FORWARD
CHALLENGING DESIGN BOUNDARIES

SUBMIT BEFORE
02.10.18
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INTRODUCTION

FORWARD

CHALLENGING DESIGN BOUNDARIES

We are living in an era of innovative interventions and leading-edge advancements. The departure from our ‘comfort zone’ pushes us to challenge vernacular archetypes and present design boundaries – breaking the frontier of creativity in multiple ways.

As we begin to question the surrounds and the practicalities of our daily life, we aspire to be one step ahead in pursuit of bettering the quality of living for the people in our community. We set our sights on creating new sustainable, environmental and emotional design considerations to make the world a more vibrant and colourful place.

The change for something fresh, undoubtedly, brings forth new forms of challenges and constraints. We continue to look for answers and solutions but disruptions are simply inevitable. So how can we manifest these disruptive features prospectively and positively?

In the last decade, disruptions have tremendously impacted the design industry and we have observed a recurring pattern and consumer behaviours that have influenced the way people are interpreting spaces. The notion of adaptive reuse, disruptive technology and experimental tectonics has thrown the architecture and design community with a new challenging brief – to re-consider, re-think and re-create new codes of aesthetics outside of the box.

Within this new universal design language, it is rudimentary to respect our identities and roots as well as the cultural and traditional values of others. In the context of place-making and informing new narratives, a strong sense of place builds the basis of a cohesive design dialectic that encourages critical thinking solutions.

Together, let us share this collective design language as we continue to re-consider, re-think and re-create new codes of aesthetics in the same direction – FORWARD.

Ng Wai How, Gold Winner, Architecture Category (Malaysia), War Museum
Reconsidering the bigger picture, future architects are beckoned to depart from ordinary archetypes, break the rulebooks and innovate.
WHAT GOES BEYOND THE BOUNDARIES OF ARCHITECTURE?

The growth in development and gentrification evolves faster than we can ever imagine. As the industry continues to demand for new design solutions and cutting-edge technology-driven schemes, the new creatives are challenged to think forward and challenge design boundaries.

Reconsidering the bigger picture, future architects are beckoned to depart from ordinary archetypes, break the rulebooks and innovate. The building of the future is a communication tool that interacts with its surround, the vast community and the people. The language of architecture is now used to solve and resolve social, cultural, economical issues as we move forward.

We constantly push ourselves to think critically for new solutions but most times, we have forgotten the values of being empathetic and sensitive to cultural needs. The people that we are designing for and the place we are designing at play a pivotal role to our approach in creating new design considerations –sustainably, environmentally and emotionally.

How can you inform the idea of forward-thinking as a problem-solving tool that challenges design boundaries? Through your design proposal, what are the values that you can derive through a critical analysis to better the quality of life, social issues and community development around you?
CAN YOU REDEFINE INTERIOR SPACES TO CREATE NEW DESIGN NARRATIVES?

The notions of ‘forward-thinking’ and ‘moving-forward’ both narrate the need to be progressive with prevalent design movements. But what lies beyond is a new undertaking of ideas and interventions; how interior designers are able to push boundaries and design outside the perimeters of being ‘ordinary’. Putting yourself ‘forward’ challenges you to reconsider, renew and rethink the design fundamentals to create meaningful connections with the spaces.

As we continue to challenge the possible design boundaries, we call for upcoming interior designers to also humanise the principles of design. The ideas of comfort and the emotional approach express the way we live our daily life. And as we move forward, the thing that would define our lifestyle is a new form of sensibility that goes beyond our comfort zone.

And with story-telling taking a backseat, we now embrace the importance of place-making and story-doing. The people that we are designing for take precedence and all facets of living are being taken into consideration. The fissures in design barriers have opened a new ray of light - liberating spaces from its potential to thrive in all aspects of design.

In your design proposal, how do you synthesize functionality and emotions, sustainability and aesthetics into a living space? What is your definition of breaking boundaries and creating new interventions in the realms of commercial, hospitality, residential and institutional design? How do you emote a holistic experience for the people while maintaining a strong sense of novelty and originality?
Putting yourself "forward" challenges you to reconsider, renew and rethink the design fundamentals to create meaningful connections with the spaces.
1. CONCEPTUALISATION
employing critical and mature solutions through effective design concepts and communications

2. DESIGN INNOVATION
thinking out of the box to implement inventive and innovative interventions

3. CRITICAL ANALYSIS
finding strategic ways to resolve issues critically with traditions, culture and people in mind
4. DESIGN SENSITIVITY
designing with an empathetic mindset through practical, functional and well-designed considerations

5. SUSTAINABILITY
adopting a sustainable and greener sensibility to allow design and architecture to coexist harmoniously with nature and its surroundings

6. PLACE-MAKING
understanding the importance of interactions between the people, community and significant cultural contexts

7. FORWARD-THINKING
challenging the conventional pragmatisms to reenact new fundamentals to spatial appreciation and visual impacts
All AYDA 2018 GOLD WINNERS from the 15 countries will compete for the coveted Asia Young Designer of the Year award and AYDA / Harvard Design Discovery Summer Programme. See you at the Asia Young Designer Summit in 2019!
ASIA YOUNG DESIGNER AWARD 2018

CREATIVE IDEA AWARD
SGD300 CASH

FULFILLING PURPOSE AWARD
SGD300 CASH

COLOUR HARMONY AWARD
SGD300 CASH

BEST LECTURER
SGD500 CASH

BEST SCHOOL
SGD300 CASH
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>INTERIOR DESIGN</th>
<th>ARCHITECTURE</th>
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<tbody>
<tr>
<td>THEME</td>
<td>FORWARD</td>
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<tr>
<td>PROJECT CATEGORY</td>
<td>OPEN CATEGORY</td>
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<tr>
<td>PROJECT LAYOUT SIZE</td>
<td>Below 30,000 sq ft</td>
<td>Below 10 acres</td>
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<tr>
<td>PARTICIPANT REQUIREMENT</td>
<td>Diploma Year 2 students and onwards</td>
<td>Diploma Year 3 students and onwards</td>
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<td>SUBMISSION LIMIT</td>
<td>1 PROJECT, MAXIMUM</td>
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<tr>
<td>PROJECT REQUIREMENTS</td>
<td>COLOUR CHIPS AND PRODUCT NAMES</td>
<td>GREEN ELEMENTS</td>
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<td></td>
<td>Students must use Nippon Paint products and colours in the project</td>
<td>Students must state clearly what eco-friendly products, as well as the elements, are used in the project</td>
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<td>COLOUR SCHEME</td>
<td>All projects must start with the projects’ title and theme / concept</td>
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<td></td>
<td>Justify how the colours associate with the design starting with the projects’ title and theme / concept</td>
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Please read the rules and regulations located on the last page of the AYDA 2017 entry kit. By submitting this entry form, I hereby accept and agree to abide by the rules and regulations of the competition.

SUBMISSION CHECKLIST
- Completed registration form
- CD/DVD which contains:
  - A folder named "Presentation Board" which has JPEG formatted files of your presentation boards set at 300dpi and named "Your Name - Board 1.jpeg", "Your Name - Board 2.jpeg", "Your Name - Board 3.jpeg", etc.
  - A folder named "Perspective" with each perspective file in JPEG format, set at 300dpi with a suitable name (e.g. "Living Room" or "Lobby").
  - Your design statement saved in a Microsoft Word file named "Design Statement.docx" and written in not more than 1000 words.
  - Your recent personal photo in JPEG format set at 300dpi with your name set as the file name (e.g. "Participant Name.jpeg").
TIPS & NOTES

PRESENTATION BOARD
A2 Sized

• A minimum of 3 boards or a maximum of 4 boards are to be submitted, based on the soft copies.

• Board 1 must show: existing site photos (if applicable), property/site developer (if applicable), floor plan, elevation, furniture layout plan and site analysis.

• Boards 2, 3, and 4 must show: 3D perspectives with Nippon Paint colour chips and codes.

• Presentation boards must be designed in a vertical layout format.

• In the digital copy of the project on CD/DVD, the design of the A2 board must be saved in a folder named “Presentation Board”, with the file name set as “Your Name – Board 1”. The design statement needs to be included.

DESIGN STATEMENT

• The design statement should not be more than 1,000 words and must be saved in a Microsoft Word file format.

PHOTOGRAPHS

• Provide your recent personal photo in JPEG format.

• All required image files must be 300dpi, in JPEG format ONLY.

• The individual perspectives in JPEG format, high resolution (300dpi) and A4-sized (minimum) must be saved in a folder entitled “Perspective”. The file name of the JPEG shall be saved in a naming format based on “areas”. For example: Living room / Lobby.

LABELLING

• Label all areas on the floor plan.

• Perspectives in A2 Boards 2, 3, and 4 must be in A3, A4 or A5 sizes and pasted on the boards.

• The Entry Form must be attached or affixed as a cover page when submitting the entry in a CD/DVD.

• Submissions should not have the participant’s profile and education institution details on top of the presentation board to ensure anonymous judging of the competition.

COLOURS USED

• All colours used in the project must be from Nippon Paint’s product range.

• All colours used in the design must be clearly illustrated with Nippon Paint’s colour names, colour codes, and product ranges. Please visit www.asiayoungdesigneraward.com to download the colour chips.

For more information, please log on to www.asiayoungdesigneraward.com
RULES & REGULATIONS

• Participants must be enrolled in an educational institution of interior design or architecture.

• This contest is open to all second-year and onwards interior design students, as well as third-year and onwards architecture students.

• Only one entry is allowed per student.

• Entries must conform strictly to the submission guidelines and must be submitted to the contest coordinator of each school.

• Final date of entry is 2 Oct 2018, Tuesday.

• All entries shall become the property of Nippon Paint Group of Companies.

• Judges’ decisions are final.

• Shortlisted candidates will be notified to make an oral presentation as a final judging procurement.

• Winners will be notified to attend a ceremony. Winning entries may be featured in marketing and promotional materials as deemed appropriate by the organiser and sponsor.

• Winners will bear all the expenses for travel costs and other incidentals relating to their appearance at the launch, oral presentation and award ceremony.

• Prizes are non-transferable and non-exchangeable for cash or credit.

• The organiser reserves the right to substitute the top prizes with another product of similar retail value without prior notice.

• Participating students must have international passports.

SUBMISSION METHOD

All completed entries must be postmarked by 2 OCT 2018 TUESDAY

Mail Your Entries
(Entry Form And CDs)
To The Address Below:
Attention: Ms. Shelly Chan / Mr. Robin Chiu

Nippon Paint Singapore Co. Pte Ltd
1 First Lok Yang Road Jurong
Singapore 629728

For Enquiries, Please Contact
Ms. Shelly Chan : +65 6265 5355
or Mr. Robin Chiu : +65 6265 5355
You can also email
shellychan@nipponpaint.com.sg
robinchiu@nipponpaint.com.sg or log on
to www.asiayoungdesigneraward.com
for more information.