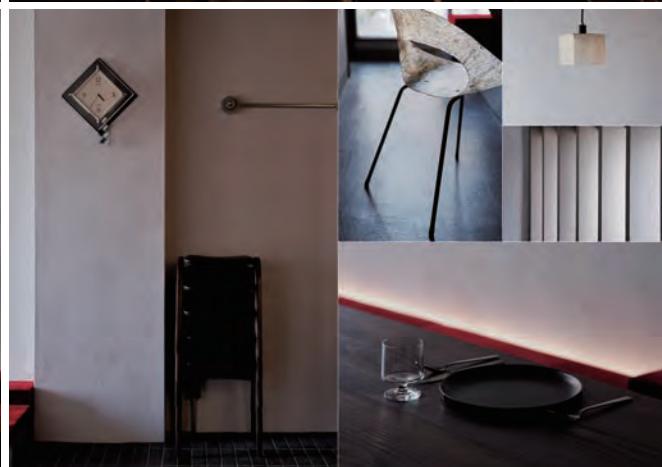
Poppy Lounge is a small rental space on the third floor of a weathered multi-tenant building in Nagoya, Japan. Neither a café nor a private room, it is a stage-like interior for quiet presence and spontaneous encounters.

Inspired by traditional tearooms and the theatricality of shared moments, the layout invites people to gather around a central table made from a 100-year-old beam—once part of a row house. Strangers sit side by side, like an improvised family.

The ceiling is lined with copper tiles using urokobari, a traditional method. These softly reflect light, adding depth—and turning each moment into a quiet scene to remember. The shifting reflections etch time into memory.

In a forgotten city corner, this layered, humble space invites reflection, reinterpretation, and connection.

Poppy Lounge 是位於名古屋一棟老舊雜居大樓三樓的小型出租空間。它既不是咖啡館，也不是私人包廂，而是一個舞台般的室內空間，鼓勵安靜的存在與即興的相遇。空間設計靈感來自日本傳統茶室與共享時刻的戲劇性，中心是一張由百年長屋的橫樑改造而成的長桌，陌生人圍坐如即興家庭。天花板使用傳統銅片鱗貼技法（鱗貼），原為神社佛閣屋頂技術，今已少見。這些銅片柔和地反射光線，創造空間深度，也讓每個時刻猶如場景一樣被記憶。這個謙遜又層疊的空間，邀請人們重新思考城市、連結彼此、感受時間流動。



Distinction 優選

H.S. inn 華宿文旅

IN-Xian Design

引線設計

Wei Lun,Wang 王維綸、Xiang Qiu Zhou 周翔秋



Taiwan 台灣

In this project, some of the rugged textures, materials and elements featuring Changhua Coastal Industrial Park in the previous project are introduced in order to deepen consumers' impressions on the hotel brand. In addition, under the premise of resonating with the nature and cultural spirit of this place, we integrate the materials, forms and colors of the famous Redbrick Bagua kiln (Hoffman kiln) in Huatan Changhua into the corners of this project.

As a starting point to welcome its guests, the entrance facade is designed with an external wall, which uses light expanded metal mesh to form an arc frame displaying the abstract look of a Bagua Kiln. Going upstairs, after the elevator door opens, tourist can see a brick red tunnel, which brings an experience of compressed space. Then, being guided by the light from the reception lobby, tourist will approach to the public space formed by the redbrick vault and concrete structure, delivering an open and roomy feeling. Such space experience allows the tourist choosing to stay here to instantly and easily fit themselves in and experience the rustic and local cultural atmosphere.

本案作為先前 HSS Hotel 彰濱觀海宿的延伸系統，不同於之前位在彰化海岸線，這次選擇落腳彰化市中心的八卦山脚下。

除了帶入前案局部在濱海工業區的粗曠肌理和材質元素以加深消費者品牌印象，並以同樣回應在地自然文化精神的前提下，將彰化花壇著名的紅磚八卦窯的材質、形式語彙、色彩系統整合到旅宿的各個角落之中。

由大門入口立面為起點，以輕盈的擴張網外牆形成的虛體八卦窯弧線框架作為迎賓入口；打開上樓電梯後，映入眼簾的是如磚窯般赭紅色的量體隧道，在經由壓縮的空間體驗下，藉由接待大廳光線引導來到紅磚拱頂與混凝土量體交錯構成的公共場域則有一種豁然開朗的開闊感，也讓來此旅行住宿的使用者能夠快速輕鬆融入並體會到質樸且在地的文化氛圍之中。



Distinction 優選

Komoro Distillery

小諸蒸餾所



SOGO AUD

Akira Sogo, Mami Sogo

Japan 日本

Komoro Distillery is a whisky distillery with a visitor centre built at the foot of Mount Asama, which is blessed with water resources. The aim is to create a new ecosystem for the region. Through the production and dissemination of whisky unique to this land, the distillery aims to contribute to resource recycling, environmental conservation, and sustainable development of the region. The architecture follows the philosophy of the whisky production aimed at here, avoiding ornamentation and carefully examining each element. The building was created to make the most of the appeal of the materials, treating steel as steel, concrete as concrete and wood as wood, on an undulating floor, under one roof, where whisky production and experience coexist.

Komoro 酒廠坐落於水資源豐富的淺間山腳下，設有遊客中心，旨在為當地打造全新的生態系統。酒廠致力於生產和推廣獨具當地特色的威士忌，為資源循環利用、環境保護和永續發展做出貢獻。建築設計秉承威士忌釀造的概念，摒棄繁複的裝飾，精雕細琢每一個細節。建築的設計充分展現了材料的特性，鋼材、混凝土和木材各具特色，在起伏的地面上，威士忌的生產與體驗融為一體。



Distinction 優選

Nursery School in rural areas of Sub-Saharan Africa



Yinzhu Yao 姚胤竹、Qizhen Tang 唐其楨、Qiwei Sun 孫琦璋

USA 美國

The project is located in Emaye ($12^{\circ}26'46.4"N$ $16^{\circ}33'25.7"W$), a village 1.5 hours from Ziguinchor in southern Senegal. The design is a compact complex of eight volumes: five for classrooms, one for support, one for staff, and one for restrooms. These are arranged into two groups, forming a semi-open courtyard with three interconnected zones for flexible use. All volumes face southwest, using solid walls and wooden grilles to optimize ventilation. Heights increase from southwest to northeast for wind access. A canopy roof spans the courtyard, providing shelter. Interior spaces open to the courtyard for adaptable use. The southwest zone serves as a dining area with movable furniture and nearby kitchen. The center allows gathering and can extend into classrooms for events. The northeast zone supports smaller activities like workshops or performances. Instead of fixed programs, the design layers multiple uses onto shared spaces, fostering a dynamic, engaging educational environment.

在非洲南部的塞內加爾農村，小學多使用未燒制的土磚建造，許多學校尚未完工，磚牆裸露，裝修簡陋。針對此情況，本設計提出一個由八個體量組成的緊湊型教學綜合體：包括五個教室、一個廚房、一個辦公室和一個洗手間。它們分為兩組，形成一個半開放的庭院，分為三個靈活使用的互聯區域。所有建築面向西南，以厚牆與木格柵提升通風效果；體量高度從西南向東北遞增，保障風流通。庭院上設有雨棚提供遮蔽。

空間設計強調靈活性與整合性，內部可與庭院打通。西南側為用餐區，中心為聚會及教學擴展區，東北側適用於工作坊與小型表演。建材以在地或再利用材料為主，並依循層級清晰的施工方式：包括現澆基礎、夯土牆、木梁與鋼板連接、平屋頂板固定，以及可組裝的外立面系統。設計融合地方條件、有限預算與人道關懷，通過模塊化布局與動態立面構成，實現秩序與靈活性的平衡，創造出清晰而具適應力的學習空間。



41,415 Straws



A+U LAB / PUSAN NATIONAL UNIVERSITY

Design Director: Lawrence Kim (A+U LAB / PUSAN NATIONAL UNIVERSITY)

Project Team: Eunji Choi, Woojin Choi, DaeUn Gam, SeungGu Kang, JongO Kim, BeomJun Lee, HeonJu

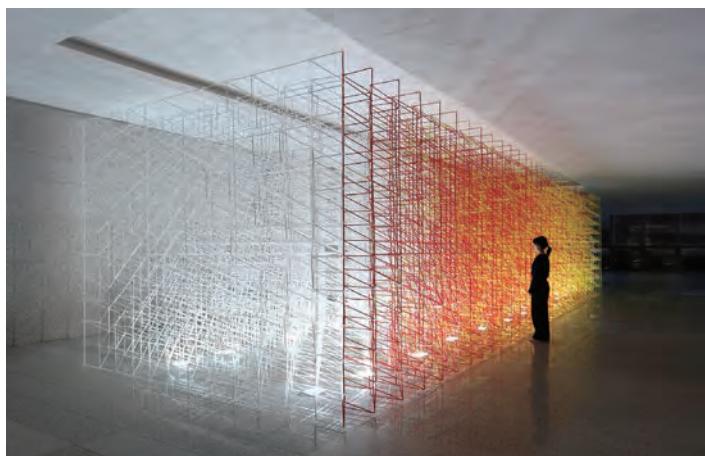
Lee, WonSeok Lee, Jiho Paeng, JuYeon Ryu, Sevde Sevinc Seo, SungCheul Shin, JungHo Yeom, JuHae Yu

(PUSAN NATIONAL UNIVERSITY)

USA 美國

“41,415 Straws” is a vibrant, modular installation created from recycled plastic drinking straws. In a fusion of sustainability and design, this temporary structure reimagines one of the most ubiquitous disposable items, transforming it into an immersive spatial experience. The straws, in shades of red, yellow, orange, white, and clear, are arranged in a square-on-diagonal offset grid, forming a substantial prism-like volume. The varying degrees of material density and shade intensity shift depending on the viewer's position, offering a complex visual experience within a simple, modular framework. The custom-designed laser-cut connector fittings enable easy disassembly and convenient transport, making the entire installation fully recyclable. Conceived as a traveling exhibition, the work is intended to be reconstructed in various public spaces, enlivening them and engaging diverse audiences in unique ways.

《41,415 根吸管》是一個充滿活力的模組化裝置，由回收的塑膠吸管製成。這個臨時結構融合了永續性和設計理念，重新構想了最常見的消耗品之一，將其轉化為沉浸式的空間體驗。吸管的顏色包括紅色、黃色、橙色、白色和透明色，以對角線錯位的正方形網格排列，形成一個類似棱柱的巨大體量。吸管的密度和顏色深淺會隨著觀者位置的變化而變化，在簡潔的模組化框架內呈現出豐富的視覺效果。客製化的雷射切割連接件便於拆卸和運輸，使整個裝置完全可回收。該作品被構思為一個巡迴展覽，旨在在不同的公共空間進行重建，以獨特的方式為這些空間注入活力，並吸引不同的觀眾群體。



Distinction 優選

SAMA Square



TKCA Architects Sdn. Bhd.

Ar. Ts. IDr. Rien Tan 陳國忠

Malaysia 馬來西亞

SAMA Square is a landmark development that redefines market and retail spaces in Setapak, Kuala Lumpur. True to its name, meaning "togetherness," it fosters community engagement through three key zones: the Main Market Building, the Open Street People's Plaza, and the Retail Village. Its "club sandwich" design layers public plazas, markets, and retail to maximize land use and promote social interaction. The central People's Plaza acts as the heart of the project, seamlessly connecting food courts, markets, and retail areas to encourage active, communal lifestyles. The market's modular stalls, translucent facades, and strategic lighting create a clean, vibrant environment that remains lively into the evening. With its comprehensive mix of amenities and focus on inclusivity, SAMA Square sets a new benchmark for urban development—celebrating vibrancy, supporting community life, and inspiring a new way of living in Kuala Lumpur.

SAMA Square, 其名稱「SAMA」寓意「在一起」，重新定義了城市零售與市場空間的未來，體現了項目致力於打造共享場所的願景，促進人與人之間的交流與集體生活的慶祝。

設計採用「夾層式」手法，將市場、廣場與零售空間層層疊合，在有限的城市土地中實現最大化利用，同時無縫銜接公共與商業領域。整體空間分為三大區域—集購物與餐飲的主市場、承載活動與聚會的開放式街頭廣場，以及提供多元商店與服務的零售村。此佈局不僅滿足不同群體的城市需求，更鼓勵跨世代互動與包容。

作為可複製的模式，SAMA Square 兼具靈活性、商業可行性與永續發展潛力。功能上，透過高效的空間組織與便利的使用體驗得到提升；創意上，將社區、商業與文化融合為一體；美學上，則將馬來西亞多彩的街頭生活轉化為當代建築語言，並以公共空間加以豐富。

SAMA Square 的願景在於作為公共建築，強化社區生活並創造一個對所有人開放的市民平台。它不只是一個市場，更被構想為一個城市客廳，讓日常交流、文化表達與社區認同在此交會。其核心的人民廣場 既是連結空間，也是舞台，可舉辦表演、節慶和聚會，使場所從白天到夜晚都充滿活力。



Distinction 優選

SkyBlox Co-Living Housing



TKCA Architects Sdn. Bhd.

Ar. Ts. IDr. Rien Tan 陳國忠

Malaysia 馬來西亞

SkyBlox Housing in Setapak, Kuala Lumpur, Malaysia, is a pioneering project merging innovative design and sustainability to redefine urban living. Its striking yellow cantilever prefab construction houses 320 bespoke en-suite rooms for over 500 residents, blending modernity with nature. Guided by a "Back to Nature" concept, SkyBlox integrates indoor and outdoor spaces, with rustic brick communal areas that foster warmth and connection. "Vibrant Communal Living" enriches resident experiences through lively colors, the signature "SkyBox" pavilion, and a central courtyard as the community's heart. Passive design strategies—cross ventilation and ample daylight—create welcoming shared spaces. Using Prefabricated Prefinished Volumetric Construction (PPVC), SkyBlox reduces waste and on-site work, advancing UN Sustainable Development Goals and setting a new benchmark for co-living in Kuala Lumpur.

SkyBlox 共用住宅 位於馬來西亞吉隆坡，是一項前瞻性的公共建築專案，回應了城市中可負擔、可持續與包容性的居住需求。專案採用 預製整體建築（PPVC） 技術，將 320 間帶獨立衛浴的單元在工廠內完成精裝修與機電系統安裝，再快速組裝於現場，可容納超過 500 名住戶。此方法不僅實現了規模化生產與商業可行性，還縮短工期、減少浪費，並可在不同城市複製推廣。設計上，SkyBlox 重新定義了住宅模式，不僅提供舒適的私人空間，更通過公共休閒廳與開放綠地引導社區互動，將居住、社區與可持續理念有機結合。先進的 PPVC 模組化施工確保結構與系統的一體化，而共用設施則提升了整體宜居性，滿足現代都市人群在生活、交流與心理健康上的需求。醒目的黃色懸臂與預製結構成為城市新地標，翠綠的草場與自然景觀相輔相成，營造出充滿吸引力與互動性的環境。SkyBlox 不僅是一座建築，更是一種公共設計干預，為城市注入創新、綠色與人文關懷，樹立了集體住宅的新典範。



Distinction 優選

Teal Promenade Ita Thao : Pier to Cable Car Station Bikeway Integration Project 水濱漫步伊達邵：碼頭至纜車站自行車步道串聯計畫

EcoscapeFormosana

青境工程顧問有限公司

Chen Ching An 陳慶安、Yeh Chin Wen 葉晴文、Lai Yi Ning 賴奕寧

Taiwan 台灣

The Sun Moon Lake Area is rich in ecology and beautiful scenery. However, too many tourists made the local community area crowded and lower the recreational experience. The goal of this project is to build a bicycle path, and introduce new recreational attractions based on the culture of the Thao people.

PROJECT OUTCOME

- Accessibility Friendly

Widened bicycle path to an unprecedented 4 meters wide, equipped with rest platforms to allow both bicycles and pedestrians to walk comfortably.

- Waterside platform

We set the bicycle path closer to the surface of the pond than ever before, and sometimes it even splashes onto the surface when wind and waves come!

- Fishing culture experience space

In the past, the Thao people made a living fishing in Sun Moon Lake and developed unique fishing techniques. This section is designed as a fishing culture experience area by the Aboriginal Association.

- Local Fisher Pier Environment Renewal

The past fishermen's pier are old and difficult to walk on. consider the locals needs of fishing and new bicycle path to achieve common prosperity with the local living. In addition, connects the old and new trails.

日月潭環潭地區，以水社聚落為主的西側、北側到東側，皆已完成自行車步道的串連，自行車租借服務也相對發達。而本案首要目標就是發展東南側，以伊達邵聚落為主的環潭自行車步道路線。計劃位置位於日月潭東南側的伊達邵聚落。以伊達邵碼頭為起點，向東北側延伸至日月潭纜車站之水岸。

設計成果

應用性：創造 4 公尺寬水濱步道。鑑於伊達邵的高遊客量，我們把這條重要的自行車道拉寬到環潭區域前所未見的 4 公尺寬，並搭配各式休憩平臺，讓自行車與行人苟能舒適行走。

創意性：融入邵族風土的漁撈文化。昔日邵族人於日月潭捕撈為生，發展出獨特漁撈技巧。本路段於原民會定位為漁撈文化體驗區。遊客可沿著既有步道進入漁民碼頭，舖面上鑲嵌「解說地磚」認識潭水孕育的各式水產。另外也以邵族傳統漁撈技法中，竹編魚簍為發想，設置魚簍花架休憩區，以及象徵豐收的大於平臺休憩區。

技術性：低幹擾營建工法。水上打樁，水上組樑...等重型機具一律採水上作業，完全無擾動水岸邊坡。

藝術性：融入自然的自由曲線步道。透過施工精準放樣，以及監造對於步道邊界放樣的堅持，鋼構及混凝土的大型工程構建也可以呈現出柔美的曲線。



Distinction 優選

Taiwan Literature Hub

臺灣文學糧倉



National Museum of Taiwan Literature

國立臺灣文學館

HSU, WEI-JUNG 許維蓉、YU, YU-HSUAN 游育瑄、HSIEH, JIA-LIN 謝佳霖、LIN, YUXUAN 林雨璇

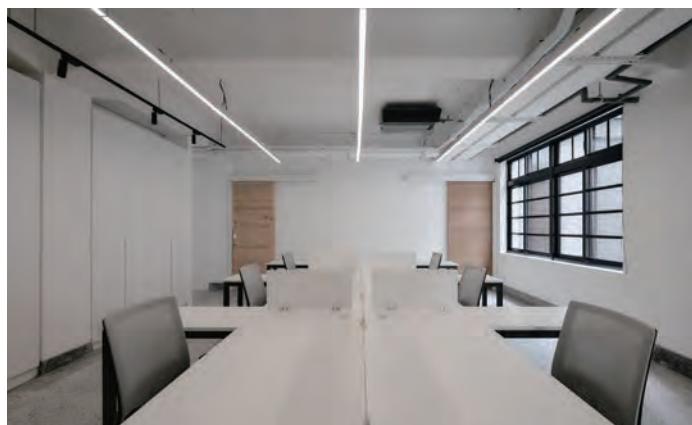
Taiwan 台灣

From a 1950s grain warehouse to the Taiwan Literature Hub—a gentle call to memory and a contemporary response to literature, the city, and public life. Once storing rice, the brick structure now holds words, ideas, and Taiwan's stories. On Shaoxing North Street, an opened wall lets in light and people, creating dialogue between city and architecture, while a glass elevator stands beside the modest 1950s façade. To the east, the concrete wall remains, clad with metal panels to form a clear entrance on Hangzhou North Road. Heavy concrete faces airy grilles as plantings weave a path of light and wind. At its end, a black metal lobby quietly awaits—not an ending, but the beginning of a journey into literature. Beyond architecture, the Hub engages communities, writers, and scholars through talks, workshops, podcasts, and citizen curation. With sustainable restoration and a growing database, it becomes a living archive, preserving memory while fostering contemporary exchange.

從 1950 年代的糧倉，到今天的臺灣文學糧倉——這是一場輕聲的記憶呼喚，也是對文學、城市與公共生活的當代回應。這棟原本儲放稻米的磚造倉庫，如今收納的是文字、思想與臺灣的故事。

紹興北街一側的圍牆被打開，光線與人群自然流入，城市和建築因而展開對話。角落的一座玻璃電梯，與質樸的 1950 年代立面並肩而立，新與舊在此交會。東側則保留混凝土圍牆，外覆金屬板，引導人們走向杭州北路的入口。厚實的混凝土與輕盈的格柵相互對望，錯落的植栽編織出一條光與風流動的小徑。

盡頭處，一座黑色金屬門廳靜靜矗立——那不是終點，而是走向文學深處的開始。除了建築，文學糧倉透過講座、工作坊、播客與市民策展，把社群、作家與學者聚集起來。加上永續修復與文學資料庫的建置，它成為一座「活的檔案庫」，既承載記憶，也開啟交流。



Distinction 優選

A Place for Everyone, the City of Tomorrow



Atelier Lumenplus

有珖設計

Hung I Chun 洪乙均、Liu Huai Chun 劉懷君

Taiwan 台灣

This project is a culture-led creative lifestyle space inspired by the concept "A Place for Everyone, the City of Tomorrow."

The interior forms a three-dimensional miniature city, connecting spatial zones via horizontal and vertical axes. It flows from red-brick townscapes to a timber hall, culminating in a 30-meter-high bookstore atrium—symbolizing humanity, art, and everyday life.

Lighting conveys hope and knowledge, creating a warm, literary ambiance. Like sunlight in a city, it links spatial nodes and brings greenery inside. A central axis with warm white light guides movement, while color temperature shifts across materials echo natural light changes.

Spanning 18,000 ping (approx. 59,500 m²), the lighting ensures visual coherence while meeting diverse functional needs. The bookstore sets the base level for contrast and intensity. Lower lighting along axes creates calm; brighter intersections define transitions.

Large circular pendants enhance verticality and draw attention upward toward the bookstore—the symbolic core of knowledge.

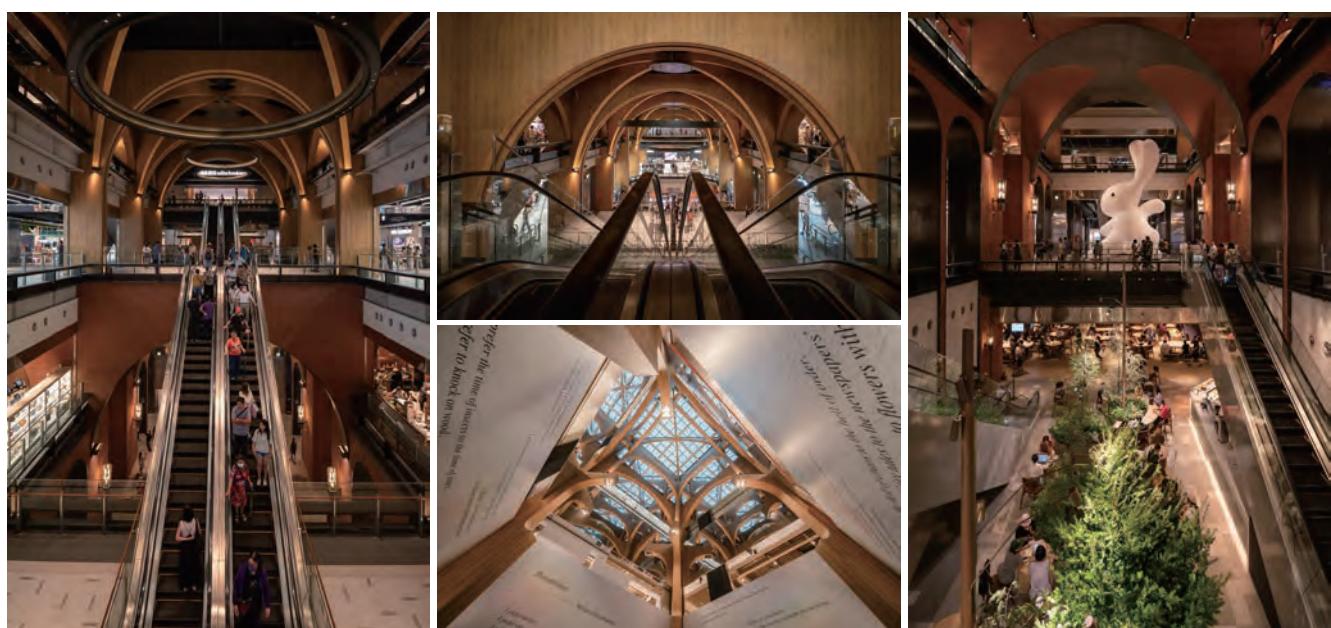
This design redefines the retail experience, offering a culturally rich, humanistic space of exploration.

本案為以文化為基底的創意生活產業，設計初始即提出「眾人之所，明日之城」為主軸。室內打造立體微型城市，透過水準與垂直十字軸連結各場域，從紅磚城鎮延伸至木構殿堂，最終抵達挑高 30 米天井的書店，融合人文、藝術、創意與生活精神。

燈光以象徵希望與知識的光為概念，傳遞書香氛圍。主軸區域以暖白光為基調，依據材質與空間轉換呈現多樣色溫，模擬自然光變化，串聯節點並引入綠意，創造與自然連結的感受。

總面積達一萬八千坪，整體照明以書店為照度與對比基準，依各業態調整。主軸區以低照度營造沉穩，交會處提高亮度，提示動線串聯。大型環形吊燈突顯挑高空間與視覺序列，引導焦點指向書店核心。

本案跳脫傳統商場過亮印象，形塑非典型的人文書香空間，帶來獨特的場域體驗。



Silent Market: Concrete Light-filtering Roof for the First Fruit and Vegetable Wholesale Market

寂靜市場：第一果菜批發市場的混凝土光篩頂蓋

Graduate Institute of Design, National Yunlin University of Science and Technology

雲林科技大學設計所

Cho Yen Chung 卓彥充

Taiwan 台灣

Replacing the traditional corrugated metal roof, the design uses a precast concrete lattice canopy.

The angles of the openings are carefully calculated so that at 5 a.m., direct sunlight illuminates the fish stalls—highlighting their freshness—while in the afternoon, the structure provides shade for the produce section.

The load-bearing columns are inspired by the double-wall system of “Row House in Sumiyoshi,” with an insulating layer inside to block noise from delivery trucks.

Social innovation:

Vendors can use an app to reserve specific “light time slots,” optimizing product display—echoing Tadao Ando’s idea of ritualizing commercial spaces.

取代傳統鐵皮屋頂，改用預鑄混凝土格柵，讓清晨5點拍賣時段的陽光直射魚攤（突顯新鮮度），午後則遮蔭蔬果區。承重柱模仿「住吉的長屋」雙牆系統，內夾隔音層阻擋貨車噪音。社會巧思：攤商可用APP預約「光線時段」，最佳化商品展示，如同安藤設計的「商業空間儀式化」。



Distinction 優選

Osaka EXPO 2025 TECH WORLD Pavilion

2025 年大阪世博 TECH WORLD 館

MAYU architects

張瑪龍陳玉霖聯合建築師事務所



Taiwan 台灣

TECH WORLD Pavilion takes inspiration from Taiwan's mountainous landscape, with 'Heart of the Mountain' as its concept, echoing the 2025 Osaka World Expo theme, 'Designing Future Society for Our Lives.' Shaped as an abstract mountain, the pavilion's façade features 32 matte metal panels forming ridgelines that symbolize technology and the future.

At the entrance, a polyhedral serpentine stone sculpture anchors the plaza, complemented by leaf-patterned paving that evokes Taiwan's nature and heritage. Inside, the spatial sequence suggests a metaphorical mountain hike, from the triple-height Life Theater with its Sacred Tree and kinetic flowers to the Nature Theater offering a 360° view of Taiwan's landscapes, concluding at the Future Theater with interactive exhibits on human–technology relations.

Both monumental and poetic, the mountain-inspired pavilion reflects Taiwan's roots while envisioning a shared, sustainable and interconnected future.

2025 年大阪世界博覽會以「閃耀生命光輝的未來社會」為主題，TECH WORLD Pavilion 以「心之山」為構想，從台灣群山意象出發，建構一座抽象山形建築。

展館主立面朝向「世博大屋根」外緣開口設計，建築外觀透過摺角與立面層疊刻劃山形輪廓，斜面高度與傾角參照等高線邏輯。外牆由 32 層 60 公分高的金屬板垂直堆疊，材質採用霧面金屬烤漆，日間隨光線方向變化呈現不同層次，夜間則局部透光。

展館前方設置一座由蛇紋石構成的五角八面體雕塑，作為識別節點與空間重心。石材取自台灣東部花蓮，是全球少數具規模與品質的蛇紋石產地。

建築設計致力於在型式與構造間取得平衡，立面構造採模組化金屬元件，由日本當地加工與組裝，以提升施工精度與工期效率。

建築內部的剖面設計同樣以山形構想為起點，內部動線由低處進入，穿越挑高三層的「生命劇場」，中央 8.5 公尺神木投影與機械花卉聲光體驗；搭乘電梯上行至象徵山頂的「自然劇場」，360 度環景螢幕與五感特效展現台灣自然與未來共生的願景；再自山頂緩步下行至「未來劇場」。

本館試圖以山的語彙及島嶼地貌出發，在國際展會中回應對自然與未來的關注。



Distinction 優選

Mega Mat 巨型坐毯



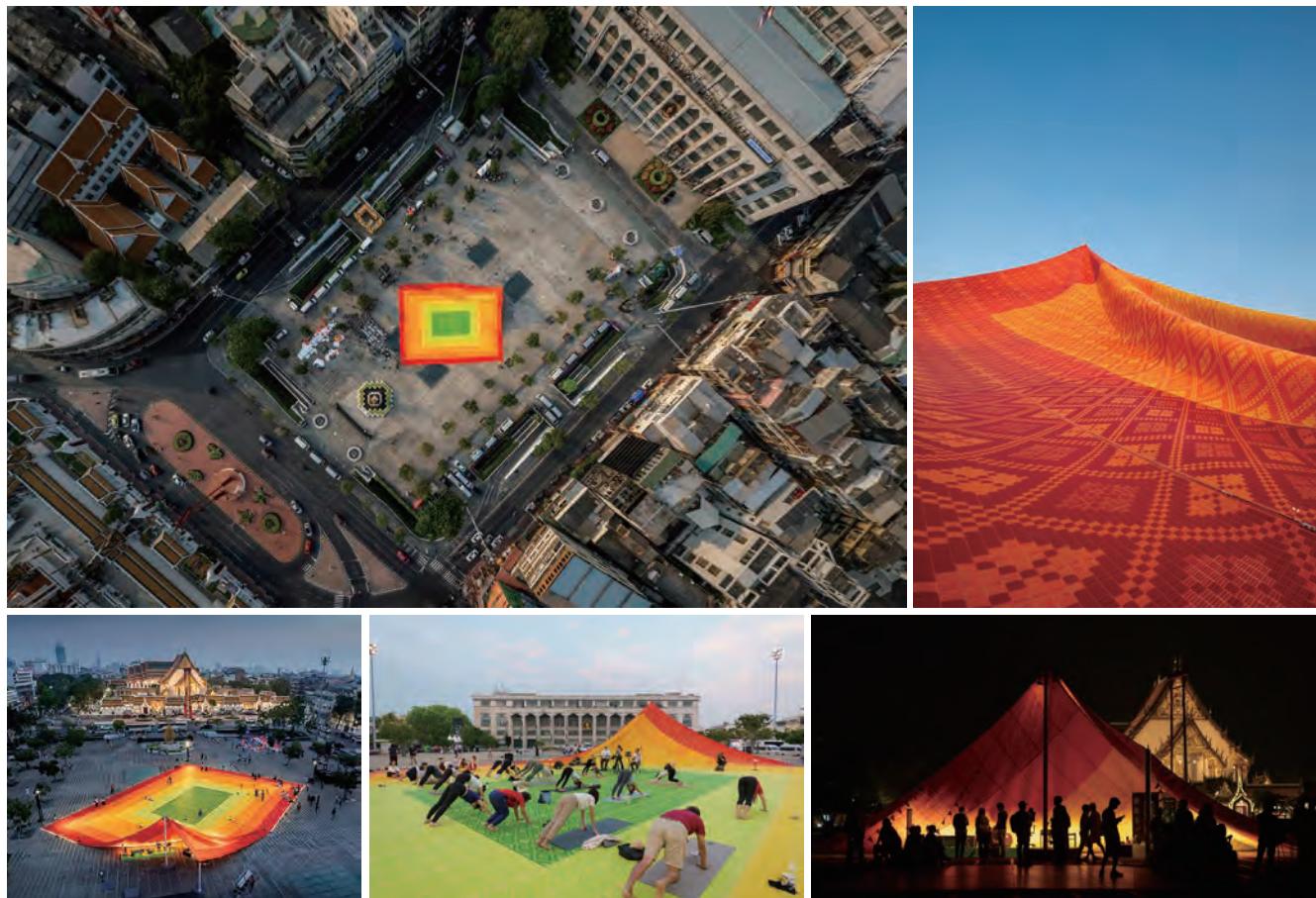
MVRDV

Sanne van der Burgh, Sredej Bunnag, Americo Innazzone, Zhijia Xiong, Jiani You

Netherlands 荷蘭

Presented at Bangkok Design Week 2025, Mega Mat was a large-scale installation conveying an environmental message. Made from over 500 recycled plastic mats, it supported national efforts to raise awareness and reduce Thailand's two million tons of plastic waste produced annually. This supersized "Sua" (Thai for mat) referenced a household essential with deep cultural meaning. The colour gradient honoured traditional Thai patterns while also representing waste disposal proportions in Thailand – whether sent to landfill, recycled, or left uncollected. In a city dominated by concrete, Mega Mat created a soft space where visitors could unwind and connect. Hosting concerts, film nights, fitness sessions, and more, Mega Mat added public value through education and recreation.

MVRDV 在 2025 曼谷設計周上展出了大型裝置藝術作品《巨型坐毯》 (Mega Mat) ，它同時也是一幅面積達 860 平方米的“資訊圖表”，由 500 多塊回收塑膠坐墊組合而成，旨在傳達環保理念、支持泰國提高公眾環保意識，以及每年減少 200 萬噸塑膠垃圾的努力。這幅超大尺寸的“Sua”（泰語意為“墊子”）象徵著一種具有深厚文化內涵的家庭必需品。大膽的色彩運用具有雙重意義：漸變色致敬了泰國傳統的圖案，同時也體現了泰國塑膠垃圾回收的資料資訊——無論是被送往垃圾填埋場、回收利用還是無人收集。在這個以混凝土為主的城市裡，《巨型坐毯》創造了一個柔軟的空間，人們可以像本地人回家一樣，脫掉鞋子、放鬆身心、相互交流。參考了蘇泰寺的屋頂，毯子的一角被抬起，營造出一個有遮蔭的角落，作為分享資訊的展覽空間。人們可以在坐毯上舉辦音樂會、跳舞、看電影、健身，通過教育和娛樂活動提升公眾價值。設計周結束後，這張巨毯被拆解再利用，一部分被捐贈給當地的寺廟，剩餘的部分則變成瑜伽墊或者被改造成包袋等產品。



Distinction 優選

Keelung Art Museum

基隆美術館



Archterior Architects

禾磊建築 _ 吳明傑建築師事務所

Yu-chang Liang 梁豫漳、Ming-jet Wu 吳明傑、Da-ren Cai 蔡大仁

Shih-hsun Lo 羅仕勳、Hsiao-wen Huang 黃筱雯

Taiwan 台灣

Keelung Art Museum, formerly Keelung Cultural Center, sits at a key urban intersection. After 35 years, it has been reimagined to meet evolving needs and respond to its harbor-side context. The redesign emphasizes openness and flexibility, transforming it into a contemporary cultural complex for exhibitions, public events, and administration—reintegrating art into daily urban life.

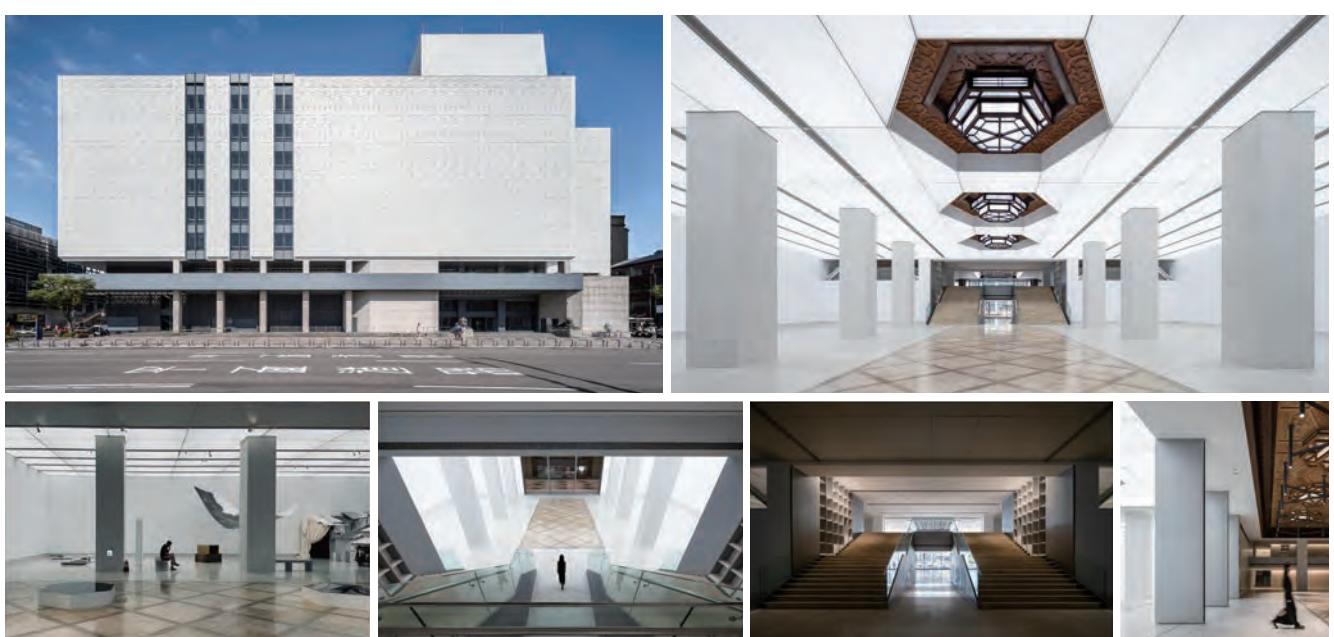
The original precast concrete mass is retained, while the lower portion is recessed to form a colonnade. The red granite façade is layered with gray expanded metal mesh, preserving historical traces while enhancing its floating visual presence. Massing adjustments, new materials, and reorganized interfaces give it a fresh identity.

A cut through the grand stair and removal of the east wall open a commercial corridor linking east and west. The atrium now connects with adjacent heritage buildings, forming an integrated cultural district. Contrasts of light/heavy, gray/white, old/new, open/enclosed reshape the building with a strong contemporary expression.

基隆美術館原為基隆文化中心，位處都市重要節點，使用三十五年後，重新梳理使用需求，與回應東岸港區周邊環境涵構，積極再造都市空間連結，以立體化、多孔隙、開放、彈性使用的空間形式為前提，重塑符合藝術展覽、多元公眾活動及行政運作的當代文化複合空間，再一次成為城市日常的藝術載體。

為創造與都市介面的空間深度，保留預鑄混凝土板量體，將以下切除向內縮，形成連貫性簷廊。白色量體以下，以灰色金屬擴張網複層原紅色花崗岩外牆，保留歷史痕跡，強化量體在港邊浮於都市之上的視覺感。量體比例調整、空間重構、新材料元素及介面關係的重組。

並將一層紀念性大階梯的中央切開，拆除東側原有背側騎樓封閉牆面，置入穿透性的商業空間，創造東西向的都市通廊，並打通大廳端牆，使未來中庭空間可連結市府古蹟建築，形成整體藝文街廊。建物歷史文化符號得到彰顯，輕與重，灰與白，新與舊，打開與串連，光透與厚實，空間關係的對比與重塑，使建物更具鮮明當代感。



Distinction 優選

Taitung Tjuabar Community Center 台東達仁鄉土坂村活動中心



YEN Partnership Architects

YPA 十彥建築師事務所

Daren Township Office 台東縣達仁鄉公所

Yenling Chen 陳彥伶、Joe Lin 林彥穎、Lijung Huang 黃麗蓉

Chihwei Wu 吳秩璋 Yuanchen Chung 鍾元晟

Taiwan 台灣

In remote Indigenous villages, public space is an inclusive vessel of culture and community. It reflects everyday life, offers shelter and belonging, and weaves local identity with the evolving future of public life. Rooted in east Paiwan life, it is where gatherings around the hearth, men's house, and open ground connected community, ritual, and land—defined not by walls but by presence, thresholds, and seasons. The Tjuabar Community Center translates these traditions into contemporary form: a communal hall recalling the hearth, verandas for lingering, and open landscapes hosting daily life and festivals. Rather than a typical civic building, it extends indigenous elements into a living public space—an architecture of memory, continuity, and renewal.

公共空間在偏遠的原住民部落，是延續地域生活文化的共融載體，同時也是村落的庇護所。體現了地方身份與未來公共性的交織。

自古以來，公共空間便深植於東排灣族的社會生活。祖靈信仰、集會所與部落廣場，不僅是日常聚會的場所，更是凝聚社群、舉行祭儀、決策議事與文化傳承的核心。這些空間的特質並非由牆壁或邊界所界定，而是透過人的存在、交流的門檻，以及地景隨四季循環的節奏所形成。空間在不同時序中展現多重樣貌，既是日常生活的容器，也是儀式與集體記憶的舞臺。

土坂活動中心的設計，正是將這些深厚傳統轉譯為當代公共空間的語彙。多功能活動室回應了聚集與信仰的象徵意涵，再次成為社群分享與討論的核心場域。環繞建築的迴廊則如同傳統聚落中的門檻，讓人得以在行走、停留與觀望之間，保持與公共生活的自然連結。而開闊的戶外景觀不僅承載日常交流，也能在節慶祭典時轉化為部落集體的舞臺，重現公共生活隨時間流轉的韻律。

這座活動中心延續了東排灣族的生活脈絡，而非套用標準化的公共建築範本，讓建築本身成為文化的載體，既保存了傳統的公共性，又透過當代設計語彙賦予新的詮釋，使公共空間成為記憶的延續、文化的重新定義，也是一場不斷演變的建築實踐。



Distinction 優選

NOAH'S ARK NURSERY SCHOOL

C+S Architects

Maria Alessandra Segantini , Carlo Cappai



Italy 義大利

Noah's Ark nursery school is a model of spatial innovation and sustainability. Designed by C+S Architects, it fosters transparency, socialization, and creativity among children, teachers, families, and the wider community. Their schools are cited as best practices in Italy's new educational guidelines. The layout reimagines schools as public piazzas, usable beyond school hours. Rooted in local context, it features a red pigmented concrete wall engraved with Enzo Mari's 1957 animal figures. A flexible, tripartite layout with a central hall supports varied activities, from labs to theatre. Light floods in through large windows and skylights, echoing Alzano's industrial heritage.

諾亞方舟幼稚園是空間創新與可持續性的典範。由 C+S 建築事務所設計，學校通過空間的通透性與可見性，促進了兒童、教師、家庭與更廣泛社區之間的交流與創造力。C+S 的校園設計被義大利新教育建築指南列為最佳實踐典範。其佈局將學校重新定義為“公共廣場”，在課餘時間也可供社區使用。專案植根於當地環境特色，採用紅色著色混凝土牆，並雕刻有恩佐·瑪麗 1957 年創作的動物圖案。靈活的三分式佈局與中央大廳可支援多種活動，如實驗室、戲劇、健身等。大窗戶與天窗引入充足自然光，喚起人們對阿爾紮諾工業輝煌的回憶。



Distinction 優選

Igarapé square



FGMF

Lourenço Gimenes, Fernando Forte, Rodrigo Marcondes Ferraz

Brazil 巴西

Pinheiros, a neighborhood undergoing rapid transformation, has seen increased urban density due to new zoning that promotes development near transportation hubs. While this has brought mixed-use buildings with wider sidewalks and active frontages, the area still lacks quality public spaces. Praça Igarapé addresses this need by offering a privately-owned but publicly accessible plaza. Designed as a mid-block passage connecting two streets and visually opening to a third, it transforms a residual urban void into a social and environmental asset. Its narrow entrances lead to a central square organized on two levels, enabling daily use, community gathering, and both public and private events. The design integrates art, architecture, and landscape through materials and structure: cyclopean concrete walls define the perimeter, while large patinated steel pergolas with suspended planters enrich the greenery around a reflective water basin. This project demonstrates how architecture can meet social needs through accessible, creative, and scalable solutions.

伊加拉佩廣場位於聖保羅皮涅魯斯區，是一個由私人開放給公眾使用的城市空間。它穿過街區內部，連接兩條街道，並設有兩個層次的廣場，可供鄰裡日常使用及舉辦活動。設計融合建築、藝術與自然元素，透過混凝土牆與鋼結構廊架打造獨特氛圍，回應城市對優質開放空間的迫切需求，展現了城市微介入的可行性與影響力。



Distinction 優選

Eslite Spectrum Xindian

誠品新店—亞熱帶島嶼書店的現代主義



Motif Landscape

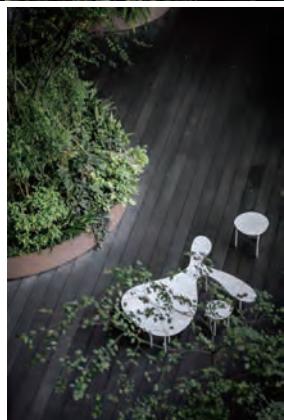
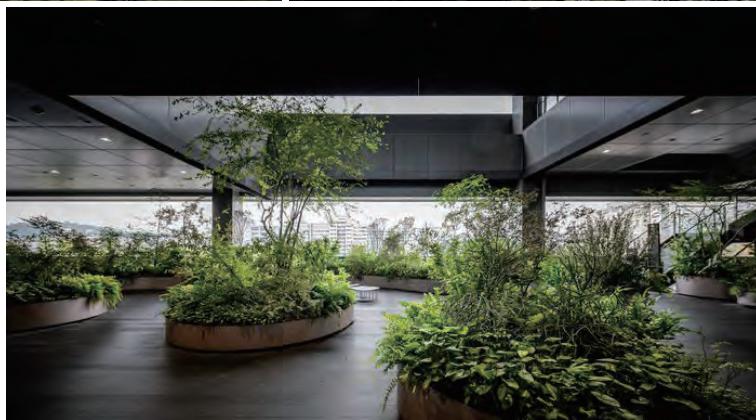
太研規劃設計顧問有限公司

Taiwan 台灣

Eslite Spectrum Xindian blends nature into the bookstore, creating a plant-themed journey that mirrors Taiwan's diverse landscapes—from coastal vegetation to alpine forests. This immersive experience invites visitors to reconnect with the natural world, highlighting the richness of Taiwan's native flora. Through this union of reading and greenery, the bookstore becomes a platform for environmental awareness, education, and a renewed appreciation for the island's biodiversity—a quiet "Renaissance of Taiwanese Flora" in everyday life.

「我們將植物園搬進了書店」，是誠品生活新店對於閱讀空間與自然環境融合的一次嶄新實驗。走進書店，首先映入眼簾的是由濱海植物構成的綠意小島，這些植物不僅保護海岸線，也象徵著誠品關注自然永續的起點。書店空間設計如同一場登山旅程，從二樓的平原野地、三樓的蕨類王國，到高樓層高山林相，展示台灣由低到高海拔的多樣植被景觀。

台灣特殊的地形與氣候，孕育出豐富的原生植物，是全球生物多樣性的重要保種基地。我們想邀請人們重新認識腳下的土地，珍惜每一株努力生長的植物。他指出：「土地與人最親近，我們有責任守護這片寶島。」書店內的綠意，不只是美學呈現，更是推廣在地植物知識、農業改良成果與環境議題的生活實踐。這場「台灣植栽群像的文藝復興」，在書香與森林交織的場域中悄然展開。



Distinction 優選

Pavilion in the Garden



spaceworkers

Rui Dinis, Henrique Marques, Tiago Maciel

Portugal 葡萄牙

This project transcends construction, offering a contemplative venue where architecture connects humans, nature, and light. Geometric volumes evoke minimalist clarity, each element serving spatial purpose. The garden relationship is central, fostering a symbiotic link between built space and landscape. Large glass openings create both enclosure and openness, letting nature and light flow in. Two enclosed blocks host service and guest areas, while a concrete roof floats above, supported by base volumes and a vertical element. Its grid with glass apertures frames the sky, turning weight into lightness. Designed for gatherings, the space becomes a quiet civic landmark — a setting for reflection, presence, and connection with nature.

該項目超越了物質建造的層面，是人與自然、建築之間和諧對話的哲學表達，根植於本質、純粹與簡約的理念。純淨的體塊構成喚起現代主義與極簡主義的清晰性，每個元素都承擔空間功能與美學意義。建築與花園之間的關係尤為關鍵，創造了人與自然的共生狀態。大面積玻璃介面模糊了內外邊界，讓光線和景觀自由滲透，形成開放而私密的體驗。兩個封閉體量容納服務與接待功能，漂浮其上的混凝土屋頂由底部體塊和切向垂直面支撐，其格柵結構與玻璃開口引入天空，使厚重感轉化為空間輕盈感。該空間作為集體體驗與沉思場所，成為靜謐的精神地標，引導人們回歸本質、自然與當下。



Distinction 優選

Mountains Waystation: Eastern Caotun Rest Area in Dialogue with the Mountains 山巒之驛—與群山對話的東草屯休息站



LAS

黎光樺聯合建築師事務所

Kuang Hua Li 黎光樺、Chih Yang Hsueh 薛志揚、Hui-Zhu Lai 賴慧竹

Song-Ye You 遊松燁、Xiu-Ping Zeng 曾秀萍

Taiwan 台灣

Caotun has long been a key transport link and transit hub connecting Nantou to other regions. The new Eastern Caotun Service Area offers comprehensive travel services and elevate the standard of highway amenities.

The façade's thoughtfully placed openings visually connect with the mountains, blending cliff textures into the building. Sloped roofs enhance airflow, reducing moisture and odors. Louvered connectors link units, mirroring Caotun's historic paths. Sunlight filtering through wooden lattices projects dynamic forest shadows, offering an immersive light experience.

The mountain-inspired architectural form harmonizes with the surrounding landscape, functioning as a self-representative landmark that greets and welcomes visitors to Nantou. It seamlessly integrates outdoor views and natural ventilation into the interior space, fostering an immersive connection with the surrounding local environment.

草屯自古為南投到外地的必經之地，為重要的交通樞紐。因應國道 6 號沿線觀光發展之需求，新建東草屯休息站，提升國道服務品質。

因基地東西向狹長，故將大型車及小型車停車場於東西兩側配置，各設置兩側廁所，就近服務大、小型車旅客。將商店居中配置，旅客下車進入園區即可清楚辨識廁所及商店之方位，目標明確且使用便捷。

將壯麗山峰以框景引入建築，成為一幅幅美麗的畫作，使人們進到空間便能欣賞在地地景，感知環境並達到放鬆的如廁體驗。廁間分區配置、動線明確，並設置兒童衛生器具、哺集乳室、無障礙、親子、性別友善及穆斯林廁所，滿足友善與多元性。

建築立面開口與群山對話，透空處使自然山壁納入為立面質感的展現。斜屋頂創造自然通風，讓空氣自然對流，帶走水氣與穢氣。棟與棟之間以格柵雨遮通廊串聯，旅客穿梭其間，再現人們來往東西，行經草屯的歷史意象。陽光透過木紋格柵灑落地面及牆面，隨著時間推移，猶如山林中樹下的光影，讓旅客感受時光，與光影互動。

山型建築與地景融合，向旅客自我介紹，歡迎人們來到山城南投，引進室內的山景、風的流動，讓人們自然以身體感知、體驗在地環境。



Distinction 優選

Illuminating the spirit of The Luce Chapel 靜謐之光 | 路思義教堂



CosmoC Lighting, Ltd.

沁弦築影照明設計有限公司

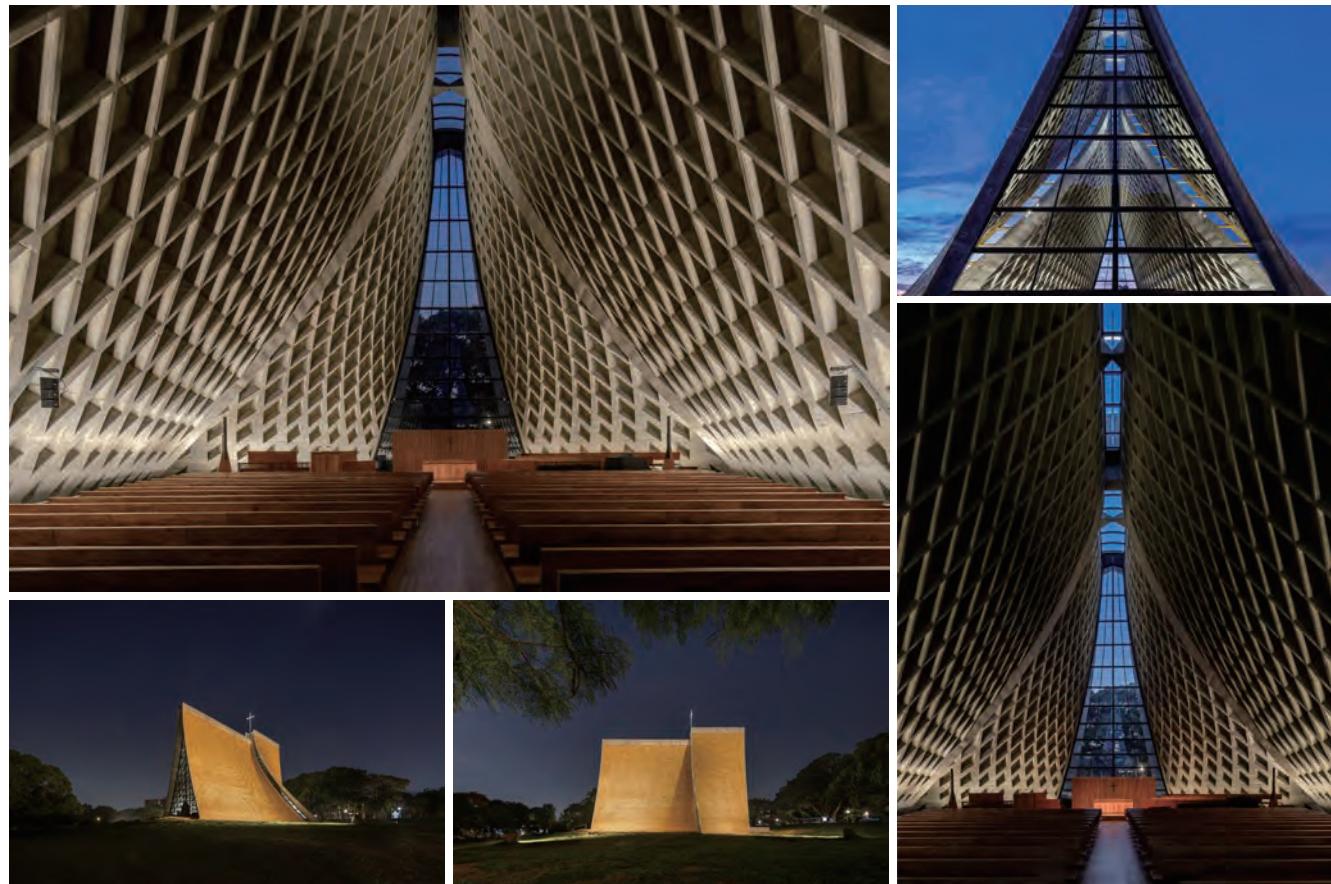
LIN, CHING-YU 林靖祐、HO, JR-YUAN 何知原、HUANG, CHIEH-YU 黃玠諭

CHANG, RUEI-HAN 張瑞涵、WANG, JUN-YAN 王俊硯

Taiwan 台灣

Lighting for the Luce Chapel respects its modernist legacy with a refined, contemporary touch. Light integrates with the parabolic architecture, enhancing the spiritual essence of the structure without overpowering it. Inside, indirect illumination flows along curved concrete surfaces, while walls reflect gentle light to form a serene, contemplative atmosphere. Precision optics and deep shielding maintain comfort and flexibility for worship, meditation, or exhibition. Outside, focused beams reveal diamond-patterned tiles and the structure's elegant rise. A discreet projector lights the cross from below, visible yet subdued. With low energy use and poetic clarity, the design reinforces the chapel's cultural and architectural significance.

路思義教堂的照明設計，以靜謐且具轉化力的手法回應其現代主義經典。光不喧賓奪主，而是與標誌性的三度曲面殼體一同呼吸—揭示其雕塑性之美，並深化空間的精神氛圍。室內光源以間接上打方式，沿弧形混凝土流動，牆面成為柔光反射體，形塑沉靜沈思的感知場域。透過先進光學、深遮蔽與現場微調，有效抑制眩光，確保不同使用情境下的視覺舒適—無論是禮拜、冥想或展演。外部聚焦光束細膩揭露鑽石磚紋與建築由草坡升起的詩意之姿。十字架由隱藏式線型投光燈自下方照明，靜靜佇立於夜空。全案採低能耗設計，卻富含情感光韻，使教堂於星夜中成為精神地標。設計於技術節制與神聖清澈之間，建構一座跨越建築、信仰與環境維度的光之橋樑。



Distinction 優選

Wai'ao Surfskate Park 外澳陸上衝浪場



Tu Architects 小杜建築師事務所

Astime Architects 以時建築

Teh-Yu Tu 杜德裕、Hsin Yin Tu 杜欣穎、Ya-Jun Lin 林亞君

Taiwan 台灣

Located next to a popular beach, Wai'ao Surfskate Park is designed for players to practice ocean surfing techniques. The height and slope of the wave walls smoothly transit, allowing users to choose different sections and difficulty levels. Sliding on the pump track, players can also ride freely between the Bead trees and greenery. During the design process, we carefully studied the proportion of the track, creating over a hundred cross-sections and a thousand elevation points with 3D model. During construction, we firstly shaped the terrain with soil, then applied gravels and concrete, finally finished with terrazzo. We created a large staircase on the steep slope between the park and the road. It is not only a resting place, but also leads visitors get on the dike and enjoy the ocean view. Wai'ao Surfskate park captures the vibrant dynamics of the ocean, combining local tourism resources and activities, demonstrating the unique natural and cultural landscape of the area.

陸上衝浪場緊鄰外澳衝浪街，假日前來此地衝浪戲水的遊客川流不息。作為模擬海上衝浪的滑板場，衝浪客可以在此練習身體平衡、轉身等技巧。一般民眾也可以在這片模擬海波起伏的地景中，體驗海面衝浪的滋味。浪牆的高度與坡度，透過順暢的波形漸變，玩家可以依據各自的需求，選擇不同的區段與難易度挑戰。衝浪場中段則是線型的練習道，玩家馳騁在苦楝樹群與綠意中，自在的左右滑擺或是上下起伏滑行。

在設計過程中，我們仔細研究滑道斷面的比例關係，並將 3D 模型切出一百多個剖面，標註出一千多個高程放樣點，基地現場再以 GPS 定出精準的平面位置與高度。施作時先以基地內的土方挖填出地形雛形，再覆以集配層、混凝土，並以光滑的磨石子作為表層，除了避免玩家擦傷，也可減少滑板輪子的磨損。在衝浪場與人行步道之間，我們留設了草坡與植栽作為緩衝區隔，讓大小朋友都可以自在安全地享受場域。

我們在基地與馬路之間的陡坡，增設了一處大階梯與無障礙坡道，使人潮可以從這處打開的路徑，一路散步到堤防頂端觀海，弧形的大階梯也成為可供休憩乘涼的舒適空間。外澳陸上衝浪場捕捉了週邊海洋的豐富動態、結合在地的觀光資源與活動，展現出在地特有的自然與人文景觀。



Japanese style hotel along Seaside

tyfa/Takaaki Fuji + Yuko Fuji Architecture

Takaaki FUJI 藤 貴彰



Japan 日本

This project redefines a Japanese inn's top floor in Kyotango, creating guest rooms that are destinations themselves. The owner's wish to attract visitors to a region with limited tourist resources drove our design philosophy: making the majestic Sea of Japan the absolute protagonist while architectural space serves as respectful backdrop, blending with nature and local history.

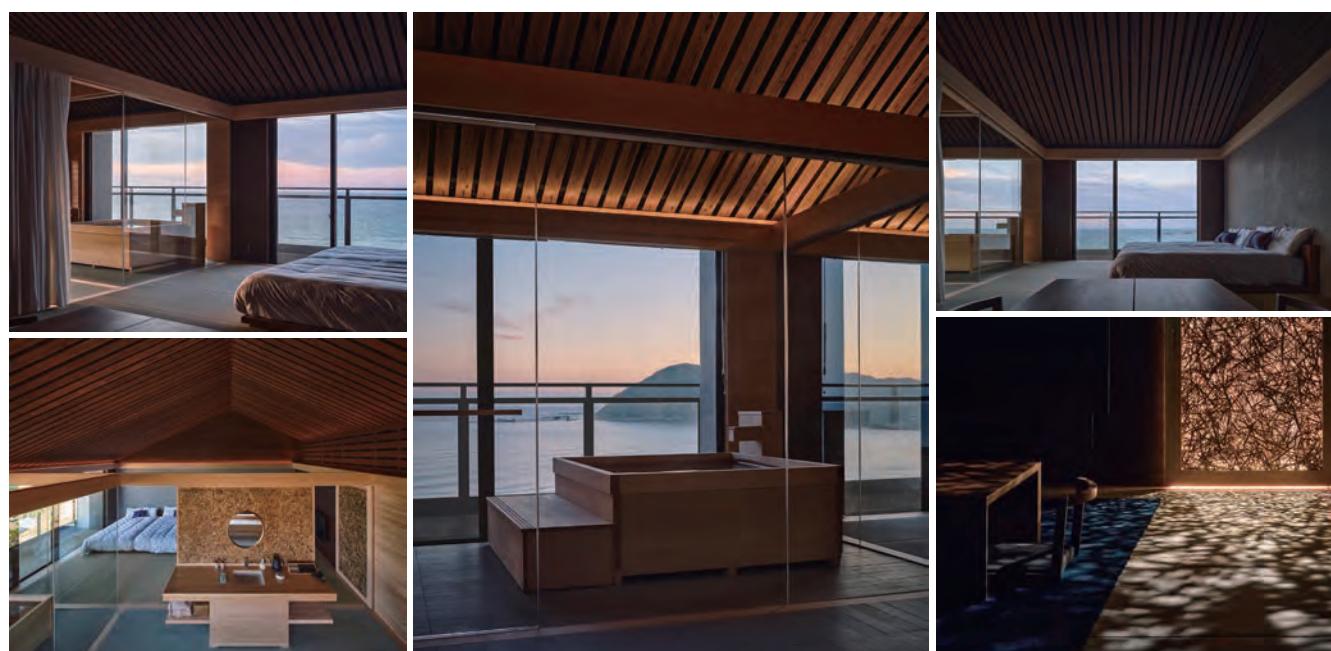
A key principle was using nageshi, traditional horizontal wooden rails, not only for aesthetic beauty but as basis for future updates and equipment planning, ensuring longevity. This reflects Japanese values of cherishing and maintaining things long-term.

We incorporated traditional architectural elements to guide visitors' eyes toward the sea, fostering deep landscape interaction. Collaborating with local artisans, we integrated craftsmanship like Tango crepe and paper lanterns, making rooms cultural guides. This regional revitalization model creates new visitor flows and enhances Kyotango's tourist value.

本計畫重新定義了京丹後一家日式旅館的頂層，打造出本身就是目的地般的客房。業主希望吸引遊客來到這個旅遊資源有限的地區，這個願望也影響了我們的設計理念：以壯麗的日本海為絕對主角，建築空間則作為尊重自然的背景，與自然環境和當地歷史融為一體。

一個關鍵原則是使用傳統的水準木樑——“nageshi”，它不僅美觀，而且便於未來的升級改造和設備規劃，確保了建築的持久性。這體現了日本人珍惜和維護事物的價值觀。

我們融入了傳統的建築元素，引導遊客的視線投向大海，促進與景觀的深度互動。我們與當地工匠合作，將丹丹後繢紗、紙燈籠等傳統工藝融入設計，使客房成為文化導覽。這種區域復興模式創造了新的客流，提升了京丹後的旅遊價值。



Distinction 優選

No. 13 House

13 號院



DK Design

北京大可建築規劃設計有限公司

Xichen Yang 楊璽琛、Xueyi Wang 王學藝、Yufeng Wang 王域灝

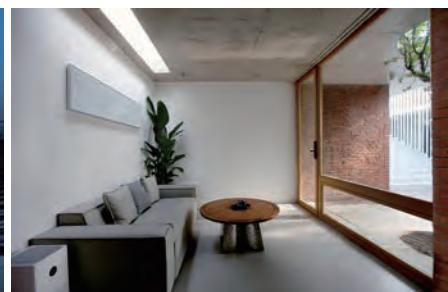
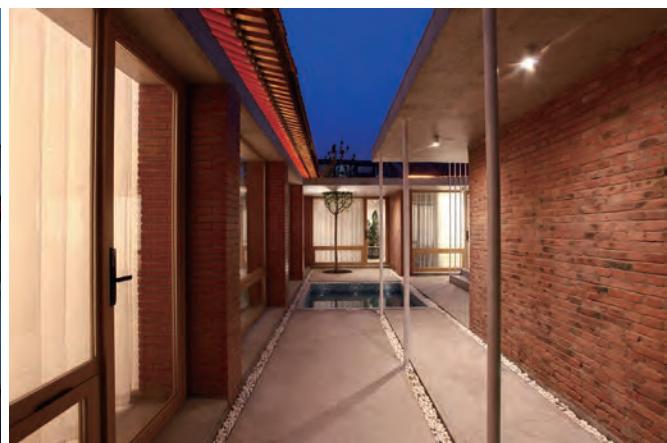
China 中國大陸

The project will transform the residence into a homestay serving Universal Studios. The original red brick gables, seamlessly integrated with curved precast concrete elements, echo the traditional eaves. The continuity of the space is achieved by extending the roof plan to create flowing transition areas, while the prefabricated stairs re-imagine the circulation of the courtyard, transforming the limited space into a vertical connection to the sky. Through the layering of traditional masonry and modern structural logic, the building connects rural memories with the needs of urban tourism, and activates the cultural heritage of the village by reshaping the expression of bricks.

該專案是把民居改造成服務於北京環球影城居住需求的民宿。原建築院落屬北方傳統民居格局，五間正房加東西廂房及中間庭院。正房硬山建築結構框架及建築外部傳統元素如飛簷椽、額枋、梁架彩繪等保存完好；室內椽子局部存在腐蝕；東西廂房屋頂條件較差，由於椽子腐蝕嚴重局部存在漏雨情況。建築入口兩棵直徑達 60 釐米的楊樹一直守護院落變遷。

我們希望構築一個讓居者舒適的空間，根植於本土，融於自然。作為建築記憶的一部分，建築沿街立面保留了拆除建築的紅磚山牆，同時採用上弧牆體模擬傳統建築的屋簷形制，淺灰色預製混凝土牆面與保留的原紅磚牆形成對比，純粹而又不突兀。為了兼顧場地整體佈局及村落交通流線，將主入口隱形化，弱化入口形象對建築立面的影響。

保留正方與廂房原有建築面積，利用混凝土外延所有房間屋簷連接整個建築的內外空間。在東西廂房之間的院落預製直達屋頂的樓梯，採用現代化的構築物營造灰空間以此啟動傳統建築形式，三角形構築物的造型與硬山屋頂形成呼應，直達的樓梯將有限的院落空間延伸至無限的天空。



Distinction 優選

Athita pool villa and spa



Studio Mit

Padirmkiet Sukkan, Puttapon Krootasut, Jirapa Maneewong, Thanwa Chantharasena, Thanakorn

Wattanachote

Thailand 泰國

Nestled on the banks of the Mekong River, the ancient community of Chiang Saen serves as the foundation for Atita Pool Villa and Spa, an extension of the existing Atita Boutique Hotel Chiang Saen.

The core design philosophy was to create a serene sanctuary within this historic city. The architects drew inspiration from the distinctive meandering pathways of Chiang Saen, translating this "language of movement" into the project's layout with humble in design, the project adds a new public space in front to connect the hotel with the community. A sense of historical continuity is woven from the city to the new structure through the use of locally sourced materials like brick and wood. These traditional elements are thoughtfully reinterpreted, allowing the new buildings to blend seamlessly with their surroundings.

坐落於湄公河畔的清盛古老社區，是阿提塔泳池別墅及水療中心的所在地，該中心是現有阿提塔精品酒店清盛店的延伸。

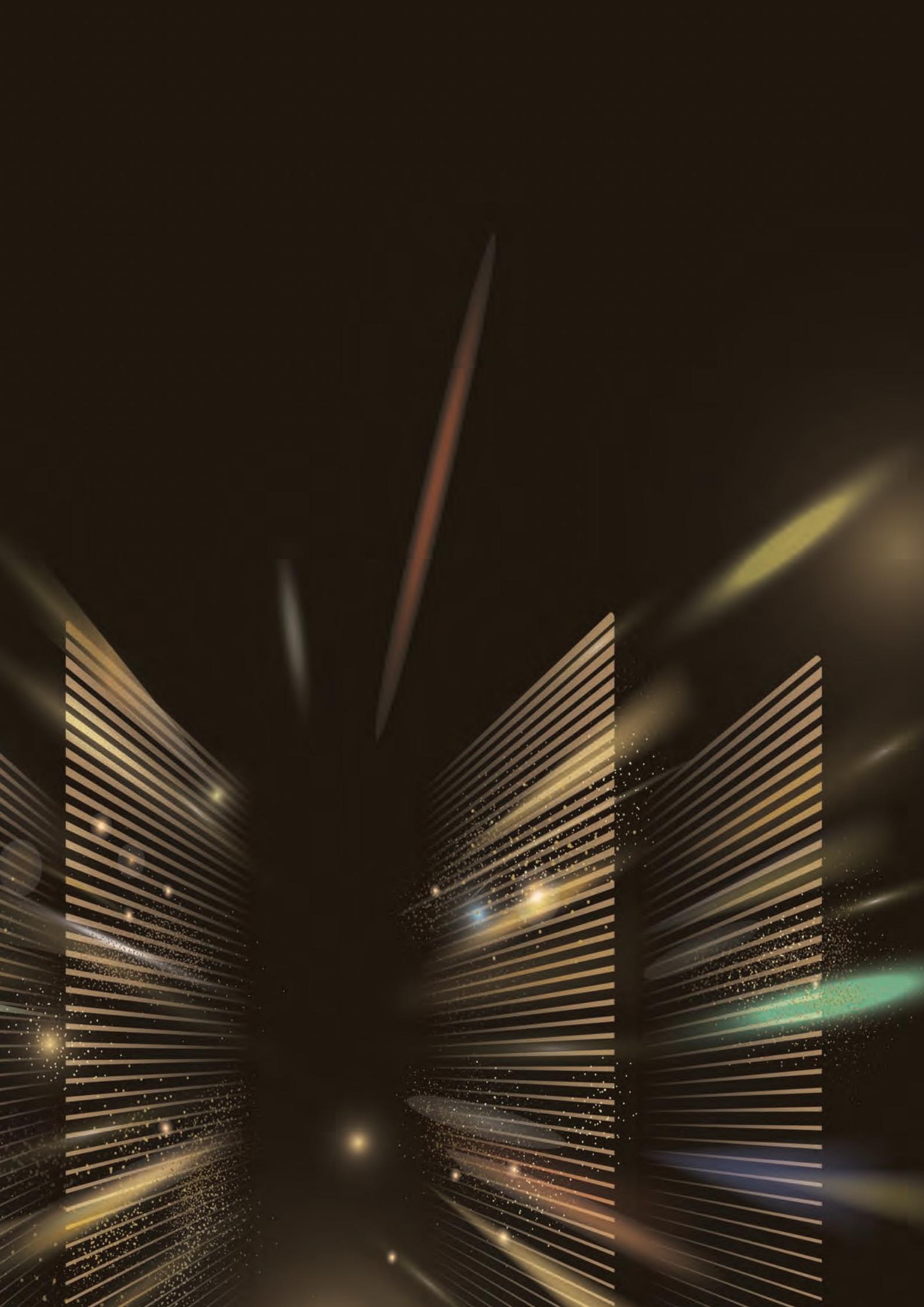
其核心設計理念是在這座歷史名城中打造一處靜謐的世外桃源。建築師從清盛蜿蜒曲折的特色小徑中汲取靈感，將這種「動感語言」融入專案佈局中。專案設計簡潔而富有格調，在飯店前方增設了一個新的公共空間，將飯店與社區連結起來。透過使用磚木等當地取材，將歷史的延續性從城市延伸至新建築。這些傳統元素經過精心的重新詮釋，使新建築與周圍環境完美融合。



Taipei Impact Design Award

臺北城市設計選拔





臺北城市設計選拔

TAIPEI IMPACT DESIGN AWARD

Jury List 評審名單



1

張光民

世界設計組織 (WDO)
區域顧問

臺灣
主席 / 初審 / 決審

2

王玉麟

台灣設計聯盟
理事長

臺灣
初審 / 決審

3

張聖琳

國立臺灣大學創新設計學院
副院長

臺灣
初審 / 決審

4

林曼麗

國立臺北教育大學藝術與造形設計
學系 名譽教授

臺灣
初審 / 決審

Kuang-Min Chang

World Design Organization (WDO)
Regional Advisor

Taiwan
Head Judge / First & Final Selection

Yul-Lin Wang

Taiwan Design Alliance
Chairman

Taiwan
First & Final Selection

Shenglin Elijah Chang

National Taiwan University D-School
Associate Dean

Taiwan
First & Final Selection

Mun-Lee Lin

Dept. of Arts and Design, National
Taipei University of Education
Professor Emeritus

Taiwan
First & Final Selection

5

王秀娟

輔仁大學景觀設計學系 教授

臺灣
初審 / 決審

6

歐陽藹寧

REnato lab 執行長

臺灣
初審 / 決審

7

周志宏

台達電子 副總裁暨永續長

臺灣
初審 / 決審

Syou-Jywan Wang

Department of Landscape Architecture,
Fu Jen Catholic University
Professor

Taiwan
First & Final Selection

Ouyang Aining

REnato lab
CEO

Taiwan
First & Final Selection

Jesse Chou

Delta Electronics
Vice President
& Chief Sustainability Officer

Taiwan
First & Final Selection

Golden Award 金獎

Jin-Rui Tshân-enn Multifunctional Classroom

金瑞田嬰小屋



Hydraulic Engineering Office, Public Works Department, Taipei City Government

臺北市政府工務局水利工程處

Pu-Ming architect associate

樸明建築師事務所

Tsai Chung-Hsien 蔡崇憲、Lin Tsai-Yu 林彩瑜

Taiwan 台灣

The design of the Jin-Rui Tshân-enn Multifunctional Classroom is guided by the concept: "Let Nature Speak, and Speak of Nature." It explores the integration of environmental education spaces with the natural environment, examining the educational purpose and architectural direction such integration inspires. By enhancing people's perception and understanding of nature, the project responds to resonate with the nature and the human spirit.

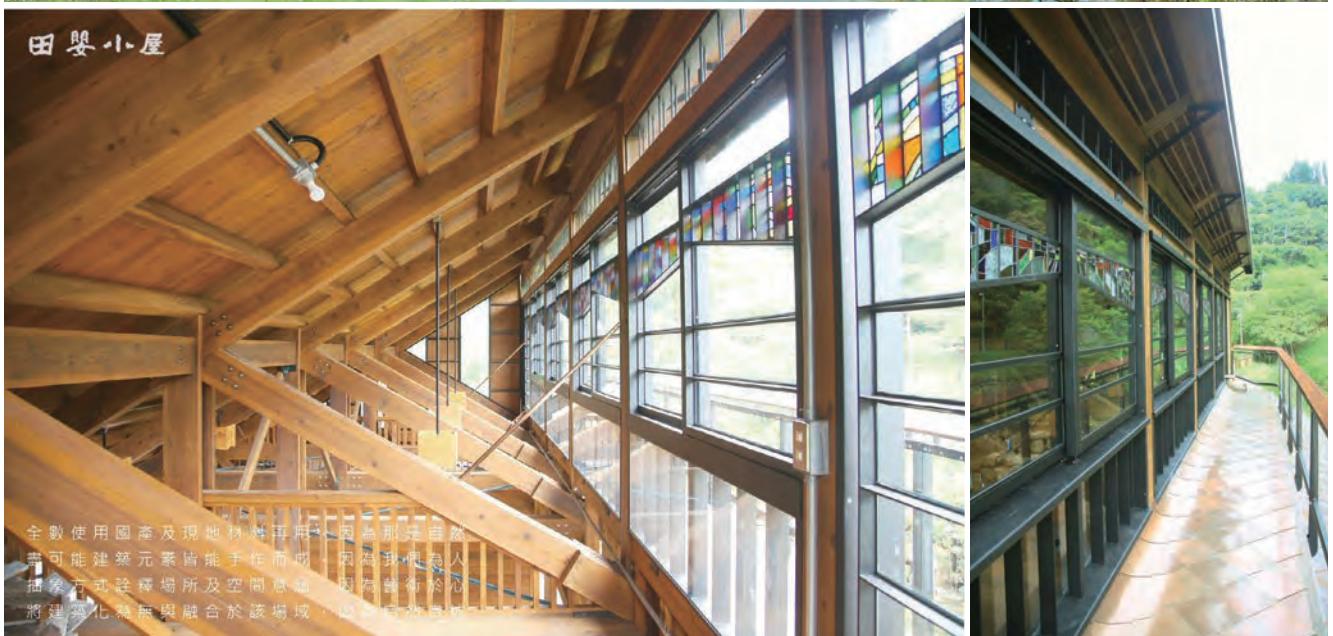
This creation invites viewers to feel the artisans' dedication, their reverence for the natural world, and the fusion of art with natural materials. Through this approach, it aims to deepen users' appreciation for nature and inspire personal reflection. Participation in environmental education within the space serves to enhance ecological literacy and foster a mindful connection with the environment.

金瑞治水園區因擁有豐富的生物棲息空間、多孔隙環境設計、鄰近淺山溪流環境，紀錄超過全台種類的三分之一的蜻蛉種類，因此設立為北市第一座蜻蜓主題園區。透過長期的生態監測、定期招募在地居民參與守護環境的工作假期及推動環境教育解說導覽，經市府與社區多次討論，興建金瑞田嬰小屋的想法便應運而生。

金瑞田嬰小屋設計以「自然自說、自說自然」為概念，探討環境教育空間與自然環境結合、環境教育目的及建築方向，透過提升人們對自然的感知與理解，回應大地的節奏與本心的呼喚。

作品創作，引動觀者感受到匠人打造的用心、對自然環境的尊崇、用藝術與自然素材結合，進而對提升使用者對自然的愛惜與對人的啟發，透過環境教育參與，提升自然素養。





Judge's Comment 評審評語

Ouyang Aining 歐陽藹寧

The original goals of "flood retention" and "ecological interpretation" were perfectly achieved. The building itself was meticulously designed and executed. The integration of people (community and volunteers) is the source of warmth. The care and dedication of the public sector units are key. The level of maturity is very high, and it is a case that deserves to be widely recognized.

原始設定「滯洪」和「生態解說」完美達成，建築物本身設計到執行都很細膩，融合人（社區、志工）是溫度的來源，公部門單位的細心和用心是關鍵，成熟度很高，是很值得被廣為認識的案例。

Syou-Jywan Wang 王秀娟

The wooden cabins and entrance parking area feature a unique structural design that combines functionality and aesthetics. Since 2015, water management and ecological restoration have been implemented with ongoing monitoring, and facilities have been gradually incorporated, transforming it into a unique environmental education space. Using native Taiwanese materials such as Japanese cedar and stone, the space reduces its carbon footprint and incorporates waste (silt bricks) recycling practices. A 12-member volunteer ecological interpretation team provides regular weekend guided tours, a collaborative training program between the Water Resources Department and Neihu Community College.

木構小屋及入口停之結構設計特別，兼具功能與美感，104 年開始治水營造生態並長期監測，再陸續導入設施建築，成為獨特的環境教育場域。台灣本土材料柳杉與石材，減少碳足跡並有廢料（淤泥磚）再利用之減廢實踐。12 人之生態解說志工隊協助週末定期導覽，為水利處與內湖社大合作培訓。

Silver Award 銀獎

The College of Liberal Arts, National Taiwan University

國立臺灣大學人文館新建工程



Chien Architects & Associates 竹間聯合建築師事務所

Chien Hsueh Yi 簡學義、Thomas Chen 陳碩亮、Madeleine Sun 孫自弘、LEE PING WEN 李炳文

Taiwan 台灣

Sustainability and Integration

The NTU Humanities Building is located at the main entrance of the National Taiwan University. As the first building along the campus' main axis, it plays a pivotal role in bridging the past and the future within a century-old campus rich with historical landmarks.

Integration of Campus and Urban Space

(1) "An Open Campus

To creates public spaces shared with the city, the west wing on the urban side features a unique suspended structure that provides a versatile open space for the public, and its second floor are bookstore and coffee shop that serve as a window for dialogue between the university and the city.

(2) Liugongjun Canal Blue-Green Belt

Adjacent to the site, the historic Liugongjun Canal branch has been restored as a blue-green ecological belt. Working with the city's vision, the Humanities Building echoes the effort by providing a spring pool at the southwestern corner, with cascading waterfall flowing to the lower plaza.

Campus Open Space

The building features a multi-layered courtyard that offers vibrant, diverse spaces and fluid circulation, breaking architectural boundaries and integrating seamlessly with the campus.

一、永續與共融

臺灣大學人文館位於羅斯福路與新生南路交口之主要校門入口，為校園主要軸線椰林大道上的第一棟建築，在百年校園的古蹟與歷史建築環境中，承擔承先啟後、創造入口新意象的角色，在創新的同時，亦照顧與傳統、歷史的「共融」，為串連過去、現在、未來「永續」校園的鏈結。

二、校園與都市介面的整合

1-「開放校園」

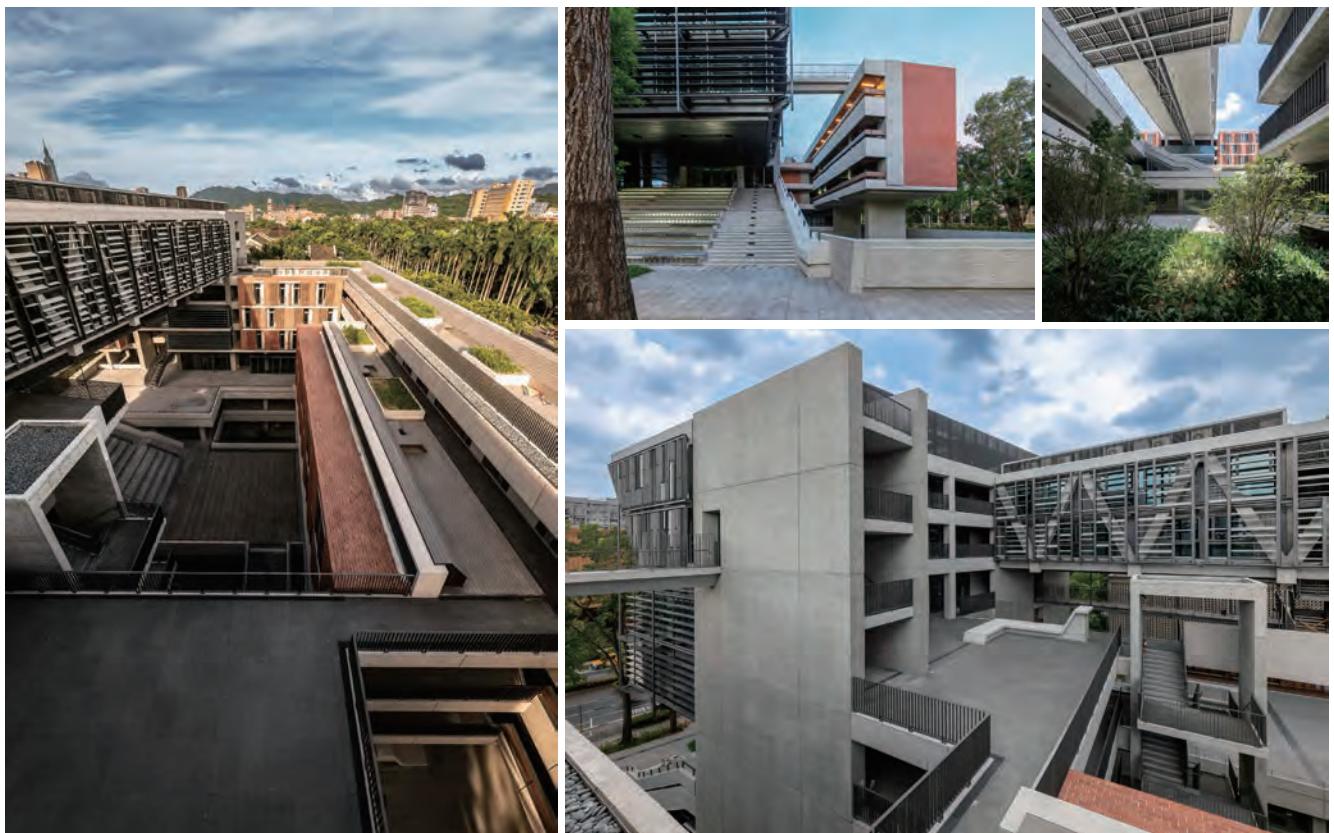
打開校園的邊界，除成為與城市共用的校園景觀環境外，人文館的都市側西棟建築以特殊的懸吊結構，配合沉入地下的圖書閱覽空間階梯屋頂，成為提供給都市的階梯式開放空間，拾級而上二樓空間，為台大出版社書店、咖啡店，更是學校與城市對話的櫥窗。

2- 瑤公圳藍綠帶

臺大校門西南角為瑤公圳分支的交口，臺大新生南路側除了圍牆的拆除外，更以生態藍綠帶成為與都市更友善的介面，人文館並於西南角瑤公圳址碑旁，於地下二層下沉廣場邊界，設置了湧水池，湧水形成瀑布，傾洩至地下二層，成為新生南路側藍綠帶瑤公圳水源意象之象徵。

三、校園開放空間

此建築最大特色在於由實體建築形塑的立體化合院，不同的尺度與空間關係，成為豐富、多元的休憩環境，由階梯、通廊連結，形成連續流動、層次豐富的空間經驗，打破傳統建築的封閉邊界。



Judge's Comment 評審評語

Yul-Lin Wang 王玉麟

The spatial scale is well-balanced; the sunken plaza balances volume, ventilation, and natural light, creating rich spatial layers.

The harmonious integration of old and new architectural elements fosters a dialogue between history and modernity.

The open space on the ground floor connects seamlessly with the campus greenery, enhancing the harmony between the building and its environment.

The use of materials showcases local characteristics, with exposed concrete structures and red brick imagery shaping a calm yet welcoming atmosphere.

空間尺度掌握得宜，下沉廣場兼顧了容積、通風與採光，帶來豐富的空間層次。新舊建築元素的融合恰到好處，營造出歷史與現代的對話。一樓開放空間與校園綠意相互串聯，使建築與環境更加和諧。材料運用展現地方特色，以清水模結構與紅磚意象，形塑出沉穩而親切的氛圍。

Shenglin Elijah Chang 張聖琳

The courtyard-style architecture creates ample open space, cleverly integrating the historic Dong-Dong-Guan into the cluster of humanities buildings, reflecting a respect for historical architecture and a humanistic spirit. The use of red brick cladding echoes the historical architecture of the Dong-Dong-Guan while also transcending the traditional brickwork of NTU's 13th Ditch, making the style of the humanities building area both unique and appropriate. The design prioritizes the public nature of the space, with a 50-meter span column-free cantilever structure creating a stepped public space on Xinsheng South Road. The overall architecture is staggered and harmonious; the building itself is a humanistic theater, and for 18 years, every element of the space has reflected the struggle within Taiwanese society for the right to define the space of the NTU campus.

三合院架構創造足夠的合院開放空間，巧妙的將歷史建築洞洞館環入人文大樓簇群，體現尊重歷史建築的人文精神。以紅磚面材回應洞洞館歷史建築，也跳脫出臺大 13 溝面磚語彙，讓人文大樓區域的風格既特殊又不出格。以結構服務空間公共性的設計，50 公尺跨距無柱懸挑結構，在新生南路面創造出階梯公共空間。整體建築錯落有致，建築本身就是一個人文劇場，18 年來空間每一個語彙都體現臺灣社會對於臺大校園空間定義權的爭奪。

Bronze Award 銅獎

Far Eastern Department Stores, Ltd. Sponsor's Award 遠東百貨贊助獎

Nanmen Market

南門大樓暨市場改建



Bio Architecture Formosana 九典聯合建築師事務所

Kedge Construction Co., Ltd 根基營造股份有限公司

KUO, YING-CHAO 郭英釗、CHEN, CHUN-MIN 陳俊明

Taiwan 台灣

A Market Reborn—Blending Tradition and Modernity

The historic Nanmen Market has long reflected Taipei's culinary culture and evolving city life. Now fully rebuilt, it returns with enhanced function and spatial quality. Breaking away from the enclosed feel of old markets, the new design features street-facing arcades and large glass façades to bring in soft northern light. Recessed balconies and corner plazas create a bright, open, and engaging experience.

Friendly and Sustainable Experience

To improve air quality, filtration and exhaust systems reduce odors. Accessibility is ensured through barrier-free paths, anti-slip floors, and clear signage. Rooftop gardens and solar panels help reduce heat and retain water. Reused aluminum frames and repurposed soil reflect circular design. Interiors feature eco-friendly materials and energy-efficient lighting.

Transit Hub and Urban Connector

Directly linked to Chiang Kai-Shek Memorial Hall MRT and the future Wanda Line, Nanmen Market will become a key transit node—blending history, sustainability, and local life in a renewed public space.

融合傳統與現代的市場重生

歷史悠久的南門市場，是臺北人飲食文化的傳承情懷，也是不斷蛻變的城市縮影。南門市場歷經全面改建重啟，以嶄新姿態回歸城市生活核心。透過設計提升機能與空間品質，呈現融合傳統與現代的新樣貌。打破傳統市場封閉印象，沿街設置出挑騎樓與大面帷幕玻璃，引入北向自然光，轉角廣場退縮陽台，創造開放明亮、與街區互動的市場體驗，重新定義都市公共市場的空間意象。

友善永續的市場體驗

為改善市場氣味與油煙問題，導入空氣過濾與排氣系統，提升空氣品質。亦考量高齡與行動不便者需求，設置無障礙通道、防滑地面與明確柔和的色彩標示，打造安全友善的環境。屋頂設有花園綠化與太陽能板，降低都市熱島效應並增強保水力。拆除過程中回收舊鋁窗框再利用於一樓立面，展現循環設計精神，開挖的剩餘土方也供作臺北商港填海使用。室內選用高比例綠建材與節能照明，減少能耗並提升舒適性。

交通節點與城市共生

整合捷運中正紀念堂站出入口，未來可由站內串聯直達市場，配合萬大線通車，南門市場將成為三線交會的重要節點，與大眾運輸形成共生模式。空間設計不僅延續場域記憶與在地文化，更注入現代感、永續性與無障礙體驗，創建新的城市公共空間。





Judge's Comment 評審評語

Yul-Lin Wang 王玉麟

The reconstruction resolved existing structural safety concerns, ensuring the market's long-term safety. The increased floor area did not result in significant functional improvements or an increase in the number of stalls, resulting in somewhat limited overall benefits. While the architectural imagery continues the traditional "dragon" symbol, signifying cultural extension, its actual representation is somewhat abstract and lacks strong connection to the use of space.

重建解決了原有結構安全疑慮，確保市場長遠的使用安全。容積增加並未帶來明顯的機能改善或攤位數成長，整體效益略顯有限。建築意象延續傳統的「龍」符號，雖有文化延伸之意，但在實際表現上稍顯抽象，與空間使用的連結度不高。

Shenglin Elijah Chang 張聖琳

With minimal adjustments, the market aims to provide the most comfortable traditional market shopping experience. Large sections of the exterior walls are made of skylight, seamlessly connecting the interior and exterior visuals. The bright and airy design completely replaces the enclosed feel of the original Nanmen Market. User-friendly features are incorporated, particularly the angled design of the signs, which is considerate of consumers' visual experience. The other side of the angled signs cleverly integrates more storage space. The number of stalls remains the same, preserving as many original vendors as possible so they don't disappear during the market's redevelopment. This not only benefits the vendors but also honors regular customers who shop at Nanmen Market.

以最少的調整，達到最舒服的傳統市場消費經驗。市場的大片外牆界面為採光玻璃，使得內外視覺部分連接，光線通透明亮，煥然一新地取代原來南門市場的封閉感。友善使用者，特別是招牌的斜度設計，體貼消費者的視覺。傾斜招牌的另一面巧妙結合更多的儲藏空間。攤販單位持平，盡量保留原來的經營者，不因為市場改建而消失，除了照顧經營者，也嘉惠來南門市場購物的老客戶。

Far Eastern Department Stores, Ltd. Sponsor's Award 遠東百貨贊助獎

The reconstruction of Nanmen Market transcends mere architectural renewal; it redefines the value of modern public space. The design team skillfully combined Taipei's local food culture with forward-thinking sustainability principles, addressing the inherent problems of traditional markets through open, bright spaces, advanced air purification systems, and seamless integration with the MRT system. This project not only meets functional and aesthetic standards but also sets a benchmark for urban symbiosis, the circular economy, and user-friendliness, showcasing a new vision for future urban living.

南門市場的重建超越了單純的建築更新，它重新定義了現代公共空間的價值。設計團隊巧妙地將台北的在地飲食文化與前瞻的永續理念結合，透過開放明亮的空間、先進的空氣淨化系統，以及與捷運系統的無縫接軌，解決了傳統市場的痼疾。此案不僅在功能與美學上達標，更在都市共生、循環經濟及使用者友善層面樹立了典範，展現了對未來城市生活的一種新理念。

Weaving Memories Through Mountains and Rivers - A Green Corridor Linking Shilin and Jiantan MRT Stations

穿梭於山河之間的記憶： 士林劍潭捷運綠廊

LANDVISION LANDSCAPE CO. 境觀設計有限公司

Parks and Street Lights Office, Public Works Department, Taipei City Government

臺北市政府公園路燈工程管理處

An Hsiung Construction Ltd. 安宏營造有限公司

Taiwan 台灣

The Shilin–Jiantan MRT Green Corridor project reimagined an underutilized space beneath metro flyover and turned it into a people-oriented place that integrates local culture, history, and daily life. Located between Jiantan Mountain and the Keelung River, the project reconnects fragmented pedestrian routes and restored community cohesion once disrupted by infrastructure.

With a focus on sustainability and accessibility, the corridor was designed to reduce parking lots, remove fences, and optimize planting strategies. Enhanced lighting boosts nighttime visibility and foster a vibrant urban environment.

The design revolved around 3 themes - Meet, Recall, and Reveal. It paid tribute to the former Beidan Line railway by revitalizing old theaters and irrigation canals. Light installations and ripple effects echoed the hydrological symbolism of "Fudeyang Canal" and embedded with its cultural narrative.

The green corridor encourages community engagement, ecological renewal, and placemaking, the project promoted pedestrian mobility, strengthened local identity, enhanced resilience, and shaped a sustainable and inclusive Shilin-Jiantan urban landscape.

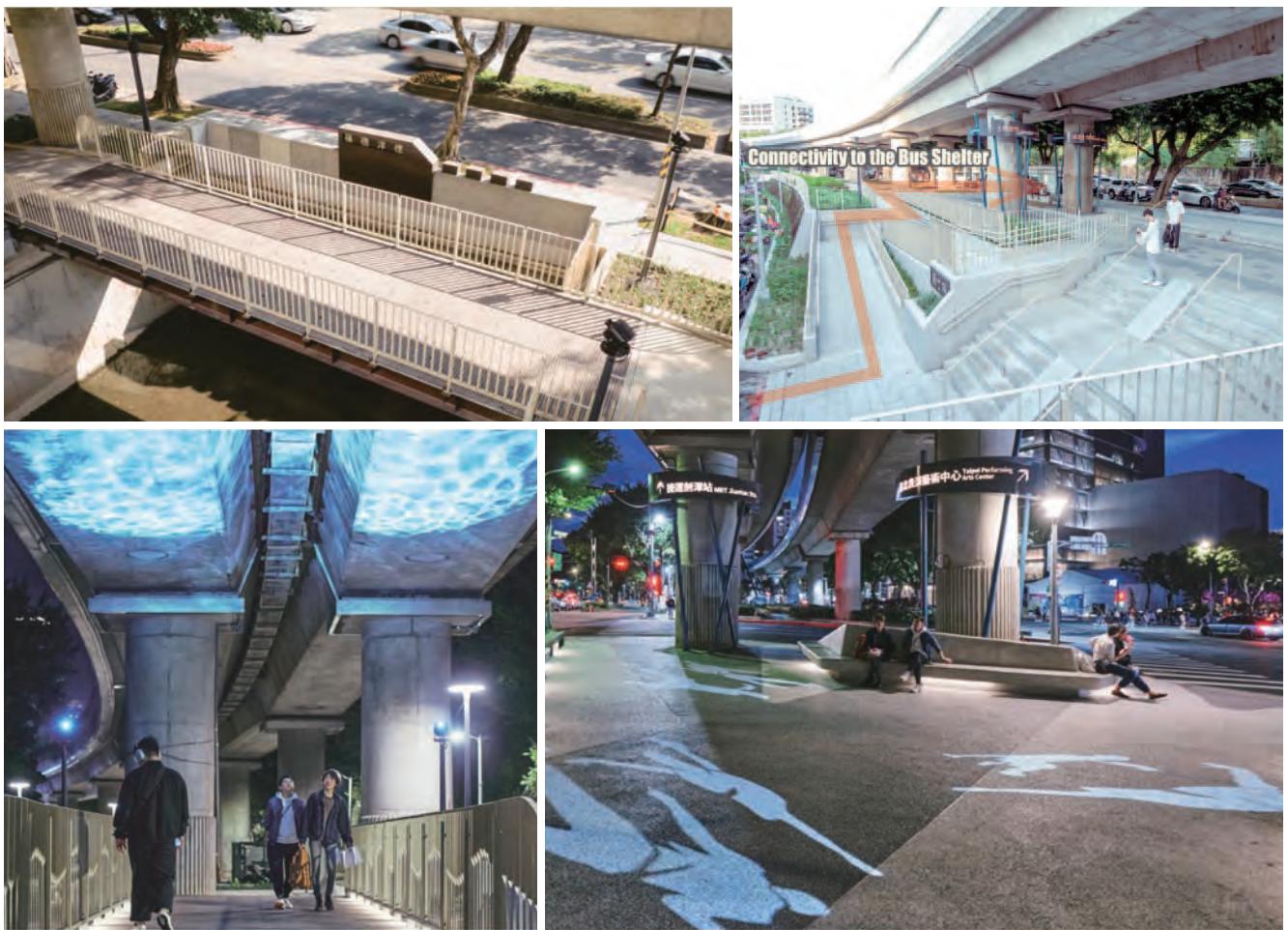
捷運淡水線串連臺北各區，支撐市民日常通勤城市觀光機能。本案基地介於士林站與劍潭站之間，位處基隆河與劍潭山之間，鄰近士林夜市、士林官邸及多所學校，為人潮匯聚、生活機能完善的區域。

此段橋下因高差、動線紊亂，環境陰暗，長期阻礙民眾通行，並無形切割社區生活脈絡。本案以「織憶山河」為概念，致力翻轉空間形象，透過拆除牆體、調整綠地與減量車位，全面優化步行動線，鼓勵以步行結合大眾運輸的日常移動模式。藉此修補因捷運設施所造成的社區斷裂，營造融合在地紋理且人本友善的步行綠廊。

空間營造強調「光」與「綠」的重構：植栽種植於日照充足處，照明系統全面更新，翻轉夜間陰暗印象，提升安全性與舒適度，營造宜人而有感的日常步行體驗。

呼應昔日北淡線鐵路記憶及「福德洋」（士林早期水田地名）的水文歷史，提出「驛（Meet）」、「憶（Recall）」、「藝（Reveal）」三大主題策略，串連居民記憶與場域故事。以「光廊道」作為敘事主軸，搭配特色投影燈與橋上水波紋光影，在移步之間感受歷史紋理。讓綠廊從交通機能擴大為人本友善、在地認同、城市韌性與包容性的士林劍潭風貌。





Judge's Comment 評審評語

Ouyang Aining 歐陽藹寧

This is a well-designed and executed case study under constraints. The area was originally a residential and commercial activity zone, so there is always a demand for people. A comfortable and friendly space is essential. The consistency and friendliness of the entire area are very good. The interaction with community residents (consultation) is excellent and shows great care.

在限制下很好的設計及執行案例，該區域路段原就是居民商家的活動區域，所以都是有人的需求，舒適的友善的空間是必要的，整區的一致性，友善程度都很好，和社區居民的互動（意見諮詢）是很好的，很用心。

Jesse Chou 周志宏

Transforming a previously chaotic and neglected area under an overpass into a new space for rest and activities through redesign is a significant step towards revitalizing the community, and it's truly remarkable. The overall design also encourages residents to participate in beautifying and tidying up the area, adding substantial value and undoubtedly enhancing the community's competitiveness and property values.

把一個雜亂無法清潔的高架橋下整理好，並且在重新規劃後賦予了新的休憩及活動空間，對活化社區有實質的意義，很棒。因為整體的設計感也帶動社區居民一起美化及整頓，更是高度的附加價值，相信也提升了社區競爭力房價。

Syou-Jywan Wang 王秀娟

By integrating the responsibilities of various city government departments (such as the Parking Management Office, Public Works Bureau, and MRT Bureau), various obstacles were removed, and traffic flow was reorganized to create a pedestrian-friendly urban space. Through public participation, the needs and spatial ideas for the green corridor were identified, resulting in the revitalization of businesses along the route and improvements to the facades of some buildings. The green corridor showcases the development history of Shilin District and serves as a guide for exploring the area's cultural and historical aspects.

整合市府各權責單位（如停管處，工務局，捷運局），拆除各種障礙物，重整動線，成就都市友善步行空間。透過民眾參與確認綠廊使用需求與空間想像，改造後沿線商業有進駐活化現象，部分建築主面開始改善。展現士林開發歷史，成為地區人文歷史導覽路徑。

Liugong Green Corridor Pedestrian Environment Improvement Project

瑠公綠廊人行環境改造工程



New Construction Office, Public Works Department, Taipei City Government 臺北市政府工務局新建工程處

CECI ENGINEERING CONSULTANTS, INC., TAIWAN 台灣世曦工程顧問股份有限公司

SENGYU INC.PLANNING&DESIGN CONSULTANTS 盛禹工程顧問有限公司

DaoTian Construction Co., Ltd. 稻田營造有限公司

Taiwan 台灣

In 2023, the Taipei City Government launched its "Voluntary Local Review" to align with the UN Sustainable Development Goals, aiming for a "Sustainable and Inclusive Capital of Hope." This initiative focuses on redesigning neglected public spaces to improve walkability and connectivity.

I.Objectives

- 1.Road Integration: Create greenbelts and plazas along Fuxing South Road for safety.
- 2.Reviving Hydrological Identity: Use lighting and art to reflect historical water features.
- 3(Linking Businesses: Redesign loading and bike parking areas to boost foot traffic.
- 4.Elevating Greenery: Increase green space by removing raised planters.

II.Innovations

- 1.Water-Sensitive Design: Use permeable pavements and rain gardens for improved drainage.
- 2.Energy Saving: Install energy-efficient LED lighting, saving approximately 8,504.5 kWh annually.
- 3.Eco-Friendly Materials: Employ recycled and low-toxicity materials to enhance sustainability.

III.Outcomes

The project turned an underused parking lot into a green pedestrian corridor with activity zones for all ages. Increased greenery and permeable surfaces enhance stormwater management and boost foot traffic and local economy.

市府響應聯合國永續發展目標（SDGs），2023 年發布「臺北市自願檢視報告」，以「永續共融・希望首都」為願景，積極推動人本交通、都市再生、育兒友善與高齡照護，打造宜居永續城市。

為促進東區經濟再發展，市府自 2019 年推動「忠孝東區振興計畫」，強化商圈再定位、主題空間、人行系統及地下街活化等策略。本計畫位元於東區，基地原為天然水體與瑠公圳支流，後來轉變為停車場，透過「瑠公綠廊人行環境改造工程」，以「人本步行」與「綠廊串連」為主軸，重新設計公共空間，提升環境品質，翻轉負面形象。

整合地方意見與期待，推動此案為商業公共空間與人行環境的示範工程，導入空間再造與人本導向設計，將低效停車場轉型為開放綠意廊道，提供多元活動空間，並納入無障礙與通用設計，提升空間公平與可近性。

工程過程注重氣候調適與生態策略，包含擴增綠覆、透水鋪面與多樣植栽，強化排水與滯洪能力，減緩熱島效應，提升都市氣候韌性。同時活絡商圈人流與經濟，公共空間結合休憩、文化與零售功能，營造共用開放平臺，促進社區互動與經濟發展，展現社會與經濟的雙重效益。





Judge's Comment 評審評語

Kuang-Min Chang 張光民

This project is part of the city government's "Zhongxiao East Road Revitalization Plan." Centered on people-oriented pedestrian and green corridor connections, it incorporates sustainability and environmental friendliness concepts to create diverse public activity spaces. Modular exposed concrete seating continues the behavioral context of the site, enhancing interaction between people and the city; large trees are preserved and ground-level plantings are added to enrich the landscape layers. Light and shadow, sculptures, pavement inlays, and water mist installations present the historical context of the Liugong Canal, making it highly recognizable. Participatory design was incorporated into the planning process, building consensus with community residents, businesses, and department store operators, successfully creating a localized and integrated space that drives foot traffic in the business district and community interaction.

本案為市府「忠孝東路振興計畫」之一環，以人本步行及綠廊串聯為核心，導入永續與環境友善理念，創造多元公共活動空間。模組化清水模座椅延續場域行為脈絡，增強人與城市互動；綠化保留大樹並增加底層植栽，豐富景觀層次。光影、雕塑、路面鑲嵌及水霧裝置呈現瑠公圳歷史脈絡，具高度辨識性。規劃過程導入參與式設計，與社區居民、商圈及百貨業者建立共識，成功營造在地性與生活共融空間，帶動商圈人流與社區互動。

Yul-Lin Wang 王玉麟

The modular, exposed concrete seating continues the behavioral flow of the space, fostering closer interaction between people and the city. The landscaping design preserves existing large trees while adding ground-level plantings to enrich the landscape's layers. However, the slightly excessive proportion of high-saturation colors may affect emotional stability; plant maintenance and environmental upkeep still need improvement. Future plans could connect it to the Liugong Canal system to enhance historical and environmental continuity.

模組化清水模座椅延續了場域的行為脈絡，使人與城市互動更緊密。綠化設計保留了既有的大樹，同時增加底層植栽，讓景觀層次更為豐富。然而高彩度色彩比例稍多，可能影響情緒安定；植栽養護及環境維護仍有待加強，未來可串聯瑠公圳水系提升歷史與環境延續性。

Distinction 優選

The Pore Landscape Project

毛孔城市 - 佔領計畫



Studio Superficial 表層工作室

Yu-Hung Tarn 譚宇宏、Wei-En Kao 高偉恩

Taiwan 台灣

This two-month landscape architecture experiment explores how climate change affects urban environments and daily life.

Taipei, the city most affected by the urban heat island effect in Taiwan, traps heat due to dense buildings and high population. This project turns the TFAM plaza into an experimental site, using mass-produced devices made from recycled aluminum to create a “microclimate landscape” that encourages new interactions between people and the plaza.

Inspired by human's cooling system—pores—the installation simulates “sweating” to lower perceived temperature. The large-scale pavement design allows the surface to “breathe” like a living organism, helping reduce heat and reimagining how materials, devices, and systems can shape public space.

3D-printed molds for metal casting improve production flexibility. Mist devices can be reused as street furniture. Pavements and aggregates are made from reusable construction materials and assembled non-destructively for reuse. The modular system adapts to different sites, continuing to promote environmental issues and enrich public space.

《毛孔城市—佔領計畫》是一場為期兩個月的地景實驗，探索氣候變遷對城市與人類生活的影響。

臺北為台灣熱島效應最嚴重的城市，高密度建築與人口導致熱氣滯留。本計畫以北美館廣場為實驗場域，透過可量產的回收鋁裝置，大範圍得「佔領」空間，創造「微氣候地景」，讓人與環境產生新的互動。

「毛孔」是人體最基本的散熱機制，本計畫將其擬態於地景，創造可透氣、調節體感溫度的開放空間。讓廣場鋪面如有機體般「呼吸」，緩解熱島效應，打開公共空間中材質、裝置、機能系統等新的想像。

水霧裝置以 3D 列印模具鑄造，降低材料用量與模具成本，提升生產彈性與模組化潛力。裝置未來可轉化為燈具或街道傢俱延續生命週期。鋪面與骨料採用可重複使用的建築材料，並以非破壞性方式組裝，確保未來可拆卸再利用。透過模組系統思維，使裝置未來可持續在不同場域中產生新的形態，持續推動對環境議題探討並創造新的公共空間體驗。



Distinction 優選

Zooderful Space VV2

速美可搭 緑屋 VV2



Hong Gang Forging Art Design 虹鋼鍛藝設計股份有限公司

Cizoo&Co 嶽樹品牌規劃有限公司

TEN TAN DESIGN CONSULTANT 十田設計顧問有限公司

Deco Chou 周視民、Chia-Hsiao Shih 師嘉孝、Guan-Ting Shen 沈冠廷

Taiwan 台灣

Versa Verde 2 (VV2) is a modular, movable, and sustainable structure designed for the heritage zone of Songshan Cultural and Creative Park. Its unique load-bearing system requires no ground excavation, preserving the landscape while ensuring stability—a thoughtful response to both environment and culture.

The structure combines a steel frame with reusable fabric and features a traditional "Prince Roof" for better shade and ventilation. Semi-transparent panels bring in natural light, blending comfort with design. VV2 transforms the idea of a simple shelter into a shared greenhouse for urban use—adaptable, social, and weather-protective.

During its nine-month presence, VV2 hosted various public events, showing the flexibility of modular design and its community-building potential. After dismantling, it can be rebuilt elsewhere, supporting reuse, low carbon impact, and site transformation.

More than a building, VV2 offers a replicable strategy for space-limited cities—redefining sustainability through mobility and thoughtful design.

綠屋 VV2 | 一座無需鑿地的建築實驗，為城市提供永續的行動解方

「綠屋 VV2」是一座模組式、可拆遷、可再部署的永續建築裝置，特別為松山文創園區古蹟保護區量身設計。透過無需鑿地的特殊載重技術，實現不破壞地景的搭建方式，並保有高度穩定性，展現對文化脈絡的敏感回應與空間技術的創新突破。

建築主體結合鋼構與可重複使用的帆布，採「太子樓」屋頂造型，提升通風與遮蔭，並以半透明帆布導入自然光，兼具結構美學與環境舒適性。VV2 讓傳統棚架升級為可遮陽避雨、可社交互動的共用溫室，打造城市中可持續存在的臨時空間原型。

9個月內已承載多元活動，展現模組設計的彈性與社群連結的力量。建築拆卸後可原樣移至他處，推動資源再用與場域轉化，實踐低碳、低幹擾、高影響的公共空間新模式。



Distinction 優選

Nangang Depot Social Housing I Zone 臺北市南港區南港機廠社會住宅 I 區



Department of Urban Development, Taipei City Government 臺北市政府都市發展局

H.P. Chueh Architects & Planners 闕河彬建築師事務所

HOY Architects & Associates 薛昭信建築師事務所

Continental Engineering Corp. 大陸工程股份有限公司

Dacin Construction Co., Ltd. 達欣工程股份有限公司

Taiwan 台灣

The Nangang Depot Social Housing is located in Taipei's Nangang East Gateway and integrates with the existing MRT depot. With 1,442 units, it is the city's largest social housing complex. Once a closed transit site separating the city from the Nangang mountain range, it is now reimagined as a multi-layered green base that reconnects urban and natural systems.

Though relatively isolated, the site sits beside a major three-line rail hub and is seen as a future innovation hub. Elevated walkways, communal platforms, and an open plaza improve accessibility, transforming the former depot into a connected public space.

As the first social housing project in Asia to receive BSI Circular Economy Certification, it adopts strategies such as lightweight structures, recycled materials, modular systems, rainwater reuse, and high prefabrication. These reduce carbon and support long-term maintenance.

More than housing, the project promotes circularity, inclusion, and sustainability—offering a new model for resilient urban living.

南港機廠社會住宅位於南港東區門戶計畫核心位置，與既有南港捷運機廠共構，規劃興建 1442 戶住宅單元，為目前單一最大量體的社宅。基地原為封閉的機廠設施，長期阻隔城市與南港山系的聯繫。設計時思考都市與自然的關係，延續地形脈絡，透過錯落量體配置，將原有大面積平臺轉化為多層次綠色基座，引導自然重新向城市延伸滲透。

基地位置雖相對獨立，但具有鄰近南港三鐵共構樞紐的優勢，也成為臺北市未來重要的新創基地。透過導入都市空橋系統、立體生活平臺與開放入口廣場，強化步行友善性，將原先孤立的高架平臺轉化為可及性高的生活場域，與周邊都市及環境紋理重新連結。

本案為亞洲首座取得 BSI 國際循環經濟標章的社宅，導入循環經濟構想，如結構輕量化與再生建材、節能外殼、雨水回收與 JW 工法透水鋪面、水電模組化、電梯動能回收、高預鑄率與低幹擾工法，並採租代買與建材履歷等策略，實踐建築物全生命週期減碳、低耗、易於維護。

此案不僅回應建築與機能需求，更以循環與共融為核心，思考城市空間與資源的永續關係，為臺北市社會住宅開啟全新的場域想像與理想的未來生活模式。



Distinction 優選

The Satoyama Art Project 里山川



Zhinan Temple 台北指南宮

U-Theatre 優人神鼓

UID CREATE LTD 桔禾創意整合有限公司

FALCON & DEER CULTURE CO. 隼鹿文化股份有限公司 LTD

Taiwan Power Company 台灣電力公司

Taiwan 台灣

The Satoyama Art Project draws from the natural worship and century-old rituals of Taipei's Zhinan Temple, symbolizing harmony between people and nature. Linked by feng shui to Jiantan Mountain, the temple shapes a unique cultural landscape in Taipei's hills. In collaboration with U-Theatre, it brings drum art into the forest, echoing the Satoyama spirit of sustainable living.

Muzha is rich in resources: Zhinan Temple's heritage, U-Theatre's artistry, National Chengchi University's network, and youth-led organic farming—all forming a base where culture, ecology, and community meet. A key site is the temple's bamboo and cypress trail, where nature and faith intertwine.

Since 2022, the Taipei Satoyama Public Art Project has offered tours, workshops, and events—like tea ceremonies, drumming, and temple painting—enhancing Muzha's cultural landscape. Its annual highlight, "Lighting the Heart," sees 300 participants walk forest trails with heart-shaped lanterns, symbolizing unity and shared hope. Centered in Maokong, the project continues to blend art and ecology, inviting visitors to experience the deep spirit of Muzha and Zhinan Mountain.

「里山川」計畫源於臺北指南宮的自然信仰與百年山川祭儀，象徵人與自然的和諧共生。指南宮與劍潭山的風水脈絡，形塑出臺北後山獨特的文化地景。自 2022 年起，指南宮與優人神鼓合作，透過鼓聲與藝術進入山林，詮釋信仰精神，推動永續共好。

木柵蘊含豐富的文化能量，包括指南宮的宗教歷史、優人神鼓的藝術實踐、政大的學術網絡與青農推動的有機農業，融合為文化與自然交織的多元基地。其中，指南宮竹柏參道更是信仰與自然交會的精神場域。

「臺北里山川公共藝術計畫」以導覽、工作坊、藝術行動深化在地參與，活動如茶席、擊鼓、廟宇彩繪、金工創作等，連結文化與自然資產。年度亮點「持燈觀心」集結三百人手持心燈走入山林，象徵願力與凝聚。

以貓空指南山為核心，計畫持續以藝術串聯自然步道與在地文化，讓藝術成為連結社區與認同的力量，打造兼具生態與文化的生活場域。



Distinction 優選

Taipei Botanical Garden - Light for Life Project

臺北植物園 - 植光計畫



CosmoC Lighting, Ltd.

沁弦築影照明設計有限公司

LIN, CHING-YU 林靖祐、HUANG, KUO-CHAN 黃國展、HUANG, CHIEH-YU 黃玠諭

LU, CHIA-JUNG 呂佳容、WANG, JUN-YAN 王俊硯

Taiwan 台灣

Planting Light is Taipei Botanical Garden's idiom of urban light governance: dim, not add. Founded in 1896 at the city's heart, the garden merges leisure and research, sheltering more than 2 000 species. The project seeks equilibrium between walkers and wildlife, shaping a nightscape that collaborates with—never overpowers—natural rhythm.

From Heping W. to Bo'ai gates, a 435-meter path now glows with warm 2700 K, low-scale bollards replacing the garden's former high-brightness floodlights. Gate thresholds breathe gently; deeper, at the Lotus-Viewing Plaza, the glow thins toward darkness. Darkness is edited, not erased; visitors slip into "dark adaptation," learning clarity needs no glare. Lamps sketch the route yet return cadence and territory to plants and insects, folding the light-scape into civic infrastructure.

This muted halo mirrors Taipei's pledge to biodiversity, net-zero goals and public wellness. Stars still crown the canopy, insects still sing—proof that leadership can dim, not dazzle. The city signs a new pact with night: ecology first, brightness second. In the quiet seam of glow and shadow, humans and more-than-humans share a gentler, lasting dark.

「植光計畫」是臺北植物園落實城市光治理的新語彙：以光為政策，減光而非增亮。臺北植物園創立於 1896 年，位處都市核心，有別於一般公園僅供休憩，植物園還肩負教育與研究使命，孕育逾 2,000 種植物與濕地生態。本案在人與自然間求得平衡，以節制光環境讓照明不再幹擾，而成為與自然節奏協作的微光介入者。照明優化自「和平西路門」至「博愛門」，沿 435 公尺步道以 2700 K 暖光低尺度照明取代原有高燈桿與泛光燈，入口微亮，至園心——賞荷廣場——光度漸暗。透過光的梳理，黑暗被「編輯」而非驅逐；訪客感知「暗適應」，照明不因亮而明。光只指引路徑，也為動植物保留節律與棲地，使光環境成公共基礎建設的一環。

此處的光映照臺北對生物多樣性、淨零願景與公眾福祉的承諾。抬頭仍見星，耳畔仍聞蟲聲——臺北示範：好的光環境可以是減光，而非耀光。於是城市與夜色締結新契約：生態優先，亮度其次。在微光與暗影交會之處，人與萬物共用更永續、更溫柔的夜。



Distinction 優選

Path to Net Zero for Arts - Exhibition on Carbon Reduction

永續的〇：文化創意產業・淨零減碳路徑展



Üroborus :: studioLab

共序工事

kcid design

序理設計

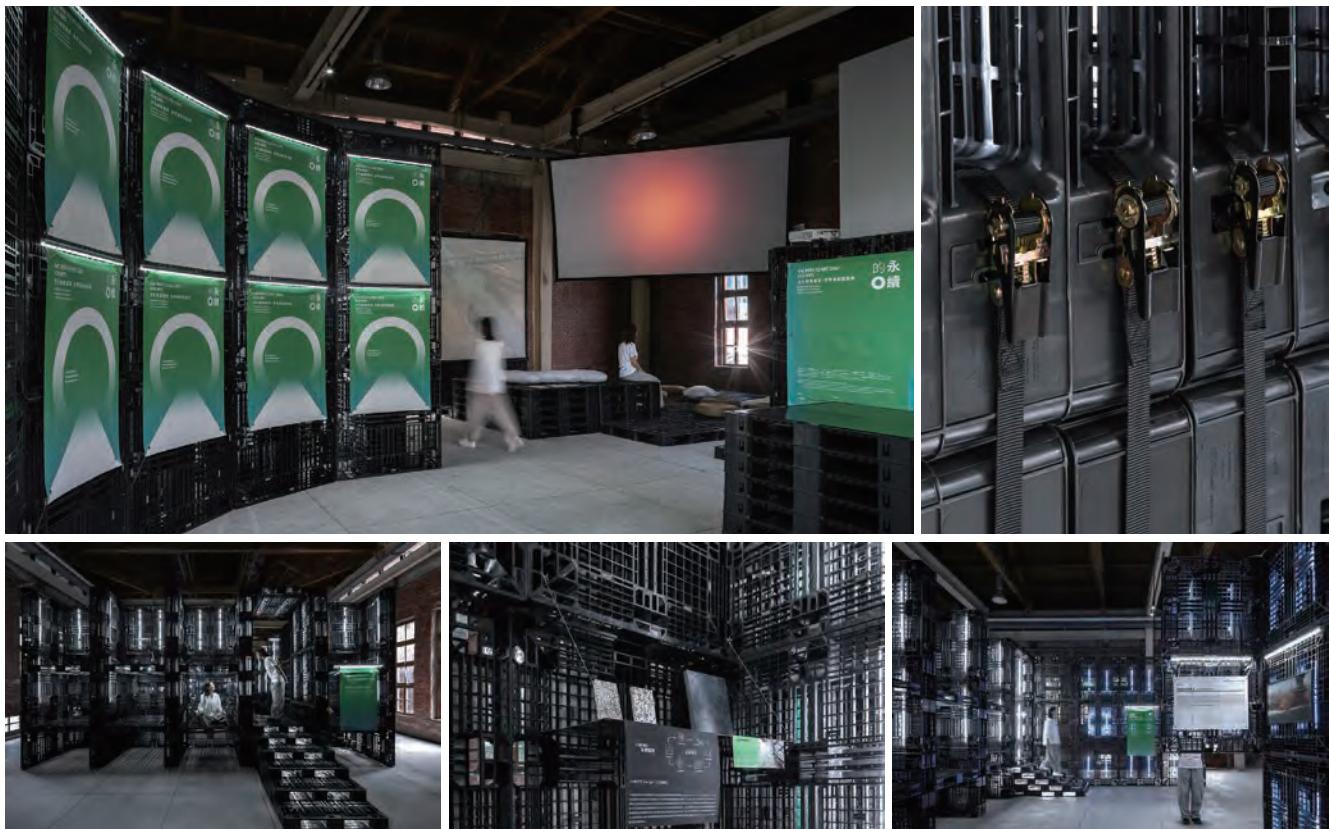
Hao-Chun Hung 洪浩鈞、HONG- WEI HUANG 黃泓維

CHEN YEN - KAI 陳彥愷、CHANG SHIH - TI 張詩笛

Taiwan 台灣

We challenged ourselves to transform common, everyday rental logistics pallets, rental lighting, infinitely reusable ratchet straps, and metal hardware into the main characters of the exhibition. Through redesign and new arrangements, these ordinary elements became walls, floors, display platforms, and independent multi-universe spaces within the exhibition area. All pallet and display platform assemblies were constructed without nails or adhesives, secured solely with ratchet straps, creating a new type of exhibition system that is quick to assemble, disassemble, and relocate.

共序工事重新思考了過往展覽可能造成的一次性浪費，挑戰以常民的租賃物流棧板、租賃燈具、可無限重覆回收使用的棘輪帶及五金掛件，透過重新設計以及新的排列組合，使日常的單一元素變身為主角，變形為展區中的牆、地板、展臺、以及獨立的多元空間。所有棧板以及展臺的組裝皆未使用任何的釘子及黏著劑，僅以棘輪帶進行固定，創造可快速組裝、快速拆除、快速移動的新形態展覽系統，在展覽結束後，所有建構空間的元素可 100% 回收，回歸循環使用系統，延續原本的使用功能。



20	Golden Award 金獎 WDO Excellence Award WDO 特別獎	Typing..._Public Rest Area Design for Taipei Fine Arts Museum 溝通的開始 Typing..._ 臺北市立美術館休憩空間規劃	PilWu-Design 無氏製作 Xiao-Ru, Wu 吳孝儒、Yu-Wen, Hung 黃鬱玟、Wei-Hsuen, Lo 羅偉軒、 Lu-Chia, Huang 黃璐加、Chien-Chia, Chen 陳建嘉	Taiwan 台灣
22	Silver Award 銀獎	HEX row	Anže Sekelj, Staš Vrenko	Slovenia 斯洛文尼亞
24	Bronze Award 銅獎	ResQ Triage System ResQ 大量傷患救援檢傷分級系統	National Kaohsiung University of Science and Technology 國立高雄科技大學 Chiu, Yu-Ching 邱渝淨、Huang, Bo-Han 黃柏翰、Wei, Jia-Yu 危珈妤	Taiwan 台灣
26	Judges' Special Award 評審團推薦獎	EcoDeli Meal Purse EcoDeli 環保食物袋	Palette Code Asta Lok 駱巧宜	Hong Kong 香港
28	Circular Design Award 循環設計獎	HANABI trivet 花火鍋墊	C³ design studio 造浪者設計工作室 Chia Chun Chuang 莊嘉駿	Taiwan 台灣
30	Far Eastern Department Stores Co. Ltd Sponsor's Award 遠東百貨股份有限公司 贊助獎	Tomita Grater II	hers design inc Murata Chiaki 村田智明	Japan 日本
32	MiTAC-SYNNEX Group. Sponsor's Award 聯華神通集團 育秀教育基金會 贊助獎	CICADA'S TUNE 青吱調	Ling Tung University Department of Visual Communication Design 嶺東科技大學 視覺傳達設計系 LIN YOUN-ZHEN 林侑蓁、LIU WAN-CHUN 劉琬君、 LAI YONG-QI 賴詠其、HO YI-CHING 何宜靜、 LAI HUI-CHIEH 賴卉婕	Taiwan 台灣
34	MiTAC-SYNNEX Group. Sponsor's Award 聯華神通集團 育秀教育基金會 贊助獎	Modulet	Department of Convergence Design, Hannam University Weonyuk Cho, Seungmin Yang	Korea 韓國
36	Distinction 優選	Way Back Home 回家路上	I-CHEN LEE 李宜臻、YI-HO TSENG 曾邑禾	Taiwan 台灣
37	Distinction 優選	SENSIO 兒童感官探索遊戲組	Chung Yuan Christian University 中原大學 SEN YI YANG 謝亦暘、CHO HSIN YEN 卓欣妍	Taiwan 台灣
38	Distinction 優選	DRAFT - Smart Road Marking Robots DRAFT - 道路標記自走車	Chung Yuan Christian University 中原大學 LU,HUI-YU 吕蕙妤	Taiwan 台灣
39	Distinction 優選	DP-Pro Dust-Free Cement Mixer for Construction Workers DP-Pro 裝修師傅無塵水泥攪拌機	National Taipei University of Technology Department of Industrial Design 國立臺北科技大學 工業設計系 Lee, Shiang-Yao 李祥耀、Huang, Po-Yen 黃柏諺	Taiwan 台灣
40	Distinction 優選	HarmoniKids-AI Children Music Explorer HarmoniKids AI 兒童音樂探索家	Southern Taiwan University of Science and Technology 南臺科技大學 Zhou,Yu-Xin 周瑀欣、Hong,Hsiu-Yu 洪秀羽、Liao,Ting-Hsuan 廖庭暄、 Wu,Yu-Ting 吳渝婷	Taiwan 台灣
41	Distinction 優選	Signal of Ware	Kyle 韓政、Jennie 詹寧、Caroline 章玲、Nora 胡亦如	China 中國大陸
42	Distinction 優選	MEWÈVE Tomita 金屬編織工藝系列	Shih Chien University 實踐大學 Su, Chin Hsuan 蘇秦萱	Taiwan 台灣
43	Distinction 優選	Aquacare 下肢水中運動輔具	National Taiwan University of Science and Technology 國立臺灣科技大學 Lan, Yi Ching 藍宜靖、Wang, Ting Yi 王亭懿	Taiwan 台灣
44	Distinction 優選	ReMo Hand 復健治療手套	Ming-Yi,Chung 鍾曼宜	Taiwan 台灣
45	Distinction 優選	Emat	National Taiwan University of Science and Technology 國立臺灣科技大學 Shiang-Ting Huang 黃湘庭	Taiwan 台灣
46	Distinction 優選	Reefine	Zhong-Wei Lin 林仲威	Taiwan 台灣
47	Distinction 優選	Birdhouse 鳥屋	Krishna Gilda	India 印度

48	Distinction 優選	Steel Fusion 聚合	Leyuan Jiang 蔣樂源	China 中國大陸
49	Distinction 優選	LUME 留逝	National Taiwan University of Science and Technology 國立臺灣科技大學 You-Si Liu 劉宥希、Hong-Ling Chen 陳虹菱	Taiwan 台灣
50	Distinction 優選	Hand Stretcher Stabilizer 擔架平衡穩握器	Cai Chang 蔡暢、Cheng Yalin 程亞琳、Gao Yiran 郭怡然、 Liu Zhixiong 劉志雄、Zhong Yaming 鍾亞鳴	China 中國大陸
51	Distinction 優選	WAKERS BOX	NOSIGNER Eisuke Tachikawa	Japan 日本
52	Distinction 優選	Modular public LED light Lumen Lunet	David Polasek	Czech Republic 捷克
53	Distinction 優選	Bollé X-FUSION	Ben Pritz	USA 美國
54	Distinction 優選	Stratum Chair	Oscar Chang 常皓天	USA 美國
55	Distinction 優選	Adjustable wrench design 可調節扳手設計	Zhengzhou University of Light Industry 鄭州輕工業大學 haozhe YUAN 袁浩哲、yle LU 魯亦樂、yiqing XU 徐一晴、 mengqi LIU 劉蒙琦	China 中國大陸
56	Distinction 優選	Nasal mucus aspirator with hand pump Sotto Totte	hers design inc. Murata Chiaki, Shingo Wada	Japan 日本
57	Distinction 優選	FILO Pixel Smart Heater	NOI Creative Kun Geng 耿琨、Fuhua Wang 王復華、Giacomo Tonioni	Italy 義大利
58	Distinction 優選	Fragi Tea Set Fragi 茶具	Studio Ooloo Zhen Bian 卞震、Jaco Qian 錢暢、Shilong Guo 郭士龍	China 中國大陸
59	Distinction 優選	UWRAHN WALDWIESEL – Lightweight Steel E-Gravel Bike with SOFTRIDE Comfort	Sebastian Meinecke	Germany 德國
60	Distinction 優選	FEEL CERTAIN Thermometer 安穩的體溫計	Guangzhou Academy of Fine Arts 廣州美術學院 Chao Wang 王超、Yitong Zhou 周怡彤	China 中國大陸
61	Distinction 優選	FreshGuard	Sarah Mousavi	Iran 伊朗

66	Golden Award 金獎	Jingisukan Anbe	Lightsdesign	Japan 日本
68	Silver Award 銀獎	“Radiant Eateries: Hong Kong Restaurant Neon Sign Drawings” 燈虹酒綠——香港餐飲霓虹燈招牌手稿	Studio Noux Poe Cheung 張少寶、Allan Fan 范瑞麟	Hong Kong 香港
70	Bronze Award 銅獎	Poets' Poznań festival	Marcin Markowski	Poland 波蘭
72	Judges' Special Award 評審團推薦獎	FOOD IN CIRCLE 2023 台灣設計展在新北 FOOD IN CIRCLE	OUT OF OFFICE 外也企畫社 YING SIN CHANG 張櫻馨、 CHUCHING LIANG 梁巨環	Taiwan 台灣
74	ICoD Excellence Award ICoD 特別獎	Stand Art 3D / visual identity	Wojciech Janicki	Poland 波蘭
76	Distinction 優選	KOMEDA 55	Yu Fan 樊羽、Goyen Chen 陳郭益言	China 中國大陸
77	Distinction 優選	7000KM	Zhongbiao Jiang 蔣忠彪、Yinan Lyu 呂億南、 Yuqi Pang 龐育其、Irene Li 李艾霖	China 中國大陸
78	Distinction 優選	KNOT	Ling Tung University 嶺東科技大學 FangChu,Shih 史芳竹、ChienYi,Chien 錢芊憶、 HsiaoWen, Lee 李筱雯、ChunChen,Chang 張純榛、 YiCing,Liao 廖苡晴	Taiwan 台灣
79	Distinction 優選	NEW BUDS 新生芽	LING TUNG UNIVERSITY Department of Visual Communication Design 嶺東科技大學視覺傳達設計系 PERNG,DER-FEN 彭德芬、TSENG,YU-HAN 曾雨涵、 ZHANG,XUAN-WEI 張軒瑋	Taiwan 台灣
80	Distinction 優選	Playtime : Au Chon Hin and The Rodina Duo Exhibition 遊戲時間：歐俊軒和 The Rodina 雙展	UNTITLED MACAO / UNTITLED DESIGN,LTD 未設計有限公司 Au Chon Hin 歐俊軒	Macau 澳門
81	Distinction 優選	Tribute to Brian Eno	Wojciech Janicki	Poland 波蘭
82	Distinction 優選	The 3rd Guardian Art Book Fair 第三屆嘉德國際藝術 圖書展	Mint Design 薄荷設計 CHAO ZHU 朱超	China 中國大陸
83	Distinction 優選	InAward RED Design Competition 2024 Promotion Poster InAward 小紅書設計大賽 2024 推廣海報	Liu Yukun 劉宇昆	China 中國大陸
84	Distinction 優選	George Town Festival Key Visual Identity 喬治市藝術節 主視覺識別設計	Po Hung Design Lab + Putticoop Lian Kian Lek 連建力、Hung Man Po 洪文寶	Malaysia 馬來西亞
85	Distinction 優選	ShiQi's Calligraphy 石齊 · 字	Bai Fengkun 白鳳鵠	China 中國大陸
86	Distinction 優選	Visual Identity System for the 2024 Graduation Exhibition of the School of Visual Arts Design, GAFA 廣州美術學院 視覺藝術設計學院 2024 畢業展視覺形象系統	Future Connect LAB Shichunsheng 史春生、Tang Ruofei 唐若菲、 Chen Ruoxi 陳若熙、Liu Yihé 劉熠鶴、 Chen Yimiao 陳怡妙	China 中國大陸
87	Distinction 優選	Molecular Typography Laboratory	Slanted Publishers Kobi Franco	Israel 以色列
88	Distinction 優選	Quemoy Memory 人去樓空_洋樓拾憶	The Department of Commercial Design, National Taichung University of Technology 國立臺中科技大學 CHIU CHIN LAN 邱瑾蘭、TSAI SHANYUN 蔡善昀、 WU JYUN YING 吳俊穎、YAO PEI YU 姚沛妤、 LIU FANG HSIN 劉昉欣、LIU SHU LING 劉書綾、 CHENG CHIEN HUA 鄭建華	Taiwan 台灣
89	Distinction 優選	Map of Africa	Wojciech Janicki	Poland 波蘭
90	Distinction 優選	Ink and The City: Applied Calligraphy of Hong Kong 香江墨跡 構築香港的書法	WONG CHUN YAT 黃雋溢、TSUI NGO YI 徐傲兒	Hong Kong 香港

91	Distinction 優選	NTSUGEIDA	Tohoku University of Art & Design Ren Takaya	Japan 日本
92	Distinction 優選	PANACE Recycling containers identity	Wojciech Janicki	Poland 波蘭
93	Distinction 優選	Longquanyi Honey Peach Brand Image Design 龍泉 驛水蜜桃品牌形象設計	Sichuan Fine Arts Institute 四川美術學院 Ding Haihui 丁海輝	China 中國大陸
94	Distinction 優選	Intuit CampTurboTax	Juan Crescimone	Argentina 阿根廷
95	Distinction 優選	Dom Kultury / Culture House	Wojciech Janicki	Poland 波蘭
96	Distinction 優選	High Street Studios Visual Identity & Wayfinding Design High Street Studios 品牌識別與導視系統設計	Studio Clap Sdn. Bhd. Weng Nam Yap 葉永楠、 Priscilla Ng Hsiao Hsien 黃曉嫻	Malaysia 馬來西亞
97	Distinction 優選	Self-sustaining creation - Treasure Hill rebranding 自力造物 - 寶藏巖聚落品牌再造	National Taiwan University of Arts — Department of Visual Communication Design 國立臺灣藝術大學 視覺傳達設計學系 Lin,Pin-Yun 林品妘、Su,Ying-Ci 蘇映慈、 Su, Yen-Hua 蘇妍樺、Chen, Yu-Jie 陳妤婕、 Chen,Yan-Zhen 陳妍真	Taiwan 台灣
98	Distinction 優選	Theater Oberhausen Season 2024/25	götz gramlich	Germany 德國
99	Distinction 優選	Musashino Art University Correspondence Course Degree Show 2024	tomuradesign inc. Sho Tomura	Japan 日本
100	Distinction 優選	Niklaus Troxler - Serious Fun	Jumping He	Germany 德國
101	Distinction 優選	Another Reading - Contemporary Book Design from China	Jumping He	Germany 德國
102	Distinction 優選	••• 點點點 Dot Dot Dot Student Graduation Exhibition	I14 Graduation Exhibition, Department of Design, NTNU 國立臺灣師範大學設計學系 I14 級	Taiwan 台灣
103	Distinction 優選	To be a Piece of Meat or a Meat Cleaver ? - Cao Zai Fei	Jumping He	Germany 德國
104	Distinction 優選	Innumerable · Jumping He	Jumping He	Germany 德國
105	Distinction 優選	CAA+ Bay Area Aesthetic Education Center	IMAGRAM Design 言文設計 Peitao Chen 陳沛濤、Yichang Yan 嚴怡暢、 Yan Liu 劉燕、MeiMei Yang 楊媚媚	China 中國大陸
106	Distinction 優選	PINMO Paper Material Lab 品墨紙的實驗室	PINMO Visual Communication Design Studio 品墨設計工作室 Wang ching fu 王慶富、Lee Hung Chiao 李虹嬌、 Lai Wen Qing 賴玟晴、Fu Yu Chi 傅鈺琪	Taiwan 台灣
107	Distinction 優選	Visual Identity for the Taichung Green Museumbrary (Taichung Public Library + Taichung Art Museum) 臺中綠美圖 視覺識別	Aaron Nieh Workshop 永真急制設計工作室	Taiwan 台灣
108	Distinction 優選	Japanese Posters Exhibition 日本經典海報展	UNTITLED MACAO / UNTITLED DESIGN,LTD 未設計有限公司 Au Chon Hin 歐俊軒	Macau 澳門
109	Distinction 優選	HELLO DESIGN 嗨設計	OUT OF OFFICE 外也企畫社 YING SIN CHANG 張櫻馨、 CHUCHING LIANG 梁巨璟	Taiwan 台灣
110	Distinction 優選	Lokal	Lightsdesign	Taiwan 台灣
111	Distinction 優選	kukka "Pillow Mist"	Lightsdesign	Japan 日本
112	Distinction 優選	iroherb	LINER NOTES Shinsuke Nakayama	Japan 日本

Visual Communication Design 視覺傳達設計類

113	Distinction 優選	YAMAYAMAMITA	LINER NOTES Shinsuke Nakayama	Japan 日本
114	Distinction 優選	Cutlery made from rice	undrop.inc Nanami Yoshioka	Japan 日本
115	Distinction 優選	MPCC CULTURAL AND CREATIVE BRAND MARKING PLANNER MPCC 文創品牌行銷企劃師	嵐山科技大學 yin-zhan Huang 黃胤展	Taiwan 台灣
116	Distinction 優選	SUMIYA	DEJIMAGRAPH inc. 矢澤拓隼	Japan 日本
117	Distinction 優選	Prosperous Chang'an 盛世長安茶	IDEAFINE JIANG YAN 蔣彥、Wu Junyi 吳俊羿、 Wang Yilin 王一霖	China 中國大陸
118	Distinction 優選	Kita no Hashi Bakery	KD Junya Kamada, Chiyori Sambongi	Japan 日本
119	Distinction 優選	JAGDA Design Conference 2025 "Graphic Design Now"	KD Junya Kamada	Japan 日本
120	Distinction 優選	Frank Toothpaste	Vitality Design Studio Jitong Zhao 趙紀彤	China 中國大陸

126	Grand Prize 全場大獎	null ²	NOIZ (Keisuke Toyoda, Jia-Shuan Tsai, Kosuke Sakai) , Yoichi Ochiai	Japan 日本
128	Golden Award 金獎	FFB Convent	Mixtura Cesare Querci , Maria Grazia Prencipe	Italy 義大利
130	Silver Award 銀獎	POLINATURE. A plug-in public space to address climate change in cities.	Ecosistema Urbano Belinda Tato, Jose Luis Vallejo	Spain 西班牙
132	Bronze Award 銅獎	A Gentle Frame for Community Health	TSC Architects Yoshiaki Tanaka 田中 義彰	Japan 日本
134	Judges' Special Award 評審團推薦獎	The College of Liberal Arts, National Taiwan University 國立臺灣大學人文館新建工程	Chien Architects & Associates 竹間聯合建築師事務所 Chien Hsueh Yi 簡學義、Thomas Chen 陳碩亮、Madeleine Sun 孫自弘、LEE PING WEN 李炳文	Taiwan 台灣
136	IFI Special Award IFI 特別獎	FLOWING PAVILION 流亭	Archterior Architects 禾磊建築 Yu-chang Liang 梁豫漳、Ming-jet Wu 吳明傑、Da-ren Cai 蔡大仁、Zhao-yuan Xu 許肇元、Shih-hsun Lo 羅仕勳	Taiwan 台灣
138	Social Innovation Award 社會創新獎	MA-TSUO Reading Nook 逢甲建築小書屋偏鄉播種計畫 - 媽厝小書屋	FCU School of Architecture / Co-Tectonic Praxis Lab 逢甲大學建築專業學院 / 共築實踐研究室 Hsin-Chang Lin 林幸長、Hsin-Hui Huang 黃馨慧	Taiwan 台灣
140	Sponsor's Award 廠商贊助獎	The Pore Landscape Project The Pore Landscape Project 毛孔城市 - 佔領計畫	Yu-Hung Tarn 譚宇宏、Wei-En Kao 高偉恩	Taiwan 台灣
142	Distinction 優選	POPPY Lounge – A Theatre of Copper and Time	shirokuma and company Takuro Nakaya	Japan 日本
143	Distinction 優選	H.S. inn 華宿文旅	IN-Xian Design 引線設計 Wei Lun, Wang 王維綸、Xiang Qiu Zhou 周翔秋	Taiwan 台灣
144	Distinction 優選	Komoro Distillery 小諸蒸餾所	SOGO AUD Akira Sogo, Mami Sogo	Japan 日本
145	Distinction 優選	Nursery School in rural areas of Sub-Saharan Africa	Yinzhu Yao 姚胤竹、Qizhen Tang 唐其楨、Qiwei Sun 孫琦璋	USA 美國
146	Distinction 優選	41,415 Straws	A+U LAB / PUSAN NATIONAL UNIVERSITY Design Director: Lawrence Kim (A+U LAB / PUSAN NATIONAL UNIVERSITY) Project Team: Eunji Choi, WooJin Choi, DaeUn Gam, SeungGu Kang, JongO Kim, BeomJun Lee, HeonJu Lee, WonSeok Lee, Jiho Paeng, JuYeon Ryu, Sevde Sevinc Seo, SungCheul Shin, JungHo Yeom, JuHae Yu (PUSAN NATIONAL UNIVERSITY)	USA 美國
147	Distinction 優選	SAMA Square	TKCA Architects Sdn. Bhd. Ar. Ts. IDr. Rien Tan 陳國忠	Malaysia 馬來西亞
148	Distinction 優選	SkyBlox Co-Living Housing	TKCA Architects Sdn. Bhd. Ar. Ts. IDr. Rien Tan 陳國忠	Malaysia 馬來西亞
149	Distinction 優選	Teal Promenade Ita Thao : Pier to Cable Car Station Bikeway Integration Project 水濱漫步伊達邵：碼頭至纜車站自行車步道串聯計畫	EcoscapeFormosana 青境工程顧問有限公司 Chen Ching An 陳慶安、Yeh Chin Wen 葉晴文、Lai Yi Ning 賴奕寧	Taiwan 台灣
150	Distinction 優選	Taiwan Literature Hub 臺灣文學糧倉	National Museum of Taiwan Literature 國立臺灣文學館 HSU, WEI-JUNG 許維蓉、YU, YU-HSUAN 游育瑄、HSIEH, JIA-LIN 謝佳霖、LIN, YUXUAN 林雨璇	Taiwan 台灣
151	Distinction 優選	A Place for Everyone, the City of Tomorrow	Atelier Lumenplus 有光設計 Hung I Chun 洪乙均、Liu Huai Chun 劉懷君	Taiwan 台灣

152	Distinction 優選	Silent Market: Concrete Light-filtering Roof for the First Fruit and Vegetable Wholesale Market 寂靜市場：第一果菜批發市場的混凝土光篩頂蓋	Graduate Institute of Design, National Yunlin University of Science and Technology 雲林科技大學設計所 Cho Yen Chung 卓彥充	Taiwan 台灣
153	Distinction 優選	Osaka EXPO 2025 TECH WORLD Pavilion 2025 年大阪世博 TECH WORLD 館	MAYU architects 張瑪龍陳玉霖聯合建築師事務所	Taiwan 台灣
154	Distinction 優選	Mega Mat 巨型坐毯	MVRDV Sanne van der Burgh, Sredej Bunnag, Americo Innazzone, Zhijia Xiong & Jiani You	Netherlands 荷蘭
155	Distinction 優選	Keelung Art Museum 基隆美術館	Archterior Architects 禾磊建築 _ 吳明傑建築師事務所 Yu-chang Liang 梁豫漳、Ming-jet Wu 吳明傑、Da-ren Cai 蔡大仁、Shih-hsun Lo 羅仕勳、Hsiao-wen Huang 黃筱斐	Taiwan 台灣
156	Distinction 優選	台東達仁鄉土阪村活動中心 Taitung Tjuabar Community Center	Design Group 設計團隊： YEN Partnership Architects YPA 十彥建築師事務所 Client 業主： Daren Township Office 台東縣達仁鄉公所 Yenling Chen 陳彥伶、Joe Lin 林彥穎、Lijung Huang 黃麗蓉、Chihwei Wu 吳秩瑋、Yuanchen Chung 鍾元晟	Taiwan 台灣
157	Distinction 優選	NOAH'S ARK NURSERY SCHOOL	C+S Architects Maria Alessandra Segantini, Carlo Cappai	Italy 義大利
158	Distinction 優選	Igarapé square	FGMF Lourenço Gimenes, Fernando Forte, Rodrigo Marcondes Ferraz	Brazil 巴西
159	Distinction 優選	Eslite Spectrum Xindian 誠品新店 - 亞熱帶島嶼書店的現代主義	Motif Landscape 太研規劃設計顧問有限公司	Taiwan 台灣
160	Distinction 優選	Pavilion in the Garden	spaceworkers Rui Dinis, Henrique Marques, Tiago Maciel	Portugal 葡萄牙
161	Distinction 優選	Mountains Waystation: Eastern Caotun Rest Area in Dialogue with the Mountains 山巒之驛 - 與群山對話的東草屯休息站	LAS 黎光樺聯合建築師事務所 Kuang Hua Li 黎光樺、Chih Yang Hsueh 薛志揚、Hui-Zhu Lai 賴慧竹、Song-Ye You 遊松燁、Xiu-Ping Zeng 曾秀萍	Taiwan 台灣
162	Distinction 優選	Illuminating the spirit of The Luce Chapel 靜謐之光 路思義教堂	CosmoC Lighting, Ltd. 沁弦築影照明設計有限公司 LIN, CHING-YU 林靖祐、HO, JR-YUAN 何知原、HUANG, CHIEH-YU 黃玠諭、CHANG, RUEI-HAN 張瑞涵、WANG, JUN-YAN 王俊硯	Taiwan 台灣
163	Distinction 優選	Wai'ao Surf skate Park 外澳陸上衝浪場	Tu Architects 小杜建築師事務所 + Astime Architects 以時建築 Teh-Yu Tu 杜德裕、Hsin Yin Tu 杜欣穎、Ya-Jun Lin 林亞君	Taiwan 台灣
164	Distinction 優選	Japanese style hotel along Seaside	tyfa/Takaaki Fuji + Yuko Fuji Architecture Takaaki FUJI 藤 貴彰	Japan 日本
165	Distinction 優選	No.13 House 13 號院	DK Design 北京大可建築規劃設計有限公司 Xichen Yang 楊靈琛、Xueyi Wang 王學藝、Yufeng Wang 王域灝	China 中國大陸
166	Distinction 優選	Athita pool villa and spa	Studio Mit Padimkiet Sukkan, Puttaporn Krootasut, Jirapa Maneewong, Thanwa Chanharasena, Thanakorn Wattanachote	Thailand 泰國

172	Golden Award 金獎	Jin-Rui Tshân-enn Multifunctional Classroom 金瑞田嬰小屋	Hydraulic Engineering Office, Public Works Department, Taipei City Government 臺北市政府工務局水利工程處 Pu-Ming architect associate 樸明建築師事務所 Tsai Chung-Hsien 蔡崇憲、Lin Tsai-Yu 林彩瑜	Taiwan 台灣
174	Silver Award 銀獎	The College of Liberal Arts, National Taiwan University 國立臺灣大學人文館新建工程	Chien Architects & Associates 竹間聯合建築師事務所 Chien Hsueh Yi 簡學義、Thomas Chen 陳碩亮、Madeleine Sun 孫自弘、 LEE PING WEN 李炳文	Taiwan 台灣
176	Bronze Award 銅獎 Far Eastern Department Stores Co. Ltd Sponsor's Award 遠東百貨贊助獎	Nanmen Market 南門大樓暨市場改建	Bio Architecture Formosana 九典聯合建築師事務所 Kedge Construction Co., Ltd 根基營造股份有限公司 KUO, YING-CHAO 郭英釗、CHEN, CHUN-MIN 陳俊明	Taiwan 台灣
178	Judges' Special Award 評審團推薦獎	Weaving Memories Through Mountains and Rivers - A Green Corridor Linking Shilin and Jiantan MRT Stations 穿梭於山河之間的記憶：士林劍潭捷運綠廊	LANDVISION LANDSCAPE CO. 境觀設計有限公司 Parks and Street Lights Office, Public Works Department, Taipei City Government 臺北市政府公園路燈工程管理處 An Hsiung Construction Ltd. 安宏營造有限公司	Taiwan 台灣
180	TDA Special Award 台灣設計聯盟特別獎	Liugong Green Corridor Pedestrian Environment Improvement Project 瑠公綠廊人行環境改造工程	New Construction Office, Public Works Department, Taipei City Government 臺北市政府工務局新建工程處 CECI ENGINEERING CONSULTANTS, INC., TAIWAN 台灣世曦工程顧問股份有限公司 SENGYU INC.PLANNING&DESIGN CONSULTANTS 盛禹工程顧問有限公司 DaoTian Construction Co., Ltd. 稻田營造有限公司	Taiwan 台灣
182	Distinction 優選	The Pore Landscape Project Pore Landscape Project 毛孔城市 - 佔領計畫	Yu-Hung Tam 譚宇宏、Wei-En Kao 高偉恩	Taiwan 台灣
183	Distinction 優選	Versa Verde 2 (VV2) 速美可搭 綠屋 VV2	Hong Gang Forging Art Design 虹鋼鍛藝設計股份有限公司 Cizoo&Co 囍樹品牌規劃有限公司 TEN TAN DESIGN CONSULTANT 十田設計顧問有限公司 Deco Chou 周視民、Chia-Hsiao Shih 師嘉孝、 Guan-Ting Shen 沈冠廷	Taiwan 台灣
184	Distinction 優選	Nangang Depot Social Housing I Zone 臺北市南港區南港機廠社會住宅 I 區	Department of Urban Development, Taipei City Government 臺北市政府都市發展局 H.P. Chueh Architects & Planners 關河彬建築師事務所 HOY Architects & Associates 薛昭信建築師事務所 Continental Engineering Corp. 大陸工程股份有限公司 Dacin Construction Co., Ltd. 達欣工程股份有限公司	Taiwan 台灣
185	Distinction 優選	The Satoyama Art Project 里山川	Zhinan Temple 台北指南宮 U-Theatre 優人神鼓 UID CREATE LTD 桔禾創意整合有限公司 FALCON & DEER CULTURE CO. 隼鹿文化股份有限公司 LTD, Taiwan Power Company 台灣電力公司	Taiwan 台灣

186	Distinction 優選	Taipei Botanical Garden - Light for Life Project 台北植物園 - 植光計畫	CosmoC Lighting, Ltd. 沁弦築影照明設計有限公司 LIN, CHING-YU 林靖祐、HUANG KUO-CHAN 黃國展、 HUANG, CHIEH-YU 黃玠諭、LU, CHIA-JUNG 呂佳容、 WANG, JUN-YAN 王俊硯	Taiwan 台灣
187	Distinction 優選	Path to Net Zero for Arts - Exhibition on Carbon Reduction 永續的O：文化創意產業・淨零 減碳路徑展	Üroborus :: studioLab 共序工事 kcid design 序理設計 Hao-Chun Hung 洪浩鈞、HONG-WEI HUANG 黃泓維、 CHEN YEN - KAI 陳彥愷、CHANG SHIH - TI 張詩笛	Taiwan 台灣



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