



 *Taipei International Design Award 2017*

臺北設計獎 10 週年
Taipei International Design Award 10th Anniversary

2017 TAIPEI INTERNATIONAL DESIGN AWARD

臺北設計獎 成果專刊

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FOREWORD FROM THE COMMISSIONER

局長序



「Design for Adaptive City」——為不斷提升的城市而設計！臺北市政府致力於將臺北市打造成為一座具有設計遠見的城市，由臺北市政府產業發展局所主辦的「臺北設計獎」已堂堂邁入第 10 屆。除延續往年針對「工業設計」、「視覺傳達設計」及「公共空間設計」3 大類別，向全球設計師進行徵件之外，今年還特別新增「社會設計獎」為 10 年有成的里程碑，希望設計師以創造公眾利益為前提，利用設計思考來發掘社會亟待改善的議題，藉此鼓勵設計師們反思設計的意義，盼社會設計能發揮實質的影響力。

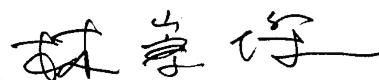
「臺北設計獎」以競賽活動等方式，向全世界熱愛創意、設計的人士形塑「設計臺北、夢想臺北」的城市品牌形象，今年仍持續獲得世界設計組織（WDO）、國際設計社團組織（ico-D）及國際室內建築師設計師團體聯盟（IFI）3 大認證，為臺灣與國際接軌的全方位國際設計競賽。「臺北設計獎」打造設計師發揮創意的國際舞台，總計提供 300 萬元獎金，期藉由實質獎金的鼓勵，吸引更多優秀的新銳設計師參與競賽，並獎勵富創意、具商業與實用性之設計作品，讓臺北市成為國際設計師的創意設計匯流平台。

2017 年第 10 屆「臺北設計獎」收件數再度突破歷年紀錄，總計共有來自 63 國，2,644 名設計師，4,757 件作品參與，一同角逐臺北設計獎最高榮譽。其中國外件數參與率高達 76.5%，較去年成長逾 5.6%。本屆邀請國內 9 位及國外 12 位來自美國、德國、義大利、丹麥、南非、韓國及澳大利亞的重量級國際設計專家組成評審團，自 3 大類別分評選出金、銀、銅及多個特別獎項，以及最高榮譽的「臺北市長獎」。讓臺北設計獎被視為國際間具有指標性的設計競賽平台，攜手形塑對城市有具體貢獻、價值與特殊代表性的品牌形象。

為鼓勵具商業潛力之創意設計，今年度亦辦理「設計·臺北」國際論壇、「校園國際設計交流」等活動，邀請國內外設計大師近距離與新銳設計師互動，除了分享設計商業化趨勢外，也期望激發設計師更多元的設計觀點與實務作法，藉以發展出深具商機潛力的設計作品。

從第 1 屆到第 10 屆，臺北設計獎 10 年有成，從「自在」、「綻放」、「共居」、「跨越」、「彼此」等主題精神，到今年為不斷提升的城市而設計，未來，我深切盼望國內外設計師們繼續以本市作為創意設計匯流平台，齊來臺北築夢，並為下一階段的 10 年奠定超越自我的里程碑，讓創意設計的種子繼續在臺北市開花結果。

臺北市政府產業發展局局長
民國 106 年 10 月



"Design for Adaptive City!"

Taipei City Government is devoted to building Taipei as a city with design foresight. Taipei International Design Award(TIDA) organized by Department of Economic Development, Taipei City Government is now onto its 10th year. Besides continuing with the same three award categories as last year: Industrial Design, Visual Communication Design and Public Space Design, which call for submissions from across the globe, this year, we have the "Social Design" category as a special new addition to mark our work for the past decade, in hopes that designers will have public interests as the prerequisite in their design practice and utilize design thinking to uncover social issues pending improvement. With the new category, we wish to encourage designers to reflect on the meaning of design and hope that their social designs will deliver substantial impact.

TIDA, in the form of a competition, is meant to present to all those passionate about creativity and designs an urban brand imagery of "Design in Taipei, Dream in Taipei". This year, we have received recognition from three major design organizations: World Design Organization (WDO), International Council of Design (ico-D) and International Federation of Interior Architects/Designers (IFI), and that means TIDA is now an all-rounded international design competition bridging Taiwan and the world. TIDA has created a platform where designers can exercise their creativity, while competing for a total of NT\$3 million award. We hope to attract more outstanding, emerging designers to the competition, via the substantial cash reward. By rewarding the creative works full of creativity, practicality and commercial value, we also hope to turn Taipei City into a converging platform where international designers can showcase their creative designs.

The number of submissions for the 10th TIDA(2017) is unprecedented and breaks all previous records. This year, we have received 4,757 works in total, by 2,644 designers, from 63 countries, all vying for the highest honor in TIDA. Of which, the submissions from overseas reach up to 76.5%, an increase from last year by 5.6%. This year, we have invited international heavyweight design specialists from home and overseas to form the judge panel, from countries such as the US, Germany, Italy, Denmark, South Africa, Korea and Australia. For each of the three design categories, Gold, Silver, Bronze Awards will be presented, plus several special awards and the highest honor: "Taipei City Mayor Award". We would like TIDA to be seen in the international community as a landmark design competition platform where designers work in tandem to present city brand imageries with substantial contribution, value and unique representativeness.

In order to encourage creative designs with commercial potentials, this year we have also organized "Design. Taipei" international forums and events such as "International Design Exchanges on Campus", where home and overseas design masters are invited for close-ranged interaction with emerging designers. Besides sharing design commercialization trends, we hope the designers will be further stimulated with more diverse design perspectives and practical approaches, so as to develop more design works with profound commercial potentials.

In 2017, TIDA celebrates its 10th anniversary with the spirit ranging from "Unrestraint", "Bloom", "Cohabitation", "Transcendence", and "Mutuality" to "Design for Adaptive City" this year. In the future, I expect to see designers at home and abroad view Taipei as a platform where creative design gathers and set a better milestone for the next decade to come, making the seeds of creative design continue to blossom in Taipei.

Chung-chieh Lin, Commissioner of Department of Economic Development,
Taipei City Government
October 2017

INTRODUCTION

簡介

臺北一直是一個充滿活力、不斷提升的城市有機體，臺北市政府為向國際傳達「Design in Taipei 臺北設計」的優質形象，特舉辦「臺北設計獎」，以「Design for Adaptive City 為不斷提昇的城市而設計」之精神，廣邀全世界創意設計工作者、設計科系師生，以及熱愛設計的人士，公開徵選傑出國際設計作品，讓臺北市成為創意設計匯流平台，藉以發掘具商機潛力的創意設計，鼓勵運用設計來改善城市的經濟、社群、環境和文化的發展，提供全體大眾更和諧、安全與便利的生活品質。

臺北設計獎自 2008 年由臺北市政府主辦，今年為第 10 屆舉辦，原名為「臺北工業設計獎」，於 2012 年正式更名為「臺北設計獎」，並擴大競賽類別為「工業設計類」、「視覺傳達設計類」與「公共空間設計類」，同時並於 2014 年正式成為 WDO, ico-D 與 IFI 國際協會認證的國際設計競賽，在國際間的能見度提升，吸引更多國際好手參加競賽，自 2013 年開始，為了廣徵創意，以不設主題，鼓勵所有國際間的好創意參加競賽。

Taipei is a lively and advancing city. In order to convey to the world the quality image of “Design in Taipei”, Taipei City Government organizes the “Taipei International Design Award”. Creative designers, teachers and students of design schools, and people with design passion from around the global are invited to submit design works, which publicly selected among international design works. Taipei International Design Award (TIDA) serves as a creative design exchange platform to discover creative works with commercial potential. Taipei City Government encourages participants to use universal design to improve the city's economic, social, environmental, and cultural development by providing its users with a safer, harmonious, and more convenient lifestyle.

TIDA had been held by Taipei City Government since 2008, this year marks the 10th session. Originally named “Taipei Industrial Design Award”, the name was officially changed to “Taipei International Design Award” in 2012, while competition categories included Industrial Design, Visual Communication Design, and Public Space Design. In 2014, International Associations WDO, ico-D and IFI further accredited the competition, increasing international visibility, which attracted competitors from across the world to participate. Starting from 2013, in order to extensively receive creative designs, no theme is set, encouraging participants worldwide with creative ideas to enter.

BRAND STORY

品牌意涵

臺北設計獎品牌意涵：臺北設計獎自2012年開始，將徵件項目改為工業設計類、視覺傳達設計類、公共空間設計類，在Logo的設計上，透過2D設計手法展現出3度空間的立方體創意形象，藉此代表臺北設計獎的類別從視覺傳達、工業設計到公共空間，橫跨1D、2D到3D的360度全方位設計視野。並將代表國際化International的i置放於正中心，呈現臺北設計獎邁入國際化的野心與目標，希望透過臺北設計獎這個競賽平臺，讓臺灣的創作者能夠與全世界的設計好手，一起互相學習、成長，擁有更寬廣的國際視野，進而讓創意夢想商品化，並兼具市場與未來性，為臺灣的設計產業帶來新氣象與新展望。

The brand implication of Taipei International Design Award: Since 2012, Taipei International Design Award has added three new categories: industrial design category, visual communication design category, and public space design category. Regarding the design of logo, the creative 3D cubic image presented through 2D design technique indicates that the visual communication design category, industrial design category, and public space design category respectively demonstrate 1D, 2D and 3D comprehensive design vision. "i", which represents "international", is placed at the center of logo and shows the ambition and goal of Taipei International Design Award to become internationalized. As a competition, Taipei International Design Award is expected to allow creators in Taiwan and designers around the world to learn from each other, progress, obtain broader international visions, and further embody creativity and dreams in their products with marketability and futurity, bringing the design industry in Taiwan new atmosphere and prospects.



臺北設計獎

Taipei International
Design Award

SUMMARY OF ENTRY WORKS

收件彙總表

No.	Country or Area 國家或區域別	Total 作品總數	No.	Country or Area 國家或區域別	Total 作品總數
01	中國大陸China	2,463	33	匈牙利Hungary	8
02	台灣Taiwan	1,117	34	西班牙Spain	7
03	日本Japan	132	35	烏克蘭Ukraine	7
04	香港Hong Kong	127	36	比利時Belgium	5
05	德國Germany	92	37	泰國Thailand	5
06	波蘭Poland	86	38	以色列Israel	4
07	美國Usa	64	39	委內瑞拉Venezuela	4
08	伊朗Iran	60	40	約旦Jordan	4
09	澳門Macau	60	41	菲律賓Philippines	4
10	墨西哥Mexico	47	42	馬其頓Macedonia	3
11	法國France	44	43	斯洛伐克Slovak Republic	3
12	馬來西亞Malaysia	31	44	越南Vietnam	3
13	厄瓜多Ecuador	27	45	愛沙尼亞Estonia	3
14	荷蘭Netherlands	27	46	澳大利亞Australia	4
15	俄國Russia	25	47	丹麥Denmark	2
16	瑞士Switzerland	24	48	白俄羅斯Belarus	2
17	斯洛文尼亞Slovenia	23	49	印尼Indonesia	2
18	印度India	21	50	克羅地亞Croatia	2
19	加拿大Canada	17	51	希臘Greece	2
20	多米尼加共和國Dominican republic	16	52	芬蘭Finland	2
21	南斯拉夫Yugoslavia FR	16	53	南非South Africa	2
22	巴西Brazil	15	54	津巴布韋Zimbabwe	2
23	捷克Czech Republic	15	55	尼日利亞Nigeria	1
24	塞爾維亞Serbia	15	56	立陶宛Lithuania	1
25	葡萄牙Portugal	15	57	孟加拉共和國Bangladesh	1
26	土耳其Turkey	14	58	保加利亞Bulgaria	1
27	古巴Cuba	13	59	哥倫比亞Colombia	1
28	英國United Kingdom	13	60	烏拉圭Uruguay	1
29	新加坡Singapore	13	61	愛爾蘭Ireland	1
30	韓國Korea	13	62	摩洛哥Morocco	1
31	意大利Italy	12	63	羅馬尼亞Romania	1
32	阿根廷Argentina	10			
Total					4,757

NUMBER OF WORKS

作品件數

作品類別 Category	件數 Number of Works
工業設計類 Industrial Design	1,258
視覺傳達設計類 Visual Communication Design	3,191
公共空間設計類 Public Space Design	308
總作品數 Total quantity of works	4,757

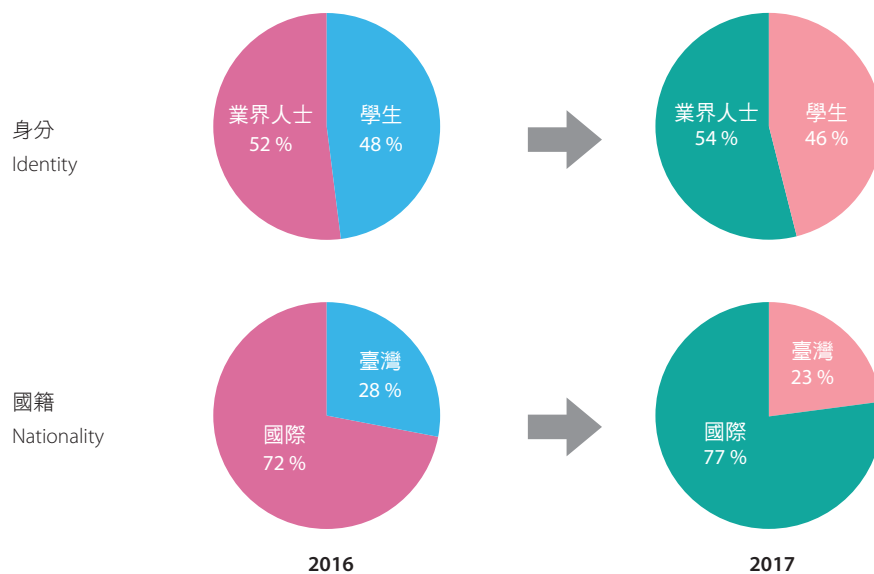
STATISTICS OF THE 2016 ENTRIES

2017 年競賽投件統計

2017 臺北設計獎收件時間自 2017 年 04 月 28 日起至 07 月 28 日截止，共計有 4,757 件作品，63 國參與。相關統計數字如下：

Entries for the 2017 Taipei International Design Award were received from April 28 ~July 28, 2017. A total of 4,757 works were received from 63 countries. Statistics as below:

參賽者身分Participants Analysis



INDUSTRIAL DESIGN
工業設計類

INDUSTRIAL DESIGN JURY LIST

工業設計類評審名單



初審 & 決賽
Frist & Final selection

李健杓 Lee, Kun-Pyo

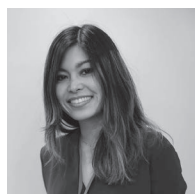
韓國科學技術院工業設計系教授兼系主任
Korea 韓國



初審 & 決賽
Frist & Final selection

Günter Wermekes

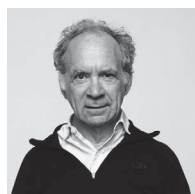
Günter Wermekes Design 工作室創辦人
Germany 德國



初審 & 決賽
Frist & Final selection

Nastasha Tan

IDEO 設計總監
USA 美國



初審
Frist selection

Barry Katz

美國加州藝術學院教授、史丹佛大學顧問教授
USA 美國



初審 & 決賽
Frist & Final selection

陳禧冠

仁寶集團創意中心資深副總經理
Taiwan 臺灣



初審 & 決賽
Frist & Final selection

陳希聖

NDD Design Group Taipei 設計總監
Taiwan 臺灣



初審
Frist selection

胡佑宗

唐草設計總經理
Taiwan 臺灣

Silver Award 銀獎

充氣式微型手術室

李權恩、陳蓓芸、鐘佳明、郭錦龍

Taiwan 臺灣



Taiwan encounters lots of earthquakes every year. When a big earthquake hits, buildings often collapsed lots of people might be covered by bricks and walls. Therefore, rescue teams will have to rush to the collapsed area to save those people in need and performed outdoor surgery when necessary. However, most of the time the collapsed areas are often covered by smog and dust. Those risks both increase the infection chances of the victims and patients and put those people lives in a risky situation. What if we can design a product that could help those rescue crews and provide an outdoor aseptic surgical area. That will be a great improvement in the rescuing process and saves people's lives. Inflated surgical shield is a portable, fast and safe emergency outdoor surgical area. Whenever earthquakes happen, lots of people would be injured cut by rocks or steels. Inflated surgical shield could provide an aseptic surgical area by turning on the UV vacuum then the surgical area will be inflated and be ready for surgery.

臺灣位在板塊交界上，因此地震頻繁。過去的大地震發生後就伴隨著大樓倒塌和人員遭壓、埋，遇到此種狀況時醫師、消防人員便要第一時間進入現場，搶救被樑柱壓住、無法脫困的傷患，但災害過後的環境經常充滿粉塵及細菌，以致傷患在進行手術時容易發生感染的狀況，如果能夠提供一個小型無菌的空間，相信會成為急難救助時的一大福音。“充氣式微型手術室”是一個輕便攜帶、迅速且安全的緊急手術室，在地震發生後的緊急救難中使用，主要針對大面積割傷和異物刺傷所用。“充氣式微型手術室”利用紫外線光對空氣進行消毒殺菌，使醫生能迅速的製造出無菌空間為患者處理傷口。



Judge's Comment | 評審評語

陳希聖：1. Innovation & efficient. 2. Propose a new concept.

陳禧冠：Although the details of the account is not quite clear, the consideration of emergency medical treatment in case of disasters is highly worthy of attention; the designer has unique insight into the the temporary solution to clean surgery.

Lee, Kun-pyo：Find the critical problem of catastrophic disaster.

Nastasha Tan：The idea or developing a new for emergency services is commendable and beautifully executed.

Günter Wermekes：Simple and practical solution to help injured people to survive.

陳希聖：1. 創新概念及提供方便性。 2. 提供未來新思考方向。

陳禧冠：雖然細節未盡交代清楚，但出發點考慮到災難發生時的救難醫療處置，是高度值得重視的議題，且設計師對於無塵小手術的臨時 solution 亦有獨到的見解。

Lee, Kun-pyo：找到重大災難的關鍵問題。

Nastasha Tan：開發新緊急服務的想法是可行且精美執行的。

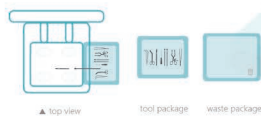
Günter Wermekes：簡單實用的解決方案，幫助受傷的人們活下來。

What is this ?

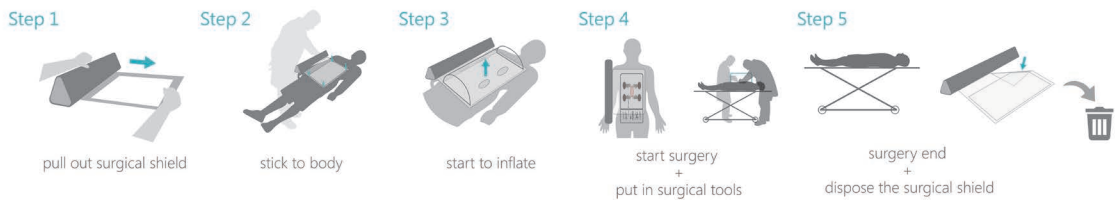
Inflated surgical shield is a portable, fast and safe emergency outdoor surgical area. It could provide an aseptic surgical area by turning on the UV vacuum then the surgical area will be inflated and be ready for surgery.

How to put in tools ?

We design a surgical tool package and a surgical waste collection package. After the shield is inflated, just attach those two packages to the side of the shield. Doctors then can open those packages from the inside of the shield to fetch any tools they need or dump any medical waste.



How it works?



Instacare Inflatable Surgical Shield

Background :

Taiwan encounter lots of earthquakes every year. When a big earthquake hit, buildings often collapsed lots of people might be covered by bricks and walls. Therefore, rescue teams will have to rush to the collapsed area to save those people in need and performed outdoor surgery when necessary. However, most of the time the collapsed areas are often covered by smog and dust. What if we can do something for those people who are desperate for surgery,

Features:



Efficient



Anti-bacteria



Portable



Silver Award 銀獎

komorebi

Leslie Nootboom

Netherlands 荷蘭



komorebi lets you curate natural lighting experiences indoors. Buildings are taller than they have ever been, creating a place to live for as many people as possible on the tiniest land possible. Homes become a place of isolation from the outside - windows are absent or so small that even the idea of nature disappears, and lighting has become so artificial that there is no sense of day, time or place anymore. As indoor sunlight is becoming scarce, the need for technological nature increases. With a growing global population and urbanisation levels reaching huge rates, fewer living spaces are able to receive direct sunlight. Attempts at solving this issue are very static. Intensity and colour are the only way in which the light is dynamic. komorebi is programmable, it can change shape, location and interact with its environment. The first aspect is a dynamic projector that is able to change the location of the light. This projector is informed by a platform where people can upload light experiences that can then be inserted in their living space. Thirdly the projection itself is a computer generated visual that simulates artificial sunlight. Thanks to the code-based nature of the light, a generative aspect is added to the experience, which makes it serendipitous. This serendipity is an important aspect of the technology, which brings it closer to real nature, rather than repetitive artificial lighting.

komorebi 讓你得以在室內配置自然光源。目前建築物比過去還高，這是地狹人稠下的安排。卻也讓居家與外在環境隔離 - 或是沒有窗戶，抑或是小到看不到自然景觀，光源也逐漸以人工取代，喪失了時間或空間的感覺。室內日照變得欠缺下，促使以技術創造自然條件的需求增加，而伴隨全球人口及都市化程度快速上升，我們可以預期接受直接日照的生活空間將減少。解決方式是固定可模組的，透過強度與色彩動態調整光線，komorebi 即是以編程方式，改變外觀、地點，調整其與所在環境的互動。第一組件是一個動態投影機，能夠改變光源所在，這個投影機得以讓人們透過平台操作，上傳其對於光的需求與體驗，置入其生活空間。再者，投影機自身也是台電腦，得以製造模仿人工日照的視覺效果，這部分受益於程式編碼，讓光線得以人工的方式生成，創造奇幻的效果。這樣的意外驚喜是科技重要的一個面向，讓我們更貼近自然，而不是重複使用人工光源。

Judge's Comment | 評審評語

陳希聖：1. HCK (Match the human centric-design) 2. Very compact and easy to use.

陳禧冠：The new understanding of the concept of "lighting" is quite interesting.

The way in which the natural silhouette is reproduced in the room is different from that of the general fixture and quite original.

Lee, Kun-pyo：1. Allow user to create his/her own contents. 2. Change the memory of the lighty.

Nastasha Tan：1. The model mockup is warmed and elegant. 2. The vision around redefining the use of light is beautiful envisioned and reimagined.

Günter Wermekes：Perfectly designed product creation not only light but atmosphere too.

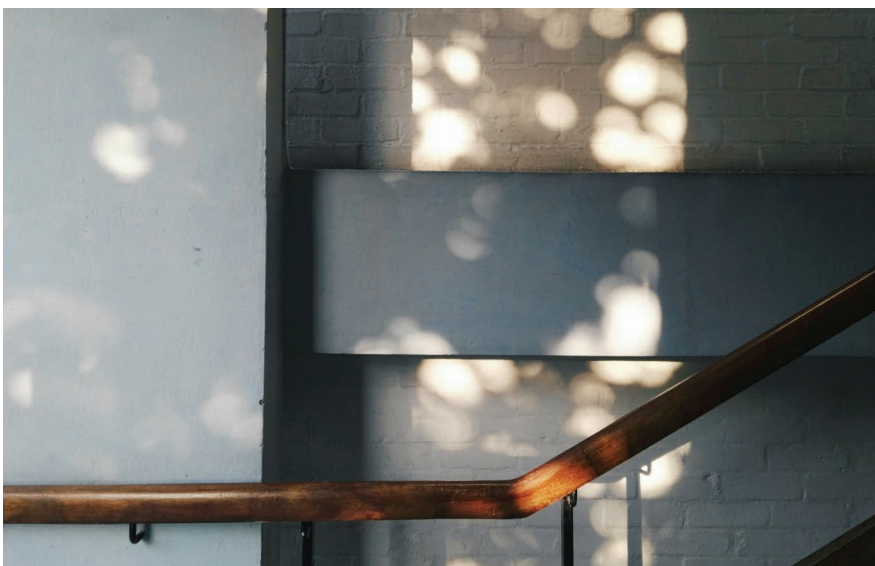
陳希聖：1. HCK（符合人性化設計）2. 非常精巧，易於使用。

陳禧冠：對於「照明」概念的新理解頗有趣，以自然剪影在室內重現的手法有別於一般燈具的角色，頗為原創。

Lee, Kun-pyo：1. 允許使用者建立自己的內容。2. 改變照明記憶。

Nastasha Tan：1. 模型溫暖且優雅。2. 建立在美好且重新想像的基礎上重新定義光的使用。

Günter Wermekes：完美設計的產品不僅帶來了光源，更創造了氣氛。



Bronze Award ▪ People's Choice Award

銅獎 ▪ 最佳人氣獎

uBag智慧樂袋

楊育慈、洪博軒、蔡弘仁、王思云、張昕瑀

Taiwan 臺灣



Urinary tract infection(UTI) is the most common disease in the long-term care institution which up to 50%. Almost every elders who need Long-Term Care are using Long-term indwelling catheter.Because of elders have low immune system so they have urinary tract infection untimely. What is more serious is that will lead to septicemia which causes elders die.Therefore, we design the IoT system, the use of medical cloud to compare white blood cell volume in the urine, when the number of white blood cells to determine the need to prevent medical personnel level immediately inform the family and medical terminal, and health education, to help the elderly to prevent urinary tract infection and the maintenance of elderly health save, and due to urinary tract infection in medical costs.

尿路感染 (UTI) 是長照機構最常見的感染症高達 50%，許多需要長期照顧的年長者大多有使用長期滯留導尿管，在使用的期間因著老年人的抵抗力較低使他們不定時的會有尿路感染的問題，更嚴重甚至會引發敗血症，導致年長者死亡。因此我們設計 IoT 的系統，利用醫療雲的方式來比對尿液裡的白血球的量，當白血球的數量達到醫護人員判定需要預防等級時就立即告知家屬及醫護端，並進行衛教措施，來幫助老年人預防尿路感染以及維護年長者的健康，並節省因尿路感染而造成的醫療花費。



Judge's Comment | 評審評語

陳希聖：1. Easy to carry & use. 2. Nice shape.

陳禧冠：The designer's idea of psychological care of patients (in addition to physical medical assistance) is worthy of praise. Patients also have psychological needs of emotional entertainment, which is the subject that designers must pay attention to.

Lee, Kun-pyo：Sophisticated design for sensitive medical care with IoT technology.

Nastasha Tan：1. The product is a nice redefinition of the existing one to date. 2.Beautifully recreated new solves a real need.

Günter Wermekes：Important healthcare product, designed in a professional way.

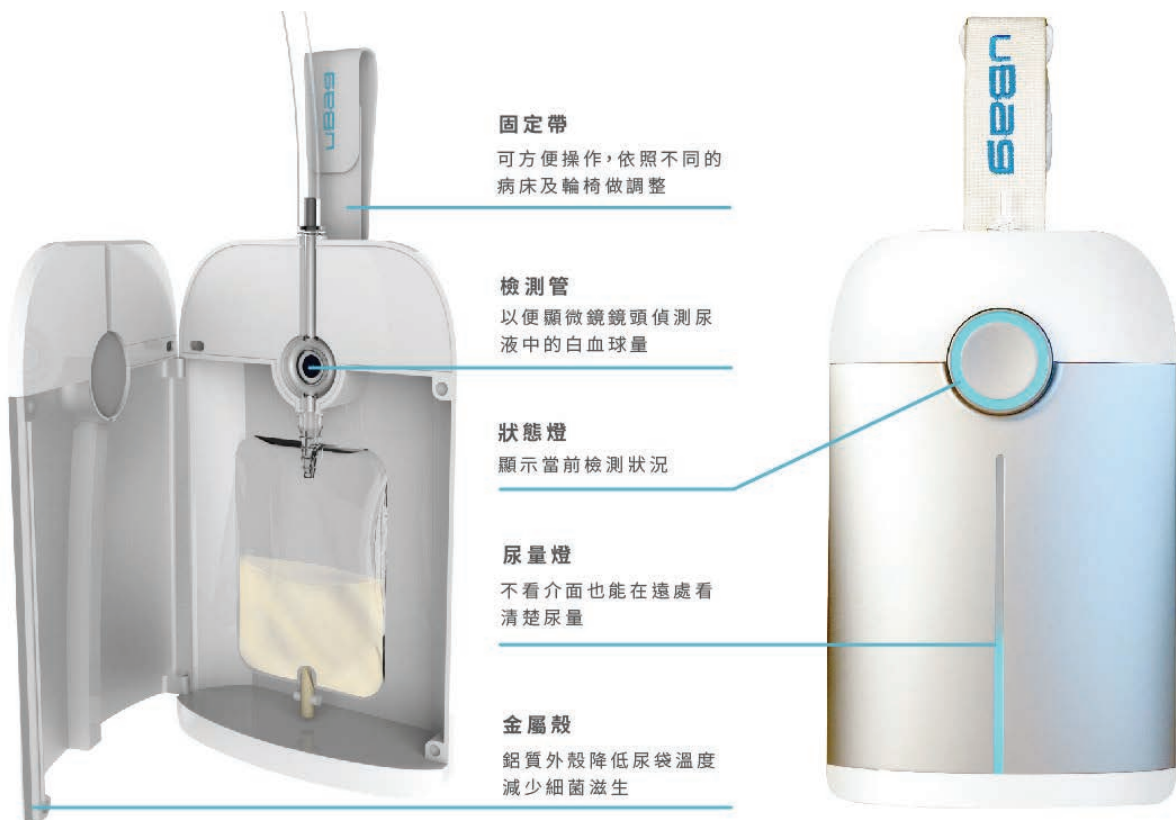
陳希聖：1. 容易攜帶及清潔。 2. 簡捷造型美觀脫離醫療冰冷感。

陳禧冠：設計師對於病患心理的照顧（除了身體上的醫療輔助）值得嘉獎，病人亦有情感娛樂的心理需求，是設計師必須重視的課題。

Lee, Kun-pyo：運用 IoT 技術，專為敏感的醫療照護打造的精密設計。

Nastasha Tan：1. 此產品對現有產品做出適當的重新定義。 2. 精美的創造解決了真正的需要。

Günter Wermekes：以專業設計出重要的醫療保健產品。



Applied Design Award 應用精進獎

CAVE TABLE

noriaki hanaoka

Japan 日本



Cave Table This table is in collaboration with a Japanese Furniture Brand + an Architect. The design is inspired by the naturally formed cavity and hollow passages of a cave that can fold its internal structure inside and out. The table features a convoluted cylinder with a twisted, coiled base that is self-supporting, touching the floor at 4 anchor points. It comprises of over 100 layers of 4mm thick birch plywood that is cut with a CNC router and laminated together. To hone and perfect the design, a Japanese woodworking method of wood planing known as "kannagake" is carried out by skilled artisans to meticulously plane and even out exposed edges and contours until they become one smooth undulating surface. Cave Table goes beyond the meaning of what furniture can be, it has embedded within it a small scaled design of a larger concept within an architectural process. The method is rooted in its form as it embraces both, advanced fabrication techniques and Japanese craftsmanship, all the while relaying its story of elegance through centuries old artistry blended with ensuing technologies.

洞穴桌 - 這張桌子是在日本家具品牌 + 建築師合作下製成。設計靈感來自洞穴自然形成的空洞和中空通道，可以折疊其內部結構連通內外部。桌子上有一個旋轉圓筒，帶有一個可自行支撐的基座，透過 4 個錨點立在地板上。桌子由 100 多層 4 公釐厚的樺木膠合板組成，膠合板用 CNC 銑床切割，再層壓在一起。為了精鍊此一設計，熟練的技術人員採用日本一種稱為 "kannagake" 的木工刨削方法，將外露的邊緣和輪廓精心磨平，直到它們成為一個光滑的洞穴表面。洞穴桌超越了我們一般對於家具的定義，它透過較大的建築過程，將較小規模的設計鑲嵌於內。該方法植根於它的形式，包括先進的製作技術和日本的工藝，同時通過幾個世紀以前的藝術與隨之而來的技術融合，將其優雅的故事傳達給他們。

Judge's Comment | 評審評語

Lee, Kun-pyo : 1. Aesthetic style was created with in-depth consideration of material characteristics. 2. Re-interpretation of old craftsman style with modern fabrication techniques.

Peter Florentzos : Innovative usage of materials which result not only in a practical solution but one which is of high aesthetics and reminiscent of traditional craftsmanship values yet in a high tech approach.

石靜慧 : The use of the work is based on a simple table, but its presentation is the combination of modern technology and traditional crafts. The natural ring of wood is replaced by the gluing technique, neat and natural. Four legs of the table are carved and combined into first-class 3D space. The design enjoys the artistic and practical integration.

Lee, Kun-pyo : 1. 美學風格是在深入考慮材料特徵的基礎上創造出來的。 2. 用現代製作技術重新解讀古代工匠風格。

Peter Florentzos : 材料的創新使用不僅產生了實用的解決方案，而且還具有高度的美學水平，並且以高超的技術讓人聯想起傳統工藝的價值。

石靜慧 : 本作品的用途是一張簡單的桌子，但其呈現的是現代科技與傳統工藝的結合。木材的天然年輪被膠合的工法取代，工整又自然，四支桌腳用雕刻成形並結合成一流線型的三度空間，此設計是藝術性與實用性的融合。



Judges' Special Award 評審團推薦獎

conveX

阮呂承安、游子瑩

Taiwan 臺灣



conveX is an facility redesign for traffic safety which relates to the unsignalized intersections in communities. Its structure efficiently alter the headlight into directional icon to warn the approaching cars. Through analyzing our commuting experience, several features are discovered in Asian communities including dense residence, shared-use lanes, and high-speed overtaking. In Asia, the lanes shared by pedestrian and vehicle around the communities are narrow and crowded. However, this is exactly the best roads for scooter drivers to overtake. Then, according to the study of MOTC, unsignalized roads are the third high place that have traffic accidents. Also, the study shows that if the road condition can be provided immediately, the traffic accidents caused by dead end can be greatly decreased. Thus, here comes the purpose of the design of Convex.

conveX 是個以探討台灣巷道空間特性切入的實驗性設施設計。分析生活經驗發現在地社區巷道有許多特性，如人車共道、住宅擁擠、巷道雜物多等等。然而台灣交通人密車多，壅塞的交通是普遍的現象。在社區，通行的巷道窄小，人車共道增加了危險，在夜晚或清晨，此種路段便成為最佳搶快的小徑，高速的行駛，昏暗混雜的視線，短距離的反應時間，均造成此種路口的危險性。因此重新著眼舊式公共設施問題，我們設計出全新概念的安全設施：conveX 外型輕薄流線，巧妙利用光反射的特質及三面向立體幾何結構面，反射及限制車燈光源於路口呈現方向性圖騰，提示來車方向！運用簡化的結構達到生產的可能性，並藉由產品讓城市變成友善城市、美感空間、機能性使用之理想環境！

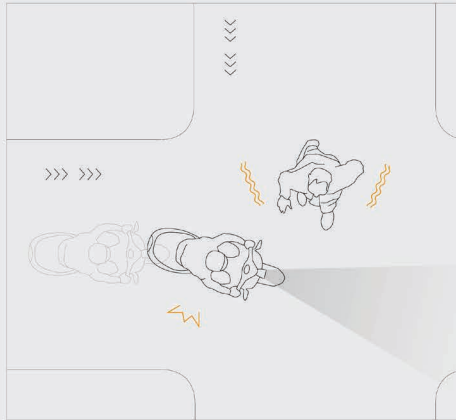


Judge's Comment | 評審評語

陳禧冠：In view of the fact that many traffic accidents in the roadway are due to lack of lighting, such high reflective ground warning design does provide more vigilance.

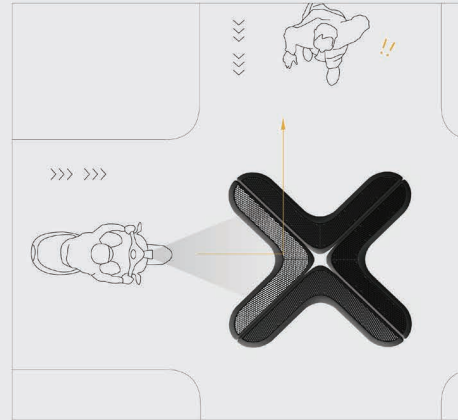
有鑑於許多巷道內交通事故都是起因於照明不足，此類高反光地上警示設計確實提供了多一層次的警惕作用。

Before



The traffic facilities can not truly prevent the road-users from having the accidents.

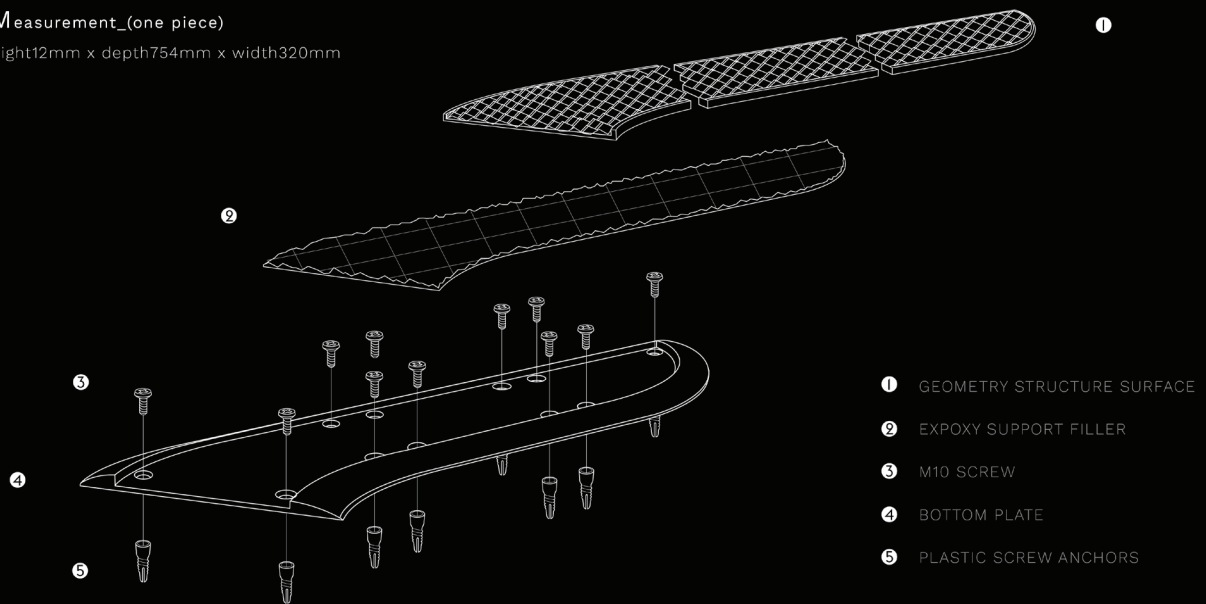
After



The structure of convex reflects the headlight to let the road-users be aware of approaching cars.

Measurement_(one piece)

height12mm x depth754mm x width320mm



Judges' Special Award 評審團推薦獎

FOLDABLE HALF DOME

TSUKAGOSHI MIYASHITA SEKKEI | Tomoyuki TSUKAGOSHI、Jumpei MIYASHITA

Japan 日本



The FOLDABLE HALF DOME is a human scaled dome designed for emergency situations and outdoor events. In preparation for the powerful earthquake predicted to occur in the near future in Tokyo, there is strong demand for ideas for a personal shelter that provides private space for evacuees. The shelter we propose provides a private space full of light in disaster situations. In a non-emergency situation, it is convenient during outdoor events. Its inviting half-open dome form attracts people, giving it a focal character. The half dome can be easily set up on the occasion of emergency or events, and can immediately be flattened when the occasion is over. The half dome is made of pieces of lightweight and highly rigid resin board. Grooves incised in a regular pattern by heat make each part of the board foldable in one way. This allows us to erect the 2.5m high half dome just by pulling up its center. The dome occupies 1.2 square meters only when flattened. Thus it is portable by hand. Despite the dome's translucent light-passing material, it is highly resistant. When subject to a wind speed of 10metres/second, its horizontal deformation is only 10cm.

可折疊半圓頂是人性化圓頂設計，用於緊急事件或戶外活動。在預防東京未來可能發生的大地震之時，有相當強的個人避難所需求，用以提供撤離災民的私人空間。我們所提出的避難所，能夠在災害時提供充滿光照的私人空間。即便在非災害時，也相當方便室外活動的進行，是一個容易聚集眾人目光的半公開式拱罩。這樣的圓頂在災害或活動時容易豎立，結束後也能夠立即攤平。可折疊半圓頂是由輕且堅固的樹脂板構成，通過加熱切割成規則圖案，使得板的每個部分可以折疊，讓我們能拉起它的中心來豎立 2.5 公尺高的半圓頂。圓頂在平整時佔地 1.2 平方公尺，因此方便攜帶。儘管圓頂是採用半透明透光材料，但具有高度的抵抗力，當風速為 10 公尺 / 秒時，其水平變形僅為 10 公分。

Judge's Comment | 評審評語

Nastasha Tan : This design exemplifies a solution that is simple minimal, and elegant. In addition, the use can it solves is commendable within a disaster situation. the functionality of portability, ease quickness in assembly is appealing.

這個設計是一個簡單、極微且優雅的解決方案。在災難發生時，其解決方案是值得讚揚的，其便攜的功能及組裝的快捷性非常吸引人。



Judges' Special Award 評審團推薦獎

兒童指尖創可貼

蟻錦煥

China 中國大陸



It is difficult to completely cover the wound by using the general band-aid when a child's fingertip is injured. The wound can be contacted with water accidentally. Children's Fingertip Band-aids can better cover the wound so the wound has the better recovery. At the same time, the band-aid has a lovely cartoon design, effectively transfers children's attention away from wound pain. It also reduces children's worry about the ugly appearance of traditional band-aid on the tip. Enhancing the fun of band-aid.

每當小孩子的手指尖受傷的時候，使用一般的創可貼是很難完全包裹住傷口，傷口很容易與水接觸。「兒童指尖創可貼」可以完全包裹住傷口，使傷口得以更好的恢復。同時，創可貼運用了可愛的卡通設計，有效地轉移孩子對傷口疼痛的注意力，也減少了孩子們對傳統創可貼的醜陋外表的擔憂，提高創可貼自身的樂趣。



Judge's Comment | 評審評語

Lee, Kun-pyo : Allow children to accept the medical treatment by make bandage fun play.

讓孩子接受治療，使創可貼變得好玩。

CHILDREN'S FINGERTIP BAND-AID

EXTRAORDINARY BAND-AID

1/3

It is difficult to completely cover the wound by using the general band-aid when a child's fingertip is injured. The wound can be contacted with water accidentally. CHILDREN'S FINGERTIP BAND-AIDS can better cover the wound so the wound has better recovery. At the same time, the band-aid has a lovely cartoon design, effectively transfers children's attention away from wound pain. It also reduces children's worry about the ugly appearance of traditional band-aid on the tip. Enhancing the fun of band-aid.

GET WET EASILY THROUGH JOINT



ORDINARY BAND-AID

COMPLETELY WATERPROOF



CHILDREN'S FINGERTIP BAND-AID

ADVANTAGE

Compared with the ordinary band-aid, CHILDREN'S FINGERTIPS BAND-AID can completely wrap around fingers and more waterproof fabric. At the same time has great permeability which helps wounds recover faster.

MODELING



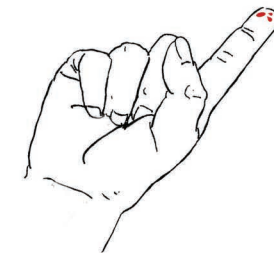
CHILDREN'S FINGERTIP BAND-AID

EXTRAORDINARY BAND-AID

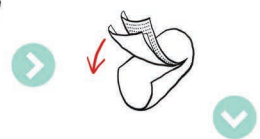
3/3

STEP

1. OOPS, I cut my finger.



2. Tear the protective film.

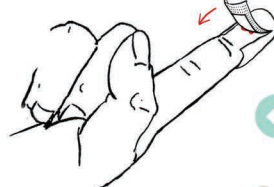


4. Stick the band-aid on one side of the finger.

3. Put a band-aid on the tip of the finger.



5. Stick the band-aid on the other side of the finger.

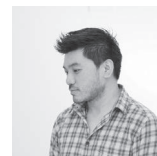


Judges' Special Award 評審團推薦獎

The Seed Stamp project

Yeoh Guan Hong

China 中國大陸



The Seed Stamp project is to bringing our consciousness for our nature & environment. The stamp is designed to embed with seeds, printed on plant-able & biodegradable paper. It is embedded with colorful variety of non-invasive wildflower or vegetable seeds, that allow us to plant the stamp in the garden, water daily & watch it grow. It is important that to allow us to take on a new awareness for social/ecological responsibility, our environment & the importance of giving back to mother nature. The process of making the stamp // The flower seeds are embedded in between the front and back layers of the stamp. The imagery of flower will be specially selected to print on the stamp for each country. The seed stamp project is giving us more motivation and inspiration in life.

種子郵票計畫 - 帶出我們對於自然與環境的意識。郵票被設計成將種子嵌入其中，並印在可栽種和可生物分解的紙上。郵票嵌入豐富多彩的非侵入性野花或蔬菜種子，這使我們能夠在花園裡種植郵票，並每天觀看它的生長。重要的是，讓我們對社會 / 生態責任，環境和回饋自然有新的認識。在製作郵票的過程中 // 花卉種子嵌在郵票的前後層之間，花的圖像有被特別選擇出來，印在每個國家的郵票上。種子郵票計畫給我們更多的動力和靈感。



Judge's Comment | 評審評語

GünterWermekes : This project brings the world together in analog way. This makes us sensitive for our ecological and social responsibility nice thought, that plants come out of a stamp on a postcard travelling around the world.

這項設計以模擬方式將世界融合在一起，讓我們對生態和社會責任感到敏感；將植物展示在世界各地的明信片上，這是很好的想法。



Seeds will travel
with stamps to
every corner of the
world



The stamp is designed to embed
with seeds, printed on plantable
& biodegradable paper.



It is embedded with colorful
variety of non-invasive wildflower
or vegetable seeds, that allow us
to plant the stamp in the garden,
water daily & watch it grow.



BACK TO NATURE

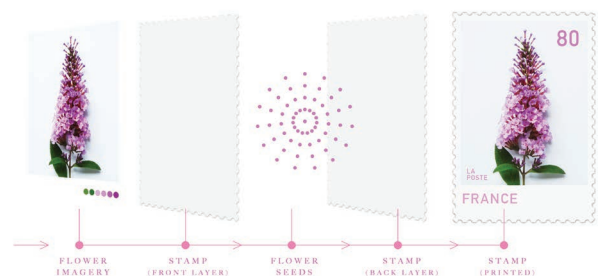


Motivation &
inspiration will
grow within us



This project is giving "stamp" a new
purpose & new story to tell the world
that it will encourage us to embrace
our love & caring toward nature.

It is important for us to take on a
new awareness for social ecological
responsibility, our environment & the
importance of giving back to our
mother nature.



THE MAKING

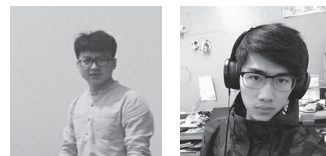
The process of making the stamp //
The flower seeds are embedded in
between the front and back layers of
the stamp. The imagery of flower will
be selected to print on the stamp

Judges' Special Award 評審團推薦獎

BOTH SIDE雙向無障礙輪椅設計

董世友、丁子晗

China 中國大陸



BOTH SIDE Two-way barrier-free wheelchair design, depth analysis of the lives of leg disabled people, they use the wheelchair process, such as going to bed, toilet and on the train and other daily life behavior, upper and lower wheelchairs need someone else to help to complete. BOTH SIDE Two-way barrier-free wheelchair design, designed for leg-disabled people, designed bilateral rotatable backrest, both foot and back, to facilitate people with disabilities without the help of others in the case of the use of arm power up and down wheelchair. Through the man-machine analysis, the support of the arm back to move both effort and safety, the design of both practical and innovative, to the wheelchair life to bring great convenience.

BOTH SIDE 雙向無障礙輪椅設計，深度分析腿部殘疾人士生活問題，他們在使用輪椅過程中，比如上床、如廁和上車等日常生活行為，上下輪椅需要其他人幫助來完成。BOTH SIDE 雙向無障礙輪椅設計，專為腿部殘疾人士設計，設計雙邊可旋轉靠背，既是腳托也是靠背，方便殘障人士在不需要他人幫扶的情況下利用手臂的力量自行上下輪椅。通過人機分析，手臂的支撐向後移動既省力又安全，該設計兼具實用性與創新性，給輪椅殘障人士的生活帶來極大便利。



Judge's Comment | 評審評語

陳希聖：1. More convenience, USER friendly 方便，改善操作性。 2. Human centric design 符合人性化設計。

BOTH SIDE

双向无障碍轮椅设计

双向无障碍轮椅设计，设计双边可旋转靠背，既是脚托也是靠背，方便残障人士自行上下轮椅、如厕、上车、上床等日常需要他人帮扶的行为。该设计给轮椅残障人士的生活带来极大便利。



旋转靠背（脚垫），实现双向使用



双向小轮保证制动的稳定性

Before



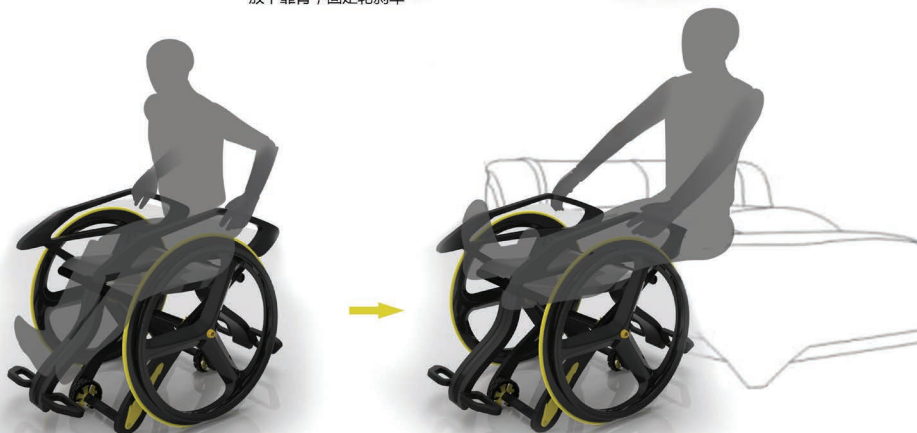
需要他人帮助下上轮椅，自己无法完成

After



放下靠背，固定轮刹车

旋转靠背，固定轮刹车，
方便残障人士自行移动



Distinction 優選

FUN垃圾—一片式垃圾桶

李盈瑩、陳珊珊

Taiwan 臺灣

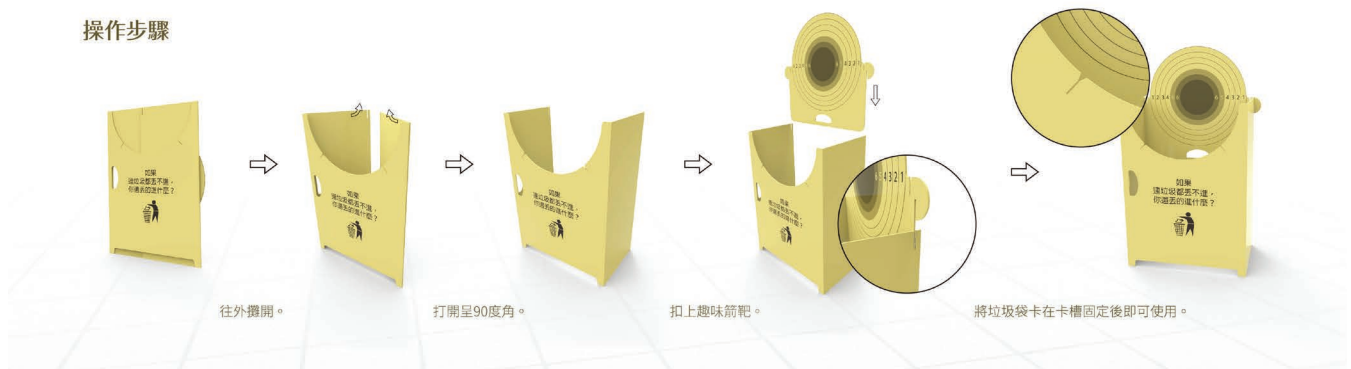


When outdoor events are held, the traditional trash cans placed around are bulky and costs a lot to transport. We designed a trash bin that is light, easy to transport and portable. Upping the fun factor for disposing trash, at the same time minimises transporting costs, increasing people's good will to place trash in the correct place.

我們發現在活動場所像是演唱會、展覽等，經常會使用無法收折的大垃圾桶，不僅運輸成本高、也移動不便，而活動又是臨時性，所以我們希望能讓垃圾桶變成好攜帶可收納式，降低運輸成本同時提高便利性。另外我們發現大家在丟垃圾的時候，常常亂丟而且沒丟到也不會將它撿起，造成垃圾桶周圍髒亂不堪，因此設計了趣味箭靶和標語，像是：「如果連垃圾都丟不進，你還丟的進什麼」提醒人在亂丟的同時能夠對準並用激將法來警惕人就算沒丟中也要將垃圾撿起！用一種趣味的方式引導大家把垃圾丟到對的地方！



操作步驟



Distinction 優選

Weepee

彭明媛、鄭鈴

Taiwan 臺灣



Women, especially female seniors and wheelchair users, often consider going out a stressful experience because finding suitable toilets when they feel desperate to go can be unpleasant. Not only is the unfriendly environment detrimental to women's health, but it limits their opportunities to actively participate in social activities. To tackle this issue, I have designed a hand-held urinal that is useful in a great variety of circumstances when access to a toilet is not possible or convenient, be it in a wheelchair, in the wild or on a long journey. This device particularly benefits women with mobility difficulties as well as their carers. With this product, those who are reasonably agile but currently rely on their carers for transfer to the toilet can independently manage their toileting needs. This female urinal can be used in different postures even sitting upright and without the need to insert it into the vagina orifice. Instead, users simply place the body of the urinal between labium majus and labium minus which form a natural seal and apply gentle pressure on the part contacting perineum to ensure that urine passes through the tube connected to a container or urine bag. The solid device is easy to handle and feels gentle during the positioning. It usually works correctly straight away, allowing users to empty their bladder in comfort and be confident

of no spillage. Apart from being water-repellent and reusable, it can be rinsed to remove urine stains and sterilized to reduce urinary infections or eliminate urine odors. Women's toileting problem should not go unspoken about or unnoticed. With proper devices like this female urinal, women can retain dignity and hygiene that might otherwise be flushed down the pan.

在與輪椅族女性、脊椎剛開完刀的家人相處過程中，了解到輪椅族女性和高齡女性常常面臨找不到合適無障礙廁所的窘境，當她們需要外出時，常長時間不吃不喝，必須忍受憋尿、口渴的非人道境遇。於是開始思考若能外在硬體環境不變的條件下，解決小便的問題，將讓更多的女性得以安心外出、工作。我們著手研究開發坐姿、站姿、斜躺都通用的小便工具——Weepee，解決一般女性、孕婦、障礙女性和高齡女性如廁的大問題，並在設計階段，徵詢許多試用者的試用經驗，再一次地改良。坐姿和站姿皆適用的設計，讓Weepee適用於不同身體條件的女性和場合，像是爬山、泛舟、參加音樂會等不易找到合適廁所的場合，孕婦、剛開完刀的病友、塞在車陣中的乘客等不同的族群。



Distinction 優選

P-Ruler

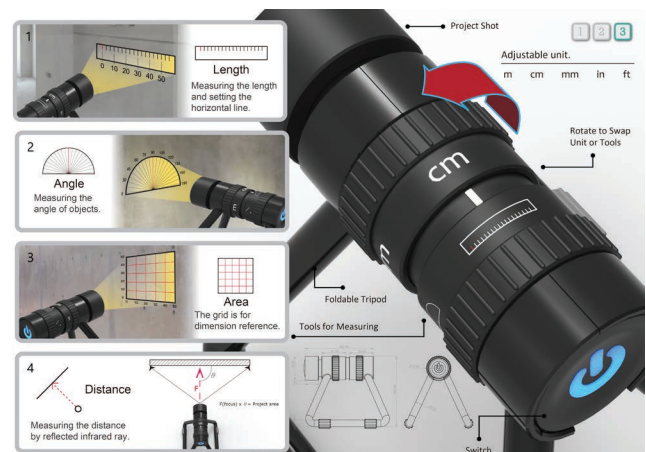
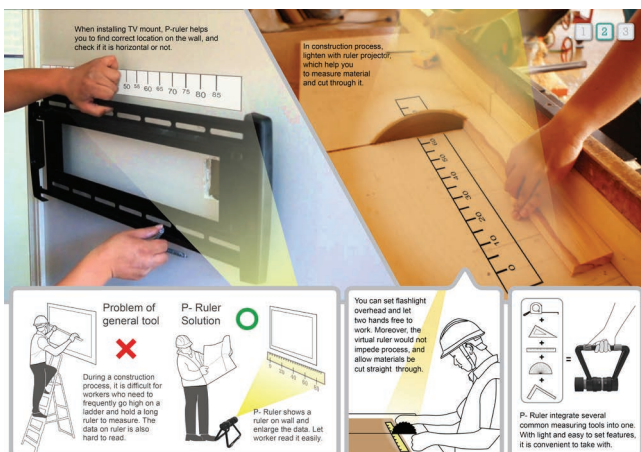
張譽鐘

Taiwan 臺灣



P-Ruler is a new measuring tool, designed for building purposes and decorating exhibitions. With simple principles of optics, the projector shows data of a ruler on the wall or ground. It means you can get information of targets about length, angles, and distance immediately. During a construction process, it is difficult for workers who need to frequently go high on a ladder and hold a conventional long ruler to measure. The data on the ruler is also hard to read. However, P-Ruler shows a ruler on wall and enlarges the data. This lets workers read it easily. Additionally, P-Ruler integrates several common measuring tools into one.

P-Ruler 是一個為營造工程及策展規劃而設計的測量工具，利用簡單的光學投影原理，投影出清晰好讀的刻度並能切換單位的尺標在牆上、地上或目標物上，讓使用者能立即測得數據。使用方式即手電筒開啟後照明目標，快速容易。可依據需求，選擇不同功能的工具如：直尺、量角器及測距等，將常見的測量工具合而為一，輕便、設置簡單，讓師傅不用再攜帶繁重的多樣器具也不用爬上梯子就能遠遠地輕鬆判讀長、寬、高度、角度、面積及距離等數值。



Distinction 優選

等距針

黃宓謙、許震瑜、鄭名涵、蔡孜群

Taiwan 臺灣

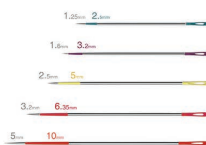


Equidistant can help novice learn to sew a neat lines. This design is to add a color on the needles. Users can consider the length of the color as a reference to the sewing thread through the sewing process. It helps person who is not good at sewing to make a straight line and enhance the process of effectiveness. In the past, the circumstances of sewing out irregular lines usually happened in a novice's stitching experience. It will make the novice lost confidence in learning to sew, But yet using the Equidistant can help users make a perfect work very well. The traditional design of the needle box has many problems. Users can't make the same size of needles to the same position of the box, and so that users can't get the accurate one they need when they have to use it next time. For this problem, we redesign the box to help users intuitively put same size of needles to the same section. There's magnetic section above the box for the needs of temporarily placed. The needle can horizontally adsorb on the surface to reduce the risk occurs.

等距針可以幫助新手使用者學習縫出整齊線段。此設計是在手縫針上增加一段顏色，使用者在縫紉的過程中可以利用此顏色來當作依據，去當作縫紉線段的參考，對於不擅長縫紉或是手不靈巧的使用者縫出的線段也可以非常整齊，這也增加了縫紉的效率與速度。在過去使用手縫針時，時常會縫出不規則的線段，這會使新手喪失學習縫紉的信心；但你如果使用等距針你將不會發生這樣的狀況，你可以好好的完整縫出一個完美的作品。在過去的設計會讓使用者有許多問題。使用者時常無法將相同長度的針收納在同一個位置，因此下次使用者要取出針時，會無法正確的拿到他需要的針。我們也重新的設計針盒，幫助使用者在收納上可以更直覺的將針放進正確的位置，在針盒的表面有磁力的區域，如有暫時放置針的需求，可以將針水平的吸附在針盒表面，減少危險意外地發生。



Equidistant



Equidistant can also help young children, in the home economics classes to learn sewing skills, in the use of teaching aids. In addition to having hand-eye coordination ability, but also in the process of increasing children's confidence, to cultivate children's interest.

Needle Cassette

Use color and pattern to identify the size of the needle and thread.



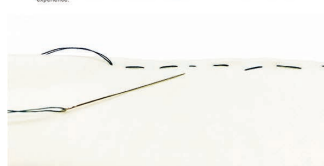
In the past, the needle was temporarily reserved in a soft cloth. In the distance of new size to maintain your figure. Now we use magnetic adsorption needle. Making it easier to take the needle, and reduce the risk of being injured when picking up.

• EASY TO PICK UP • SAFE



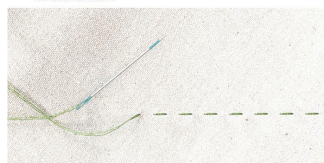
Before

Many sewing beginners are not good at controlling the distance from the needle, resulting in different stitching path. It cause the poor durability and appearance of the work, is a very frustrating experience.



After

Equidistant provides user guidance of distance, even the novice can easily come up with high-quality equidistant line.



Distinction 優選

WINGNAL

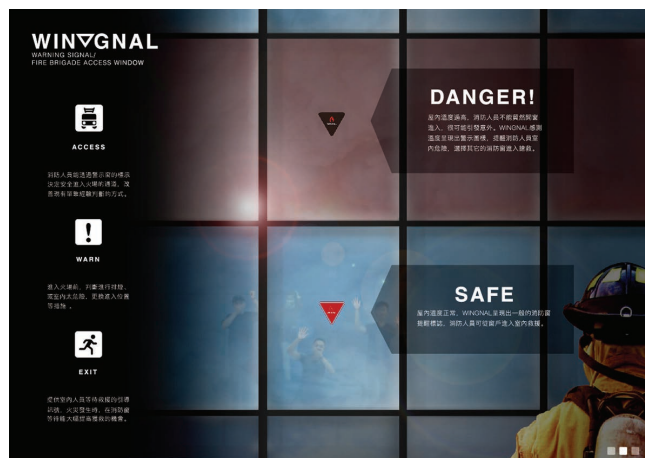
黃宥謙、許震瑜、鄭名涵、蔡孜群

Taiwan 臺灣



Firefighters in the fire rescue work, will use the building fire window into the fire, but the tempting to open the window, may be for indoor hypoxia high temperature combustion environment to introduce fresh air, resulting in explosive type of burning (Explosion phenomenon), the explosion instantaneous high temperature of 600 °C , the direct impact of the first line of firefighters, resulting in major casualties, but also caused the accelerated spread of the fire. WINGNAL warning fire window, the use of temperature stickers, so that firefighters can be more accurate warning signs to determine the indoor situation, to make the right response measures to improve the existing experience alone to determine the way so that fire officers can be more efficient and more secure Disaster relief task. WINGNAL also provides the indoor escape of the people in the event of a clear destination to the fire, the firefighters will first have a red WINGNAL signs windows to rescue, more quickly rescued the victims of the fire.

消防員在火災的救援工作中，會使用建築物的消防窗進入火場中，但冒然的打開窗戶，可能會為室內缺氧的高溫燃燒環境引入新鮮空氣，產生爆發式的劇烈燃燒（煙爆現象），爆炸瞬間高溫達 600°C，直接衝擊第一線的消防員，造成重大的傷亡，亦造成火勢的加速蔓延。WINGNAL 警示消防窗，運用示溫貼紙，讓消防員能夠透過警示標誌更準確的判斷室內狀況，作出正確的因應措施，改善現有單靠經驗判斷的方式讓消防人員能更有效率，更安全的進行救災任務。WINGNAL 同時也提供室內逃生的民眾在火災發生時一個明確前往的目的地，消防員會先由有紅色 WINGNAL 標誌窗戶進行救援，能更快速的救出火災受困的民眾。



Distinction 優選

未來分離式載具

葉儒勳、吳宗穎

Taiwan 臺灣



"FTV" is a new vehicle provides that different riding mode for users. This vehicle has two riding mode to switch. First, you can ride FTV with high speed in long distance. The other, you can ride it with high degree of freedom in crowded areas. FTV let you move more fashion in different areas.

「FTV」是一款提供使用者能以兩種騎乘方式移動的載具。此款載具有兩種騎乘模式可以切換，一種為騎乘兩輪載具能以高速行駛較長距離；另一種為騎乘單輪載具能以靈活駕馭方式穿梭於人口密集區，比現有載具更能自由自在地穿梭在不同的地域之間。



Distinction 優選

SplashBuddy

Tsang Wai Sum

Hong Kong 香港



As modern technology is evolving everyday, more children gain access to electronic devices from early age, some could even start from 1 year old. Consequently, the abuse of electronic devices has great impact on children such as causing lack of self-care ability, social ability and hampers communication between parents. Especially in a metropolitan city like Hong Kong with fast paced living rhythm and high living standards, parents have very limited time to interact with their children. Therefore, bathing becomes a most intimate quality time for children and parents. SplashBuddy is a bathing kit that fosters parental interaction through creating an amusing experience for both parents and children while acting as an educational toy that encourages children to build up their self-care ability. The design includes 5 components that encourage bathing procedures: a goggle-like shower hat, octopus shaped comb, anglerfish container, turtle like sponge and a whale stool. All of the components can be detached and connected with other components flexibly to inspire children's creativity. It is also design for bathrooms with limited space.

隨著現今科技的不斷發展，兒童自小已能接觸電子產品，有的甚至會從1歲開始使用。據資料顯示，香港大多數兒童每天會花超過30分鐘玩電子遊戲，然而濫用電子產品對兒童的成長有很大的影響，例如阻礙他們跟家長溝通，以致他們缺乏社交能力，甚至照顧自己的能力。一些生活節奏急速和擁有高質素生活水平的城市，如香港，大部分父母需要長時間工作，只有非常有限的時間可以跟孩子進行互動。因此，洗澡變成了孩子和家長之間最親密的時間。Splashbuddy是一套洗澡玩具。透過家長和孩子的互動，孩子能寓學習於遊戲，建立自理能力。該設計包括5個組成部分：潛水鏡帽子、八爪魚梳子、燈籠魚容器、烏龜海綿和鯨魚凳子。所有的部件可以自由組合或拆卸，激發孩子的創造力。此外，該設計亦適用於空間有限的浴室，迎合各種居住環境。



Distinction 優選

YOYOKE

衛炳麟、路放

Hong Kong 香港



YOYOKE. is a smart electric city bike which can extend unlimited. YOYOKE. is divided into three parts, its assemble through the general structure of connecting. The front side ,the middle side and back side of YOYOKE are equipped with expanded assembly mouth, which is used for loading the accessories which have a uniform specification. Although there are all kinds of bicycles in the market , but we always spend a lot of money to make the bicycles meet our own needs. Why spend a lot when you can rent what you need? YOYOKE is an environmentally friendly community bike rental system. Check out a free bike and then rent bicycle accessories that meet your daily needs and express your lifestyle and personality. Even the accessories can be free of charge when the cost of renting the accessory reaches a certain value. YOYOKE brings sustainability to the experience of using a bicycle. The user' s daily changing needs are met by this product concept and the system. YOYOKE also provide an environmentally friendly community bike rental system on the internet. The users no need to buy many different accessories, they can all be rented. It supports a positive attitude to decrease consumption and to encourage bike sharing.

YOYOKE 是一款可無限延展的城市電動助力自行車，自行車被分為三大模組，通過通用的銜接結構進行組合。YOYOKE 自行車的前、中、後端都有拓展裝配口，可供裝載配件使用。不同配件模組具有不同的功能，但他們都有著統一的裝配接口。儘管市場中有著各種各樣的自行車，但我們常常還需花費很多去改裝自行車來滿足我們自身的特殊使用需求。為何不可以通過租賃的方式來滿足不同的使用需求呢？YOYOKE 基於自身的產品使用特徵，打造了一個社區內的自行車生態系統，來鼓勵更多人加入到自行車出行的隊伍中來。社區內每戶家庭可以在 YOYOKE 的官網上申請免費使用一輛基礎款的 YOYOKE 自行車，並且在有需求時可以租賃需要的其他自行車配件，當租賃該配件的費用達到一定數值時可以免費擁有該配件。對於不常使用的配件也可以放在 YOYOKE 的平臺上供同一個社區的居民以較低的價格租賃使用。YOYOKE 提供了一個可持續使用自行車的體驗，通過網絡平台，使用者可以租賃自行車及各種配件來滿足不同的使用需求，進而減少自行車生產的浪費，鼓勵使用者共享資源。



Distinction 優選

省時電梯

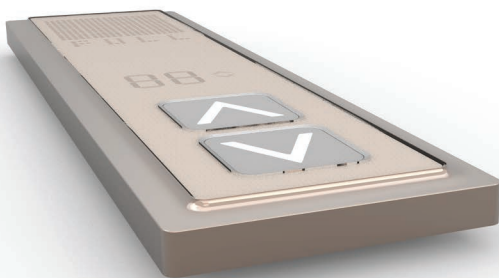
嚴栩澄、張嘉卿、張立業、謝子晗、江希明

China 中國大陸



This design save many times on waiting elevator. When the elevator shows FULL, that means you do not need to wait it. You can choose another elevator or take the stairs. At the same time, it will remind people do not press this elevator. When the elevator shows some empty grids, that means the elevator is not full, you can take it.

這個設計極大程度上節約了人們等電梯的時間。當電梯螢幕顯示 FULL 時，表示電梯人員已滿，你不必再繼續等了。你可以選擇走樓梯或等別的電梯。同時，也節約了電梯裡人們的時間，因為電梯不必在不必要的樓層停了。當電梯顯示還有幾個格子沒有亮時，表明電梯還能再進幾個人。這時你可根據自己的情況選擇。



Distinction 優選

剛剛好・烹飪定時鍋具

劉一君

China 中國大陸



Just-in-time • The cooking pot with timing function is targeted at persons who have no sense of time during cooking. Forgetting about turning off the fire/power during cooking will not only result in the burning of food, but also incur certain potential risks. Combining ingeniously the timing device with the handle of the pot cover, this pot enables the cook to set the cooking duration and rest assured that the alarming clock will ring at the specified time.

剛剛好・烹飪定時鍋具是針對人們煮東西時容易忘記時間而設計的。煮東西忘記關火不僅會使食物燒糊，還存在著一定的安全隱患。此款鍋具將定時裝置與鍋蓋提手巧妙結合，烹飪者只需設定好烹飪時長，提示鈴聲便會在指定時間響起。

剛剛好・烹飪定時鍋具

Just-in-time•The cooking pot with timing function



剛剛好・烹飪定時鍋具是針對人們煮東西時容易忘記時間而設計的。煮東西忘記關火不光會使食物燒糊，還存在著一定的安全隱患。此款鍋具將定時裝置與鍋蓋提手巧妙結合，烹飪者只需設定好烹飪時長，提示鈴聲便會在指定時間響起。

Just-in-time•The cooking pot with timing function is targeted at persons who have no sense of time during cooking. Forgetting about turning off the fire/power during cooking will not only result in the burning of food, but also incur certain potential risks. Combining ingeniously the timing device with the handle of the pot cover, this pot enables the cook to set the cooking duration and rest assured that the alarming clock will ring at the specified time.

如何使用

How to use



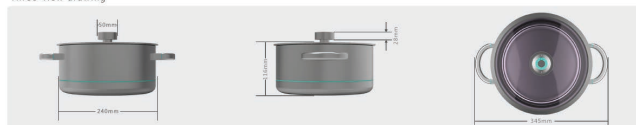
使用时，先将蓝色指针沿顺时针旋转至满刻度（上发条），然后再回旋至所需要的时间即可。响铃提示时间为3-5秒钟。

To use it, first rotate the blue arrow pointer clockwise to the maximum scale (wind it up), then rotate it back to your desired time. Duration of the alarm is about 3-5 seconds.



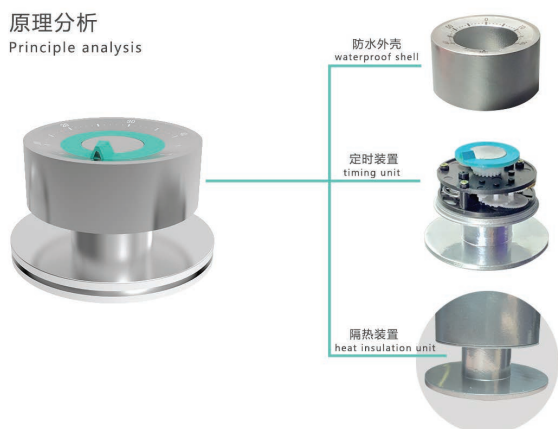
三视图

Three-view drawing



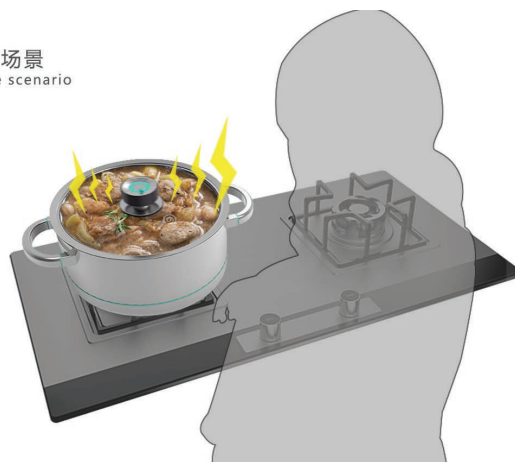
原理分析

Principle analysis



使用场景

Usage scenario



Distinction 優選

雙十書桌

徐樂、翟偉民、林幸民、張芯露

China 中國大陸



Design Ideas 90's today are a group of people who have low income 、small living place 、online-shopping habits , and often move house and pursue high quality life. Therefore they need flexible-multipurpose 、space-saving 、convenient transportable 、modern stylish furniture to improve life quality. Design state Double ten desk is designed for 90 people after the characteristics of the crowd to bamboo-based materials, with brass, simple fashion, clever use of tenon, full of strong visual impact. Double ten desk will be aesthetics and structure of a high degree of integration, the structure of the use of tenon connection and the principle of leverage, the product itself does not have any metal connections, hand can achieve disassembly. It's flattening structural reduces cost in transportation increasingly, it's especially fit for selling online.

設計理念 現在的 90 後人群收入較低、居住空間狹小、愛網購、經常搬家、追求一定的生活品質，他們需要靈活多用、節約空間、便於運輸、造型簡約時尚的傢俱來提升生活品質。設計闡述 雙十書桌是針對 90 後人群生活特點而設計，以竹木材料為主，搭配黃銅，簡約時尚，巧用榫卯，富有極強的視覺衝擊力。雙十書桌將美學和結構高度融合，結構上巧用榫卯連接和杠杆原理，產品本身沒有任何金屬連接件，徒手便能實現拆裝。扁平化的設計，可以大大降低運輸成本，很適合在互聯網上銷售。



Distinction 優選

VERMI - Composting and Farming station

Natalia Hoosova

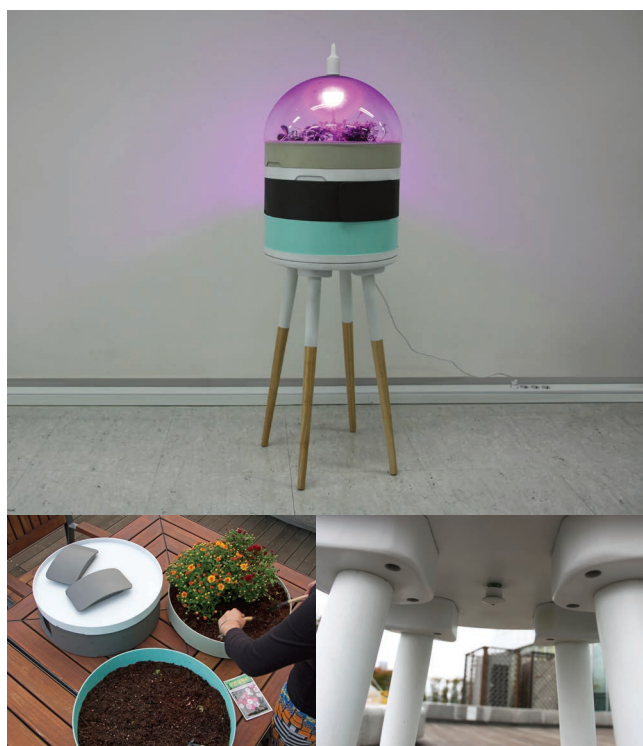
Slovak Republic 斯洛伐克



VERMI is a self-sustainable, composting and farming solution for food waste disposal in urban households. VERMI is built on the system of vermiculture, meaning red worms take care of your organic waste. Worms living in the bottom part Vermi will literally eat your food garbage and turn it into a rich soil which can be instantly used in the top farming part of the station to grow vegetables on a small scale right inside your home. The aim of this solution is to reach as many people as possible and of all social classes. Compared to existing solutions on the market, VERMI is low-cost, low-maintenance and has zero to low-energy consumption (depends on the user). We are currently facing a global problem of food waste being over 30% of all produced food. Up to 45% of vegetable & fruits get spoiled even before they reach customers in retail. This is not only alarming due to the actual losses but also the contribution that food wastage has to emissions. Industrialized Asia maintains highest numbers from all regions in terms of carbon footprint tied to food wastage(2x higher than Europe) and has one of the highest rates in food wastage on pre-consumer level in the world. VERMI has built in IoT system and operates with an app which is able to control the

temperature and suggest meal portions for the best possible functioning of worms even during cold winter months. User can turn this feature off and use VERMI flawlessly as an analog solution with zero energy consumption as well.

VERMI 是城市家庭廚餘處理的一種堆肥養殖解決方案，能夠自給自足。VERMI 建立在蚯蚓的生態系統基礎上，意味著這些蟲能處理您的這些有機廢物。居住在 VERMI 底部的蟲將會直接吃你的廚餘，並將其變成一個豐富的土壤，可以立即用於系統的頂端農用部分，在家裡小規模的種植蔬菜。這個解決方案的目標是盡可能多接觸到各種社會階層，與市場上現有的解決方案相比，VERMI 是低成本，低維護費用，零到低度耗能（取決於用戶）。目前，我們正面臨著全球食品有超過 30% 的廚餘問題，甚至在零售端到達客戶之前，高達 45% 的蔬菜和水果都會被腐壞。這樣的實際損失不僅令人吃驚，也是食物耗損對於碳排放的影響也不容忽視。在與食品耗損相關的碳足跡方面，亞洲工業化國家持續有著相對高數量（比歐洲高出 2 倍），並且是世界上在消費前食品耗損率最高的國家之一。VERMI 內置了物聯網系統，可透過 app 操作，能夠控制溫度，即使在寒冷的冬季也可能讓蚯蚓發揮最佳功能。用戶也可以將此功能關閉，VERMI 也能完美以相近解決方案操作，發揮零耗能的作用。







VISUAL
COMMUNICATION
DESIGN

視覺傳達設計類



VISUAL COMMUNICATION DESIGN JURY LIST

視覺傳達設計類評審名單



初審 & 決審
Frist & Final selection

Peter Florentzos

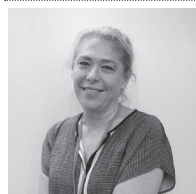
ico-D 財務長
Australia 澳洲



初審 & 決審
Frist & Final selection

Fons Hickmann

Fons Hickmann M23 設計工作室共同創辦人
Germany 德國



決審
Final selection

Bonnie Siegler

Eight and a Half 設計工作室創辦人
USA 美國



初審
Frist selection

Finn Nygaard

Finn Nygaard Design 創辦人
Denmark 丹麥



初審
Frist selection

Richard Henderson

澳洲 R-Co Brand 執行長暨創意總監
Australia 澳洲



初審 & 決審
Frist & Final selection

陳俊良

自由落體設計公司董事長
Tawian 臺灣



初審 & 決審
Frist & Final selection

何清輝

BBDO 黃禾國際廣告公司營運董事
Tawian 臺灣



初審
Frist selection

施令紅

國立臺灣師範大學美術系及研究所專任教授
Tawian 臺灣

Golden Award 金獎

Design 360° 2015 issues

Javin Mo、Saki Ho

Hong Kong 香港



Since 2014, Design 360° relaunched into a new editorial approach from Designer's perspective. Thematic issues such as "Designer's Archive"(N.49), "Design Manifesto"(N.50), "Designer's Typeface"(N.51), "Designer at Work"(N.52), "Designer's Collection"(N.53) and "Designer's Travel"(N.54) successfully attracted the attention in Asian design community. The themes continued in 2015 with recent issues "Designer's Photography"(N.55), "Designer's Music"(N.56), "Designer for Food"(N.57), "Design Academy"(N.58), "Designer's Lookbook"(N.59) and "Design Week"(N.60). The new editorial direction penetrates design and daily lives, acting out with the spirit of "Living with Design", whereas the new features provided an integrated and brand new in-depth angle looking at designs/designers around the world. Design 360° re-designed format follows the idea and editorial principle of the magazine - structuring the contents different layers and perspective with openness. The three books vary in small, medium and big format, bind together to become the entity of magazine, perceiving the cutting edge in terms of publication format and design. The new editorial design combines both Chinese and English typographic approach, gives a sense of contemporary Asian design in its appearance. Different weights of paper chosen for the new magazine also considered giving a light and relaxing reading experience to the readers, echoes with the "Living with Design" spirit of the magazine. In addition to format, The "Designer's Music"(N.56) issue start inventing multimedia interaction, linking external content through QR-code to different platforms. The is stepping up to bring multi-dimension experience to the readers. Design 360° has a remarkable increase in circulation after the newly launched content and format, its readers and markets keep expanding from Asia to even Europe. Cities in Asia like Korea and Japan shows an increasing attention to Design 360° as a navigation for Asian Design through subscription and following its social media, while cities in Western and European countries subscribe the magazine as a window and bridge connects to Asia and appreciate Asian designs. The ever expanding audiences generated a mass circulation.

自 2014 年以來，Design 360° 從設計師的角度重新推出了新的編輯方式，若干雜誌主題像是“設計師檔案”（N.49），“設計宣言”（N.50），“設計者字體”（N.51），設計師工作“（N.52），”設計師收藏“（N.53），“設計師之旅”（N.54）等，成功的引起了亞洲設計社群的注意。雜誌在 2015 年持續推出一些新主題，如“設計師相片”（N.55），“設計師音樂”（N.56），“食品設計師”（N.57），“設計學院”（N.58），“設計師外觀”（N.59）和“設計週”（N.60）等，新的編輯方向貫穿於設計和日常生活，以“生活設計”的精神表現出來，而此一主題特性為全球設計 / 設計師提供了完整而全新的深入視角。Design 360° 重新設計雜誌的風格，以不同的層次和視角開放的內容作為雜誌的思想和編輯原則，以小，中，大格式不同的三冊組成為雜誌的實體，體現了前衛的出版和設計風格。新的編輯設計結合了中英文排版方式，給人一種當代亞洲設計風格的感覺。為新雜誌選擇的不同重量的紙張也考慮到給讀者帶來輕鬆輕鬆的閱讀體驗，與“生活設計”的雜誌精神相呼應。除了版型外，“設計師音樂”（N.56）開始採用多媒體互動，通過 QR 碼將外部內容連接到不同的平台，加強讓讀者有多維度的體驗。Design 360° 嶄新的內容和形式，使得雜誌流通量大幅增加，在亞洲乃至歐洲的讀者群和市場仍在不斷擴大。像韓國和日本等亞洲城市透過訂閱和追蹤其社群媒體，越來越重視 Design 360° 作為亞洲設計的導航，而西方和歐洲國家的城市則將訂閱這本雜誌作為一個窗口和橋樑，並與亞洲相融合，欣賞亞洲設計。不斷擴展的讀者群創造可觀的發行人量。

Judge's Comment | 評審評語

Bonnie Siegler : Beautiful, surprising, innovative, creative- each issue surpassed the previous one.

何清輝 : A excellent work which people can't stop loving.

陳俊良 : Complete work with consistent high quality.

Fons Hickmann : A perfect made design magazine designed for designers.

Peter Florentzos : Excellent contemporary publication design utilising many print embellishment techniques and design features, typography space + shape to create outstanding result.

Bonnie Siegler : 美麗、令人驚訝、創新、創意 - 每期雜誌都勝過前一期。

何清輝 : 一件讓人喜愛想多翻幾次的好作品。

陳俊良 : 完整的作品，而且始終質感在高水平。

Fons Hickmann : 為設計師所設計的完美設計雜誌。

Peter Florentzos : 出色的當代出版設計，利用許多印刷裝飾技術及設計功能以及排版空間+形狀，表現優異。



Silver Award 銀獎

Architekturnovember 2016

Antonia Terhedebrügge 、 Steffen Knöll

Germany 德國



In cooperation with Steffen Knöll The Architekturnovember is a one month festival for architecture in november organized by the Association of German Architects (BDA) Baden Württemberg. It is about architecture and projects concerning architecture in the future. The yellow dot brings color into the dark winter in Germany. The new logo is made for the event: AN: means in german beginning, start, go!

與 SteffenKnöll 合作的 The Architekturnovember，是由德國建築師協會（BDA）巴登符騰堡歷時一個月的十一月建築節日，這是一個關於未來建築的架構和計畫。黃色的點在德國黑暗的冬天帶來了色彩。我們為事件設計新的標誌：AN：意思是德語開始，開始，去！



Judge's Comment | 評審評語

Bonnie Siegler : This series created an original + eye catching way to call attention to itself + the main information.

何清輝：Unique visual presentation clearly explaining the activity.

陳俊良：Simple, modern visual communication.

Fons Hickmann : It is not just a brilliant poster. There is a complete corporate design behind, with a very strong, eye catching visual.

Peter Florentzos : Excellent publication suitable to architecture featuring contemporary typographic and design elements.

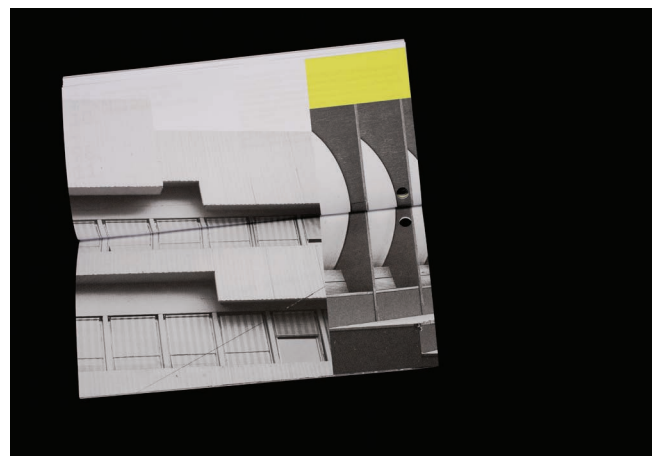
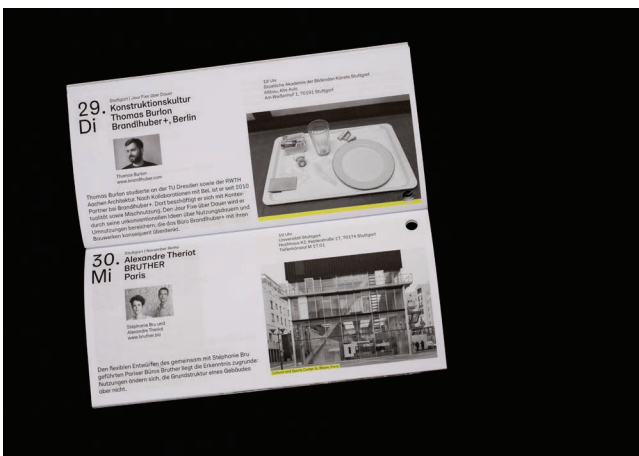
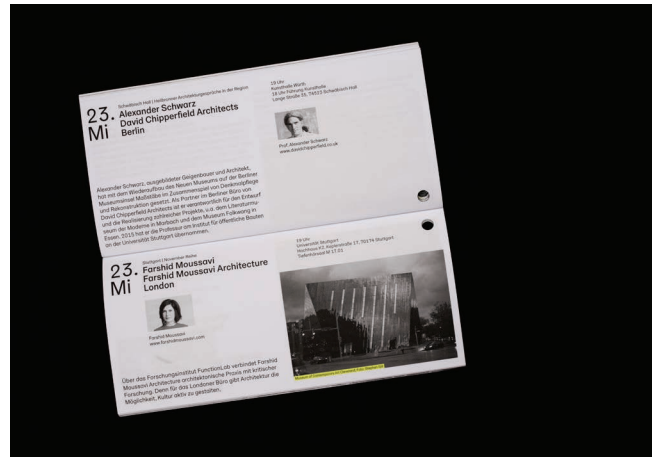
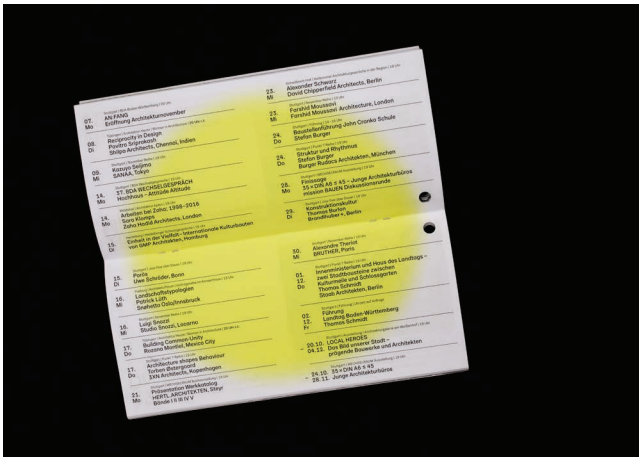
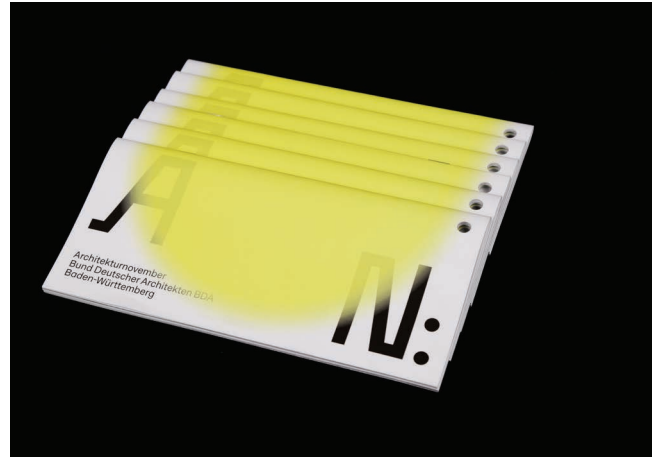
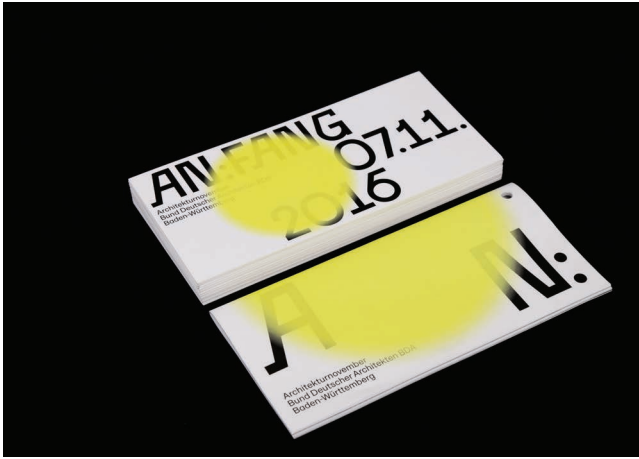
Bonnie Siegler：這個系列以原創 + 搶眼的方式吸引大家注意此作品 + 主要資訊。

何清輝：獨特的視覺呈現，卻又清楚地交代了活動訊息。

陳俊良：簡約並具，現代感的視覺傳達。

Fons Hickmann：此作品不只是一個出色的海報，背後蘊含著完整的企業設計，具有非常強大、搶眼的視覺感。

Peter Florentzos: 優異的出版品，適用於具有當代印刷及設計元素的建築。



Bronze Award 銅獎

Paper Pong 2016

Marvin Boiko

Germany 德國



This is a poster I made for a special Ping Pong Tournament. »Paper Pong« is a variation of round-the-table in which the participants fight against each other by building their own table tennis rackets out of paper.

這是我為特別乒乓球錦標賽製作的海報。「紙乒乓」一種變化的乒乓球賽，參賽者要用紙張製作自己的乒乓球拍，並於比賽中使用。

Judge's Comment | 評審評語

Bonnie Siegler : An swaying poster that suggests the motion of the game with paper + type, Beautiful.

何清輝：Ingenious, effective visual communication with a strong image.

陳俊良：Make the plane into a rhythm from the perspective of curvature of the line .

Fons Hickmann : This is the best poster of the show.It contains well made typography, a catchy idea and is ironic.

Peter Florentzos : Excellent idea with quirky result generated through folding of paper with elements of typographic surprise.

Bonnie Siegler：律動的海報，以紙張及樣式表現比賽的動態性，十分漂亮。

何清輝：巧思、有效的視覺溝通，意象強烈。

陳俊良：利用曲度視線讓平面變成律動。

Fons Hickmann：這是本展最棒的海報，具有良好排版、吸引人的想法，且帶有諷刺意味。

Peter Florentzos：出色的想法，透過紙的折疊與令人驚喜的印刷元素展現其多變性。



06.03.16

3—4 pm

纸乒乓®
浙江理工大学艺术设计学院21号楼
三月六日下午三点到四点

paper pong®
sci-tech university
zhejiang, china
[instagram.com/paper_pong](https://www.instagram.com/paper_pong)

PAPER
PONG

ico-D Special Award & Judges' Special Award

ico-D 特別獎・評審團推薦獎

省思

陳子捷

Taiwan 台灣



Human beings can survive to the present, are dependent on the nature of the resources, get this kind of grace and rule the earth we should drink water thinking source think about where we come from, what about the feedback?

人類能夠生存到現在，都是仰賴於大自然的資源，得到這樣的恩惠之下並且主宰了地球的我們，是否應該飲水思源想想我們從何而來，該回饋什麼？

Judge's Comment | 評審評語

Peter Florentzos : The man is upright, however lonely, yet looking forward, contemplating the future, a future of uncertainty for Taiwan, for the Earth, yet all of humanity. The work summarises all that is good about the world, and even though a little concerned, the man thinks, contemplates and looks with hope, anticipate to a bright future for the earth, and humanity. The poster symbolizes all that is good about human collaboration deep thought and like ico-D, look to a considered and prosperous future ahead.

何清輝："In recent years, the work presents a strong and simple idea in a wave of environment-based poster creations worldwide. It is everyone's responsibility to do the right thing for the planet without exception."

Peter Florentzos：這個男人正直卻感到寂寞，但依然對台灣不確定的未來、對地球，還有所有的人感到期待、憧憬。這項作品總結了對世界有益的一切，儘管有點擔心，這個男人抱著希望，憧憬、期待著地球和人類的美好未來。此海報象徵所有關於人類合作的好，深刻思考，如 ico-D 一般，對深思過的繁榮未來充滿期待。

何清輝：在近年全球一片環保海報創作浪潮中該作品呈現一種強大又簡單的意念。所有為這個星球該做對的事，都是每一個"人"的責任，沒有人可以例外。



Judges' Special Award 評審團推薦獎

CHE PI: Interview with Zuoxiaozuzhou

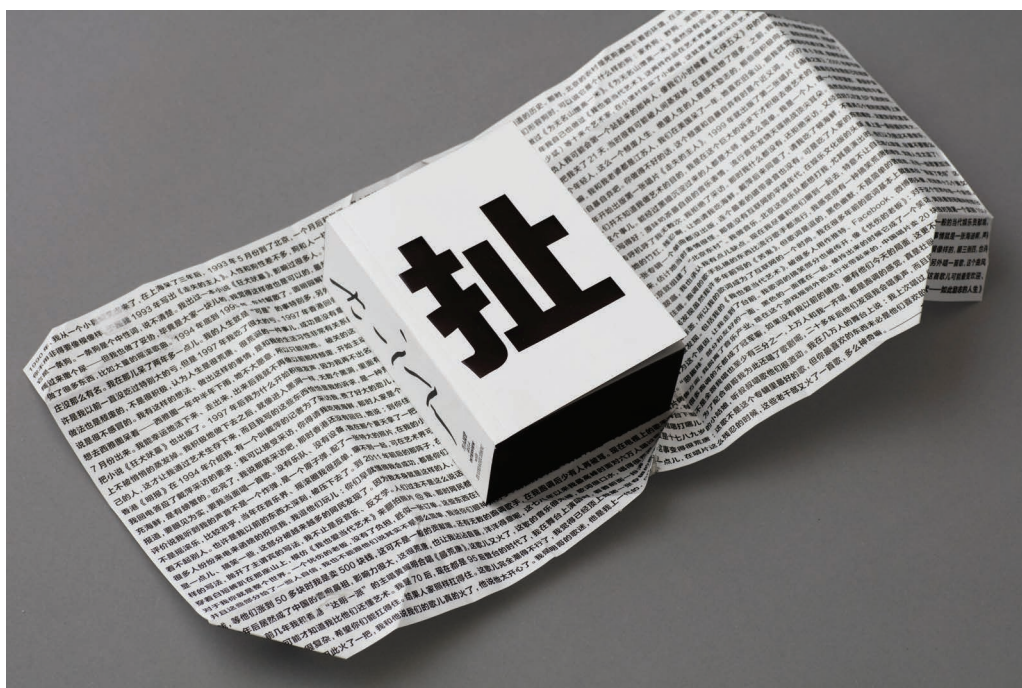
Sun Xiaoxi

China 中國大陸



Che Pi is the interview of the Chinese rock star Zuoxiaozuzhou. Spanning up to 10 years, up to 1028 pages, reflecting the volume of language. In this book, the text is the main focus, which is shown in a radical way. The reader can read these texts without any obstacles. One page shows the question, the opposite page shows the answer. But the text of the answer is not of same sizes, it varies from pages to pages, which reflects the changes of the sound and tunes visually. Therefore, the question and the answer built up new relationships, which show the strong power of Chinese characters, and a big sense of humor. The book is wrapped in a paper full of text, which is the preface. Before reading the book, the reader has to tear it off, which also corresponds to the title "Che Pi", an expression of double meaning in Chinese, which not only means "tear off" but also means "chatter". The author's preface can be thrown away - you don't need to believe in any words in the book, just as the rock star's naughty character.

《扯皮》是音樂家左小祖咒的訪談集。內容跨度達 10 年，通過 1028 頁的厚度，體現出言論的體量。在設計理念上，文本（言論）占絕對統治地位，用單純直接甚至粗暴的方式展現文本，它和讀者之間沒有任何障礙。結構上，一頁一問、一頁一答，既可只看問題，也可只看回答，文字內涵得到延伸。文字的編排在固定範圍內有大有小，因為聲音的強弱與大小即言論表達的特徵。看似隨意的字距是某種“走調”，但這正是祖咒和他音樂的特點。書被一張佈滿文字的紙包裹，閱讀前需要將紙扯掉，一個是呼應了書名《扯皮》，也是一種自嘲——作者的自序是可以被扔掉的——你可以不相信這裡面的任何話。



Judge's Comment | 評審評語

Bonnie Siegler : This book is not only a beautiful piece of graphic design but also a great physical object, and an innovative solution to make an incredibly long interview compelling to read even the paper the book came in was considered a triumph.

這本書不僅是個美麗的平面設計，亦是偉大的作品，這個創新的解決方案，讓人忍不住一直閱讀這極長時間的訪問，甚至包裹書的紙被視為是種成功。



Judges' Special Award 評審團推薦獎

Vintage 2017 Zielona Gora

Wojciech Janicki

Poland 波蘭



"Vintage" is an event dedicated to grape harvest in Zielona Gora (Poland) organized every year in September. The sunlight is a significant element of the wine-making process. The poster unveils a bottle created by sunlight / on-stage spotlight giving a celebrational meaning of the festival.

“Vintage”是在每年9月份在 Zielona Gora（波蘭）所舉辦的葡萄收穫慶典。陽光是葡萄酒釀造過程的重要組成部分，海報展出了一個瓶子，聚集陽光 / 舞台上的聚光燈，傳達出了節日的慶祝意涵。

Judge's Comment | 評審評語

Peter Florentzos : Exceptional simplicity with great meaning expressed through innovative graphic play.

透過創新的圖像表現展現出非凡的簡單。

Dni Zielonej Góry
WINOBRANIE
— 2017 —
02-10 września 2017



Judges' Special Award 評審團推薦獎

Plural book collection

André Letria

Portugal 葡萄牙



This is a collection of Portuguese language poetry. The diversity of authors and styles are unified through the physical characteristics of the hardcover, varying in color and with a high contrast illustrated element. The title and author are discreet and constant.

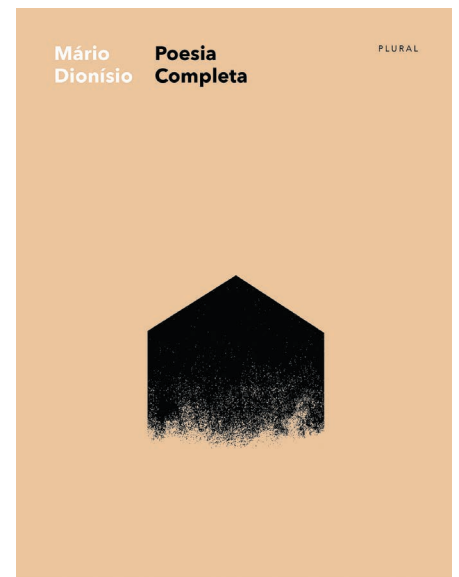
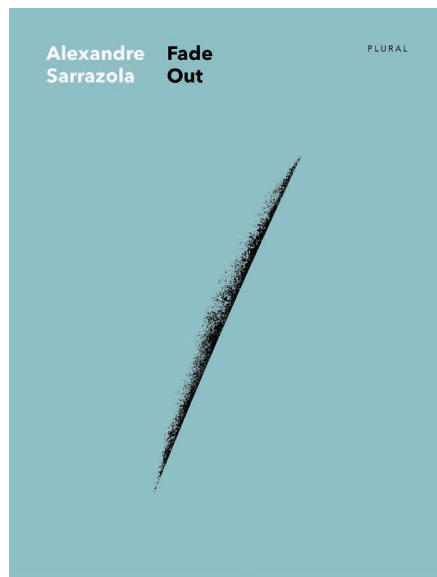
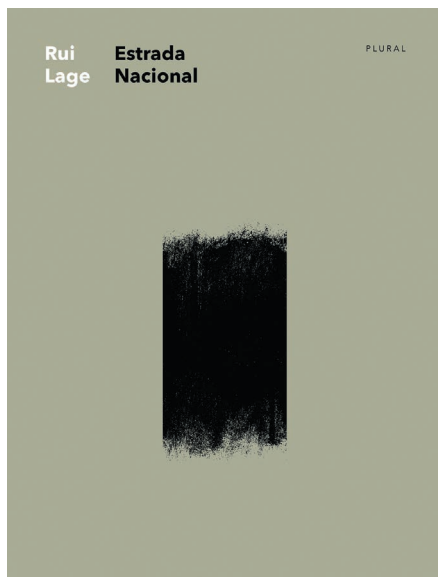
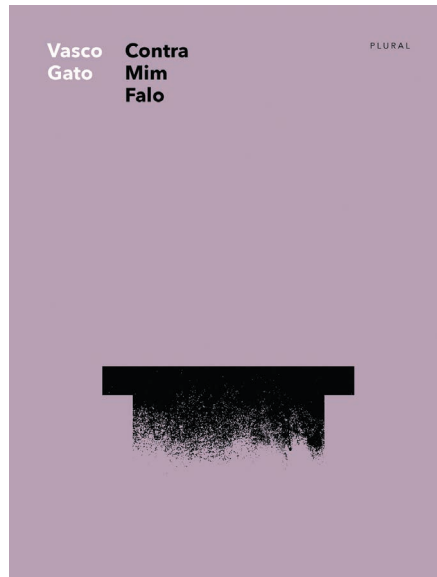
這是葡萄牙語詩歌的集合。作者和風格的多樣性透過精裝書的特性統合起來，展現顏色變化和高對比度的元素。書本標題和作者名稱設計是慎重而不變的。



Judge's Comment | 評審評語

Fons Hickmann : Print is back! This beautiful book series from Portugal doesn't catch our attention at first glance but upon closer inspection you discover the beauty of what book design can be.

印刷品再現！這本美麗的葡萄牙語系列書籍乍看之下並沒有吸引我們的目光，但細看後，可以發現書籍的設計之美。



Judges' Special Award 評審團推薦獎

Typomania 2017 / main poster

esh gruppa

俄國 Russia



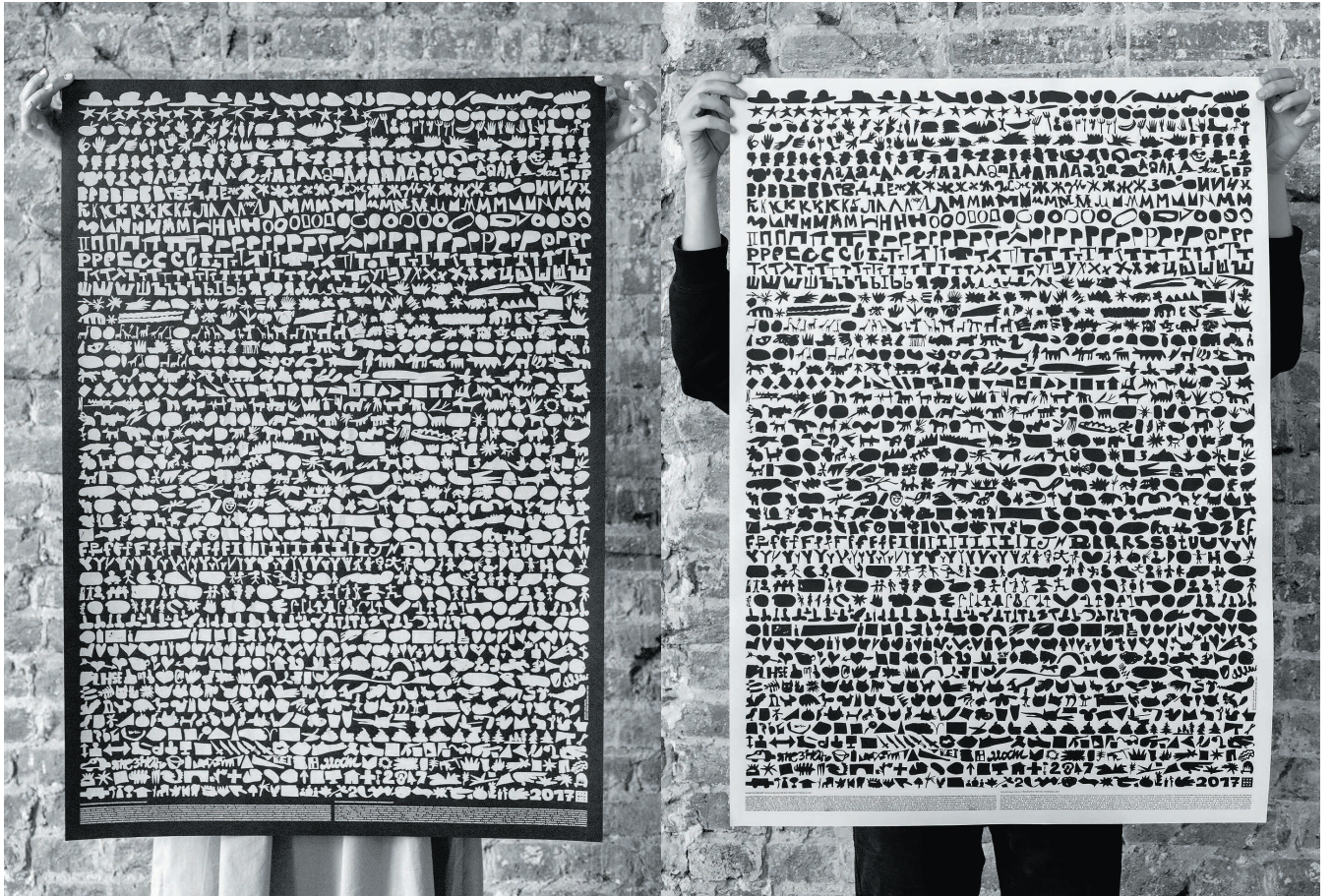
Typomania Festival 2017 / main poster (silkscreen 70x100 cm) The International Typographic Festival Typomania is an annual type, typography, calligraphy and video event. The aim of the festival is to collect and connect as many type fans as possible and turn them in to a professional community. The main goal of 2017 Typomania identity was to involve public in the process of creating it, and by that creating a buzz around the event. On the Typomania website we switched the cursor with a pencil and let every visitor draw anything they want there. In the end we have got around seven thousand drawing to use in different promotional materials like posters, brochures, flyers, animated videos, and a lot of festival merchandise. As a result of this promo people have sent twice as many videos for the typographic video competition as in last year.

Typomania Festival 2017 / 主要海報（絲印 70x100 厘米）國際印刷節 Typomania 是一個有關活版印刷、書法和影像的年度性活動。節日的目的是盡可能收集和連接各種類型的粉絲，並將它們轉變成專業社群。2017 年 Typomania 主要目標是讓公眾參與到創作過程中，並通過這個活動喚起迴響。在 Typomania 網站上，我們用一支鉛筆切換光標，讓每個訪客畫出他們想要的東西。最後，我們累積了大約七千張圖紙作為不同的宣傳素材，如海報，小冊子，傳單，動畫視頻和許多節日商品。由於這個宣傳活動，參賽者提送了相當於去年 2 倍數量的影片來參加活版印刷影片競賽。

Judge's Comment | 評審評語

陳俊良：Printed with the most primitive pictograph, the poster combines network action, making visual communication express more differently!

回歸最原始的象形作為印刷字體的海報，結合網路行動，讓視覺傳達有著更不一樣的表達！

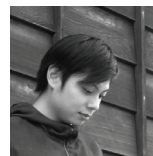


Distinction 優選

東方設計大學/大學部招生手冊

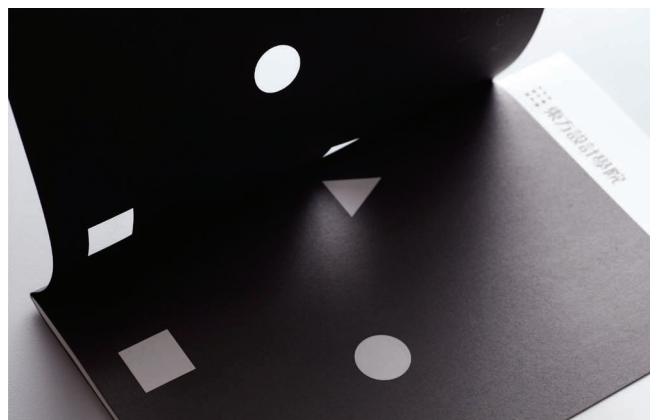
黃任蔚

Taiwan 臺灣



The approach of points-lines-planes is adopted in the brochure, which is guided by the concept "design aesthetics, international perspective;" moreover, a rectangle represents disciplines, a triangle represents endeavors, and a circle represents integration - all of these shapes illustrate the process of studying design: attraction, collision, fusion.

手冊以點、線、面方式，貫穿「設計美學・國際宏觀」的概念，再以幾何圖形的正方形代表著規矩、三角形代表著磨練、圓形代表著融合，敘說學習設計的過程，互相吸引、互相碰撞、互相結合。



Distinction 優選

「小鎮神獸齊護金門」紀念款包裝

邱顯能

Taiwan 臺灣



Commemorative gift boxes featuring “Mythical Creatures of Kinmen” to mark the 80th anniversary of Chin Ho Li Enterprise Co. Ltd., manufacturer of the famous Maestro Wu steel knife brand. The sleeve of the gift boxes features colorful, cute drawings of three auspicious beasts – the wind lion god, the hoopoe and the otter – which the Tourism Department of the Kinmen County Government has designated as the island’s guardians and bearers of good fortune. Acting as tourism ambassadors for the island, each beast comes with a Maestro Wu knife nestled in an inner box that slides out sideways. Underlining the Asian heritage of the brand, the protruding side of the inner case is designed to look like the spine of a traditional stab bound book. The packaging comprises a “classic” (metallic black) and a “flamboyant” (turquoise, yellow, cyclamen) series, each consisting of three boxes representing the creatures’ respective realms – land, air and water. Thanks to their strong emphasis on the local culture both versions make perfect souvenir packaging. 1. The home-loving hoopoe, the ambassador of the “air”, carries a machete, a tool and weapon used by Taiwan’s indigenous people, strapped to his waist. Standing erect on paths crisscrossing the fields [diagonal cross pattern] the hoopoe

helps farmers decimate pests and protects hearth and home. 2. The protective wind lion god, the ambassador of the “land”, clutches a guandao, a halberd-like weapon, in his right hand, the haft resting against the floor. He bravely withstands heavy wind and rain [diagonal sticks pattern] warding off evil spirits. 3. The conservationist otter, the ambassador of the “water”, is portrayed as a handsome cook holding up a Damascus chef knife as he frolics in the water [bubble pattern].

金合利鋼刀品牌創立 80 週年「小鎮神獸齊護金門」紀念款包裝——封套設計繪製可愛帥氣的「風獅爺、戴勝鳥、水獺」金門縣文化局三寶吉祥物，各自佩戴金合利刀具，化身為金門觀光大使，品牌延續東方書卷風格，將刀具藏身於中式線裝書的內襯底座，分別規劃兩套「經典款」與「繽紛款」天、地、水系列包裝禮盒，成為到訪金門體驗最在地文化的觀光旅遊紀念商品。1. 愛家禽戴勝鳥「天」大使：身佩番刀化身原住民，矗立在田埂上〔十字交叉底紋〕為農夫除蟲害守家園。2. 守護神風獅爺「地」大使：手持關刀，屹立於狂風驟雨中〔斜紋底紋〕鎮風止煞。3. 環保獸水獺「水」大使：帥氣廚師小試龍紋菜刀，悠遊戲水中〔圓泡泡底紋〕。



Distinction · People's Choice Award

優選 · 最佳人氣獎

慈心淨源茶攜帶盒「臺灣茶保育動物系列」

余宥叡、陳立恩、易子齊

Taiwan 臺灣



The theme of the goods is interpreted by the form of handed paintings and its simple and elegant disposal of color delivers the initial intention and mission of the brand being devoted to the organic cultivation. The four images: a tree frog moving with the ripples, the trail of a leopard cat appearing in the forest, a black bear strolling along the valley, a spotted deer exploring in the raining, are placed in order from left to right to present a complete map of Taiwan. When they are separated, each image represents its characteristic of species and living environment. The two sides of the inner box are the illustrations of humane industries and landscape sceneries which respond to the brand's devotion to cherish the earth and friendly cultivation. The simple design makes the goods be able to be spread out and placed

flatly before molding, which makes it convenient for transportation and storage operation. The idea of packages being able tasted instantly can enable the foreign tourists to choose the goods as one selection of their souvenirs when visiting to Taiwan.

手繪形式詮釋商品的主題，單色簡樸高雅色彩配置，傳遞品牌從事有機耕作的初衷與使命。依序並置「樹蛙隨漣漪躍動，石虎於林間現蹤，黑熊循溪谷漫步，梅花鹿細雨探尋」能呈現完整臺灣地圖，分開時則代表其物種特徵、生存環境等特色。內盒二側是茶區之產業人文及地貌景緻，呼應品牌愛護土地與友善耕作。簡約結構設計成型前能攤開平放，便利運送及倉儲作業。內包裝以能即時品嚐的概念，作為國外遊客造訪臺灣，以及餽贈伴手禮的新選擇。



Distinction 優選

Poetry Slam

Ralph Burkhardt

Germany 德國



Poster for a local Poetry Slam that plays with the fact of loosen up type and improvised letters.

海報為地方詩歌比賽而設計，比賽選手均可隨興朗讀。



Distinction 優選

A few messages to space

Erich Brechbühl

Switzerland 瑞士



Theatre poster for a play by Wolfram Lotz

Wolfram Lotz 的戲劇海報



Distinction 優選

Typomania 2017 / posters

esh gruppa

Russia 俄國

Typomania Festival 2017 / advertising posters animated version: https://www.dropbox.com/s/3u4ihso2ymhyec5/typomania_1.mov https://www.dropbox.com/s/pwi3bt9aytszu8f/typomania_2.mov
The International Typographic Festival Typomania is an annual type, typography, calligraphy and video event. The aim of the festival is to collect and connect as many type fans as possible and turn them in to a professional community. The main goal of 2017 Typomania identity was to involve public in the process of creating it, and by that creating a buzz around the event. On the Typomania website we switched the cursor with a pencil and let every visitor draw anything they want there. In the end we have got around seven thousand drawing to use in different promotional materials like posters, brochures, flyers, animated videos, and a lot of festival merchandise. As a result of this promo people have sent twice as many videos for the typographic video competition as in last year.



Typomania Festival 2017 / 廣告海報動畫版本: https://www.dropbox.com/s/3u4ihso2ymhyec5/typomania_1.mov https://www.dropbox.com/s/pwi3bt9aytszu8f/typomania_2.mov
國際印刷節 Typomania 是一個有關活版印刷、書法和影像的年度性活動。節日的目的是盡可能收集和連接各種類型的粉絲，並將它們轉變成專業社群。2017 年 Typomania 主要目標是讓公眾參與到創作過程中，並通過這個活動喚起迴響。在 Typomania 網站上，我們用一支鉛筆切換光標，讓每個訪客畫出他們想要的東西。最後，我們累積了大約七千張圖紙作為不同的宣傳素材，如海報，小冊子，傳單，動畫視頻和許多節日商品。由於這個宣傳活動，參賽者提送了相當於去年 2 倍數量的影片來參加活版印刷影片競賽。



Distinction 優選

To Europe

Adamczyk Mirosław

Poland 波蘭



Poster on migration problems to Europe

關於向歐洲移民問題的海報



Distinction 優選

墨

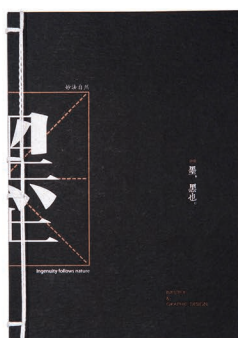
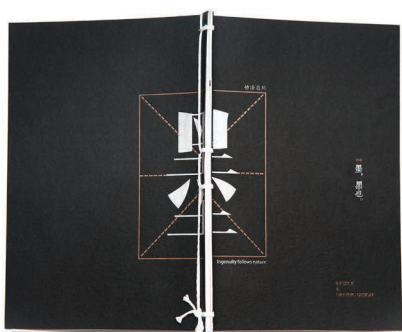
沙鋒

China 中國大陸



The book "Mo" is inspired by the Chinese ink, the whole book is divided into two parts: the first part describes what is ink. Why is the ink called four treasures, as well as what is the four treasures. The second part introduces the relationship between graphic design and ink, what similarities and differences, how to integrate the two. The combination of ink and design has become a development trend, for example, to study the ink art with design together, not only subjecting to the form, but also creating with property of design. Secondly, drawing on the artistic language of ink painting, such as the forms by painting, the beauty of prospect of ink painting, including "the imaginary and the real", "black is white" and so on, combine with the basic graphic design language: text, graphics, color, Composition, to recreate.

《墨》，書籍設計。靈感來源於中國水墨，整本書的內容分為兩個部分：第一部分介紹了什麼是墨，什麼是水墨。墨為什麼稱為文房四寶，以及文房四寶是哪些。第二部分介紹了平面設計與墨之間的關係，有什麼相似點和區別，如何把兩者進行融合。比如，要把水墨藝術融入到設計之中去研究，不能只服從於形式，而要結合設計的屬性進行創作。其次，借鑒水墨的藝術語言，如水墨藝術的筆墨造型、水墨藝術的意境美、其中包括“虛實相生”、“計白當黑”等，在結合平面設計的基本設計語言：文字、圖形、色彩、構圖，整合在一起進行創造。



Distinction 優選

Art on Paper Exhibition

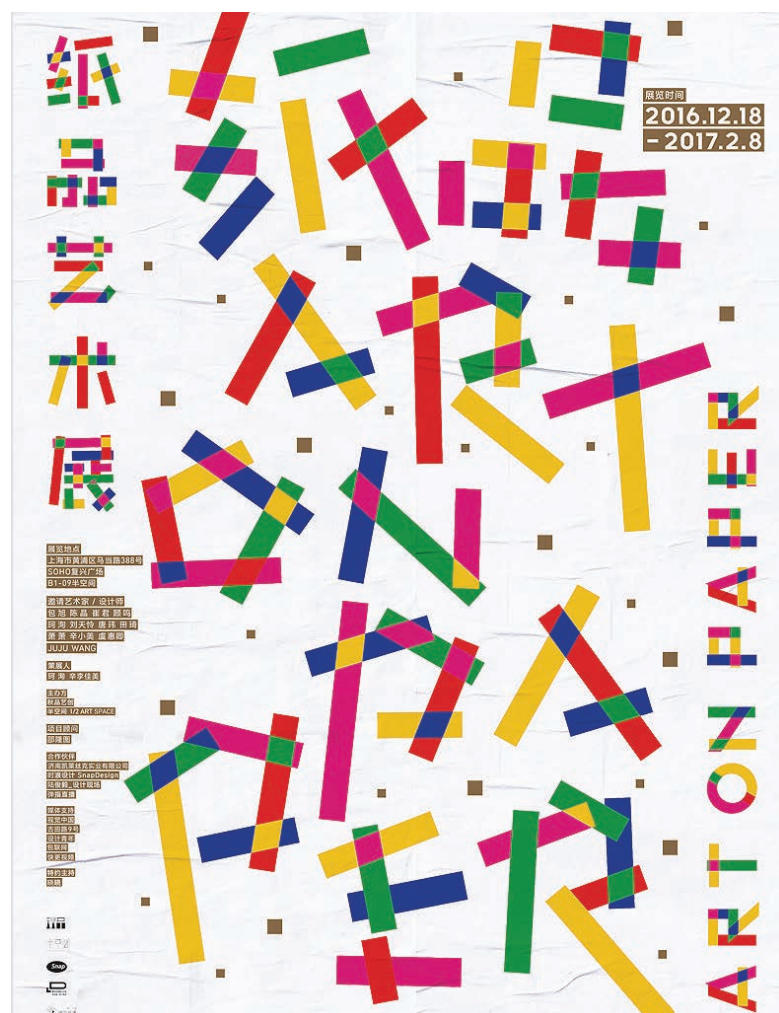
虞惠卿

China 中國大陸



The graphic identity for Art on Paper Exhibition in 1/2 Art Apace Shanghai. My approach was the colored paper scraps together tries to combine the English letters with the Chinese characters (紙品藝術展) to express the compatibility of the Art on paper cultures.

為“紙品藝術展”創作的活動視覺識別。包括：海報、包裝紙、包裝袋等物料。作品中的一片片彩色折紙構成中西文的主題字體，五彩斑斕的色彩表現出紙的藝術性和多樣性。展覽：上海半空間，2016年12月18日-2017年2月8日



Distinction 優選

Umegane Woodworks Branding

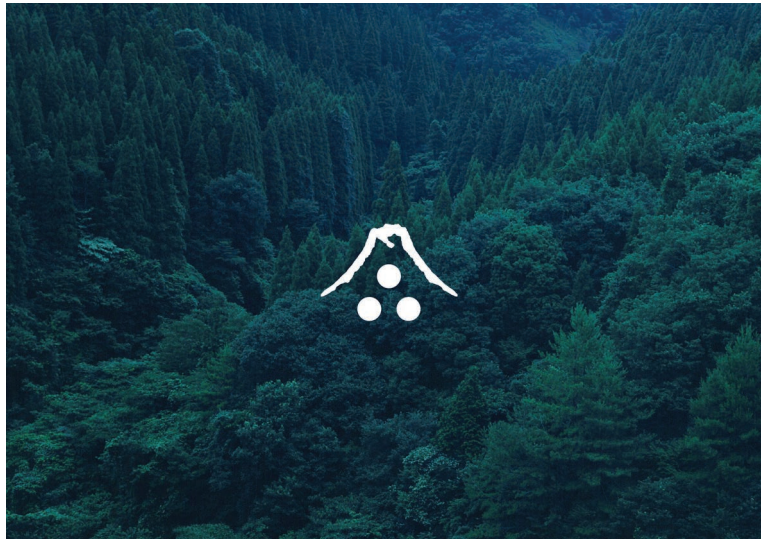
Hiroshi Kurisaki

Japan 日本



The logo of Umegane Woodworks is representing the concept of the company as a “living space created by wood, soil and paper”. Three dots symbolize “wood”, “soil”, and “paper”, and the roof-like shape on the upper part is the depiction inspired by the wide spreading mountain ranges of Saga prefecture. It looks like both a roof of a house and a mountain, functioning as a “roof of imagination” by intentionally leaving the interpretation of the logo to viewer’s imagination. Tokyo TDC 2017 Nominated Work

Umegane Woodworks 的商標代表“由木材，土壤和紙張創造的生活空間”的公司概念，三點像徵著“木”，“土”，“紙”，上部的屋頂形狀來自佐賀縣廣且延伸山脈的靈感，它看起來像屋頂和山，作為一種“想像的屋頂”，我們故意把對於標誌的解讀留給觀眾的想像力。這是東京 TDC 2017 提名作品。



Distinction 優選

CCACA Poster Series

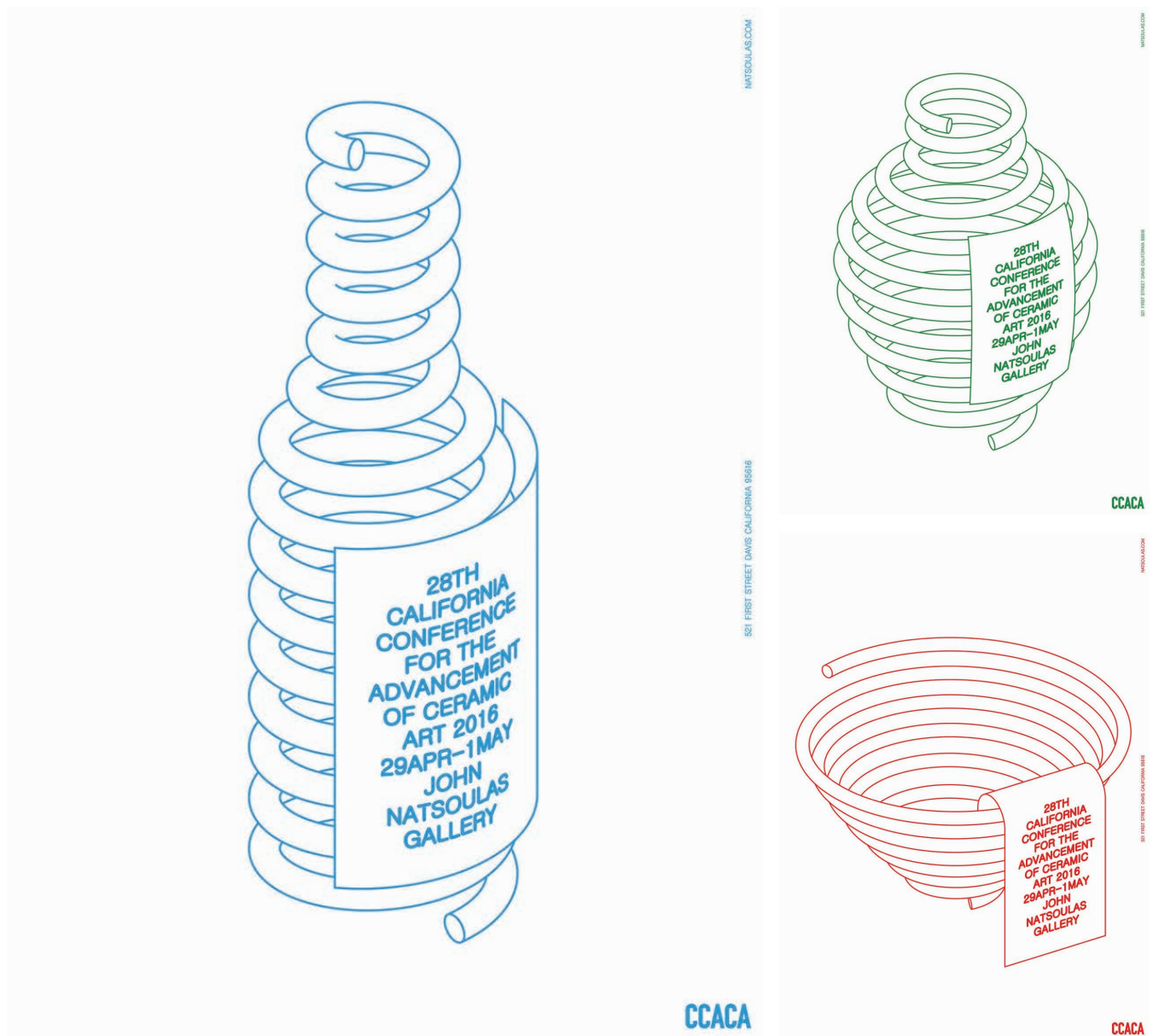
Sungpyo Hong

Korea 韓國



The California Conference for the Advancement of Ceramic Art (CCACA) is the largest professional art function in the region, a ceramics weekend of over 50 exhibitions, where visitors can see the biggest collection of student work from over 50 schools, as well as established artists. I designed three posters for this event, as a part of my school project in the School of Visual Arts. These designs, an attempt to express multi-dimensional sculpture arts on a flat surface, were inspired by the rotational movements used in creating ceramic arts.

加州陶瓷藝術大會（CCACA）是該地區運作最大的專業藝術組織，陶瓷週末可以有超過 50 個展覽，參觀者可以看到來自 50 多所學校的最多的學生作品集，同時也有成名的藝術家。我為這次活動設計了三張海報，作為我在視覺藝術學院的學校計畫的一部分。這些設計，試圖在平面上表達多維度雕塑藝術，這是受到創作陶瓷藝術中使用的旋轉運動的啟發。





PUBLIC SPACE DESIGN
公共空間設計類

PUBLIC SPACE DESIGN JURY LIST

公共空間設計類評審名單



初審 & 決審
Frist & Final selection

Shashi Caan

The Shashi Caan Collective 創辦人
USA 美國



初審
Frist selection

Maria Alessandra Segantini

C+S Architects 創辦人
Italy 義大利



初審 & 決審
Frist & Final selection

Elana Van Der Wath

Program Leader at University of Lincoln
USouth Africa 南非



決審
Final selection

Thomas Tsang

香港大學建築系建築設計與視覺文化助理教授
USA 美國



初審
Frist selection

Michael Speaks

Syracuse University 建築學院院長
USA 美國



初審 & 決審
Frist & Final selectio

龔書章

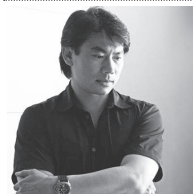
中華民國室內設計協會理事長
Taiwan 臺灣



初審 & 決審
Frist & Final selection

石靜慧

金石建築師事務所建築師
Taiwan 臺灣



初審
Frist selection

王玉麟

台灣國際室內建築設計協會執行長
Taiwan 臺灣

Taipei City Mayor Award 臺北市長獎

ParkUp

游適任、張憲文、林家琪

Taiwan 臺灣



ParkUp is the exclusive brand of Plan b's placemaking projects. The primary objective of ParkUp is to renovate idle spaces throughout the city into local-adapted open spaces by 3 principles: 1. Under 165 m² 2. Inclusive Design 3. Localization ParkUp Guting: Located at Guting, Taipei City, the 1st placemaking project of ParkUp is to renovate a 100 m² state-owned idle land adopted by Plan b. The basic idea is to split the space into three independent but integrated areas. Shaded by trees, the front square provides a playground for kids, while the rear ground, surrounded by vine walls, functions as event space for a variety of activities such as workshop, lectures and outdoor cinemas. On the rear wall, as a collective creative work tributes to graffeurs in "Sticker Bomb", we paint out a 5.32 m² rectangular where stickers are used as a communication tool between audience and graffeurs. As the stickers occupy the whole rectangular, it is implied that our city has an urgent insufficiency in urban green spaces. In the middle area, 9 white steel structural frames are set up with adequate width and spacing for the passing of wheelchairs. The frames are highly flexible to any outdoor event since they can act as hangers, poles or frames, serving not only for workout but also for practical usage such as swing, drying racks or hammock. In Taiwan, open spaces like parks and playgrounds are usually designed to be the same. This makes them very dull places. In ParkUp Guting, you'll find that not only local residents make use of it, but young people are attracted to this old community. We often change decorations on an irregular basis, so people would like to visit ParkUp Guting again and again, taking and sharing instagram photos to their friends. Connection hereby happens.

ParkUp 是 Plan b 實踐空間再造 (Placemaking) 的品牌。宗旨是透過規劃與設計，讓都市中的閒置空間成為適應在地的開放空間。對於每一次的空間營造，我們秉持三個原則：1_UNDER 165 m² 專注規劃 小型閒置空間 2_INCLUSIVE DESIGN 規劃按照 共融設計 3_LOCALIZATION 設計秉持 在地化 都市中難以利用的小型閒置空間，如果規劃得當，必定可以產生極大的乘數效應。ParkUp 期望建構一套因應都市發展所需的解決策略，讓空間資源分享在公共與私利交織的默契下達到平衡，並對我們所居住的城市發揮實質的影響力，以符合聯合國制定永續發展目標 (SDGs) 所描述的：讓城市與人類的定居朝共融、安全、具有韌性並且永續的方向前進。ParkUp 古亭 為品牌第一件空間改造案。由 Plan b 認養國有財產署管理的一處 30 坪閒置空地。前庭廣場提供宜人的綠蔭，給予孩童足夠的活動空間；後方空地由爬藤圍籬形成一處半隱蔽的場域，能適應多種戶外活動，如工作坊、講座及露天影院等。中間區域則由 9 座白色單槓構成，單槓適當的寬度與配置間距，讓輪椅能在其中自由通行。除了健身外，單槓也能架設鞦韆、吊床等簡便的休憩裝置，或當作鄰近居民們天晴曬被的鋼架。此外，在舉辦各種活動展演時，亦能作為展品掛架、頂篷支架，或甚至攤位小屋的門面使用。ParkUp 古亭 雖然位於老舊社區，但藉由經常性的更換佈置與舉辦活動，吸引不少年輕人前來拜訪，不同族群間的對話與聯結便有機會產生。

Judge's Comment | 評審評語

吳欣珮：The work actively uses urban idle space and introduces the adoption of civil design teams to provide children with space for play, while creating community space for outdoor interaction. In the experimental stage, the work has feasibility of the application. For idle space in the small corner of Taipei City, the work provides a thought-provoking design utilization pattern.

何清輝：For the idle space in Taipei City, the work uses clever planning to re-change these spaces into the neighborhood with intimacy and high utilization. The space planning and design is very simple and effective enough to become an idea example for renovation of other space with the same situation in Taipei City.

石靜慧：This work provides the solution to reuse and activation and landscaping for various small idle spaces that are difficult to use in Taipei City. Design is a simple combination of hanging rods with diverse uses and cultural characteristics, such as quilt drying and swing. This creative design provides an opportunity for sustainable development in Taipei.

Lee, Kun-pyo：Renovated abandoned place & space by designing local-adapted open space.

Peter Florentzos：Excellent usage of public space for re-use gaining benefits to citizens and the public of Taipei. The space overates engagement opportunities for communities to snarre otrntnerise unused spaces.

吳欣珮：活化利用都市閒置空間，導入民間設計團隊認養機制，提供孩童玩樂空間。同時也創造社區民眾戶外交流互動場域。在實驗性中具推廣應用可行性，對於台北市散落在城市角落的小面積閒置空間，提供可引領思考的設計利用模式。

何清輝：針對台北市的閒置空間，以巧妙的規劃重新對這些空間改變成附近居民無距離的親切感，使用率極高、很樸實又有效用的空間規劃設計，足以成為台北市其他相同狀況的空間一個很理想的範例修改。

石靜慧：此作品將台北市的許多極小且難以有用途的閒置空間，提出如何再利用與活化，進而美化市景，設計雖是簡單吊桿架的排列組合，但呈現的用途是多元的且具有文化特色如曬棉被及盪鞦韆，實用且好玩！此創意設計提供臺北永續發展一個可能性。

Lee, Kun-pyo：透過設計當地適應的開放空間，改造廢棄的地方和空間。

Peter Florentzos：公共空間的良好重新利用為公民及台北市民帶來利益。空間為社區創造參與機會，減少其他未使用的空間。



Golden Award ▪ People's Choice Award

金獎 ▪ 最佳人氣獎

供霧所 Mist Encounter

陳冠璋、曾令理、趙尉翔、蔡旻珊、曹凱瑞

Taiwan 臺灣



A square within a square structure will stand in the large outdoor plaza in front of the Museum. The summer sun and breeze will drift in and animate the scaffold and mesh structure. An indistinct mist will arise from the outer square and draw visitors to come closer. As visitors walk from the outer to inner square, they will be gradually enveloped by the mist, and things will appear and disappear as the mist alternately gets heavier and lighter. The effect will be similar to an experience of passing through a heavy fog in a magical forest. Mist Encounter gives rise to a microclimate art event. It creates body awareness with mist and creates awareness of air conditioning. Layers of woven material hanging from the structure form conical vessels for drifting mist, and create a border that distinct and blurred, hiding and revealing the world. In the double square structure, visitors can stand under the cones and breathe the moist and misty air, gaze out as they sit in swinging chairs, or chat with one another in the dense fog. The changing appearance of the mist reveals visible/ invisible, public/ individual, and natural/ man-made qualities while referring to the theme “In Progress” and renovations in the Museum. Throughout the exhibition, performances, workshops, and forums will be held to encourage the public to consider and experience architecture differently.

在偌大無方向性的廣場上，以一個方正回字形的構築體佇立著，於夏日陽光浮動照射、風動吹拂中，隱約看見霧氣從建築體慢慢溢散出，吸引並驅使人們走入，置身在逐漸濃烈的霧氣中庭，建築體、民眾都被包圍、消失不見，又隨著霧氣消退、逐漸顯現，彷彿濃霧森林一般，經歷了一段充滿時間性的魔幻過程。《供霧所》，策動一場關於微氣候的藝術事件，透過水霧使身體知覺展開，賦予不可見的空氣調節一個可理解的形式。層疊織網構架成為了霧的容器，流動漂移，邊界清晰而模糊、視界穿透或隱蔽。在濕潤煙雨的霧堆裏呼吸、在垂懸飄動的織椅上凝視、在忽而濃霧隱蔽一切的中庭內對話。可見／不可見、公共性／個體性、自然／人為，空間層次裡霧氣每一瞬間捕捉的表現與體驗，都指涉了變幻不定的樣貌-In Progress。展覽期間透過表演、工作坊和講座，激發民眾對建築有不同思考與經驗方式。

Judge's Comment | 評審評語

石靜慧：This work is a complete presentation at all levels with the combination of publicity, space and senses.

Shashi Caan：This project is at once artistic / sculptural, as well as, experiential and positively functional. Every discovery of delight, the project inspires and touches the soul.

Elana Van Der Wath：Innovative addition to the public square -balances function(cooling) + user experience in a highly poetic final installation.

Thomas Tsang：Unique collaboration where a gold project like "Mist encounter" to encourage design as process of public trust and articulate various material from memory and experiences.

石靜慧：此作品是一在各層次都有完整呈現的作品，具有公共性、空間感及肢體感官的參與。

Shashi Caan：這項設計是藝術性/雕塑性、來自經驗的，且具有正面功能。這項設計帶來欣喜，啟發並觸動著人們的靈魂。

Elana Van Der Wath：在公共廣場，其充滿詩意的創新增建部分平衡了功能（冷卻）+ 使用者體驗。

Thomas Tsang：這是一項獨特的合作專案，供霧所鼓勵設計成為取得公眾信任的過程，並精心製作各種來自記憶和經驗的材料。



Silver Award 銀獎

An Activist Artefact, Re-imagination of Hong Kong Border Before 2047

Anthony Ko

Australia 澳大利亞



During the handover ceremony of Hong Kong from British hands back to China in 1997, the two sides agreed to allow 50 years of 'Unchange' to Hong Kong's political and social system. It implied that in 2047, China's Communist government could enter Hong Kong and expropriate everything Hong Kong people owned, ranging from land, heterotopic cultures and even freedom of speech. Of course, it didn't take 50 years for China to begin intervening on Hong Kong's autonomous governance. Architecture has to evolve into a political work, incubating the people as activists for triggering rebellious activities against China. A castle or a city, that resurrects the vanishing memories and separatist notions, is established along the Frontier Closed Area (FCA) in Hong Kong. It is an artist incubation architecture that provides freedom to the artists to dwell, producing artworks that critique and respond to their uncertain future. Art will embody the democratic and political ideas which the Chinese communists reject, for instance the Hong Kong Umbrella Movement in 2014, and resonated riots in Mongkok afterwards. This is an activist and cacophonous architecture that expresses the dilemma of Hong Kong: The potential loss of freedom and openness of their community in relation to the city's progression. The architecture situates within the Frontier Closed Area (FCA), a 'No man's land' on the border of Hong Kong side, established by British Hong Kong to separate the city from Shenzhen which is ruled by People's Republic of China (PRC). The border served as a buffered landscape between Communist China to democratic Hong Kong, and prevent spies, smugglers and illegal immigrants from entering Hong Kong. However, the mainly Pro-China Hong Kong government attempts to remove the border area set by the British during their colonial time. Act of releasing FCA by Pro-Chinese member in Hong Kong government is to invite Chinese developers, government and Shenzhen into Hong Kong's land that are left untouched. Artists curate events and activities that are not merely about culture. They inflict conceptual and political thoughts on the underlying meanings of cultures to a place like Hong Kong and the formation of distinctiveness of oneself. Improvised and spontaneous actions became

an art to delineate the indigenous characteristics of each culture. The architecture allows artists to participate almost like an activists, to influence youngsters of Hong Kong or travelers to recognize and disperse the actual identities of Hong Kong before Communist China's erasure on the city's heterotopic history. Architecture is undoubtedly political, it has to transcend people from living parasitically in a city, into activists who would fend and protect the place from falling into oblivion by the malicious disruption of aggressive powers.

一九九七年香港從英國回中國移交儀式之際，雙方同意讓香港政治和社會制度五十年的“不變”。這意味著 2047 年，中國共產黨政府可以進入香港，徵收土地，異地文化甚至言論自由等一切財富。當然還不到五十年，中國就開始干預香港的自治，建築必需發展成為一項政治工作，將人民孕育為積極分子，觸發對中國的反叛行動。我們在香港的邊境禁區（FCA）建立了一座復活了消失的回憶和分離主義觀念的城堡或城市。藝術家育成中心為藝術家提供了自由的住宿，製作批評和應對不確定的未來的藝術作品。藝術將體現中共反對的民主和政治思想，例如 2014 年的香港雨傘運動，以及旺角的騷亂。這是一個表達香港困境的活躍和凝聚力的建築：社區對城市進步的潛在的自由和開放的喪失。建築物位於香港邊界邊境禁區（FCA）內，由香港建立，由中華人民共和國（PRC）統一分離出與深圳市的城市。邊界作為中共中央對民主香港的緩衝景觀，防止間諜，走私分子和非法入境者進入香港。然而，主要是親中國香港政府試圖去除英國殖民時期設定的邊界地區。中華人民共和國香港政府釋放 FCA 的行為是邀請中國開發商，政府和深圳來到香港的土地上。藝術家策劃不僅僅是文化的事件和活動。他們對香港這樣一個地方的文化底層意義和對自己的獨特性的形成造成概念和政治思想。簡單和自發的行為成為描繪每種文化的土著特徵的藝術。這個建築使得藝術家幾乎像一個活動家一樣參與，影響香港的年輕人或旅客在共產黨中國的這個城市的異位歷史上被抹去之前，認識和分散香港的實際身份。建築無疑是政治性的，它必須超越人們從生活在一個城市的生活中，成為通過侵略勢力的惡意中斷來抵禦和保護地方不被遺忘的活動分子。

Judge's Comment | 評審評語

石靜慧：The performance of this work is very creative, combined with the characteristics of the East and the West. It covers a wide range of topics with precise design. It is a work that provokes thoughts.

Shashi Caan：A vitally important consideration this project dares to dream and ask important societal questions.

Elana Van Der Wath：The installation embodies a sense of mystery + encourages use both individual + social.

Thomas Tsang：Is there public space in Hong Kong? This project is not problem-solving solution, where it brings several initiative to think public space in frank.

石靜慧：此作品的表現法非常有創意，結合東西方的特色。其議題廣泛但設計精準，是一讓人有省思的作品。

Shashi Caan：這項設計以非常重要的考量為出發點，勇於夢想並提出重要的社會問題。

Elana Van Der Wath：此裝置體現神秘感，並鼓勵個人 + 社交使用。

Thomas Tsang：香港有公共空間嗎？這項設計不是解決問題的解決方案，而是提出幾個公共空間倡議。

Bronze Award 銅獎

"XYZ Play-ing: city swing"

XYZ 嬉遊中-城市搖擺

鄭又維、樂美成、徐士閔、羅開

Taiwan 臺灣



Frolicking, playing, having fun, are mutual memories shared by many. We observed that Taipei City lacked a soft and colorful place, Seed SpaceLab, our studio hoped that the amusements of "XYZ Play-ing: City Swing" would be able to lure crowds and create a bustling and lively atmosphere in the city. When swinging through the air, sitting either by yourself or with a partner, the motion of the pendulum is as mesmerizing as the intervals of ocean waves. Standing upon a neighboring building and looking upon this sight, it is a tailored fabric of staggering colors. The crowd weaves together childhood amazement and awe, while sweeping through the three vectors (x,y and z) of the playing ground. During these activities, the participants form and operate a simple space, allowing personal experience and the memories of the group to be linked in a (chain). The mundane life of the city and its oppressiveness is loosened through each swing, and the "new city experience" is shared by its inhabitant.

【遊樂】、【嬉戲】、【Having Fun】是多數人共有的核心記憶。觀察到台北城市缺乏了大片柔軟的繽紛空間，Seed SpaceLab 實驗希望能夠藉由《XYZ 嬉遊中-城市搖擺》的遊樂魅力，吸引熱鬧廣場中的人群，共同塑造輕快活力的城市氛圍。當坐上單人及雙人鞦韆將自己盪向天空時，鞦韆的擺動牽引了如海浪起伏般的布幔；由城市大樓向下望去，更像是色彩斑斕中交錯運行的織布機，人群就在這個三維度的、動態的、遊戲感的片狀空間聚落中，交織出一片又一片的童心與快樂。在嬉遊的同時，參與者能夠共同操作一個簡單的空間，將個人的體驗串連成此時、此刻、此地的群體共遊記憶，並且鬆動都市中巨大量體的單調及壓迫感，蕩漾出市民共享的「城市新體驗」。

Judge's Comment | 評審評語

石靜慧：The name of the work fully describes the accomplishment of design, concept and implementation at one go. With publicity, the design shows the practicality of design elements playing in the city swing.

Shashi Caan：Accomplishment what it sets out to achieve, this project is fun and delights the adult & child alike.

Elana Van Der Wath：This playful addition to the square entices + delights its users.

The use of textiles in a dynamic and constantly changing instantiation is commendable

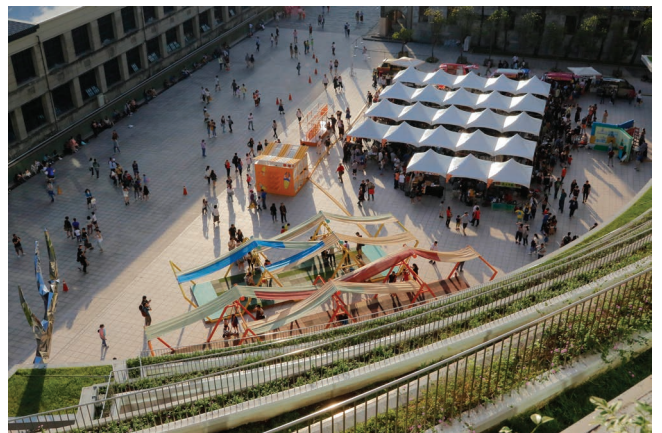
Thomas Tsang：The common grounds in architecture and performance, not only makes children happy but also the parent.

石靜慧：作品名稱充分說明設計，概念與執行一氣呵成，設計具公共性，在搖擺嬉遊中也呈現設計元素的實用性。

Shashi Caan：這項設計實現了其預計實現的目標，有趣並帶給大人與小孩快樂。

Elana Van Der Wath：這項俏皮的廣場增建為使用者帶來樂趣。在動態及不斷變化的裝置中運用紡織品是值得讚揚的。

Thomas Tsang：建築及表演的共同場所，為孩子與父母帶來快樂。



Social Design Award · Judges' Special Award

社會設計獎 · 評審團推薦獎

OREC green lab Nagano

Masahiro Kinoshita

Japan 日本



OREC green lab Nagano is a showroom of the agricultural equipment manufacturer company that is headquartered in Kyushu, Japan. The showroom is planned to expand brand image and make a place for community by composing a display shelf. The showroom is located along Route 18 that is called "Apple line". There are 4000 farms included 2000 fruit farmers in this area. The display shelf is set parallel to the Route 18 and made as scale of agricultural machine, so as to appeals to farmers who passes this road. The eaves, extended from the shelf, makes place for event, work, machine maintenance and demonstrating how to use the machine. Also, the display shelf takes part of important constructions that is subjected to horizontal forces. This alternative make it possible to this open-air architecture. Considering materials relate to brand images. Using the structural plywood is made the showroom woody and warm space and associated with nature image of the company's policy. At a high ceiling showroom, it is need to think how to prevent from direct sunlight and reduce the cost of air condition. The extended eaves guard from high sunlight on summer, whereas deliver the low warm sunlight on winter and using processed floor with high heat storage. The office space, remote from facade, is taken in the homogeneous light by providing high side window facing to north side. This window Also causes stack effect, natural ventilation, and enable to low cost efficiency. This showroom aim to be nationwide as the agricultural equipment manufacturer company's model to appeal company's philosophy and products, and place for farmers and local residents.

OREC 長野綠色實驗室是一個農業設備製造公司的展示廳，總部設在日本九州。展示廳計劃透過構建展示架，推廣品牌形象，並為社區做出貢獻。展示廳位於 18 號公路，被稱為“蘋果線”，這個地區有 4000 多個農場，包括 2000 個種植水果的農民。展示架平行於 18 號公路，以相當於農用機械的大小呈現，吸引通過這條道路農民的目光。從架子延伸出去可以展示事件，工作，機器維護，並展示如何使用機器。此外，展示架也作為承受水平力重要結構的一部分，因而能夠進行露天展示。採用的材料與品牌形象有關，我們使用結構膠合板製成了展示室的木質且溫暖的空間，並與公司的自然形象相互關聯。在一個擁有高天花板的展示廳，我們需要考慮如何防止陽光直射，進一步降低空調成本。延伸出去的屋簷可以防護夏季高溫陽光，而冬季則能提供低溫暖陽光，並使用高儲熱處理的地板。遠離門面的辦公空間則透過設在北面的高側窗，提供均勻的光線。此窗口還會引起堆棧效應，自然通風，具備低成本效益。該展示廳旨在作為全國性農業設備製造商公司的模範，宣傳公司的理念和產品，並為農民和當地居民提供場所。

Judge's Comment | 評審評語

Lee, Kun-pyo : Design solves the critical agricultural community problem of store the farming equipments by provide the strorage storage.

Peter Florentzos : Brilliant execution to an interesting social dilemma, removing the stigma of ten associated with agricultural equipment.

石靜慧 : In today's age of network, the virtual and real world can be exchanged and replaced at any time. The work displays agricultural equipment in the exhibition hall at the scale of the city in the face of the streets, allowing people to have a new understanding and personal sense of the traditional industry. Facing the streets of the city, the design displays agricultural industrial products in a way of museum exhibition, bringing both the scale of the city and public space to another cultural level.

Lee, Kun-pyo : 此設計透過提供儲存展示廳解決儲存農事設備的關鍵農業社區問題。

Peter Florentzos : 出色有趣的社會救助手法，消除與農業設備相關的十個污名。

石靜慧 : 在現今的網路時代，虛擬與實質的世界隨時可被交換與取代。本作品把人類最古老傳統的農業工作，以城市的尺度為展覽館，將農業機具用展示形式陳列於面對街面的櫥窗裡，讓人對傳統產業有新的認識與切身感。此設計將農業用的工業產品用博物館展示陳列的方式且面對城市的街道，因此將城市的尺度帶入另一種文化的尺度，對公共空間帶入另一國度的意義。



IFI Special Award IFI 特別獎

DNA Habitat

Anna Eckes

Poland 波蘭



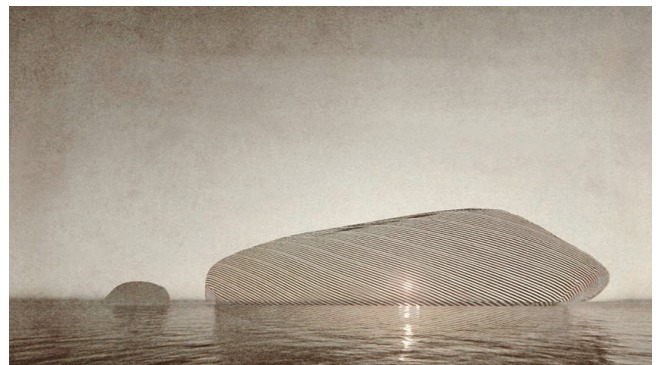
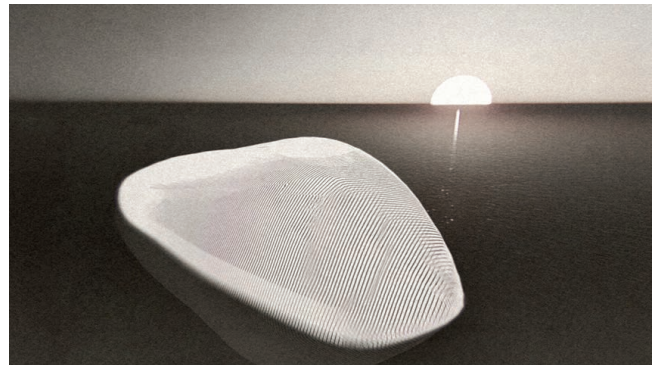
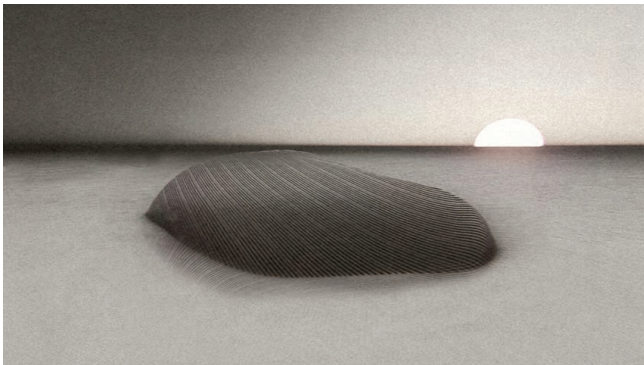
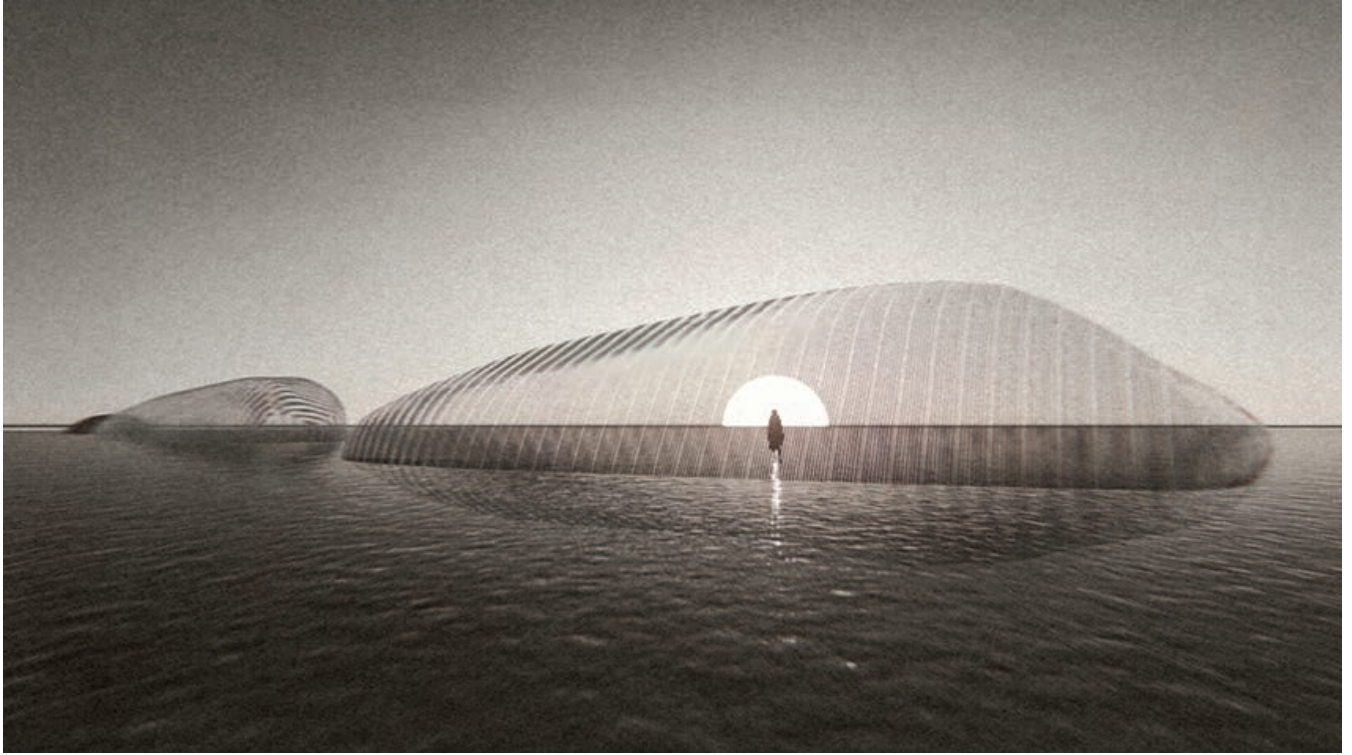
Technology expands exponentially. The course of development at first is very slow but over time, the pace of technological change is rapidly increasing. The evolution of technology is a reflection of the process that gave rise to our species. Our ancestors took tens of thousands of years to discover how to use the simplest stone tools. In the nineteenth century, the pace of civilization development was already much faster and its achievements could be compared to the achievements made by the human species for hundreds of years. However, in the first decade of the twentieth century, the progress that was made could be compared the progress of the entire nineteenth century. Right now, changes are happening so fast that soon we will no longer be able to predict how the resulting world will operate. After the reconsideration of many inherited paradigms in architecture, analogy between buildings and organisms is only becoming more and more evident. Buildings of XXI century are slowly becoming living beings, characterized by their own life processes, existing in symbiosis with its habitants. The notion of home being nothing more but a habitable building will be soon redefined. The project explores the idea of architecture without architect and researches possible ways of utilizing nanotechnology and molecular genetics in building construction. The resultant is an expandable and programmable structure based on the usage of carbon nanotubes wrapped with single-stranded DNA (SWNTs) and DNA computing.

科技呈現指數成長，發展過程起始相當緩慢，但隨著時間的推移，我們可以發現技術變革的步伐正在加速。技術的演變反映了我們物種起始的過程，我們的祖先花了數萬年才發現如何使用最簡單的石材工具，但到十九世紀，文明發展的步伐已快得多，其成就可以與人類成就幾百年相比。然而，在二十世紀的頭十年，所取得的進步又可與整個十九世紀的進展相比。現在，變化更為快速發展，很快我們將無法預測如何產生的世界將如何運作。在重新思考建築學諸多繼承的典範後，我們發現建築物和生物體之間的可類比性變得越來越明顯。二十一世紀的建築正在慢慢地化為生命，其特點是有著自己的生命歷程，與其內居民共生存在。過去將家庭的概念視為不過是一個可居住的建築物，這樣的觀念很快將被重新定義。本計畫探索在沒有建築師下的建築理念，並研究利用奈米技術和分子遺傳學在建築施工中的可能途徑。成果將會是使用可擴展和可編程結構的碳奈米管，進行單鏈DNA（SWNTs）和DNA計算如何包裹上去。

Judge's Comment | 評審評語

Shashi Caan : This multi-layered imaginative project, transcends the common professional carries of interiority trend focused depth address up the global human condition and need for the consideration of future habit in this project grounds its thinking in the physical environment, new materials and resource growth, while envisioning an aesthetic unique to the designer.

此多層次、具想像力的作品超越了一般以內部性為主的趨勢特徵，處理全球人類的狀況，並考慮未來的居住需要。此設計理念在於物質環境、新材料和資源的增長，處於領先地位，同時展現了設計師獨特的審美觀。



Judges' Special Award 評審團推薦獎

浮光之間

沈庭增

Taiwan 臺灣



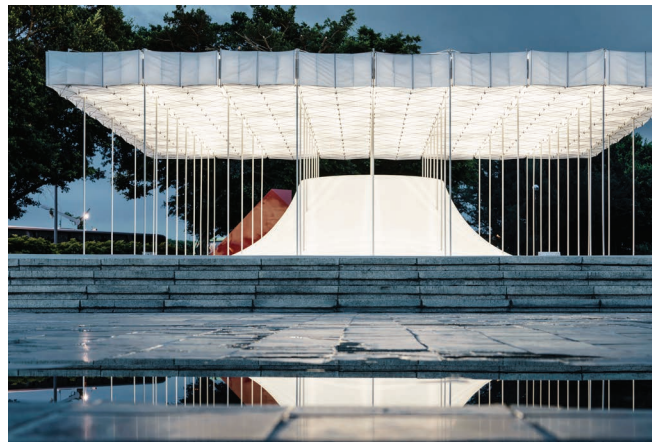
"Floating" was a temporal architecture exhibited in the TFAM plaza which lasted for three months. The plaza is situated on the edge of urban area and adjacent to the riverbank on its north side, causing frequent wind across the plaza. Due to the unbearable strong wind and the subtropical sunlight, visitors to the museum hurry inside the building for most of the time, leaving the plaza a place lacking vitality. In response to the natural feature of the site, the concept of "Floating" was derived from the specific attributes of wind and light. A kite-canopy and a curved island were joined and interlinked from above and below, in order to create a pavilion that floats on the plaza, capturing the breeze and light. Therefore a new way of perceiving the environments was suggested by revealing the interactions between the kites and the nature; moreover, the plaza became a place where visitors were attracted and engaged, being provided intimacy and publicity at the same time. The kite canopy was consisted of 320 box-shaped kites. The unique presence of wind was enhanced by the swaying motion of these kites, encouraging a sense of relaxation for the place. The kites also performed as an interface that transformed the sunlight, depicting diverse faces of light and shade, while the light went through across different time of the day. Beneath the canopy is a curved island ascending to the centre of the pavilion. Visitors approached out of curiosity, meandering within the pavilion, laying under the shades, or sliding down from the curved slopes. A pink spherical void within the island could be discovered if visitors wandering towards the centre. When entering into it, a unique sound effect was revealed by the spherical space, in which the natural elements were interweaved together, leading visitors' perception into a sense of serenity.

「浮光之間」為展期三個月的臨時建築，座落於台北市立美術館館前廣場。廣場位於都市邊緣，北側緊鄰河畔形成風口，人們總是難忍這裡的強風與烈日，而快步進到美術館內，空間顯得缺乏活力。回應基地自然之力，「浮光之間」概念取自風與光的特殊狀態，將風箏天棚與曲面島嶼作上下繫結，構築一座漂浮在廣場上，捕捉風與光的亭子。藉著風箏與自然相互作用，引導人們用新的方式去感覺空間，讓廣場成為匯聚人的注目與駐足、柔軟而具公共性的場域。風箏天棚由 320 顆箱型風箏構成，風箏的擺晃，讓風的獨特存在被突顯，帶出放鬆的場所感；不同時段的日照，藉著風箏居中作為光色轉換器，創造光影的多重面貌。天棚下方是漸漸向中心隆起的曲面島嶼，光自風箏灑下，帶來曲面的光影流淌，人們好奇地走上前，自在躺臥，溜滑地順坡而下，或漫步其中。環繞至島嶼中心，一處內凹的桃紅色球形虛空，人進入後，感受獨特聲響與自然元素碰撞，抵達靜謐。

Judge's Comment | 評審評語

龔書章：This work creates a very pleasant and interactive publicity in public space in Taipei City in terms of space construction or place development, making it a positive example of urban space. In terms of its construction system, the work creates a mature and experimental construction site with the light modular kite and light steel frame structure.

此作品不僅在空間建構上或場所形塑上都為台北市的機構性的開放空間開創了一個非常愉快且互動公共性，成為都市空間的一種積極的典範。此外，這個作品更在其構築系統上，藉以輕透模組化的風箏和輕鋼架構造，創造了一個成熟且實驗性的建築場域。



Judges' Special Award 評審團推薦獎

warehouse of time preservation and renovation of the commercial bank of honjo

Katsuya Fukushima

Japan 日本



architecture as archaeology This architecture is a renovation of a brick warehouse built in 1896. It was designed and built to storage cocoons, which were high-end products and uses the latest technology of 120 years ago. It could be seen in the high-quality bricks and laying of it, the large column-free space of 9m by 36m achieved by a king post truss and the window fittings that could ventilate and control humidity. This was the first time in Japanese history that a brick building achieved the same quality built in the Western countries. Eventually it became a national listed building as a valuable industrial heritage and a preservation and renovation project was planned to transform it to a community center for the city of Honjo. A preliminary research was conducted by a team of various fields, such as history, structure, material, urbanism and disaster management. It became clear that the yield strength on the short side was insufficient and there were no detailed drawings when it was completed existing and several renovations were conducted since it was privately owned. The seismic reinforcement was done by steel structure, in order to clearly distinguish with the existing architecture. The insufficient yield strength of the short side was reinforced with the horizontal elements such as the floor of the upper storey and roof, where it becomes completely unseen when completed. The vertical elements such as columns becomes the minimum size by mutually depending on the existing brick wall and appears as a contrast to the brick space. The existing architecture was built in the eclectic period of the new Western tectonics and the traditional Japanese tectonics, resulting in the mixed use of Japanese and Western order (dimension system). For instance, the beams are built in the Japanese traditional module "Shaku" whereas the columns are built in the Western module "inch", and other elements are built in different modules, thus a gap occurs between them. The seismic reinforcement is carefully inserted in these gaps of different orders, so it is possible to detach them in the future. The traces of the conversions are the results of the gap between the change of the function and the space. We thought of them not as defects but as the representation of the accumulated events of the past. We removed the unnecessary and repaired the broken parts, but didn't

try to imitate or restore them to the original. This skillful handling was the most important point in the spatial design of the renovation. This architecture is a prototype for preservation and renovation projects where there is few documents and little construction budget. It is not about reversing the flow of time, but reconstructing its history by connecting the historical fragments left and connecting them to the future. This is an archaeological way of thinking in architecture and here stands the meaning of architects to participate in renovation projects of historical architecture.

建築作為考古學 - 這個建築是 1896 年建造的一個磚倉庫的更新工程。它被設計和建造來儲存繭，這是高端產品，並使用了 120 年前的最新技術。透過主桁架構成的 9 米 × 36 米的無柱空間，和可以通風和控制濕度的窗戶配件，我們可以看到高品質的磚瓦和鋪設方式。這是日本歷史上第一次採用與西方國家同質量的磚瓦建築，最終成為國家重點建築，作為寶貴的工業遺產，並計劃將其改建為本庄市的社區中心。歷史，結構，材料，城市和災害管理等各個領域的團隊共同進行了初步研究，顯而易見的是，我們發現短邊的降伏強度不足，在民間私有以來所進行幾次翻新，亦沒有詳細圖紙。建築的抗震加固採用鋼結構，以便與現有的建築物進行清晰的區分。短邊的降伏強度不足，我們以水平元件如上層和屋頂的地板加固，在完工後可以完全看不見。我們採用垂直元件（如柱）做為最小尺寸，通過相互支持用於現有磚牆，並且展示出來，構成與磚空間的對比。現有建築建是新西部構造和傳統日本構造的折衷，變成日系和西方秩序（維度體系）的混合使用。例如，樑是內置在日本傳統的“Shaku”模塊中，而這些列是以西方模塊“英寸”建立的，而其他元素則內置在不同的模塊中，因此它們之間會發生間隙。我們小心地將地震加固插入到這些不同次序的間隙中，將來還可以分離，這樣轉換的痕跡是建築結構功能的變化和空間之間的差距的結果。我們認為它們不是缺陷，而是過去積累的事件的代表。我們刪除了不必要的和修復的零件，但沒有嘗試模仿或恢復原來的狀態。這種巧妙的處理是裝修空間設計中最重要的一點。這種建築是保存和翻新項目的原型，文件少，建築預算少。它不是扭轉時間的流逝，而是通過連接剩下的歷史碎片和將它們連接到未來來重建歷史。這是建築思想的考古方式，這裡是建築師參與歷史建築革新工程的意義。

Judge's Comment | 評審評語

Elana Van Der Wath : 1. Clear approach to building alteration and its relationship to architectural conservation. The final design allows for future insertions to take place through careful space utilisation of the renovated bank. The eastern+western influence are well balanced.

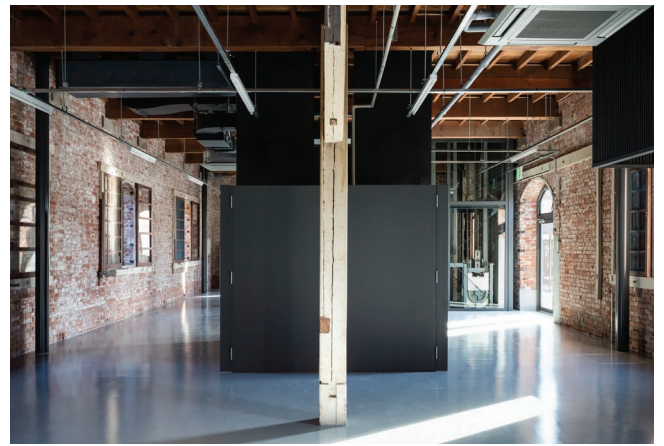
2. The seismic protection additions safeguard the heritage value of the building without intruding on the visual experience of the space.

3. The design retains the tactility of the original structure whilst assuring for future utilisation.

Thomas Tsang : Preservation is a contested topic, when this project recognizes the complexity of history, material, and construction, to shape the knowledge of the leuilsum process.

Elana Van Der Wath : 1. 建築改造方法及其與建築保存的關係明確。未來嵌入物的最終設計將會對裝修的銀行進行謹慎的空間利用。東西方影響力有著良好平衡。 2. 抗震保護措施保護建築物的歷史價值，避免對空間的視覺體驗帶來侵入性。 3. 此設計保留了原始結構的立體規劃，同時確保未來的利用性。

Thomas Tsang : 保存是個具爭議性的話題，當這項設計認識到歷史、材料及建築的複雜性時，發展出建造過程的知識。



Judges' Special Award 評審團推薦獎

Media Factory | Tropical Co-Working Space

創意媒體共享工作空間

WONG Lee Kwan

Hong Kong 香港



Entrepreneur Cities of Taipei & Singapore

Asian cities have been advocating the idea of entrepreneur city and creative economy in the recent decade, it is crucial for human development that while robot is going to take out most of labour-intensive work, human should transform its effort to be intelligent and creative-intensive type of works. Therefore, it is essential to build up the entrepreneur infrastructure for the city, not only mean by government policy but the space for start-up. Rental price of office in the top rank cities like Hong Kong, Taipei, Singapore and Tokyo can be as high as rocket, in that sense, how we could create the entrepreneur atmosphere for the youth in those first-tier cities? It links up the common problems of those cities, although the project location of this Media Co-working Space project which is located in Singapore, with the rapidly globalization in Asian cities, the youth from this two cities have the same passion for striving their personal development, the project is trying to proposal a co-working space for media related industries, Incorporating with mobile apps check-in, so that user could monitoring the available seat or workstation. Limited short-term living is also provided.

Design Aims | Workloft

The Project aims to tackle the questions in three main topics in Architecture. Firstly, understanding the modern working culture for exploring a new type of Living Style. Secondly, architecture design should be able to situate in the unique condition of Tropical Climate. Lastly, apply the 3D Printing technology into the building construction and structural design.

Architecture Design | MediaBox

Social Media? Working Media? The modern human working culture has been tightly connected with internet and digital media, which monitor is the interface between human and virtual working space. Moreover, it has been expanded its function into humans' living, working, playing and Learning. From giant monitor in the New York time square to the apple watch you are wearing. You are Online! Therefore, the spatial planning were determined by the use of media tools and necessity

of natural sunlight, a MediaBox in the centre where contain monitor panel rooms, Virtual Reality work station located in the lower floor and seating area for laptop users which closer to the façade. In short, the Co-working space is trying to tackle growing diversity of working methods, as well as affordable work environment for Media start-up.

創業之都 - 台北 新加坡

近十年來，亞洲城市一直主張創意經濟，當機器人正在負起勞動密集型工作，社會都在討論人類於未來社會之生存方式該如何。其中一個方向是應該把過剩勞力轉化為智慧創新，而創新也是人類發展至今難以被機器取代的能力。因此，建立為城市的創業基礎設施由其重要，這不僅意味著政府的政策，而且是創業的空間與需求。香港，台北，新加坡，東京等全球一線城市的辦公樓租金高企，在這種意義上，我們如何為一線城市的青年創業家營造一個適合的環境？這連接起了這些城市的共同問題，雖然該項目是位於新加坡，但隨著亞洲城市的全球化迅速，這兩個城市的青年對於闖事業的意志是相同的。這個媒體共同工作空間項目正在嘗試為媒體相關行業提供共享空間，並結合移動應用程序簽到，以使用戶可以瀏覽可用的座位或工作站，並提供有限的短期住宿。

設計目標 | Workloft

該項目旨在解決建築三個主題中的問題。首先，探索一種新的“共享工作住居方式”。其次，建築設計應該能夠處理熱帶氣候的獨特條件。最後，將 3D 打印技術應用於建築施工和結構設計。

建築設計 | MediaBox

社交媒體？工作媒體？現代人類工作文化與互聯網和數字媒體緊密相連，屏幕成為了人類與虛擬作業空間不可或之介面。不單是工作，它的範圍已經擴展到人類的生活，玩耍和學習中各方面。從紐約時代廣場的巨型廣告屏幕到你腕上的蘋果手錶。你在 Online 了！因此，空間的規劃原理是通過各類媒體工具與自然陽光的必要性來安排的，MediaBox 位於中心，其中包含大型屏幕工作室，虛擬現實 (VR) 工作站位於下層，而筆記本電腦用戶因自然光的需要靠近外牆。總而言之，媒體共享工作空間是為了應對日益增長的多樣化工作方式，以及提供中小型工作團隊一個可負擔的工作環境。

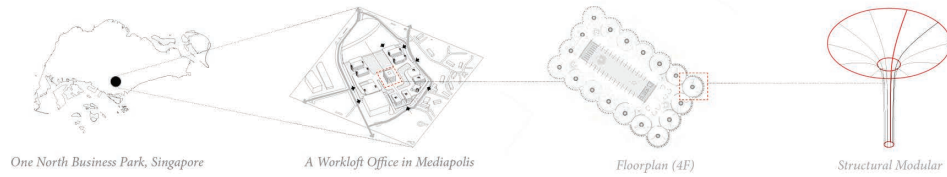
Judge's Comment | 評審評語

Shashi Caan : A clever use of revitalization, this project reimagine an interesting work environment carved out of sectional cuts thro the conventional "silo" with collaboration a requirement for contemporary (decomposed silo) office work, the metaphor is manifest in reality.

這項設計巧妙地利用復興，重新想像出一個有趣的工作環境，透過傳統「筒倉」與當代（分解倉庫）辦公室工作的要求相結合，將隱喻展現在現實中。



2-30mm
3D Printed Tropical Facade

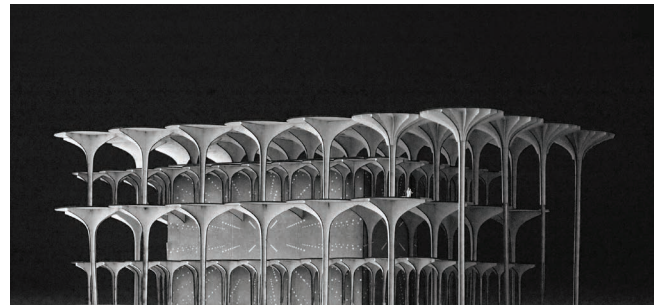


One North Business Park, Singapore

A Workloft Office in Mediapolis

Floorplan (4F)

Structural Modular



Distinction 優選

The Inverted Truss

葉晉發商號：米糧桁

蔡嘉豪、魏子鈞、林姿利、陳建同

Taiwan 臺灣

Renovation of a Historical Building. Historical building contains many strong characteristic of space and living and it expresses the significance of the certain age. While facing the renovation of a historical building, our first intention is to “re-specify” the initial gestures of the space in order to remain the condition for the traces of time could be experienced. Therefore, carefully but distinctive inserting an element to shape new spaces become the key issue of this project. Structure as furniture Minimal utilizing the historic space and re-using original materials are our main concept of the design. The main timber truss for retail shop at the front room introduces the idea of “Structure as furniture”, a free-standing individual component that is detached with the existing wall. The idea of moderate intervention with minimal attaches and less anchoring that will undermine the existing building is taking place in this project. The timber truss is a structure designed to support the display shelf and to integrate the wiring of lighting and air-conditioning units. The truss appeared as an inverted frame is a modest response of a new insertion to an old building. Yeh family is one of the many grain stores locate in Dihua street, where it is the central commercial area of Taipei during the time. We remain considerable amount of existing furniture and grain equipment replaced back to the space to give its presence of the historic context. The timber used for the truss is made from Japanese cypress that is also used to make



gain utensils at the time as well. Besides the gentle explicit response of the form, the implicit connection of materials and textures is also our design thinking towards a historic building.

米糧桁－歷史建築活化與再現 歷史建築，本來就乘載著許多具有時間意義的空間架構與生活樣貌的特性氛圍，面對老宅邸的再活化，很重要的是必須讓建築初始之美先藉由”整理”來重現，並保有可以閱讀與體現生活痕跡的狀態，因此新的空間圍塑該以甚麼操作的態度來開展它，採用的作法不會太輕與太重，變成為此次過程主要的課題。

「結構作為家具」- 輕的置入 此案件除了整體建築空間的基礎修繕整理外，嘗試以最微度的調整將少數拆卸材料再利用，及最輕量的作法小心地加入來襯托空間外，主要設計採取減少碰觸、減少鎖固等不破壞歷史建築的原則。透過一組完全與老屋略微脫開及自我組立 (Free-standing) 的構架，以自承重的反向木桁架支撐起屋架與展示牆面於空間中，是為結構也為家具，將新的空間所需之燈光、機電、商品貨架系統整合，並採用反向樑意圖創造新的秩序與舊有木樑與天花及補強鋼構互映。此外迪化街的北街本來就有許多碾米商，葉家也是其中之一，因此米鋪的重新置入就特別有意義，空間中除了重新放回葉家熟悉的原件，讓音樂與米相關之木器以歷史文物的姿態回到空間，木構架更是採用既有葉家米商常用的木器材料日檜作為主要材質，除了顯性的形式外，質地上的隱性回應更是一種對老房子的尊重態度。



Distinction 優選

BROWNMIST

林幸長、黃馨慧

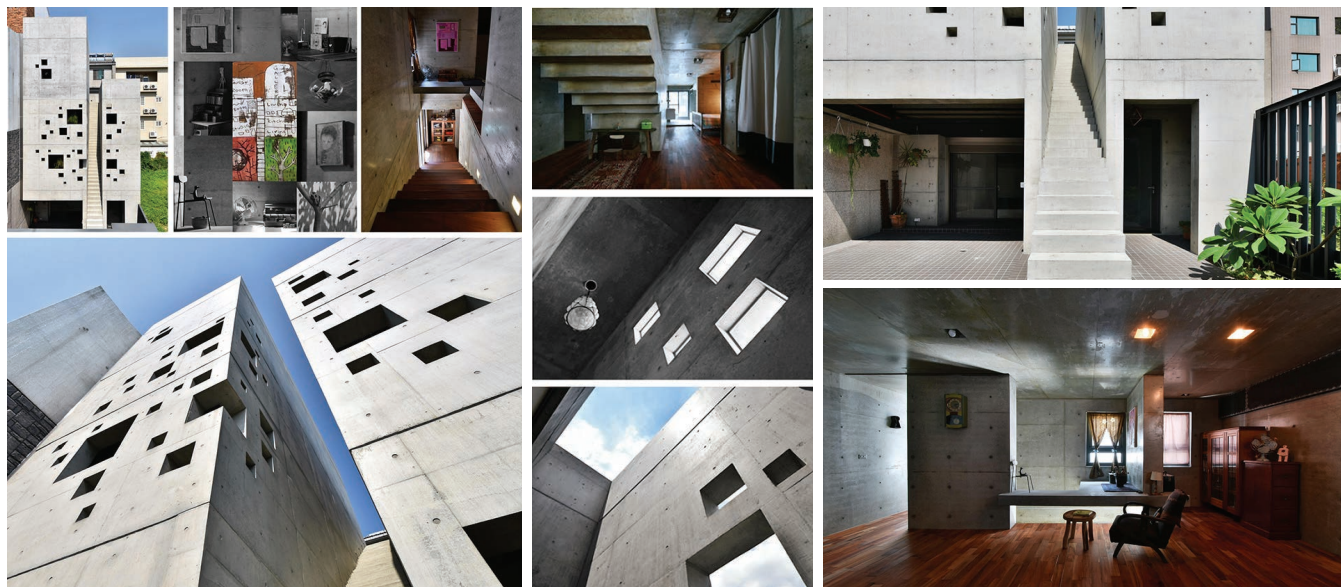
Taiwan 臺灣



<The Bodily Sensation> As Gaston Bachelard mentioned in his book *The Poetic of Space*, the sense of comfort comes from using the body to create a space, just as a bird using its body to push around a space in the nest. The essence of a nest is the sense of intimacy and security, which we have been yearning to create with tectonic means. How do we translate the endearing quality of a home into the materialization of a building? How do we create the dialogue between the visible and invisible interiority in a house? The owner of the house is an artist. The placement of paintings and potteries, found object and collected items, as well as the senses, visuals, temperatures and sounds of the environments, together they form the beginning of a home. <The Fifth Elevation> The master bedroom hides itself in the center of the 2nd floor, with a large wood door acting as a barrier to privacy. Old furniture, closets and lamps populate the interior of the room. On the side to the bedroom as the center of privacy, there is a backside study, a corner of introspection. From the inside to the outside, there are the restroom, the westward balcony and the pseudo-facade. The interior space is concealed from the outside, except for an exterior staircase passes over the master bedroom. The tightly constructed relationship between the interior and the exterior suggests a self-defense mechanism that is central to the worldview of dwelling. The single surface material of exposed concrete holds complicated internal spaces within the building, as in the traditional idea of a house, the building protects its inner courtyard and gardens from the outside. <Dwelling> Every new home is a search for self-establishment away from the original household. We pursue an ideal prototype of living in the sense of Heidegger's dwelling, existing between the earth, the sky, the mortals and the divinities. The "sky" in this project is the external environments on the site, while the "earth" is the complicated spatial condition and the westward exposure of the house. The "divinities" refer to the sense of security for one self while facing the world, and the "mortals" are the requirements to fulfill while holding a public gallery in private residence. <Cognitive Dissonance> How to draw a line between inside and outside? It is a question of self-defense mechanism, as well as a subconscious idea of one's ego. How does the self-defense mechanism translate to everyday behaviors, and further more materialized into architecture? The concept of the "uncanny valley" is the strangeness from everyday life, when the usual understanding of things becomes alienated. The "pseudo-facade" of the building forms a formal and mental protection as part of the ancient defensive mechanism in dwelling. Baudrillard claimed that the architects operate in the mode of "counterfeit" from renaissance throughout industrial revolution, and in this project we work with

the "uncanny valley" concept to use the pseudo facade to solve the paradox of cognitive dissonance. The facade faces west, with its various openings connecting to the balconies in the back, themselves connecting to bathrooms before opening to bedrooms. The balconies are made of metal grills to dissipate the moist and the heat from the sunlight. The facade therefore becomes an elevation for the equipment, while supporting not directly to the rooms but instead mediating the heat from the western exposure. The only architectural element visible from the outside is an open-air staircase that is three stories high and leads the user to sense the scale of the house by their movements. The "pseudo-facade" creates an ambiguous appearance from the outside, while for the inside it is a wall with windows to peek through to the world.

公共藝廊與私密住家的並存 uncanny valley 熟悉的日常生活，熟悉的建築樣貌，卻是熟悉的似曾相識、自我異化的表現。〈身體感〉舒服的身體感，以鳥窩的形狀為例，是以身體去撞擊調整出最舒服的身體位置，如此形成鳥窩（巴加斯東·巴舍拉在《空間詩學》中論及）。巢穴建立於身體的親密與安全感，而如此內在性的私密感如何構築呈現？家，可見的視覺性與不可見的內在性如何回應；如何將家的迷人生活轉換為建築物質性。〈第五面〉主臥室私密的藏在建築二樓中心位置，扮演私密通關的防線。在主臥室私密中心的外圍，面對自我空間的是後側書房，由內往外的是浴廁、西曬陽台及偽立面。主臥室的上方有一個第五面向的戶外梯穿過，從外觀建築元素無法看出隱藏的內在世界。如此緊密構成的內在與外在關係，是天地神人的世界觀所需要的心理防衛機制（Self-defense Mechanism）。清水模的單一材料面對多重內部關係，將消失的中央內庭與後花園的概念，轉換到私密內部空間的依存關係。〈安居〉天：外在社會關係；內在個人窩巢。地：外在環境的莫名雜處關係；內在基地的正面西曬問題。神：是面對世界與自我之間的安全感。人：公共性藝廊與私密性住家的需求因應。〈認知失調〉當面臨外在世界壓力，設計的「偽立面」形成一種心裡與外表的保護，是原始防禦機制的本質。在 uncanny valley 概念下，以「偽立面」回應「認知失調」與不可思議的矛盾。而正面朝西，大小不一的開口後方是陽台，陽台連接的是有水氣的浴廁，然後才是房間。陽台是透空的格柵板，疏散西曬的熱氣。正立面亦是設備的立面，背後不是生活的房間，而是西曬的調節。正面唯見的建築元素是一個朝天梯，身體感在經歷一個三層高的連續直梯，重新被塑造家的尺度感。「偽立面」，對外是製造霧裡看花的模糊感，於內是以窺視模式看世界。



Living in a sustainable suburban house 可持續性山上住宅

曾志偉、陳偉勳、林念儒、康力升

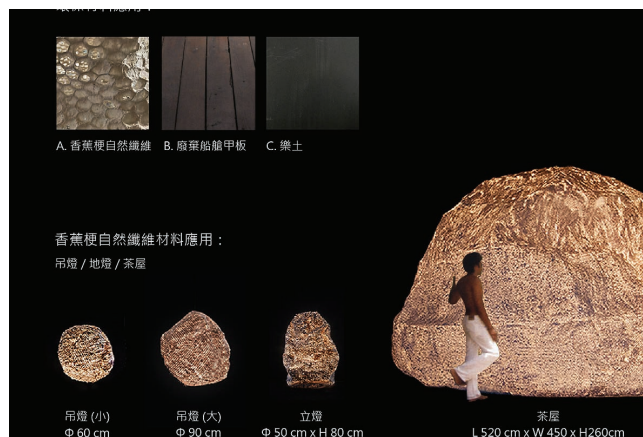
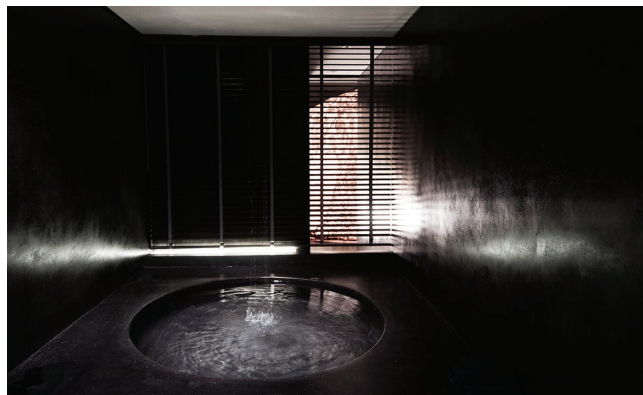
Taiwan 臺灣



An interior design project to a house located in suburban mountain area of Taipei city. In this case, the space was set for vacation or relaxing purpose, a shelter for urban escaping. Instead of high complexity to construct, the design was meant to simplify the plan and material using for the interior. The future residents can easily add or reduce furniture for their needs of living, keeping the relaxing and free atmosphere of the estate is the main goal. The plan aimed to break the traditional function-setting of a standardized home, by adding the flexibility of changing the furniture setting and focusing on maximized-spatial experience. While entering the house, the first glance will be large kitchen island and tearoom lightening from inside, showing the warmth of living. The teahouse is the only room of the house, and it can still fit in any function use: sometimes a room for sleeping, sometimes a room for listening to music, sometimes the room for guests. Using soft and natural material, the out shape of teahouse simply organic and was naturally made from Banana stem by Japanese craftsman. -Choosing the sustainable and recycled materials Using several organic and sustainable materials in the interior, such as Paper fiber by banana stem, the mud of dams to make floor and kitchen sink, the recycled woods of old cabin decks to make the floor. -Exploring the organic material for lighting system To explore a

softer, texturized and gentle lighting system in the space, from smallest stand-lights to a teahouse space, using the single and natural material by handmade fiber from banana stem.

一個位於大台北山區的住宅實品屋室內設計案，面對不確定的使用者，將此空間設定為渡假使用的場所，一個暫時逃離繁忙城市生活的庇護所。相較於過去高強度的裝修方式，最主要的設計功能是減少裝修強度，讓未來進駐的人可以依照自己的喜好增加或減少生活物質。打破傳統住宅的空間定義及機能區分，讓空間因應不同的使用行為能夠互相結合、彈性運用並產生極大化的效果。到這個家中，迎接使用者的是偌大的廚房中島，以及發散自然燈光的紙纖維茶室，以此創造生活情境的更多可能，用很柔軟的、特殊的天然材料，研發製作小至一盞夜燈、大至可容納數人的茶屋，創造不一樣的生活情境，例如：茶室可以當客房、音樂廳、接待室、客廳、是一個多用途創造生活情境的設施。-選擇永續回收材料 空間內使用數種不同的永續環保材料：香蕉梗自然纖維作為茶室、水庫淤泥所形成的樂土作為地板、中島、水槽區的材料、廢棄船艙的回收甲板作為木地板。-探索有機照明系統 提供一個在空間中比較有趣的照明方法—柔和的、質感的、溫潤的光澤系統，尺寸大為一個空間、小至一個吊燈的可能性，以天然可自然分解的香蕉梗纖維作為探索材料。



我們在文化裡爆炸——循環經濟玻璃海洋

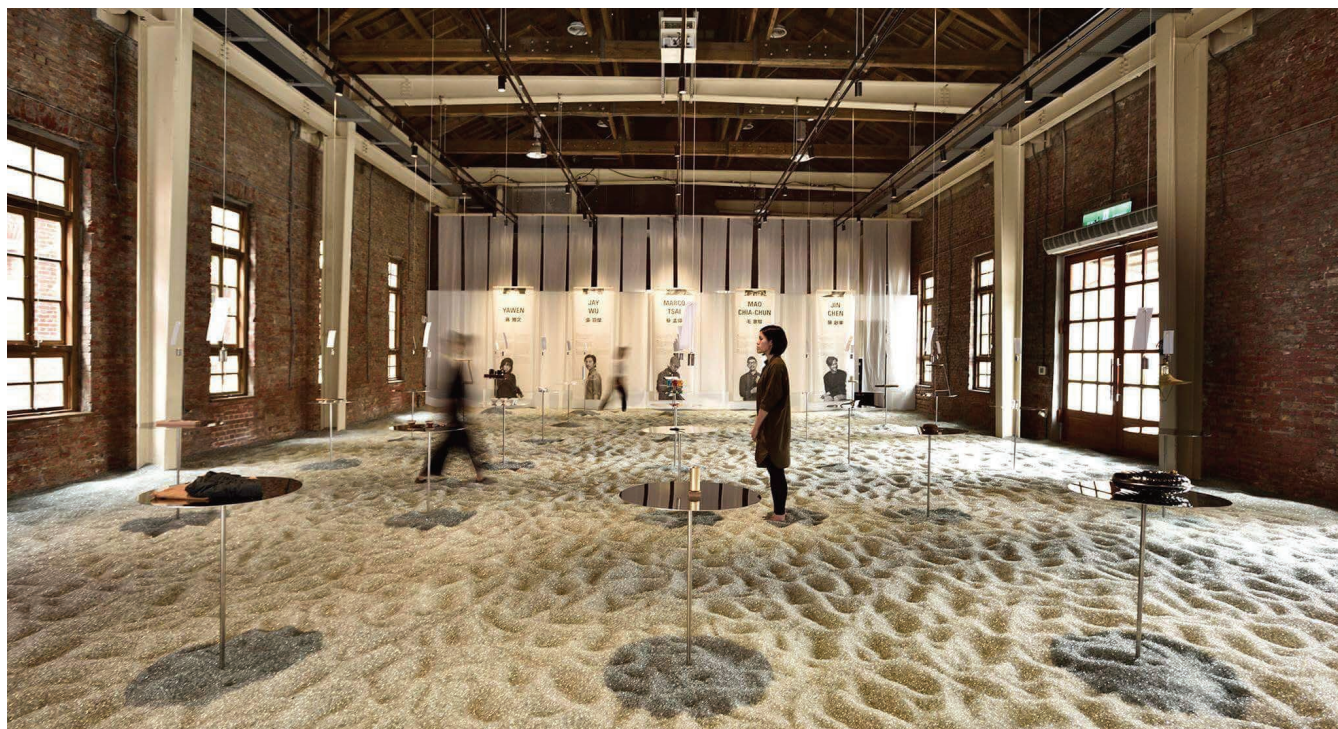
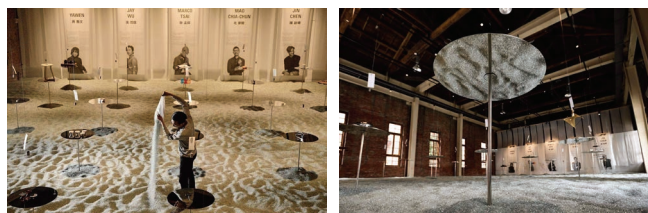
吳庭安、春池玻璃、格式設計展策

Taiwan 臺灣



The central concept of Spring Pool Glass circular economy is the 'valuation of materials within a closed-looped system with the aim to allow for natural resource use while reducing pollution or avoiding resource constraints and sustaining economic growth. The circular economy aims to provide a better alternative to the 'take, make and dispose' dominant economic development model, leading to more sustainable development and a symbiotic ecosystem. Sustainable development requires balanced and simultaneous consideration of the economic, environmental, technological, industrial, and social aspects of a given economy or sector. Scenario: The curating design in public space design is fully using 100% recycling glass to be matrix. All of the public people who enter in the area will feel fancy and amazing, no matter they are children, adults even elders. Behind the space design, public people will start to think about where the material come from and they could understand that the meaning of this space design is circular economy, which is important concept. From waste to beautiful glass art stone, the material is more valuable than diamond because we don't need exploit our earth anymore, and also is well education for our next generation.

文博會我們在文化裡爆炸 - 華山文創園區紅磚區中，使用台灣產業界以回收玻璃循環經濟系統為人稱道的春池玻璃所製造的亮彩琉璃珠作為地坪鋪面的元素，在經過回收玻璃的收集、光選機選色、篩選機過篩，研磨機並經過高溫窯爐去銳角的過程中，將原本遭到民眾棄置的回收玻璃重製為具有光澤的透明玻璃碎，在展中民眾可以實際透過身體的觸覺，感受創意植入產業的轉型魅力，原本被棄置的玻璃廢棄品成為展場中一片循環經濟的發光海洋並「在過程中創造意義」。本空間設計最引人入勝的部分，在於參與之所有民眾，皆對此亮彩玻璃珠感到興趣，在看到空間設計後，皆會迫不及待的進入此策展空間，想體驗用自己的雙腳踩在玻璃碎上的感受，無論年紀，都會駐足在此空間，並思考此材料的來源，讓人深入思考循環經濟背後的真正意義，因此在公共空間中，也隱含了社會設計的背後意義。



Distinction 優選

The Mirrored Sight Shelter 明鏡台

Li Hao 、Nan Xueqian

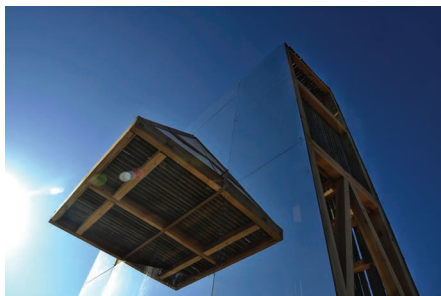
China 中國大陸



The Shelter · Mirrored Sight is part of the Shelter Series architectural installation practice. It is set by the north bank of Longxi River outside the old town of Longli in Jinping county, Kaili Area, Southeast Guizhou. 600 years ago, a group of the Ming citizen immigrated to this area from all over the country as a military tillage, which was in fact a form of suppression to the northeast Qian people's rebellion. Over hundreds of years, people there built their town according to Nanjing's urban layout and built their houses following the Hui style building. And therefore Longli has gained this unique south Yangtze River region architectural nostalgia different from the surrounding Miao and Dong ethnical form. Yu Qiuyu, the famous writer, once remarked Longli as a lonely islet of the Han culture amidst the minority groups. For the tourists, the islet might be merely a cultural symbol, whereas to the local residents, this islet symbolises their situation in all forms of survival predicaments. Once a strategic frontier town, Longli has gradually become a common town over the years and the Han people have also blended into the locals – they once only marry the Han people within their society and now they intermarry the local Miao and Dong people. The Longli people have been again and again separating from and blending into the neighbourhood and consequently they broke out from the past and created the local diversity. In designing the Shelter, architects articulated the isolation and tension of the Longli people and the vernacular community. They then created this Mirrored Sight of Longli. The shelter itself is now a place for people to rest and have fun, and meanwhile a new regional landmark. Right opposite to the old town by the river, The Mirrored Sight shelter reflects the town's image. Longli sits within the town whereas the shelter lies outside. There are thousands of residents in Longli and the shelter is just for one person to reside. The town is for daily life and the shelter creates unusual experience for people – in the town of Longli, they belong to a big group, however here in the shelter individual is better appreciated. The shelter is connected to the old town by a stone bridge and the locals would go across it everyday to farm, to fish, to do laundry and to wash dishes. The site itself is a space transition from the man-made old town to the natural landscape. There are two floors in the shelter — the upper floor for people to overlook the scene and the lower floor for one to stay and rest. The axes formed by the old town and the river defines the relationship between the shelter and the site. The architects used completely different materials to construct and differentiate the northern and southern facades. The northern façade, densely covered by local bamboo wood, parallels with the axis of Longli town, and the southern façade, clad with Pilkington Mirropane (single-transparent glass), parallels the Longxi River. Therefore, the installation comes into a simple shape narrowing eastward. The entrance of installation faces to the old stone bridge, making a relationship between the 'Opposite Shelter' and old town. The glass reflects scene of Longli's daily life south to the river, and creates a shadow of the reality. The mirror image of the pyramid becomes a shadow of the pyramid itself. The refraction and reflection of the glass would give people who gets inside the installation an experience of an

integration of a complex mirrored sights, which one can hardly which is real and which is unreal. The Shelter itself is not completely lying out of the Longli town, rather it is an installation built upon the inter-related images of the town of Longli. The shelter's west window frames a view of the Longxi Bridge, a bridge that was built in Ming dynasty and forms a shape of bow and arrow together with two roads by the river. The east window captures the view of the Scholar Bridge, which is a memorial to the ancient local scholar Wang Changling. The three apertures of the Scholar Bridge forms the shape of a fish creel and the scenes captured in the two windows are both import local Feng Shui (traditional Chinese geomancy) imageries. The pyramid shaped inner space would give the wrong impression that the space is rather narrow. However, when going upstairs, visitors would find it in fact much bigger than they thought. In the fake window on the north façade, there cracks a crevice that might give people a fright when going down, which is in fact a delusion given by the closed façade of the fake window. After getting dark, the shelter shows an utterly different presence from the daytime. The overall shape of the structure merges into the darkness and the pyramid emerges together with its mirror images, seemingly floating in the air with its reflection in the water. Hence, an imagery of the Lonely Islet is brought in the air of Longli's most natural and original scene.

“明鏡台”裝置，坐落於貴州黔东南自治州凱裡市錦屏縣隆裡古城外的龍溪北岸。“明鏡台”裝置與古城遙遙相望，映出了古城的“對面”。隆裡在城“裡”，“明鏡台”在城“外”；隆裡極大，容納千人，“明鏡台”極小，僅容一人；隆裡是平面的城，“明鏡台”是立體的塔；隆裡是日常生活，“明鏡台”是非日常體驗；隆裡代表群體，而“明鏡台”關注自身。裝置通過一座古老的石板橋與古城相連。這座石橋由天然石材隨意鋪就，每天清晨都有當地人洗菜、洗衣、釣魚、捕魚、經由石橋進入稻田耕作，是由人工的古城向半人工的稻田再向自然的山水過渡的空間節點。裝置分為兩層，上層供人眺望賞景，下層則是休憩與停留的空間。裝置由古城與河流形成的兩道軸線明確了與基地的關係，南北側立面由完全不同的材料區分開來。北側立面採用當地竹材密佈，軸線與隆裡古城軸線平行；南側立面採用單透玻璃，軸線與河流平行，因而形成了西寬東窄的夾角；裝置入口則面向古老的石橋，將裝置與古城聯繫在了一起。單透玻璃反射出河南岸紛繁的隆裡古城日常生活場景，成為真實生活的幻象；補足了正面的三角錐體，又成為三角錐的幻象。玻璃複雜的折射、投射與反射，令三角錐內的個體往往可以觀察到極其複雜的鏡內影像，虛實難辨。“明鏡台”並非是對隆裡古城完全的抽離，而是建構在其交疊的多重映射之上。裝置的西面視窗取龍溪橋為景——這座橋建於明代的古橋明代與河岸的兩條路共同組成了搭弓箭的圖形，被隆裡人視為重要的風水意象；東面視窗取景狀元橋——這座橋既是對當地文化符號王昌齡的祭奠，更因三個橋洞組成的魚籃圖形，同樣被視為重要的風水意象。入夜後的裝置，呈現出與白日全然不同的景象。建築體隱藏於黑暗之中，純粹的三角錐體經由鏡面補全，視覺上完全懸浮空中、倒映河中。“明鏡台”完全孤立於環境中，回應了隆裡初生的狀態——一座河邊的孤島。



Distinction 優選

MEZZI MASTER CULTURAL CENTRE

羅靈傑、龍慧祺

Hong Kong 香港



Mezzi Master is a 4-storey cultural centre with a book shop and exhibition space. The theme, "staircase", is a metaphor for the acquisition of knowledge through reading, it also echoes the Chinese name of Mezzi Master's parent company, which means "stepping upwards". The iconic enormous dark red sculptural staircase serves as a product display platform and seating for readers, encouraging readers to walk to other levels. The staircase itself is an art piece, the lower end of each step goes slightly inwards to create a richer and dynamic vibe. Custom-made bookshelves used in the entire shop also match with the theme of staircase, they look like the vertical version of stairs. As the first floor targets mainly at children, more colors were used in the design to vividly brighten up the whole space. There are three big sunken areas with seatings and carpet, which provide privacy for parents and children to read comfortably in a home-like environment. There are also café, classrooms for coffee workshops and a handicraft training area on this level. In the exhibition area, white prism-shaped stands are specially designed to match with the theme. They can be arranged in 4 ways for different types of exhibition. They can also be used to divide the exhibition space into sections. As they do not entirely block one exhibition area from another, the space is less confined and encourages visitors to move among exhibitions. There is another exhibition space and tea room on the top floor. Similar to the second floor, red acoustic panels and white prism exhibition stands are used. White custom-made track lights can be hung on the ceiling for specific exhibitions. Skylights allow natural sunlight to enter the exhibition space.

樓高4層的梅溪書院文化館以「樓梯」為設計概念，就如閱讀後可以令人增長知識。步進店內，先看到一條巨型的紅色樓梯，既可以陳列書籍，讀者亦可以坐在梯級上閱讀。樓梯的低部比表面小，塑造出尖角，令樓梯更富動態及速度感。設計師利用樓梯同時可坐亦可以看書的特色，吸引讀者漫不經心地邊看書邊向上走，鼓勵他們發掘文化館的不同空間。為文化館度身訂造的書架就好像垂直的樓梯，呼應著整個設計主題。1樓為兒童繪本館，為了吸引小朋友的興趣，用色上也多了幾項元素，包括不同深淺度的紅色、深紅、深紫及藍色，令整體感覺更活潑跳脫，而書架就同樣以層層階級式設計。這一層有三個凹下去的位置，設有座位及地毯，營造一個猶如安在家中的悠閒空間。2樓主要為展館及講堂，天花由兩種不同紅色、片狀的吸音板組成，有些含發光照明位置，座位由一片片吸音板疊成，地板物料乃上了紅色的混凝土。展架的形狀繼續呼應樓梯感覺，由不同的三角形展架堆砌而成，展館可以根據不同展覽的需要，自由組合出不同的配搭，作藝術、攝影或書籍等展示。最頂層同樣包括展覽空間，另外加上茶室。設計師特別加建天窗位置，把自然光透射於展覽空間。



Distinction 優選

OZORA TO DAICHI NO NURSERY SHIMOIGUSA

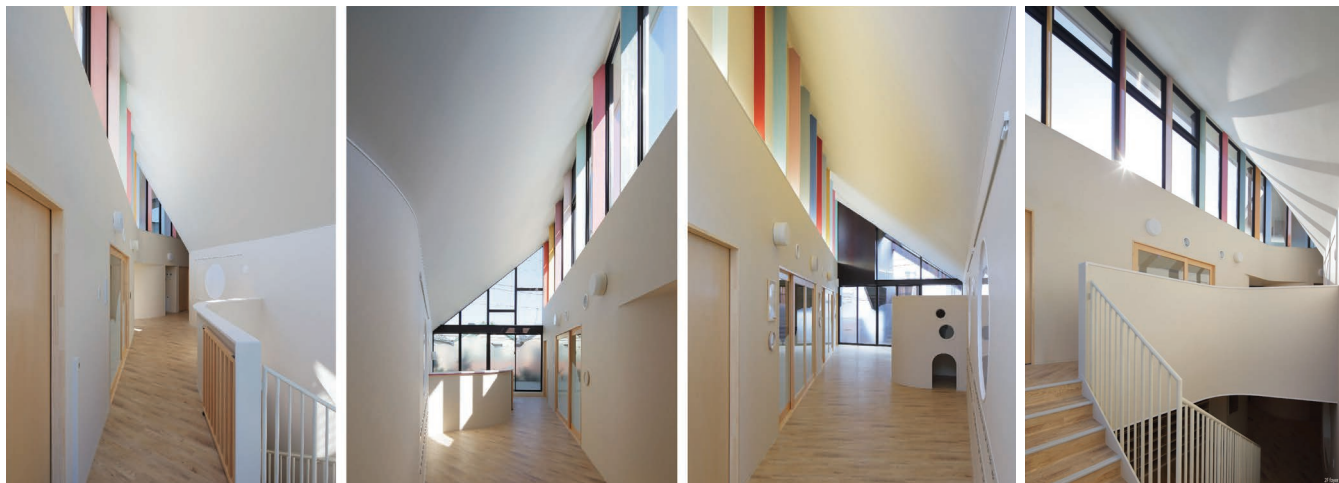
Masahiro Kinoshita

Japan 日本



The enlargement of the nursery school is considered to be urgent business as waiting-list child measures in an inner city. However, it is often objected as a noise source by neighborhood. A child can spend it at ease, and the state that the figure is taken favorably from the neighborhood is most suitable. In urban environment, such a natural state is difficult. It is being question how you enable the most suitable state. I established the foyer which crossed the building because a neighborhood and a nursery school were in most suitable state in a condition called the land of the strange form of a high-density town. A foyer becomes the buffer and makes a neighborhood and a childcare room the most suitable state. Children looked up at sky and did solar light to change every moment with a felt place. It is sometimes difficult to secure a large garden in the nursery school of the inner city. In such a case the park of the neighborhood functions as the garden. In this nursery school, I am studded with small terraces for summer pool play and baby. Children can find a place to stay in a nursery school and can spend it at ease outside while using a park. The neighborhood see such a scene in a living. A nursery school is caught favorably by neighborhood by designing the most suitable state, and the activity of kindergarteners makes a city full of vigor more.

對處於兒童措施候補名單的內城居民而言，托兒所的擴建被視為一項具有急迫性的任務，然而，它通常被鄰居抗議為噪音來源。若要讓一個孩子可以安心，就必須在最適合的鄰里條件下，而在城市環境中，這樣的條件有其難度。就如何實現最合宜的條件而言，我提出了穿越建築物門廳這樣一個概念，因為就一個最適合鄰里和托兒所的條件來說，會是一種被稱為高密度城市下的奇特狀態，門廳能夠成為一種緩衝區，使鄰里和保育室滿足最適合的條件。在一個鋪滿地毯的地方，孩子們仰望著天空，每天曬在陽光下。在內城的托兒所有時難以出現一個大花園，在這樣的情況下，我們改將鄰里的公園作為花園。因而在這個托兒所中，我能安排小露台供夏季游泳池和嬰兒使用。孩子們可以找到一個適合兒所的地方，並可以在外面使用公園放鬆身心。托兒所通過設計滿足各項條件，而鄰居在生活中看到這樣一個場景，更受到鄰里的青睞，托兒所的活動又使城市充滿活力。



Distinction 優選

Kana-L west branch

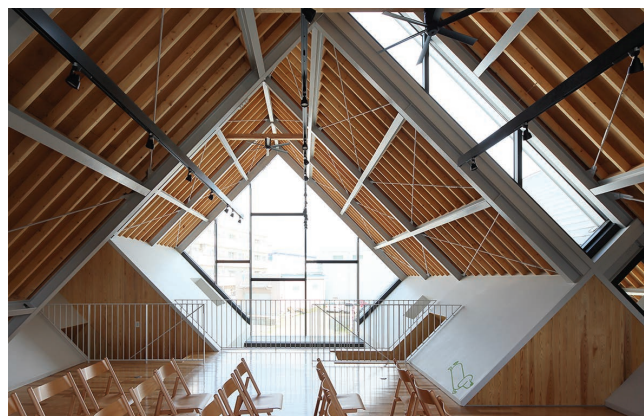
Masahiro Kinoshita

Japan 日本



Kana-L west branch This project is for building the showroom and branch office of a company that provides propane gas, and renovation construction services based on supplying essential utilities. Aiming to create architecture with a public character rooted in the local community so as to transcend the framework of a private corporation, four ways of "connecting" were proposed: 1. Connecting fragmented landscapes 2. Connecting inside and outside 3. Connecting local communities 4. Connecting the building to the natural environment Connecting fragmented landscapes Site of this building is along the national highway No. 246. Road width is widely traffic often. In addition, since the commercial facility is standing along the national highway, the town on the border of the road has been divided. So thought that is connecting the city by the building, the idea of "the magnitude of the housing constitute a large building gathering" was born. By using the company's logo in the shape of the building, made the iconic building. And connecting the landscape building has been divided with a sense of scale of the house that do not buried at the roadside. Connecting inside and outside Everyone inside and outside of continuity is important in order to go easy building. The size of the house type overlap, was considered a structure in which inside and outside are continuous in Gradation by nesting of house type. By internal and external relationship is ambiguous, it was entered easily building. Connecting local communities Local people the exhibition hall for housing equipment and house renovation is to make available to such as cooking classes. As well as exhibition hall in doing so, become a place of exchange of the region, the private sector of the building was considered to be proposed new exhibition hall that is publicly used. Connecting the building to the natural environment By effective use of the surface area and the ceiling of the height of the roof, and a small building of the environmental load. Summer, watering and to the roof surface due to rain water use, by night purge system that takes advantage of the ceiling height, reduce the heat load. Winter, warm the room to circulate the warm air near the ceiling that has been warmed by the sun.

Kana-L 西分店 - 本計畫是建立公司的展示廳和分公司，該公司提供丙烷氣，同時進行基本設施的更新。為了創造一個具有公共角色意涵，以當地社區為基礎的建築，超越私人公司的框架，我們提出了四種“連接”方式：1. 連接分散的風景 2. 連接內外 3. 連接當地社區 4 連接建築物到自然環境。我們選擇在沿著國道 246 號的地點，建立與分散景觀相連的建築物，道路寬闊且交通頻繁。另外，由於商業設施位在國道旁邊，也分開了沿著道路邊界的城鎮。所以為使建築連接城市，我們提出了“房屋規模大型建築聚會”的想法。通過運用公司在建築物上的商標，我們做了標誌性建築。連接地景建築物與房屋的部分，我們按規模來區隔，就不會被公路所掩沒。連接內外連續性對每個人都很重要，方能輕便的生活。房屋類型的大小可能重複，我們視為一種結構，按房屋類型的分層，連續分類內部和外部。由於內部和外部的關係是模糊的，很容易建立。我們作為連接當地社區與人民住房設備的展館，及接續進行的房屋裝修，是準備作為提供烹飪課程所用。除了展廳做為該地區的交流場所，該建築的私營部門可作為公開使用的新展廳。通過有效利用屋頂高度的表面積和天花板，將建築物連接到自然環境，降低小型建築物的環境負荷。由於我們使用了雨水，在夏天可澆水和屋頂表面降溫，利用天花板高度的夜間淨化系統減少熱負荷。在冬天時，可溫暖房間，在陽光溫暖的天花板附近散發溫暖的空氣。



Distinction 優選

Yokohama Tram Museum SHIDEN HALL

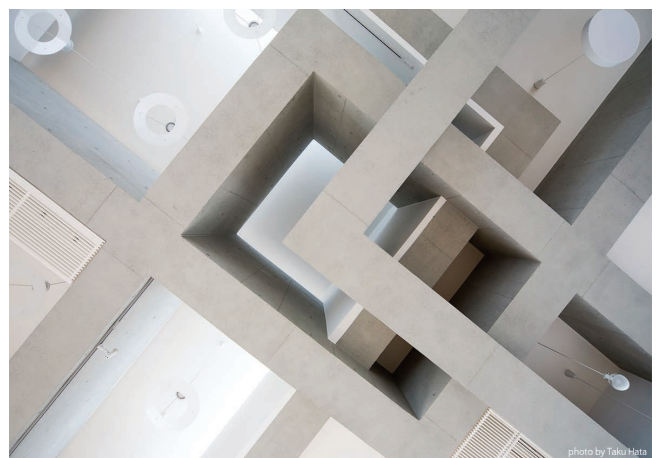
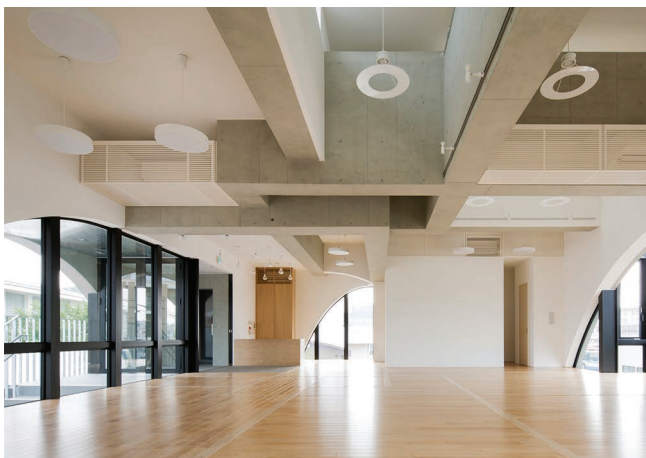
Toshihiro Banba

Japan 日本



It is a hall adjacent to the museum that preserves the tram that used to run through the city. We combine four different volumes into one space so that it will be the size that fits the scale of the residential area. "Multiple roofs", "planar deviation" and "sectional height difference" control light, wind and scenery. The L-shaped wall and the cantilever are connected with a curve corresponding to the stress calculation and are openings giving softness. We believe that buildings that can enjoy the change of the appearance of the outside and the inside can be good by doing a little operation.

它是一個毗鄰博物館的大廳，保留了曾經穿過城市的電車。我們將四個不同的量體組合成一個空間，使其符合住宅區規模大小。透過“多屋頂”，“平面偏差”和“斷面高差”控制燈光，風和景物。L形壁和懸臂與對應的曲線連接，經過於應力計算，並且是具有柔軟度的開口。我們認為，通過一點操作，建築物可以發生外部和內部外觀的改變。





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