

**APSDA**

Asia-Pacific Space Designers Association

# *Interior Design* in Asia Pacific

## *Member Associations*

Design Institute of Australia (**DIA**) • Hong Kong Interior Design Association (**HKIDA**) • Indian Institute of Interior Designers (**IIID**) • Himpunan Desainer Interior Indonesia (**HDII**) • Japan Commercial Environmental Design Association (**JCD**) • Japan Interior Architects/Designers' Association (**JID**) • Korean Society of Interior Architects/Designers (**KOSID**) • Union for International Design of Macao (**UIDM**) • Malaysian Institute of Interior Designers (**MIID**) • Interior Designers Association of Nepal (**IDEA Nepal**) • Designers Institute of New Zealand (**DINZ**) • Philippine Institute of Interior Designers (**PIID**) • Society of Interior Designers (Singapore) (**SIDS**) • Chinese Society of Interior Designers (**CSID**) • Thailand Interior Designers Association (**TIDA**) • Vietnam Interiors Association (**VNIA**) • Foshan Environmental Design Association (**FEDA**) • Yunnan Interior Design Industry Association (**YNID**)

ISBN 978-981-94-3836-5



9 789819 438365

## CREDITS

### **Title: Interior Design in Asia Pacific**

Published by:  
Trade Link Media Pte Ltd  
1 Paya Lebar Link  
#04-01 Paya Lebar Quarter 1  
Singapore 408533  
[www.tradelinkmedia.biz](http://www.tradelinkmedia.biz)

*in partnership with*  
Asia-Pacific Space Designers Association  
T111, Level 3 Centrepont, 3,  
Lebuh Bandar Utama, 47800,  
Petaling Jaya, Selangor, Malaysia  
<https://apsda.org/>

Publisher: Eric Ooi  
Editor: An Jee-Hyun  
Graphic Designer: Fawzeeah Yamin

Publication Year: 2025  
Place of Publication: Singapore  
ISBN: ISBN 978-981-94-3836-5  
Photo Credits: APSDA and Association Members  
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ISBN 978-981-94-3836-5



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# Introduction to APSDA

## ABOUT APSDA

*Asia-Pacific Space Designers Association*

The ***Asia-Pacific Space Designers Association (APSDA)*** is a gathering of national level design associations from the Asia and Oceania region. The Association inspires to nurture a better understanding of the different Asia Pacific regional cultures and encourage the exchange of Interior Design information and knowledge between its members for the advancement of this field to benefit regional societies at large.

## APSDA Board (2023 - 2025)



*Singapore*

**Keat Ong  
(SIDS)  
President**



*Taiwan*

**Emil Chao  
(CSID)  
Deputy President**



*Philippines*

**IDr. Ivy Almario  
(PIID)  
Vice President**





Australia

**Dr Natalie Wright  
(DIA)  
Board Member**



Hong Kong

**Ken Cheung  
(HKIDA)  
Board Member**



India

**Ar. Sarosh Wadia  
(IIID)  
Board Member**



Indonesia

**Rohadi Sumardi  
(HDII)  
Board Member**



Japan

**Masanobu Takeishi  
(JCD)  
Board Member**



Japan

**Koji Sakai  
(JID)  
Board Member**



South Korea

**Hyunie Cho  
(KOSID)  
Board Member**



Malaysia

**IDr Lai Siew Hong  
(MIID)  
Board Member**



Macao

**Fu Jun  
(UIDM)  
Board Member**



Nepal

**Shyam Bahadur Shrestha  
(IDEA Nepal)  
Board Member**



New Zealand

**Cathay Veninga  
(DINZ)  
Board Member**



Thailand

**Tanya Suvannapong  
(TIDA)  
Board Member**



Vietnam

**Luu Viet Thang  
(VNIA)  
Board Member**



Thailand

**Montip Lynn  
Assoratgoon  
Secretary General**



Malaysia

**IDr Leong Ta Wah  
Honorary Treasurer**



Malaysia

**Ar. IDr Chris Yap  
Seng Chye  
ACOF Chancellor**

# President's Foreword by *Prof. Keat Ong*

“Design creates culture. Culture shapes values. Values determine the future.”

- Robert L. Peters

**F**irst and foremost, I must express my heartfelt honour and privilege to lead APSDA and its board for 2 terms over the last 4 years. My greatest gratitude goes to my fellow board members, who are themselves leadership for their respective nations/ territories, for their unwavering trust in me to steer the directions of this gigantic ship.

APSDA is the alliance of 16 national-level institutes from 15 countries/ territories and has been the main professional body representing the ID profession in the Asia Pacific region since 1987. There are many burning issues the profession is facing and APSDA strive to take on the bull by the horn and tackle the problems as a united front!

The Competency, Meritocracy Responsibilities and Disruptions of the ID profession are the 4 key areas which me and my board have addressed during our terms.

**COMPETENCY:** APSDA has successfully launched the Asia Pacific Interior Design Accreditation Program (AP-ID-AP) in September 2023 and graced by Singapore's Minister of State for Trade & Industry, Ms. Low Yen Ling in Singapore. The establishment of this unprecedented program have changed the regional ID landscape forever. The program will facilitate greater mobility of the interior design professionals within the Asia Pacific region and enhance exchange in the area of best practices, standards of interior design education, professional practices and qualifications.

**MERITOCRACY:** From a global standpoint, Asian Design as a whole has been way underrated, especially in the last 2 decades. There are many “crouching tigers and hidden dragons” in the region waiting to be appreciated and discovered! Thus, the biannual APSDA Awards was started in 2021 to uncover the best projects and most influential personalities in the Asia Pacific region.

**RESPONSIBILITIES:** As interior designers, we are professionals with responsibilities and duty of care to our clients, and even to the general public in many cases.

Living in this modern time, the ID profession needs to take on the extended mantle to do our part for the health of Mother Earth as well. As the regional platform, APSDA has taken on the role to promote and encourage Sustainable and Regenerative design to help reduce the negative impact created by the Built-environment industry through our periodic symposiums.



Another key aspects that APSDA is championing is “culture for spatial design”. Critical Adaptive Regionalism of the Asia Pacific (CARA) is an important movement we have pursued through a series of programmes and activities to encourage the embracement of our diversity and roots in order to bring out the uniqueness and true strengths of good Asian Design!

One example will be the successful showcase that was exhibited with great fanfare during FIND DESIGN ASIA 2024 in Singapore.

**DISRUPTIONS:** With the advancements of technology and information in the name to improve humanity, many jobs and professions will start to evolve and even dissolve. The ID profession is in no special situation to avoid these onslaught of influxes. Things like Artificial Intelligence and Augmented Reality are just some of the possible disruptions that we call tools for now. We have, over the last 4 years, formulated and updated the APSDA Education Policy to study and anticipate certain shifts within the industry and hope to translate them into general common directions for the Institutions of Higher Learnings in the region.

Moving forward, APSDA will continue to engage the industry by inviting experts and forward thinkers to share your views and ideas via more of our programs ahead!

In conclusion, APSDA aims to expand not just on the width (of the participants), reaching out to the individual interior design professionals and partners, but also the depth (of the topics) that will impact the industry and profession. I would like to end this with a meaningful quote from another fellow designer, Robert L. Peters - “Design creates culture. Culture shapes values. Values determine the future.”



*Prof. Keat Ong*

**President**  
**Asia-Pacific Space Designers Association**  
(Term 2023-2025)

# APSDA History

## Background

Initially named the *“Asia-Pacific Space Designers Alliance”*, APSDA has been at the forefront of promoting the Interior Design profession and improving design standards throughout the region since its inception in 1987. It has existed as an informal gathering from then till 2017, when it was formalised.

During the APSDA General Assembly in Adelaide, South Australia in October 2016, the Malaysian Institute of Interior Designers (MIID) obtained the full mandate of all the member institutes from Australia, India, Indonesia, Japan, Malaysia, Philippines, Taiwan and Thailand to formally register the Asia-Pacific regional body in Malaysia. This was a result of two and a half years of hard work involving the hosting of and travelling to meetings in different cities by the Protem Committee members entrusted to look into the formalisation of APSDA.

Ar. IDr Chris Yap Seng Chye held the position of Protem Chairman of this body, appointed by then APSDA President Ms Julie Hobbs, as he was the one responsible for initiating the formalisation process of APSDA at the APSDA General Assembly in Solo, Indonesia.

With the full support of other like-minded and dedicated Protem Committee Members, Presidents and official delegates such as Ar. IDr. James Jao (PIID), Lea Avilliani Aziz (HDII), Hiromu Hasegawa (JCD), Pratap Vasant Jadhav (IIID), Montip Lynn Assoratgoon (TIDA), Julie Hobbs (DIA), Kung Shu Chang (CSID), assisted by IDr Mohamad Faisal Ghazali (MIID), Anthony Chan (HKIDA), Francis Surjaseputra (HDII), George Budiman (IDCS), Masanobu Takeishi (JCD) and Vachira Thanmathikom (TIDA), the process proceeded smoothly but tediously to see the light of day.

## Past Presidents (Post-registration)



Chris Yap (MIID)  
Year 2017 - 2019



Lea Aziz (HDII)  
Year 2019 - 2021



Keat Ong (SIDS)  
Year 2021 - 2023



# Prior to its formalisation, **APSDA** existed as an informal alliance for over 19 years

## Official Registration

In 2015, it was agreed by the Protem Committee for APSDA to be renamed as the **“Asia-Pacific Space Designers Association”**, and the formal approval of APSDA’s registration was obtained on 23rd January 2017 from the Registry of Societies in Malaysia.

In the approval, **8 national Asia-Pacific Interior Design** bodies were officially registered as Founder Full Members of APSDA. They are:



Chinese Society of Interior Designers (Taiwan) (CSID)



Design Institute of Australia (DIA)



Himpunan Desainer Interior Indonesia (HDII)



Indian Institute of Interior Designers (IIID)



Japan Commercial Environmental Design Association (JCD)



Malaysian Institute of Interior Designers (MIID)



Philippine Institute of Interior Designers (PIID)

Philippine Institute of Interior Designers (PIID)



Thailand Interior Designers Association (TIDA)

## PAST CHAIRMEN OF APSDA

### Kim Won-Seok, KOSID

Mr. Won-Seok Kim established five divisions with the KOSID management structure clearly and appointed boards of directors within the division. They were general affairs, finance, business, academic research, and education/international/public relations. He also relocated the main office and association secretariat to Nonhyeon-dong, which is the Kangnam area in Seoul.

He pursued the creation of KOSID Design Academy and hosted Asia Space Forum '88 Seoul Conference. He has made great efforts to provide a solid foundation of the association, KOSID.

1987

International Conference held by **KOSID, JCD, CSID**

1988

1989

**Li Sih-Yan, CSID**

**Japan Commercial Environmental Design Association (JCD)**

1990

### Min Young Baek, KOSID

Mr. Young Baek Min participated in the 14th Chicago IFI General Assembly. He eventually hosted the APSDA Inaugural General Meeting in 1991 which included 9 organizations from 9 countries. In 1992, he participated in the Representative Board of APSDA and also sent a training group for learning construction inspection to the Southeast Region. He established KOSID's 'Branch Establishment Rules.' Mr. Min made a consistent effort for promoting the KOSID and extend its boundary.

1991

**Chinese Society of Interior Designers (Taiwan) (CSID)**

1992

1993-1994

**Huang, Yong-Hung, CSID**

**Japan Commercial Environmental Design Association (JCD)**

1995-1996

1998

**Malaysian Society of Interior Designers (MSID)**

**Fred Haradiran, HDII**

1990-2000

### IDr. Gerry L. Contreras, PIID

Interior Designer Gerry L. Contreras was a five-term President of the Philippine Institute of Interior Designers or PIID, covering the periods 1981-1983, 1997-2001, 2003-2007. Known as a very zealous leader and consistently proven his dedication in uplifting the interior design profession. In 2002, after years of active involvement, PIID hosted the Asia Pacific Space Designers Associations (APSDA) International Convention here in Manila and was attended by mostly distinguished leaders of Asian Interior Design Professional Association.

2001-2002

**Chen, Jun-Ming, CSID**

2003-2004

### IDr Ronnie Choong Swee Beng, MSID

IDr Ronnie Choong, a Licensed Interior Designer with LAM since 1983, founded Innovative Space Dimension Sdn. Bhd. in 1986. Under his leadership, the firm has become a leading interior design company in Malaysia, specializing in Corporate, Workplace, and Retail Design. Ronnie has garnered numerous design awards and his work is featured in prominent publications. He has also lectured at top design colleges and served on various advisory panels. As a founding member of MSID, he was President and played a crucial role in professional legislation. He led APSDA, served on the IFI board, and was pivotal in the MIID merger. Ronnie has received 31 awards for design excellence, the MSID Lifetime Achievement Award, and the IFI Fellowship in 2014 for his global contributions.

2005

**Wang, Ming-Chuan, CSID**

2006

### Rajesh R Shah, IDCS

Founder & Design Principal of Raj Shah Associates Pte Ltd, Raj's experience in the interior design profession spans over 3 decades. Specializing in commercial / corporate interiors, he has strived to provide clients with Good Design, Honest Answers, Attentive Service, and Faithful Follow-up. Over the years, Raj has channeled his efforts towards the betterment of the Interior Design industry and community by always offering his time and availability be it locally, regionally, or internationally. In 2008, Raj chaired the APSDA General Assembly and Convention held in Singapore. These events are a meaningful way to engage and befriend our regional counterparts. Together we can achieve more.

2007-2008

**Fred Haradiran, HDII**

2009-2010

2011-2012

**Ar. Bankim Dave, IIID**

**Francis Surjaseputra, HDII**

2013-2014

2015-2016

**Julie Louise Hobbs, DIA**

## PRESIDENTS OF APSDA

### Ar. IDr Chris Yap Seng Chye, MIID

Ar. IDr Chris Yap SC is the Founder and Group Chairman of The Spatial Factors Group, consisting of Spatial Factors Architects, Spatial Factors (Interior Designers), Spatial Factors SB (Project Management) and Chris Yap Architect.

A Co-Founder and Past President of Malaysian Institute of Interior Designers (MIID) and currently in Council, he is also the Founding President and Board Member of the now registered Asia - Pacific Space Designers Association (APSDA) and an active member of Malaysian Institute of Architects (PAM), holding PAM Education Fund Directorship amongst others currently. He is a Fellow Member of MIID, APSDA, PAM and Honorary Fellow of CIDI Ibero - American Council of Interior Designers, South America and a Professional Member of Retail Design Institute (RDI), USA.



2017-2019

2019-2021



Lea A. Aziz, HDII

### Prof. Keat Ong, SIDS

Architect by training and multidisciplinary designer by profession, Prof. Keat Ong is a celebrated, awards-winning designer. He is the founder of Nota Design Group and Keat Ong Design as well as 3 terms president of Society of Interior Designers, Singapore (SIDS). Keat chairs the Singapore Interior Design Accreditation Council which oversees the competency of interior design practitioners in Singapore. He was also elected to preside over the the 13 nations Asia Pacific Space Designers Association (APSDA) for the term 2021-2023. He has been named one of Asia's Top Designers in Singapore Design Awards 2014 and as Designers of the year 2016/2017 from the famed INTERIOR DESIGN Magazine. He was also honored with the title of "The Most Influential Designer" by China's national body for Interior design, China Building Decoration Association in the 2017. He is also Visiting Professors to numerous universities in Asia and judges to many prestigious awards internationally.



2021-2025

## APSDA TIMELINE

1987

Began as a trilateral regional conference with aims to **promote Asia Designs** by:

- Chinese Society of Interior Designers (Taiwan)(CSID)
- Japan Commercial Environmental Design Association (JCD)
- South Korea - Korean Society of Interior Architects Designers (KOSID)

1987

**1st Regional Conference**  
at Osaka, Japan

1988

**2nd Regional Conference**  
at Seoul, Korea

1989

**3rd Regional Conference**  
at Seoul, Korea

Change of Conference to  
**'Asia-Pacific Space Designers Congress'**

HDII joined APSDA

1990

**4th Space Designer Congress** at Tokyo, Japan

Formal formulation of  
**Asia-Pacific Space Designer Alliance (APSDA)**

PIID joined APSDA

2014

Protem Committee appointed for the  
**formulation of APSDA in Malaysia**

2000

**APSDA General Assembly** at Bali, Indonesia

DIA joined APSDA

1997

IDCS joined APSDA

1991

KOSID hosted the **first APSDA Inaugural General Assembly**

2015

Renamed to **Asia-Pacific Space Designers Association**

2017

Formal approval of APSDA from the Registry of Societies in Malaysia with **8 Founding Members**

DIA IIID MIID CSID  
HDII JCD PIID TIDA

Subsequently, **HKIDA, JID, SIDS, IDCS** joined APSDA

2018

UIDM joined APSDA

2020

IDEA Nepal joined APSDA

## APSDA Board Member Representing (Association)

### Dr Natalie Wright, FDIA Design Consultant

- Board Member, Design Institute of Australia (DIA)
- Founding Member, Play32 (<https://play32.org.au>)



**D**r Natalie Wright is an experienced commercial award-winning Interior Designer, Academic (H-Index 13), Design Advocate, and Board Member and Fellow of the Design Institute of Australia (DIA). In 2024, she was awarded the IDEA Gold Medal for influential and enduring contribution to Australian design culture over the course of a career, and in 2012, she was a finalist in the Queensland Government Smart State Design Fellowship for contribution to design in Queensland.

Natalie's professional experience encompasses over two decades in design practice in Australia, Japan, and the United Kingdom, and more than 30 years in tertiary Interior Design education. She has undertaken various design advocacy leadership roles, including DIA National Director and Queensland Branch President (2007–2014), International Federation of Interior Architects/Designers (IFI) General Assemblies (2009 and 2011), and State Library of Queensland (SLQ) Manager, Asia Pacific Design Library (APDL) (2014–2016). In 2022, she advocated for the formation of a DIA National Working Group to explore professional design accreditation and licensing, and is now a National Working Group Advisor.

Natalie's engaged research explores design thinking/design-led innovation approaches in K-12, tertiary and professional education contexts for both students and educators, as a framework for inclusion, adaptivity, innovation and enterprise. She uses participatory design methods to facilitate the inclusion of youth and other voices in design for health and wellbeing and education. In 2018 and 2021 respectively, she won Good Design Australia Awards for her involvement in state government collaborations facilitating the development of design thinking expertise and design research for education and health sector transformation.

With an extensive background directing award-winning partnered community engagement collaborations (over 60 state/local government and privately funded design immersion programmes for K-12/tertiary students & teachers, design professionals, librarians and health clinicians) she endeavours to foster and amplify the public understanding of the value of design and the evolving critical role and skills of design professionals to collaboratively tackle twenty-first century transdisciplinary challenges.





## Koji Sakai

**Design Director, Board Member of Japan Interior Architects / Designers' Association (JID)**

- *Siesta-International-Associates Architectural Office & SIA Lab*
- *Special Research Fellow / Science and Engineering Research Institute, Kokushikan University*
- *Part-time Lecturer / Otemae Junior College (April 2019-Present)*
- *Currently enrolled in the doctoral programme at Tokyo City University*
- *University part-time lecturer / Kobe Design University (April 2023 - Present)*
- *Professor / Kyushu Women's University (to March 2022)*
- *Guest professor / Daiichi Institute of Technology (to March 2017)*
- *Trustees / Japan Society for Interior Studies*



**K**oji Sakai is a design director, architect, interior designer, researcher, and educator (former university professor). He is also currently enrolled in a doctoral programme at Tokyo City University. He began his design career approximately 30 years ago, travelling back and forth to Italy. He gained international design experience by participating in a store development project for Italian fashion brand S in Asia, led by the Italian architectural firm Studio63, and helping to launch flagship stores across the region.

Drawing on this experience, he founded SIA (Siesta International Associates Architects Office), which specialises in concept development and consulting utilising global design systems. Based on the philosophy of "Design + Design = Happiness", he works on environmental design for large-scale commercial facilities, shop design, and lifestyle-related spatial design. His representative works include the shop design for the cafe "Marquee", the mobile teahouse "Dorakuan", and the furniture brand "Rede Furniture".

After "Dorakuan" was unveiled in Milan, he hosted the "TuTuMu Exhibition" at Milan Design Week, which garnered significant attention.

He has received numerous awards, including the 2019 Milano Genius Competition and the 2020 Korea Outdoor Design Award, earning him international acclaim. He also hosts talk events such as "Design Conference Talks" across Japan and actively gives lectures and seminars at vocational schools and universities. His research interests include developing sustainable materials using recycled materials and bamboo from abandoned bamboo forests, and researching design trends.

He is currently exploring the spread of cafe culture and the role of community spaces. His books include "TuTuMu BOOK" (Daishinsha) and "First Design Series: Cafe Edition" (Alpha Books), and he is a creator who combines thought and practice, pursuing designs that create connections between people while exploring the relationship between space and culture.



## Prof. Keat Ong

### Founder of Nota Design Group

- *Immediate Past President of the Society of Interior Designers, Singapore (SIDS)*
- *President of the Asia Pacific Space Designers Association (APSDA)*



**A**rchitect by training and multidisciplinary designer by profession, Prof. Keat Ong is a celebrated, award-winning designer. He is the founder/design principal of Keat Ong Design and co-founder of SCKD Pte Ltd, as well as a three-term president of the Society of Interior Designers, Singapore (SIDS).

Keat has established and chaired the Singapore Interior Design Accreditation xCouncil (SIDAC) from 2021–2023, which oversees the competency of interior design practitioners in Singapore. He is currently presiding over the Asia Pacific Space Designers Association (APSDA), an alliance of 14 national-level professional associations for a second term (2023–2025) and has formed the Asia Pacific Interior Designers' Accreditation Programme (AP-ID-AP) to elevate the standards of practice in the region.

He has been named one of Asia's Top Designers in the Singapore Design Awards 2014 and as Designer of the Year 2016/2017 from the famed INTERIOR DESIGN Magazine. He was also honoured with the title of "The Most Influential Designer" by China's national body for Interior design, China Building Decoration Association, in 2017.

He is an Adjunct/Visiting Professor at eight universities, including the famed China Academy of Art and Taylor's University, as well as a judge for many prestigious awards internationally. Keat was the 5th person in history to be conferred the highest accolade by SIDS, Singapore's national body for interior designers - the Lifetime Achievement Award in 2023.

In 2025, Keat was named as one of the "10 Most Influential Figures in Asia for Built Environment Design" amongst the greatest, like Tony Chi, Steve Leung, Lyndon & Neri, etc., by the prominent Asia Designers Directory. Keat is also the author of "Injecting Architecture", a book about his methodology in design, demonstrated through his collection of selected projects.

## Montip Lynn Assoratgoon

### Vice President for International Affairs, TIDA

- *Secretary General*

**M**ontip Lynn Assoratgoon is the Secretary General of the Asia Pacific Space Designers Association (APSDA) for the 2023–2025 term. With a background spanning design practice, academia, and entrepreneurship, she brings a multifaceted perspective to her leadership role in the regional design community.

She holds a Bachelor's degree in Interior Architecture and a Master's degree in Design Management and Planning, beginning her professional journey with leading design firms before dedicating many years to academia, where she taught and mentored future generations of designers. Her entrepreneurial drive later led her to establish her own business in the real estate sector, blending design expertise with market insight.

Montip has long been active in professional associations, serving since 2007 as the Vice President for International Affairs of the Thailand Interior Designers Association (TIDA), and since 2021 as a member of the Advisory College of Fellows (ACOF). She previously served as an APSDA Board Member from 2018–2021 before assuming her current role as Secretary General.

Passionate about collaboration, cultural exchange, and sustainable innovation, she is committed to strengthening APSDA as a platform for knowledge-sharing and advancing the role of design in improving lives across the Asia Pacific region.





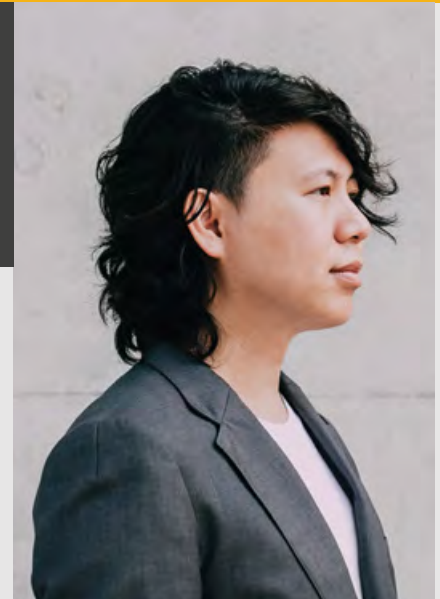
## Ken Cheung

Co-founder of Oft Interiors

- *Committee Member of the Hong Kong Interior Design Association*

**K**en Cheung has over 15 years of expertise in commercial space branding and is the Founder of one of Asia's Top 3 Cinema Design Firms. He is also a winner of international awards.

Ken Cheung views space as a strategic carrier of brand value. He advocates the core concept that "experience is an asset", deeply analysing the relationship between consumer psychology and brand positioning to create a precise alignment between spatial design and business objectives. He believes that design should generate lasting brand assets, emphasising a business ecosystem perspective where space serves as a value hub connecting brands, users, and urban culture.



## Hyunie Cho

CEO

- *Cubic Design Ltd. Company*

**A** Board member of APSDA, Hyunie Cho is the CEO of Cubic Design Ltd. Company and an interior architect with over 20 years of experience. She has also served as an adjunct professor of Spatial Design at Yonsei University for more than two decades, actively contributing to both industry and academia. Additionally, she has made long-standing contributions to the local association, KOSID, helping to elevate the profile of the interior design field.







## Ivy Almario

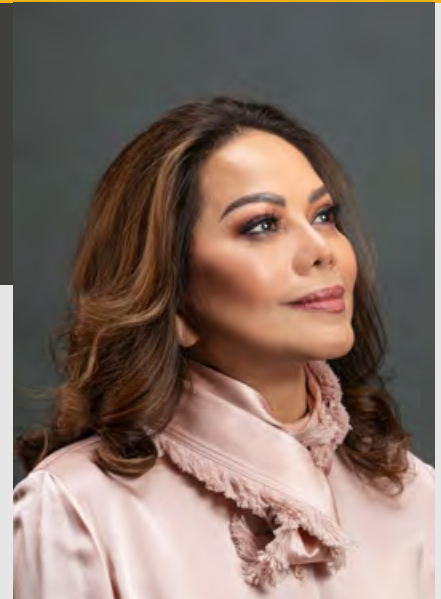
### Interior Designer

- *President and Design Director of Atelier Almario*

Interior Designer Ivy Almario is the President and Design Director of Atelier Almario. Atelier Almario is a multi-award-winning design Studio that Ivy co-founded and runs together with her sister, Cynthia. Their portfolio spans from the historic Manila Hotel to contemporary condominiums like Edades and Arya Residences.

Studying at the University of Santo Tomas, Ivy went on to work in Los Angeles and collaborated with many respected names in global hospitality design. After 15 years of designing in the United States, Ivy's Los Angeles-based studio, Asian Design Resource, was awarded the Manila Hotel renovation project that led her on her current path.

Ivy is currently the vice president for APSDA and the immediate past president of the Philippine Institute of Interior Designers (2021–2023). Aside from Atelier Almario, Ivy has co-founded other businesses, including restaurants, schools, and talent agencies. Ever the opportunity seeker, Ivy is always challenged by the new idea and how it can morph into a viable business opportunity that creates more jobs.



## Shyam Bahadur Shrestha

### President of IDEA NEPAL

I am Shyam Bahadur Shrestha (DOB 1950), and have an educational background M.A., Diploma in law, Fine Arts, Rural social leadership and Interior design. I am also associated with some professional and social associations as an executive

and lifetime member. My main hobby is painting, and this passion encouraged me to start this new challenging profession.

I was an employee of Nepal Rastra Bank (Central Bank of Nepal) for the last 30 years, and I took





voluntary retirement in 2001 from the post of Deputy Director. I saw an eye-catching advertisement in a daily newspaper and went to the institution for counselling. I went through the prospectus more than five times for detailed information. Generally, these courses are for the youngsters, but even so, I decided to join this course as a challenging task for the future. During the starting period, it was not so easy to adjust myself to the classroom due to the age factor. I had to work diligently to be able to compete with my young peers. The success in Interior Designing is also achieved with architectural drawing concept and creativity, along with dedication, perseverance, and zeal.

I had served as the managing director of INNOVATIVE DESIGNERS Pvt Ltd for approximately one decade, and by this time, I was serving as a freelance counsellor. In 2003, we established an umbrella national association named "Interior Designers' Association of Nepal" (IDEA Nepal), where I was the founder General Secretary till 2023, when the AGM elected me as the president of IDEA Nepal. Now, being the President, I am representing our association to the APSDA Board for 2023 to 2025. I have been contributing significantly to the development

of the Interior Designers and the upliftment of the Associations' movement.

My personal design philosophy is to integrate the national cultural heritage aesthetically with modern, creative, sustainable architecture and interior design. Therefore, I think there must be a national heritage identity in our design as well. The noble profession of Interior designers is not only for financial achievement but also for the beautification and betterment of the national image and identity. We should balance the needs of clients within the creativity and financial boundaries. To preserve and enhance the beauty of the ancestral craftsmanship aesthetic should be our ethical concern. We feel proud whenever our heritage conservationists and designers are recognised globally.

Our team has performed many more activities successfully for the upliftment and recognition of the ID profession within the stakeholders, community, country and abroad. At this time, the AP-ID-Accreditation programme is also a challenging aspect. APSDA has the responsibility to address this situation. We hope our cooperation, mutual understanding and fraternity will

lead to success in future.

A report on membership, accreditation, events and awards. Presently, IDEA Nepal's membership strength is increasing yearly. We are conducting orientation programmes for new pass-out Interior Designers to be members of IDEA Nepal, and seniors are encouraged to apply for AP-ID-AP membership. For this, we have nominated an Ambassador.

Generally, we prepare a yearly calendar for different types of events and activities. Most of the events are organised by themselves. At this time, our association is also actively participating, but the economy and construction business are somewhat slow. Therefore, we need patience for a bright future. The interior designers' exchange programme of IDs is useful for upgrading skills and knowledge amongst each other.

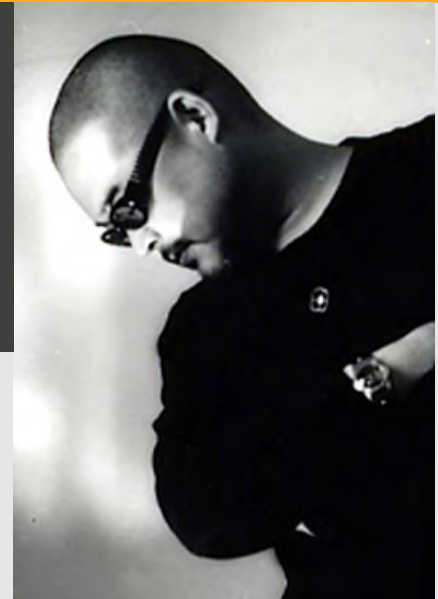
We have recently organised "IDEA EXCELLENCE AWARD—2024", and the winners participated in the APSDA design competition. Recently, one of them was honoured as the "Best project of the countries/territories". This honour has encouraged our interior designers.



## Masanobu Takeishi

### Director and Lighting Director

- *Graduated from the Department of Architecture, Tama Art University in 1982*
- *Director and Lighting Director of ICE Urban Environment Lighting Laboratory*



#### Career Path

In 1990, he became Chief Lighting Designer at KAITO Office.

In 1996, he founded his own company, ICE (Illumination of City Environment), Ltd., where he continues as the Principal / Lighting Director.

#### Design Philosophy and Style

ICE's work emphasizes lighting not only as a technical necessity but as an experience—how light interacts with space, how people perceive it, and how it affects comfort, hospitality, and ambiance. ICE believes in aligning lighting design with human sensibilities: considering scale, mood, behavior, and setting. Masanobu Takeishi also stresses that design should not sacrifice practicality for aesthetics—maintenance, cost, safety, and user experience are all important components.

#### Notable Works and Achievements:

- Many projects involve commercial facilities, lodging (resorts, ryokan), public spaces, museums, and event installations. Examples include: lighting design for HOSHINOYA in various locations, Renovation of the Tower of the Sun, Tokyu Kabukicho Tower (MILANO-Za common area), etc.
- In 2011, his work "Happoen Hakuhokan" received the Illumination Award of Distinction at the International Lighting Design Awards from the Illuminating Engineering Society of North America (IES). He has since won numerous awards at international lighting competitions.

## Presidents of the Full Member Association

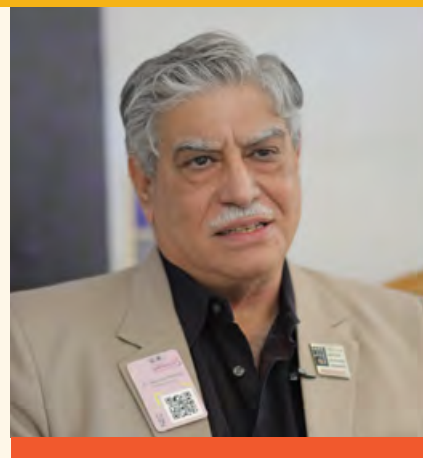
*As of August 2025*



**Ryan Russell**  
National President



**Louisa Young**  
President of HKIDA



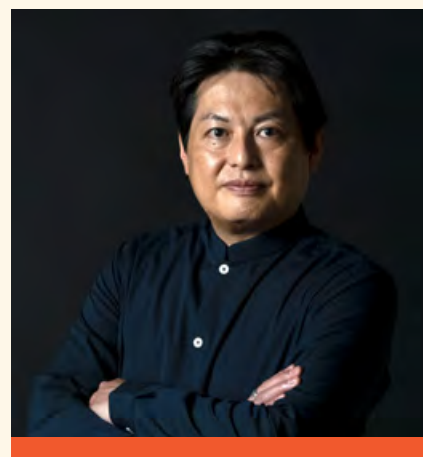
**Ar. Sarosh Wadia**  
President of IIID



**Adi Surya Triwibowo**  
President of HDII



**Shigeru Kubota**  
President of JCD



**Hiroyuki Niwa**  
President of JID







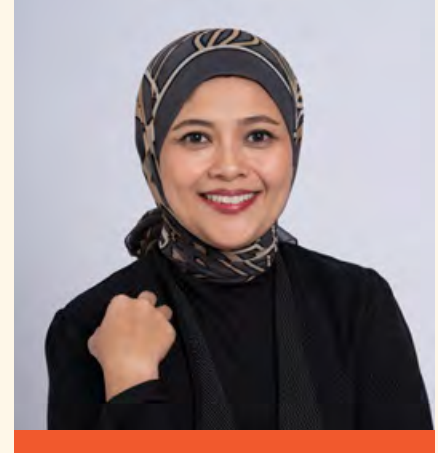
**Hyunie Cho**  
President of KOSID

**KOSID**  
|사| 한국실내건축가협회



**Fu Jun**  
President of UIDM

 澳門國際設計聯合會  
UIDM UNION FOR INTERNATIONAL DESIGN OF MACAO



**IDr Norshafina Ibrahim**  
President of MIID

**miid**  
Pertubuhan Perakabentuk Dalam  
M a l a y s i a



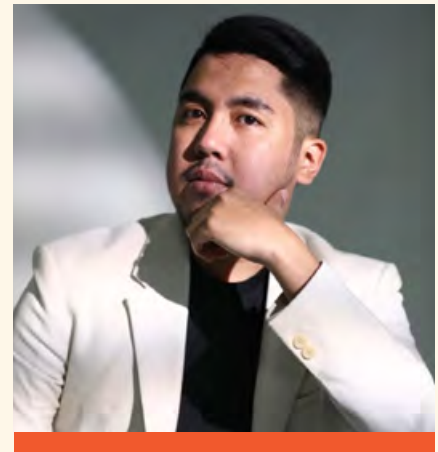
**Shyam Bahadur Shrestha**  
President of IDEA

**IDEA**  
**NEPAL**



**Cathy Veninga**  
CEO in DINZ

**The  
Designers  
Institute.**



**IDr. Paolo Castro**  
President of PIID

 **Philippine Institute  
of Interior Designers**



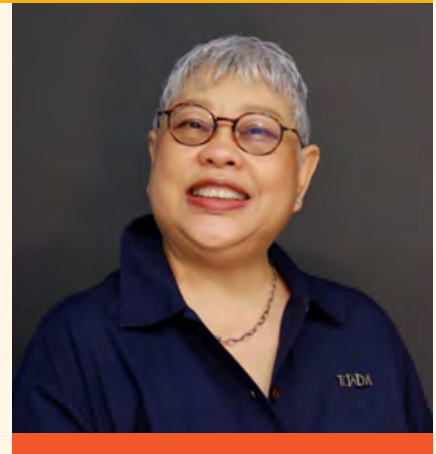
**Tung Ching Yew**

President of SIDS



**Joe Lin**

President of CSID



**Korakoth Kunalungarn**

President of TIDA



**Architect Lê Trương**

President of VNIA



## Associate Members

**Rocco Tse**

President of FEDA



**Luo Zheng Jiang**

President of YNID



# APSDA Awards



- *Introduction*
- *APSDA Awards 2021*
- *APSDA Awards 2023*
- *APSDA Awards 2025*

# PERSONALITY OF THE YEAR



- **Danfu Lau**, Founder, Chairman and Chief Creative Director of PINKI brand.
- American (International Certification and Registration Association) registered senior designer.
- Graduate School of Tsinghua University - Senior MBA.
- Doctoral candidate, ISTE-DBA, Paris, France.
- China's first registered national senior interior architect.
- National director of Interior Design Branch of Architectural Society of China and standing Vice president of Shenzhen Special Committee.
- INTERNATIONAL FURNISHINGS AND DESIGN ASSOCIATION (IFDA).
- Honorary Chairman of OIDE International Brand and Design Exchange Center of Guangdong Furniture Chamber of Commerce.
- APDC Asia Pacific Design International Judge.
- ADC Design Training Institute tutor.
- ADC Designer Qualification Committee Director judge.
- College of Fine Arts, Tsinghua University display art senior research and practice tutor.
- National senior furnishings art design tutor.



# APSDA Awards | 2021

- The first Chinese designer to appear in The Asian Newsmaker.
- In 2002, he was the first person to promote the professional development of display art and accessories in the Great Hall of the People of China.
- 2002 Boao Home furnaces forum Chinese interior designer of the moment.
- CIID institute was the first representative of Chinese design industry to go to Seoul, South Korea as the speaker of "the fourth Annual conference of Asian Interior Design Federation and International Academic Exchange of Interior Design".







- **Francis Zhao**, chairman of Yashi Phoenix Media and Juxiang Media, the publisher of American INTERIOR DESIGN (Chinese version). Executive director of China interior decoration association, deputy director of design committee. Former deputy secretary general of the Asian interior design association.
- Francis was born in Beijing 1968 , Han nationality. Graduated from Tianjin University in 1990, majored in industrial and civil architecture.
- Awarded the national science and technology advancement award for the publication of JAPANESE MODERN ARCHITECTURE in 1994.
- Won the “China book award” for the publication of ARCHITECT LIANGSIHCENG in 1996.
- Founder of the first specialty journal in home decoration design- DECORATION in 1998.
- Hosted the content of JIAJIA123, the first domestic e-commerce website in 2000.
- Organizing the first Chinese residential interior design network competition in the industry, the Chinese interior design handpainted performance drawing

competition, and the Chinese indoor architectural photography contest in 2001.

- Presided over the editing and publication of TRAINING MATERIALS ON THE QUALIFICATION OF CHINESE INTERIOR ARCHITECTS in 2003.
- Introduced INTERIOR DESIGN magazine into China in 2004.
- Introduced the famous HOTELS magazine from US to China. And establish the annual cover character selection of China interior design in 2005.
- Introduced the DETAIL magazine of the German architectural detail magazine into China. Organized the "Shanghai international architecture and interior design festival" and "golden bund award". Introduce the "American design hall of fame" into China in 2006.
- Introduced the Dutch integrated design magazine FRAME to China. Founded the education and research fund of sino-us interior design, and funded college students majoring in design. Compile a hundred years of interior design. Planned and organized the "master selection assistant" activity in 2007.
- Introduced the famous Italian architectural magazines AREA into China in 2008.
- Since 2009, he has planned and implemented the space design exhibition of Beijing design

week "twelve".

- In 2011, participated in the review committee of guangzhou design week "golden hall award".
- In 2012, he brought in the top private space design magazine LUXE into China.
- In 2013, implemented the "China - liang zhitian tour exhibition", which is the "China tour" of interior design.
- In 2014, promoted "incredibly top-level design center" and landed the country.
- In 2017, he carried out the biggest and most rewarding "designer cup" home design competition in China.
- Since 1990, he had worked in design media over 30 years, and has published more than 1 million professional design books and periodicals. During the period, had won the national and provincial awards more than 20 times. Has been the pioneer in fields of Chinese design professional books, periodicals, websites, competitions, BBS etc. Various international design magazines have been introduced to China, Organizer of over ten top design competitions and awards. About 100 poor college students was funded by Francis in the design of colleges and universities. And he has sends over 100s of outstanding talents to the domestic design firms around country .





Born in Hong Kong, Steve founded his eponymous practice Steve Leung Design Group in 1997. Breaking through traditional boundaries with forward-looking vision, Steve took his pace to the diversified development rooted in China, shepherding SLD into a world-leading interior design company. Today, SLD Group is one of the largest interior practices in Asia with an impressive portfolio of architectural, interior and product design, recognized for four times since 2016 as the World's No.1 Residential Design Firm in Interior Design Top 100 Giants by US Interior Design. The Group is also the first-ever sheer design company listed on the main board of the





# APSDA Awards | 2021

Hong Kong Stock Exchange in 2018.

Scooping in 2015 the coveted gong of the Andrew Martin International Interior Designer of the Year, Steve is now engaged in design-related public roles, using his 40-year experience to give back to the society and to nurture young designers. He was the President of the International Federation of Interior Architects/ Designers (IFI) from 2017 to 2020, being the first Chinese President in IFI history. In 2014, Steve joined hands with interior designers from the Mainland, Hong Kong and Taiwan to establish "C Foundation", promoting design industry and education in China.





**Kulthida Songkittipakdee** is a registered Thai architect, a talented interior designer, and an inspiring design studio tutor.

Starting her career at Architects 49 Limited (A49) in Bangkok, she was selected to be the first Asian architect to be awarded the Renzo Piano Foundation scholarship in 2007. Subsequently, she was given the opportunity to work at the Renzo Piano Building Workshop (RPBW) in Paris. During her tenure at RPBW, she was involved in Columbia University's Manhattanville Campus project and the Los Angeles County Museum of Art (LACMA) Expansion. She then moved to China, leading large-scale projects such as the Global Metropolitan Plaza in Guangzhou and the expansion of the Alibaba Xixi Campus in Hangzhou with Rocco Design Architects Limited in Hong Kong, NBBJ in Shanghai, respectively.

Presently, she is the principal architect at HAS design and research, which explores Asia's architectural language through a "design + research" parallel approach, emphasising the analogy of nature and man-made, looking for new natural architecture through the city's own derivatives. HAS's work encompasses cultural buildings, religious architecture, installation art,



exhibition design, and experimental projects.

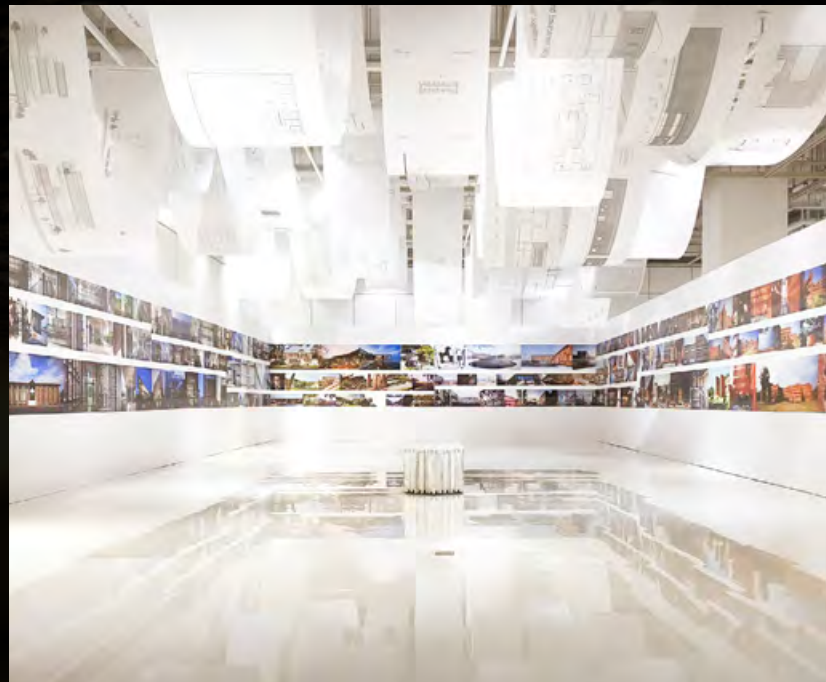
Songkittipakdee was also invited to be a guest editor of *Taiwan Architecture*, visiting instructor at the International Program in Design and Architecture (INDA), Faculty of Architecture, Chulalongkorn University, Thailand. She is also an article contributor in several Thai design magazines. In 2016, she published her pocket book in Thai, translated into English as “Arch: Life and Rhythm” with Li-Zenn Publishing in Thailand.

Songkittipakdee graduated from Chulalongkorn University with an Honours degree in architecture, and obtained a Master’s degree in urban design from the L’Ecole Nationale Supérieure d’Architecture de Paris-la-Villette in France, including an exchange programme study at Aalborg School of Architecture and Design in Denmark.

Besides practice, she plays an important role in the cultural exchange between China and Thailand as the first exhibition curator in Asia to establish the Thai Contemporary Architecture Exhibition in China, which was launched in Shanghai and Guangzhou.

Songkittipakdee has been invited to be a committee member at The Association of Siamese Architects

under Royal Patronage (ASA) for the cycle 2020–2022 in Thailand. She also gives design lectures to several universities, such as Arsom Silp Institute of the Art, Assumption University, Chulalongkorn University, King Mongkut’s University of Technology Thonburi in Thailand, and East China Normal University, Shanghai University, and Xian Jiaotong-Liverpool University in China. She was also invited to speak at public lectures, including the American Institute of Architects, AIA Shanghai, Rockbund Art Museum, Taichung Architect Association, Taiwan, etc.



>> PROJECTS

## Residential

### Courtyard House

Designed as a daytime city retreat for a client who is an avid tea drinker, book and nature lover, Courtyard House is a private cluster of courtyard buildings set in the traditional Hutong Area in Beijing. A calm oasis to be enjoyed in all seasons, the buildings surround a main courtyard and a few secondary onâes that provide access to evergreen garden views even in winter.

Glass skylights were introduced in discrete locations just off the main courtyard to bring daylight and warmth into the typically cold basements.

Traditional elements were carefully balanced with modern needs. The once colorfully painted timber structures were painstakingly treated to evoke the warmth that adorns such traditional siheyuan (courtyard houses). Elaborate solid timber screen lattice glass doors form a key architectural backdrop for the main courtyard.

The solid timber lattice work was detailed to sandwich triple glass glazing that keeps the house warm in the harsh winters. Indoors, mechanical ventilation and airconditioning systems have to be cleverly concealed within the interior elements such as wall features, artwork or a decorative “loose” console so as to appreciate the timber roof structures. All the art pieces were curated by us, and created by local craftsmen.





# 2021

APSDA Awards 2021 

Company: **Studio iF**  
Country: **Singapore**

**GOLD**





>> PROJECTS

## Residential

### Dong Teng Show Flat

The theme of this project is **“The Second Residence,”** which does not mean the second house, but **“The Second Lifestyle.”**

Located in Beitou, which is known for its hot spring, the residence hopes to provide a second lifestyle focused on rest and health preservation.

With the warm tone of wood colors, the overall space having extensive blank space exposes a laid-back and comfortable atmosphere. The side wall at the entrance is the largest wall in the entire residence for the bookshelves and display cabinets in the hope that reading and collecting books can play as the main role in the living room. Without delineating the boundary with the study room, the layout of the living room makes the sofa the center of free moving routes. The sofa is no longer an object defining the boundaries among spaces. The dining table with the counter not only extends the visual sense in the dining room, also consolidating themes in the

public space, thus converting the living room, dining room, and study room a big space for different family activities.

Unlike the white tone of the public space, the dark stones, dark glass and linear lights used for the hot spring room have transformed the guest bathroom into a small entryway to the hot spring room. While opening the two doors of hot spring room, you can smell the scent of cypress. In addition to the bathtub, the small dressing room, toilet, and shower area altogether make the hot spring room more practical.

The walls in the resting area, which is next to the hot spring room, are coated with artistic paints, which develop humanistic characteristic in the space. The single bed makes this room a guest room as well. Continuing the design style of the adjoining space, the master bedroom painted with light and wood colors as the main tone bring the role of bedroom back to the most original needs.



Company: 工一設計有限公司  
Country: Taiwan

SILVER





>> PROJECTS

## Residential

### LATTICEWOOD

A District 09 location, a penthouse apartment, a million-dollar view of the heart of the city.

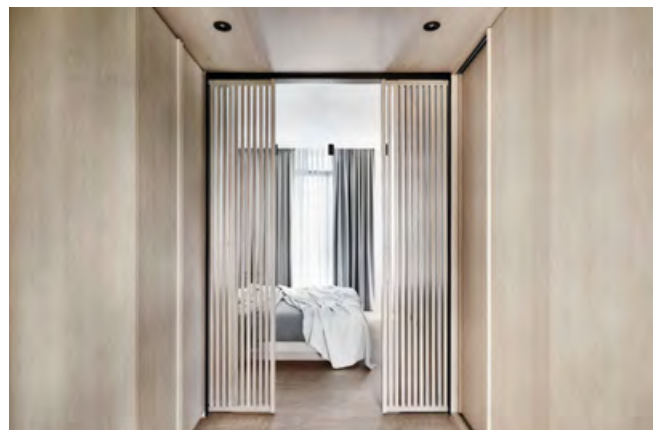
"We like textures" was the brief from the onset, setting the tone for the new matrimonial home, re-imagined in rich textural contrast and warmth.

What started out as a simple renovation, grew in scale and aspiration as we — together with the clients — revealed and uncovered new potential for spaces, material textures, and experiences.

A once-confined double volume lounge has now become the true heart of the home, inter- connecting, and inter- weaving the layers of spaces that surround it.

In turn, we envisioned the function and impact of a inverted, wooden lattice box, hovering over, and cradling the core of this home, each of its sides and surfaces responding to the needs and whims of the series of programs that encounter it.

*The daily sundown  
A warm glow runs its course  
through interwoven  
timber lattices  
that cusp and surround this*





Company: **UPSTRS\_**  
Country: **Singapore**

**SILVER**



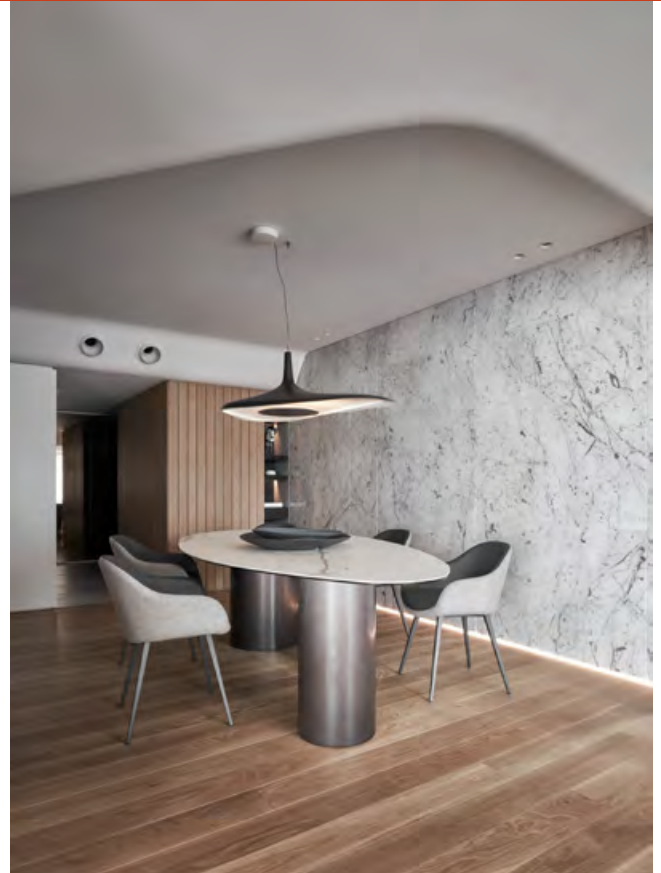
>> PROJECTS

## Residential

### Warm Place

Considering the original architectural conditions, the context of the design is consistent with the real space. The base is situated in the tree area on the city street so that the dwellers' life will be surrounded by the greenness. We hope the space to extend the leisurely atmosphere of the scenery out of the window.

As for the living room, the space is not divided by the main wall. The TV on the ground is arranged between the sofa and the kitchen area to extend and transform the field functions depending on the needs. The rhythmic wood veneer grid is adopted as the material with the mild texture of the wood to balance the temperature of the space. The white stone is used for the main wall of the dining room to start with nature and create the different space feelings in the field.





# 2021

APSDA Awards 2021 

Country: **Taiwan**

**BRONZE**



>> PROJECTS

## Residential

### M&W

The project hopes to combine the undulations and staggering of the multi-layer space under the structure of only 43 square meters of space and the maximization of functional requirements, guiding the space to connect with the functions of the dressing room, studio, and reading area in front of the bed, and maintain ample natural lighting.

To correspond the passion for the mountains of dweller, the designer combined with the form of the ups and downs and materials to simulate the appearance of mountains, giving vivid stories and functions that complies with well living and spiritual abundance. The residence also applies recyclable materials and environmentally friendly paints, such as paradise, iron, and wood material.

The bedroom on the mezzanine floor is like an overhanging rock block on a mountain peak. The boundary is separated from the overall space by creating a hollow feeling through glass and iron parts. The indigo blue iron stairs are waterfalls and deep pools. The gray ladder symbolizing the rock below extends to the desk where also a turning point for connection and stay becomes; the rotatable TV wall and multifunctional platform expand the flexibility of use. The dweller can discover different scenery at every turn of the peaks and different angles of vision.





Company: **MoreIn Design**  
Country: **Taiwan**

## HONOURABLE MENTIONS



>> PROJECTS

## Residential

### Purr-fect for Two

This case is initially a 40 square meters living space with one side 60cm lower. This small space is divided into two by the difference of height. Thus, the designer tries to make a good use of the situation, arranging two storeys on the sunken side, creating a comfortable living space customized for an owner and a cat. A wavy flow meandering as the axis of the space prevents lines from forming too many corners. Not influencing the public space's comfortness, the designer maximizes the smoothness of the flow and size of the storage rooms, creating a sense of security of the owner's wish.

Once entering, one can go along the curved flow to arrive at the public area combining three spaces: the living room, the dining room and the kitchen. Since the owner wishes the flow goes well through the bathroom and the dressing room connected to each other, the designer arranges both of these spaces in the sunken area. Taking a right turn at the door of the area, lights glowing and

flowing down from the staircases at the back of the sofa, intuitively guiding the residents to the private space.

While dark grey is set as the main tone of the public area, coating, wood flooring, glass bricks, and plaster, these materials, build the texture of the whole space. Some dark pink items and paints decorate the private area, making the mature and restrained personality shine with an elegant charisma. Two French windows introduce enough natural lights, while the embedded streamlined lights brighten up specific areas. The curve-lined big sofa between the wall and the staircases allows one to enjoy the sunlight at the corner. While the big-size design offers spaces for friends and family to gather together and chat, it can also serve as a bed for the guest when one visits. Considering the cat's need, the staircases are lower and a hole on the wall near the entrance is designed for it. Titanium plating scratch-resistance surface of the steel material covers the wall of the kitchen. Horizontal



continuous design creates a smooth flow, while a palette of darker colors deepen the spatial perception. The kitchen desktop and TV cabinets are connected to each other. With the same material used on the wall and continuous steel shelving extending till the windows, these two functional areas are combined as a whole.

The height of the kitchen island is the same to the kitchen desktop, creating a consistency. It has multiple functions that work as the study or working table. On the side of the island, it is also installed with a wine cabinet inside, allowing the owner to enjoy the space with her own wine collections.





Company: **Shih-shih Interior Design Co., Ltd.**  
Country: **Taiwan**

## HONOURABLE MENTIONS





>> PROJECTS

## Hospitality

### MeeHotel

MeeHotel is a urban resort hotel aims to give business travelers a peaceful state. The project location is called **“Bamboo Forest”**, so we naturally generate our story from this name.

In celebration of the unique quality of bamboo, from the architectural to the interior level, we can continue to promote and allow business travelers to appreciate the beauty of traditional handicraft that we should have ignored. It can ultimately form aesthetic, functional, and cultural enhancement in our busy urban life. On the main wall. Various on-site tests & experiments with traditional bamboo weaver were done to create screens to define reception and lounge area. Pitched roof ceiling and natural diatom mud finished walls overlay by articulated light and shadow effects provide a minimal and leisure experience for the lobby space.

Central courtyards were introduced in every two guest-room floors. A reflective lake with bamboo installation of dancing curves that falls naturally, as if clouds are floating in the air. Guests will feel like passing through an abstract bamboo forest before arriving at their rooms.

Sky Café is a zen and church-like space constructed by full height bamboo structure. Skylight above allows natural light fall during daytime. Ceiling suspended circular LED lights formed endless glowing moons and provides guests a poetic experience during nighttime.

The bamboo and rattan applied in all guestroom headboards are in the same pattern as those in the lobby but with different widths and thickness. Floated by concealed lights, it aims to provide guests a peaceful environment and an elegant atmosphere.



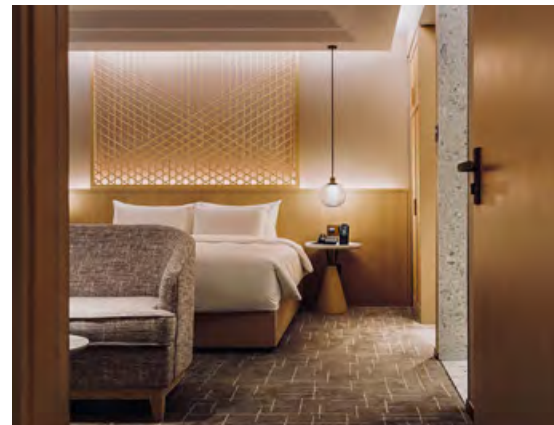
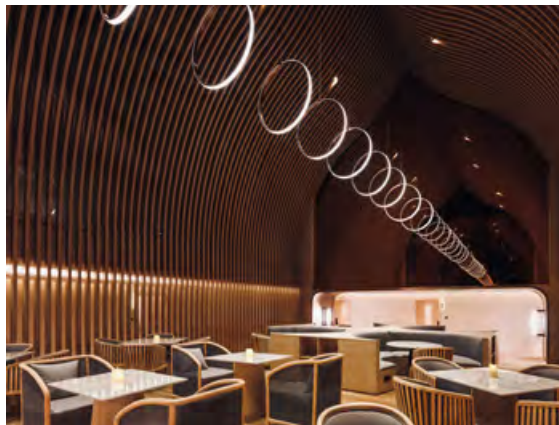
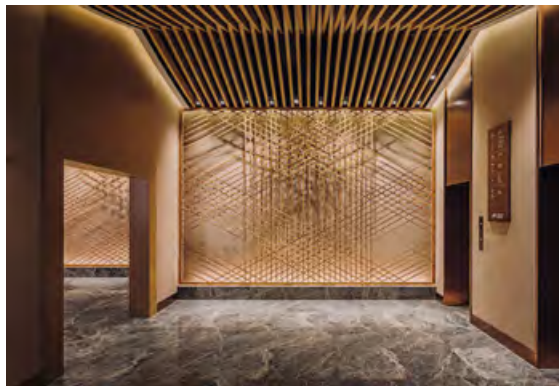


# 2021

APSDA Awards 2021 

Company: **Panorama Design Group**  
Country: **Hong Kong**

**GOLD**





>> PROJECTS

## Hospitality

### EQ Kuala Lumpur

The EQ Hotel Kuala Lumpur's recent revamp boasts its iconic rectilinear 52-storey architecture with 440 guest rooms and suites enveloped in rich local identity. Reimagining a novel way to translate heritage into a space, cultural leitmotifs are refashioned to embody a sense of discovery within the walls in the property. Adopting the concept of 'timeless chic heritage', elements like songket, baskets and looms are reinterpreted in harmonious symphony. The common area is interlaced with beautiful woven textures inspired by traditional textiles and elements of nature. Its main feature lies in the grand lobby where a glistening polished rose gold spiralling staircase sparkles in dynamic fashion. A tower lantern complements with an interplay of opacity and luminosity — adding romance to the communal space. Its grandeur is paired with a neutral palette to translate a welcoming space informed by rich Malaysian hospitality.





Company: **Blu Water Design**  
Country: **Malaysia**

**SILVER**





>> PROJECTS

## Hospitality

### YOKOHAMA TOKYU REI HOTEL

Tokyu REI Hotel is a lifestyle hotel located in Yokohama Minato Mirai, a city where 'past,-present-future' intersects, from historical buildings to cutting edge spots. Our design concept is "WARP" inspired by the regional characteristics of the city.

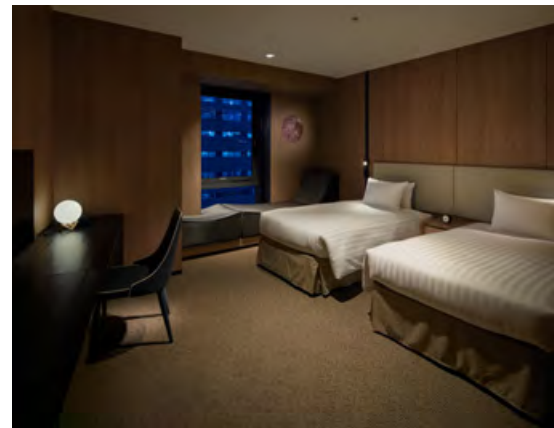
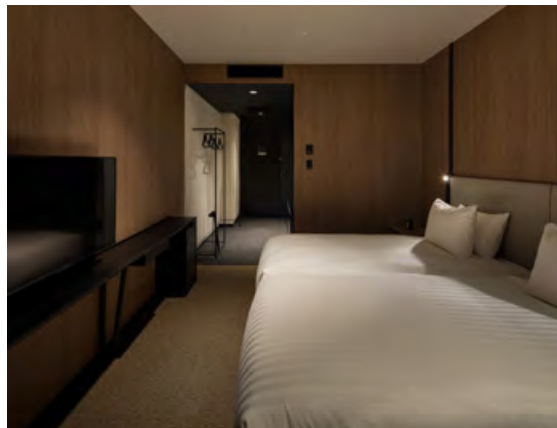
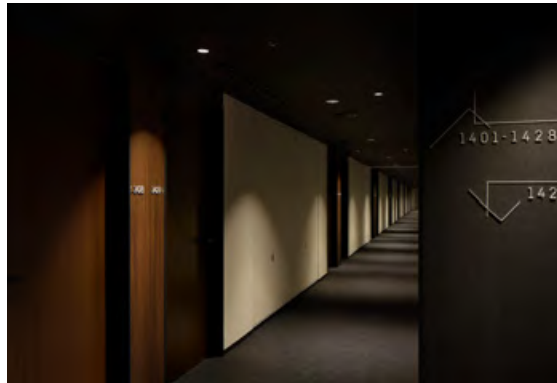
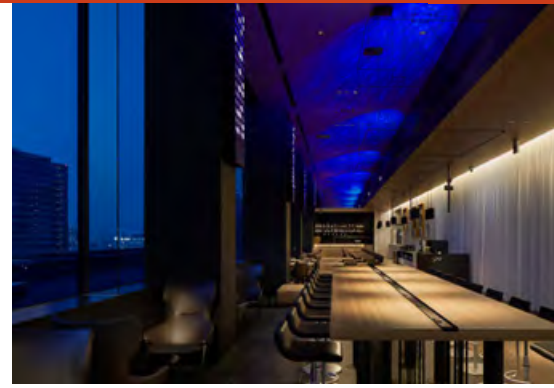
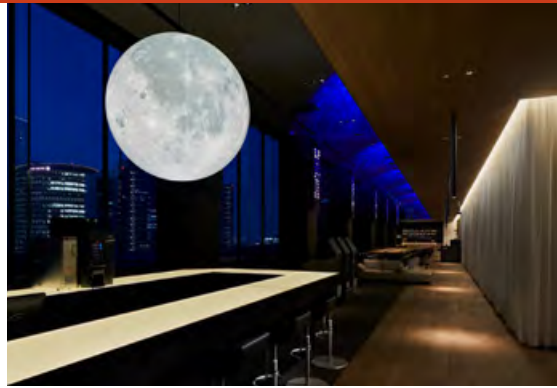
Based on this concept, we designed to create a variety of effects that will resonate with the five senses. The giant moon is a symbol of the moon's gravitational force, which brings people together and connects them. Then, you will see a huge moon sculpture in front of you. The pillar-shaped lights blink randomly, and the place is always buzzing with music and people talking. We designed an art wall with graphic design of sound waves in front of the elevator lobby. The interior of the guest room is a warm, wood-toned space that feels like a home away from home, which is the brand concept of Tokyu REI.

By seamlessly connecting two contrasting spaces, the public area on the 9th floor, bustling with music, light, and images, and the relaxing guest rooms in earthy colors on the 10th to 15th floors.



Company: **MEC Design International Corp.**  
Country: **Japan**

**BRONZE**





>> PROJECTS

## Hospitality

### 30 Bencoolen

Located in an urban setting in the heart of the city that is densely populated with hotels, 30 Bencoolen is a 13-storey hotel that was worn out and dated at the time before renovation. The challenge was to transform the building, within the limits of the authority requirements and the constraints of the original structure into a more purposeful design that is relevant in today's times.

Branding and redefining the street's new identity, the newly renovated hotel addresses the relationship between the hotel streetscape with its human traffic. This connection with the surrounding streetscape is enhanced with a full glass façade shopfront with a curved ceiling that extends from the interior space. With the widening of the pedestrian footpaths, the gridded glass façade shopfront offers a view into the hotel, connecting the interior with the vibrant street that has been newly greened and pedestrianized. The redesigned façade with its playful windows and sun-shading fins further enriches and add to the artistic value of the district.

A key element of the design is the rich and varied palette of materials. The materials chosen for the façade are bold yet simple, giving the hotel an entire rebrand. A large number of different types of materials and finishes have been employed to create a richness of experience that is demanded in a home away from home, without pretension or artifice.





# 2021

APSDA Awards 2021



Company: **HYLA Architects**  
Country: **Singapore**

**BRONZE**





>> PROJECTS

## Hospitality

### OneJee Hotel

OneJee Hotel is a new boutique hotel in the city of Shenzhen, China aims to give business travelers a peaceful stay. The meaning of the hotel name is "Cloud Creation", so we naturally generate a narrative from the brand name.

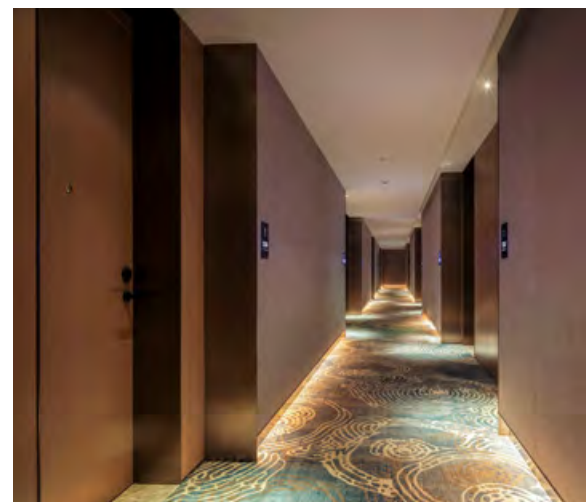
Starting from the reception lobby, an organic double-height volume was created to give a sensuous sense of arrival to the guests. They were greeted by tailor-made "cloud" installation with subtle light and shadow effect covering the whole ceiling. Three dimensional model and on-site mockup of white acrylic rods in different scale were made to test the best composition. Full height timber wall, bronze lift doors, gray marble counter and floor provided a subdued color scheme to the space.

On the 7th floor, an outdoor staircase lead guests to the main entrance of the all-day-dining through a floating

experience. Full-height timber screens in sculptural form defined circulation and provided spatial compartmentation to this openplanned restaurant. Different seating patterns and levels of privacy were introduced to suit different activity needs. The overlapping screens also filtered natural and artificial light and provided guests a poetic dining experience during day and night.

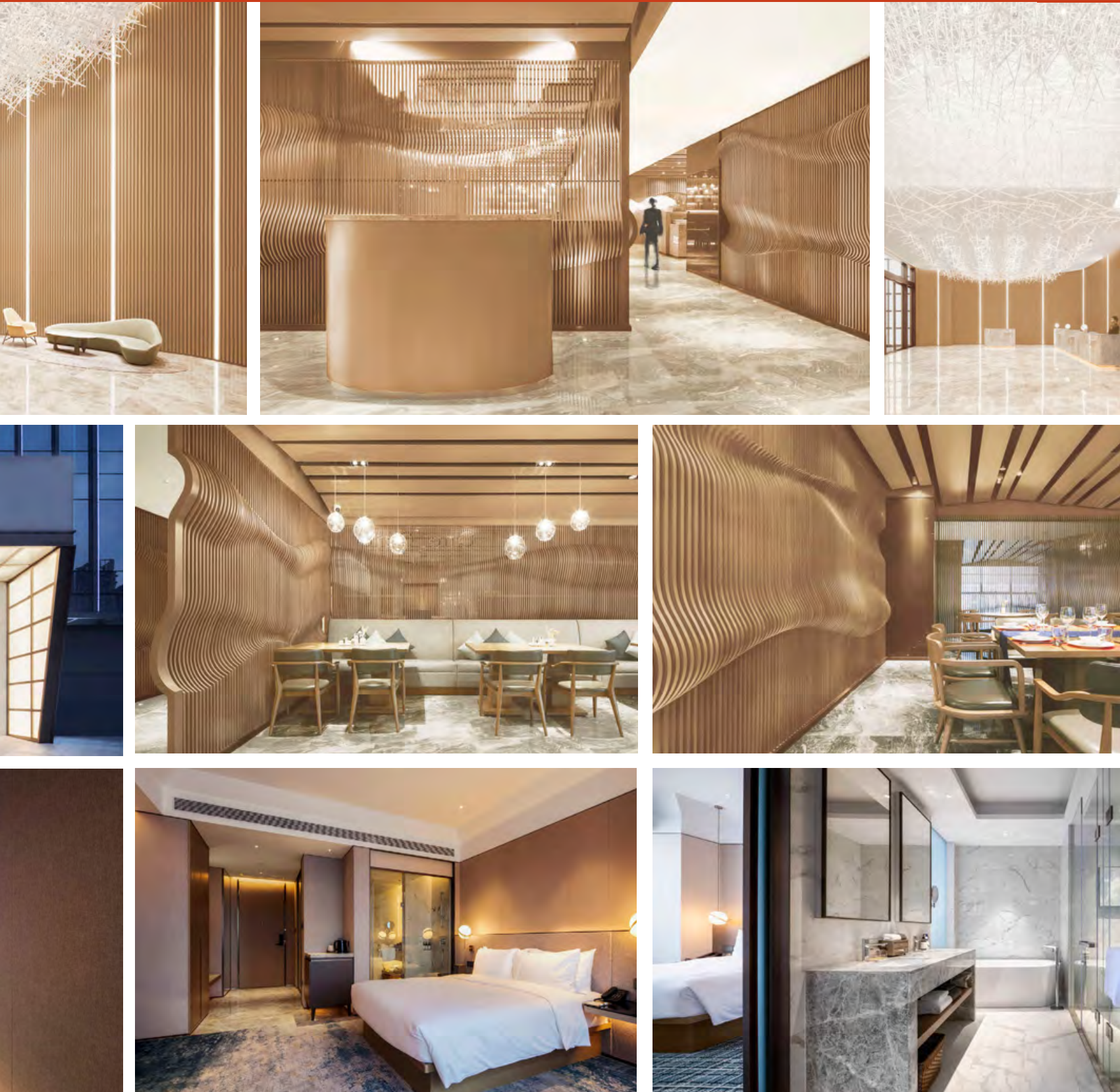
Light gray wall and sky blue patterned carpet accompanied all guests in typical floor's corridor and the guestrooms. Clean shapes, concealed lights over the headboard and semi-open washroom in white marble continues the overall minimal aesthetics, aims to provide guests a peaceful and calm atmosphere.

In this project we hope that the unique quality of "cloud" can inject each business traveler's busy life a fresh and imaginative state of mind.



Company: **Panorama Design Group**  
Country: **Hong Kong**

## HONOURABLE MENTIONS





>> PROJECTS

## Hospitality

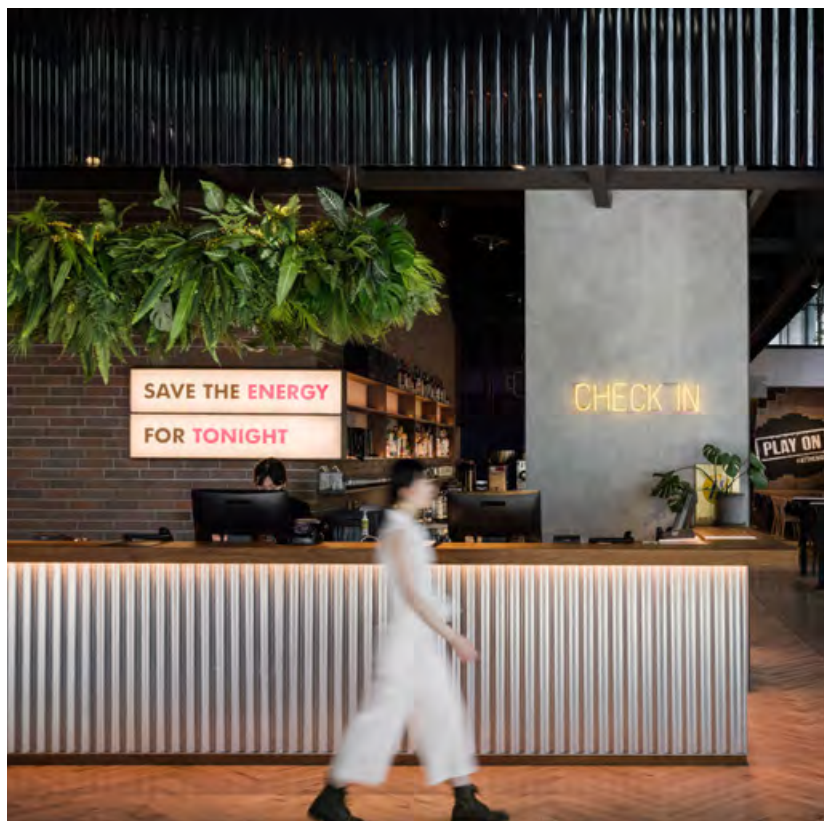
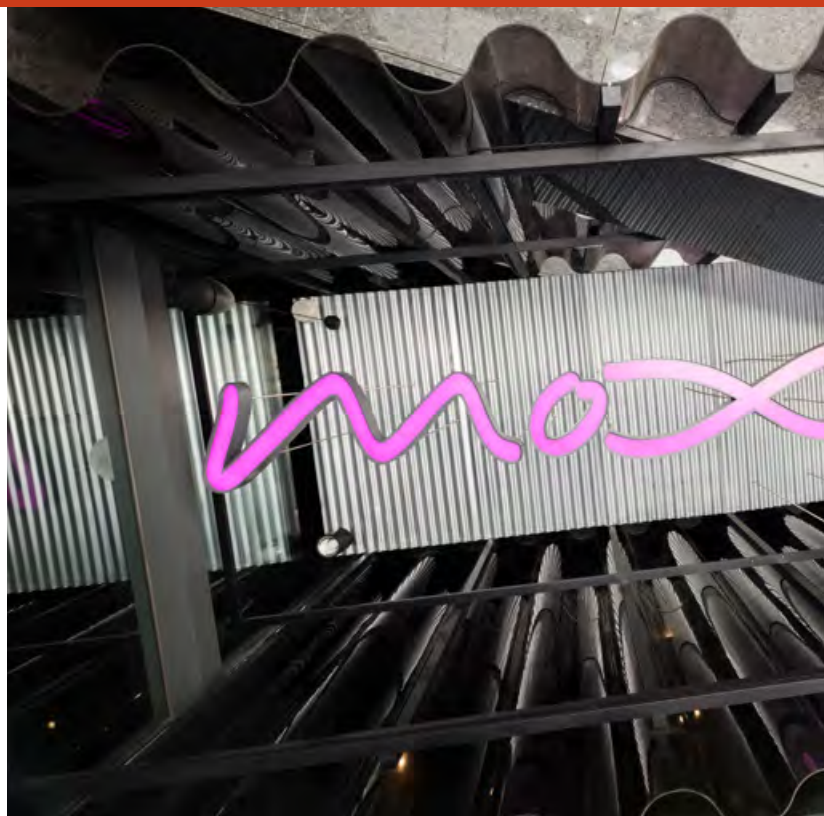
### Moxy Taichung Hotel

MOXY combines a youthful and modern brand image with the local elements, creating an interactive space through design, and demonstrating the rich culture of Taichung as the day and night flow.

The traditional marble floor of Taiwan reflects the peach-red colour of the brand, leading tourist's visual sense to a new level, and the bright and warm stove at the end extends up out of the ceiling, which stirs out travellers' laughter in the atmosphere.

Box-shaped waveboards surround the ceiling, which represents integrating Taichung's thriving traditional industries into the design. By using iron roof material, zinc-coated wave board underneath, black translucent wave board above, just like city's energy floating through the air. The red brick wall and the original wall show the fusion of the military dependents' village and modern society.

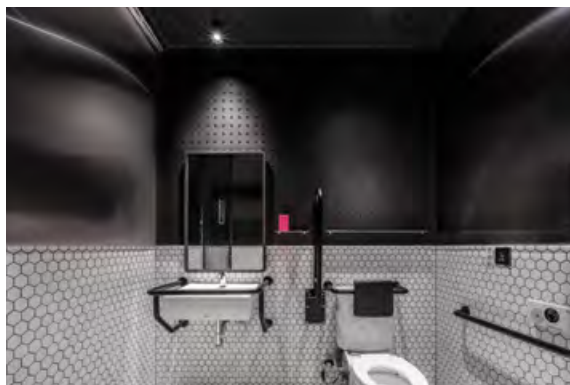
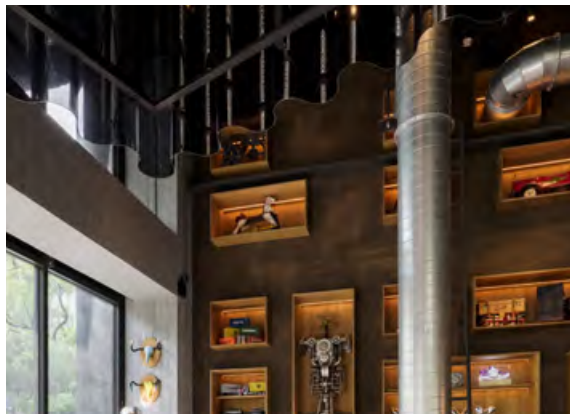
We use game as a bridge to design social space with light dice chairs, square tables for conferences and games, and semiprivate spaces made up of hangers for trucks. Along the red brick stairway, away from the noisy lobby, we divide the soft space with objects people usually see at home. The expectation of Moxy hotel accommodation has been raised to bring fantastic sensory experiences to travellers.





Company: 柏成設計 J.C. Architecture  
Country: Taiwan

## HONOURABLE MENTIONS





>> PROJECTS

## Hospitality

### Lost Villa Qiandao Lake

On the waterfront of Qiandao Lake, maximizing the introduction of natural environment and maximizing concession of artificial traces have become the first design principle. As the opposite of the noisy environment in the city, we believe that the greatest value of this hotel space is to help users get an introspective self-return.

First, framed scenery became the focus of discussion. Next, the materiality of the indoor space was maximally weakened. For formal operation, all the expressions of industrialization of the building were erased with decorative means. The flat ceiling, floors and walls led the climax of the space to the outside nature. For material manipulation, plain black, white and gray tones and wood were used to respond to the memory of the original village. Being not overemphasized the sense of design nor deliberately avoided contemporary, everything was based on a harmonious atmosphere.

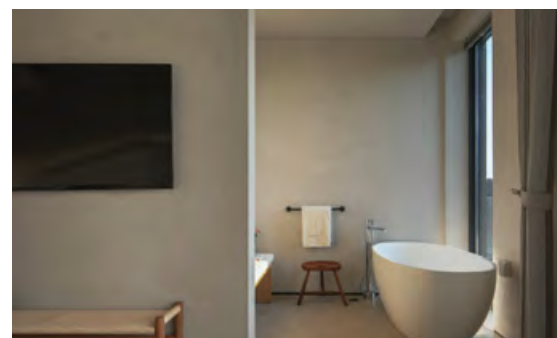
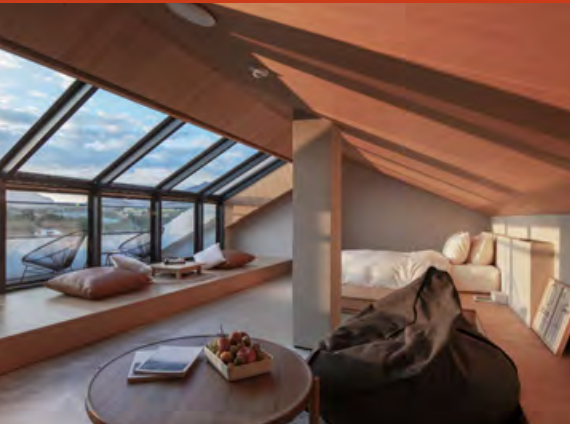
By performing these operations, the external environment became an inseparable part of the entire spatial experience, and the external environment in different states in turn gives the same space completely different characters. Finally, through this series of design operations that actively circumvented subjectiveness and competitiveness, the space and nature reached a result of polite communication and mutual penetration.





Company: 上海即域建筑设计咨询有限公司  
Country: **China**

## HONOURABLE MENTIONS





>> PROJECTS

## Hospitality

### Promenade with Elegance

We were born in the nature but lost in the city. Under the designer's ingenious planning, this project creates a large ship carrying nature in the gloomy concrete jungle. A large number of organic materials are blended in the natural stone to make the open and bright space lively. The facade of the building is inlaid with rows of upright pipes, like a solemn pipe organ in the cathedral, welcoming all the guests and playing the natural flow of its own. When the night falls, soft light pours out from the building, illuminating the field, and for the lost travelers in the city, illuminating a path leading them back to nature.

Entering the building, oncoming is an open hall: large-area windows open, making the old pine oblique outside the window the most elegant landscape in the building. The high ceiling space is equipped with upright pipes that reflect each other on the outer wall of the building, which can be used as lighting to add a different atmosphere to the space, and the concise appearance sets off the elegance of the pine trees.

In contrast, there is a theme wall made of natural stone. The original, uncut stones are scattered in an orderly manner, so that the roughness appropriately shows the vitality of nature. The designer borrowed the sunlight under the stone wall to make visitors think about the most primitive and natural cave life of mankind, and how full of vitality it is. Climbing up the stairs, the wooden staircase is matched with dark iron parts, using vertical switching to transfer the scenery from the ancient and natural to the simple modern city. The stone and furnishings, which are based on the cold tone, are matched with each other, but they are not cold due to the large amount of natural light and ingenious lighting. Continuing the openness of the first floor, the designer uses glass to maintain the penetration of the space while creating an intimate atmosphere, allowing the guests in it to relax and enjoy the beauty of nature. After polishing the stone and wood that add a sense of hierarchy to the space, a meticulous performance was staged in the space on the second floor. The prosperity has



faded, and the refined simplicity has left elegant footprints here. The white space that is not excessively decorated allows the other protagonists in the space—light and shadow to play, leaving a beautiful melody.

Refining the beauty of nature into its purest form is simply the definition of Elegance. This case turns the complexity into simplicity and uses nature as a pen to compose a harmonious movement of the relationship between man and nature, allowing urban visitors to imagine the beauty of nature. Through the setting of lighting and light, it lights up a heart-warming lamp for the exhausted travelers.



Company: **Dumas Interior Design Group**  
Country: **Taiwan**

## HONOURABLE MENTIONS





>> PROJECTS

## Food & Beverage

### 湯棧 TANG ZHAN

The building of TANG ZHAN was renovated from an old metal sheet house regularly observed on the streets of Taiwan.

The building renewal plan covering the previous metal sheets with tiles and thermal insulation materials properly solves the common issues of stifling heat in the house, and reduces the energy consumptions in the meantime. The new appearance of building on a busy street, therefore, figuratively adds a new low-profile impression. The slant roofs with large tiles integrate the composed and magnificent attraction, of which the alternatively inconsistent feelings are imposing to the public as well. The long building façade adds a low-key impression, and the recessed entrance deliberately brings out the light textures of woods. The contrasts of colors manifest the theatrical effects, making every customer become an actor/actress in every theatre scene.

The reflections of lights on the slowly flowing big pool alongside the outdoor reception counter connect the indoor and outdoor scenes, thus obscuring boundaries, magnifying spaces, and diversifying design effects.

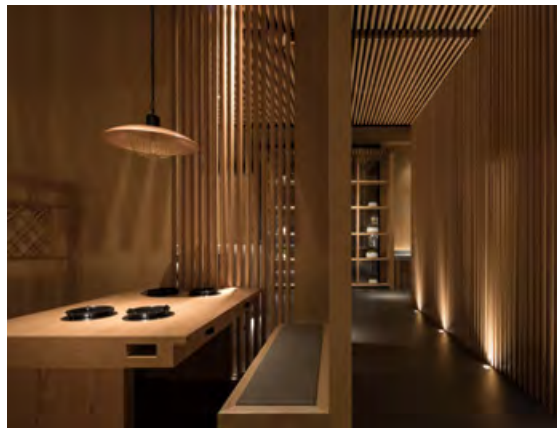
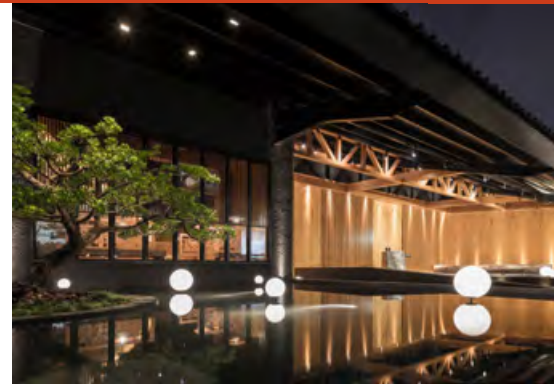


# 2021

APSDA Awards 2021 

Company: 拾葉 建築+室內設計  
Leaves Architecture + Interior Design  
Country: Taiwan

**GOLD**





>> PROJECTS

## Food & Beverage

### Haidilao at 1Utama

Taking its cues from the 'spirit of the soup', the third Haidilao outpost in Malaysia is a harmonious blend between the zealously fiery gusto of Sichuan mala spices and the modest grace of clear broth. Red tones anchor the dining area, interlaced with elegant nuances of Oriental elements; a nod to the cuisine's origins. At the entrance, rustic slate brings back a sense of old China with faded glass effect reminiscing of memories. The abstract is highlighted in calligraphic strokes, beckoning the idea of steam emerging from the bubbling soup. Intricate screens line the individual pods, creating a beautiful balance between private and public sensibilities. The flow in the restaurant is fluid, creating a movement led by the beautiful swatches of red, from the brush strokes, metallic surfaces on the ceiling and the reflective finishes along the walls. Distinct dining spaces accentuating the fully immersive experience of mala hot pot is encapsulated in this swankily new Haidilao Hot Pot restaurant.





Company: **Blu Water Design**  
Country: **Malaysia**

**SILVER**





>> PROJECTS

## Food & Beverage

### BE:SIDE - SWEETS&TREATMENT FUNABASHIYA

**"Funabashiya"** is an arrowroot cake store with a long history, and this is their new conceptual shop focusing on health and beauty. Among numbers of their stores as Funabashiya, the wisteria arbor at their flagship store became iconic to their customer. For their new challenge, we thought it is important to return to their own roots and cherish their history, so we adopted the iconic wisteria arbor to the design of the entrance. Not only this dynamic design of the entrance stands out in the quiet residence area, but it also functions as outside seating for their customers. We used 75mm by 75mm Japanese cypress for curved wood pieces and thinner one for linear pieces, and experimented multiple times to adjusted the angle of the curve and the gap between each piece for aesthetics and better seating experience. To emphasize the linear design, the dark grey tiles run from the terrace to the end of the store, and it makes the store look deeper and the terrace roof more dynamic. We kept the interior minimum to make their products stands out and designed simple furniture with indirect lighting at the bottom, so they don't look heavy and rather floating.

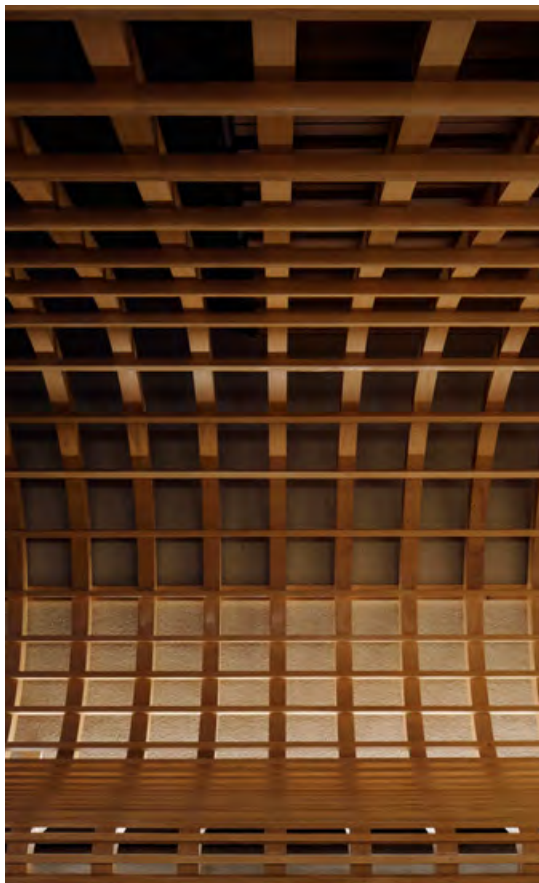
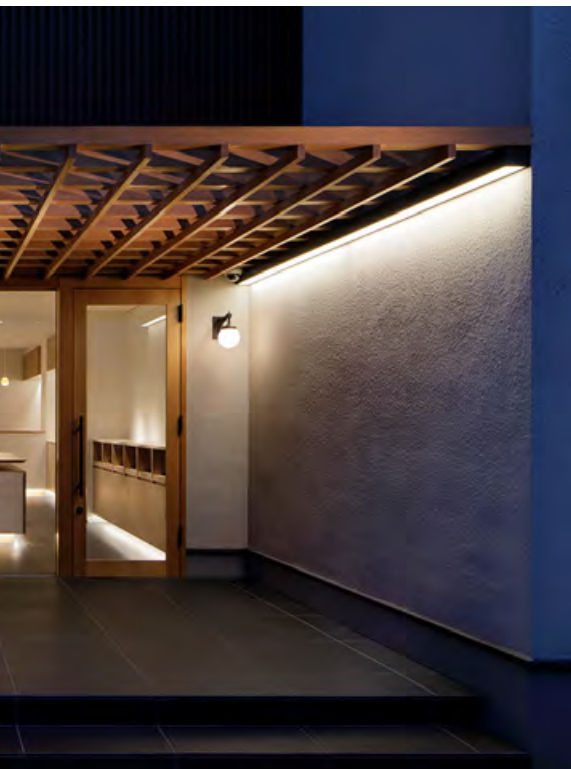


# 2021

APSDA Awards 2021 

Company: **supermaniac inc.**  
Country: **Japan**

**BRONZE**





>> PROJECTS

## Food & Beverage

### History Unfolds

For almost 35 years already, the local restaurant selling squid potage soup has accompanied its customers through their lives. This time it has returned with its grand new look representing its history of its delicious local food and unforgettable memory with customers.

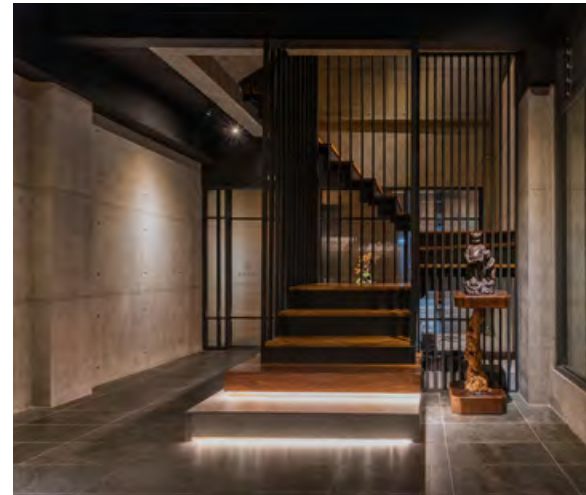
Walking on the street, the restaurant stands out from the rest of the shops with its new cloth in wooden bars interweaved contrasting with the steady stones. Symbolically, two main materials used here for exterior design represent the long history of its food, service, and memory. Both materials take time to form. The heaviness of the stone stands for the importance, whereas the wood stands for the flexibility and hospitallity, interweaving into a great long history holding up the restaurant.

On the outside, the first floor is framed within glass wall panels with some greenery outside to refresh the heaviness of stone. The glass wall panels on the other hand, offer a great

sense of transparency, tidiness and brightness. By using the spotlight on the sides to light up the counter, it emphasizes the business and draws attention from the outside. For the others looking in, they can easily see the process and the service.

Once entering, customers firstly see the counter with the menu on the top clearly shown. While waiting for its order, the right side of the wooden panels carries up a piece of information for one to know more about the restaurant's history. Passing by, entering the place, one can see the sliding glass doors offering a sense of privacy while keeping the light shine through. The metal bars serve as decoration and staircase railing, providing a sense of firmness.

As for the dining area, the interior design here beautifully echoes the facade. With its similar use of materials and color palette: Earthy colors as the furniture to welcome and take in the guests, whereas the clean achromatic colors and the stones hold up the space.



The wooden bars on the backrest of the long chair contribute to the transparency and permeability of the space. It makes customers feel less crowded in between, yet can be considered as partition. A great customer experience always comes with a nice comfy environment and its surroundings. Simultaneously, while the lighting shines on it, it creates shadow as one of the decorations of the space. As for the floor, ceiling and



Company: **Jazz Space Design**  
Country: **Taiwan**

## HONOURABLE MENTIONS



walls, with the combination of achromatic colors, stone materials, and architectural concrete, it holds up the space, mimicking the sky and earth. The colors keep the space clean and neat. Yet, the texture of the material offers steadiness. On the other side, the lighting delicately brightens up the space and sets the tone as comfy yet simple; modern but artisanal. While the wooden chairs and desks are the protagonists in

the area, the bamboo ceiling lamps light up the space, corresponding to the wooden texture and the bamboo plantation outside of the restaurants. Indirect lighting design is used here both behind the wood panels on the sidewall and the symbolic sign on the black board. This strategy builds up artistic beauty and the atmosphere, at the same time, offers enough lighting to the space.



>> PROJECTS

## Food & Beverage

### Sky51, EQ

Experience a bird's life up in the clouds at EQ Sky51 Sky Bar. Hop into the entrance with infinity mirrors and reflective surfaces that represents the limitless sky — gliding through like an eagle. The experiential space transitions into a glowing Maitre'D set against the bar deck. The scarlet red illumination depicts the city lights from a bird's eye view. A few flutter to the right takes you to the sky dining restaurant with elegant curvatures and soft materials to accentuate the nurturing nature of a bird tending to its young. On the left, a speakeasy entrance opens up into a bar lounge that takes on a dynamic shape — like a ferocious hunt. Marvel at the outdoor DJ booth that appears 'afloat' midair. In a secluded corner, one can find the pod seats, symbolising the nest — a sanctuary for privacy and experience amidst the lush greenery.





Company: **Blu Water Design**  
Country: **Malaysia**

## HONOURABLE MENTIONS





>> PROJECTS

## Entertainment & Leisure

### Physical 2.0

"When Gymming Meets Clubbing" is the design concept of this fitness center that mainly targets at young customers. Mixing the essences of two common social activities, fitness exercise and nightclub dance, to create a new psychological and physical experience for different areas. Starting from the main entrance, guests begin to experience an abstract future space from the real world. The design language of the entire fitness center was defined by dynamic architectural envelopes and flowing fluorescent color lights.

The multi-angle mirror steel ceiling in the reception area provides guests with different sight-line angles and reflects body shapes so that professional fitness consultants can provide tailor-made fitness programs for them in the consultation room. The open gym area is a charcoal grey space with multi-angle ceiling purple LED flowing light, driving guests' posture and frequency to echo the background music, allowing them to exercise more intensively. The slowly moving purple LED lights extend from different directions



to the entire open area, guiding guests into a private aerobics area. Patterned soundproof glass defines classrooms with different functions, the open area and the private area are coherent, but with different levels of privacy.

The indoor swimming pool area is a space created by the black painted glass immersed with aqua blue lights. Ceiling LED lines slowly flow from one side of the pool to the opposite side, allowing guests to follow the reflection in the water for a linear swimming path, enhancing their attention to achieve the same effect of training professional swimmers.

The changing rooms are dominated by fluorescent yellow.

After the guests' exercise, they transited from a professional exercise space of charcoal grey cool tone to space for leisurely washing the body and mind. Here guests can re-dress in the dressing room of backstage and complete their entire sports experience. The changing room exit is a fluorescent green channel resulted by blue and yellow overlapping. Guests follow the dynamic and photosensitive lines connecting from the ceiling to the ground and return to the real world.

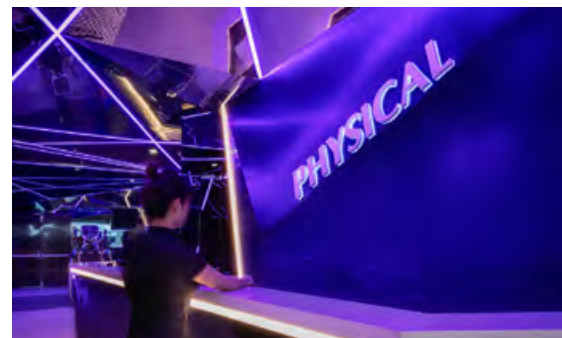
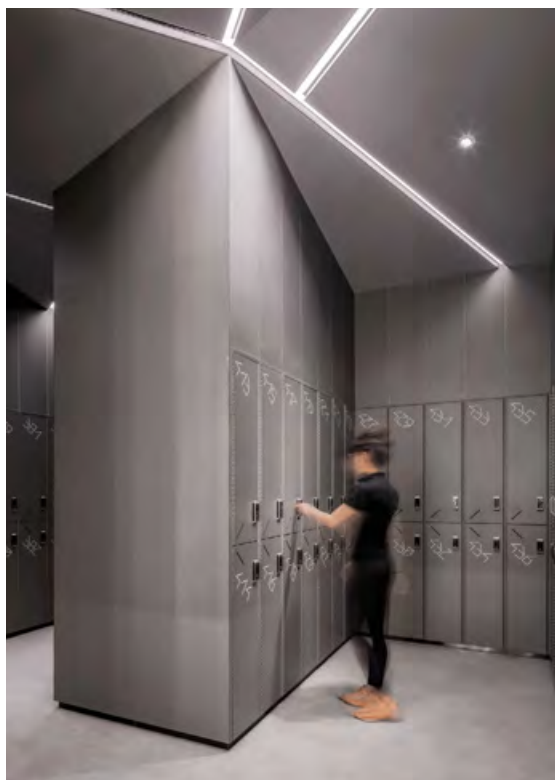
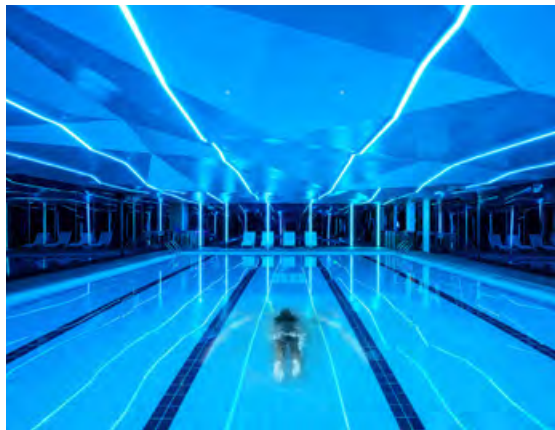
We hope that this energetic and theatrical fitness space can provide an experience for young customers to make them stage performers so that they can get strong enhancement in shape, health, and ego.

# 2021

APSDA Awards 2021 

Company: **Panorama Design Group**  
Country: **Hong Kong**

**GOLD**





>> PROJECTS

## Entertainment & Leisure

### Healing Touch

Life is a journey of enlightenment. With this approach, Healing Touch Reflexology and Wellness Centre in Genting Highlands Malaysia offers an experience of journey of life through 8 key enlightenments: Heal / Pure / Tranquil / Clarity / Solidity / Meditation / Orderly / Aurora, all under one roof; with the name of ENTER, signifying the notion of Entering to the State of Life.

The wellness center is made up of 8 individual services at which each enlightenment element defines each individual zone.

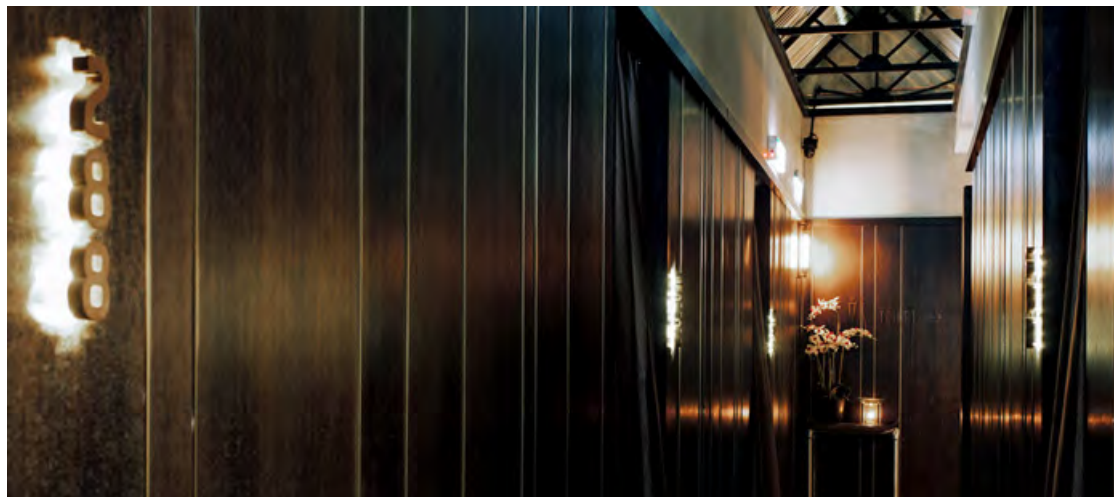
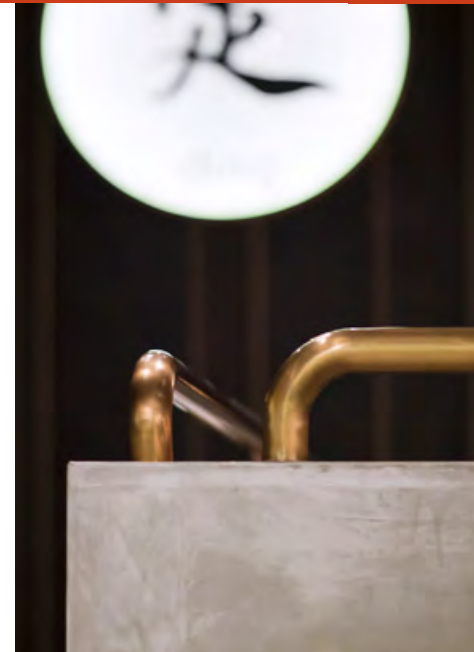
From grooming to foot steam, reflexology, body massage, manicure and pedicure – Healing Touch offers under one roof wellness facilities. When one completes the full series of pamper services, it is to say that One has completed the enlightenment of the journey of life, hence Peace and Longevity is hoped to be achieved.

By adapting raw elements as the concept and background of the space, wood, steel, stone and greeneries embrace the interior, projecting an ultimate harmonious look, which suggests the idea of Back to Nature. Encompassing an area of 5600 sqft, Healing Touch is an image that perfectly captures the spirit of balance and tranquility in life.



Company: **Youngblood Creation Sdn Bhd**  
Country: **Malaysia**

**SILVER**



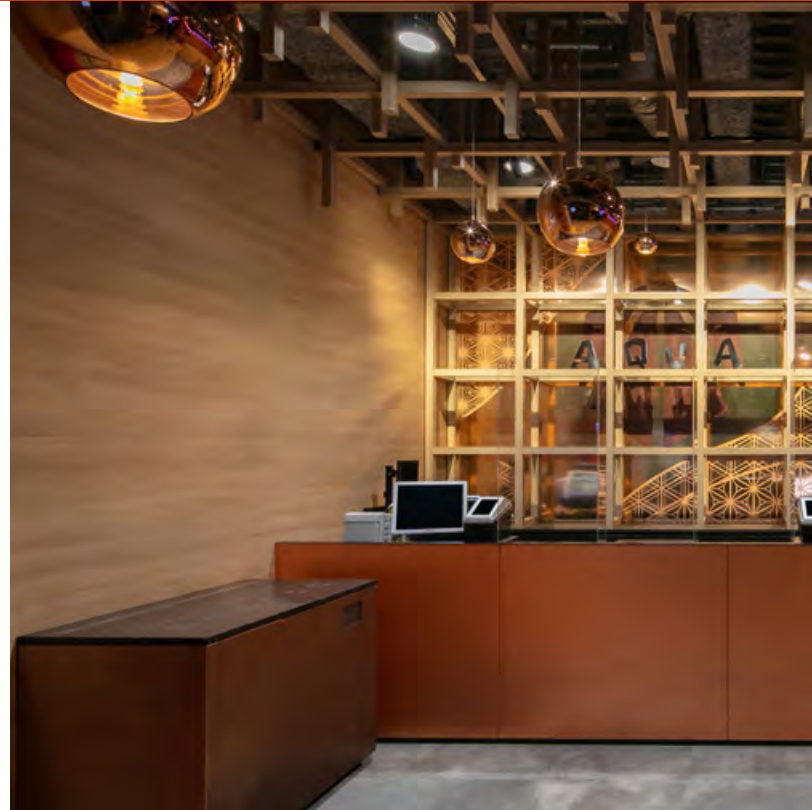


>> PROJECTS

## Entertainment & Leisure

### AQUA MID TOWER GRAND

Pachinko halls (traditional Japanese gaming facilities) used to be a popular pastime in Japan. However, in the last few decades pachinko has fallen out of fashion, with declining revenues causing many gaming halls to shut down. The neighborhood in which our project is located was one of the few areas of the city center that survived the WWII air raids. Many of its traditional wooden houses and shops remain intact. However, in recent years the demands of modern safety standards have made redevelopment in the area necessary. This project, designed to modernize the facility, includes a residential area, a restaurant sector, and a pachinko hall. Potential buyers for residential space in the building were somewhat bewildered by the idea of sharing space with a pachinko hall. In order to make pachinko hall more attractive to them, we redesigned the area from the ground up. Our gaming interior space combines Bonsai planters and benches to bring a touch of natural beauty to the indoor environment, allowing people to play pachinko in comfort. We hope that the combination of traditional Japanese arts with retro gaming will revitalize the pachinko hall's potential as a neighborhood hangout and community center.







Company: **NRC architecture & design office**  
Country: **Japan**

**BRONZE**





>> PROJECTS

## Entertainment & Leisure

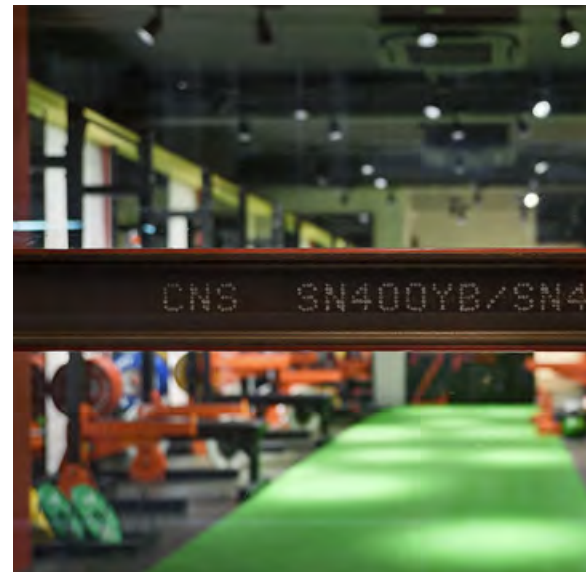
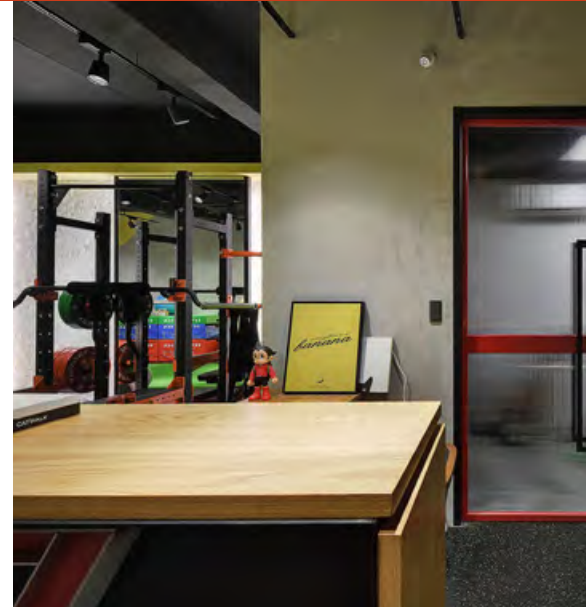
### Colors and the Origin

Taking **"Z Power,"** the steel-structured logo at the counter as the core value of the design, the space embodies the coexistence of power, gentleness, and aesthetics. The designer applies colors expressing "happiness, hope, power and stability" onto basic elements symbolizing "simplicity and origin." The positive energy created at the gym offers users experiences of "purity, beauty and confidence." The main concept of the tone is borrowed from PANTONE's 2021 Colors of the Year: the combination of "Ultimate Gray" and "Illuminating," symbolizing "solid and dependable" quality from the well-thought-out feelings, and power of hope that is "bright and warm."

Once entering the space, brick walls and the taboo-breaking "period red" form as an opening page welcoming customers on the left side. The red of "vitality and adventure" coordinates with the grass green of "life, health, and nature." The arrangement of the bare brick walls, which are commonly hidden under the

surface, emphasizes the concept of simplicity, essence and the origin. The designer applies techniques of deconstruction and the idea of less is more, to balance the use of vibrant colors.

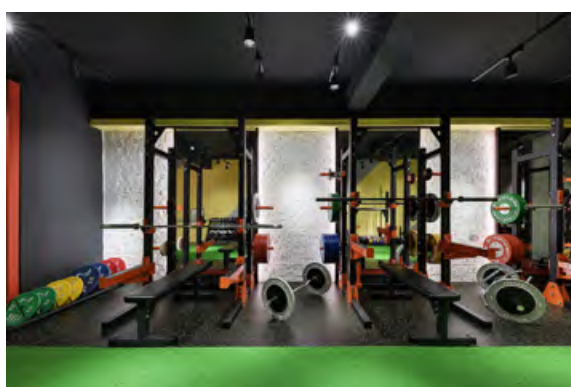
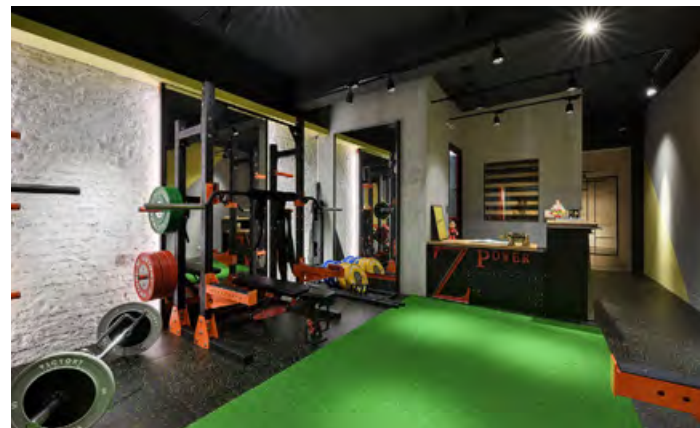
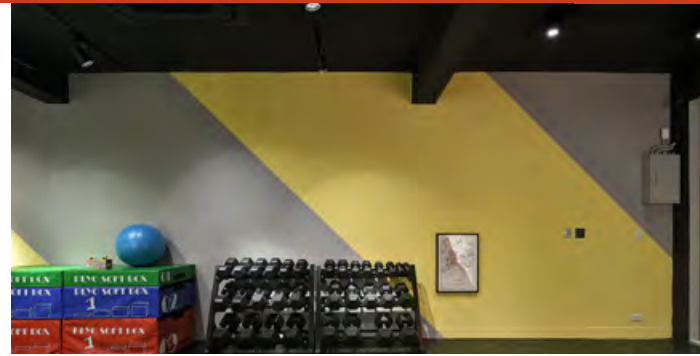
The steel structured bars installed on the gate are kept as they look like originally; without use of cement and monolithic ornament, the bare brick walls are shown; the architectural concrete sets up a wall of simplicity, while the wires and beams are exposed without extra veneers covered on the ceiling. The designer combines simple yet effective color blocks and geometric shapes with naturally bold texture. Vivid design languages therefore contribute to users' vigorous energy. The natural elements symbolizing "the origin" are set as the starting point of the gym. While the vibrant color tone is an extension to subconsciously motivate someone's mind, the design languages are effective to promote the concept of energetic workout and well-being. While the pandemic rages



all over the world, the design can express and send out messages of unshakable power, hope and happiness, through language of colors and geometry. Misfortune and disaster will come to an end one day, when a greater future is waiting for us somewhere.

Company: **TOTEM Interior Design**  
Country: **Taiwan**

## HONOURABLE MENTIONS





>> PROJECTS

## Entertainment & Leisure

### D VIRTUAL PARK, BANGI EVO MALL

Inspired by space-themed, Virtual Reality Park Bangi, a project funded by Serba Dinamik Group, focuses on bringing the excitement and realness of being in a spaceship and the milky way as part of the design. We believed that the ambiance will eventually help the players to enjoy the virtual games to the fullest.

Lighting was part of the most important features. Experimenting with lighting and colour help at achieving the mood and the ambiance. The use of black paint throughout the walls in the space help at focusing on the VR game's machine and direct people to certain spaces. This helps at giving circulation the direction it needs without any signage. The characteristic of each Virtual Reality game's machine and the game contents also inspired the designer during the design development.

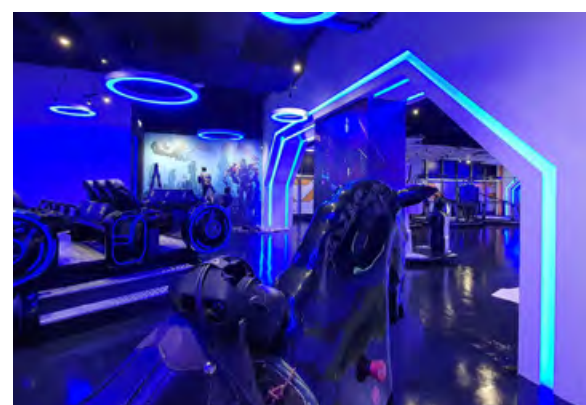
The best feature of the design also would be the arch. A combination of spaceship design theme and LED lighting that was used, enhance the spaces and give the players the experience of walking around a spaceship tunnel. Every section of the space gives a unique experience of its own, distinguishing in both form and function.





Company: **CREATIVE NUCLEUS PLT**  
Country: **Malaysia**

## HONOURABLE MENTIONS





>> PROJECTS

## Workspace

### Awinic Shanghai Headquarters

For the general public, tech companies largely look rational and cool. So how to affiliate humanist touches into rationality to break the stereotype of tech companies has become an endeavor of awinic to convey its brand new corporate image. The designer hopes to apply awinic's corporate brand culture to the office space, enabling it to reflect a future-oriented tension, which in addition to the functions of office, fitness, leisure, entertainment and reading, creates an ideal land of business where technology goes hand in hand with romance.

The space builds up a cool and gentle atmosphere with Tiffany blue and white. Intuitive, large color blocks are adopted as the iconic color connecting the whole space in the elevator hall, or the prelude to the entrance, to give visitors a sensory baptism full of pleasant surprises. The elevator hall lighting employs hollow carving aluminum plates, which embed the awinic logo into the overall structure. The reception hall keeps a large

blank area, whose background wall extracts a curve from the first two letters "aw" of "awinic". The reception desk simulates the smooth modeling of the circuit board. Such geometric collocation makes the space rhythmic. The designer applies a model of awinic breathing light for Huawei into the space for creative display in the largescale space. Hanging on the background wall of the office area aisle are six 3D device drawings of allegorical awinic core products, which turn the corporate culture into an art form accessible for the employees.

The designer creatively develops the chip modeling into the form of wood grids and applies them to the Smart Meeting Room. The dark brown leather seats, coupled with geometrically patterned silencing carpet, highlight both functions and aesthetics. The small "RF Meeting Room" is taken from "RF devices", one of the five product lines of awinic. The pictures on the background wall of the meeting

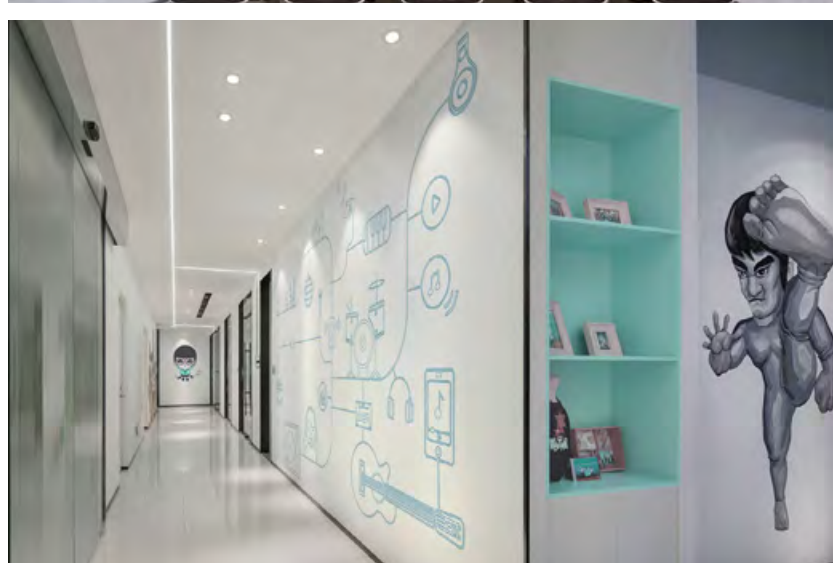
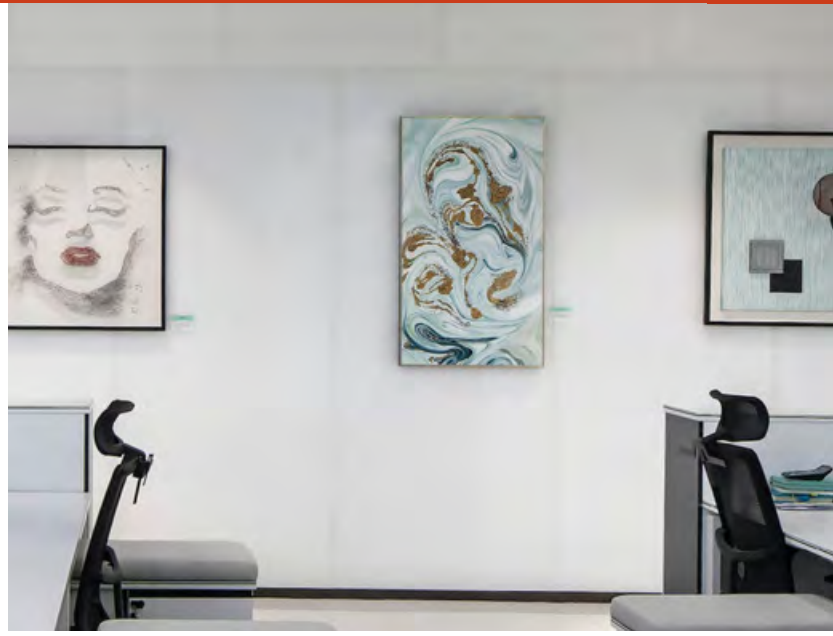


room are inspired by "circuits and musical notes" in the design, creating a meeting space closely related to enterprise products.

The workspace and the reading area are naturally connected with a "gray space", which has the function of emotional conversion. The arc stairs link the first floor to the third floor, while the slide next to the stairs unlocks people's nature to play. The arc design in the vice president's office is elegant and concise, full of ingenuity. The five letters of awinic are integrated as design elements into the whole facade space, highlighting the corporate brand culture.

Company: **Company Time Image Space**  
Country: **China**

**GOLD**





>> PROJECTS

## Workspace

### Boon Rawd Brewery Headquarters

#### **“Where the Legend Meets Innovation”**

Boon Rawd Brewery is a long-standing organization of Thai society for 88 years. As the business expand, as well as today's changing work pattern in effect of digitalization, the Boon Rawd Brewery decided to move into new premise. While the design of the new workplace is portrayed to be modern and more cooperative, the design team did not want to diminish the importance of the company's history.

**“Where Legend Meets Innovation”** is the phrase describing a main design concept of Boon Rawd Brewery Headquarters. The design concept is derived from the business characteristic itself. Starting from operation water buses and later turned into manufacturing beer, the company has a deep connection with “water”. The flow of the water is adapted into the flow of space, combined with Thai rustic decoration style. Golden bubbles colour, gray and black are employed to create a formal and dignified personality.

By driving deep and re-visiting the company's history, this headquarters is an example of how interior design can represent a legacy in the modernity of digital workplace era. All these have leveraged the place to be much more than an office.



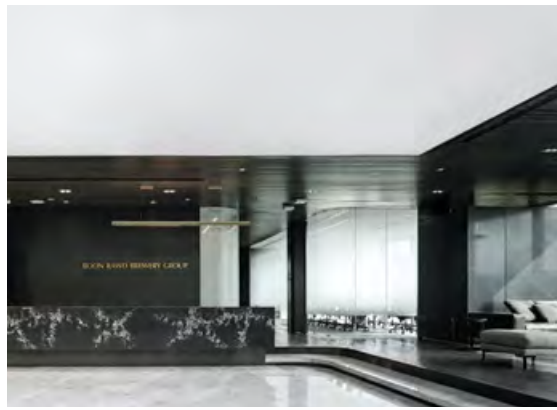
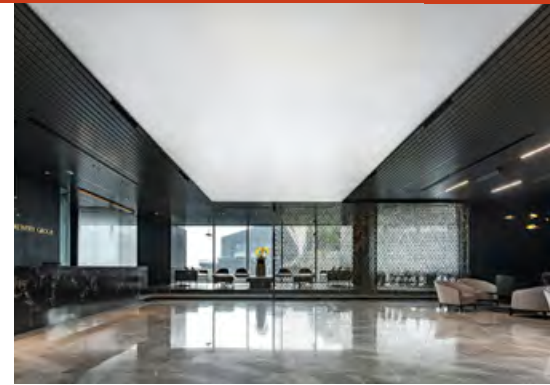


# 2021

APSDA Awards 2021 

Company: **pbm**  
Country: **Thailand**

**SILVER**





>> PROJECTS

## Workspace

### DUCTECH

Ductech is a smart home company that uses code to make homes more humanizing. As if human communicate with objects, they make them full of life. And the language of communication is the "Morse code" that can be seen everywhere on the wall.

Through these codes, the geometric lines that appear in the original space change organic. We use a lot of original material surfaces (like cement/metal), which express Dectech's strong emphasis on originality of creativity.

When we enter from the door, there is a long corridor that full of hairline metal, and the feeling of space capsule. It is our interpretation for future technology.

We can directly see the show room in meeting room. It is the show space when clients visit. After the clients leave, it will be simulation laboratory for various usage scenarios.

The overall space is divided into an exhibition area and an office area. It is not only creating the professional welcome space but also keeping the entrepreneurial secrets very complete. Through those designs, employees would have more innovation and passion in Ductech

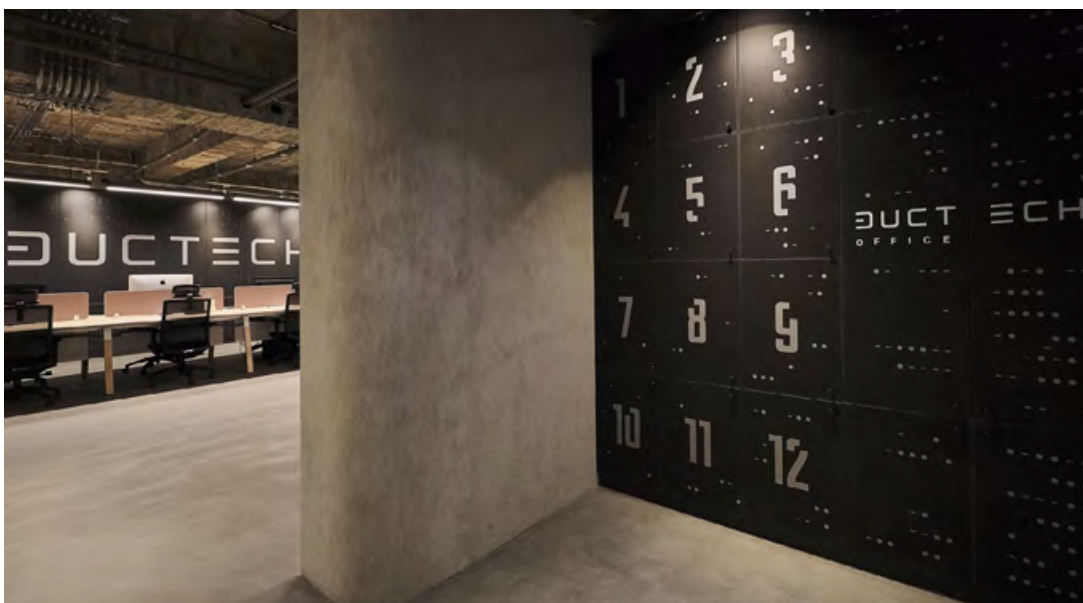
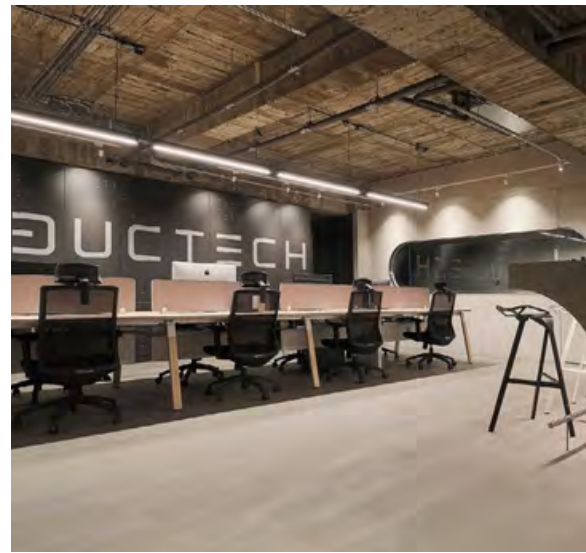


# 2021

APSDA Awards 2021 

Company: **Yiif design co.**  
Country: **Taiwan**

**BRONZE**





>> PROJECTS

## Workspace

### The PolyCuboid

The PolyCuboid is the new headquarter building for TIA, a company that provides insurance services.

The volume is composed by an interlace of three cuboid shapes creating intersections, voids, and space units. The cuboids superposition allows a richer space syntax including interior and exterior terraces, an atrium, several seating spaces, and a clear yet richer functional distribution of spaces and connections. Bridges also connect the cuboids from inside allowing a dynamic overview of the different spaces. The first floor was shaped by the limits of the site and a  $\varnothing 700\text{mm}$  water pipe that is crossing the site underground. The middle volume stretching from 2nd to 3rd floor extends in cantilevers on both sides allowing the building to gain precious square meters.

The metallic structure of the building dissolves into the diverse blocs of the composition. The pillars and beams vanish from the space syntax, projecting the impression of an object, while also eliminating that of a building.





Company: **KTX archiLAB**  
Country: **Japan**

## HONOURABLE MENTIONS





>> PROJECTS

## Workspace

### Rebirth of Warehouse

Return to the most natural look of the space by following the environment of the narrow lane and the dark and damp nature caused by orographical rain for years. The designer wants to keep the primitive ambiance of the indoor space and makes it into a studio. The design of the entire room takes reduction as the main concept. The materials are mainly made of iron parts that are easy to recycle and reuse, reducing construction waste that will be generated in future reconstruction. For the façade, glass is used to replace partition to prevent the distance between the people indoors and outdoors and attract the passersby who may feel curious about the activities in the space. The interior design is presented with the open layout. A corridor paved with the irregular wood pattern tiles connects the fields in the space. The column at the center is preserved to unfold the space. The ceiling molding is dismantled to expose the track lights around the employees' office.

The right side of the front field has the reception function. The fragmented red brick walls are preserved, and the old cabinets are arranged. A large wood table is placed casually. Plus, the ceiling is decorated with dried flowers in a natural style, which becomes the perfect scene at the entrance. The materials exhibition area is planned beside the window. In the experimental space, the owner will be able to imagine the details and feelings of the future house through the colors and textures.





Company: **MoreIn Design**  
Country: **Taiwan**

## HONOURABLE MENTIONS





>> PROJECTS

## Exhibition

### Bridgestone Innovation Gallery

The facility was renovated with the aim of providing reverse education to Bridgestone's partners, employees around the world, and children through hands-on experience, using the tire, a solution that everyone knows, as the core. The facility was renovated. It is a challenging attempt to break away from the conventional explanatory exhibition space that relies on type and panels, and combine intuitive signs and graphics, "real" and "digital," to deepen understanding through the environment, light, body and experience.

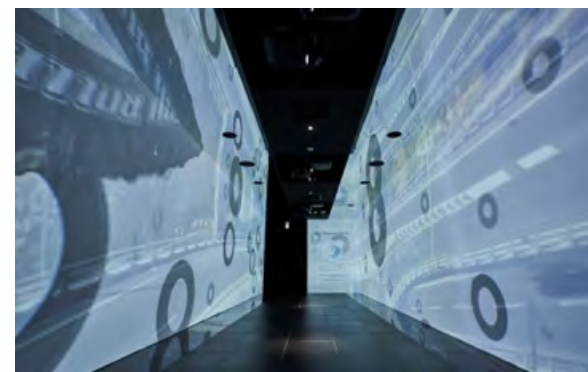
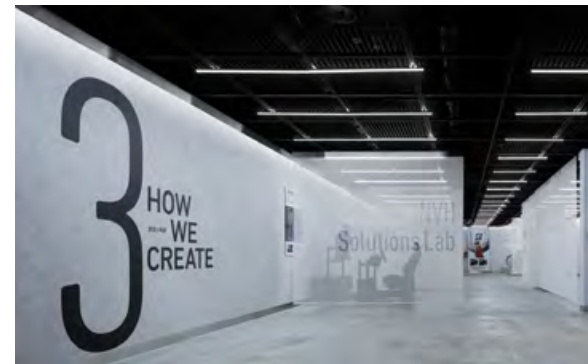
Through spatial experiences in four zones, each with its own individuality, visitors can learn about Bridgestone's history, attractive products, mobility society, and the latest technology in an easy-to-understand and multifaceted way. The dynamic dot art at the entrance is layered with people visiting the museum, full-size cars and airplanes, and trees in the background, to create a single piece of art that expresses Bridgestone's themes of Mobility, People, and Environment. We avoided digital expressions such as LED panels, and instead used greenery and sunlight that constantly change with the seasons and time. The goal was for Bridgestone partners to learn about new solutions, for employees to understand the company's history and strengths, and for children to feel closer to Bridgestone and tires.





Company: **Moment**  
Country: **Japan**

**GOLD**





>> PROJECTS

## Exhibition

### Nantong Riverbank Seal Sales Office

This Project is close to river, so designer drew unique inspiration from the surging river, taking the artistic space as the canvas to paint the humanistic phenomenon that has become a trend, forming the “web celebrity” without losing the high-level implicit lines. When the design is looking for the uniqueness of the project in Nantong City, it happens to think of how to create a “network celebrity club”, and strive to drive the overall development of the Nantong Riverside district. Under the stars and on the Yangtze River, Nantong sails to ocean with a brand new look of the world-class riverside, creating the international riverside lifestyle that has never been seen before. With the expectation of all, Nantong Binjiang International Street District No. 1 projects started their grand unveiling, “Binjiang Road”, “Binjiang Seal” are the two star works as the prelude, played the music of the riverside era.

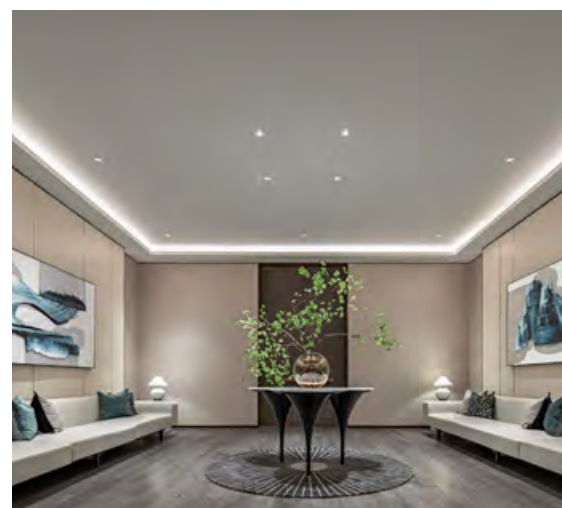






Company: **Vanpin Architectural Design (Shanghai) Co., Ltd**  
Country: **China**

**SILVER**





>> PROJECTS

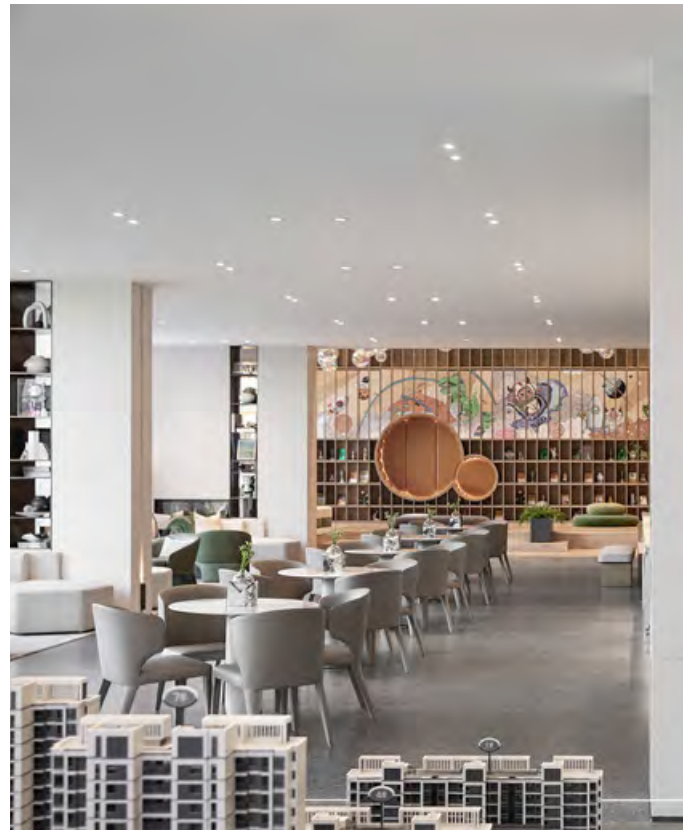
## Exhibition

### Modern Geometry

In this project, the designer uses geometric elements to deconstruct and reconstruct the space, which opens a conversation between children and the space, and resonates with adults, creating an out-of-the box sales offices with the artistic and family appropriate atmosphere. The layout of the space embraces the spirit of nature and spontaneity. With an open plan, every section of the space is united yet independent.

The color palette of the space is black, white, warm brown, and a dash of jungle-like green, with some gold form the metal hardware, which characterizes the space. The simplicity of black and white creates a spacious and pleasant ambience. The designer draws inspirations from colorful jungles and leaf veins in particular and creates a special design that brings consistently changing colors and shadow. The combination between high-end fabrics, crystal decorations and fine metal hardware establishes a delicate touch.

Together with the subtle marbles, the space is modern and chic. All the textures and multi-media sculptures create a harmony that offers a refreshing spacious experience, in which one wanders the line between reality and imagination. The consult area is rather simple, and with the simplicity highlights the pure essence of the space: a place for one to relax and picture his future life.



Company: **Shanghai Face Decoration Design Engineering Co., Ltd**  
Country: **China**

**BRONZE**





>> PROJECTS

## Exhibition

### Geometric Lights

The key design to this project is breaking the commonly-seen conventional temporary building form, regenerating retired large cargo transportation, metallic containers, into brand new displaying and viewing space, redefining commercialized space containers with the priority consideration for the practical efficacy of the internal space via the unique language of building volume.





Company: **Cai-In Interior Design Co., Ltd.**  
Country: **Taiwan**

## HONOURABLE MENTIONS





>> PROJECTS

## Exhibition

### Park Colonial Show Gallery

The Park Colonial show gallery reflects the magnificence of the British Colonial style with black and white mosaic tiles, vaulted ceilings, and dark wood wall panels. The units display 3 distinct approaches of this overarching theme; Coastal Chinoiserie, Tropical Exotic, and Flourishing Modernity.

#### *Coastal Chinoiserie*

Inspired by the Hampton Lifestyle and infused with Chinoiserie elements, this 5-bedroom unit is characterized by a tone-on-tone palette accented with bold and rich colours like red and gold, blending with coastal blue and white. The unit utilizes materials such as velvet and marble to present an elegant and luxurious living space, gentled by additions of wood panels and finishes.

#### *Tropical Exotic*

Vibrant and exotic, this 3-bedroom unit is an ode to the early plantation settlements of the Asian Tropics. Setting the mood with tropical-themed wallpaper upon earthy tones and green accents, wood panels and rattan screens were used along with gold accents to complete the theme.

#### *Flourishing Modernity*

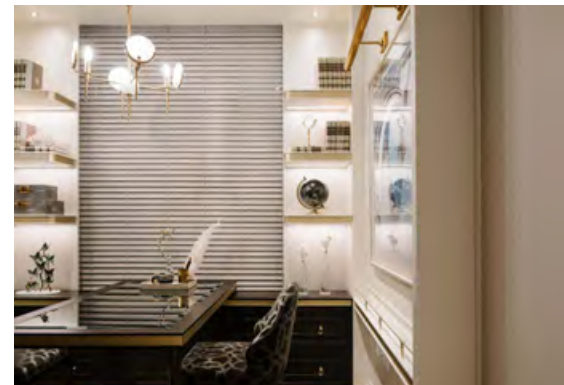
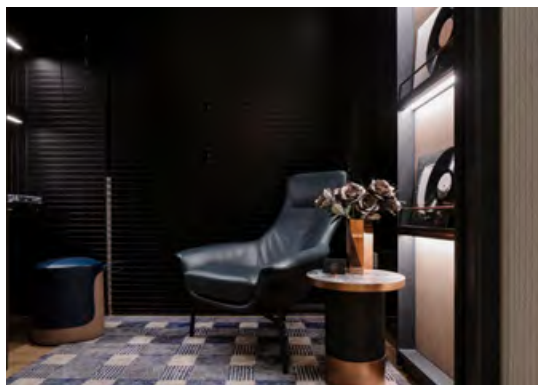
Exuding modern sophistication and class, this 2-bedroom unit plays with different textures of black, be it in marble, wood, or fabric. Upon this dark canvas, points of interest are highlighted in bronze accents and interesting furniture.





Company: **2nd Edition**  
Country: **Singapore**

## HONOURABLE MENTIONS





>> PROJECTS

## Public

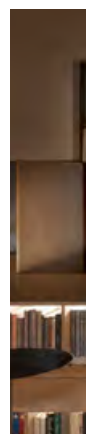
### Not Just Library

This isn't just a library, not just an 83-year-old bathhouse monument, not just a cultural venue.

Taking the inspiration from a drop bathhouse, the plywood reveals a gentle light that accompanies people like a book bath, immerse them in invisible thoughts. Words recording speeches, speeches shaping the communication between the inspiration and creativity between inner hearts and mind. Here, it doesn't just serve the purpose of personal gatherings, the possibilities are indefinite, from concerts, lectures, extension stages, transforming the concept of an original bathhouse into an experimental showcase of literature.

Follow down the stairways, discover the half-a-century old bath house, the vintage tiles on the wall, retain the traces of past life, adorned with golden details to present the beauty of wabi-sabi; respect the imperfections and architectural limitations of historic buildings without adding more steel bars and screws. The sun shines on the ventilated patio and the suspended steel cable woven arc lighting reflects each other, blooming downward, illuminating the modern thoughts, continuously pass down the timelessness of the history.

It's with hope that words are seen as mist and knowledge, to represent the spirit of bathing: thoughts and self-growth of gratitude, transform into the cultural heritage and radiate outward.





Company: 柏成設計 J.C. Architecture / Motif Planning & Design Consultants  
Country: Taiwan

GOLD





>> PROJECTS

## Public

### Cloud of Luster

Luster, glitter, sparkle, light, shine, and bright are fundamentals of any modern wedding ceremony. The time for writing a new page in people's life, a white page, all in joy, all in happiness, all together, open to the future, reflecting dreams and hopes, reflecting the Luster of Life.

Dreams and light were depicted as curves and glass, a cloud-shaped space for the chapel was enveloped in transparent curved glass bringing daylight from all directions. Only the organ space and the technical room are enveloped in a circular white wall at the back of the chapel.

The Cloud-shaped Chapel is all white, a minimalistic ceiling free of any technical pieces of machinery or equipment is supported by round columns with a hyperbolic cone head. The same columns support the roof of the approach connecting the main ceremony hall to the chapel and give access to the garden. The circles on the basin side have a hyperbolic-shaped base, creating an impression of a floating chapel. The water surface reflects the floating chapel adding more lightness to the structure and extending the dreams into other dimensions.



# 2021

APSDA Awards 2021 

Company: **KTX archiLAB**  
Country: **Japan**

**SILVER**





>> PROJECTS

# Public

## Bamboo Book House — 竹子書坊

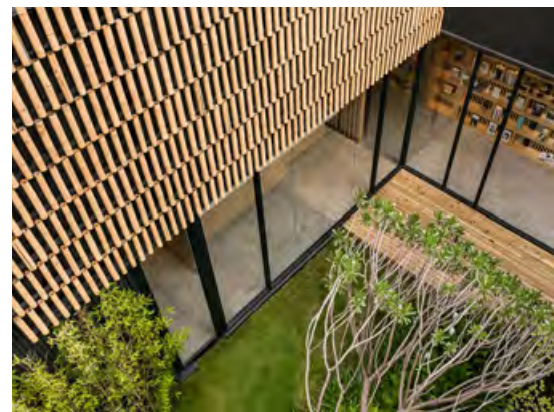
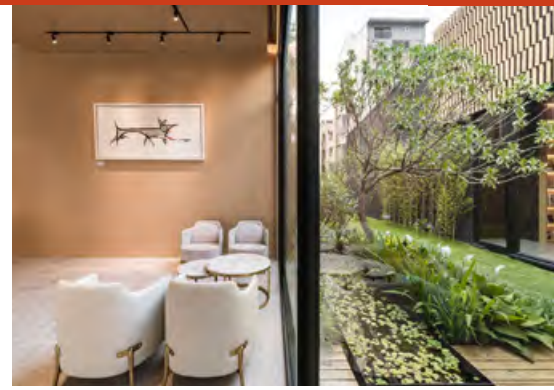
At first, the purpose of the building is a real estate center. We expect to extend the purposes of the architecture from commercial use to multi-function space during the gap of the sale period. Eventually, this project is not only a real estate sales center, but also a community library and exhibition space. The design of façade allows the building to blend better into its surrounding, instead of expressing itself.





Country: **Taiwan**

**SILVER**





>> PROJECTS

## Public

### Menara Hap Seng 3 (Tower)

The concept of interior design within the building space was inspired and derived from the nature; by metaphorically mimicking the growth of green or landscape within an urban building that create a sense of serenity apart from bringing life into the retail & public spaces. There is a strong emphasis of verticality in the finalization of the building materials such as; stones, aluminum claddings, glass panels, and etc that express not only a sense of spaciousness but also provides soaring effect in capturing a visual of height. In curating space with the sense of liveliness, an introduction of reflective materials within the calm matte finishes with proportionally yet random arrangements were applied throughout the space from ceiling to the wall and floor to mimic the existence of water puddles after the rain. Random positioning of light fittings cast interesting play of light and shadows through the open baffled ceiling and again, this mimic the experience of nature when the natural daylight penetrates through the gaps between the branches and leaves. This lively yet subtle design approach throughout the internal retail & public spaces within the building forms a poetic journey of storytelling to be experienced by end-users & visitors.





Company: **Sachi Interior Design Sdn Bhd**  
Country: **Malaysia**

**BRONZE**





>> PROJECTS

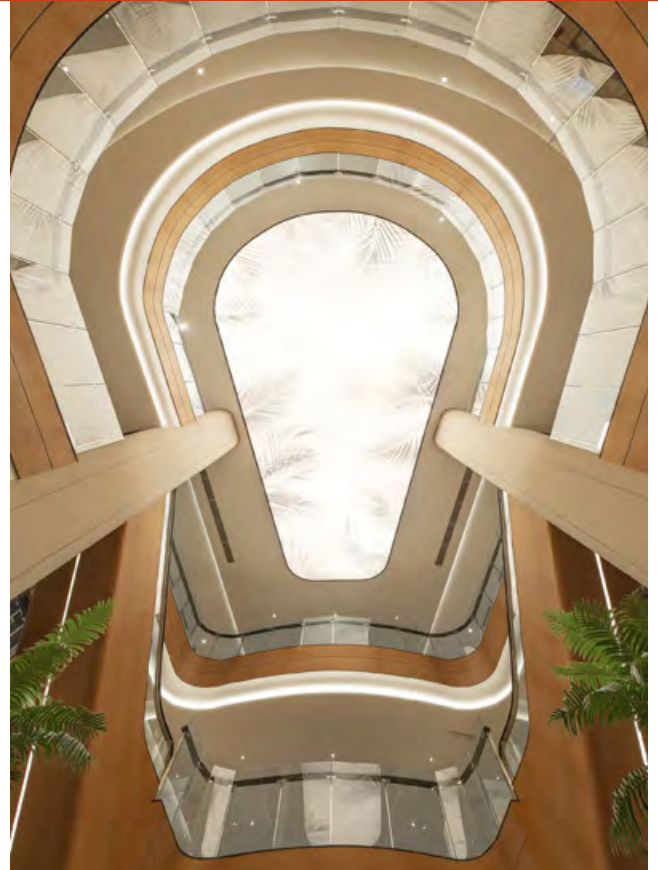
## Public

### The Grange at Ampwalk, Kuala Lumpur

Situated within the heart of Kuala Lumpur, The Grange at Ampwalk is a boutique mall built in the 1990s, catering to affluent urbanites. SSO Studio took inspiration from local shophouse's courtyard – where skylight lights up a section of a building and a place to get-together, a culture once commonly noticeable in the past. The interior emulates traditional courtyards – where the atrium was draped by a 20-metre-long plant-print membrane, creating an artificial sense of time. Bronze stainless steel demising piers, adorned with greens and a colonnade of lanterns, created a 'hanging garden', uplifting shopfront facades, away from conventional shopfronts. A new wheelchair ramp was introduced to cater different floor levels on the ground floor, the ramp was designed to create the feeling of walking in a garden.

The primary challenge was increasing ceiling height while dealing with unsightly ducting. The higher ceilings were designed to hide less ducting whilst lower ceilings accommodated larger ducting and cove lights, lending a dignified ambience. Many existing structures were retained and repurposed to create a dynamic interior.

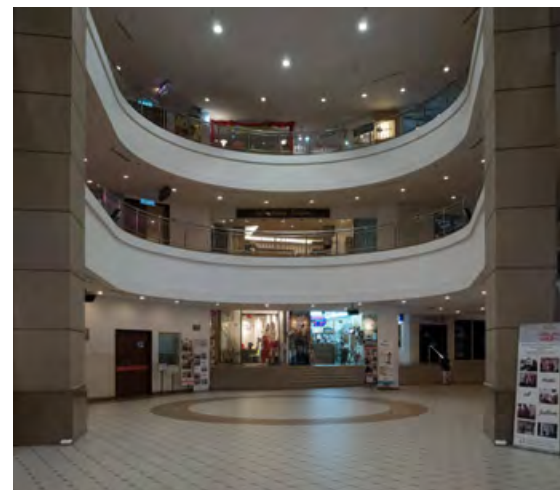
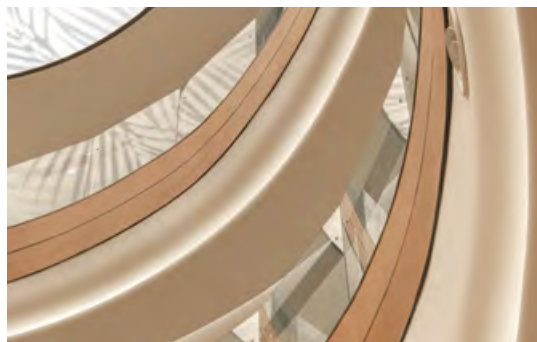
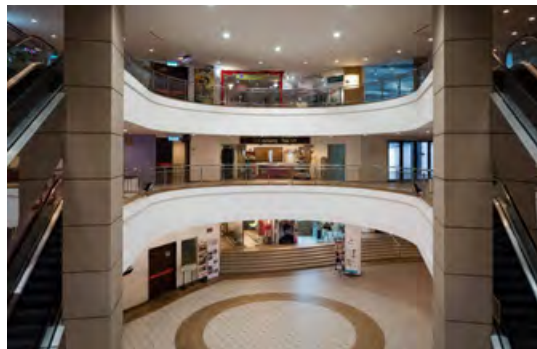
The overall aesthetic of The Grange recreates an aura of tranquility for city dwellers and mall occupants, offering opportunities for social interactions in a reimagined, nature-inspired urban courtyard.





Company: **SSO Studio**  
Country: **Malaysia**

## HONOURABLE MENTIONS





>> PROJECTS

## Public

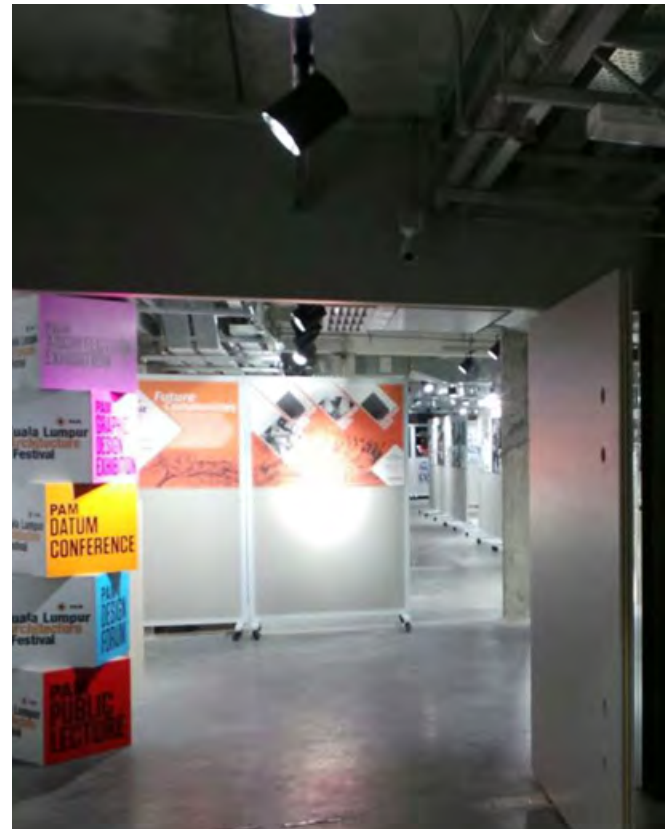
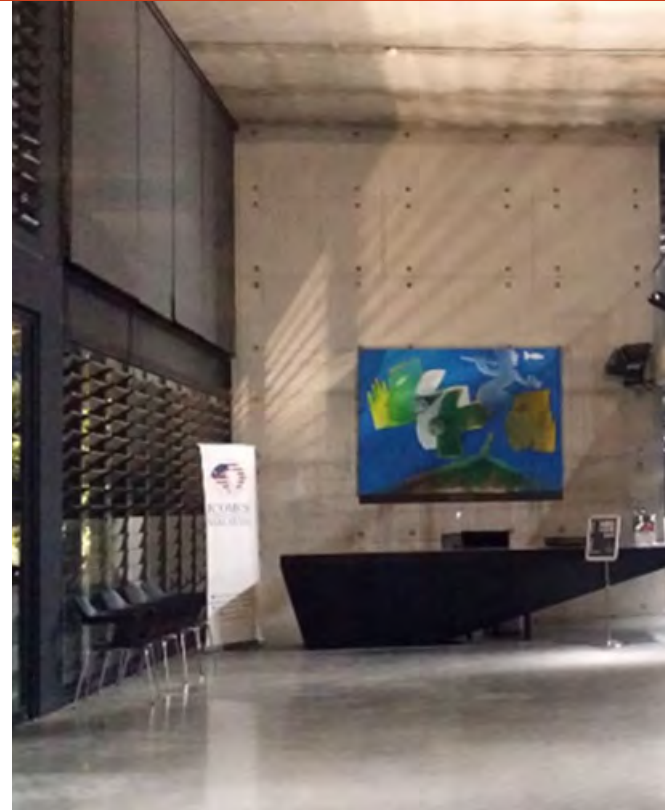
### THE MALAYSIAN INSTITUTE OF ARCHITECTS (PAM) CENTRE - INTERIOR

The PAM Centre, headquarters of Malaysian Institute of Architects is a Platinum Green Rated building located in Kuala Lumpur, is a contemporary “raw off-form” building built over a partially demolished structure. Our design concept reflects the Architectural language - minimalist, integrating basic contemporary features with sustainability considerations, covering 5,350 square meters over 10 levels.

Our design solution was to create interior spaces complementing the architectural characteristics and aspirations, capitalising on the rectilinear spatial layout.

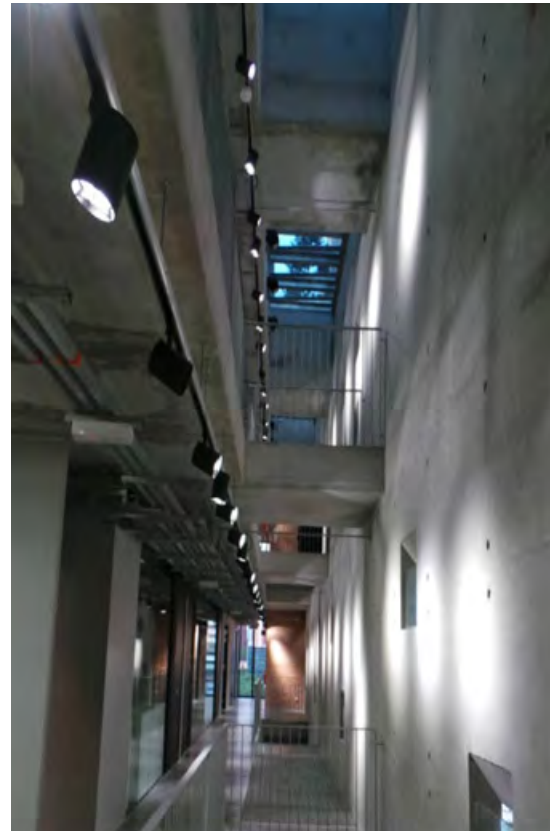
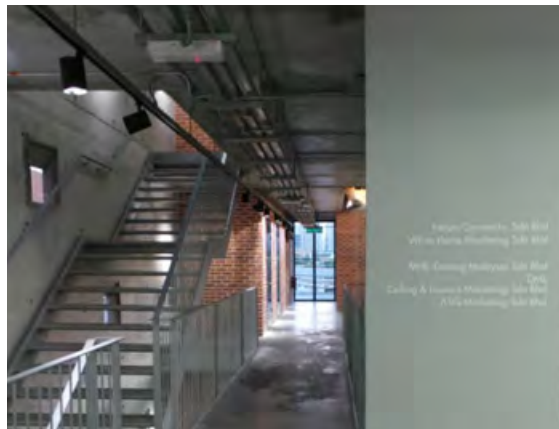
Services provisions along corridors forming a spine for the mechanical and electrical systems to tap off to various spaces. A double-levelled Auditorium and Exhibition Hall were located at the ends of the building, whilst Offices, Classrooms and Arbitration Rooms were located off corridors. Library Resource Centre, Members’ Lounge and Restaurant were located near the Reception for ease of access. Our scope included furniture, fixtures, lighting design, finishes specifications and graphic designs.

A monochromatic colour theme was applied for all finishes on partitions, fixtures, doors and accessories. Glass walls defining the spaces were used to enhance a sense of openness through frameless installation. Lushly planted Chill-out areas, being the spatial highlights, permitted exterior-interior flow of the building.



Company: **Spatial Factors**  
Country: **Malaysia**

## HONOURABLE MENTIONS





>> PROJECTS

## Retail

### Taipei Fine Arts Museum Store

While only occupying 0.2% space of the museum, and to achieve the goal of renovating a brand new image for this historical souvenir store, here we have incorporated the Metabolism movement techniques to better visualize the design of the gift shop with the museum building.

The metabolism movement represents using the core structure of the building as the load-bearing device, the architects of the Metabolism movement developed diverse ways to explore the land and space. Architect Kao, the designer of the Taipei Fine Arts Museum, is one of the key figures of the Taiwanese Metabolism movement.

Combine the technique that the museum's original designer represents and our creative designing thoughts, through stacking multiple cantilever structures, we created the space for the shop. The movable display cantilever structure further provides spatial flexibility that allows visitors to see the ordinary gift shop in a new way.

When people spin the cantilever structure into different directions, it extends outward and a totally different space appears. It is another large-scale artwork that spontaneously and playfully lays out into the Taipei Fine Arts Museum lobby.



# 2021

APSDA Awards 2021 

Company: 柏成設計 J.C. Architecture  
Country: Taiwan

**GOLD**





>> PROJECTS

## Retail

### NOVACOLOR BRAND STORE 诺瓦品牌体验店

Based on the understanding and analysis of Novacolor brand concept and the space of building materials industry, we decide to create an exploration and dialogue space for Novacolor to “enable the brand directly talk to customers”. The interior architectural design mainly solves three problems: first, the starting point and ending point of the design always focus on the brand concept of Novacolor; second, the design language and elements centers closely on the product features; third, the selection and composition of functions should achieve the goal that “product is space, space is product”.



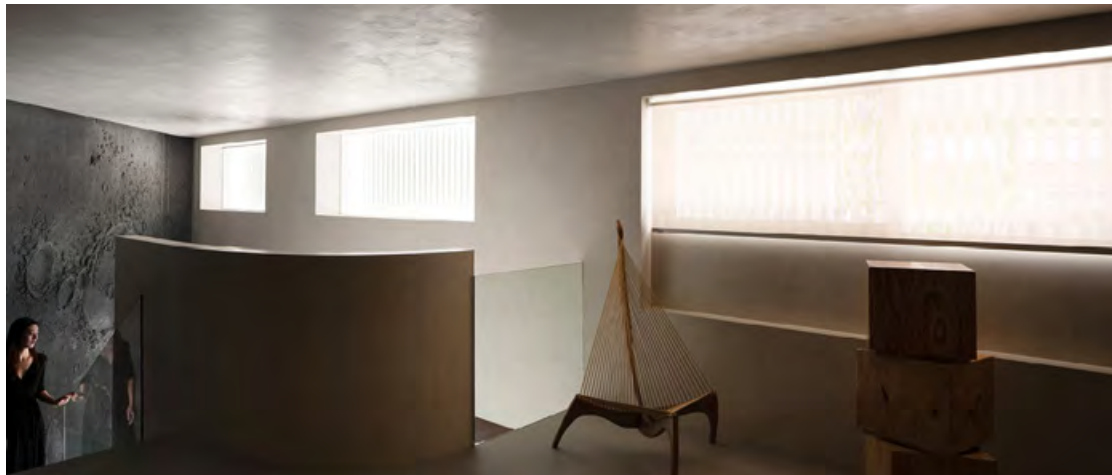
# 2021

APSDA Awards 2021



Company: **LICO** 力高设计  
Country: **Macao**

**SILVER**





>> PROJECTS

## Retail

### KidsWinshare Plus

The concept of this family bookstore is “Learning in Rainbow”. This is a non-traditional retail store but a composite parentchild space with four key functions: retail, learning, dining and amusement.

Situated in a shopping mall’s open space, the spatial layout is composed of series of curves to break the rigidity of the original boundary line and defined main circulations to connect all the 3 main entrances. To echo the curvilinear geometry, we’ve created an abstract world of a rainbow in children’s storybook, provoking their imaginations and letting parents to carry out different family activities. The design language manipulated symbolic colors and shapes of a rainbow to match the functional and emotional requirements and gave memorable spatial experience for different zones.

#### 1. Pink > Femininity + Yellow > Vibrancy

The first retail zone in pink and yellow tones are spaces



respectively selling mother’s and children’s books, stationery and teaching and learning products. Spray-painted metal sheets suspended from the open ceiling provided vivid color spectrums, created movement giving way-finding purpose and provided warm atmosphere together with full-height wood veneer walls and bookcases. Different curvy combinations created different reading areas with different level of privacy. Reading niches allowed parents and children to deposit their minds and concentrate on their readings. Round-shaped column features provided highlight display and seating functions and became focal points of each zone.

#### 2. Blue > Calmness

The second zone in blue tone is multi-purpose classrooms with caves of different sizes. Children can gain new knowledge in a learning space that is calm yet enhance their inspirations. All classrooms have natural light penetration so that they feel warm and relaxed during their study time.

#### 3. Green > Healthiness

The third zone is a family restaurant in green tone which is composed of three different functional areas: a platform dining area surrounding the elliptical theatre, a bench sitting area opposite the open-kitchen, and a VIP area made of laser-cut white metal sheet depicting the shapes of a garden house. Immersed under tree-like light and shadow effect,

Company: **Panorama Design Group**  
Country: **Hong Kong**

**BRONZE**



different events including children's birthday parties and seminars can be held. Parents can also enjoy a casual lunch or afternoon tea when the children are taking classes and sharing parenting fun.

#### 4. Brown > Energetic

The fourth zone is a play area in brown tone, children can make new friends and have fun in a kaleidoscope-like world. The multi-faceted mirror stainless steel ceiling created visual illusion and excitement to the space and depicted the message of "sky's the limit".

We hope this project can allow a new generation of parents and children to pull away from the busy urban life and enter an imaginative parent-child world.





>> PROJECTS

## Retail

### 森之塔

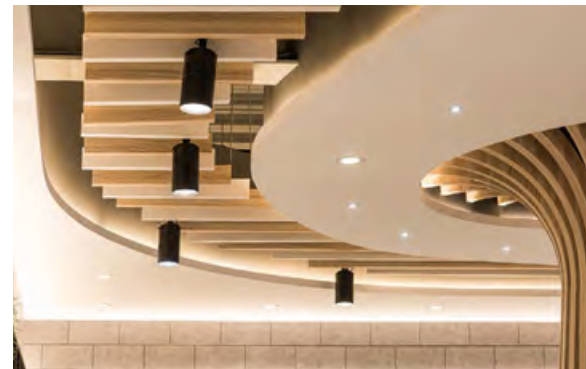
The idea is to use the basic elements of nature—wood, leaves and sky—and glass to create an unadulterated and unbounded natural space. The wood-made sky trees that stand up to the ceilings, the spotlight of our design, visualize the outreach of the interior space to sky. The sky trees extend their trunks into the unframed clouds, embodied by the large and white geometric irregularities. Embellished with the greeneries, the wooden floors, staircases and shelves make the vast open space in harmony with the nature. Integrating with the embedded lights, and sunlight during daytime, the optical boutique's natural configuration creates a cozy and relaxing environment for employees and customers.





Company: 拾隱設計公司  
Country: Taiwan

## HONOURABLE MENTIONS





>> PROJECTS

## Retail

### KidsWinshare 2.0

The concept of this kid's bookstore is "Book-scape". This is a non-traditional bookstore and a composite parent-child space with four functions: retail, learning, dining, and amusement. We've created an abstract world of an outdoor garden in kid's storybook, provoking their imaginations and letting parents to carry out different parent-child activities.

The retail zone's warm colors are created by the bright yellow ceiling and full-height wood veneer walls and bookcases. With different curvy combinations, different reading areas with level of privacy are created.

The second zone is multi-purpose classrooms with caves of different sizes. Under the organic ceiling, children can gain new knowledge in a learning space that is relaxing and full of inspiration.

The third zone is a family restaurant which include two different functional areas, the VIP area constructed of environmentally friendly wood depicting the shapes of child's toy. Different events can be held in this semi-open area, and parents can also sit in the open area to enjoy a casual lunch or afternoon tea.

The fourth zone is a multi-functional amusement area. When holding lecture events and new book launches, this surrounded area becomes the seating area of the audience, allowing the speaker to use the acoustic physical phenomenon of the dome ceiling in the middle of the theater.

The exit of this bookstore is a quarter circular corridor depicting a rainbow tunnel created by mirror steel and LED lights. Children and parents return to their real-life from this dreamy world through this transitional space.





Company: **Panorama Design Group**  
Country: **Hong Kong**

## HONOURABLE MENTIONS





>> PROJECTS

## Retail

### Q Space

Gone are the days of stuffy small offices with rows of tables filled with papers for agents to come and go. Instead, Allianz had chosen different style for their most prized partners and celebrate their achievements in having an area that can best support their day-to-day needs in comfort, flexibility, pride and openness.

Agent Lounge serves as a one stop service hub for all agents and Allianz to exchange ideas, start discussions, solve problems, cultivate fruitful relationships and many more. The lounge that serves as a co-working areas has the flexibility in providing care, comfort, teamwork environment to the hardworking agents. With various working styles whether to work while enjoying coffee in the morning over the bar or relax on the lounges or even work in a more private tables, Agent Lounge provides the agile working style that is embraced by Allianz.

vNatural tones in the Agent Lounge giving the area calmness, efficient, crisp and clean ambiance that are much needed in supporting the Agents. Corporate colors accentuate the atmosphere giving strong identity in a bright and light background. Enclosed meeting spaces and lounges used for private and hard conversations. While in the open space, the agent customer service is always there, available to assist



Company: **Q Space**  
Country: **Indonesia**

## HONOURABLE MENTIONS





>> PROJECTS

## Retail

### Qrius Flagship Retail Outlet

“Qrius” is a young contemporary retail clothing brand of Dhaka, Bangladesh. As the name suggests, the vision of the brand is to establish innovative fusion fashion-ware for the mid to high tier customer base. Given the opportunity to design the flagship outlet for this brand, located in the most happening shopping strip of the country’s capital, opened doors for opportunities in rethinking the concept of interior spaces for fashion brands in the local context.

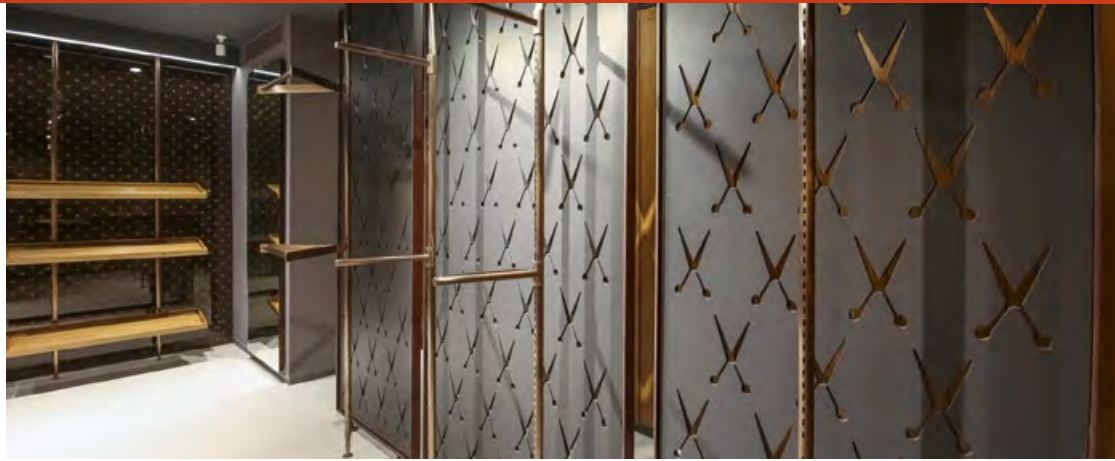
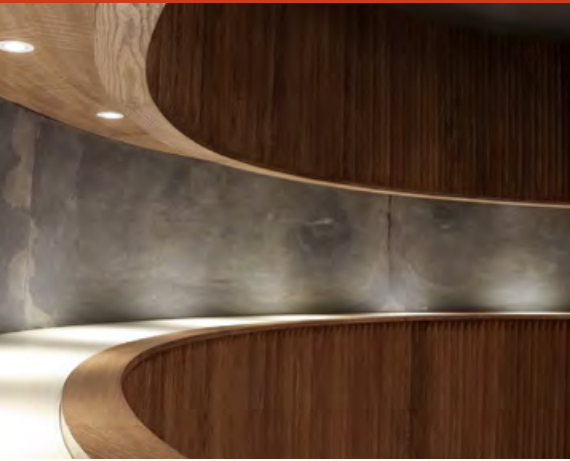
DWm4 Intrends Ltd. specializes in the design of retail outlets and works for major brands of Bangladesh. The Qrius flagship outlet was conceptualized as a place where ethnicity is juxtaposed with international shopping experience, interlaced with the core philosophies connected to the process of designing and weaving fashion-ware while keeping the consumer interest focused on the presented canvas. The intricate detailing not only serves as a backdrop for curated selection of products but also, in making knowledge of ethnic clothing history and its future perceptible to their patrons. When ethnicity meets international diversity, the space can reflect the simplicity within grandeur as portrayed through our effort in making “Qrius” truly curious.





Company: **DWm4 Intrends Ltd.**  
Country: **Bangladesh**

## HONOURABLE MENTIONS





# PERSONALITY OF THE YEAR

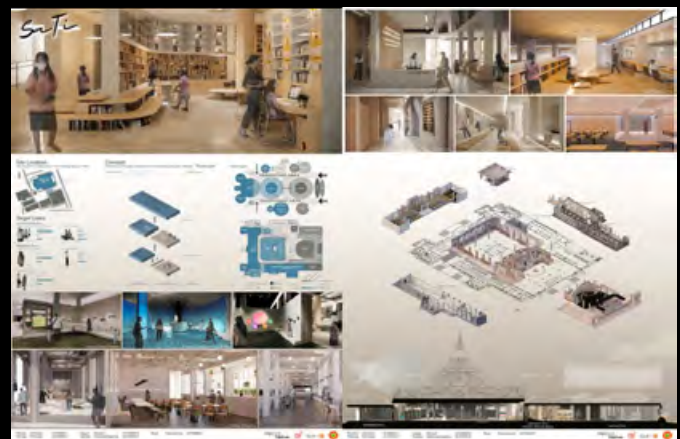


**Nuttinee Karnchanaporn** is Associate Professor at Interior Architecture Program, School of Architecture and Design, KMUTT. Nuttinee holds PhD in Histories and Theories of Architecture from Architectural Association (UK), MFA in Interior Architecture from the School of the Art Institute of Chicago (USA), and BFA in Interior Design from Silpakorn University (Thailand).

Nuttinee works in various fields: teaching, research, curatorial work and writing on design related issues. As an educator, Nuttinee has developed Interior Architecture undergraduate curriculum at School of Architecture and Design, KMUTT since 2006. In 2021, Nuttinee has established the MOU between Nomura Real Estate (Thailand) Co., Ltd. and KMUTT for research and academic collaborations. As a researcher, Nuttinee explores interiors in relation to spontaneous urban culture, domestic interiors and civic space development in museum.

Nuttinee is a co-author of *Museum as Civic Space* (2021), is an author of *Fear and Domestic Architecture* (2009), an editor of *60/25 On Physical University* (2020), an editor of *In/ Exterior: Interiorizing Urban Situations* (2016), a translator of Rem Koolhaas, *Delirious New*

York (2021), a translator of Pascal Schöning, *Manifesto for a Cinematic Architecture* (2018), a translator of Sanford Kwinter (ed.), *Rem Koolhaas Conversations with Students* (2016) and is a chief editor of *International Journal of Spatial Design and Research* Vol.15 and Vol.16 (2015-16). Research publications include *Spatial Dialogues Between Exhibited Interiors and Cultural Exterior: How Local Museums Connect to the Community* (2023), *Alternating Boundaries: Planning the Unplanned* (2014), *Researching on the Everyday Domesticity, Figuring Out Different Ways to Use Ethnographic Research Methodology in Spatial Research* (2014), *The Disappearing Front: A Journey Through Thonburi Klongs* (2013), *The Property Billboards: Re-E envisioning the Bangkok Urban Edge* (2013), *Rethinking Bangkok Domesticity: A Dialogue Between Film and Critical Design Thinking* (2012), *How Small is Too Small? Bangkok (Frugal) Living* (2011), and *World-Class Living?* (2008).







**Peggy Lui**, born in Hong Kong, raised in Belgium and Canada, and immersed in art and design from an early age. Her passion for creativity led her to study Graphic Design & Advertising at George Brown College. This was followed by further education in digital media and business management. In 2013, Peggy founded Merci Media, a dynamic company dedicated to lifestyle magazines, program curation, and event management.

As the driving force behind Merci Media, she oversees the editing of Merci Magazine and Merci Design Workshop. In these magazines, she interviews renowned entrepreneurs and designers and develops impactful brand positioning strategies for corporate design. Peggy's achievements extend beyond the media.

In 2016, she was nominated as the Communication and Event Co-Chair of the Retail Design Institute HK Chapter, showcasing her expertise in retail design and events.

# APSDA Awards | 2023







**Horace Pan**, one of the most renowned Asian interior designers, obtained his Bachelor of Arts degree in Interior Design and Master of Arts degree in Design from School of Design, The Hong Kong Polytechnic University.

He established his award-winning practice PANORAMA Design Group in 2003 which is famous for creating unique story-telling spatial experiences of large-scale composite interior spaces. Inspired by the unique spatial characters of Hong Kong, PANORAMA's design team adopts boundary-crossing strategy to produce new propositions and unique experience for different typologies of "multi-purpose/composite spaces" to respond to Asia's rapid-changing lifestyles.

The company's project categories cover Hotel, F&B, Retail, Kids & Education, Health & Wellness, Leisure & Entertainment and received over 200 international design awards including 2016 IDA Design Award "Interior Design of the Year", 2021 Red Dot Award "Best of the Best", 2021 APSDA Awards "Gold Award", 2022 Architizer A+Awards "Best Interior Design Firm" and 2022 HKDA Global Design Awards "Hong Kong Best".



# APSDA Awards | 2023

Projects have been featured in numerous international design journals. Pan received Hong Kong Ten Outstanding Designers Award, China Entrepreneur Award and Designer of the Year in China in 2008, 2010 & 2015 respectively.

Pan was the only Chinese among the 10 invited international designers in 2011 Taiwan International Interior Design Exhibition. Pan is frequently invited to be the key note speaker of international design conferences and acted as jury member for prestigious awards including Netherland's FRAME Awards, Japan's JCD Awards, Hong Kong's APIDA Awards, Malaysia's MIID REKA Awards, JIDA Design Awards and Singapore's Nippon Paint Young Designer Award.







**Kezia Karin** is an accomplished interior designer and entrepreneur, with a passion for creating beautiful and functional spaces. She graduated from Petra Christian University in 2001 with a degree in Interior Design and chose to remain in the city to pursue her career.

Karin founded her company with just two people and began working on residential projects in Surabaya. She believes that quality is the most important aspect of any project, and her style and attention to detail quickly attracted larger clients, including offices, hotels, resorts, exhibition design, and a 3 level public church.

Over the years, Karin has continued to expand her business, which is now known as KEZIA KARIN STUDIO. With two locations in Jakarta and Surabaya, her firm has become one of the most recognized design firms in Indonesia. Karin's never-ending process of learning has enabled her to become one of the most adventurous interior designers of our time, always pushing the boundaries of what is possible.

Karin's clients and partners have praised her project results for being 'cutting edge' and



'distinct.' Her works have also received numerous accolades, including features in several prominent publications. Karin's dedication to her craft and commitment to quality has made her an inspiration to many aspiring designers, and she continues to be a driving force in the industry.





## >> PROJECTS

# Residential

## Sleek Splendour

The concept of "SleekLuxe" in our design is defined as sleek, with bold accent colours, integrating clean yet soft forms as well as using neutral tones and finishing. We were honoured to design a unit in a condominium called Mont Kiara 28 resided by a lovely newlywed couple where they had the idea of a neat, elegant, modern, and organized home with simplicity in mind. Entering the foyer, a feature wall acts as an entrance statement walking in as it divides the foyer from the living room and dining area, with carefully curated openings without feeling totally enclosed as well as curvy design elements to add both flow and dynamism that are subtly placed all around space. The curvy elements in our design are integrated into furniture, from loose to builtins, ceiling design, and so on throughout this home, which instantly creates softness, warmth, and a sense of comfort. Our modern luxury approach towards the design is also complimented with bold accents such as the brushed bronze

finishing kitchen cabinetry, bronze fittings, and the usage of modern lighting to enhance the opulent appearance. Bringing emphasis to the master bathroom, where the bathtub is placed on a raised platform, the neutral-tone marble wall finishing is accentuated with bronze sanitary fittings, giving it a balanced and luxurious feeling. There were challenges faced during the design process, which included the clients' requirement of having a systematized and well-kempt living environment that required plenty of storage spaces. With that, we came up with a proper space plan using an organizer system that included proper storage that addressed the clients' concerns and requirements. On the whole, every requirement was fulfilled along with embracing the modern, luxurious, sleek concept and deliberately considering materials, fittings, and finishes in order to reflect the user's personal needs and improve their experience and quality of life.



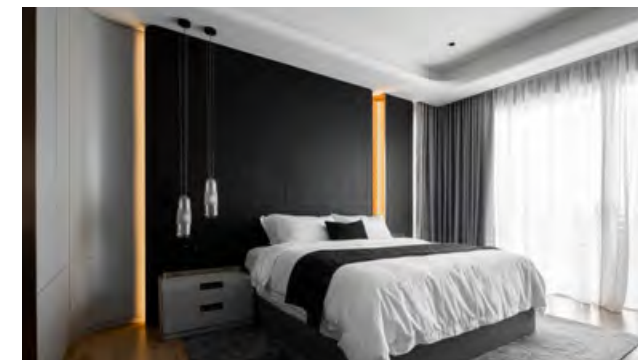
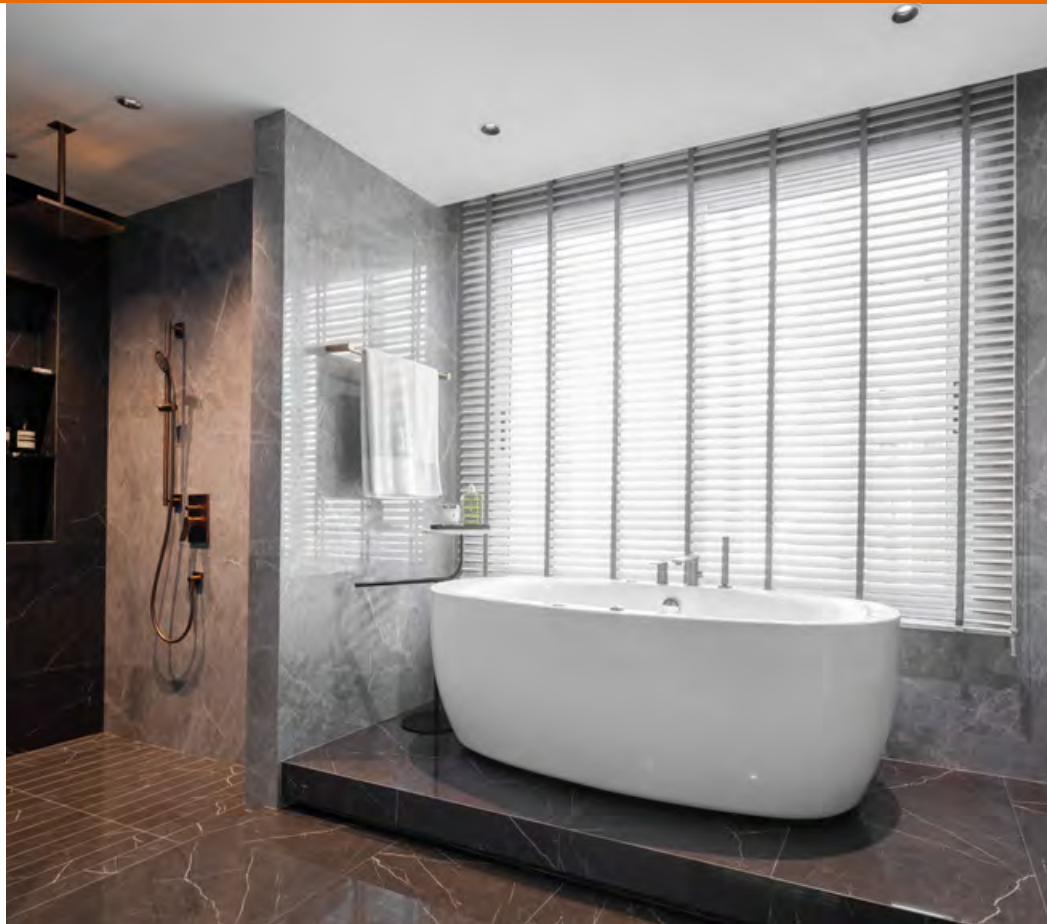
# 2023

APSDA Awards 2023



Company: **Box Design Studio**  
Country: **Malaysia**

**SILVER**





>> PROJECTS

## Residential

### A Private Residential - Jakarta, Indonesia

A Private Residential - Jakarta, Indonesia Step into a realm of contemporary elegance where sophistication and comfort intertwine seamlessly. Start with the welcoming hallway adorned, evoking an air of refined sophistication. The black sculpture-like console on the side thoughtfully placed throughout was also to be a statement piece — welcome the guests — and served as the pedestal for the collectible artworks. The overall ambience is one of harmonious comfort, with a carefully curated selection of furnishings and accessories that combine to create a stylish and inviting atmosphere. The use of natural materials, such as marble and wood, adds a touch of warmth and sophistication, while the interplay of light and shadow creates a sense of depth and dimension. In a realm of refined aesthetics, a contemporary formal dining area unfolds a symphony of elegance weaving of details. Enhanced with the timeless allure of

calacatta gold marble, the scene showcases an arresting marble dining table at its heart, its sleek expanse commanding the spotlight. Around this opulent nucleus, a collection of black chairs with modern contours elegantly coalesce, seamlessly enhancing the stylish milieu that envelops the space. Luxury is more than just using expensive furniture and materials. It's about finding the right mix of elements, proportions, and materials and layering it all to create a harmonious and immediately enjoyable space. We go beyond arranging the texture, pattern, and color to create a visually appealing and functional environment. Crafting a mature design transcends the realm of fleeting trends and the allure of using the most cutting-edge materials. It entails the creation of a space that exudes not only style but also a timeless quality, standing as a testament to enduring sophistication. In this intimate powder room, the intriguing tango of modern



allure and timeless charisma dances freely. It's a space that whispers of bold wit and unabashed strength, wrapped in an enigmatic aura that hints at secrets untold. A touch of allure, a dash of mystique, and a flirtation with the glamorous—these elements converge like a smirking smile in the moonlight.

# 2023

APSDA Awards 2023



Company: **Kezia Karin Company**  
Country: **Indonesia**

**BRONZE**





>> PROJECTS

## Residential

### Jonetsu - A hillside home with a view of Andaman Sea

Nestled on a hill above the hustle and bustle of Penang Island, the house commands a panoramic view of the Andaman Sea and beyond. The project was to unveil a luxury super condominium into a bold modern dark interior, enveloping the entire house in an intimate, captivating embrace. The design concept is an elegant fusion of innovative design principles that redefine the space's aesthetics, functionality, and spatial arrangement, creating an exceptional living experience that exudes comfort and style.

At the core of the design lies the notion of intimacy. A clever play of architectural elements crafts a more personal atmosphere, catering to the occupants' desire for a private haven. The use of a cement grey backdrop serves as a subtle canvas that magnificently opens up the surroundings, creating an illusion of space while maintaining an air of exclusivity. Key to the design is the strategic

incorporation of task lighting. Thoughtfully placed throughout the house, these lighting elements not only illuminate the space but also infuse it with mesmerizing visual interest. The ceiling, adorned with a dark tone, receives a natural concrete treatment that sets the tone for a serene and restful ambiance. The consistency in color choice enhances the cohesiveness of the design, while the choice of materials like wood, stone, and cement adds a natural touch to the interior, establishing a tranquil environment that connects seamlessly with nature. Functionality takes center stage as the design ensures ease of use, safety, and maintenance.

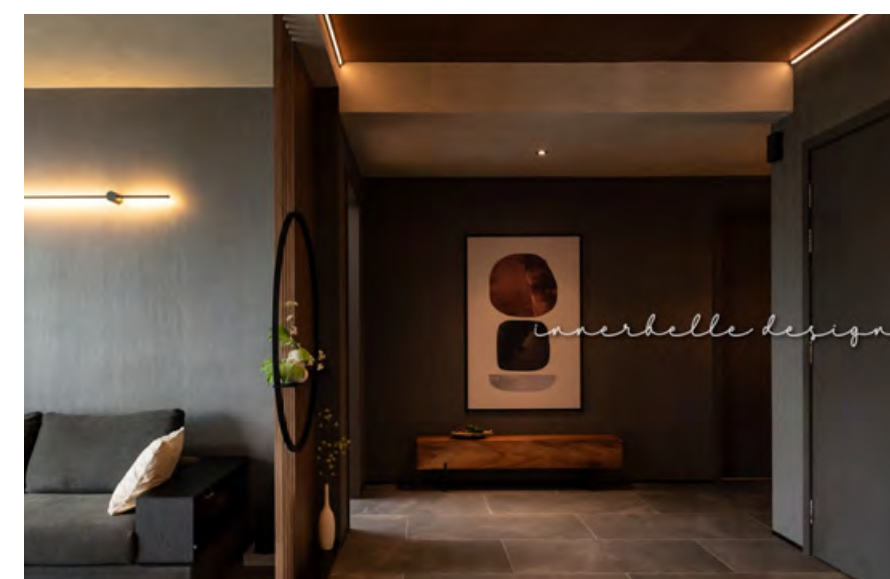
The spatial planning embodies a harmonious convergence of design and functionality, with each corner meticulously optimized to cater to the practical needs of the occupants. Seamlessly marrying aesthetic appeal with practical utility, the design amplifies



the efficiency of the living spaces. In conclusion, the project stands as a testament to originality and innovation, redefining the boundaries of modern interior design. The deliberate interplay of textures, colors, and materials creates an inviting haven that embraces occupants in a cocoon of luxury. A harmonious blend of aesthetic finesse and functional excellence, this bold modern dark interior elevates the art of living to new heights, promising a sophisticated, captivating experience that is truly unparalleled. We are proud to be entrusted to turn their house into home. "Home is the place where love dwells, memories take shape, friends are always welcome, and laughter knows no bounds.", well said the happy owner.

Company: **Innerbelle Design**  
Country: **Malaysia**

## HONOURABLE MENTIONS





>> PROJECTS

## Residential

### The Element

The core element of the interior is inspired from the origin colour palette and selection of materials. The monochrome colour palette of materials mainly in metal, natural stone and cement finishing expertly used throughout the unit to bring out a cool, sleek and sophisticated character to the space. At the centre of this exquisite unit, is the crowning glory, an extended dining area to entertain family and guests alike. It gives the impression of a huge hall due to its double-volume space and curtain walls that allow plenty of natural light flows into the house. To further enhance this vibe, shades from louvres accompany the captivating skylight making it a perfect symphony.

Right down the hallway, there is a dry and wet kitchen that stands out in the sea of black, grey and whites. The illuminated island in the dry kitchen immediately captures the attention of the space, allowing for a deeper appreciation of the cool colour palette used. In the wet kitchen, stainless steel counter top and stone backsplash give the space a polished and uncluttered look. Dark wood veneer and fabric are added to the master bedroom to bring a sense of softness to the pared-down space. In the walk-in closet, custom made hanging cabinets and shelving syncs seamlessly with the master bathroom.

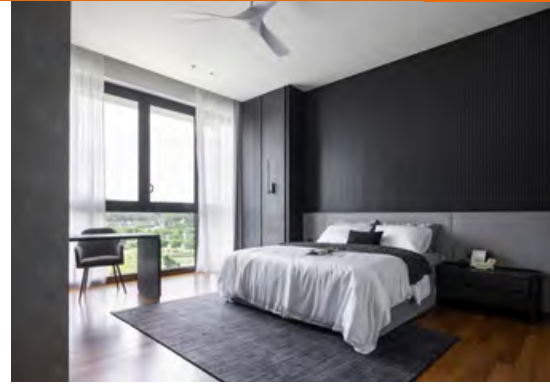
The showcase of more vibrant colours compared to the rest of the unit for the other bedrooms is a call out to their fun nature and overwhelming creativity. These rooms add further character to the overall splendidly done unit.





Company: **Box Design Studio**  
Country: **Malaysia**

## HONOURABLE MENTIONS





>> PROJECTS

## Hospitality

### Paralloge Hotel

This hotel is located in Dayan, an old town of Lijiang and an UNESCO World Heritage Site. The design was to represent the Naxi culture and preserve its heritage. The resort was rebuilt from the home of the Qing Dynasty's literati, Wang Zhuqi. It maintained the original Naxi architectural features. Using the heights of the location, our team hoped to offer guests a great view of the ancient town. While enjoying a cosy and comfortable stay given by the modern furniture and amenities., the guests living here may experience the uniqueness of local culture through the appreciation of local craftsmen's artwork. We and the environment where architecture was created it, and the time and culture it can carry is far longer than life. Within the change of new and old, the structural parts were recollected from the old building and used in the new building. We invited local carpenters, masons, coppersmiths, and bricklayers to join in the construction of the Paralloge Hotel, and we attempted to mix traditional handicrafts with contemporary trends, creating local spaces and artworks that belonged to the current society. It allows guests to experience the local culture more macroscopically and gain a deeper understanding of its uniqueness and potential.

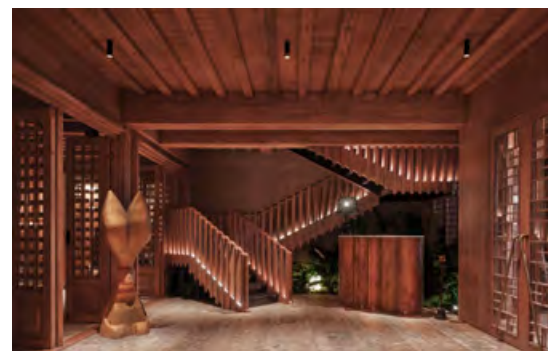
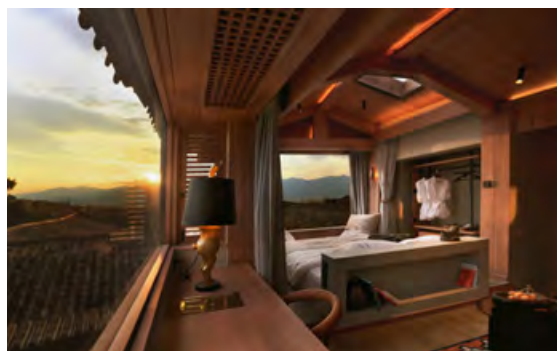
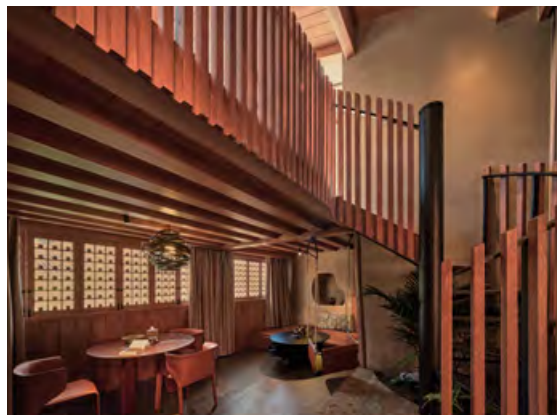






Company: **Guangzhou Uniarch Decoration Design Co., Ltd**  
Country: **China**

**GOLD**





>> PROJECTS

## Hospitality

### The Apurva, Kempinski

Apurva Kempinski Bali emerges as a marvel of an escape, a cultural mosaic woven together by the hands of Indonesia's finest artisans. This sanctuary of unity in diversity bridges the gaps between cultures, regions, and traditions, showcasing the nation's collective spirit. Guests embark on a transcendent journey that reveals Indonesia's essence—unified in its diversity and crafted with utmost reverence for the nation's vibrant heritage.





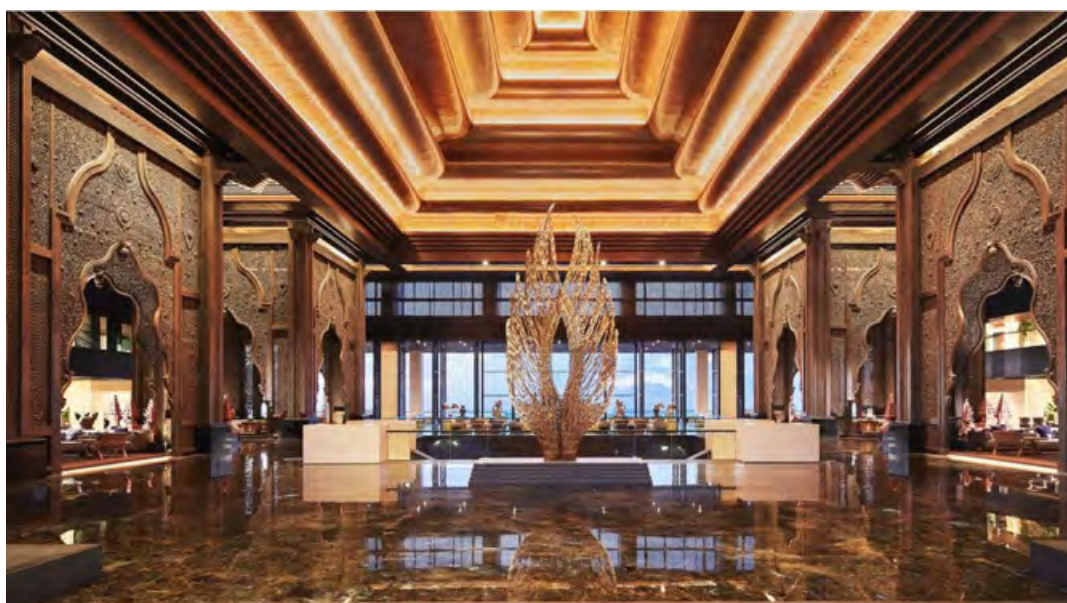
# 2023

APSDA Awards 2023



Company: **Trivium Design Group**  
Country: **Indonesia**

**SILVER**





>> PROJECTS

# Hospitality

## Amari Kuala Lumpur

KL Eco City welcomes a new hotel, the Amari Kuala Lumpur, into its grounds, a space that invites guests into an enormous vivarium — celebrating the fauna of Malaysia. Combining the ideas of ecology and evolution, the portmanteau “ECOLUTION” is coined.

“ECOLUTION” translates to a place that reawakens the five senses and the vivacious energy that stimulates the environment within. Imagine being surrounded by lush greenery, a tranquil breeze brushing through the rustling leaves, serenaded by the tunes of crickets amidst the verdant forest. It is here that the mind is inspired in multitudinal ways, emancipating the artistic character limitlessly. The journey into the vivarium begins at the porte-cochère with an oversized mangosteen patinated in chrome, chosen as the iconic fruit for Amari Kuala Lumpur. The mangosteen is also known as the Queen of Fruit, while representing the exotic spirit in the Asian context. The design team aims to blend in

the whimsy and the cool into a space that speaks a lot of the Malaysian hospitality. It is vibrant and celebratory, with a variety of leitmotifs referencing the cultural nuances of the country. Walk in and experience the energy heightening through the reception with a touch of quirky.

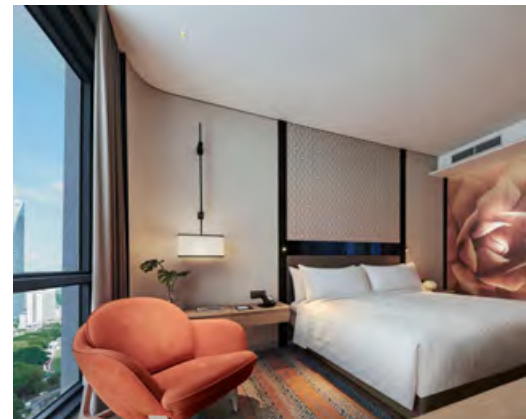
Eclectic furniture and artworks festoon the space, injected with a sense of joy thanks to a selection of vibrant colors. The narrative of a ‘terrarium’ is also translated into the communal area, with supersized succulents decorating the ceiling as a motif. It sparks fascination and curiosity when one hangs out in the seating area. An Asian-centric narrative comes in the form of art, depicted in a series of pop-art paintings featuring local fruits like pineapples and mangosteens. These are set against a beautiful curation of designer furniture pieces in bright and bold colours. Walk over to Amaya, and guests will find the all-day dining area that marries local leitmotifs into its design language. Taking

cues from local handicrafts, woven patterns and geometrical elements akin to baskets, ketupat, and songket festoon the dining space—creating a thoroughly vibrant and effervescent mood. A touch of whimsy through the eclectic mix of furniture and design elements also brings forth a sense of curiosity and unexpectedness. Inspired by soft elements, the finishing comes in multiple ‘hard’ elements, including terrazzo, granite, and copper lattices. At Amaya, the designers want to celebrate the duality in hard and soft whilst creating a space that is visually intriguing and textural to the eyes. Over at the cellar, the vibe is more luxurious and plush. It has a more sophisticated bent with the use of dark wood nuanced with polished steel to complement the hotel’s overall playful look. There is an overarching formal theme, with jade green upholstery boosting its mood. A rather relaxed atmosphere permeates through the Infinity Pool Bar, designed with the hotel’s



Company: **Blu Water Design**  
Country: **Malaysia**

**BRONZE**



signature orange swatches against an all-neutral backdrop. The orange tones travel through the guest rooms—transcribed on the feature wall in the form of geometric patterns. Interior-wise, the room is kept minimalistic yet cosy with a nice balance of cool and warm colour-ways. Amari Kuala Lumpur also offers a host of function rooms and meeting venues within its establishment. The active energy is toned down for this section, catering for a more pragmatic and versatile use of the space. The ‘terrarium’ narrative is extended to this place with a more abstract silhouette decorating the rugs and fabric panels, allowing the guests to feel safe and embraced while enjoying the hotel’s warm hospitality.



&gt;&gt; PROJECTS

# Hospitality

## Capri by Fraser, Bukit Bintang

Of past, present and future, the effervescence in the bustling city of Kuala Lumpur is captured perfectly in the newly refurbished Capri by Fraser, Kuala Lumpur. Nestled in the history-laden Jalan Imbi, the once vibrant entertainment capital fuels the inspiration behind the design of the hotel. Drawing elements from all senses — the wafting fragrance of popcorn, the flickering neon lights at night, and the camaraderie or crowds at fun fairs — these nostalgic reminiscences of the past bring back an alluring and energetic charisma that is once forgotten but celebrated today in its most artistic form. Kuala Lumpur city in the 70s, a growing hub a decade shy from modernisation. It is the period where arts, music and craft thrive in its prime — so much energy, zest and tenacity. Powered by the pulsating energy of the city centre and the whimsy of the entertainment places, the designers translate the vim and vigour into abstract leitmotifs and design elements that draw attention from the main entrance. Entering the Capri by Fraser, Kuala Lumpur, visitors experience an instant zap of energy through the symphony of varying creative components coming together as one at the ground floor lobby. While the customised rug gives off a bokeh effect, the ceiling enchants with an impressive lighting installation reminiscing the metropolitan city.

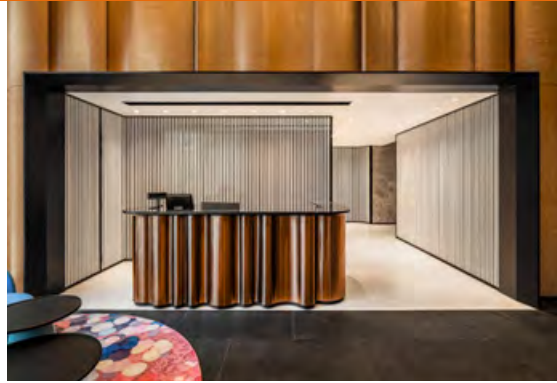
The concierge, enhanced with a beautiful art installation provides the final performance to this mise-en-scène before transferring to the main lobby at Level 40. At the main lobby, the vibe is more aloft with high ceiling and a vivacious palette

of lilac, mint and coral set against glorious copper and wood finish. Where retro meets minimalism, the play of positive and negative spaces adds such a beautiful contrast to the communal space. On the same floor, the all-day dining space welcomes with a speakeasy vibe thanks to the use of copper and marble, composed with equal parts hard and soft. Curvilinear lines envelope the dining space that is demarcated perfectly to enable maximum sweeping views of the city. Light penetrates through the high-ceiling glass walls to flush the space with lightness and airiness.

Throughout the hotel, common areas are given a playful twist with a touch of whimsy. The convertible meeting rooms are decked in a high-energy carpet design while the sky gymnasium at Level 42 presents itself like a dynamite with cracking vistas of the city and an inviting space to just sweat it out. Escalating one floor up to the Club Lounge at Level 43, there is a more controlled demeanour with a linear space layout and clean lines drawn throughout the space. Eclectic colours paint the space that is predominantly neutral with tones of marble, wood, and stone. As one adjourns to the more private guest room, the energy is graceful with soft splotches of paint on the feature art-wall for added interest. The simple studio-style layout gives off a cosy vibe with subtle touches of pop colours from the bright yellow side table and the cinema-inspired ombre rug. From start to finish, Capri by Fraser, Kuala Lumpur invites visitors in an immersive odyssey as homage to the city's most vibrant past.

Company: **Blu Water Design Sdn Bhd**  
Country: **Malaysia**

## HONOURABLE MENTIONS





&gt;&gt; PROJECTS

# Hospitality

## Amari SPICE Penang

Walking down the streets of Georgetown, absorbing the sights, sounds and smells, one can't help but to feel the pulsating energy of Penang. Its fusion of Colonial, Oriental and local influences has branded it the Pearl of the Orient. Sited in a vibrant town steeped in heritage, the Amari Hotel borrows the rich colours, textures, and motifs of native inheritance. Now a place where art meets culture, nature meets synthetic, the hotel serves as a living embodiment of all things Penang, pictured in a modernly refashioned manner. At the arrival, tall display shelves in bronze welcome guests to the hotel reception. Each opening is decorated with an object in Magenta and Jade colours, tones that are traditionally used in Nyonya ceramic wares. The shelves gradually metamorphose into fins for a green wall backdrop at the lounge, before guests are redirected to the Cascade Bar Lounge that stretches along the windows. At the very end of the lobby, a bridge links the hotel building to the convention hall next door. On Level 4, where the All-Day Dining and Ballroom

are found, guests are greeted with palatial double volume ceiling. The dining room takes inspiration from the courtyard of traditional Peranakan houses. Guests sit around and within the central skylight, with a suspended installation around it that resembles louver windows around a courtyard. On the other hand, the flooring combines terrazzo in large pattern arrangements, taking cue from the playful printed tiles of bygone days. Guests are able to enjoy leisure and recreational activities at Level 5 of the hotel. Here, a spa in locally inspired setting offers a laid-back atmosphere filled with vivid colours.

The archways and shelving take form of traditional rounded arches, modernized in sleek bronze finish. Each treatment room features a blue floral mosaic wall that depicts Amari's spa signature motif. The gym and pool are also accessible here, where one can find the pool bar with a Teal-toned sculptural installation from the ceiling, naturally becoming the centre of attention. Using a similar approach, the guestroom

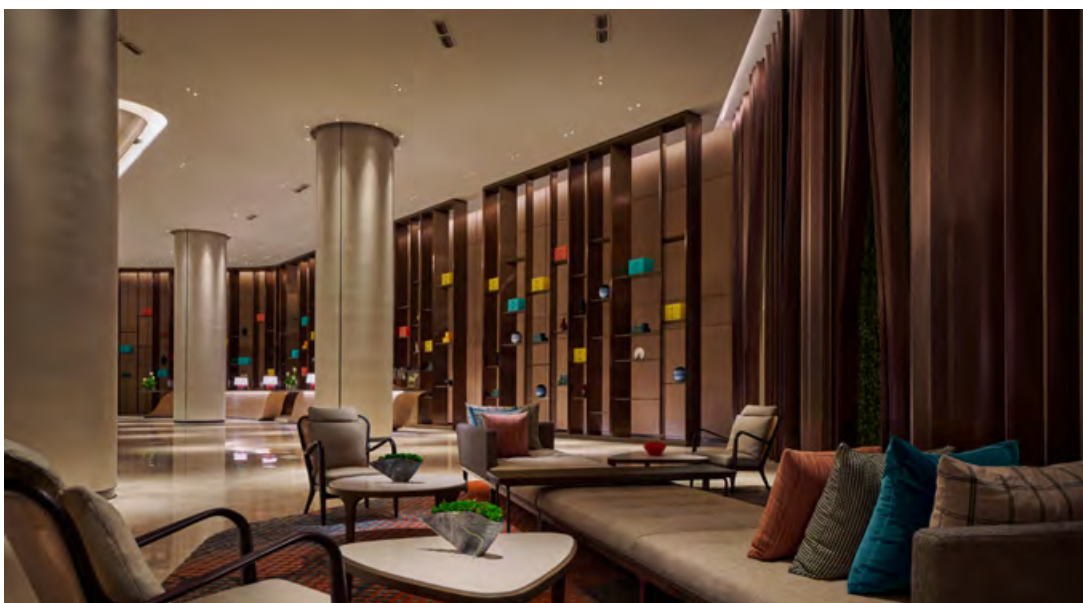
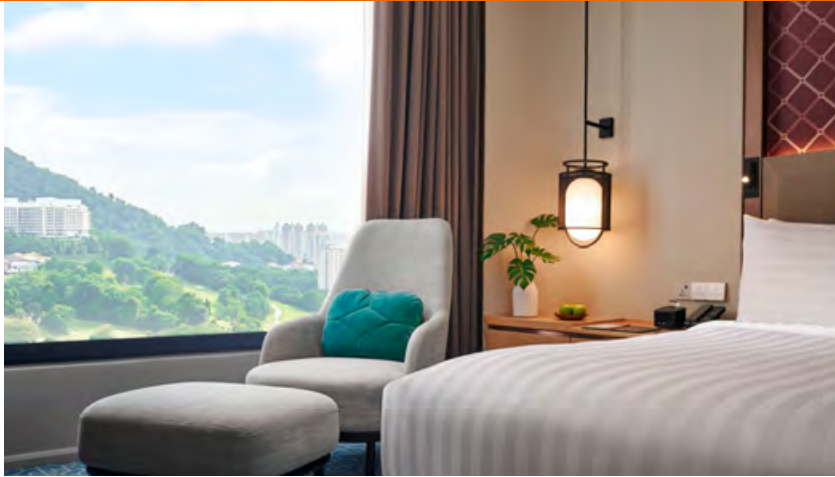
uses Peranakan flooring motif as the carpet design. Dyed in vibrant Teal colour, it creates a harmonious contrast against the Magenta headboard. Unconventionally, the room provides guest a tiny walk-in wardrobe with ledge to fit a luggage on each side.

Finally, the minibar is backed against the wardrobe, designed as a modular piece altogether. The top floor houses the hotel's Executive Lounge & Suite rooms, where guests of the suites are able to enjoy an intimate check in experience in a lounge dedicated to the floor. It emulates the look of the upper floor in typical Peranakan houses as timber louver fins lined around the central space like privacy screens. Timber framed furniture in red and blue motif upholstery further accentuate the nostalgic notion of Penang's heritage, while the buffet behaves like a traditional kitchen with timber cabinets and stone firewood counters. By revolving the design around the vivid history of the natives, the hotel reawakens its guests as they experience the vibrance of the orient.



Company: **Blu Water Design Sdn Bhd**  
Country: **Malaysia**

## HONOURABLE MENTIONS





## >> PROJECTS

# Hospitality

## Grande Centre Point

AN OVERVIEW- Grande Centre Point Space Pattaya Hotel is the first and only new concept hotel in Thailand inspired by “the space world” from building façade as well as the surrounding areas, the design comes with a futuristic look of the spaceships. The interior is decorated in a space theme and concept. It is the first hotel with the largest space water park in Pattaya and the first sea view hotel onsen in Thailand. There are total of 490 guestrooms and supporting facilities to accommodate travelers and their family members from around the world.

This hotel is an expansion of a well-known and successful predecessor, the Grande Centre Point Pattaya Hotel located very close in walking distance. The Lobby- Welcoming all the guests on board with a stunning arrival hall, the lobby functions as a gathering point when entering or getting out of a spacecraft for a space travel journey. The reception counter is set alongside with a glittering backdrop.

The interior design elements are intentionally created and designed with organic form afloat into space to build weightlessness (zero-gravity) feeling and atmospheres. Blue, silver, and grey color are the main color scheme coupled with dark color flooring help making design objects floating. The Oort Cloud -A 108-seat lobby lounge, The Oort Cloud Tea Room serves over 20 quality, organic loose-leaf teas. The Tea Room is located in the lobby area to comfort guests with its stunning decor and interactive tea & pastry. The Oort Cloud is an extended shell of icy objects that exist in the outermost reaches of the Solar System. The cloud of particles is theorized to be the remains of the disc of material that formed

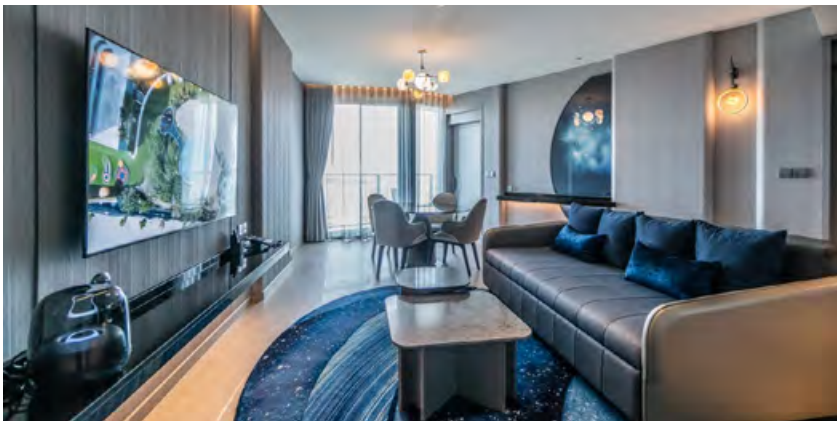
the Sun and planets. An extended ice-filled shell known as the Oort Cloud is inspired for the interior design. The Oort Cloud atmosphere is also applied by elements of nature, natural light, pattern of ice flake, and the shape of crystal used as the main element in the interior of the hotel reception area with a special green tone. Space Convention Centre- The spacious, pillar-less ballroom can accommodate up to 850 participants with a total area of 1,100 Sqm., 7-meter ceiling in height. The ballroom is equipped with latest 535-inch LED technology screen or 12.48x5.40 meters in size, JBL sound system complete with the ability to lighting and audio-visual equipment to meet all presentation or communication needs for banquets, meetings, and seminars. The concept of the function rooms is inspired by the Milky Way. The Milky Way is the galaxy that contains the Solar System.

The name describes the galaxy's appearance from the earth. The Milky Way appears as a band because its' disk-shaped structure is viewed from within. The Sola Luna Rooftop Restaurant (Sky Lounge) - Located on the hotel's top floor, the 200 seat-restaurant offers breakfast and all-day dining with the concept of “Southern Lights” or “Aurora Australis”, illuminating the night sky with flickering shades of green, blue, purple and red creating an impressive atmosphere. The restaurant consists of indoor and outdoor seating with luxury furnishings which are complemented by magnificent panoramic views of the Pattaya Bay through a tempered glass balustrade, making unforgettable experiences. Space Rooms & Suites- The guest rooms are decorated under the theme “Space



Company: **Interior Visions**  
Country: **Thailand**

## HONOURABLE MENTIONS



Travel". There are total of 490 rooms equipped with modern technology facilities such as Bluetooth-speakers, wireless charger, Entertainment TV Apps, Automatic sanitary ware, etc. All room types offer complimentary tea-coffee, snacks and soft drinks. with free buffet breakfast and hotel credit coins for use with food and beverages.



>> PROJECTS

## Food & Beverage

### Birch Forest

#### *Project Background*

The project is located in Xi'an, close to Jinghe Wetland Park in the south. The large birch forest gives the project unique landscape resources. This mixed multi-function space is divided into two floors; the first floor is a cafe, and the second floor is the restaurant and art gallery space. We wanted to create a mood, a restaurant in the forest. It allows people to take a break from their daily lives and enter a relaxed environment. The whole design takes "Dear Drink at Trackless Stream" in the poem "A Trip to Lushan Mountain" by Mei Yaochen as the design conception; it is a poet of the Northern Song Dynasty. Integrated forest, deer, and water—those three elements into the design.

#### *Restaurant in the Forest*

The grid system of indoor ceilings takes the intertwined canopy in the forest as the intention and abstracts the canopy group images in the forest into a tensile architectural structure, which has become the most expressive image characteristic of this case. The whole indoor space is neatly arranged like an artificial forest in the whole forest. We use the mortise and tenon joint technique to connect everything together. Mortise and tenon joint is a commonly used skill in Chinese traditional architecture. It drew inspiration from the crystallization of the wisdom of our ancestors; it creates a visual art effect for space creation as well as completes the interpretation of traditional culture.



#### *Design Challenges*

The biggest challenge of this project is the construction of a continuous, curved surface of the ceiling grid. Through the three-dimensional design in the early stage, we selected the aluminum plate for machine cutting in the factory and finally went to the construction site for installation and splicing. From the perspective of environmental protection, there are no abandoned building materials or construction wastes at the construction site. Impact Restaurant often bears the mission of offering a relaxing, sensitive, immersive, and intimate environment to let people temporarily get away from the daily routine. This attribute determines that its spatial design shouldn't be merely restricted to creating distinctive experiential consumption scenes for brands but also needs to convey positive aesthetics and humanistic care to the public and return to the essence of life, especially in the post-pandemic era.



# 2023

APSDA Awards 2023



Company: **Kris Lin International Design**  
Country: **China**

**GOLD**



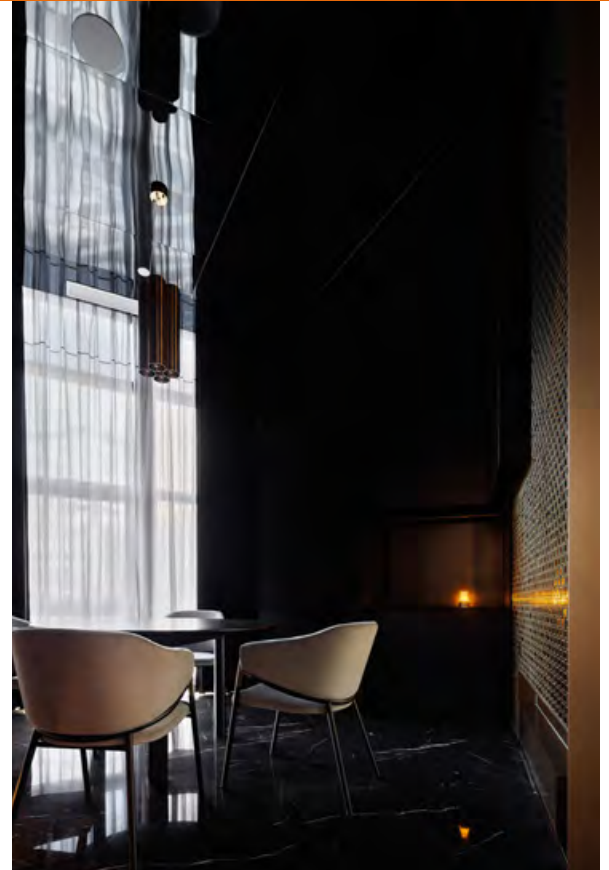


>> PROJECTS

## Food & Beverage

### Y-Club

Y-CLUB is positioned as a high-end business hospitality club. The design hopes to incorporate the 'Roaring Twenties', a brief but special period of time, into the space, aiming to provide a high-end business bar and dining complex for office workers. The entire project is characterized by seven themes that provide guests with a variety of spaces to explore from within the bar. In addition, each themed space presents a unique dining environment with a variety of colors to create an impressive visual sensory experience and an immersive atmosphere. In terms of materials, the entire public area uses golden frosted stainless steel as the main material for the large wall facade, which outlines the different dimensions of reality and emptiness through the treatment of solid blocks and perforated openings. At the same time, the natural texture of the Venetian paint and the reflection of light create a comfortable environment perception of diffusion; the use of glass and stone, reflecting a more diverse space and layers. Upper and lower undulating stainless steel ceiling blocks run through each corner, and black sand marble floors map up and down, making the space height more tension. In contrast to the mysterious and cold tone of the public area, the private room area was given a new character, using bold and flamboyant design techniques to create an atmosphere of gentleness, coldness, opulence, spontaneity, and introspection in the dining environment while maintaining the privacy of the private area. We have designed the Y-CLUB club to combine multiple dining experiences in one place and have controlled the use of materials to create a simple and pure club space. The whole design discards exaggerated decoration and creates a mysterious and exquisite club experience by carefully planning the space, selecting the materials, and creating the lighting with care.





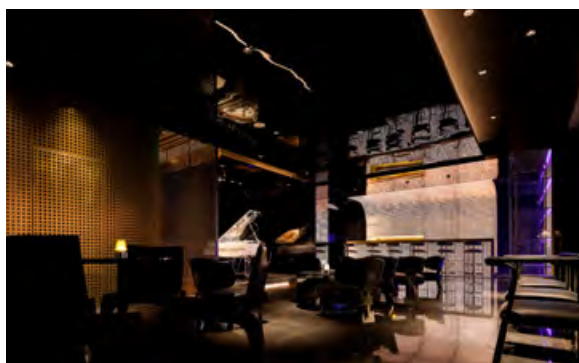
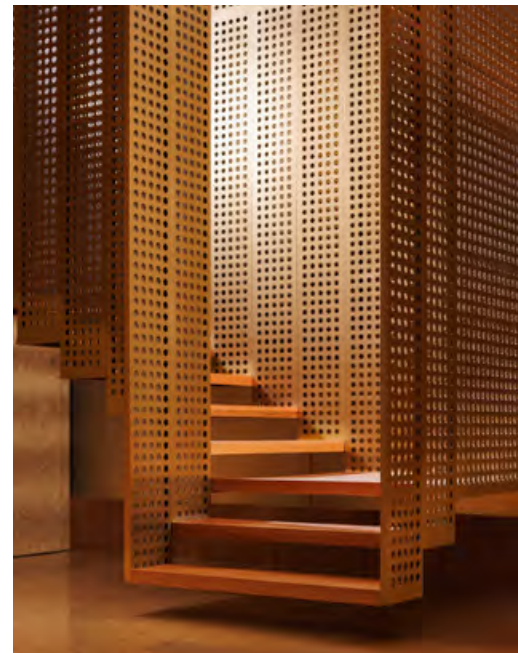
# 2023

APSDA Awards 2023



Company: **SANJ Design Studio**  
Country: **China**

**SILVER**





&gt;&gt; PROJECTS

# Food & Beverage

## Zero – The Restaurant

The client, who has already partnered in a few restaurants in Surat, provided Studio A+S with a detailed vision for space allocation and functionality to ensure a seamless operation. Additionally, the restaurant was designed with a zero food waste concept, which served as the inspiration for the entire project. Despite the tight deadlines imposed by the rented space, Studio A+S successfully executed the project by carefully planning each process. However, challenges arose, for example, due to the height of the ceiling, which exceeded 25 feet. The air conditioning, conduits, and other services had to be masked behind a false ceiling. To work at such heights, the site had to be scaffolded, which posed difficulties for flooring installation. This is where the ingenuity of scheduling came into the picture, and multitasking at site kept things running.

The interior design features teak wood furniture and accessories, kota stone and granite flooring, and cardboard indoor lighting

units. The facade incorporates mangalore tiles, concrete panels, and steel fabrication. More than 90% of these materials were repurposed from waste obtained from the client's ancestral home and other sites. Despite using repurposed materials, the restaurant looks polished and professionally finished with no visible signs of its recycled origins. The sustainable aspect of repurposing is subtly and tastefully integrated into the design.

The project showcases innovation by integrating a zero-waste philosophy into all design decisions. To achieve this, the designers retained the existing concrete structure of the car showroom, its tin roof shed, and large glass windows, wrapping them in an inclined facade fabricated from scavenged steel with mangalore tiles. The facade effectively blocks sunlight and heat from the south side while incorporating tiles from the client's ancestral home. Furniture is a critical aspect of any restaurant, and the designers

had to be innovative with the six truckloads of wood obtained from the client's ancestral home, which came in various shapes and sizes. After surveying the available sizes, furniture was designed to fit each piece of wood. Despite the variability of the wood, the chairs and tables on site look identical, which is a testament to the skill of the carpenters on site. Stone was used instead of wood for the exterior seating due to its durability against weather, and it was also sourced from the client's ancestral home. The flooring design incorporates kota stone and epoxy to create a pattern, which is further enhanced with new tiles. Hanging light enclosures were created using cardboard packaging waste.

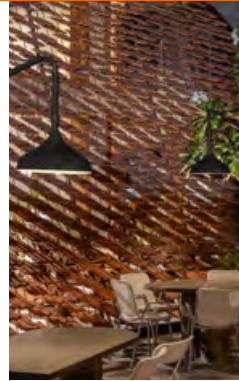
The project's innovative approach was characterized by being nimble and aware, ensuring that each material used delivered the desired result. In rare cases where repurposed materials were not suitable, the designers opted for other suitable options. Our planet is facing a crisis due



Company: **Studio A+S**  
Country: **India**

**BRONZE**

to the rampant overconsumption and waste generated by human activities. However, small steps can make a big difference. The Zero project is a perfect example of how minute choices can make a significant impact. In this project, we repurposed around 6 truckloads of wood that were reclaimed from an old house. By doing so, we not only saved on the environmental and economic costs of cutting down new trees but also reduced the carbon footprint generated by transportation, paperwork, and wastage associated with new material. Furthermore, the facade of the restaurant was designed to reduce the amount of heat from the south. Built by reclaimed steel and mangalore tiles, the facade significantly cuts down the load for indoor air conditioning, thereby reducing the carbon footprint. In addition, all kitchen waste is treated before being released into the city's drainage systems. Overall, the building has been designed to coexist with its surroundings and minimize its impact on the environment.





>> PROJECTS

## Food & Beverage

### Vintage Asia

One of the first specialty fine dine restaurants in town, Vintage Asia draws its elements and experience from Asian tea houses into the space of the Marriott, Nashik. Traditional tea houses in Japan were constructed in a regular rhythm of timber structure that creates simple and silent spaces within. Further, the feature of alcoves is a peculiar spatial strategy used to create private pockets and interior gardens within the house. The lofty volume of the Marriott is similarly scaled through a weave of slender wooden mullions creating alcoves through partitions, screens, displays and desks in order to address a range of challenges within the interior of Vintage Asia. One enters the restaurant along the dynamic curved wall of the lobby with wooden mullions that holds the reception desk. The overly done auspicious cloud motif paneled door announce an arrival to a different experience. As the door opens the floor boasts the motif of fresh flowers a gesture so common in greeting guests across Asian cultures.

As the patron is released slowly into a waiting vestibule it offers a peek into the live kitchen. From here, the scenography of the live kitchen through the yin-yang seating framed through the wooden mullions of the interior creates the ideal picture for Vintage Asia. By directing the gaze thus, the design offers an impactful welcome within the restaurant without compromising upon the privacy of the tables. Taking advantage of the challenging irregular awkward geometry of the non-rectangular raw shell further divided by two columns in the center, the layout is creatively worked out to create different scales of seating for the comfortable circulation of



guests and staff. The two levels of seating zones are complimented by the paneled false ceiling which sets up the plan, and holds the floor subtly while visually engaging with the live kitchen. One periphery of the layout offers snug seating for four seaters and its flexibility, the other periphery has six seaters. The center boasts a specially designed sinuous yin-yang seating arrangement for larger groups that addresses the irregularity of the interior rather playfully and organically. The angular cozy corner created due to the diagonal column and the wall is resolved to receive an intimate table for two.

The overall interior effect is achieved through quite basic finishes that include concrete, natural wood and Indian travertine marble. Asian motifs like floral pattern, auspicious cloud, swastika, dragon, embedded in various materials reference the Asian culture gently and create a soft mélange with contemporary material like concrete, thus getting the East and the South Asian West together. While the vertical mullions that bind the furniture, façade floor and ceiling in a unison keep reminding us of the teahouse, creating a soft poetry of the Asian interior.



Company: **Shruti Gupta and Associates**  
Country: **India**

## HONOURABLE MENTIONS





## &gt;&gt; PROJECTS

# Food & Beverage

## Etoile at EQ

The concept of a high street cafe brings one to reminisce the good of days of Equatorial Hotel Kuala Lumpur. As the hub for commune and congregation, the revival of EQ has given the site a new sense of place with a refreshed narrative. Taking inspiration from the act of walking down the street, the design team wants to attract, inspire and engage visitors with the vibrant nuances of casual strolls along the high street. These three narratives are translated into Etoile, the latest dining hub in the city centre located right on the corner edge of EQ building.

Combining voyeurism and magnetism, Etoile is designed to draw attention from passersby along the bustling street of Jalan Perak. For flowing traffic, it is hard to miss the majestic see-through double-volume space of Etoile in rustic washed oak timber for warmth, and double rod detail in gold hairline for contrast. The outdoor seating instantly gives off a relaxed vibe with hints of graphics depicting the past and present of Kuala Lumpur's skyline for

a local touch. From the main street, the main activities from within are showcased vividly through strategic plotting of the respective counters including the coffee station, sandwich and salad bar, as well as the grab-and-go counter. Internally, the concept is drawn from the narrative of a traditional market hall where choices are aplenty for patrons to peruse. The furniture choices are eclectic with a good mix of old and new. Communal-style tables for large seatings anchor are paired with kopitiam-style marble tables dotting around the spacious layout, leaving plenty of space for visitors to explore and walk around — creating a lively and upbeat atmosphere within Etoile.

As sun sets, the open bar serves its purpose as a conversational island for people to meet and mingle. The bespoke carpentry work behind the bar takes the idea of an old-school open cabinet, where bottles are in full display as if inviting guests to peer into the owners' personal liquor stash. There is also a walk-through fridge displaying small-batch craft beers for

adventure seeks, perfect for casual drinks and intimate events. The designers also put together chalkboards above the chillers to indicate the current offerings — beckoning the idea of a neighbourhood high-street marketplace for urban dwellers.

When it comes to the three key narratives, the designers aspire to attract by sending forth the colourful works of Sabah-born street artist Kenji Chai on the rebirth of EQ, reimagining a phoenix rising from the ashes, on plates that were up cycled from its predecessor — providing a nostalgic touch as conversation starters.

The team behind the interior design ideation also wants to inspire through the eclectic and flexible furniture choices — creating an amazing space for meaningful conversation and even business opportunities. In the same vein, there is a chance to engage with the people through spatial means by integrating design with modern amenities for savvy millennials and the vast world of social media.





Company: **Blu Water Design Sdn Bhd**  
Country: **Malaysia**

## HONOURABLE MENTIONS





>> PROJECTS

## Food & Beverage

### MAHANAKHON EATERY

“Mahanakhon Eatery: A Culinary Symphony Amidst Architectural Elegance” Situated in the architectural landmark of King Power’s Mahanakhon Cube, the Mahanakhon Eatery, inaugurated in late 2020, stands as a paragon of Western culinary excellence. This establishment seamlessly marries its dual role as both a gastronomic hub and an attraction for visitors of the Mahanakhon precinct. Spanning the entirety of the ground floor, the Eatery offers patrons a unique cross-kitchen dining experience. Within its ambit are seven distinguished dining venues, including the likes of OTHER CAFÉ, ISABELLA Pizza, EL’ MAR SEAFOOD, and ICI PATISSERIE, among others. Each venue not only boasts a distinct culinary repertoire but also an individualistic architectural narrative. Designed to foster a fluid, continuous space, the seven outlets eschew partitioning, ensuring optimal utility within the venue’s confines.

Architectural choices are deliberate and varied: from the wine bar’s evocation of age-old sophistication—captured through brick, wood, and steel—to the playful ambiance of the French patisserie, reminiscent of a luminous underground cellar. The charcuterie and fromagerie further the narrative with an ambience evoking alfresco dining moments. Minute details, meticulously crafted, amplify the identity of each outlet. The Italian rotisserie teems with elements like pizza dough pendant lights and wrought iron dividers reminiscent of Italian palazzos.

In contrast, maritime themes, featuring porthole



mirrors, set the tone for the seafood venue. A contemporary flair marks the coffee shop, characterized by its raw, monochrome aesthetics and industrial undertones. Not to be outdone, the Thai restaurant draws cues from Bangkok’s characteristic streetlamps and intricate powerline networks. In essence, the Mahanakhon Eatery stands as a testament to how culinary artistry can intertwine with architectural magnificence.





Company: **Interior Architect 49**  
Country: **Thailand**

## HONOURABLE MENTIONS





>> PROJECTS

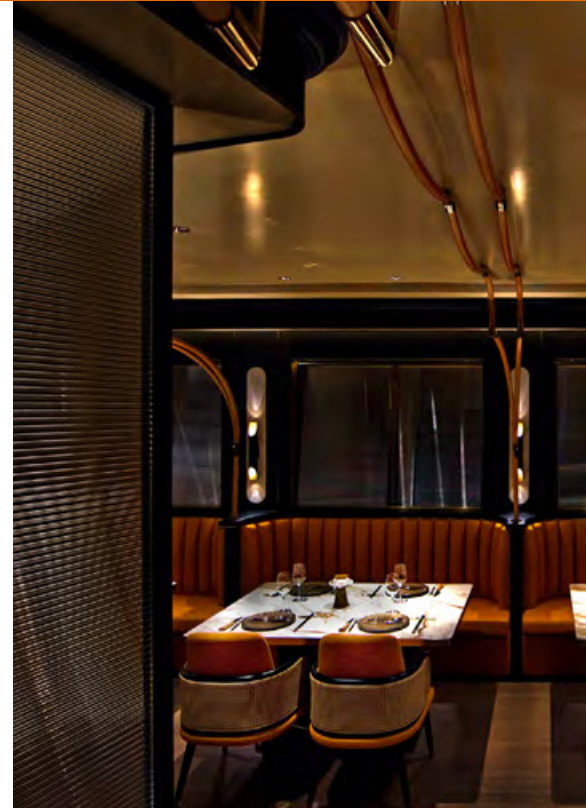
## Food & Beverage

### SẾP

"The Indochine-Vietnamese Wood-fire Kitchen" The Vietnamese word SẾP is originated from the French word "Chef", the design of this fine dining restaurant in bustling Central area of Hong Kong evokes the historical and cultural origins of the unique Vietnamese cuisine served. A sophisticated yet modern setting was derived by juxtaposition of Indochine-Vietnamese features and wood-fire inspired material palettes.

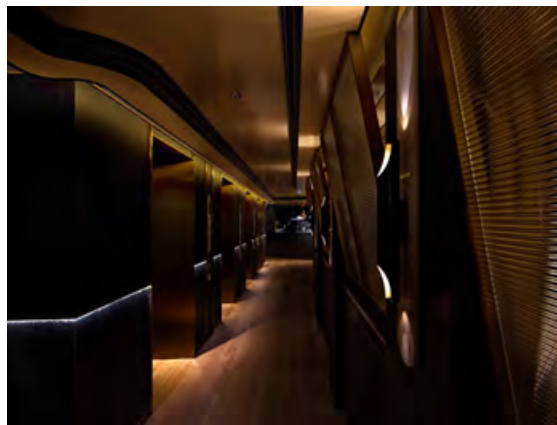
Re-interpretation of the spatial order of a typical Indochine-Vietnamese mansion has been adopted to give hierarchy, layers and details to the space. "Foyer" > Reception Area In the reception area the customers were greeted by an antique cabinet-like counter. Burnt timber wall cladding was used to express a "charred" sensation starting from this semi see-through foyer space and throughout the restaurant in setting a dark tone to complement SẾP's signature smoked & charcoaled dishes. "Kitchen" > Show Kitchen Wood-fire cooking method originated from the ethnic minorities of the hill tribes at Vietnam's mountainous region was demonstrated by the Chef in the show kitchen and enriched the 5 senses of all diners. "Courtyard" > Open Dining Area Bamboo was transformed into arch features to define a courtyard-like open dining area. A palette of orange contrasted with dark hues unified the décor, bench seating backed with patterned window panel and golden wall sconce overseeing the beautiful urban scenery. The cosy and artisanal touch were completed with atmospheric lighting and contemporary Vietnamese artwork.

The overall lighting scheme was strategically designed to elevate the dining experience and accentuated the nature-inspired features as though sunlight passing through leafy bough. "Room" > Private Dining Areas Private dining areas including three openable rooms that can be configured to accommodate from 8 to 28 diners with sliding partitions to maximize the spatial flexibility. A 10-people VIP room modelled as the master room of the mansion in sheer simplicity combined with opulent visual richness, and made subtle reference to Vietnamese Indo-chine ethos to achieve a "rustic-chic" ambience with contemporary flair.



Company: **PANORAMA Design Group**  
Country: **Hong Kong S.A.R., China**

## HONOURABLE MENTIONS





>> PROJECTS

# Entertainment & Leisure

## White Mountain Club House

The project is located in an underground space and aims to reactivate the public area around the community by transforming and redefining the previous residential conditions of the site. Our main challenges are: solving the issues of underground lighting and poor landscape, and guiding people from the ground level to the underground club space.

### *Design Strategy*

The strategy applied in this project integrates the surface landscape with the underground construction by incorporating mountain-like shapes to create a landscape-style building. This approach weakens the perception of the building's solidity, allowing it to blend more seamlessly with the urban space. It also minimizes the building's impact on the urban environment and maintains the continuity of the urban landscape.



### *Design Inspiration*

The project site is surrounded by mountains, including natural resources like Zijin Mountain and Hongshan Forest Zoo. Inspired by the shape of rolling hills, the designer extends the surface landscape down to the visual plane of the building, connecting the above-ground and underground spaces. The petal-shaped landscape staircase guides people into the building's main functional area.

### *Social Impact*

Indoor facilities include an

Activity Centre for Kids, Reading Room, Indoor Swimming Pool, Gym, Private Banquet Hall, Coffee Bar, and other activity areas. Despite the relatively limited space, the interaction between the outdoor landscape and indoor areas fosters an active and engaging environment. We hope the community centre will serve as a venue for exchanges and gatherings, promoting family and neighbourhood relationships while becoming a city node that energizes the public.

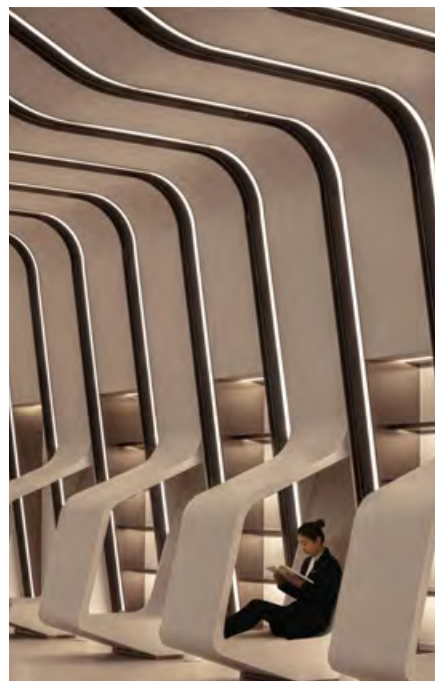
# 2023

APSDA Awards 2023



Company: **Kris Lin International Design**  
Country: **China**

**GOLD**





>> PROJECTS

# Entertainment & Leisure

## Humansa

The last decade has seen a growing interest in all aspects of health and wellbeing, and designers have not been immune to this. Much of the debate has been framed in terms of providing spaces to support wellness and mindfulness as well as more established forms of medicine and healing, both through individual optimisation and self-care as well as by increasing accessibility for underrepresented groups within society. Sustainability and the use of healthy materials were another ongoing concern.

Humansa, a healthcare brand under New World Group, aims to build a ground-breaking preventive health and wellness ecosystem in Hong Kong and across the Greater Bay Area in China to capture emerging market demands under the pandemic. It targets women and children, executives, sport performers, and their families in reaching a wide range of health goals by providing diverse health and wellness services, such as medical

imaging, dentistry, endoscopy, dietetics, physiotherapy, and high-performance training. Instead of a typical clinical setting, the 1st multi-functional flagship center has adopted a “biophilic” approach to create a “sustainable hub” for health and wellness. Sustainable, durable, and recycled key materials like terrazzo floors, diatom mud walls, and bamboo features were applied to create an urban retreat within the busy city center. The target is to provide a natural and calming space to improve the health, well-being, and performance of the customers.

It is the 1st project in the sector to receive the prestigious BEAM Plus Interiors Platinum rating, a holistic certification system on Green Interior Environment in Hong Kong with evaluations based on the following criteria: Innovation, Indoor Environmental Quality, Material Application, Energy and Water Use, Green Building Attributes and Property Management.

### *“Main Entrance and Consultation Zone”*

In the reception and consultation zone, the customer journey started from a bamboo corridor greeted by watery light projection. A multi-functional waiting area filled with natural light provided with flexible sofa settings and full-height consultation booths was complimented by the organic dispensary hut.

### *“Dietetic Zone”*

Natural light, dry plants, green lawn seating, and bamboo screens provide a calm and leisurely moment for the retail and nutrition consultation activities in the dietetic zone.

### *“Medical Check-up & Imaging Zone”*

Private rooms for medical checkups and physiotherapy are all in organic shape and respectively composed of natural finish diatom-mud walls or semi-frosted glass to give a human touch and a sense of life.



Company: **PANORAMA Design Group**  
Country: **China**

**SILVER**

### *"Physio & Fitness Zone"*

A harbor-facing fitness area with lawn-like vinyl flooring and a terrazzo-cladded individual dressing room completed a brand-new medical experience. The bamboo screen adds further privacy to different training areas and lets users connect to nature while doing exercise.

The pandemic has acted as a catalyst for existing trends, as opposed to a new, all-encompassing reset as to what healthy interiors might look like. The architecture and design of spaces for health and wellbeing evolves constantly, and we hope that the users of this space can find this new concept a memorable cluster of health and wellbeing functions in one place where this may not have been the case in the past.





>> PROJECTS

# Entertainment & Leisure

## Neobio Museum

More than just a museum, the Neobio Museum is an awe-inspiring journey that transports visitors into the heart of the natural world. Through its visionary approach, the museum has achieved a seamless fusion of art, science, and technology, revolutionizing the way we perceive and engage with natural history.

**Innovation and Aesthetic Grandeur:** The Neobio Museum is an architectural marvel, designed to mesmerize and inspire. Bathed in a captivating combination of white and gold, the museum's space highlights the historic moments of civilization and mankind's journey. The integration of electronic screens, lighting, and towering structures creates a sense of grandeur and futurism. The presence of two robotic arms at the reception symbolizes the convergence of human and artificial intelligence, transporting visitors into a realm where the present meets the future.

**Immersive and Interactive Exhibits:** Unlike traditional

museums, the Neobio Museum offers an immersive expedition, where visitors embark on a multi-dimensional journey of discovery. Spanning diverse fields such as natural science, avant-garde technology, and aerospace exploration, the museum provides full sensory and interactive experiences. Each exhibit engages visitors on multiple levels, enabling them to understand the intricate relationships between science, life, and art. From Power Hungary, revealing the process of mankind harnessing energy from Nature, to Space Station, where audiences venture into the mysteries of the cosmos, the Neobio Museum unlocks the infinite charm of science.

**Storytelling through Design:** The Neobio Museum elevates storytelling to an art form, using design as a powerful medium for narrative expression. Each exhibit is thoughtfully designed to guide visitors on a captivating journey, unveiling the interconnectedness of the natural world. The seamless transitions between exhibits and the strategic placement of

artifacts and artworks create a cohesive and engaging narrative flow. The spatial design itself becomes an integral part of the storytelling, subtly guiding visitors through a series of thought-provoking and emotionally resonant experiences.

**Pushing Boundaries of Exhibition Design:** The Neobio Museum pushes the boundaries of exhibition design, embracing technology and innovation to create truly groundbreaking experiences. Interactive installations, augmented reality, and virtual reality elements transport visitors beyond the confines of traditional displays, allowing them to actively engage with the subject matter. The museum's commitment to pushing the limits of what is possible in exhibition design sets a new standard for the industry, inspiring future museum creators to embrace bold and visionary approaches.

**Interactive Education and Family Engagement:** Steering away from traditional display-style



Company: **KR+D**  
Country: **Singapore**

**BRONZE**

exhibitions, the Neobio Museum places a strong emphasis on knowledge, art, and hands-on experiences. It integrates immersive learning with artistry, sparking children's scientific interests and expanding their horizons. Themed science activities and parent-child sessions throughout the year provide 21st-century skills through experiments and hands-on experiences.

**Fostering Future Scientific Talents:** NEOBIO recognizes the importance of science and technology education in driving academic research, education, and the sustainable development of the world. The Neobio Museum acts as a catalyst for cultivating the next generation of scientific talents. By breaking away from the traditional top-down education funnel, the museum encourages children to think critically, seek knowledge through real experiences, and go beyond mere observation. This innovative approach to education aligns with the consensus on quality modern education and establishes a strong foundation

for future talent development.

**Conclusion:** The Neobio Museum stands as a beacon of design innovation and immersive exhibition experiences. Through its design innovation, immersive exhibitions, interactive education, and commitment to cultivating scientific literacy, the museum has redefined the museum experience, and plays a vital role in fostering a new generation of scientifically literate citizens.





>> PROJECTS

## Entertainment & Leisure

### The Pebble Clubhouse

The Pebble Clubhouse was made to provide leisure to the residents of the Acqua Private Residences located in Mandaluyong, Metro Manila, Philippines. These are 6 towers namely Niagara, Detifoss and Sutherland being the first 3; then there is livingstone where we collaborated with Missoni Home, Iguazu we designed with Yoo by Philippe Starck and the last one is the Novotel Residences which we designed as well. The Pebble is centered towards all ages especially the young set. It is a 4 storey leisure facility with all amenities such as a movie room, function room, indoor playground, lockers, Cafe, pool and gym. Since the Pebble is located beside the Pasig River, we wanted a colorful approach in summer colors to make the interior pop out. We used oranges, limes, greens and pinks to bring out the playful nature of the interior. We designed murals with a known muralist, Alfred Galvez all around the atrium. The shape of the Pebble which is triangular was brought into the space in the form of ceiling shapes, wall finishes and furniture. The gym was designed to be open to nature with an interior landscape which opens to the huge view of the river of Pasig. This clubhouse has been the center of the residential compound since it was built.







Company: **Chat Fores Design Studio**  
Country: **Philippines**

## HONOURABLE MENTIONS





>> PROJECTS

## Workspace

### Stream Office

#### *Project Background*

The project is located in the belly of the Greater Bay Area, which is a new business highland on the west bank of the Guangdong-Hong Kong-Macao Greater Bay Area. As the new cover of Zhuhai city, it has unique geographical location and urban resource advantages. It is located at the intersection of Zhuhai and Macao and stands on the Qianshan Hong Kong-Zhuhai-Macao Bridge, overlooking the city scenery of Macao Island in the southeast.

#### *Design Inspiration*

The office occupies the whole floor of the office building; the visual field can reach to 360 degrees with unique landscape vision and good lighting conditions. The vibrant impression of the city, the rolling mountains, the rhythm of the river, and other iconic cultural and natural landscapes of the Bay Area are integrated, which become the inspiration of the design.

#### *Design Strategy*

We use fluid curved shapes;

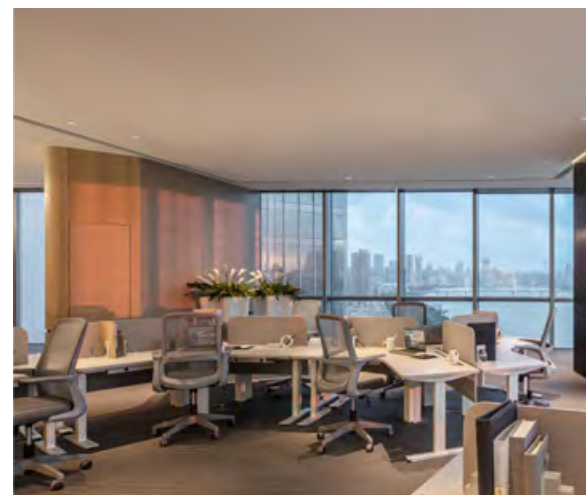
the original enclosed space is "opened" as far as possible, avoiding the use of traditional wall and column partitions, creating a broad view. The modeling and the technical implementation of curves put forward high requirements on the design and construction. It not only makes use of curves to carry out flexible segmentation of spatial function partition but also reshapes the spatial relationship and creates a space sculpture with visual impact.

#### *Design Challenges*

Compared with the linear block shape, curved shapes often have the emotional power of flow, tension, fusion, and freedom. It gives the different buildings more and more imagination, but at the same time, the modeling and the technical implementation of curve puts forward high requirements on the design and construction.

#### *Social Impact*

The Future of Office: creating a flexible, personalized experience for and around people. Spaces that tell a purposeful story



reflecting local culture and context create a distinct tenant experience while respecting and enhancing their surroundings. Large, open floor plates provide a more connected, collaborative environment that reinforces a common culture, fosters innovation, and attracts top talent.

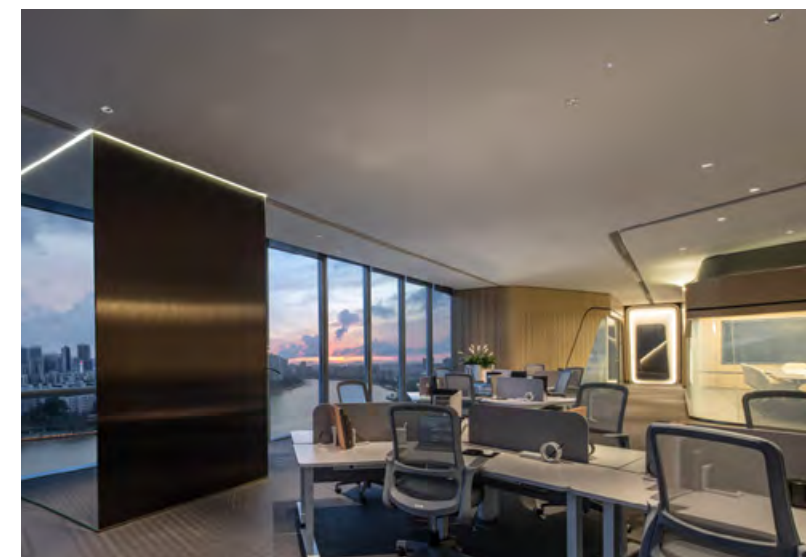
# 2023

APSDA Awards 2023



Company: **Kris Lin International Design**  
Country: **China**

**GOLD**





>> PROJECTS

## Workspace

### GuoHua Financial Centre

This is a design for an office public space. The project is located in the northern part of the Bund in Shanghai, facing the Lujiazui Financial and Trade Zone across the river. This space is more than just an office place. Considering its landmark significance, we aim to create a shared space that combines art and social elements. Therefore, we have included functional spaces such as shared meeting rooms, a coffee bar, and an art gallery, making it one of the iconic urban landmarks.

#### *Art Lobby*

The project is located on the 18th floor of a tower, offering excellent views due to its high elevation. Taking inspiration from linear art sculptures, combined with the architectural design language, the space is divided by intersecting lines. Additionally, functional facilities such as “air conditioning vents” are cleverly concealed. The overall space exhibits a rich texture and delicate layers reminiscent of a “canyon,” showcasing a modern art space with a strong sense of structural aesthetics.

#### *Sky Cafe*

The interior space is divided using solid volumes and linear forms. The use of irregular polyhedrons allows the concept of sculpture to continue within the space. In addition to the basic office functions, the negotiation area features a set of Poliform leather sofas as the centerpiece, adorned with furniture that resembles art sculptures, creating an ultra-



modern and futuristic atmosphere. The casual and open water bar allows for a lively and free social atmosphere, bringing people closer together and making the relationship between people and space, as well as between people themselves, more intimate and enjoyable.

#### *Co-working Office*

The space is scattered with small, medium, and large meeting rooms equipped with various levels of conference systems, including combination meetings and video conferences. Extensive use of ultra-clear glass replaces heavy walls, while thin and sleek frame lines are subtly incorporated. The physical partition volumes of the meeting rooms are minimized, allowing for seamless transitions between different functional areas, thereby enhancing space utilization and adaptability. This design approach creates a multi-functional and aesthetically pleasing conference space that promotes sharing and collaboration.

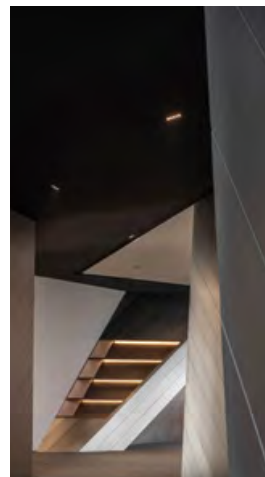
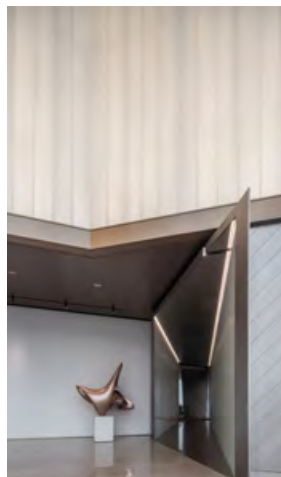
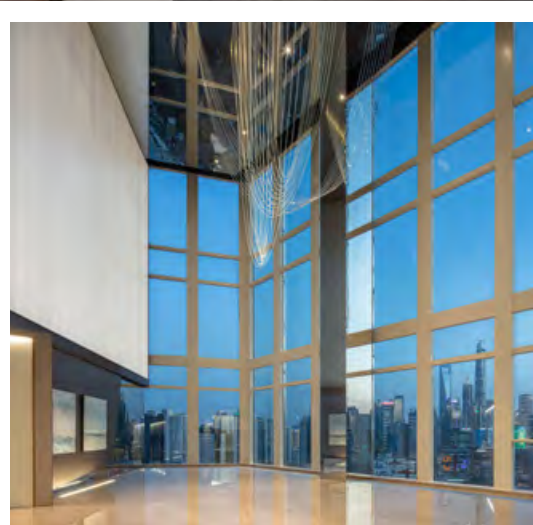
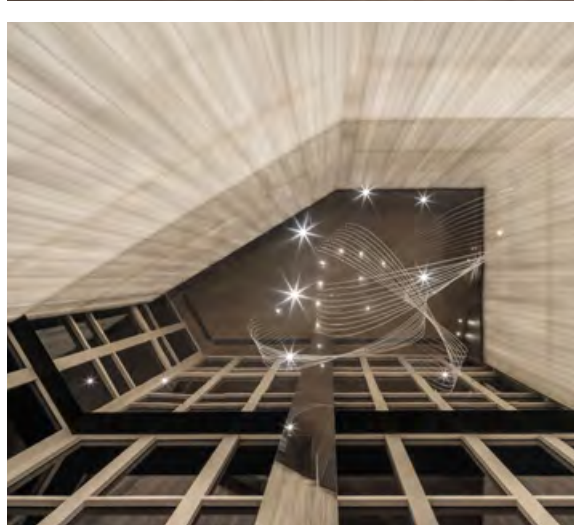
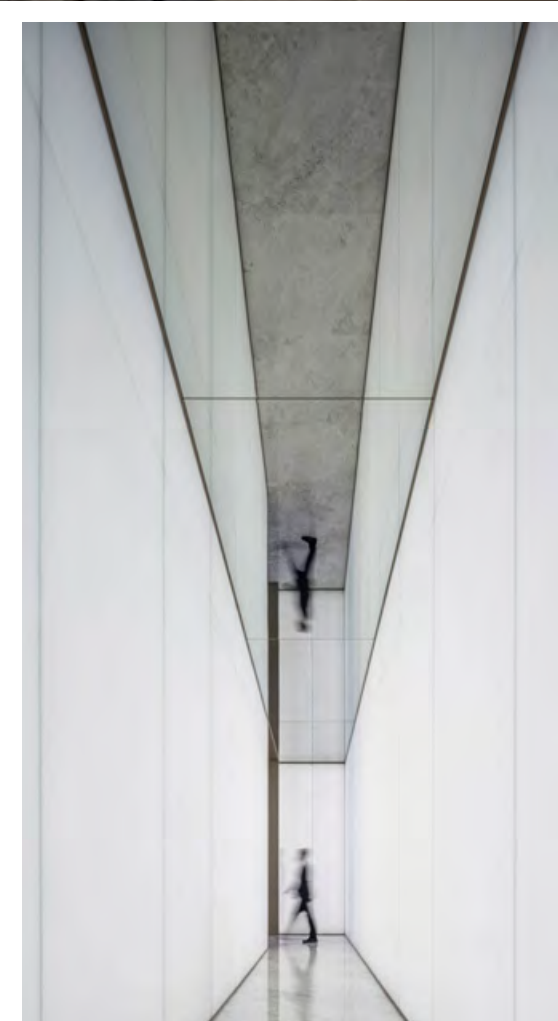
# 2023

APSDA Awards 2023



Company: **Kris Lin International Design**  
Country: **China**

**SILVER**





>> PROJECTS

## Workspace

### SOCO Work

**SOCO WORK:** "A co-working space for people who love and embrace changes."

The Thai-style variety for the flavorful spirit of the new generation workforce. This fresh and eclectic co-working space is designed to accommodate people's changing lifestyles, proposing new possible definitions of what a co-working space can be. The design takes inspiration from Thai people's habit of seasoning their food, adding flavors to certain dishes to best meet their personal tastes. If one were to compare this co-working space to a type of delicious food, it would be that with a perfect combination of tastes. Seasoned with different styles of design to meet users' diverse demands. SOCO WORK combines the terms 'Solutions for Office' and 'Co-working Space' and originates from new perceptions of how co-working spaces can be. The project takes inspiration from how Thai people like to season their food to have the taste closest to their personal preferences. The design concept, therefore, picks up on the approach that eventually creates different styles of workspace to comprehensively cater to prospective tenants' images and lifestyle. The design also enables the spaces to be managed with the greatest efficiency, while strengthening the project's strong points by increasing options for tenants. The colors of 'Bangkok,' the sleepless, restless capital city with wonderful variety, are conveyed through decorative elements. They are ordinary things commonly found in Thai people's everyday lives, such as wrought iron installed at shophouses' windows, rows of utility poles on both sides of a road, paver blocks, or sharp silhouettes of power lines, all reflecting the life of the city that is home to discernible diversity and incredible energy.





# 2023

APSDA Awards 2023

Company: **pbm**  
Country: **Thailand**

**BRONZE**





>> PROJECTS

## Workspace

### 49 HUB WAREHOUSE 116\_IA49 HEAD OFFICE

"Warehouse 116: An Industrial Rebirth on Sukhumvit 26" Anchored on Sukhumvit 26, Warehouse 116, with its rich 50-year history, once thrummed with the rhythm of car assembly and storage. The architectural treasure boasts vintage wooden columns and beams, a vast concrete expanse, and a commodious open layout, testament to its industrial genesis. Today, Warehouse 116 stands reimaged, housing the esteemed enterprises of the 49 Group: L49, LD49, and IA49. The space is masterfully segmented into three zones - public, semi-public, and private.

Each zone is thoughtfully equipped with dedicated reception and meeting spaces tailored to diverse requirements. The entrance ushers one into shared amenities that foster inter-company synergy. Transitioning deeper, the semi-public zone, notably the front area town hall of IA49, becomes a vibrant nexus for recreational pursuits, temporary showrooms, and educational endeavors.

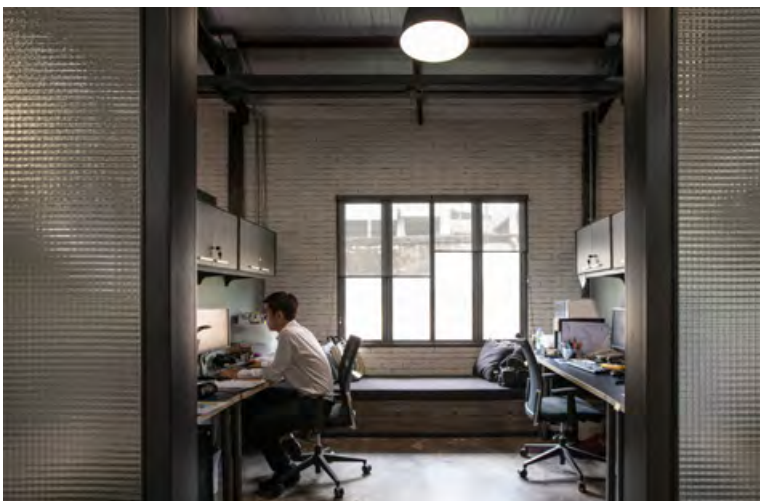
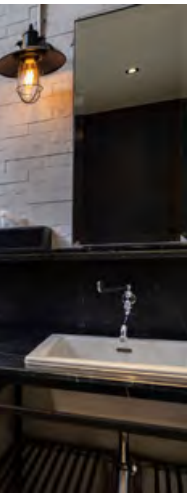
Ensconced further within, the private zones host the echelons of leadership, ensuring seclusion where the architectural eaves taper. Paying homage to its industrial lineage, the redesign channels warehouse aesthetics, marrying the rawness of wood, steel, brick, and concrete with a contemporary dark palette, reminiscent of storied New York warehouses. The original wooden infrastructures are conscientiously preserved, fortified with steel reinforcements and seamlessly woven into the design fabric, be it structural or decorative. This material dialogue lends the office an indomitable spirit. A design triumph lies in harnessing indirect sunlight, both a sustainable move and a nod to hygiene in spaces like material rooms and washrooms. This modern industrial office reverberates with both purpose and aesthetics. By honoring its foundational roots and layering it with contemporary design, Warehouse 116 emerges as an emblematic workspace, offering a bridge between historical legacy and modern functionality.





Company: **Interior Architect 49**  
Country: **Thailand**

## HONOURABLE MENTIONS





>> PROJECTS

## Workspace

### The Suave, Hannover Re

Our project client, Hannover Re is one of the largest reinsurance groups in the world. As a well-established international organisation, it is important for their office design to reflect the company's professionalism, values and image. Spanning across 30,000 square-feet over two storeys, this modern office at KL Eco City takes on a curvy and sleek interior that speaks suaveness and sophistication of the space.

Upon entering, the floating reception island at level 32 gives off an outstanding infinity illusion. Shades of blue are reflected with gradient transition at the featured background, which brings out the dynamic statement of the corporate logo. To start off with space planning, we employ an open office layout to promote communication and teamwork within the workplace, with a mix of open spaces, retreats and collaboration areas. In order to accommodate a range of functions, formal and informal spaces have been introduced so that employees can have the best of both worlds.

Oftentimes, an employee's work requires different brain states between active group work and solitude think time. From huddle rooms to thinking pods, the variety of spaces enables quick switching between conversation and concentration. Diving into further details, it is noticeable that the curvy lines of the floor smoothly complement the ceiling design, imbuing a sense of seamless circulation along the space. To achieve effective zone segregation, we use different flooring and finishes to set spaces apart. Visual and textural differences indicate to users that they are entering a new space without having to build actual

physical dividers. At level 31, taking centrestage is the Head of Department (HOD) section located right at the middle, for a more strategized and centralised zone planning which provides excellent access to different stations and resources around. With such island layout arrangement, we manage to take full advantage of natural daylight along the perimeter window to create a bright and airy atmosphere throughout the space. One of the delightful touches is the use of indoor greenery at the open space. This natural element not only is pleasing to the eyes and great for overall well-being, it also has the multi-function of a privacy divider with storage space.

On the other hand, the selection of furniture and fittings such as the rounded lightings and stools, are thoughtfully placed to fit into the overall theme and achieve visual cohesiveness in the entire space. Further moving on, the townhall area which is just next to the cafeteria, is a massive open space of 2000 square-feet to house at least 100 pax at any one time. With such requirements in mind, we propose the idea of flexible seating options such as step seatings along the perimeter.

Acoustic baffles are used for the ceiling to improve sound absorption, as well as to give off an augmented spatial illusion, making the area an engaging space to congregate for functions and events. Infusing urban working culture with innovative design elements, this avant-garde workspace has presented quite literally a well-rounded solution for our client, which in turn accurately reflects their impeccable taste and professional brand identity.

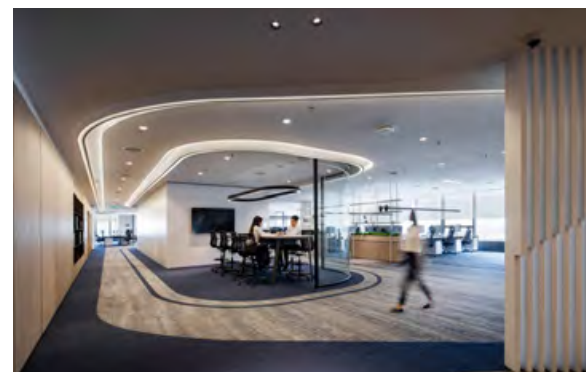
# 2023

APSDA Awards 2023



Company: **Box Design Studio**  
Country: **Malaysia**

## HONOURABLE MENTIONS





&gt;&gt; PROJECTS

# Workspace

## Ignite by OnDemand

### Summary

Ignite By OnDemand is one of two out-school learning skills development businesses under Learn Corporation Co. This tutorial school is an expert in encouraging students to enter famous universities' international undergraduate programs admission. At Ignite, it is just more than studying through its pathway to success that intentionally guides all learners in academic and life skills. Integrating an office from Level 20 at MBK (half of the floor) and its school from Siam Discovery into the exact location, Ignite By OnDemand has moved to Level 15 at MBK expanding the spaces for supporting its learning platforms and business growth. In collaboration with Paperspace, Ignite By OnDemand has determined to create learning spaces that can empower teachers and students with a complete range of skills development services and include office spaces encouraging its employees for their hybrid work transformation.

### Challenge

To promote its unique

characteristic and identity under the "Fun, but Quiet Luxury" mood and tone, achieve its goal of enjoyable and relaxed interactive learning. By using the detailed requirements from the specialist stakeholders of the OnDemand Team, Paperspace worked closely with them to develop the design and space utilization to be more attractive than just a general tutorial school and can support the multi-learning platforms. Besides, the design needs to reflect the reliability of the business that Ignite by OnDemand will lead the children to enter their dream university and achieve life success by studying here. The students' wellness and security in school are also prioritized. Moreover, we must design the classrooms and office spaces under a hybrid concept that can adapt to multi-purposes, such as holding an event, living, and reading areas during Saturday, Sunday, and holidays.

### Solution

In response to convey the fun and relaxed studying place; meanwhile, enjoy quiet luxury, we designed a long white wall with

the company's logo and familiar elements from the famous puzzle game to animate the visitors and students from the first impression when the elevator's door opens at Level 15 of MBK Tower. Many well-known puzzles and educational games were added as significant elements in the design, starting from the front of the reception area to each zone. Regarding the multi-learning platforms, Paperspace worked hard on space planning in response to the utmost benefit requirements. Live Classrooms, 1 on 1 Room (Mini Classrooms), Exam Room, Townhall, and Co-learning Spaces, including a quiet zone for focus self-study, nap area, holding or living area, and pantry, were perfectly adjusted and designed with distinctive colors and identity. To ensure that all students will have more rewarding experiences than coming to study and go. The office space has been designed as an accessible adaptation space to support teachers, employees, events, and activities. We installed operable walls that can divide the room into classrooms or ample open space for an event.



Company: **Paperspace (Thailand) Co., Ltd.**  
Country: **Thailand**

## HONOURABLE MENTIONS





>> PROJECTS

# Exhibition

## Louis Vuitton Savoir Faire - Indonesia

We create a realm where the Past, the Present, and the Future circumstance converge, transcending temporal confines. Entering the space will transport you instantly into the world of Louis Vuitton's craftsmanship, where we can indulge in the carefully curated pieces from the Objets Nomades collection. An exhibition space where we transform the abstraction of time into a tangible and perceptible experience, all while maintaining its fundamental role as a showcase for high-end fashion brands. The interplay between narratives and visitors takes center stage, seamlessly weaving stories into the very fabric of user interaction.

### *Landing Area*

In the embrace of time, lives unfold to diverse rhythms: some dance in the tender grasp of love, others linger amidst wintry sorrows. Time races beside purpose yet weaves weariness into cautious hearts. Before ages emerged, a singular ardor brimmed, birthing the universe's essence. The initial singularity,

fervent with expression, bore planets, stars, and life itself. Time unfurled linearly, a conduit of recollection and longing. The landing area, where the universe begins, welcomes guests. Enchanting screen mapping shows how magical life can be in the very beginning. All the Unknown creates a mysterious burst of light that was a glimpse of the universe to come.

### *Home*

Past and memory, history's hidden tapestry, wove patiently with existence, birthing life's enchanting array. Time insatiable devours existence, leading to mortality's inevitable embrace. Memories etch eternity, a mirror reflecting decisions made. This collection of individual perspectives and possessions in their own terms clings on, albeit loyally, to make us ponder and reminisce about the magnetic romanticism of what we have gained, loved, and lost. The Display—The Capucines pays homage to Louis Vuitton's first store, opened in 1854 on Rue Neuve-des-Capucines in Paris, embodying the refinement

and artisanal savoir-faire of this historic area. The journey always starts from home. The 2021 Savoir Faire was held here, in our home. Thus, we brought in the culture for the spatial design, coming up with the idea of the traditional iconic terrace rice field in Bali, wrapped around by the bamboo trees.

### *Present*

The Present—forever braided by the shadow of the departed and the embryo of the unborn. Part imagining and part remembering. An unreal mood where we shamelessly convene our thoughts and desires through tinted lenses of how life should be—a vanity of vanities. In the present, how traces of the past and the wishes of the future with our existing circumstances amalgamate into a state now that we cannot remove but all time exists now. There's no limit to what we can do in the present moment. More than 50,000 wooden frames were arranged manually in just a few days. It becomes the weaving of present events that create our reality. We complement the area with



Company: **Kezia Karin Studio**  
Country: **Indonesia**

**GOLD**

the serene lighting, creating the perfect display area for the Object Nomades Collection. In a realm known as "Modern-Day Living," the tapestry of contemporary aesthetics seamlessly intertwines, unfurling an irresistible allure. The area where we can find that everything was all happened together in a moment. Layered; one on top of another, one beside another. The life we presently embrace is filled with hues, bustling in endless grace, creating unbounded possibilities for us to make. In the realm of design, the concept unfurls into curves that dance, bathed in a luminous sheen. Patterns and textures intertwine, weaving tales upon the canvas of space. A symphony of light cascades, completing the room with its radiant embrace, an accent of illumination that orchestrates a spectacle. Here, an aura of dandy sophistication takes root—a playful waltz with echoes of youthful days, spun into the modern tapestry of a gentleman's sanctuary. Above, the vaulted ceiling itself becomes art, an intricate testament to the elegance of form.



### *Garden*

Amidst the veils of perception, we dare to imagine the unfathomable, sculpting the ethereal strands of our existence into tangible forms, bestowing them with coherence amid the chaos. A ceaseless interplay of poignant memories and fanciful desires converges, defying the constraints of sequence and rationale and luring us into its gradually materializing realm. A tapestry woven with threads of fantasy and glimpses of futures uncharted unfolds, a whimsical and surreal invitation to a realm

where the ordinary dissolves, replaced by an ecstatic mosaic of the almost implausible. In this kaleidoscopic refuge, joy dances with abandon, and euphoria reigns—a space where the extraordinary manifests in every shade of truth, a euphoric embrace of the inconceivable. The journey in time ended in a very surreal and whimsical area. It was filled with all the green plants, the joyoux, and all the most delightful things that we can find in life. A flower dome becomes the luminous splendor that captivates the senses to close the journey.



>> PROJECTS

## Exhibition

### Dekton & Cosentino Pavilion

#### *Project Overview*

The project was designed for the pavilion space of the Spanish brand COSENTINO & DEKTON in the 10th anniversary celebration of the authoritative Asian design event "Design Shanghai," which brought together more than 600 domestic and foreign design brands and independent designer works from more than 40 countries and regions, attracting nearly 100,000 visitors.

#### *Design Theme*

As a material and space experience exhibition, the purpose of the exhibition is to demonstrate the four characteristics of the new rock plate material Dacci porcelain produced by COSENTINO: "full-size, ultra-thin, fusion, and recycling."

#### *Design Highlights*

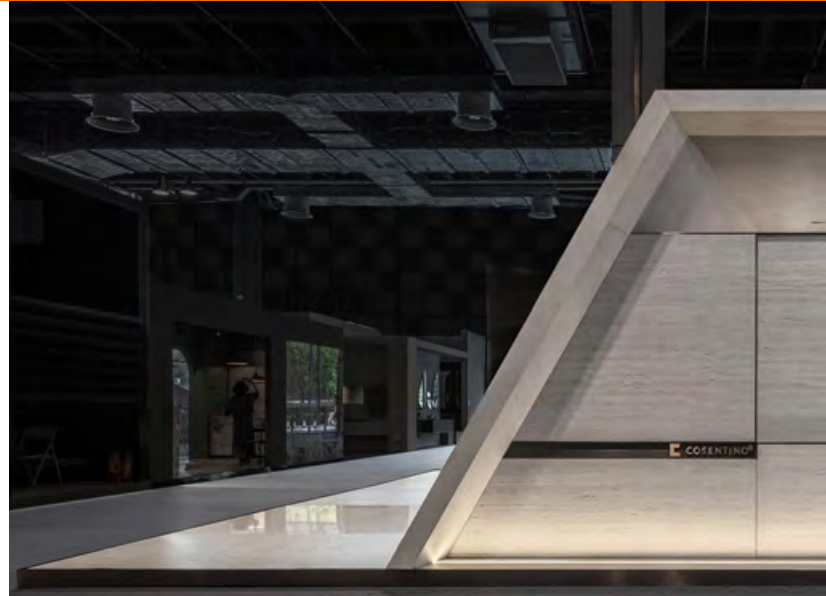
##### **Highlight 1:** Full-size visual impact

The pavilion is modular in the maximum original size of DEKTON Slim 3.3X1.4 meters, which avoids cutting in the process while visually presenting the grand luxury of full size.

##### **Highlight 2:** Ultra-thin and versatile applications

The thickness of DEKTON Slim is only 4 mm, which greatly reduces the structural load so that it can be used in a variety of places such as ceilings, cabinets, walls, and so on, bringing more possibilities for creation.

**Highlight 3:** Integration According to the light and hard characteristics of the material, creating an



"integrated design of earth and earth wall." DEKTON Slim can be used as both the facade and the ground material. The unified use of materials in the space presents the visual aesthetics of the water bar extending from the ground.

**Highlight 4:** Recycling The design and construction adopt the method of dry hanging construction so that DEKTON Slim can be easily disassembled and recycled, reducing the waste of resources and creating a low-carbon and environmentally friendly space design.

# 2023

APSDA Awards 2023



Company: **Kris Lin International Design**  
Country: **China**

**SILVER**





>> PROJECTS

## Exhibition

### Power 8 Lighting Showroom

'Architecture is the vessel of light; explore light as a medium to deconstruct and reorganise to form a space.'

The aim of the Power 8 Lighting Showroom is to "explore the infinite possibilities of light." Designers interpret a deconstructed virtual space and explore different spatial experiences of light through the language of space design. Create an 'Indefinite' space of light, a space that simply allows light to flow without established routes, functions, and uses. There is no established route in the space, and people can only explore every corner of the space through the guidance of light. The basic geometric forms of point, line, and surface are adopted in the design, which allows people to cut off the relevance of reality and enter a virtual space constructed purely by light. By exploring the interior form, material, and lighting, reinterpret and reconstruct a virtual space experience through different forms and combinations. Structurally, by cutting and disassembling the geometric blocks in the space and distributing them in different sizes to provide different planes and gaps for light to penetrate and radiate out in different spaces to form associations and render different levels. Use highly reflective materials to reflect and refract different dimensions and layers in space. Finally, with multiple lighting methods, let light as the soul protagonist render the whole space through different colors, brightness, and dynamic changes. Therefore, SANJ is a POWER 8 LIGHTING SHOWROOM and expresses the brand concept of "exploring the infinite possibilities of light" with the concept of "deconstruction and reorganisation."



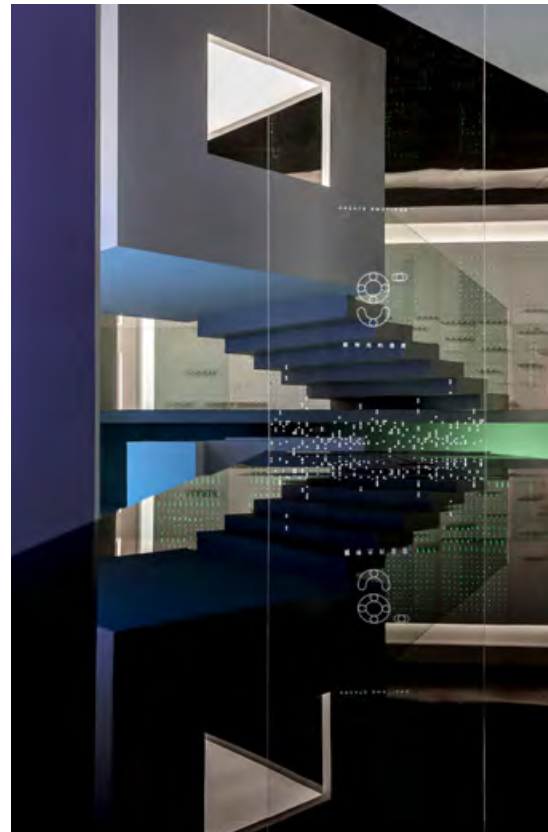
# 2023

APSDA Awards 2023



Company: **SanJ Design Studio**  
Country: **China**

**BRONZE**





>> PROJECTS

## Exhibition

### Weaving the Pictures at Bumrungnukulkit

[Beyond Surfaces] being the story behind the brand Catalyste, is the theme of this exhibition booth set up for Archidex, one of the biggest architectural exhibitions in South East Asia. In this unorthodox set up, we developed a design scheme that is beyond any conventional exhibition booth - but a dimension or a realm that you enter into, immerse within, and experience within. The concept of this 315 sqft exhibition space is derived from the wonders of surfaces provided by nature. In this realm, the space is filled with L shaped elements inspired by the brand identity, puncturing through the spaces like minerals groomed within the universe, indicating the forceful spirit of the brand venturing into the market. Via multifaceted cuts of the L elements jutting up from the ground and dropping from the top, the tactile experience of touch on surfaces is elevated, exposing more dimensions to interact with, and to portray true surfaces - the core story of the brand. The exhibit won the Gold Award in Booth Design in Archidex 2023, and the brand Catalyste also walked away with the grand title of Exhibitor of the Year among 600 showcases.







Company: **Process Interior Planner co.,ltd.**  
Country: **Thailand**

## HONOURABLE MENTIONS





>> PROJECTS

## Exhibition

### Colour of the Wind

"Color of the wind" Expressing the charm of CYUON's "gradation powder coating", space installation. Fins applied to a gradation powder coating that turns lightly and slowly even in a slight breeze. The deep expression of the colour, which changes depending on the angle and the way the light hits, makes you forget the time and stare at it. To fix the fins suspended by the wire with built-in ball bearings from above, no hardware is used, and the fins are suspended only by the tension of passing the wire through the two holes. The paint can, which is painted in white with gradation and is placed so that it melts on the white floor, is an icon of powder painting. Powder coating is attractive for its use of low-VOC paints, energy-saving equipment, and minimization of waste, and we believe that expanding the possibilities of Powder coating will also contribute to environmental issues.



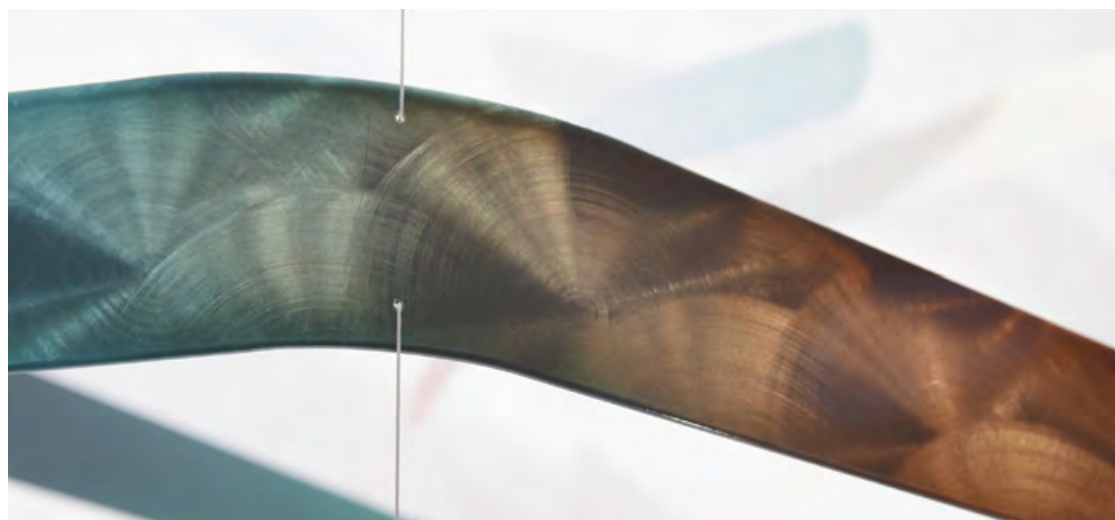
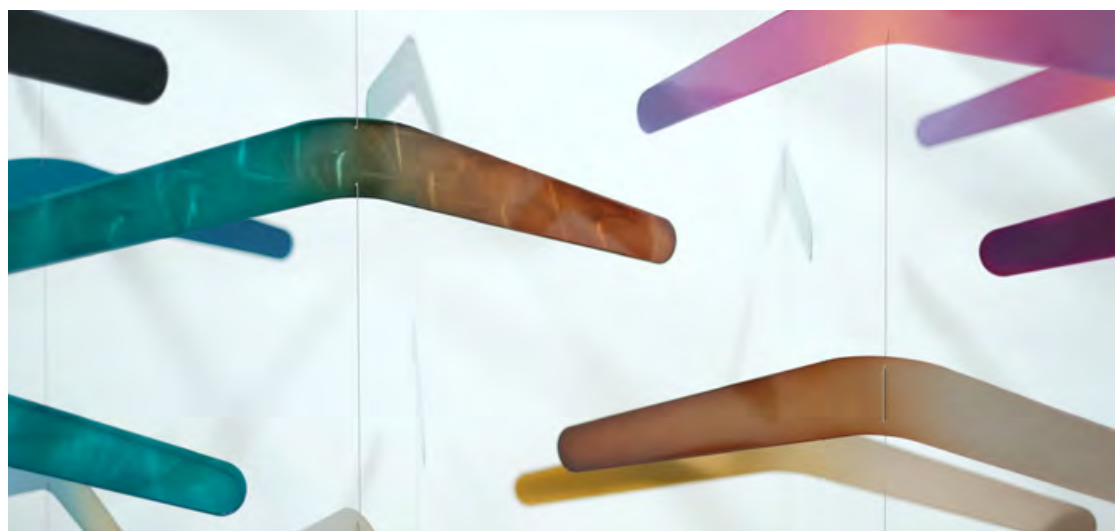
# 2023

APSDA Awards 2023



Company: **SOL style**  
Country: **Japan**

## HONOURABLE MENTIONS





## >> PROJECTS

# Public

## Forkid's Club

The aim of this project is to enable a new generation of parents and kids to pull away from the busy city life and enter an imaginative parent-child world. The concept of this composite family space is "Valley of Dreams," which includes integrated functions of play, learning, dining, and socializing. Situated in an independent building in Shenzhen Nanshan Park, the characteristics of the double height volume were fully expressed with newly built mezzanine levels to create vertical extension and spatial excitement for kids' self-exploration. The whole environment was totally made of curves to break the rigidity of the building periphery boundary and seamlessly connect all activity zones situated at the 3 different levels. To follow the curvilinear tectonics, an abstract landscape of the valley's seasonal changes was mimicked in provoking kids' imaginations. The overall design language is a strategic manipulation of symbolic colors, shapes, scales, and tactility

to fulfill the functional and emotional requirements of a playscape and give a memorable experience for kids and parents.

### ***SPRING VALLEY > Socializing***

The first zone in GREEN includes a ticketing area, a family café, and undulating hills that depict the beauty of the spring season. A giant tree-like observatory tower situated in the center gives all kids on top a panoramic view of the whole space. They are visually connected to their parents sitting in the family café, where food and refreshment are provided. Different activities, including children's birthday parties and social events, can be held. A full-height greenery wall completes the leisure experience in this double-volume space.

### ***SUMMER BEACH > Multi-Tactility***

The second zone in YELLOW is a beach-like open area of ball pool, jumping, and climbing rope array with mezzanine levels connected with cocoon bridges. It's a playscape composed of rubber, plastic, and rope that gives kids a

multi-tactile experience.

### ***AUTUMN LEAF > Anti-Gravity***

The third zone is a floating leaf structure in ORANGE which includes a rope array and trampoline. Kids can play hide-and-seek in this semi-enclosed space and perform anti-gravity exercise.

### ***WINTER CAVE > Digital-Interaction***

The fourth zone is composed of two multi-purpose GRAY areas on the top level: an open theatre and an enclosed cave. Both served as quiet corners and are equipped with interactive digital projection on the floor and ceiling to give an immersive experience for all kids in performing different teaching and learning activities. The overall open ceiling is covered with rhythmic convex mirror discs that are combined with distorted mirror walls to give vertical and horizontal visual extension and enhance the dreamy touch. Different custom-designed 3D carton characters give life to the whole space and complete the brand.

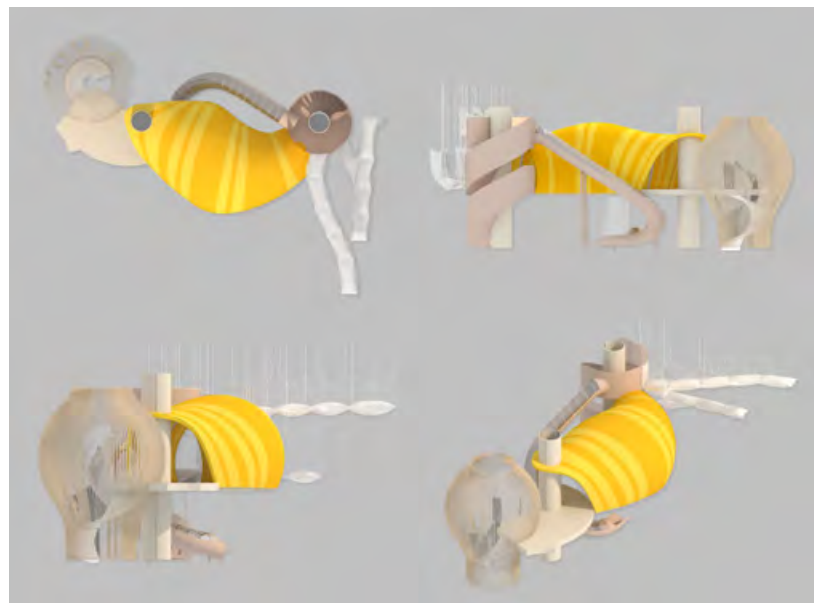
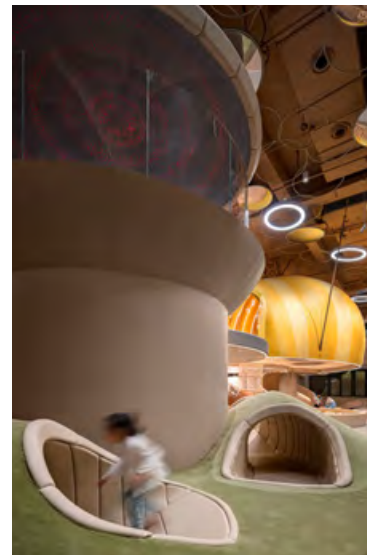
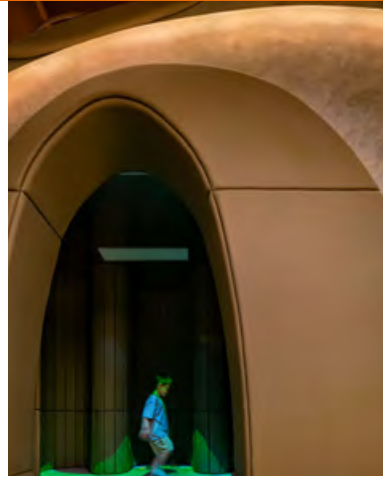
# 2023

APSDA Awards 2023



Company: **PANORAMA Design Group**  
Country: **China**

**GOLD**





## &gt;&gt; PROJECTS

# Public

## Dancing Ribbon

### *I. Project Overview and Positioning*

1. The project is located in the Changgongyan TOD planning of Tianfu New District, Chengdu. The Changgongyan TOD (Transit-Oriented Development) project is oriented by public transportation. It has efficient and convenient rail transit, multi-dimensional complex supporting facilities, and a natural and healthy park ecology. The transfer of rail transit Line 6 and Line 15 (planned) here is an indispensable urban unit in contemporary life.

2. As an important spatial node of multiple public transportation people gathering and distributing, the project connects the above-ground system (Dancing Ribbon) through the underground system (subway) to create a warm social experience between people. It not only serves as a supporting facility of the TOD of Changgong Yan but also becomes a cultural space that can radiate the services of the surrounding communities. And then realize the birth of a new cultural landmark.

### *II. Concept*

#### **1. Dancing ribbon: Urban meeting room**

- a. Defining space In combination with the history and culture of Chengdu's "Shu embroidery," the designer connects the surrounding space with dancing ribbons and integrates the ribbons into the space design as inspiration, playing a role in defining the space.
- b. The guiding line "ribbon" starts from the ground plane, wraps around the interior of

the building, and brings a sense of rhythm into the square glass box, which is a metaphor for the rhythm and vitality of the city. The elegant ribbon will closely connect the upper and lower layers, making the space more coherent.

#### **2. Compound Space: Stepped Square**

Public space is a link to the lives of the surrounding groups; large-scale floor-to-ceiling windows are combined with leisure steps to create a composite functional space; natural light becomes the main source of lighting in the venue, narrowing the distance between people and nature; "theater stairs" can become not only a place for people to stay and rest, waiting for reading, communication, and negotiation, but also a popular venue for community activities, transforming into a community "flow pool."

#### **3. Spiritual Cohesion: Read Cafe**

The "book + shelf" is arranged and combined in the way of lattice composition, transforming from two-dimensional plane to three-dimensional space composition, connecting the theme and linkage of space. The open space supports people of different ages and different needs to learn together, interact, and gather here, and the space division formed by the combination of sofas also aims to promote multi-party communication and provide a spatial situation for spontaneous encounters. Use reading as a guide to enhance social cohesion between people

# 2023

APSDA Awards 2023



Company: **Kris Lin Design Group**  
Country: **China**

**SILVER**





### SkyMeridien Residence

SkyAwani 3 residence features a timeless, contemporary design that draws cues from the dramatic texture and the beauty of this heritage locale, rendering each home with its own style and personality. The distinctive kinetic façade of Sky Awani 3 presents a unique symmetrical layout with repeating patterns combined with rhythmic masses, with the vision of capturing and recreating a harmonious totality to human life. Rhythm, otherwise known as continuity, is, essentially, the backbone of design for this masterpiece. It renders situations and spaces salient through repeated return and subsequently binds them together in sequences of both difference and repetition. Such an approach also acknowledges the relation between details and wholes of formed space and matter, which are important ingredients in experiencing social life and in achieving a sense of balance and calmness.

The exterior artwork masterfully blends 3D cubic architecture and 2D graphics to create niches

and micro-climatic adaptations around the building. The darkness of the cube's design and the way it interacts with the radiant rays of the sun create a dramatic contrast with lighter masonry volumes, while its interiors with slender design and graceful symmetry are drenched in luminous light wells.

Internally, a decadent marble anchors the entrance with finesse, light, and space, while warm, contrasting neutral finishes are used to emphasize the spaciousness of the lobby. The aesthetic within continues with the rectilinear visage of the exterior and is embellished with cubic architecture and rhythmic lines of different lengths and layers to instill rhythm, tempo, and shading in the series of spaces, starting from the forecourt of the building into the facility floor and ending at the sky deck.

Upon entering the main lobby, porcelain sheets on the walls create a fine-grain interpretation of the solid stone shrouding in

the front portion of the building. The versatile porcelain envelops the contrasting grey tiles, bright yellow beams, and the cube-shaped acoustic paneled ceilings to enliven the graceful entrance of Sky Awani 3 while allowing for continuity for the space ahead. Imbued with a bold yet lavish grey, yellow, and orange palette, the facility floor of Sky Awani 3 evokes elegance through considered application, celebrating energy and lightness.

Every aspect of space is utilized to its fullest potential, with the design intimately speaking to craft and rhythmic movement. The floor comprises a lift lobby, dressing room, gymnasium, recreational room, and multipurpose hall. Geometric patterns with different layers and tones, as well as chrome finishes, punctuate the series of spaces with colourful vibrancy and international flair, imparting an immersive experience of movement. Inside the multipurpose hall, the mellow warmth and grain of oak-coloured walls and a



Company: **Chi Design Sdn Bhd**  
Country: **Malaysia**

**BRONZE**



layered approach to furniture and lighting complement the space's minimalist palette, creating a nuanced expression between spaces. The spatial continuity soars above the broad stairs, leading to a private rooftop terrace featuring lush, landscaped sky gardens and expansive decking areas with panoramic vistas across the city and historical landmarks, ascertaining a seamless flow from top to bottom.





## STONYHURST INTERNATIONAL SCHOOL PENANG

### *Project Description*

The Design Team was approached to design the interiors of an international school in Penang, Stonyhurst International School, Penang. This new school is the sister of Stonyhurst College, UK, which has been operating for 430 years. This new school is catered for students aged 3 to 18 years old, from all religious denominations and secular belief systems; continuing the legacy of its original school in the UK. Injecting the modernity of the 21st century and technology into the new school while interweaving with the school values is a priority when comes to curating the interior spaces within the school. The team was approached to curate the interior design for the major and key areas of the school; which consists of Public & Specialty Spaces (Foyer / Drop-Off, Auditorium, Basketball Court, Gallery and Library). Administrative Office, Educational Spaces (Early Year, Primary and Secondary / Specialty classrooms), and Food & Beverage Areas (Parents' Waiting Area / Café and Dining Hall). DESIGN CONCEPT Strategically located in one of the most coveted locations in Penang, and with a direct access to the beach giving it an ocean view; Stonyhurst International School Penang boasts State-of-the art facilities, designed with 21st-century teaching and learning pedagogy in mind. Stonyhurst International School Penang operates with the same values and ethos of the original Stonyhurst College UK, and mirroring its academic excellence that extends far beyond the classroom classrooms, with "Cura Personalis" – care for the whole person – steadfastly at the heart of all Jesuit schools. The

interior of Stonyhurst Penang was designed with the concept "Old Meets New, East Meets West", which took inspiration from the connection between Stonyhurst College UK which was established in 1593 and boasting a legacy of 430 years; with the new Stonyhurst Penang which is situated in a richly-cultured Penang, city in the east — thus marrying the old and the new and the east and the west. This concept is also a nod to Malaysia and Penang that collectively has a rich multicultural tradition and a diversity of ethnic and religious beliefs; by ensuring all pupils shall have the opportunity to celebrate the religious and ethnic diversity.

The concept is then split into three elements that when combined, create a unique fingerprint that specially belongs to Stonyhurst International School Penang and becomes the DNA of its interiors. The three elements in the design concept, as seen above in the diagram are: i) modernized British colonial interior with local influence, ii) Stonyhurst's values and identity, and iii) enriching learning environment for children. Taking the approach of reimagining British Colonial Empire – as a result of the juxtaposition of the British interior architecture extracted from the interiors of Stonyhurst College, UK, and local influence taken from Penang Peranakan design elements seen in shop houses, old mansions turned into hotels and houses adorning the streets of Penang – with a modernised and simplified approach creates a fresh take on the school's interior. The amalgamation between the two styles and the two worlds can be seen applied in the



Company: **Innovative Space  
Dimension Sdn Bhd**  
Country: **Malaysia**

## HONOURABLE MENTIONS



Administrative Office, Gallery and Parents' Waiting Area / Café. Stonyhurst's values and identity are infused into the interiors of the school. As the school strives to instill the students with the distinctive Jesuit ethos; "values that will help them to go on to make a difference as men and women for others", using their education and talents to make the world a better place", design elements inspired by the Jesuit Pupil Profile are applied throughout the school. One of the examples of this can be seen in the Foyer / Drop-Off Area where a gigantic tree structure inspired by the Jesuit Pupil Profile is housed in.

Another application of it can be seen on stickers and other graphic or visual elements; with words of the Jesuit values infused into the design of the Library, Dining Hall and Basketball Court; among others. The colours gathered from the school's crest / logo and the Jesuit Pupil is explored and applied onto the interiors of the school to further create a holistic approach for the entire school's interior. The Patriarchal cross, synonymous with Stonyhurst and Jesuit schools are also seamlessly weaved into the design of the school's interior; among the application

includes graphic stickers, seating arrangements, and other visual elements. The third element of the formula for the school's design concept – 'enriching learning environment for children' – is all about formulating a safe learning space that is nurturing and inspiring for the students; inspired by the values from Jesuit Pupil Profile. These values can be seen translated into the learning spaces, an instance of this can be seen in the flexible classroom setting applied in all classrooms encourages attentiveness, compassion & curiosity in the children. Intentionally designed collaborative spaces and common areas also become an integral part of the school where the students can practice the active, curious and loving aspects of the Jesuit values.

Meanwhile, creative-fueled, interactive or sensory boards are placed in the play area and common area; cultivating the "learned" & "curious" values. Essentially, an ambience that gives off a warm, nurturing environment to the pupils; mixed with design features cultivating students' childlike wonders and explorative qualities become the basis of the school's interior design.



## >> PROJECTS

# Public

## Runxi Towers

Runxi Towers, a project by China's second largest developer, China Resources, is located in the thriving Shenzhen City. Runxi Towers encompasses dynamic residential spaces that are ornamental and minimalist, traditional and playful environments that offer residents a retreat from the busy urban landscape of Shenzhen City. Runxi Towers in Shenzhen City connects with the community through form, function and programming. Mason Studio designed spaces that support the lifestyles of residents, including multigenerational families, young couples and executive professionals. Curves are a signature design element throughout the project to emphasize the connection with the exterior.

Runxi Towers is coveted for its architecture and landscape: an adjacent park and golf course with beautiful views as a retreat from the city. Amenity rooms and common areas are abundant with light, natural materials and locally made furnishings to ensure quality and longevity for

current and future residents.

This plan details the unique amenities found within Runxi Towers, including a Lobby Lounge (Tower 4), a Games Room (Tower 4), a Music Room (Tower 3) and a Gym and Spa (Tower 1).

Common area – fitness room within amenity space of Runxi Towers, located in Tower 1 Gym and Spa. Natural light is abundant in the space, creating a comfortable, open, yet private environment for fitness and wellbeing. Detail of area – fitness room within amenity space of Runxi Towers, located in Tower 1 Gym and Spa. The space is equipped with high ceilings, natural wood finishes and plenty of light.

Corridor, with curved, marble detailing, located in Tower 1 Gym and Spa. The smooth finishes of the corridor create an elevated environment with intentional lighting and fluid movement between spaces.

Marble detailing, and natural wood finishes present throughout washrooms within

amenity spaces, located in Tower 1 Gym and Spa.

Curved design detail within pathways of Tower 3 Music Room. The curves provide elegance and texture to a space established for creativity and open ideas. StoSilent Acoustical Plaster Panels were used on the walls and ceiling in the piano room to achieve a dome shape while maintaining the plaster texture and meeting the class 1 fire rating requirements for the ceiling.

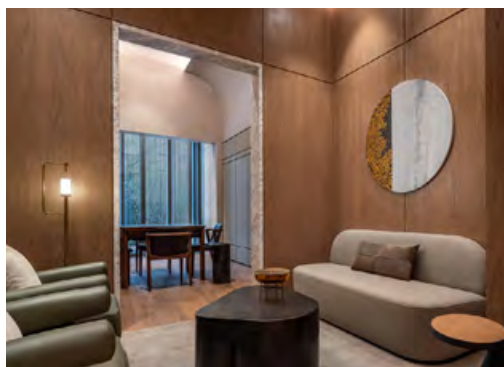
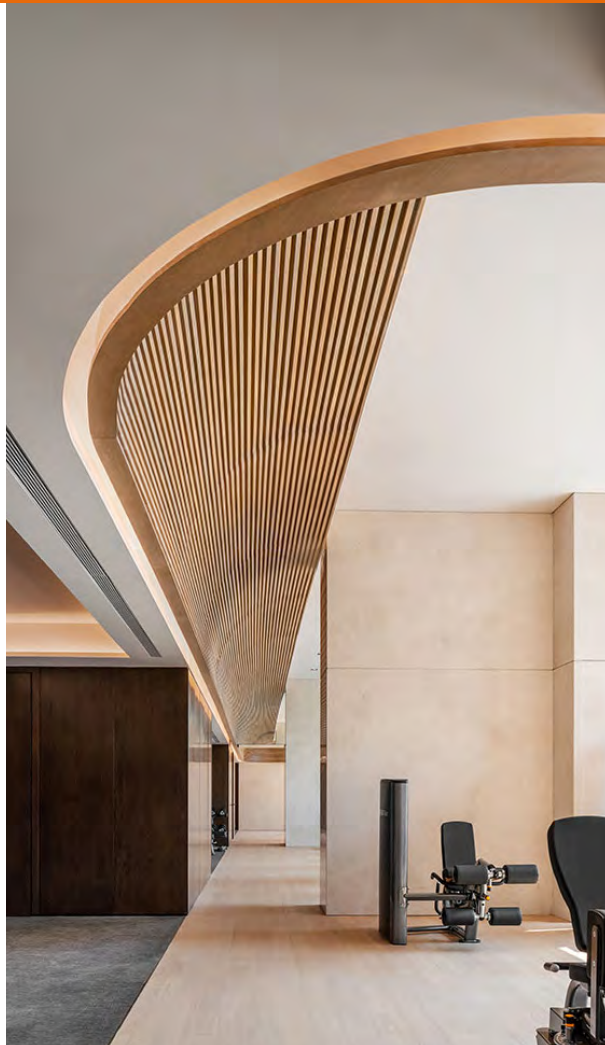
The front lobby/entrance of amenity space within Runxi Towers, located in Tower 4 Lobby Lounge. Upon entering Runxi Towers, residents and visitors alike are welcomed by a calming setting, through use of colour, texture, lighting and shape.

Lobby entrance of Runxi Towers, located in Tower 4 Lobby Lounge. Intentional lighting, comfortable seating and natural finishes are incorporated throughout to provide a seating area that supports quiet contemplation to engaged conversations.



Company: **Mason Studio**  
Country: **China**

## HONOURABLE MENTIONS



Communal seating within a spacious common area of Runxi Towers, located in Tower 4 Games Room. Intricate lighting, functional furnishings and complimentary art pieces contribute to this gathering space. Mason Studio worked with local furniture procurement company, Design Republic, to help bring design to life with furniture and décor, and artists were local.





>> PROJECTS

## Retail

### Reading Mi

Background “Reading Mi” is a cultural concept bookstore founded by the “Yoyi Book” brand in 2014. Every store integrates reading, cultural creations, coffee, parent-child, social activities, and other diversified formats together. The business positioning of “family / middle class” aims to provide a new cultural space for urban families. Concept Located in the open atrium space of a shopping mall in Foshan, China, this bookstore faced the challenge of an on-site space to create a haven of calm amidst the hustle and bustle.

The brand name ‘覓’ is an ancient font, which means to explore and seek. In Chinese culture, the concept of ‘hidden’ is endowed with the philosophical connotation of wisdom and life. Where there is a blank and invisible place, it often shows the most sincere existence and hides the deepest peace, which becomes the design concept of this project. The design team pushed to create an introverted, holistic environment. Under the warm background tones, different spatial functions are defined by a series of abstract book-flipping gestures.

#### *Design Entrance Hall*

The entrance hall is like a “hall of knowledge,” with a roof made of wooden slats hanging high in the sky like an open book in the shape of a herringbone. This double-height space serves as a starting point for customers to purify their minds and is particularly conducive to contemplation, while those on the upper floors can also glimpse the endless books and treasures below.



#### *Theatre*

A multifunctional 100-seat open-plan theatre extends from the entrance hall, with a white-stone stairway that shields the activities by the roof shape of a half-open book, providing a calm and relaxing space for casual reading, press conferences, and group study activities.

#### *Retail Zone*

The dimly lit comprehensive retail area and the symmetrical arrangement of book displays provide a tranquil shopping environment for knowledge exploration. The ceiling sculpture inspired by paper art further enhances the humanistic atmosphere of the overall space.

#### *Family Zone*

An independent area of geometric curves provides a calm and imaginative reading space for children and parents, and the semi-open bookshelves are placed with thousands of age-specific picture books and themed children’s books. The central courtyard space equipped with theater lights provides a platform for family interaction to experience storytelling and



Company: **PANORAMA Design Group**  
Country: **China**

**GOLD**



drama performances, allowing parents and children to spend quiet time together.

### *Café*

The tranquil atmosphere continues to the 50 free reading seats and private study rooms under tree-like coverage, making every reader a unique scenery of the cafe, reflecting the design pursuit of starting from humanistic care and returning to the user's feelings, focusing on the relationship between people and space, and completing the concept of “寬”. The bookstore is a testimony to the full soul of a city and a shelter for cultural growth. This metaphor-rich book has explored full-fledged interpretations of themes from site, literature, and mind altogether.





## >> PROJECTS

# Retail

## GRiD

SPARK has transformed GRiD by retrofitting a 1980s shopping mall into a youth-focused education, recreation, and sports centre. Located in the arts and civic district of Singapore, GRiD now connects to its community through its new flagship corner shops, graphics, and upgraded access, mirroring the vibrant shops, restaurants, and art schools in the vicinity.

The design brief was formed in tandem with the client to resolve the challenges of a changing market. Issues included unleaseable deep shops with “hidden” frontage, difficult-to-navigate circulation, “secret” entrances, and an unengaged presence with the youthful vicinity. The new program will include a school, restaurants, dancing studios, spectator sports, and F&B.

SPARK was engaged as an architect, interior designer, wayfinding, and branding designer to establish this building as an engaging, energetic extension to the

campus. Our vision was a place for youth and the young at heart to express themselves, learn, have fun, and hang out. We were inspired by the memory of the gaming arcades that occupied the building in the 1980s. That, along with analog graphics, street signage, and road markings, formed the graphic and colour palette of GRiD.

The mall’s main access was an atrium surrounded by corridors and blank walls. SPARK saw the opportunity of moving unleaseable areas from the deeper, low-rental zones of the mall into this corner, creating new multilevel high-rental-value spaces. This colourful “flagship” corner with its alfresco dining terraces, super graphics signage, neon lights, and restaurants presents a new welcoming image to the street and reinforces the project branding. A new social staircase and informal performance space are integrated with this new corner, allowing access to the basement, previously only accessible from the interiors. Street signage and road marking

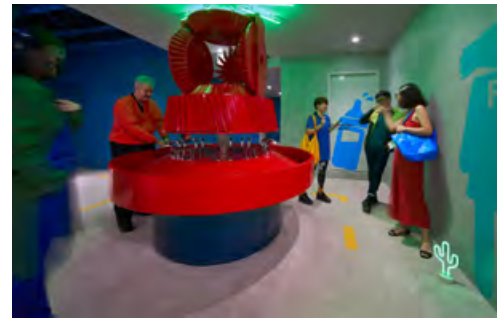
graphics on the floor, wall, and ceiling lead visitors from the entrances into the interiors. Flexible leasing zones and a new atrium looking down into a spectator sports space in the basement create new sightlines and a variety of spaces for activities, including weekend pop-up stalls, exhibitions, and marketing events.

The tenancy mix and community involvement contribute to the positive youthful energy of GRiD. Some tenants include an indoor skateboarding park, dance studios, themed cafes, and a martial arts school. A 10-meter-tall art wall painted by the neighbouring art school students complements the graphic and colours in the interiors. The social washroom in the basement of GRiD combines the wash zones of male and female washrooms into a freestanding sculptural basin. The toilet cubicles were designed with different graphic-printed laminates, a playful response to the youth’s “selfie” trend, hence coined the selfie



Company: **SPARK**  
Country: **Singapore**

**SILVER**



booths. All wayfinding signages were designed with a consistent palette of graphic iconography inspired by street signage.

SPARK is part of the Architects Climate Action Network (ACAN), a supporter of Retro-first, prioritizing positive reuse rather than wholesale demolition and reconstruction. We have built a reputation on the innovative transformation of buildings and have won many awards for our work, including the transformation of Clarke Quay in Singapore and Starhill Gallery in Kuala Lumpur.





>> PROJECTS

## Retail

### Gelée de fruits

The fresh fruits jelly specialty shop of takeout, 1st shop located on the street of Kamiyama-cho, Shibuya-ku. Produced including all branding until shop design, logo & package. We planned to make the displayed jelly itself the leading role and become an icon that catches the eye of people. In order to complement the color of the jelly that changes depending on the seasonal fruits, purchasing situation, and time of display, the color scheme of the space is unified to contrasting achromatic colors. The facade suppresses the elements with the minimum necessary functions, enhances visual attraction and visibility, and gives color to the local environment.







Company: **PHENOMENA**  
Country: **Japan**

**BRONZE**





>> PROJECTS

## Retail

### Waltz “The Galleria”

Waltz “The Galleria” Client: Washington Paragon Co., Ltd.  
Location: Siam Paragon Bangkok, Thailand. Completed: June 2023  
Design Statement Dot Line Plane have been approached by Waltz to design their first ever boutique eyewear flagship store that would set a new standard for high-end eyewear stores in the market. The approach in this design is not just about showing selections of the trendiest eyewear, or the technology of the machine, nor the personal service in the store but the new approach to a luxury eyewear store that is different from any other. Our core design concept is to redefine the notion of “understatement luxury” in our own perception. Two other 2 key concept for this project are The Galleria concept, it is something we want to address as a design approach to how we display the products.

The 2nd key concept is craftsmanship, from the products that Waltz believes are refine and good quality materials and attention to details is what we took from this and recreated into our store concept. Curve line are first created on plan to create a seamless flow throughout each of the areas within the store, this also reflected on the final carpet patter design which holds the overall design together. Simple but yet elegant carefully selected materials are use through out the store to bring out this strong unified concept, WOOD is a key element which nicely brings out this understated luxury concept, it is used in different forms whether it's the display shelf on the wall, the wood turn detail on the shelves or the crafted display tables which are individually custom made to fit both function and aesthetic sense. Loose furniture are also selected to harmonize into the overall essence of the design. Lastly the attention to details are what brings out the soul of this project. In many aspects it's shown by the craftsmanship of the furniture maker, the hidden details from lighting design team to the display set up by Waltz. This all brings out the united design which one compliments another seamlessly “Waltz The Galleria”





Company: **Dot Line Plane Company Limited**  
Country: **Thailand**

## HONOURABLE MENTIONS





>> PROJECTS

## Retail

### Setia City Mall Phase 2

A sense of place envelops the latest extension of Setia City Mall Phase 2, a holistic neighbourhood mall located in Setia Alam, a township in Shah Alam, Selangor. Setia City Mall is more than just a communal space, but the beating heart of the community. Home for many young millennial families with children, the Blu Water design team harbours on a nostalgic intent with inspirations from old school childhood memories. The result is a space of commune that celebrates the spirit of togetherness with conversational elements that transcends generations. The mise en scene is set within an interior that is predominantly neutral-forward. Whites and off-whites carry the entire space with a sense of calm, as the design muscles punch in vibrant accent colours to give each floor a distinct and unique character of its own. In between the natural tones is a carefree spirit waiting to be unleashed. Throughout the entire space, the designers inject a touch of childhood innocence into the interiors as an indirect reminder of life from a child's perspective. The year was 1990 and growing up sans internet

and electronic devices, millennial children play with makeshift games like paper planes, batu seremban (five stones), hopscotch and pick up sticks. These reminiscing elements inspire a collection of interactive sculptures that pepper the mall with the idea of sparking conversations between adults and kids while encouraging interaction and fun between people and space. On the lower ground (LG) level, terracotta orange offers a warm and energetic vibe. Known for its appetite-boosting properties, the colour of summer takes over the F&B precinct.

The inspiration comes from the Malaysian five-foot walkway and its textured surfaces. Where the restaurants and F&B outlets sit, contrasting tiles arranged in a basket weave pattern cover the dining area. The upper ground (UG) floor takes on a nostalgic sepia yellow accent reminiscent of the silver screens. All over the floor, like other levels as well, creative installations dot the space strategically. From plastic chairs to supersized paper boats, there are many nooks and crannies for visitors



to find happiness and respite. Onto its first floor, a fun and rejuvenating palette of seafoam green permeates through the children and wellness precinct. The common areas are cleverly plotted with splashes of teal, demarcating the space while drawing the attention on the many creative installations here including the playground-like paper boat installation area.

The centre atrium brings all three levels into one, set in a circular motion to provide the perfect vantage point for the mall patrons. The void additionally offers a sense of airiness and loftiness, inducing greater comfort when exploring the many spaces within the premise. Another noteworthy element



Company: **Blu Water Design Sdn Bhd**  
Country: **Malaysia**

## HONOURABLE MENTIONS



is graphic wrap at the lift lobby that draws cues from childhood snacks including Nano Nano (LG), Apollo Chocolate Layer Cake (UG), and Rabbit Candy (L1). At the carpark lift, the Rukun Negara leaves a patriotic imprint while remembering the common recital on every Monday morning. Elevating the idea of sentimental joy with a sense of community, this refreshing take on childhood elements from the 90s is truly an immersive experience for the people here — resonating on the good old times and sparking a great sense of ease. At Setia City Mall, the creative team at Blu Water aspires to create more than just a beautiful space but one that brings back the joy of reliving childhood memories through immersive spaces.





# PERSONALITY OF THE YEAR



## **The Impact of Dr. Lưu Việt Thắng on Interior Design Education and Professional Development in Vietnam**

Dr. Lưu Việt Thắng has played a pivotal role in transforming interior design education in Vietnam. His contributions go beyond traditional classroom teaching, emphasizing industry connections, real-world experience, and professionalization of interior design training. Through his dedication to fostering an interconnected and practice-oriented learning environment, he has significantly shaped both students' learning experiences and the broader interior design community in Vietnam.

## **Innovation in Teaching and Course Development**

One of Dr. Thắng's most notable contributions is bridging the gap between academia and industry. He founded the Vietnam Interior Design Student Forum, later evolving into the Vietnam Young Interior Design Community (YIDC), connecting nearly 30 universities with interior design programs under the patronage of the Association of Vietnamese Universities and Colleges. This initiative fosters collaboration, knowledge-sharing, and the exchange of best practices among educators and students nationwide.

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Additionally, he established the Vietnam Interior Design Student Award (ISA), a competition recognizing outstanding graduation projects in interior design. This award not only celebrates excellence but also motivates students to push creative and technical boundaries in their work.

By organizing the ID Tour program, which has conducted 29 on-site visits to factories, public projects, and showrooms, Dr. Thắng ensures students gain firsthand experience in material applications, production processes, and emerging industry trends. His efforts to innovate curriculum development at the Hanoi University of Industrial Fine Arts have resulted in a more practice-based approach. He increased the percentage of graduation projects conducted in collaboration with external businesses by 20%, strengthening students' ability to transition smoothly into professional roles. He also integrates traditional craft materials into interior design education, promoting cultural preservation while encouraging sustainable design solutions.

## **Contributions to the Interior Design Profession and Industry**

Beyond academia, Dr. Thắng actively contributes to the professionalization of Vietnam's interior design industry. He was instrumental in founding the Vietnam

Interior Design Association, dedicated to developing the field through workforce training, industry networking, and professional advocacy. His influence extends to national competitions, where he has served as a jury member and organizer for various interior design awards. These competitions encourage innovation and recognize emerging talents in the field.

Dr. Thắng also plays a key role in public engagement through media. As the organizer and consultant for Unlimited Interiors on VTV, he brings discussions on interior design to a broader audience. He has also organized 28 ID Talk seminars and ID EduLink sessions, providing platforms for students, educators, and industry professionals to exchange insights and foster connections.

## **Lasting Impact and Future Outlook**

Dr. Thắng has built a strong ecosystem for interior design education in Vietnam, integrating practical learning, industry engagement, and professional development to prepare students for the field. His promotion of traditional craft materials supports sustainability while preserving cultural identity.

Beyond teaching, he has created a lasting framework that nurtures future interior designers and reinforces Vietnam's national identity in contemporary design.





In addition to the active practice as well as teaching for 34 years Yatin has also been passionately involved with journalism. Over 34 years Yatin has written more than 300 articles, Five books as well as 24 Video documentaries.

Yatin frequently wrote for Leading architecture journals of India such as: Architecture plus Design, Inside Outside, Architecture and Interior, Journal of Indian Institute of Architecture, Insite -official journal of Indian Institute of Interior Design. Yatin ran a weekly interpretative column writing in an English language national Daily D.N.A. for over three years for hundreds of episodes raising awareness of design, architecture amongst the masses as well as pitching for the alternative development approaches and design thinking.

Yatin has written Five books including the one internationally published a year ago. These books have been a researched account of various perineal design dilemmas within Indian perspectives. These books are: Concepts of Space in Traditional Indian Architecture (Enquiry into principles of timeless aesthetics and experientially engaging spaces); Elements of space making (spatial role and design

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considerations for physical elements of space making); Courtyard Houses of India (exhaustive pan India enquiry in to residence typology in terms their ethos and interpretations); Towards Sustainable Built form – Indian Perspective (Interpretative understanding of sustainability with design decisions and applications); Ahmedabad Chronicle Imprints of Millennia (an interpretative compilation of city's multiple patina). The courtyard Housing book was published about year and half ago and the book on Contemporary Indian architecture is underway. The published books (internationally published by Mappin publishing) have been reprinted with third and fourth editions. These books have been proved to be very new and worthy indigenous reference materials for students, Researchers, Teachers as well as professionals. Many universities in India have included these books as part of curriculum reading. Council of Indian Architects have distributed these books to all architecture study institutions in India (nearly four hundred fifty) for their library reference. Thus, it has been one of the most referred Indian reference, molding minds towards contextually responsive, environmentally responsible and aesthetically timeless architecture.

Inn] addition to print media Yatin has created for University Grant Commission of India nearly



twenty award winning video documentaries and Video lectures for distant learning and viewing over national television channel dedicated to education. Yatin has acted a jury for national / international awards and have been most sought-after speaker on diverse subjects in India as well as overseas comprising 200 forums in twenty countries.

Yatin's involvement with first hand rigorous research for over two decades at Vastushilpa Foundation for studies and Research in Environmental Design as well as his own outfit FOOTPRINTS E.A.R.T.H. (Environment Architecture Research Technology Housing) has given his written and spoken works depth and interpretative edge. His books and documentries have won national awards.





**Vipavadee Patpongpiul** is a veteran and an icon in the interior design industry in Thailand, across Asia and beyond. With an impressive career spanning 50 years and having established her own practice, P49 Deesign, which has dominated the industry for over 30 years, she has shaped the landscape of hospitality interiors.

As Founder and President of P49 Deesign, one of the largest interior design firms in Asia with a team of 150 staff, she has taken her company far, with works now spanning over 30 countries around the world, from Thailand to Tahiti.

Her expertise extends beyond luxury resorts and boutique hotels to diverse projects, from intimate office spaces to sprawling government complexes covering a million square meters. Through her leadership, vision, and unwavering commitment to excellence, Mrs. Vipavadee has set a benchmark in the design world with her passion and creativity. Together with a multitude of accolades and with many of her hospitality projects being voted top hotel projects by prestigious magazines such as The Conde Nast Traveller or Travel & Leisure, this puts Vipavadee in a very distinguished league indeed.

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## Design Industry Contribution

Vipavadee Patpongpiul's creative vision has earned her company numerous accolades, with award-winning projects such as Sindhorn Kempinski Bangkok, Kimpton Maa-Lai Bangkok, Sofitel Adelaide, Renaissance Hangzhou Northeast Hotel, and Kimpton Kitalay Samui, Mandarin Oriental Bangkok and 137 Pillars House to name but a few recognitions in the last few years. She has raised the bar for Thai and Asian designers on the world stage.

Beyond her exceptional design work, she has dedicated over a decade to serving Thailand Interior Design Association (TIDA), where she ultimately became president for six years between 2015-2020, shaping industry standards, fostering professional growth and support the advancement of design education standards. She also works through TIDA to forge bond with the ASEAN design community for a stronger ASEAN interior design network.

Her contribution in academia also includes her giving lectures and seminars at numerous universities to inspire and mentor the next generation of Thai designers. She also plays a pivotal role in design competitions, serving as a judge on various panels to uphold and recognize excellence in the field.



Vipavadee's contributions have been widely recognized, earning her honors such as "Woman who makes a Difference" by a leading lifestyle magazine, "Honor Award" by Silpakorn University and the "Lifetime Achievement Award" from TIDA. Most notably, in 2023, she received Thailand's highest artistic honor as a National Artist, cementing her legacy as a trailblazer who has shaped and elevated the interior design industry both locally and internationally.





**Mr. Yang Bangsheng** is a renowned hotel designer in the Asia Pacific region and a leader in culturally distinctive hotel design in China. Rooted in the industry for 30 years, he has led his team with a forward-looking vision and innovative practice to complete the design of more than 700 upscale hotels under 70 brands of 19 top international hotel management groups, which have won 465 awards worldwide. He is an advocate of the “Made in Nature” design philosophy, which blends Eastern aesthetics with green ecological concepts, practices sustainable design, and promotes industrial innovation with his craftsmanship.

His work has received international recognition, including three Gold Key Awards (the world’s highest honor for hospitality design). Mr. Yang has also been honored as “China’s Top 10 Designers of the Year”, “Global Top 10 Outstanding Chinese Designers” and more. He has been invited to serve on the jury of the FRAME Awards 2023 and the World Architecture Festival (WAF) China 2024. In 2025, he will be a jury member of the SBID International Interior Design Awards. Despite his cultural roots in the East, Mr.

Yang is leading his team to proactively expand international markets by establishing outposts in London, Dubai and Southeast Asia, with the goal of bringing Chinese hotel design to the global stage and making a far-reaching impact on the global design industry.

## Design Industry Contribution

1. Lead the interior design of major institutional spaces, including Xi'an International Convention & Exhibition Center, Shenzhen International Exchange Center, Taizhou International Expo Center, to build new economic engines for cities.
2. Lead teams to create iconic hotels for cities, including Kempinski Nanjing, Banyan Tree Suzhou Yangcheng Lake, The Langbo Chengdu in the Unbound Collection by Hyatt, Kimpton Aqeos Hainan, Hilton Nanjing Niushoushan, and dusitD2 Resort Feydhoo Finolhu Maldives, to fuel the upgrading of the culture and tourism industry.
3. Actively promote the establishment of China's interior design industry standards by co-editing Interior Design Sourcebook Vol. V (an industry reference book) under the organization of China Architecture & Building Press and the Architectural Society of China in 2023.
4. Establish a university-enterprise cooperation platform with colleges such as Sichuan Fine Arts Institute to cultivate top design talents and promote the transfer of academic achievements for ten consecutive years.
5. Promote green and low-carbon design, use environmentally friendly building materials and local procurement to reduce carbon emissions. For example, in the design of the Tianfu Ag Expo Park, all furniture wood is sourced locally, and recycled and waste materials are also extensively used. In the design of the Westin Shimei Bay Resort, the cleverly designed, fully open structure of the lobby does not require additional air conditioning to reduce energy consumption.







**PHTAA** is a team of architects, interior designers, and creative professionals founded in 2017 by three co-founders: Ponwit Ratanatanathvilai, Harisadhi Leelayuwapan, and Thanawat Patchimasiri. The team is driven by a vision rooted in the aesthetics of sculpture, freedom, and ambiguity in architecture and interior design.

"We are committed to creating designs with the belief that architecture and interior design serve as a bridge connecting culture to lifestyles, living environments, and architectural details, with the ultimate goal of enhancing quality of life."

PHTAA emphasizes critical questioning of construction processes and methodologies, aiming to integrate various aspects of design. This includes architecture, interior design, landscape architecture, and lighting design, ensuring all elements are harmonized and cohesive.

"We aim to connect the past and present to build towards the future, drawing insights from observations and studies of our surroundings, as well as local wisdom and traditions (Local

# APSDA Awards | 2025

Intellectual). These inform the unique context-specific characteristics that we adapt into PHTAA's distinctive design language.”.

Everything start with listening, observing, and looking precisely to a reality with the positive eye. Just look and find that curiosity can lead to. We like to think that, with PHTAA work, we adapted a little bit to all of these things that are already here in the world and integrate with our work.

The primary purpose of our studio is to question the origins and current usage of existing building materials. We focus on materials that come directly from nature with minimal processing, as well as

industrial materials. By exploring the production methods and craftsmanship knowledge associated with these materials, we aim to apply them in construction projects that respond to their unique environments, cultures, and functions.

‘Re-appropriate’—it’s like you take these local existing elements, improve them, and give them new purposes and meanings. The word “local” has more to do with locally sourced materials or something that doesn’t require extensive time and resources in transportation. It’s more about using what’s available. Locally sourced materials, made in Thailand, random artifacts from everyday life seen on the streets.





>> PROJECTS

# Residential (Apartment, Condo)

## Project Alto

*Pragmatism and Decorative Aesthetics in Architectural Spaces*

In the project, starting from initial 3D modeling stage to gradual completion of the entire space design, the designer kept contemplating repeatedly whether incorporating decorative aesthetics into architectural design contradicts pragmatic design principles. Are functionality and decoration inherently opposed?

According to Vitruvius, the ancient Roman writer, artist, architect, and engineer, said in "De Architectura": "... All these must be built with due reference to durability, convenience, and beauty."

The project presented is a duplex apartment in a coastal area in Hong Kong. The design in space is functionally divided by floors: the ground floor serves as living room, and the upper floors progressively increase in privacy according to its usage.

In terms of materials, selections were made to regulate indoor humidity and provide stain resistance to ensure durability. geometric lines putting in order and color blocks in scale are used to create a contrast of light and shadow, enhancing the aesthetic appeal of the overall architecture.

Spiral staircase is the key highlight, the original concept was to echo the stairwell as an architectural focal point. After finalizing the drawings, adjustments to the staircase axis and width resulted in the



creation of two storage rooms and a restroom. Going back to the initial question, with technological advancements and evolving lifestyle needs change nowadays, the gap between functionality and aesthetics is narrowing. Beyond durability and utility, making the space pleasant for users is also a crucial aspect of modern design. The essence of interior design lies in the spatial experience, and mere superficiality is no longer a given.



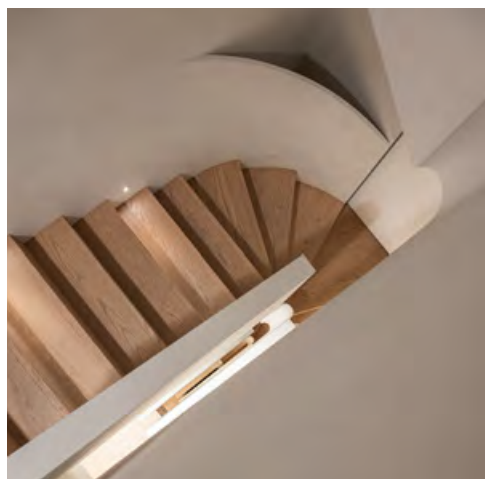
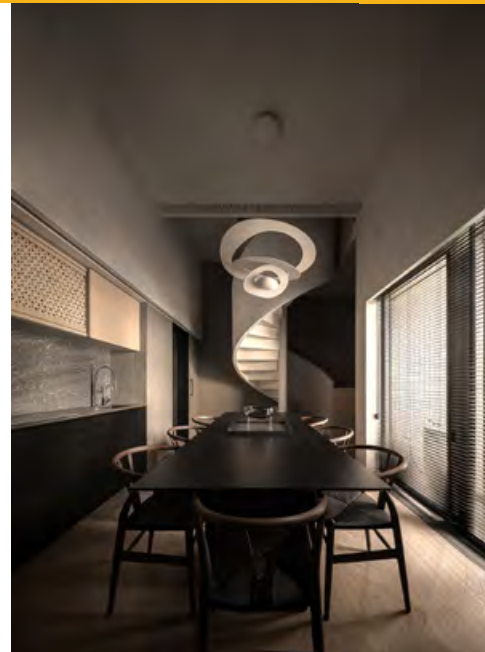
# 2025

APSDA Awards 2025



Company: **in Him's interior design**  
Country: **Hong Kong**

**SILVER**





>> PROJECTS

# Residential *(Apartment, Condo)*

## An Idyllic Home

Set in an idyllic location, perched above the treeline overlooking the reservoir, this four-bedroom apartment has been converted into a space that focuses on the owners' yearning for a space that focuses on the nuances of idyllic living and sustainability.

To open up the existing enclosed and compartmentalised space of a four-bedroom apartment provided by the developer, a room was sacrificed and replaced with a gazebo for the owners to lounge in and a dedicated space to have a small teasession and host. To add to the formality of entering the gazebo, a platform made from OneWood—an eco-friendly timber made from reconstituted wood—was used to create a clear separation.

A mini garden was also added to the entire width of the balcony, utilising the underused space. Commissioned by the owner of SoilBoy, the garden was designed with a self-watering system, along with a thoughtful curation of plants, creating a zen

garden right in front of the tea rooms.

With a focus on sustainability and nature, the apartment used materials that could age gracefully yet provide warmth and texture. Smooth timber veneer panels sourced sustainably paired with textured paint create a subtle contrast while adding another layer of texture to the space.

Soft furnishing emphasises the natural textures of materials that are also from sustainable sources. From the Hashira Floor Lamp to the Pelagus Lounge chair, upcycled One Wood derived from off-cuts for the platform is used to create the wall lamps for the apartment.

To embrace the continuity of idyllic living within this apartment, the bedrooms are also treated with the same level of detail as the living space. Full-height timber veneer wall panel wraps the entire Master Bedroom to create a warm and calm space for the owners to rest in.



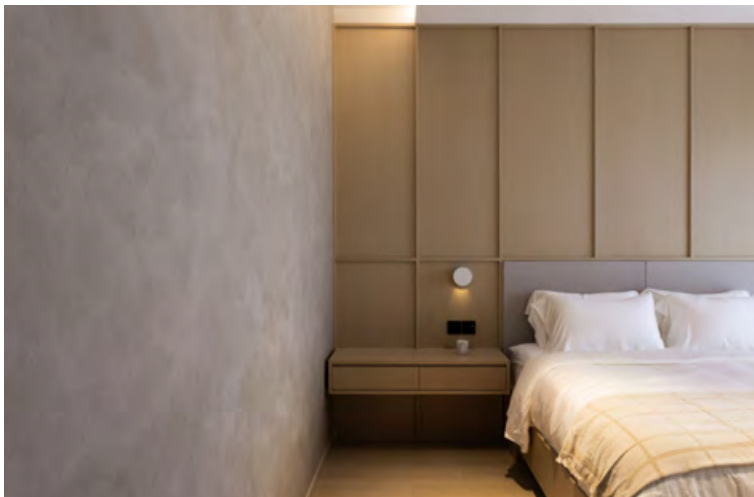
# 2025

APSDA Awards 2025



Company: **Hock Hoon Pte Ltd**  
Country: **Singapore**

**BRONZE**





>> PROJECTS

# Residential *(Apartment, Condo)*

## Oriental Escape

A 5250 sqft high-end condominium, Aira Residence located in Damansara Heights, uniquely cultivated by its own unique sense of style that combines both modern and oriental elements that exudes elegance, refinement and grace. The characteristics of modern oriental design are the refined attention to detail and a deliberate balancing of colors and textures for an effortless transition between modern and oriental elements.

In creating a contemporary oriental atmosphere in the living space, our designers selected key modern elements such as black wood veneer, gold accents, and linen texture wallpaper. Complementing these are various traditional oriental features, including circular and curved ceiling details, custom-made minimalist oriental wallpaper, oriental ink painting and carpets. Drawing inspiration for the foyer from the modern Chinese lattice work, the design of the display cabinets incorporates repetitive structures and bilateral symmetry, with carefully chosen marble to maintain thematic consistency. Transitioning to textured statement walls, we utilized rough textures like flamed finish granite for the TV feature wall, juxtaposed with soft, wavy patterned wallpaper and plush furnishings to achieve a harmonious balance. In the dining room, an oriental mural texture painting, thoughtfully curated by an artist, adds to the serene ambiance, enhanced by the soft linen texture. In the master bedroom, we've integrated a cohesive design by connecting the seating area, writing desk, and bedside table with curved detailing, which fulfills the requirements.



The Oriental-inspired bed head, drawing inspiration from the design of frameworks, harmonizes with a subtle yet sophisticated light blue floral wallpaper. This is complemented by a modern pocket-slide in cabinet doors, tying together traditional and modern elements seamlessly.

Continuing the theme of modern oriental elements into the bedrooms, we focused on achieving textural harmony by incorporating varying sizes of wall paneling in the same style, resulting in an eclectic aesthetic. Our choice of custom-printed wallpaper features minimalist oriental motifs such as clouds, brush strokes, and mountain peaks, lending a subtle yet distinctive oriental touch. From the careful selection of marbles to the incorporation of curved elements and gold detailing, these design elements were seamlessly combined and adapted to create a home that is both comfortable and elegantly modern Oriental-inspired.

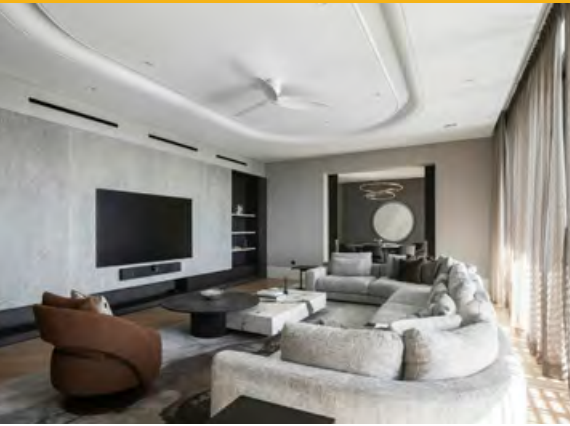
# 2025

APSDA Awards 2025



Company: **Box Design Studio Sdn Bhd**  
Country: **Malaysia**

**BRONZE**





>> PROJECTS

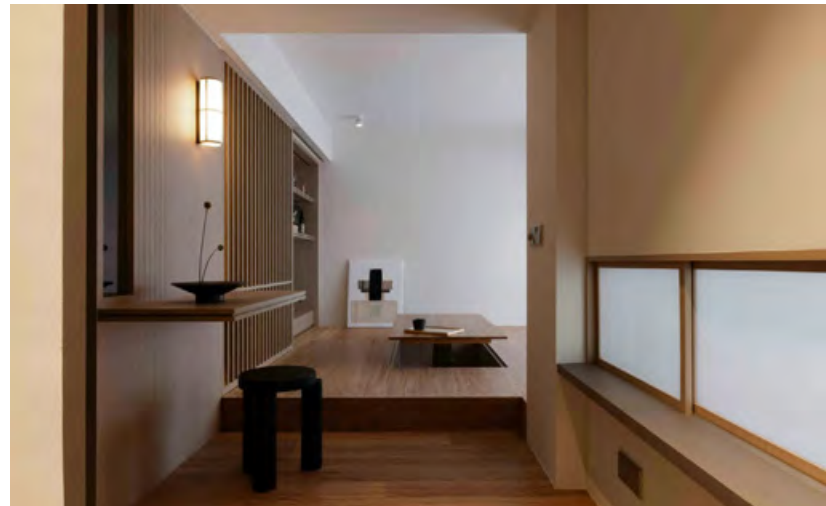
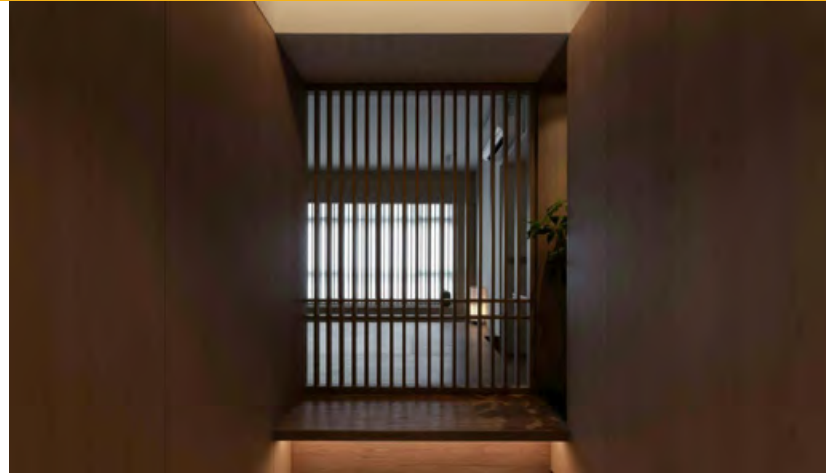
# Residential *(Apartment, Condo)*

## Hitotema Home

This apartment embraces moments of pause while fostering a versatile living environment. It is a small apartment, so we combined two bedrooms and reconfigured the layout for three different functions: Study, walk-in wardrobe and sleeping. Thoughtfully incorporated steps and sliding partitions throughout the home encourage homeowners to pause and reflect on their day.

The client came to us to express his love for Japanese culture. He is also a chef and owns a Japanese restaurant. This is a home for him, his wife, and their dog. They would like to host and would not need a conventional living and dining space. Being a chef, he would like to incorporate a commercial kitchen. Reflecting their penchant for travel and collecting, they would like a space to showcase their treasures while having the flexibility to conceal them as desired. Emphasizing functionality, they require ample clothing storage and dedicated study areas, separated from the sleeping quarters, to cater to their professional and personal needs.

The design involves extracting the essence of Japanese elements, such as the 'Genkan', as a space for arrival and utilising various techniques to allow natural light to diffuse into the interior space. The lattice sliding door is one element that balances transparency and opacity, allowing light to diffuse gently into the foyer. It is also a shared door panel to the display cabinet, allowing adaptability for the homeowners to conceal or reveal their sake

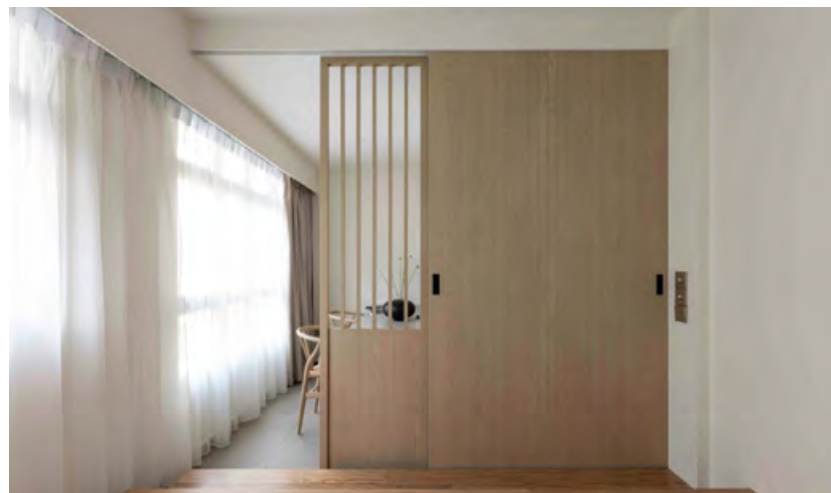
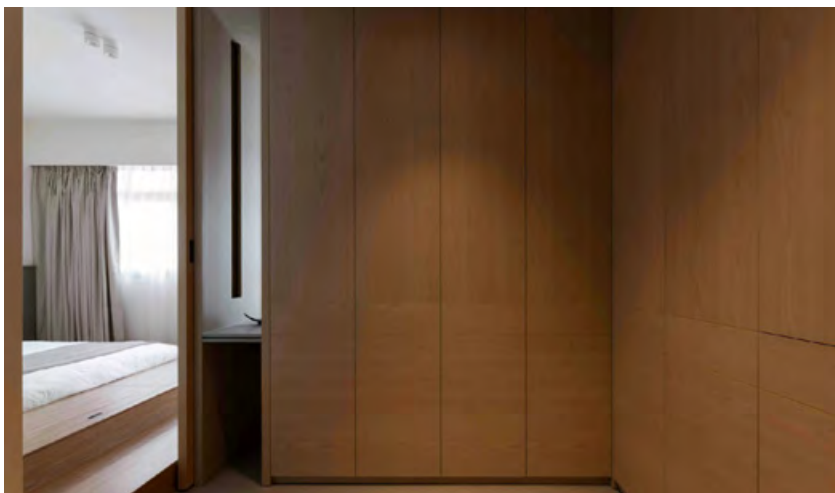
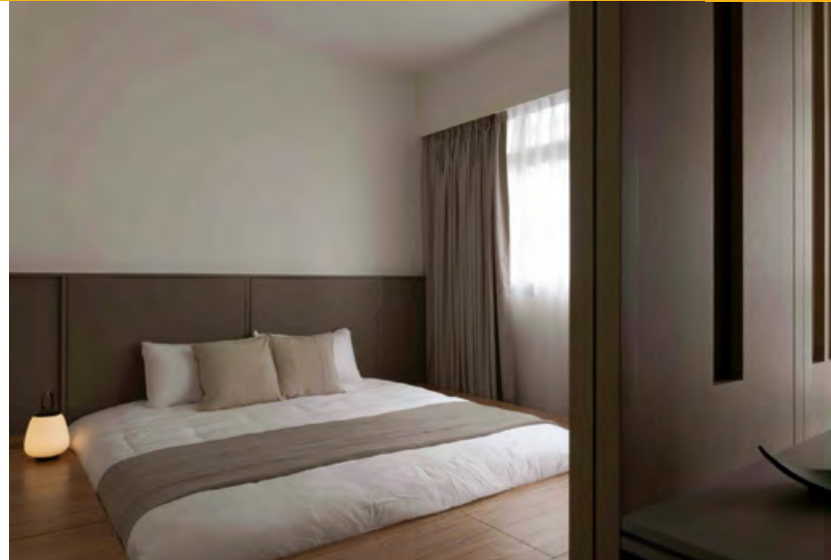
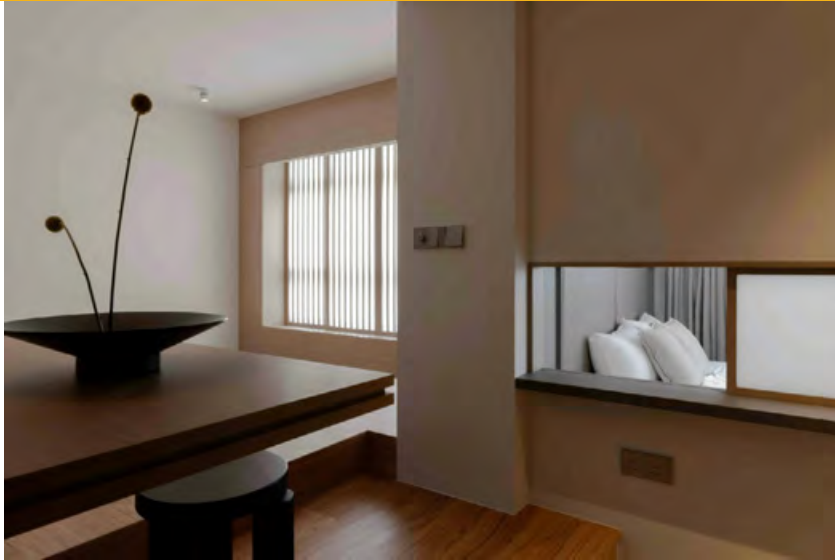


collection for different occasions when hosting gatherings.

The communal space diverges from the conventional destined living and dining area by incorporating a platform with an integrated table lift. This mechanism allows it to transform into a mealtime surface or retract flush with the floor, maintaining an open and versatile space. Warm wood textures are introduced with shades of grey to imbue the space with tranquillity.

Company: **Hock Hoon Pte Ltd**  
Country: **Singapore**

## HONOURABLE MENTIONS





## &gt;&gt; PROJECTS

# Residential *(Apartment, Condo)*

## Reptile House

This is a renovation plan for one apartment over 20 years old. The client's child's favorite reptile was the family's bond with the house, so it was boldly dropped into the design wall, and the door is a hidden door like a Ninja house. Since the building is surrounded by a park and the trees of the park can be seen from the rooms, the plan was designed to bring in plenty of outside air and brightness of greenery into the rooms. The entrance dirt floor is spacious enough for the maintenance and care of the child's favorite reptile, and the flow line is easy to connect to the washroom, the father's study, and the mother's kitchen, and the sister's living. The absence of a wall above the entrance creates a sense of brightness and openness, and allows the family to feel the presence of others in the space. The space where each family member values their personal space, such as the reptile house and the study, coexists with the convenience of direct access to the washroom and

bath when they return home. After discussing the design of the wall, which looks like castle masonry or reptile scales, the concept was drafted in rough drawings, then incorporated into CAD drawings in 1mm increments, a fullscale mock-up was created, and after fabrication with craftsmanship, the family and I worked together to create memories at the same time through painting events. The best parts of the custom renovation were incorporated, such as the installation of internal windows for heat insulation, solid wood floors that give a sense of warmth, a custom-made table, and a custommade washbasin.

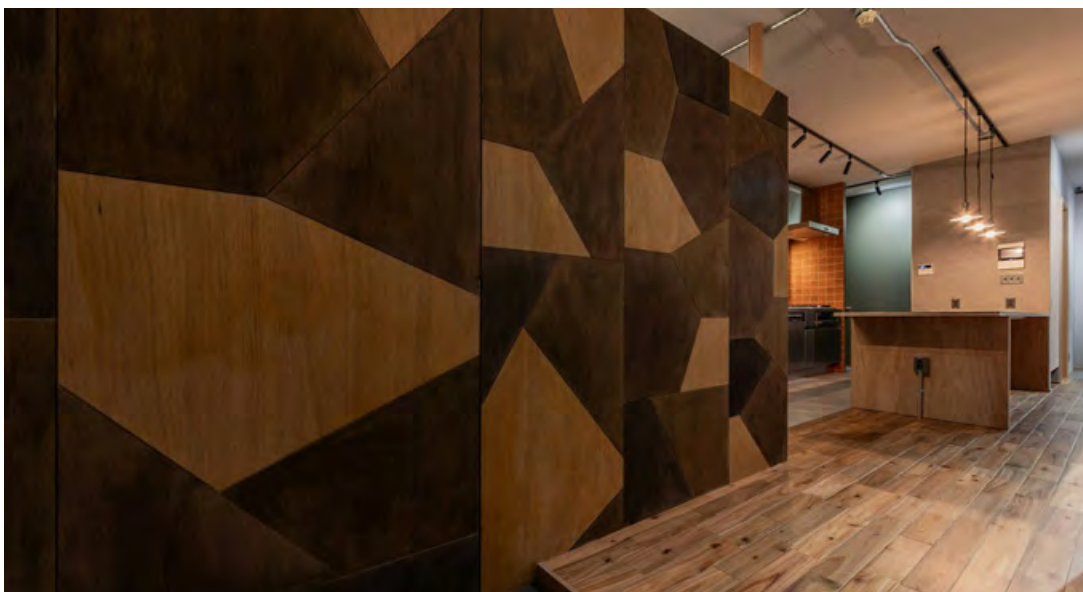
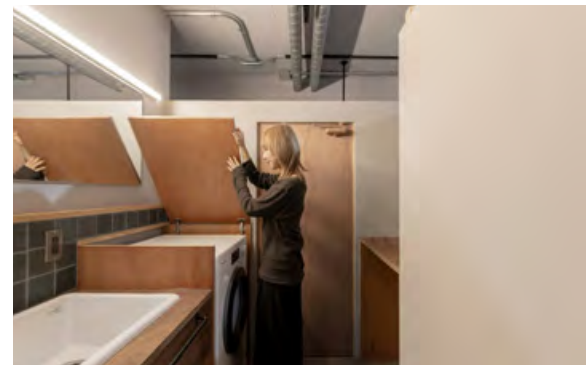
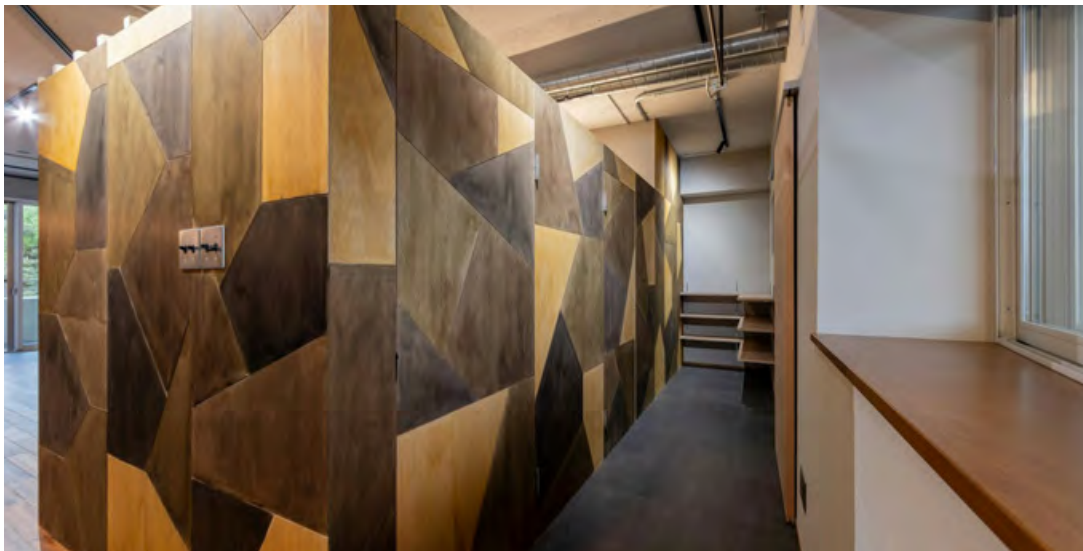
The custom-made dining table has a large top made of stainless steel material that can be used for a wide range of purposes, such as work and study, and is designed to create a natural gathering place for family and guests, as well as a sense of unity with the stainless steel kitchen. In the washroom space,

the workbench is designed to open and close for maintenance of an overseas-made washing machine, and an advance drainage pipe is installed to allow for the addition of a dryer. Industrial details such as steel pipes and retro switches contrast with the solid floor and concrete frame. There are many ideas that were generated through dialogue with the client, such as finishing touches that dare to show the wood's gouged and laminated surfaces, which are normally not shown, painting the walls with different colors by all family members, and leaving a margin for customization by adding a base that will allow for more shelves in the future. Although the building was more than 20 years old, the existing flooring and ceilings and other usable substrates were used, while equipment and plumbing that needed to be replaced were updated, and the walls in the children's room were painted by the client himself, in an effort to reduce environmental impact and costs.



Company: **OLDGEAR**  
Country: **Japan**

## HONOURABLE MENTIONS





>> PROJECTS

# Residential (*Landed, Big*)

## Framescape

Framescape is a 2700 sqft, semi-detached house that emits modern and clean aesthetics. Framescape is designed with an open space layout concept, utilising elegant neutral palettes, metal finishes, and surface materials with depth layers of rich textures as contrasting finishes for its subtle, sophisticated tone and warmth. The frame structures are used throughout, such as the island in the dry kitchen/bar, connecting the column and the kitchen cabinet, which showcases unity. As well as the tv console/display cabinet in the living room, which puts emphasis on the floating concept with plenty of storage space. Due to the open space concept, the ceiling design uses linear, continuous elements that link the living room to the dry kitchen and dining area, bringing a sense of uniformity and wholeness. A pop of neutral green is used in contrast to the dark grey and white color palette in the wet kitchen.

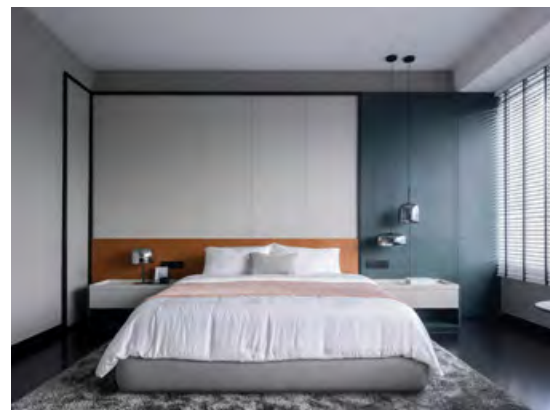
When it comes to the master bedroom, there is a contrast from a cool neutral palette to the warm-toned leather laminate, and olive laminate was chosen to create a calming environment. In addition to that, the daughter's bedroom is designed to have a two-tone wall, which provides a clean, modern way to add dimension and illusion to a space while also integrating the frame elements in the dressing table design. Beyond the compelling allure of 'Framescape', a comfortable and soothing atmosphere was created while maintaining a sleek and modern design.





Company: **Box Design Studio Sdn Bhd**  
Country: **Malaysia**

**SILVER**





>> PROJECTS

# Residential (*Landed, Big*)

## Royal One

### Purpose

This project is designed as a private mansion for an owner who has a passion for collecting fine wines and artworks, and often invites friends and family to share good food and wine. The design goal is to create a home that also embodies the atmosphere of an art gallery.

### Features

The building covers four floors above ground and one basement level, including spaces such as a wine cellar, dining room, basement barbecue room, billiard room, home theater, bedrooms, and walk-in closets.

### Concept

#### 3.a. Inclusivity and Harmony of the Circle:

The circle, symbolizing completeness and harmony, reflects the Chinese philosophical concept of “unity of heaven and humanity.” It’s a totem revered in Chinese culture for its emphasis on harmony. Circular design explores the connection between space and emotional needs.

#### 3.b. Integration of Natural Elements:

Inspired by the beauty of nature, water droplet art installations symbolize the flow of life, bringing vitality to the space.

### Materials

#### Overlapping Circles:

In the dining area, aluminum panels are used to create an effect of overlapping circles of various sizes, enhancing the spatial visual experience.

#### Durable Materials:

Sustainable and high-quality building materials, such as natural stone and custom woodworking, have been carefully selected to ensure the durability and aesthetic appeal of the space.



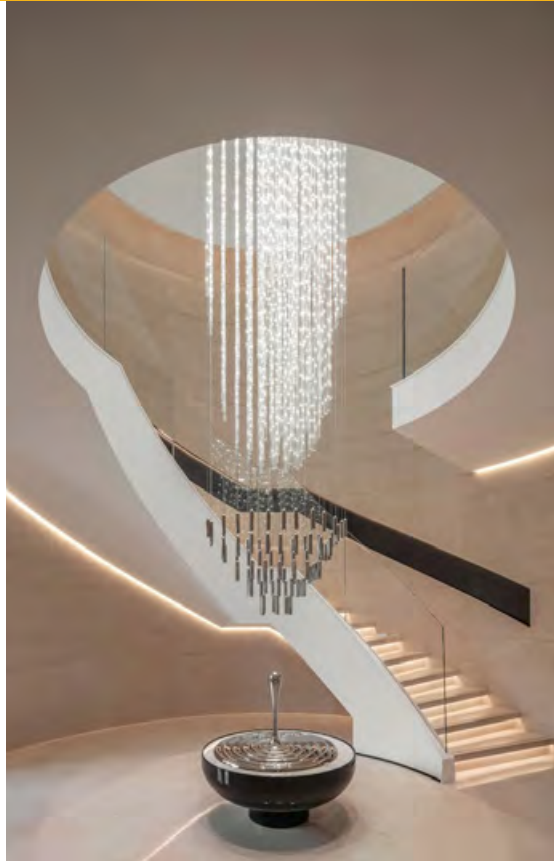
# 2025

APSDA Awards 2025



Company: **Kris Lin International Design**  
Country: **China**

**BRONZE**





>> PROJECTS

# Residential *(Landed, Big)*

## Metal life

### *Client brief*

A client from land and construction industry were looking for a concept which was different, unique and required limited number of materials for his house. As he was already known to most of the concepts and designs available in the market he wanted to go for something which was yet to be explored.

### *Concept note*

A modern yet minimal concept which required usage of just 3 materials throughout the process. Materials being wood, metal and neocement. We tried to explore these Materials with different approach and tried to generate the designs from the nature around us. We took "Butterfly" as our inspiration and designed the furniture which was inspired from butterfly.

### *Design process*

Process involved a lot of conceptual sketches and iteration derived from the shape of butterfly wings. Our focus was on using metal as much as we could for strength and flexibility.





Company: **Tvastra design LLP**  
Country: **India**

## HONOURABLE MENTIONS





>> PROJECTS

# Residential (*Landed, Small*)

## House of Reason

### *Dwelling as an Existence*

The user demand was a fundamental contemplation of how one would live in the future and what kind of life should be led in this place. As such, we enjoyed engaging in discourse about the concept of a place that one can reason within. As a result, we aimed to construct this house not just as an area of rest or play, but as a vessel to channel the user's emotions.

Heidegger said that humans exist by dwelling, and poetic dwelling alone can exist. Architecture is inherently about inhabiting, and inhabiting is a way of existing on the land. The essence of architecture is space, and the emptiness of space is directly linked to the utility of architecture.

What kind of place would a house be for beings that yearn for and contemplate nature? We pondered the essence of architecture that can be obtained by emptying space.

This building and site embrace

the yard to the south, which is seamlessly connected to a park and thus to nature. There is also a park to the east, but it was blocked by walls, and the 1st, 2nd floors were disjointed. We immediately proposed demolishing the eastern wall and the slab on the 2nd floor.

The point was to fully embrace aspects such as the path of the sun, the changing orbit of the moon, the occasional brilliance of stars, the changing seasons, the light and twilight of the day, or dawn, the darkness and clarity of night, drifting clouds, and the deep blue of the sky. Implicit existences like the earth, sky, and nature were drawn into life with minimal intervention or action.

Even while cooking, eating, working, or engaging in any activity, there is a structure that allows an individual to gaze at nature. Therefore, where possible, all materials and colors were emptied and refined. There is a hearth to the north of the site. Because the east offered the sunrise view and pine



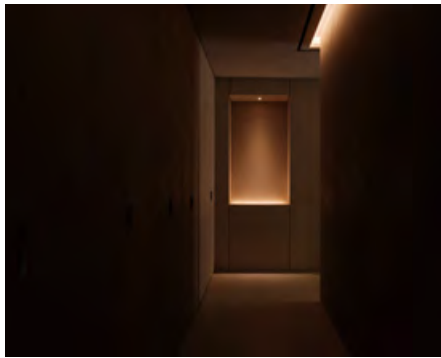
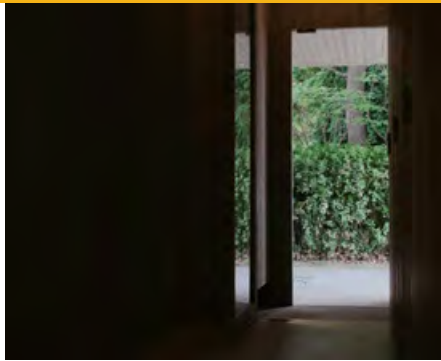
trees, the south had the yard that connected to the park and the sunlight, and the west hosted the setting sun, the north side was functionally blocked, and where a TV could have been, we instead placed a fire for contemplation.

The open garden is both an attribute of nature and an opportunity to spend time with one's life, and the essence of dwelling, rest, can be taken while fully appreciating the landscape and the seasons. By breaking the boundaries between the yard and the forest and blurring the



Company: **NONESPACE**  
Country: **Korea**

## HONOURABLE MENTIONS



boundaries between inside and out, it also becomes a space of Korean identity.

This is a phenomenological space that demonstrates the will to give meaning to existence, allowing the being to achieve existence. In this way, this house, by existing in accordance with an extended comprehensiveness of nature and the local situation, has a specific identity. The beings present among this architecture will respond to the words conveyed by the land, converse with the site, and thus, the place finally acquires a soul.





>> PROJECTS

# Residential *(Show Units)*

## Oria

The design inspiration is drawn from the French luxury brand.

The overall design style adopts a modern urban light luxury theme. The unit features light-colored materials and marble as the main tone, with minimal use of mirrors and metallic accents for embellishment. The design inspiration, influenced by the French luxury brand, showcases a bright spatial design that is both contemporary and stylish. The unit boasts a ceiling height of approximately 3.15 meters, giving the living space a sense of openness. The flooring is paved with white herringbone marble. The living and dining area measures approximately 2.3 meters wide and 4.3 meters long, with a rectangular layout. It is furnished with three-seater sofa and a glass dining table. The feature wall uses simple mirrored materials to enhance the sense of space. A piece of artistic wall décor, featuring orange and brown leather straps commonly seen in French luxury brands, adds a unique artistic vibe, infusing the living and dining area with understated sophistication. A rotatable TV allows residents to enjoy programs freely from either the living room or bedroom. The open kitchen and mini bar cabinet feature dark marble counter tops, exuding understated luxury. This design perfectly combines modern living convenience with comfort. The kitchen cabinets are finished with off-white panels, paired with black marble-patterned counter tops and walls, creating a cutting-edge “black-and-white” contrast. The kitchen is equipped with modern appliances and counter tops, making cooking an enjoyable



experience. The approximately 97-square-foot bedroom is generous, with room for a double bed while still accommodating a desk or vanity area. Thoughtful lighting enhances the brightness and comfort of the room. On the left, the walk-in closet provides ample storage space, while a leather wall décor piece, also crafted by the French luxury brand, is placed above the bed. The décor complements the floor-to-ceiling windows, allowing natural light to flood the space, creating a bright and cozy atmosphere. This adds a touch of texture and elegance, making it an ideal residence for stylish professionals.

Additionally, the bathroom maintains a light color scheme, consistent with the overall design style.

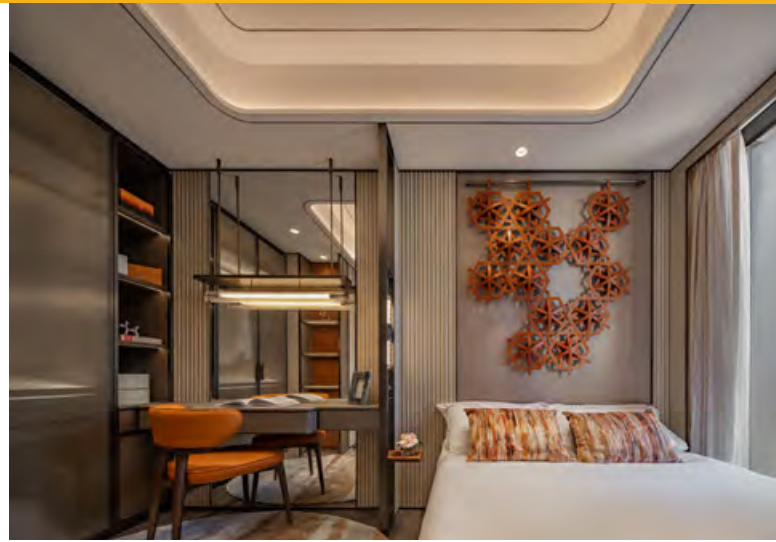
# 2025

APSDA Awards 2025



Company: **PTANG STUDIO LIMITED**  
Country: **Hong Kong**

**SILVER**





>> PROJECTS

# Residential *(Show Units)*

## Lago Como Show House

Lago Como is a grand demonstration of the opulent and timeless Italian lifestyle. Rich materiality with sophisticated details in a dark colour tone impose the sumptuosity of a magnificent Italian home.

The dark walnut feature with black staggered stainless-steel feature and grey marble floor in the double height living space, contrasting with the natural outdoor colour palettes, accentuate the sense of luxury. Leather shelf in the wine room allows lavish display of the collection in the house. Meanwhile, a softer touch with beige materials on dark herringbone walnut floor in bedrooms gives a fresher and cosy look.

Set beside a stunning 100-rai lake, the Lake Legend Bangna-Suvarnabhumi residence is a tranquil sanctuary in the heart of Bangkok. Lake Legend Bangna-Suvarnabhumi feels more like a modern vacation destination by Lake Como than it does a city home. Make no mistake

though, as you're still at the very heart of it all. With easy access to the extended business district of Bangna, Bangkok's key transport links, as well as a myriad of lifestyle options, the newly minted residence promises both exclusivity and convenience, redefining what it means to own a super luxury residence in Bangkok.

The inspiration of luxury living at Lake Como, Italy, has been meticulously conveyed to the creation of a modern Italian lakeside villa, allowing high-end lifestyle next to the panoramic lake views. Exclusive functions superior to others such as Grand Foyer, Double Volume Living Room, Private Lakeside Pool, Master bedroom lake view, Private Lift and Roof top are available in the villa.

Putting simplicity, comfort, and elegance at the forefront, each of these exclusive, spacious homes are nestled amidst serene surrounds, while natural elements and a refreshingly sleek aesthetic gives each residence an irresistible sense of la dolce vita.





# 2025

APSDA Awards 2025



Company: **PTANG STUDIO LIMITED**  
Country: **Hong Kong**

**BRONZE**





>> PROJECTS

# Hospitality

## Paralloge-Dayan Forest Hotel

The original site of the project was the factory area of Lijiang Machine Tool Factory. After the Lijiang Dayan Ancient Town was designated as a World Cultural Heritage site, the factory was relocated and the original building was transformed into a hotel. The Workers' Auditorium, which is the largest building, has become the front desk and public leisure space of the hotel. We awaken the spirit of craftsmanship, synchronize with the times, and create art at the intersection of tradition and modernity. In the local raw materials such as spruce, oak, five flower stone, purple copper plate, and pebbles, every trace left by craftsmen tells the story of local culture. In the embrace of the ancient city of Dayan, locally produced stone, wood, and copper plates have been given new life by the skilled hands of craftsmen. These ancient elements, after the baptism of time, intertwine with modern forms, radiating a unique brilliance. Architecture, like an old man who has gone through vicissitudes, has put on new clothes, and the old house has been reborn in the long river of time, blending ancient and new meanings, telling the story of Lijiang. The handicrafts of each region are deeply rooted in their unique cultural soil. They reflect the local natural environment, social structure, and religious beliefs, and are a reflection of ethnic cultural diversity. The weaving, stone carving, mural painting, copper tapping, and wood carving in Lijiang are all important components of Naxi culture. They not only showcase the aesthetic taste of the Naxi people, but also convey their worldview and philosophy of life.

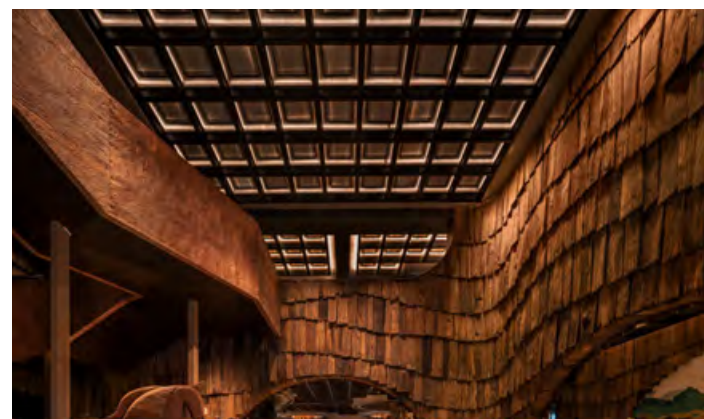
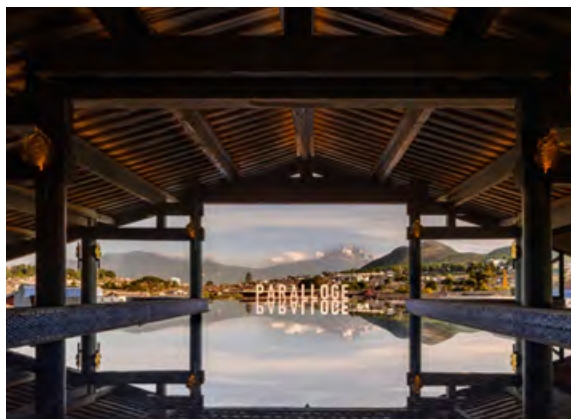






Company: **Guangzhou Uniarch Decoration Design Co.,Ltd**  
Country: **China**

**GOLD**





>> PROJECTS

# Hospitality

Best Project of the  
Countries/Territories  
INDONESIA

## The Meru

The Meru, located in Sanur, Bali, was formerly known as Grand Inna Bali Beach and was initiated by Indonesia's first president, Soekarno, as a symbol of national pride. Over time, it has evolved into a five-star hotel within the Bali Special Economic Zone for Health. The design aims to evoke the essence of Bali in a subtle, understated way—soft yet unmistakably Balinese.

At The Meru, we designed the interiors to support complete relaxation—body, mind, and spirit. Rather than making a bold statement at first glance, the space is meant to be experienced in layers, revealing its depth over time. Every suite is carefully planned to balance function and aesthetics, with subtle details that enhance comfort and create a calming atmosphere.

Sanur, often called the “Morning of the World,” is renowned for its breathtaking sunrise. This natural beauty inspired us to infuse the room with the gentle hues of dawn—deep navy and

warm orange—reflecting the serene transition from night to day. Beyond its picturesque mornings, Sanur has long been a thriving fisherman's village, a heritage that continues to this day. We wanted to subtly weave this rich history into our design, embracing the essence of Balinese tradition without feeling overly conventional. The result is a space that respects its roots while maintaining a refined, contemporary feel.

Wellness and relaxation are at the heart of the design. Natural materials and smooth spatial flow bring a sense of balance. Drawing on Sanur's heritage as a fishing village, we reimagined elements like fishing nets and traditional caping hats into modern, functional features. Rattan dividers echo the texture of nets, while caping-inspired lighting fixtures give off a warm, soothing glow. These details help create a space that feels both connected and calming.

This project was designed to celebrate Sanur's cultural

heritage while elevating local craftsmanship. Natural materials, sourced from the region, highlight the artistry of local woodworkers, weavers, and artisans, ensuring each space reflects authentic craftsmanship. During the day, natural light enhances the textures and intricate details, showcasing the depth of traditional techniques. At night, warm, layered lighting accentuates these elements, creating a sense of intimacy and connection to the surroundings. Every detail is intentionally designed to honor Sanur's rich traditions while providing a refined, contemporary experience.

This project goes beyond simply designing a hotel or suite—it is about elevating cultural heritage and storytelling into a contemporary experience. By reinterpreting tradition with a modern touch, we create a space where history and innovation coexist, offering guests a unique and immersive way to connect with the essence of the culture.

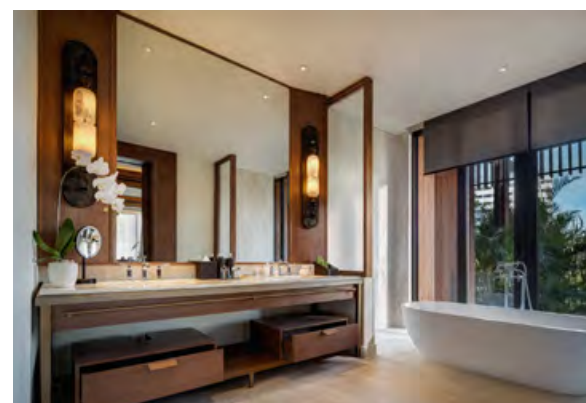
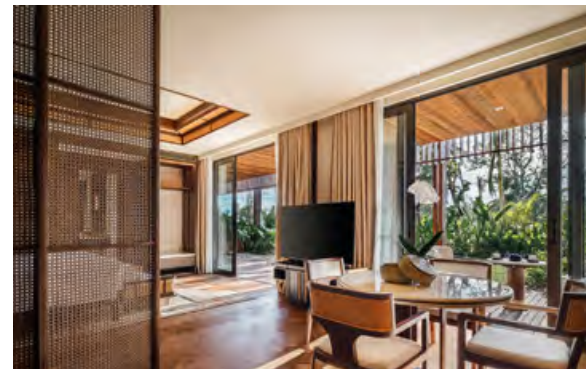
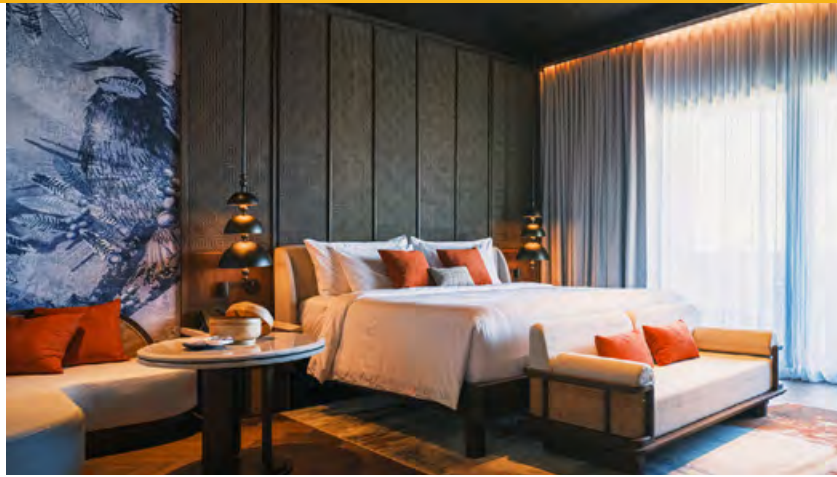
# 2025

APSDA Awards 2025



Company: **KEZIAKARIN Studio**  
Country: **Indonesia**

**SILVER**





>> PROJECTS

## Hospitality

**Best Project of the  
Countries/Territories  
MALAYSIA**

### Anantara Ubud Bali Resort, Indonesia

#### *A Sanctuary of Timeless Elegance and Cultural Immersion*

Nestled amidst Ubud's lush rainforest and terraced rice paddies, Anantara Ubud Bali is a seamless fusion of Bali's natural beauty, cultural heritage, and modern luxury. Rooted in Anantara Hotels & Resorts' brand philosophy of offering "a true destination experience," the resort's design pays homage to Balinese artistry, traditional craftsmanship, and locally sourced sustainable materials. Hand-carved wooden panels, intricate masonry, exquisite woodwork, and woven textiles from regional artisans enrich the interiors, while an earthy, nature-inspired palette creates an atmosphere of tranquillity and refinement.

Cultural immersion begins upon arrival, as guests are welcomed by the harmonious sounds of Balinese gamelan integrated into a kinetic sculpture by artist Aaron Taylor Kuffner. Full-height panels, expansive terraces, and infinity pools dissolve the

boundaries between indoor and outdoor spaces, offering breathtaking views of the untouched hinterland. Carefully planned spatial layouts ensure that every vantage point, from public spaces to private terraced villas, frames the resort's stunning natural surroundings.

A collection of 85 modern suites and pool villas cascade down a densely forested hill towards a mountain stream. The 53-square-metre suites are designed for relaxation, featuring artisanal details and oversized bathtubs positioned by the window for immersive rainforest vistas. Ground-floor suites include intimate balconies framed by mature trees, while the upper-level Payangan Suites boast private gardens as part of their expensive balconies.

One- and two-bedroom villas, attended by dedicated villa hosts, start at a generous 105 square metres and feature spacious

living areas and private infinity pools perched on forest-facing terraces. Locally sourced natural materials, tactile furnishings, and neutral palettes infused with subtle Balinese influences create an ambience of timeless elegance and warmth. Floor-to-ceiling windows invite natural light and panoramic views, while batik textiles and handcrafted teak furniture adds authenticity. Spa-like bathrooms, with natural stone soaking tubs and rain showers provide a serene retreat.

The resort's dining is an immersive experience in both design and flavour. The signature restaurant, Amerta, features an open kitchen concept centred around a wood-fired grill, offering a fireside dining experience. The various dining venues are strategically positioned to complement tranquil tropical backdrops, from an alfresco bar adjacent to the adult-only pool to the lobby lounge overlooking

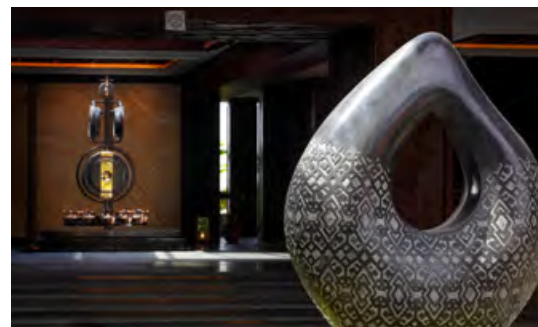


Company: **EDC International Sdn Bhd**  
Country: **Malaysia**

**SILVER**

Bali's majestic Mount Agung. Two pool bars provide refreshing beverages, while Designer Dining by Anantara curates bespoke experiences, including waterfall-side dining and rice paddy feasts. Designed for both leisure and business, the resort features two state-of-the-art meeting facilities. For destination weddings, couples can choose between the panoramic Lobby Garden, accommodating up to 150 guests, or the intimate Wanakasa Room for up to 72 guests.

Set against the dramatic slopes of Ubud's landscape, the resort embraces its natural terrain while maintaining exclusivity and privacy. Thoughtful planning and the use of sustainable material ensure longevity, while seamless integration of cultural elements enhances the guest experience. Anantara Ubud Bali is more than a resort – it is a celebration of Bali's artistic heritage, breathtaking scenery, and heartfelt hospitality, offering an authentic, luxurious retreat that reconnect guests with the island's soul.





>> PROJECTS

# Hospitality

★ *Best Project of the  
Countries/Territories* ★  
**JAPAN**

## The Royal Park Hotel Iconic Nagoya

This newly completed hotel in Nagoya is designed to make a clear distinction from other hotels. The reason for this is not only the excellence of the interior design, but also the fact that the hotel uses interior materials, elements, fabrics, art and even the cups used by guests, all from the Chubu region of Japan, with a focus on Nagoya. The design concept is 'DEEP CHUBU, DEEP JOURNEY'. When guests stop off in the real Chubu region, they can have the supreme experience of staying in a gallery-like space by staying at this hotel.

Historically, the Chubu region has been a manufacturing center since the 16th century and is home to a wide range of traditional crafts, including Japanese paper, textile dyeing, casting, and woodworking. In more recent times, it is also well known as the birthplace of the TOYOTA Motor Corporation and is the heart of the Japanese manufacturing. To create this hotel, the designer travelled to the all 10 prefectures of the Chubu region and worked with 'professionals' in various fields, including technical experts, artisan, and manufacturers. At the entrance, a mural painting by a plasterer artist the visitor into the world of Chubu region. A green artist has created a biotope of locally sourced native plants to soothe the senses in the lobby. In the restaurant, a 'wood shelf' made from a local sawmill waste and wood from demolished buildings makes you think about environmental



resources. And the Chubu region is the main production area for tiles, and the tiles used in this hotel are also fired in the Chubu region. Prototypes and leftover tiles are also used for hotel art, increasing the comfort of the hotel while reducing waste as much as possible. Of course, you can also enjoy locally sourced fish, meat, and vegetables. In the guest rooms, you can enjoy staying in a Japanese-style space with a tapestry of ink paintings by a local artist hanging in the center.

In the suites, there are also wood speakers made by a local inventor, and the ambient sound is wonderful. And the sauna is made with wood from the Chubu region, helping to revitalize the local forest cycle. At the same time, guests will be deeply healed by ambient music recorded in a



Company: **TAKENAKA CORPORATION**  
Country: **Japan**

**BRONZE**



wood-producing area.

In addition, the interior and furniture are made of the local wood, and the lobby to the guest rooms are decorated with sumi and indigo dyed original Japanese paper, indigo dyed fabric, pottery, art glass, wood, stone, metalwork and other items, all handcrafted by professionals from this region. This place become a hub for the crafts of the Chubu region, where guests from around the world can experience the regional manufacturing first-hand and even can contact to manufacturers and artists.

This is not just a hotel, but a design project that emphasizes the process of creating beautiful Japanese-style interiors through new collaborations that lead to the revitalization of the entire region.





>> PROJECTS

# Hospitality

## Ad Lib Khon Kaen Hotel

### *Hotel from an abandon building*

#### **A Overview**

As an abandon building in the late 1990s with economy crisis hitting Thailand. This tallest building in the city of Khon Kaen have been standing still as an eyesore to anyone passing by until this game changing development have recentralized the city of Khon Kaen once again. The total approximate investment on interior fit out is around 400 million Thai Baht or around 9 million Pound sterling.

Never intended to be a hotel we had to stretch the boundary of design in both aspects of space planning and design intention to best fit the already built structure. The design intention of this project is to bring out the best characteristic of Khon Kaen which is a province in the Northeastern part of Thailand that we also call ISAN. The name Khon Kaen have been implemented to just the word "Kaen" which means the core of a substance or by meaning is the center of multiple relationship between all things. This core idea

was the key to The design, The planning, The discussion, The relationship The material and many more meaningful execution throughout this project.

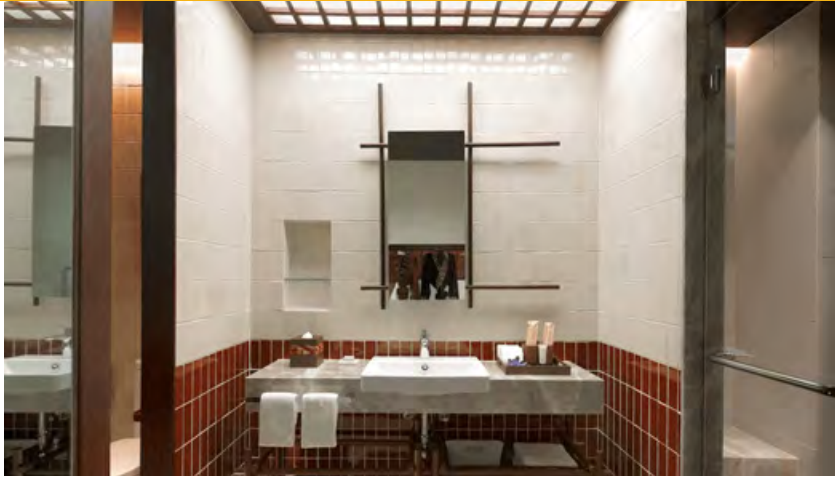
We want to weave everything together by designing and functionalization seamlessly ISSAN Living atmosphere is what we want to achieve in our design execution. We want to create ISAN life in an ISAN style up there in the sky. Creating life of an ISAN by meaning is a laid-back unfiltered home style ISSAN way like imagining a rice field inside this abandon building.

Public areas on 26th – 28th floor of this building have been reconstructed by Dot Line Plane, first to serve the vertical connections for these 3 floors but eventually it became the heart of this hotel. Level 27th have been created as what we call the ISAN way of life..... which you are greeted by an ISAN style house called in Thai "HUEN HUG" meaning "Home is where LOVE is waiting".

You see these kinds of houses on rice field through out ISAN. So we brought this to greet the guest with functions of an all day bar and reception counter at the same time.... In another word "HUG of ISAN Lobby" 6 floors below the lobby are guestroom floors with a total of 120 guestrooms in 5 major room type. The most ICONIC room type is the standard guestroom which is 12 meters long but only 2.5 meters wide. The room is divided into 3 sections side by side, the bathroom – the bedroom – the terrace giving multiple functions and flexible usage of space. Material throughout the project is carefully selected with Local resource in mind. Materials from traditional making method like Thai clay tiles are used. Conventional ways of red brick wall to be constructed. One of the core concepts to this project is to show the brutal surface of existing columns, exposed slab surface and wall as this is to respect the history of this abandon building.

Company: **Dot Line Plane Company Limited**  
Country: **Thailand**

**BRONZE**





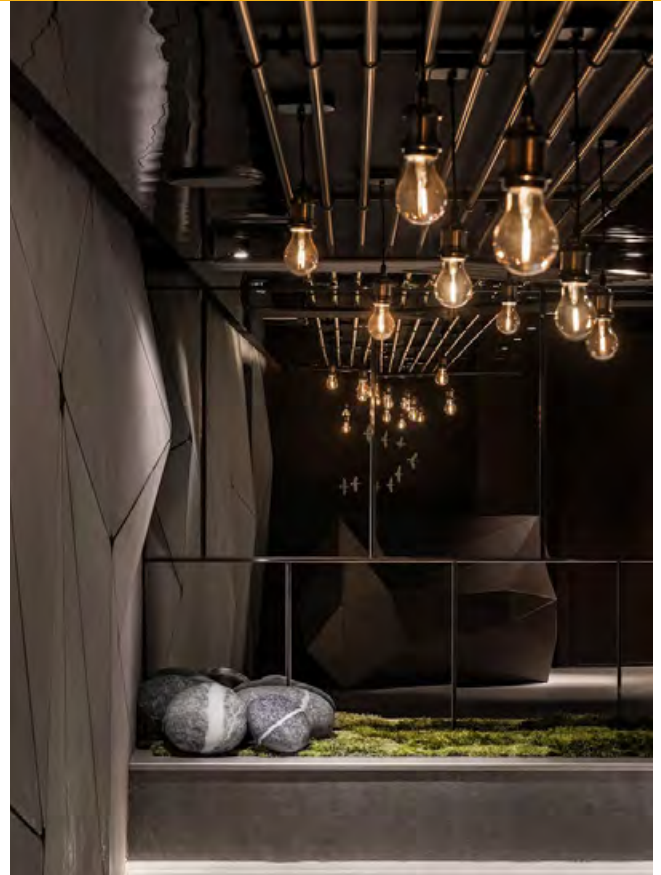
>> PROJECTS

# Hospitality

★ *Best Project of the Countries/Territories* ★  
**TAIWAN**

## Hayata Hotel

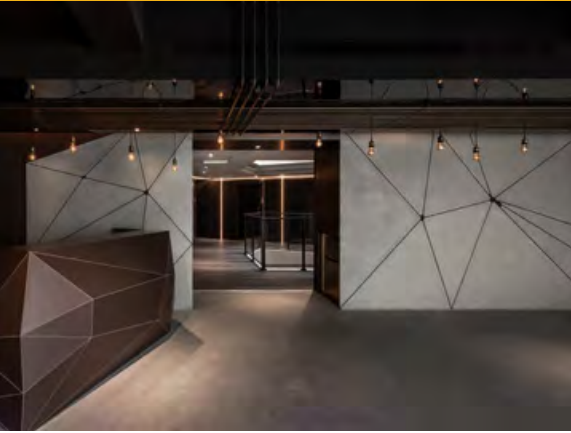
Hayata is a small fishing harbor in southern Taiwan, rich in marine resources. Beyond fishing, it attracts many diving enthusiasts. We explored the port and experienced local diving activities, drawing inspiration from rusted iron, campfires, reefs, and bubbles. These natural elements were abstracted into our design concept. The lobby reflects the ocean through rock-like formations, while rusted iron, metal pipes, and tungsten filament bulbs intertwine to capture the essence of the fishing port. A suspended fireplace evokes the imagery of a campfire, creating a warm and relaxing space where guests can unwind while waiting for check-in. The basement restaurant, originally lacking natural light, was transformed with a deep-sea ambiance. Overlapping circular mirrored panels simulate the rising bubbles seen during a dive, immersing diners in an underwater-like experience. The building was originally an old hotel, and the mezzanine layout within the guest rooms was extremely cramped, with steep staircases. To improve safety and functionality, we redesigned the lower-level spaces into raised tatami-style rooms, reducing the number of steps to make them easier to climb. The staircase structure was carefully redesigned to enhance safety while maintaining spatial openness. Additionally, the tatami areas provide extra sleeping space, maximizing the flexibility of small rooms. The rooftop storage area was converted into a cozy bar where guests can enjoy drinks while watching the sunset. Though the original building layout was less than ideal, we preserved as much of its structure as possible, avoiding unnecessary demolition. Instead, we refined its flaws through thoughtful design, breathing new life into the space while respecting its architectural integrity.





Company: **Yung Design Group**  
Country: **Taiwan**

## HONOURABLE MENTIONS





>> PROJECTS

# Food & Beverage

## KyoChon Pilbang

KyoChon, has grown into a brand that leads the way in chicken and beer culture in South Korea, with a slogan of “Jungdo (the middle way) Management.” However, despite its unique menu and flavors, KyoChon has faced challenges in attracting the attention of the MZ generation. In response, we aimed to create a space that reflects the essence of the brand and connects with the MZ generation, conveying authenticity.

The concept of “KyoChon Pilbang” was based on the essence of the brand, which revolves around the meticulous seasoning process, plus the notion of a cultural space developed by creators in the location of Itaewon, and a place that carries 30 years of heritage. It inherits the spirit of the past “Pilbang,” a site full of literary materials that would serve as a center for discussions of contemporary intellect and art, as well as a space for discovering and researching good ingredients and recipes. Not only did we need to functionally organize the space,

but we also needed a process that imbued meaning into the space, instilling the brand’s values through experience during the identity-forming process. Instead of simply visually and intuitively showcasing KyoChon’s archive and heritage, our design goal was to have visitors physically engage with and gain an understanding of the brand’s philosophy. Through this space, we hope that visitors will find deeper meaning, and that the authenticity of KyoChon will be conveyed, in the site’s story and the shared memories that are associated with it.

The facade is characterized by layers of brushstrokes applied meticulously from the outside, symbolizing the continuity of KyoChon’s craftsmanship. A real brush hangs on the exterior, and pulling that brush serves to open the door, stimulating curiosity among customers. Upon entering, visitors will see an interior space that resembles an actual Pilbang, featuring traditional writing materials. The counter is constructed using recycled soap made



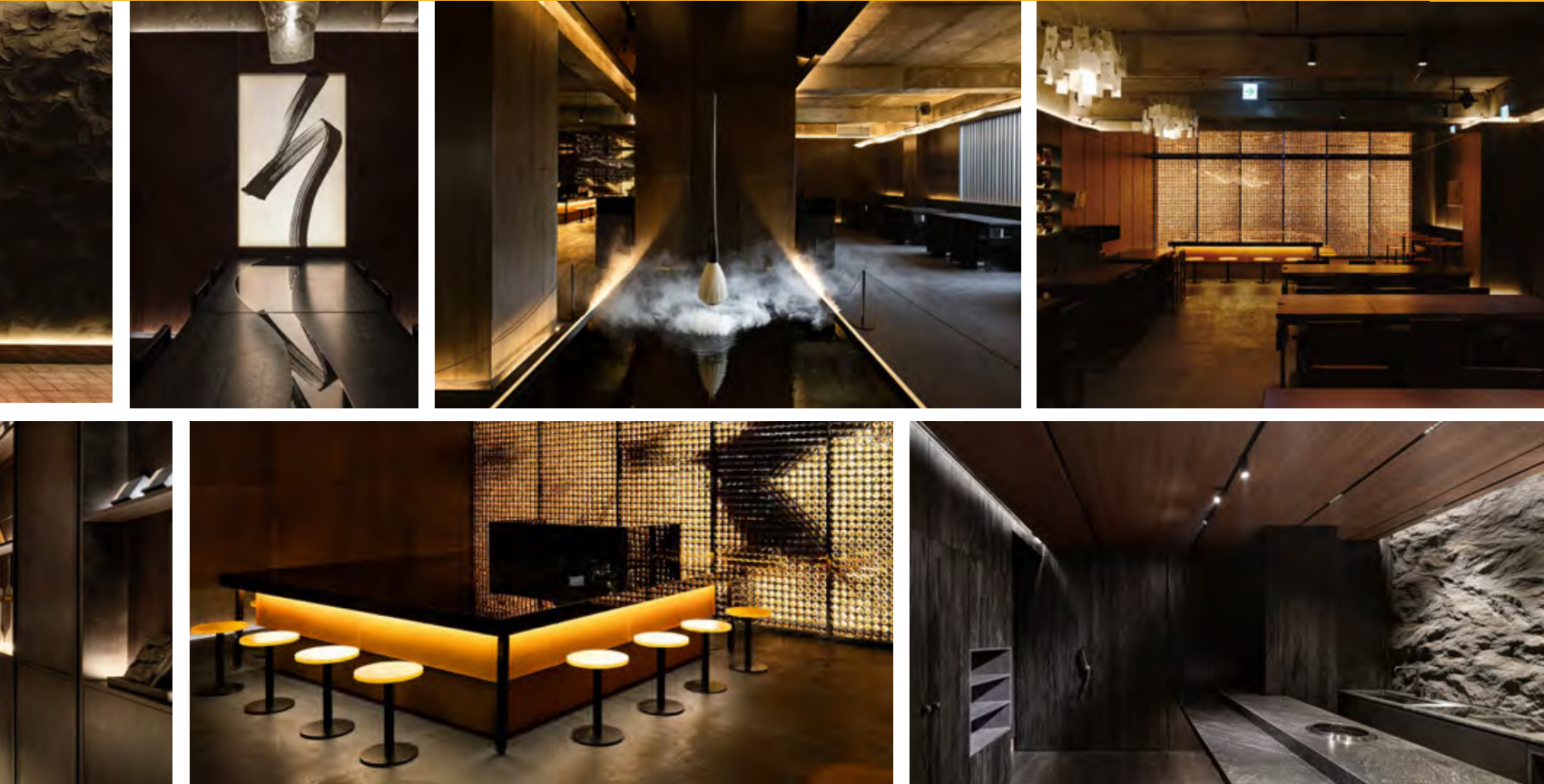
from discarded oil, embodying KyoChon’s heritage and authenticity. This space provides a transparent experience of KyoChon’s heritage and authenticity, and it’s only upon pushing the Pilbang’s door that one can enter the dining area.

The hall is finished with lacquer over-patterns formed consisting of flows descending from top to bottom. The lacquered paper production process represents



Company: **NONESPACE**  
Country: **Korea**

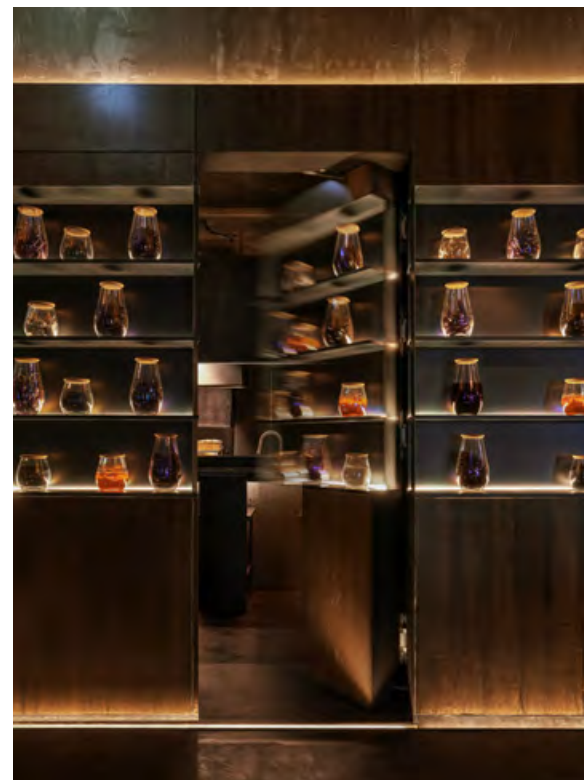
**GOLD**



the craftsmanship of KyoChon. The intent behind using upcycled material for the furniture was to symbolically showcase the brand's eco-friendly philosophy. The central object is a spatial design element further evoking the concept of brushwork; the small pond beneath the brush represents a water garden that symbolizes the essence of Korean culture. The DJ zone has been created in accordance with the Itaewon location, incorporating 4,000 upcycled beer bottles into

a piece of media art. Each beer bottle scatters light rhythmically through media, creating a full sensory experience.

The archive room consists of jars containing ingredients used in actual cooking. Among the archive rooms, one hidden door opens to reveal another space that offers a chicken omakase experience. This space is designed with a rustic and robust character that suits the space's ambiance.





>> PROJECTS

# Food & Beverage

★ *Best Project of the Countries/Territories* ★  
**SINGAPORE**

## TEMPT

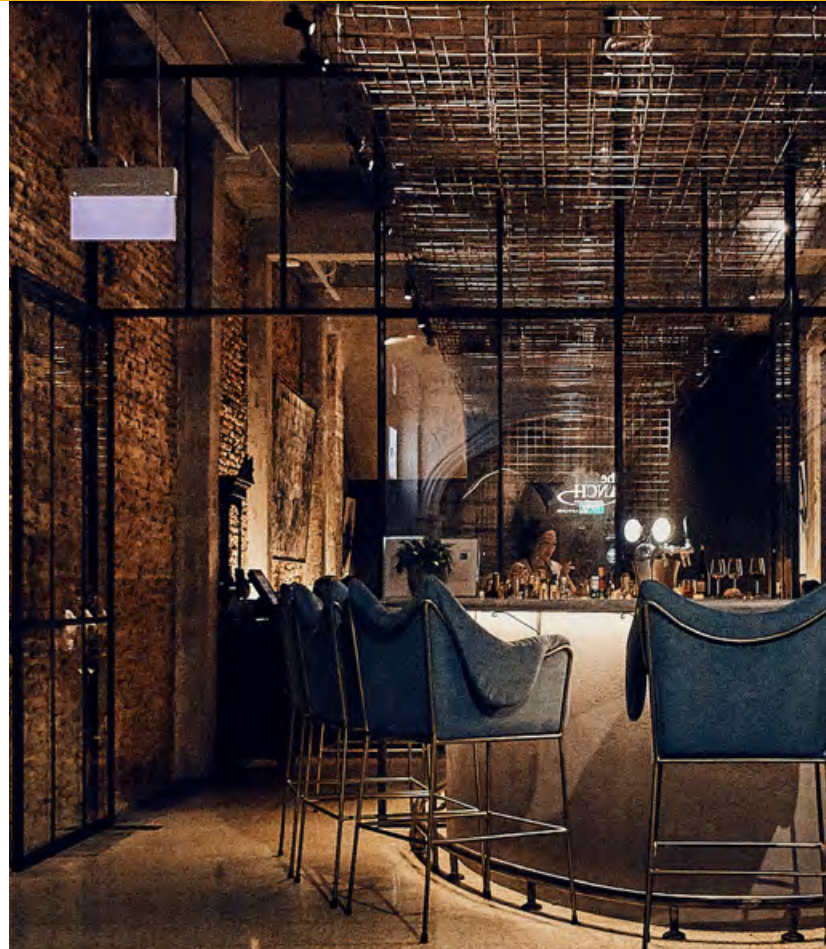
Tempt is set on Purvis Street, beside the iconic Raffles Hotel, where Hainanese immigrants historically congregated in service of the grand hotel and many colonialist kitchens. The restaurant aims to tempt and entice the diner towards being openminded to new flavours along with the bold variation of meats and cuts offered.

Chef Candice Leong wanted a Berlin-vibe gastrobar for her cross-cultural cuisine, inspired by her years of culinary experience on five continents. Her bold creations are often raw or enhanced with in-house fermentation and preservation.

Our design strategy builds on the brand ideas of temptation, rawness, and ageing. At the entrance facing the five-footway, an open elliptical bar counter made of cast concrete, invites the public. The glass line is set far in, for the bar to feel part of the five-footway.

We expressed the rawness and ageing in Candice's culinary processes in the interior design by hacking away existing wall plaster to reveal the original brickwork from 1893.

A ceiling feature made of 5 layers of pre-rusted rebar mesh creates a sense of depth, texture, and industrial rawness. The main kitchen is placed on the second storey to maximise seating in the main dining hall. A dumbwaiter and a 1st storey service area allows the restaurant to function optimally.



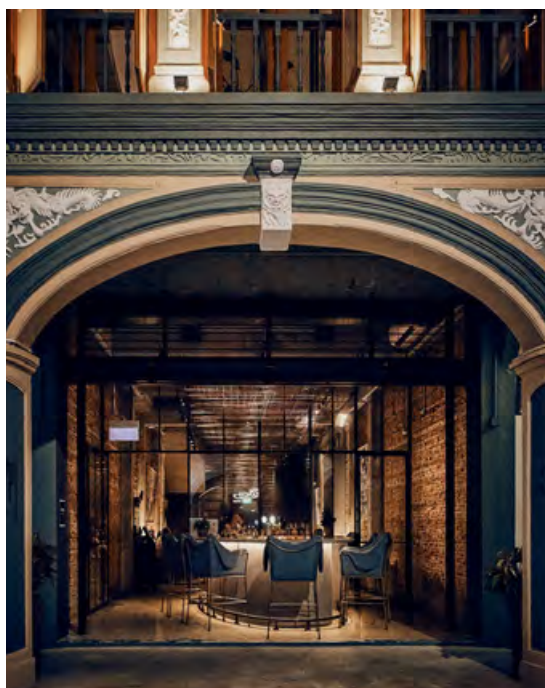
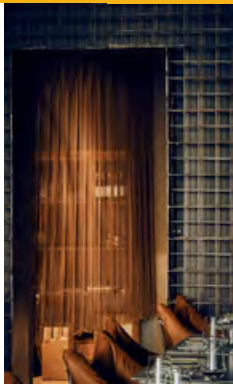
The private dining room on the second storey makes use of the high ceiling for dramatic effect. A spiralling light connects the apex of the ceiling to the centre of the hook-shaped dining island, in which Chef Candice would be the centre of attention, theatrically preparing and sharing her creations.

The walls of the private dining room are also distressed, revealing the historical layers of paint and patching. The dining island is also made of cast concrete, a continuation of the rawness of the space.



Company: **ASOLIDPLAN**  
Country: **Singapore**

**SILVER**





>> PROJECTS

# Food & Beverage

★ *Best Project of the  
Countries/Territories* ★  
**INDIA**

## ANTARVAN

Inspired by the name 'Antarvan,' this project envisions an extraordinary fine dining experience set within the heart of the city. Nestled in a rapidly growing neighborhood surrounded by towering high-rises, The Design offers a breathtaking retreat into nature. At its core, the design seamlessly weaves together two defining elements—the untamed, organic growth of the forest and the serene presence of a flowing water stream. The forest like experience is not confined to the outdoors but extend into the interiors, guiding guests on an immersive journey where nature and architecture blend in perfect harmony. The result is a space where modern sophistication meets the raw beauty of the wild, creating an unforgettable dining experience that fosters a deep and seamless connection with nature.

The project is thoughtfully divided into four key areas: the Dining Area, Kitchen, Service & Storage, and an Outdoor Landscape that includes a waiting area and open



dining space. Conceptualized as an arboretum-inspired structure, it features an elegant arched glass façade and a skylight-integrated roof. This design ensures ample natural light floods the interior dining space, significantly reducing the need for artificial lighting during the day. Additionally, the building's façade is designed with openable and sliding elements, allowing fresh air to flow freely—blurring the boundaries between indoor and outdoor dining and creating a seamless, airy, and immersive experience in nature.

The design aesthetics place nature and its elements at the core, with a central plantation as the focal point. Functional areas are wrapped in natural stone flooring, complemented by a contemporary interplay of metal

and glass structures. Materials are carefully selected with a subtle, matte finish, reinforcing the project's primary focus on plantation. Modern sophistication is further embedded in the furniture details, featuring a refined combination of metal, stone, and veneer.

The lighting concept enhances the fine dining ambiance with a dim, atmospheric glow. A dimmable system allows for adaptive lighting, transforming the space for different uses while maintaining its primary function. Amidst cost constraints and a focus on utilizing natural materials, the surface finish palette was carefully designed to balance affordability and aesthetics. For instance, the main flooring of the restaurant is made from quarry waste of Green





Company: **AANGAN COLLABORATIVE LLP**  
Country: **India**

**BRONZE**



Marble sourced from Udaipur. Typically, the quarry produces uneven-shaped waste pieces measuring around 9" x 12" while creating full-size slabs of 8'/9'/10' x 30"/36". These waste pieces were resized into 6" x 6" tiles and arranged in a pixelated format. Similarly, the main entry passage was designed using upcycled railway sleeper wood, while the filler material consisted of sand grit waste from riverbeds. Additionally, the mounts, pathway curb stones, and terrazzo pathways were crafted from variously sized quarry waste, repurposed into unique shapes to enhance the design.





>> PROJECTS

## Food & Beverage

### ANArKH

The project of ANArKH all started with the site which had an unique situation of residing right in the middle of a restricted development area. It has been critical for the design team to take this as an advantage point in the space to allow people to experience nature in various ways. Total of five floors; two floors of bakery cafes, one floor of specialty coffee bar, and the other two floors of restaurant have been planned with each distinct concept considering different greenery experience that can be found on each floor.

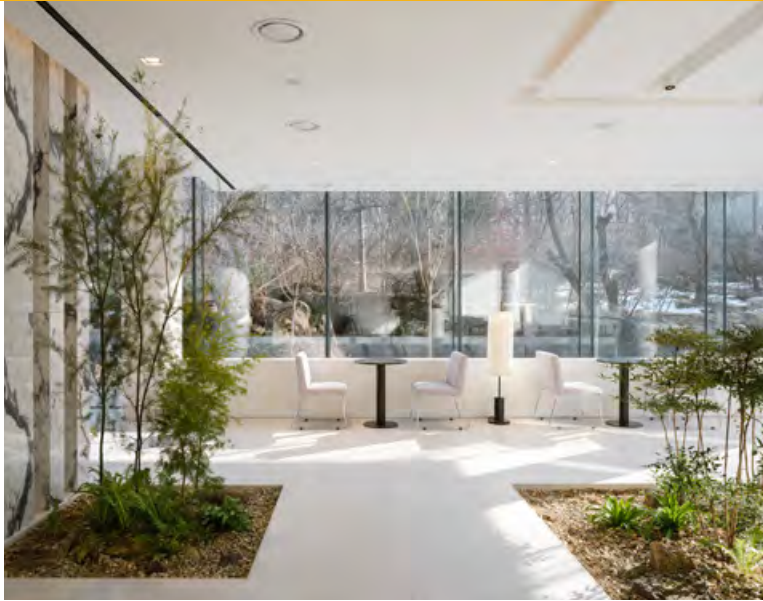






Company: **Studio Eccentric**  
Country: **Korea**

## HONOURABLE MENTIONS





>> PROJECTS

# Food & Beverage

## OLA HALE - Restaurant and Bar

OLA Hale Restaurant and Bar is an A&A project through the adaptive re-use and amalgamation of existing single-storey shop and three-storey residential building at the corner of Hai Ba Trung street in HCM City, Vietnam into a distinctive Hawaiian-themed restaurant and bar that complement the iconic Tan Dinh Church across.

The key design strategy for this adaptive reuse is to amalgamate the first floor and create a courtyard fronting the cafe formed by circular breeze block and off-form concrete wall. This boundary wall extends to the front and folds open to orientate the front entrance directly to Tan Dinh Church across the street, inviting passersby into this lush courtyard from the buzzing Hai Ba Trung street.

Upon entering the oasis and stepping into the building, users are greeted with an array of teal linen ceilings created by three different details inspired by the movement and intensities of the Hawaiian waters, "Ebbs", "Tides", and "Waves" across all levels and corresponding to the different activities across the building - cafe, restaurant, bar. Each detail is meticulously crafted and integrated into the space to evoke the natural rhythms and energies of the sea, transforming the environment into a dynamic landscape that mirrors the fluidity and beauty of Hawaiian waters. To complement the iconic Tan Dinh Church, multiple vantage points are crafted to offer the best views for users such



as the frameless glass window at the front of the second-floor restaurant while on the third floor and the rooftop, spaces are strategically laid out to offer expansive and unimpeded vista of the church.

As a deliberate respond to its urban context which is devoid of plants and greenery, plants are added on facade planters which are mounted on wooden lookalike fins aligned to the existing external columns of the old residential block, giving it its new green facade while preserving its original Southern Vietnamese modernist architecture.

OLA Hale Restaurant and Bar demonstrates the promising potential and possibilities of adaptive re-use in Ho Chi Minh City while preserving its charm and is envisioned to be trailblazer in the transformation of Hai Ba Trung street.





Company: **CHIO Architects**  
Country: **Singapore**

## HONOURABLE MENTIONS





>> PROJECTS

# Entertainment & Leisure

## Snow Park

### *Advantages*

The project serves as the exhibition center for the world's largest and China's highest ski resort, featuring a top-tier Four Seasons Ski Resort. It is a landmark architectural structure.

### *Objective*

Through the design language of "ice, snow, and light," the exhibition hall is crafted as a symbolic landmark that embodies the harmony between technology and culture. It seamlessly transitions from a sales center to commercial use, providing the project with long-lasting economic and operational value.

### *Concept*

The inspiration for this project comes from the natural wonder of glaciers, along with deep reflections on snow culture and climate protection. The design team aims to evoke public awareness of the beauty of nature and sustainable environmental development through the surreal space expression of the "Ice and Snow Mirage," while providing an immersive and artistic experience. The motivation behind the project is to combine snow elements with modern design to create a landmark with both cultural significance and commercial value, injecting new cultural and tourism vitality and eco-consciousness into Shenzhen, an international city.

### *Materials*

**GRG:** Widely used in the creation of flowing walls and ribbon-style light fixtures, GRG offers excellent moldability, lightweight,

and recyclability. It not only precisely restores the curves of the design but also minimizes construction waste and meets green building standards.

**Ice Jade Stone:** Used in the tunnel area, its translucent texture, combined with natural light and shadow effects, perfectly showcases the visual essence of ice and snow. Ice jade stone is both durable and environmentally friendly, adding artistic and lasting vitality to the space.

### **Holographic Projection and Immersive**

**Technology:** By utilizing holographic projections, LED screens, and dynamic lighting effects, a multi-dimensional immersive experience is created, making visitors feel as though they are stepping into an ice and snow world, enhancing the interactivity and technological feel of the space.

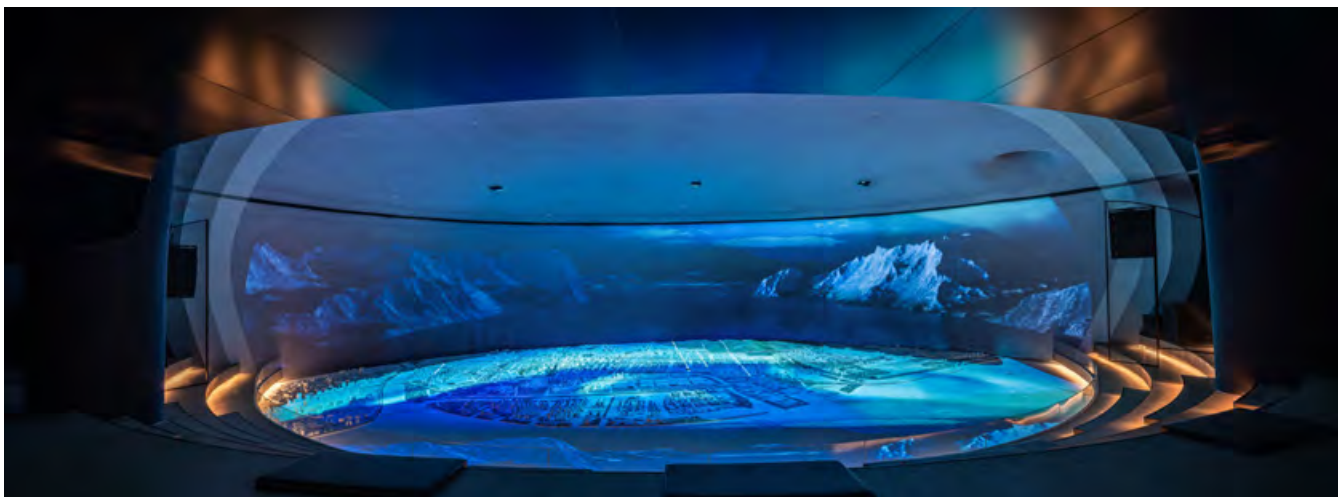
### *Research Challenge*

The biggest challenge of the design is how to achieve visual impact and meet functional requirements in a limited space. The 36 structural columns and irregular ceilings on the negative floor add to the design difficulty. To solve this problem, the design team used a streamlined layout and GRG material to cleverly integrate the column into the space, and weakened the presence of the column through the chandelier and lighting design. By using ice texture, light refraction and holographic projection, we successfully create a surreal immersive experience that overcomes space constraints and enhances artistic appeal and functionality.



Company: **Kris Lin International Design**  
Country: **China**

**SILVER**





>> PROJECTS

# Entertainment & Leisure

## Pagoda Odyssey 1915: From Shanghai to San Francisco

### *A Pagoda Odyssey: Bridging Cultures and Eras*

This exhibition showcases a world-class collection of 84 meticulously hand-carved pagoda models from the Tushanwan workshop, highlighting early US-China exchange through the 1915 Panama-Pacific International Exposition.

The Pagoda Odyssey unfolds chronologically, beginning with the broader exchanges between Christianity and China, then delving into the Tushanwan workshop, the pagodas' creation, their San Francisco display, culminating in a stunning final showcase. The inherently multicultural and multifaith narrative reflects contributions from diverse backgrounds and beliefs, including Buddhism, Islam, Fengshui, and Confucianism, a theme echoed in the accompanying Tower of Faith exhibit, which examines architectural heritage and community ties.

### *Immersive Design: Space,*

### *Information, Display, and Interaction*

Our design approach incorporates four key elements: / Structural Approach, Information Panels, Display Showcases, and Interactive/Multimedia, creating an immersive experience. Visitors engage with the craft through simplified activities like Lego building, die-cut paper pagodas, and textile pagoda models. A life-sized 1:1 pagoda with interior and exterior décor provides tangible scale, aesthetics, and materials, while VR experience within brings to life the Pagoda of Six Harmonies in Hangzhou. The built environment echoes pagoda forms, through hexagonal shapes, interlocking systems, and wood elements. The Shaw Foyer exhibition adopts a community-based approach, using hexagonal panels to showcase Singapore's religious towers and their community impact. At its center, the Tower of Faith integrates representations of five religious towers, emphasising

architectural and cultural perspectives.

### *A Journey Through Four Sections*

The special exhibition gallery is divided into four sections. Section 1 explores Tushanwan's history with Shanghai pagodas and figurines against fabric backdrops. Section 2 highlights the Tushanwan carpentry workshop with clear display cases, a standalone podium for the chest artifact, and architectural elements inspired by traditional Chinese gates. Section 3, a transition zone, traces the pagodas' journey from Shanghai to San Francisco and China's Participation in the Panama-Pacific Exposition, with design panels illustrating architectural evolution. The final section presents a breathtaking display of pagodas of varying heights and significance, arranged like a forest with Chinese architectural arches and art-inspired fabric backdrops.

### *Harmonious Fusion: Tradition and Modernity*

The structural design blends traditional and modern pagoda styles, inviting exploration of their harmonious fusion. Interactive features include



Company: **KR+D**  
Country: **Singapore**

## HONOURABLE MENTIONS

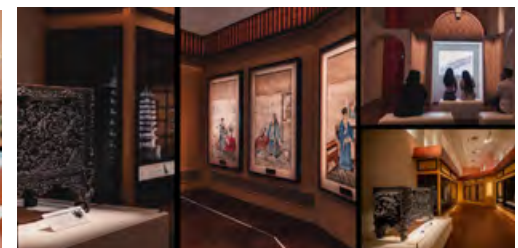
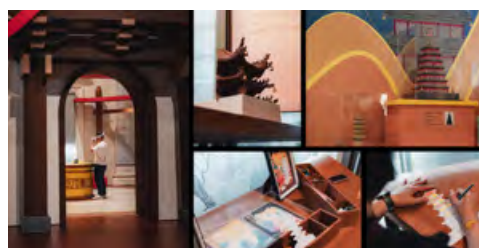
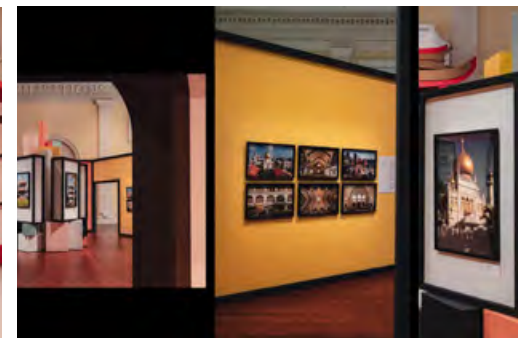
hands-on wooden interlocking pagoda pieces and the VR experience of pagoda interiors. The exhibition contrasts modern and traditional elements, highlighting pagodas' enduring relevance while encouraging reflection on the past and present. Designed as a contemplative journey, the experience engages mind and senses, celebrating the beauty, history, and cultural significance of pagodas.

### *Supporting the Experience*

The exhibition's design extends beyond the visually apparent. A commitment to accessibility ensures all visitors can comfortably engage with the collection. Integrated safety features, such as discreet lighting provide a secure and welcoming environment.

### *Dual Narratives: Shaping Individual Experiences*

Visitors can choose their own starting point: the Shanghai Zone, exploring Tushanwan craftsmanship, or the San Francisco Zone, immersing themselves in the Panama-Pacific Exposition. This dual-entry approach allows visitors to shape their own narratives, deepening their engagement and highlighting the cultural exchange between these two historic port cities.





## Prudential Thailand Headquarters

### *A Harmonious Blend of Culture and Innovation*

Prudential Thailand's headquarters embodies a seamless fusion of cultural heritage and modern innovation, creating an inspiring workspace deeply rooted in Thai traditions while fostering a dynamic and collaborative environment.

#### **Originality**

The Prudential Thailand Headquarters redefines the modern workplace by merging cultural heritage with innovative design. Inspired by the Thai concept of “Kwan”—a symbol of generosity and connection—the design embodies the flow of human interaction through curved lines and fluid spatial movement. Unlike conventional corporate offices, this space transforms traditional values into a tangible, immersive experience. By embedding cultural storytelling within the workspace, the design creates a unique, emotionally resonant environment that fosters a deep sense of belonging.

#### **Functionality**

The headquarters is designed with a people-centric approach, ensuring comfort, safety, and efficiency. A flexible workspace strategy allows employees to choose from various settings—formal meeting rooms, collaborative hubs, and lounge areas—enhancing both productivity and well-being. Ergonomic furniture and strategic lighting create a calming atmosphere, reducing fatigue and improving focus. The seamless circulation between spaces encourages movement and interaction, reinforcing Prudential's vision of fostering a connected and engaged workforce.

#### **Spatial Planning**

Strategic space planning is at the heart of this design, ensuring both functionality and flow. Open-plan areas encourage collaboration, while quiet zones provide space for focused work. Inspired by Thai culture's adaptability and fluidity, the office design promotes fluid transition between formal meeting rooms, lounge spaces, and breakout areas. Movement within the office mimics the natural flow of relationships, reinforcing the concept of “Kwan”, ensuring smooth operational flow while maintaining a sense of openness and inclusivity.

#### **Aesthetics**

The headquarters' visual identity is a sophisticated blend of contemporary elegance and Thai cultural motifs. Curved architectural elements and organic forms mirror the gentle, welcoming nature of Thai hospitality. A carefully curated color palette, inspired by traditional Thai textiles and natural landscapes, enhances the sense of warmth and connection. The use of wood, textiles, and handcrafted details adds texture and depth, ensuring that the space feels inviting and culturally authentic. The harmonious balance between modernity and tradition creates an environment that is both visually striking and emotionally resonant, making it a space where employees feel inspired and connected.

#### **Sustainability**

Sustainability is woven into the design, from material selection to energy efficiency. Locally

Company: **pbm**  
Country: **Thailand**

**SILVER**



sourced materials, such as wood and textiles with traditional patterns, reduce project's carbon footprint and environmental impact while reinforcing cultural ties. The design incorporates energy-efficient lighting, smart climate control systems, and biophilic elements that improve air quality and overall well-being. The flexible workspace model also ensures longevity, adapting to future needs without extensive renovations. By embracing responsible resource use, the headquarters aligns with Prudential's commitment to sustainability and corporate responsibility.

### *Conclusion*

The Prudential Thailand Headquarters is more than a workplace—it is a cultural and functional masterpiece that redefines corporate design. By blending traditional Thai values with modern workplace, the space offers an unparalleled balance of identity, innovation, and well-being, that honor local culture while embracing progress.



>> PROJECTS

# Workspace

## Where's House Warehouse

*Redefining Boundaries: The Symphony of Architecture and Interior Design*

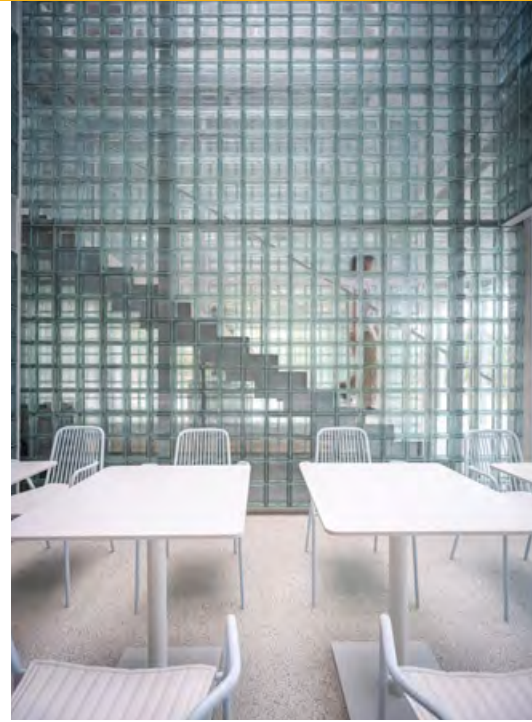
The Where's House Warehouse project exemplifies a revolutionary approach to spatial design by blurring the traditional boundaries between architecture and interior design. As a central hub for a company specializing in vaccine and nutritional supplement distribution for the agricultural sector in Thailand, the space integrates functionality, aesthetics, and sustainability to create a seamless work-life environment.

### Originality

The Where's House Warehouse challenges conventional workspace design by merging architectural and interior elements into a cohesive whole. The project's core concept—Blurring the Boundaries Architecture—redefines the role of structural components, transforming them into decorative elements. Glass blocks, traditionally used for partitioning, are repurposed into flooring and furniture, enhancing transparency, natural lighting, and aesthetic appeal. The fusion of functional and decorative materials exemplifies an innovative methodology that breaks traditional architectural norms, positioning this project as a benchmark for interior-architectural integration.

### Functionality

Functionality is at the core of the Where's House Warehouse, designed to serve a leading company in



Thailand's agricultural sector specializing in vaccine and nutritional supplement distribution. The spatial configuration prioritizes ease of use, safety, and adaptability, ensuring a flexible and efficient workspace. The concept of 'air-drying offices' optimize natural air circulation, promoting a healthier work environment. Expansive open-plan layouts enhance workflow efficiency, while strategically placed glass blocks maximize natural light, reducing the reliance on artificial illumination. The innovative use of materials ensures low maintenance, reinforcing both practicality and sustainability.

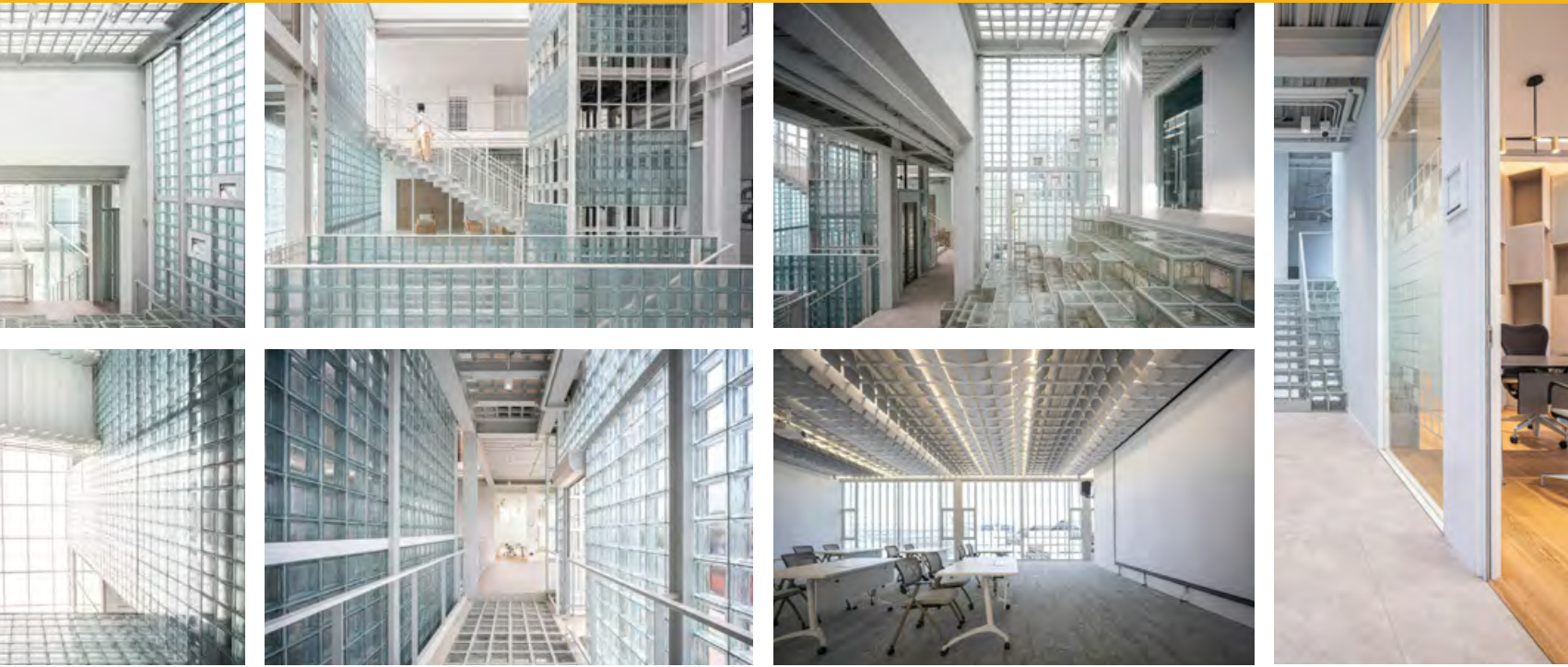
### Spatial Planning

Strategic space planning plays a crucial role in dissolving traditional boundaries within the Where's House Warehouse. By layering materials and interweaving functions, the design naturally



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connects different zones without rigid partitions. Public and private areas blend organically, while flexible workspaces adapt to changing user needs. By questioning rigid spatial boundaries, the design offers a fluid and adaptable workspace, ensuring maximum efficiency for both work-related and social interactions.

### ***Aesthetics***

A visually striking yet functional composition, the warehouse achieves a symphony of architecture and interior design through its bold material choices and fluid spatial connections. The glass block installations introduce a rhythmic interplay of light and shadow, creating a luminous ambiance that evolves throughout the day. The layering of materials introduces depth, while seamless craftsmanship—such as minimizing seams in glass block installations—elevates the

overall aesthetic. Every element in the design reflects a commitment to aesthetics without compromising practicality, reinforcing the project's architectural integrity.

### ***Sustainability***

Sustainability is embedded in the design through passive environmental strategies and responsible material selection. The air-drying office system enhances natural airflow, reducing the need for mechanical ventilation. The use of glass blocks optimizes daylight penetration, minimizing reliance on artificial lighting. Additionally, sustainable materials, including repurposed glass blocks and layered construction techniques, minimize waste while enhancing durability. The emphasis on adaptability ensures that the space evolves with minimal environmental impact, supporting a long-term, resource-efficient approach to design.



>> PROJECTS

# Workspace

## Centricity Flex

Is a premium flexible office solution optimised for wellbeing in the heart of central. Situated across two floors of Edinburgh Tower, Centricity Flex offers innovative, adaptable workspace solutions. Elegant office suites, dedicated meeting rooms, open work areas and hosted services deliver the ultimate in quality, convenience and connectivity. Extensive wellness amenities, members' events and inspiring surrounds unlock productivity and enhance office life. Two floors of premium, turn-key office spaces delivered on flexible lease terms offer unrivalled quality and optionality. Fitted out with all members' needs to host teams, adaptable configurations enable total privacy with fine design details and 24/7 access and security.

Targeting WELL certification, the world's leading accreditation advancing health in the workspace, Centricity Flex has been created to enhance the wellbeing employers and employees. Designated meditation and mothers' rooms, healthy dining, members' events, outstanding air and water quality

and thoughtful areas for rest and recuperation all enhance happiness and inspire creativity.

With extensive wellness strategies incorporated into every aspect of workspace and services, Centricity Flex offers truly tangible benefits to the health and mindset of your employees. With the notion of creating a premium flexible office solution optimised for wellbeing, extensive application of natural materials such as veneer and marble, with mixture of splendid reflective materials and sophisticated details to create a calm and elegant atmosphere. Marble floor with high quality leads the way from the lift lobby to the reception with magnificent handing feature. While Symmetry is the key to create a grand welcome, the illuminating fluted glass feature balances out the weight of the wooden ceiling and creates a floating feel. Besides, the hanging features defines zonings for seating arrangement in the meeting lounge area while banquet seat in mustard green gives a fresh punch to the space for meal



break and causal meetings.

The open work area is a stylish area offering space to think and room to gather, to brainstorm with colleagues at communal tables, take private calls in discreet booths or savour a moment of calm in our breakout pods. The loungey furniture setting in also allows a relaxing space for discussion. Entering the phone booth, the translucent glass panel partition allows privacy yet spacious quality in a relatively enclosed space.

In the event space, stackable chairs and loose tables provides flexibility for big open space for events and individual workspace. Members can make the most



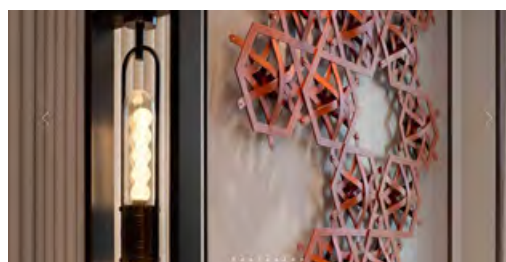
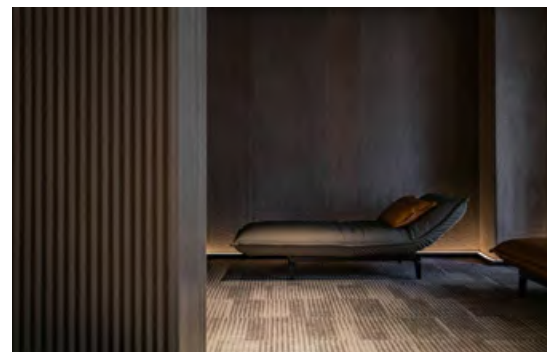
Company: **PTANG STUDIO LIMITED**  
Country: **Hong Kong**

**BRONZE**



of our inhouse events team, organising bespoke fitness classes, welcome parties, celebrations and more, as well as get creative with memorable events crafted for everything from talks to team building. The pantry area is also highlighted in orange as visual creativity booster. The zig-zag shape dining table in the centre brings fun to the space while allowing different small groupings for dining.

Coming to the wellness space, a minimal resort look room addressed by dark grey wallcoverings and up-light wall washer is dedicated for meditation and a getaway moment for well-being enhancement.





>> PROJECTS

# Workspace

## SP Metalwork Headquarter Office

### *Curve and Curiosity*

SP Metalwork Company Limited is one of Thailand's leading metal casting businesses, with its main products being large industrial pipes. Thus, the façade is designed to express modernity and the company's business. The façade skin is in a half cylinder form, which is the basic shape of water pipes. This filters light and creates an inviting aesthetic appearance. The bronze color reflects the state of molten steel as it goes through the casting process, communicating the heart of the company's business, while the façade at the executives' offices is white, communicating transparency and professionalism. The company's business is also reflected in the interiors through steel elements, bare-faced concrete, and exposed orderly MEP systems. Concern for the well-being of its employees is evident in the carving out of areas to allow for green spaces to be incorporated into the interiors, such as the roof garden and break spaces throughout the workplace and the meeting room on the third floor.

The reception area where a curvy panel is inspired by a segment of a pipe, which is the main product of the company are displayed in a copper tone color to represent the value of molten iron that is poured into molds in every piece of work. Transforming ordinary display cabinets into high-end expensive jewelry style galleries for industrial products has



been fashioned, Their importance changes in the same manner as valuable and expensive gems. Most importantly, it must be clearly visible and exceptional. By location this display area is in the main passage of the project, which is the main corridor where everyone will see it.

Behind the jewelry style products wall is the main meeting room. The Copper Curve Wall displayed in the corridor is also designed to display products that can be seen in the meeting room. The color tone in this room uses white to make it look bright and clear. The ceiling is designed to have a round shape, and the material also acts as soundproofing for the professional appearance of the meeting room. The lighting design in this room uses a triangular shape from the logo to express SP Metalwork Company Limited.



Company: **Architects 49 (Chiangmai) Company Limited**  
Country: **Thailand**

**BRONZE**



The seminar room is the most important part of the project. Since this project is designed to be modern and industrial looking, the design team was very determined to show the actual engineering system in this room, the truss roof structure, air conditioning duct work, lighting system, including the sound system and the sound reflection system all of which were carefully designed with multiple calculations to provide a sound reflection value of the highest order, so that meetings can be smoothly conducted. The interior color tone should express the wall design of the architectural exterior façade with curved and perforated wall as both a part of the design element and also as a sound preventive reflector. The Workstation installed in this room uses movable equipment that can be changed according to the actual use of this room.





>> PROJECTS

## Workspace

### Boundless

#### *Project Background*

This is an office, the project is close to Beijing Shougang Park. Founded in 1919, Beijing Shougang Park is an important representative of China's industrial history. NO.3 Blast Furnace Museum and Big Air Shougang have become the symbol of the capital city Renaissance, which showing the unique charm of industrial culture. Emerging entrepreneurs have given this traditional industrial park a new way to open to the public, and there is an urgent need for an open and diverse office environment to promote team collaboration and communication. Overlooking from the project can glance the industrial and cultural charm of Shougang Park.

#### *Design Status*

The challenge of the project is that the internal space is spacious but the height is only 3 meters, resulting in a sense of pressure and poor spatial experience; Secondly, we hope to break the traditional closed office space, form an open



functional place, enhance the interaction and communication between people and space, and create dynamic office space experience.

#### *Design Strategy*

Glass and stainless steel will magnify the space so that it can be extended indefinitely, creating a free and boundless space. An open and diverse office provide a more connected, collaborative environment that reinforces a common culture, fosters innovation, and attracts top talent. Compared with the horizontal flow of glass in the space, the scene in the space is

reflected by the mirror waterscape and stainless steel mirror, so that the space builds a sense of extension in the vertical.

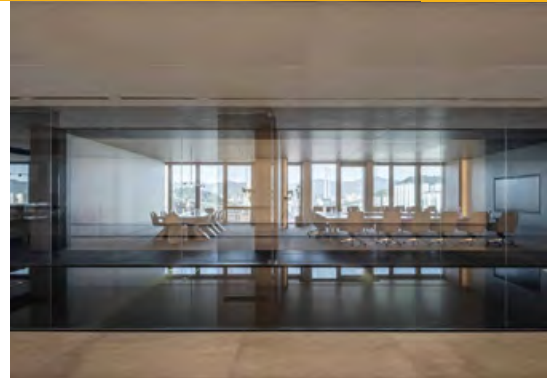
#### *Social Impact*

The Office creating a flexible, personalized experience for and around people. Space that tell a purposeful story reflecting local culture and context create a distinct tenant experience while respecting and enhancing their surroundings. Open space provide a more connected, collaborative environment that reinforces a common culture, fosters innovation, and attracts top talent.



Company: **Kris Lin International Design**  
Country: **China**

## HONOURABLE MENTIONS





>> PROJECTS

# Workspace

## Apero Technologies Group

This project is for Apero Technologies Group, a dynamic, creative, and exploration-loving collective. We propose a flexible design approach and an open space while ensuring privacy for each task. Based on the brand archetype provided by the client, we propose the design concept “The Explorer”. Apero’s office is designed like a modern spaceship, ready for the Ape Warriors on their journey to explore the technological universe.

### Layout Plan

The project is divided into working zones interspersed with interaction spaces (fish tank, meeting room, pantry, etc). The interspersing of spaces is a solution that we use to reduce usage density due to the large number of employees. The gathering area is the first point of access when entering the office. It is a multi-functional space, used flexibly for many purposes, such as receiving guests, internal training, and organizing events.

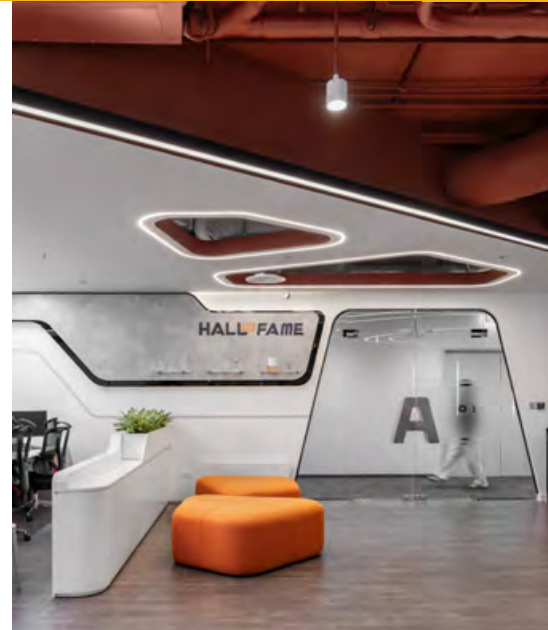
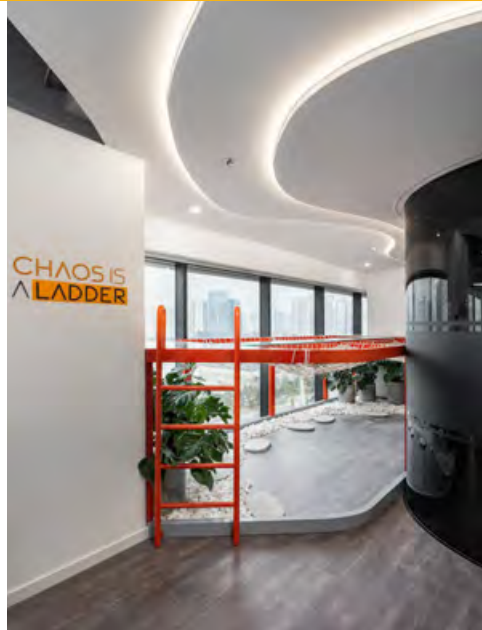
### Details

The lighting in the gathering area is designed like a time portal, where the core values of the business are reiterated in continuous loops. The A-shaped ceiling is inspired by the first letter of the brand. The LED light strips are rounded to enhance the feeling of futuristic technology. The next special lighting system is placed in the working area. An LED lighting system is designed from the image of the Orion constellation, representing the skilful hunter in Greek mythology. Orion is often the birthplace of extraterrestrial civilizations and is an important target for humanity’s journey to explore the universe. After the fish tank, there is a relaxation lounge for employees, which can be used as a corner to admire the city.



Company: **DPLUS Vietnam**  
Country: **Vietnam**

## HONOURABLE MENTIONS





>> PROJECTS

## Exhibition

### Leedon Green . Sales Gallery

Located at the prime location in Farrer Road, Leedon Green defines understated luxury for one's desirable future home. Mastering the use of natural materials, composited in three different schemes for different units, is the key for creating a timeless lifestyle.

To celebrate the distinctive conceptualized tree house architectural form of the sales gallery, the interior wooden feature with refined details, highlighted with deliberately selected furniture, creates a strong connection with the surrounding natural elements. Colors and tactility of the materials are also important composition of a calm resort-like atmosphere. Veneer panels and screen with wooden stripes with black stainless steel contrast with the dark grey marble floor. At the reception, the hanging feature is a conceptualized representation of the movement of nature when catches wind. In the discussion area, the



details of the interlocking ceiling feature together with the splendid lighting fixture adds on a luxurious touch to the spatial quality.

To visualize the future home for buyers, four characters, the jewelry maker, perfumer, carpenter and jockey, are applied as narrations of lifestyles and spatial qualities for the four show units.

In 1 bedroom unit, light color scheme and transparent

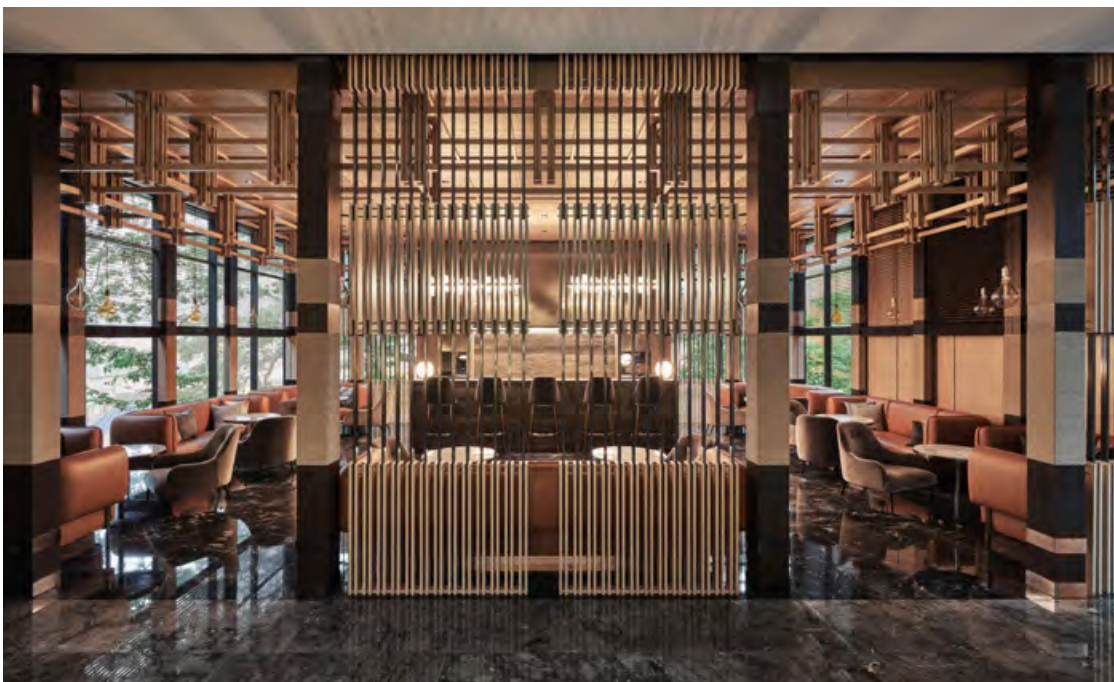
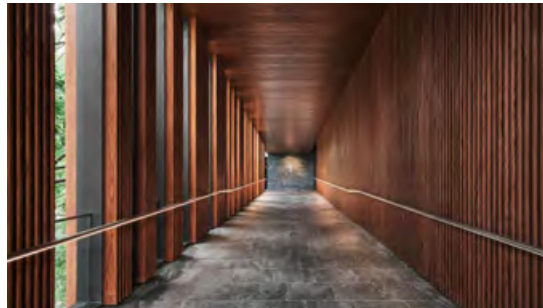
materials illustrates the exquisiteness and sophistication of diamond carving. Beige color tone and soft leather touch infiltrates the scent of elegance and subtlety of a dainty bottle of perfume in 2 bedroom unit. While the utilization of hard materials like wood and stone as well as darker grey color tone depicts the masculinity of carpenter in 3 bedroom unit, the brighter beige arrangement, on the other hand, portrays the understated luxurious jockey life in the largest show unit.





Company: **PTANG STUDIO LIMITED**  
Country: **Hong Kong**

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&gt;&gt; PROJECTS

# Exhibition

## Whispers of Timber: Unveiling Wood's Hidden Dance

"Whispers of Timber" is an immersive exhibition pavilion that redefines the role of timber in architectural expression, pushing the boundaries of material exploration, craftsmanship, and sustainability. Designed as a space for interaction and discovery, the pavilion transforms the conventional exhibition booth into a sculptural and sensory experience. Inspired by the interplay of light and shadow in a forest, it invites visitors to engage with its dynamic spatial composition, fostering an emotive connection between nature, form, and craft.

At the heart of the design lies an innovative use of steam-bending techniques, which highlight the inherent flexibility and elegance of timber. The pavilion's curvilinear panels, meticulously shaped through a process of steaming, molding, and bending, evoke organic forms that seamlessly merge floors, walls, and ceilings. These fluid geometries dissolve conventional spatial boundaries, enhancing the pavilion's immersive quality while offering visitors a continuously shifting visual experience. As light filters through and dances across the undulating timber surfaces, it echoes the ephemeral rhythms of a forest canopy, reinforcing the pavilion's poetic essence.

The open-plan configuration prioritizes intuitive navigation and spatial fluidity, allowing visitors to move freely and experience the pavilion from multiple vantage points. Curved walls subtly guide circulation, framing focal elements such as

the exhibition displays and signage while maintaining a balance between openness and enclosure. This spatial strategy not only enhances wayfinding but also creates moments of intimacy within the broader exhibition space, ensuring a dynamic yet welcoming environment.

Aesthetically, the pavilion embraces a minimalist yet expressive design language that celebrates the material's natural beauty. Each precisely sculpted timber panel reveals the intricate grain of sustainably sourced oak, emphasizing craftsmanship and material honesty. The purity of form, coupled with the sculptural interplay of light and shadow, results in an installation that is both understated and striking—offering a seamless fusion of simplicity, elegance, and innovation.

Functionality and longevity are integral to the pavilion's design. The steam-bending process minimizes reliance on mechanical fasteners, enhancing both durability and structural integrity. The modular construction allows for ease of assembly, disassembly, and reuse, ensuring adaptability across different contexts while reducing material waste. Thoughtful detailing ensures that the pavilion is low-maintenance, preserving its pristine form over time.

Sustainability is embedded in both material selection and fabrication methods. The responsibly sourced oak, coupled with an energy-efficient



Company: **Spatial Factors Architects**  
Country: **Malaysia**

## HONOURABLE MENTIONS



steam-bending process, significantly reduces environmental impact. The modular and demountable nature of the pavilion extends its lifecycle, reinforcing a commitment to circular design principles. By integrating biophilic design, the project fosters an innate connection to nature, promoting well-being and environmental consciousness.

Beyond its physical presence, Whispers of Timber

challenges traditional notions of exhibition design, demonstrating the transformative potential of innovation and experimentation. By elevating timber beyond conventional applications, it sets a new benchmark for material exploration, redefining how architecture can shape meaningful and memorable experiences. A testament to the synergy between nature and craftsmanship, the pavilion embodies a vision of design that is both timeless and forward-thinking.



>> PROJECTS

## Exhibition

### Mirror

#### Objective

To create a sales office that serves as a showcase for displaying, selling, and facilitating interactions with clients.

#### Constraints

The project has a low ceiling height of only 2.5 meters, resulting in limited vertical space, small floor area, dim indoor lighting, and poor natural light penetration.

#### Concept

##### 3.a.Mirror:

By reflecting through mirrors, it breaks through the height limitation, visually enlarging the space, reflecting a mere 2.5M ceiling height to 5 meters or more.

##### 3.b.LightWall:

The walls are made of translucent jade glass (an eco-friendly recycled material), with LED strips installed inside. The light passing through the jade glass overcomes the dimness of the space.

##### 3.c.High-gloss materials:

Reflective stone materials and bright lacquer finishes expand the visual effect of the space.

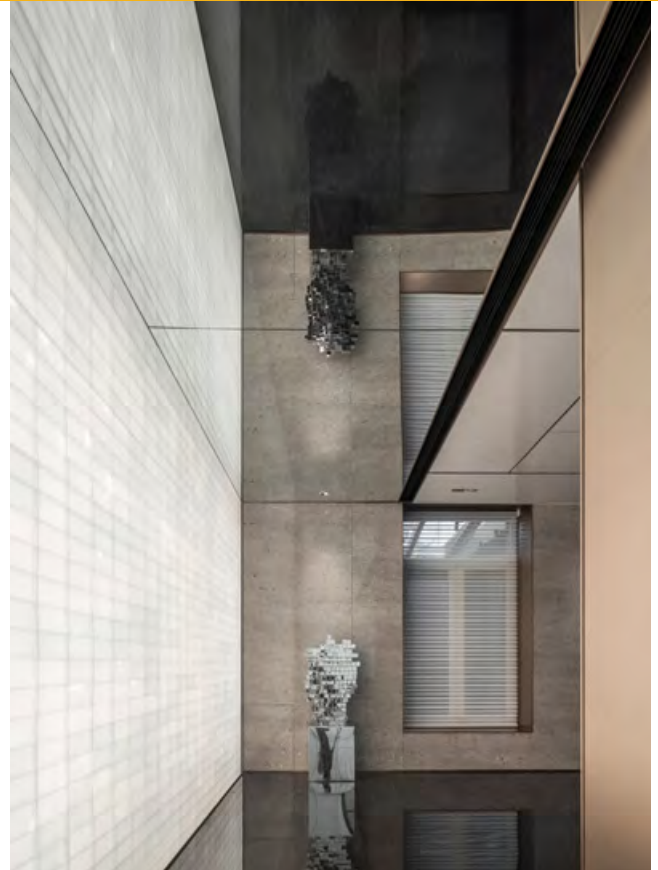
#### Technical Properties

##### 4.a.Jade Glass:

It has the characteristics of 1. translucency, 2. wear resistance, 3. zero radiation, and 4. eco-friendly recycling. It also has low maintenance costs and good visual effects.

##### 4.b.DEKTON Slim Jade Rock Slab:

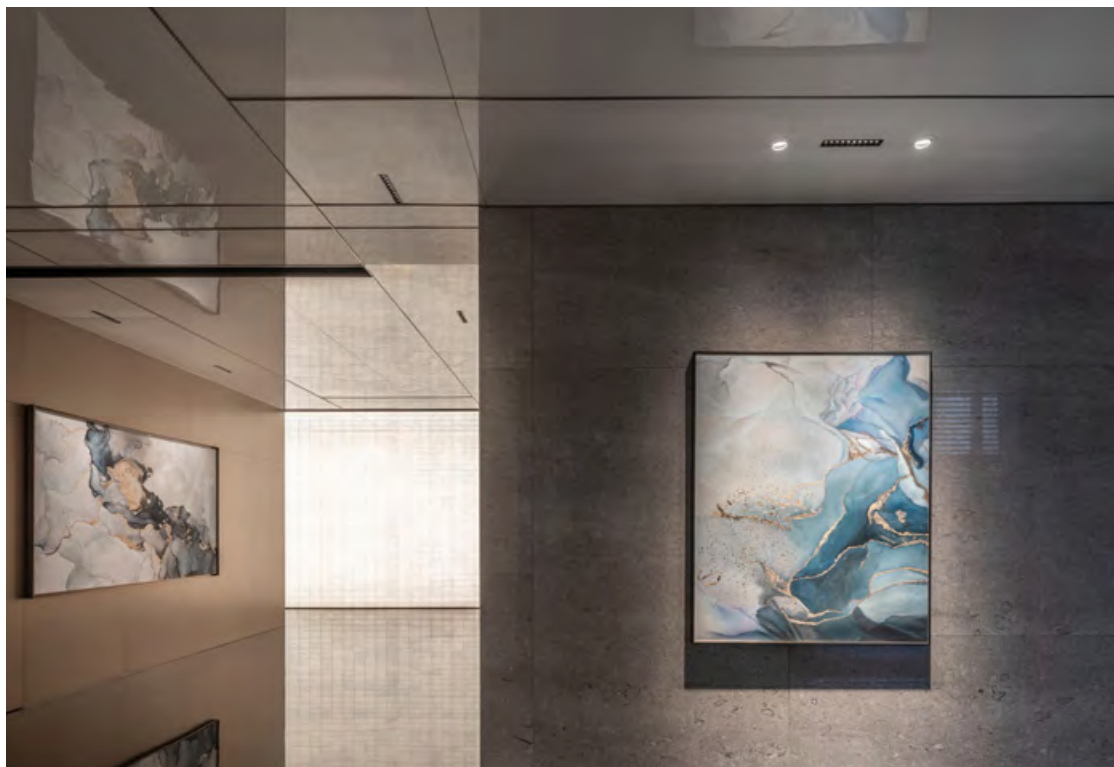
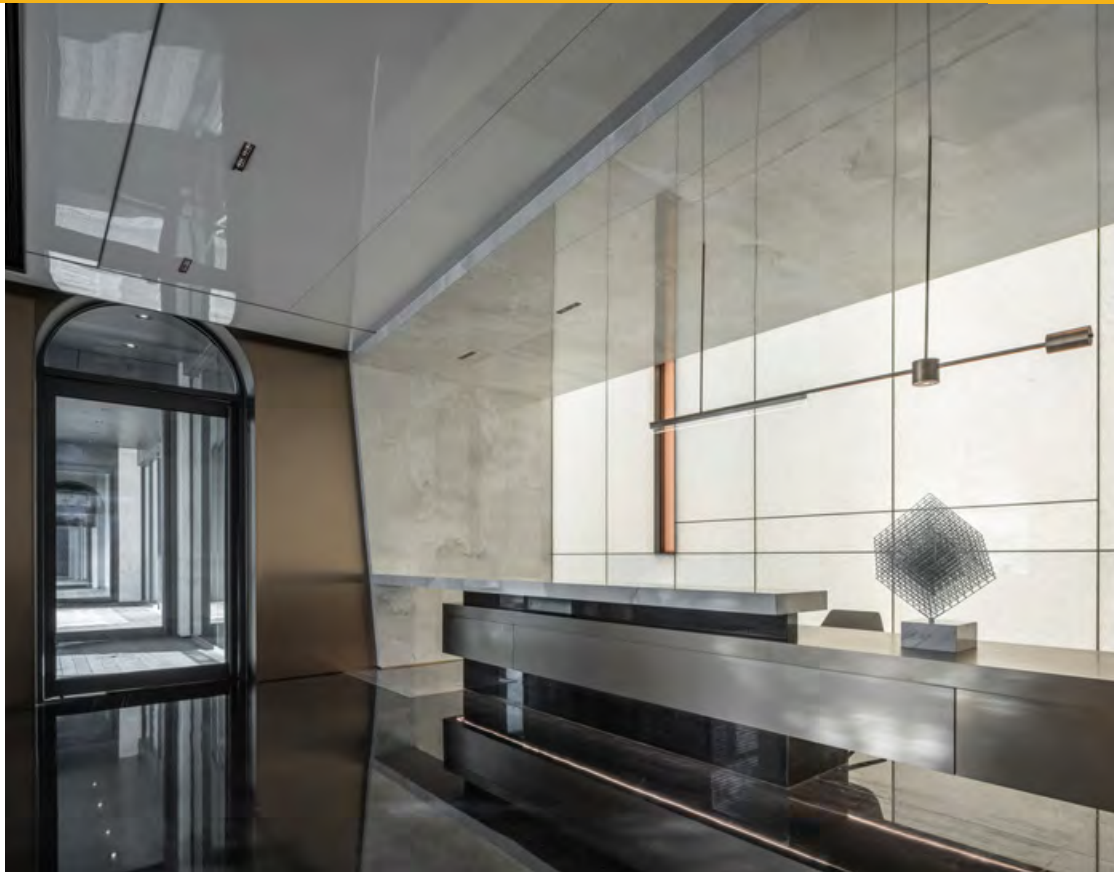
The maximum original size is 3300X1400mm, with a thickness of only 4MM. It greatly reduces the structural load, making it applicable in various places such as ceilings, cabinets, and walls, presenting a visual aesthetic that extends from the ground to the bar ceiling.





Company: **Kris Lin International Design**  
Country: **China**

## HONOURABLE MENTIONS





>> PROJECTS

# Public

## Light Patio

### *Project Background*

As a community public space, the project provides a place for socializing and interaction, improving the often indifferent relationships between neighbors in modern residential areas and promoting communication and interaction within the community.

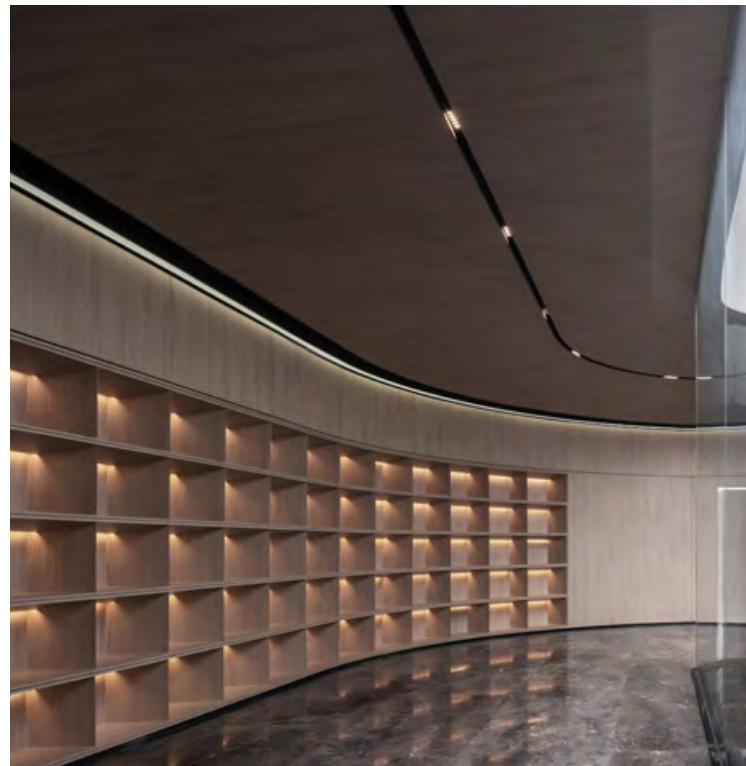
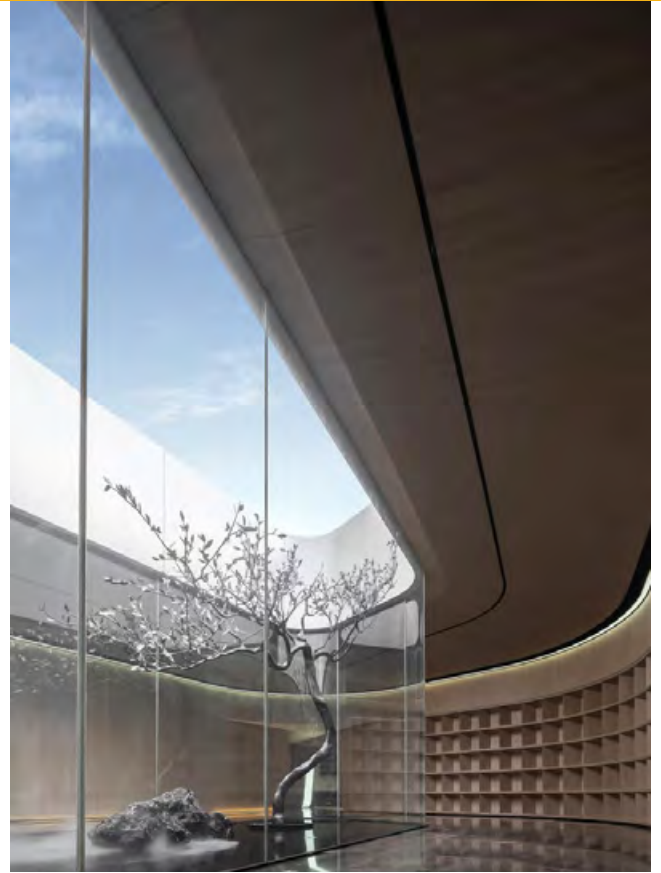
### *Design Strategy*

#### **1) Addressing Challenges—Introducing the Fifth Facade**

The biggest challenge faced by the project is its location in an underground space with poor natural lighting and deep interior spaces. To address this, the designer introduced a courtyard, creating a unique “fifth facade” that connects the interior space with the exterior landscape. This brings natural light into the space and solves the lighting deficiency problem. A water-feature courtyard is designed before entering the main area from the reception zone, creating a light well that contrasts with the dark space of the reception area. This interplay of light and dark forms a rhythm of spatial tension. Visitors are guided toward an open water garden, where light and shadow filter through the glass curtain walls, interacting with the water features, making the space feel more dynamic. The flowing corridor, filled with changing light reflections, leads people slowly into the main space.

#### **2) Enhancing Strengths—Fluid Space**

The café is positioned to directly face the outdoor river view, with flowing water patterns creating a fluid space. The interior adopts streamlined contours, with the design of decorations, furniture, and even the spatial layout being influenced by and aligned with the dynamic flow of water. The window views are maximized, and the window panes are used to divide the space, marking the social zones within the area.



# 2025

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Company: **Kris Lin International Design**  
Country: **China**

**GOLD**





>> PROJECTS

# Public

## Wave Whisper

### *Geographic Advantage*

The project boasts a prime, rare riverside view of Ningbo's "Yong River," one of the eight major river systems in Zhejiang Province. The Yong River, flowing through Ningbo, serves as a crucial economic artery for the city.

### *Purpose*

Positioned as a hub for the riverside cultural and creative industries, the project draws inspiration from the rhythmic flow of the river to establish a trendy art center. By integrating artistic and trendy IPs, it aims to create an urban landmark with rich interactive experiences, fostering urban development.

### *Concept*

#### **3.a.Rhythm of the River**

Facing Ningbo's economic lifeline, the "Yong River," and endowed with premier riverside natural resources, this project aims to integrate the river's rhythm into the interior, blending nature with the indoor environment.

#### **3.b.Dynamic Space**

Capturing the rhythmic motion of the river, innovative materials are utilized to merge the floor and ceiling curtain walls, creating a sense of rhythm indoors and crafting a dynamic space.

### *Research Challenge*

#### **4.a.Challenge: New Material Search**

The challenge was to find a material that could be used for flooring, walls, and ceilings, and also extend



seamlessly. After comparing various options, Lamett "SPC flooring" was chosen for its 1. lightweight, 2. wear and pressure resistant, bendable, and 4. easy to install characteristics. These qualities perfectly achieve a unified look between the floor and the ceiling, beautifully capturing the rhythmic flow of river water.

#### **4.b.Historical Perspective: Unique River Culture**

This project is situated along the Yong River, which carries both the economic lifeblood and cultural memories of Ningbo. By capturing the essence of the Yong River's flow to create a dynamic space, and combining it with trendy IP, it draws public interest, creating an iconic space.

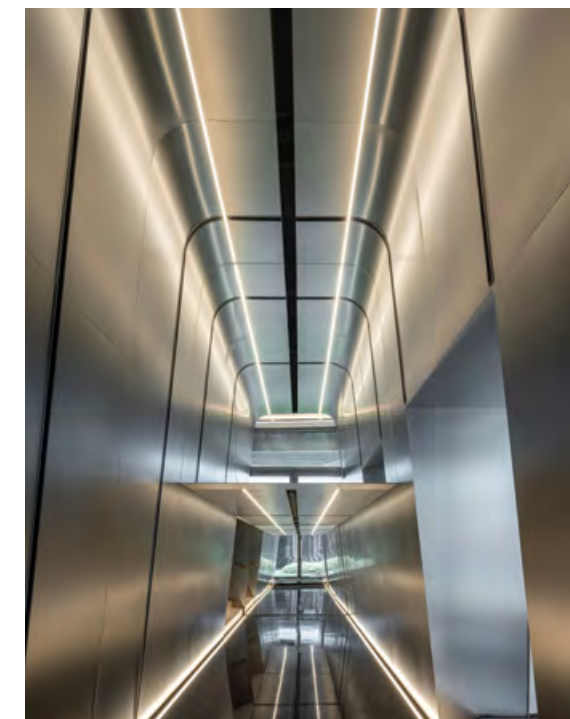
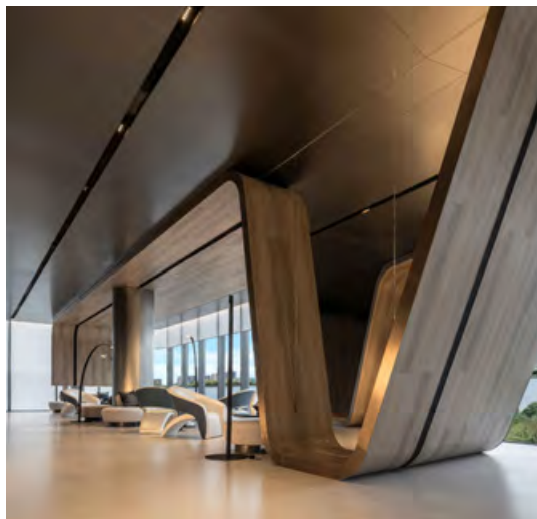
# 2025

APSDA Awards 2025



Company: **Kris Lin International Design**  
Country: **China**

**SILVER**





## Maybank Singapore Limited @ Level 1

Located at Maybank Tower Level 1 in Singapore, this redesigned public space sets a benchmark for innovative and inviting environments, seamlessly merging functionality with aesthetic appeal. Drawing inspiration from nature, the design integrates organic elements like cloud-shaped pendant lights and curved wooden structures, creating warm and welcoming atmosphere that resonates with users. The thoughtful layout not only optimizes spatial flow but also ensures versatility, catering to diverse user needs.

A defining feature of the space is its strong visual and spatial connection with the surrounding environment. Expansive glass walls flood the interior with natural light, fostering a sense of openness and harmony with the greenery outside. The integration of these outdoor elements enhances the ambiance, providing a serene yet professional setting for users to relax, interact and work.

Functionality is at the heart of the design. Cozy lounge seating invites informal conversations, while flexible table arrangements support dining, meetings, or collaborative work. A central coffee bar serves as a hub for social interaction, combining convenience with aesthetic appeal. A grand piano stands as both an artistic centerpiece and a platform for cultural engagement, encouraging interaction and elevating the overall visitor experience.

Innovative digital features further enhance the design. Interactive screens and electronic installations offer modern, usercentered experiences, reflecting Maybank's forward-thinking approach. These features not only elevate customer engagement but also reinforce Maybank's professional image as a leader in integrating technology into its services.

The material palette reinforces the design's intent to create a harmonious balance between



natural and modern elements. Warm wood tones, orange-hued upholstery, and a vertical green wall evoke feelings of comfort and warmth, while sleek surfaces and clean lines add a contemporary touch. This juxtaposition of textures and colors enhances the sensory experience, making the space appealing to both the eye and the mind.

More than a design project, the space represents Maybank's commitment to community engagement and professional excellence. By thoughtfully integrating cultural elements,





Company: **Mgroup Global Design Pte Ltd**  
Country: **Singapore**

**BRONZE**



such as music and natural aesthetics, with modern amenities, the space becomes a dynamic and inclusive environment for the public. It welcomes visitors of all ages, offering opportunities to connect, collaborate or simply unwind in an inspiring setting.

Ultimately, this public space transformation aligns with Maybank's vision to create meaningful connections with its users. It symbolizes the bank's dedication to providing exceptional customer experiences, fostering community spirit, and embracing

innovation. Through its holistic approach to design, the project has successfully created a unique and enduring space where functionality meets beauty, and tradition harmonizes with progress..



## CIMB Bank Berhad Singapore

The CIMB Express Digital kiosk at the entrance to CIMB Plaza Singapore represents a transformative step in reimagining the modern banking space. Designed by MGroup, this self-service kiosk is the first point of contact for visitors, offering a futuristic interactive experience that connects traditional banking with the digital age.

The kiosk which is located near the escalators leading to Levels 3, 4 and 5 of CIMB bank made a strong first impression. Its curving digital media wall serves as a central design feature, showcasing vibrant animated graphics and branding that draws attention to CIMB Plaza's busy corridor. This vibrant wall sets the tone for the modern banking journey to attracts curiosity and invites interaction.

At the heart of the kiosk is its 3D virtual teller located at the greeting counter. This virtual assistant provides a seamless multilingual customer experience by providing information about CIMB's services and directing visitors to the bank's offices. In addition, there are a series of interactive desktop screens that allow users to explore self-service banking options, product demos and account applications.

In order to attract young adults, tech-savvy visitors the pavilion features a dedicated private gaming space which it includes motion-activated games where participants can earn tokens redeemable



for prizes, combining entertainment with education about CIMB products. This gamified approach promotes deeper engagement with the brand and provides customers with a fun, memorable way to engage with the kiosk's digital capabilities.

MGroup uses bold colors and innovative lighting to emphasize CIMB's brand image which RGB LED lighting embedded in perforated walls and ceilings creates a dynamic color-changing effect, giving the pavilion vibrant and futuristic atmosphere. The lighting transitions through CIMB's brand tones, enhancing the visual appeal and creating a vivid atmosphere that resonates with visitors.

To balance the high-tech design, the space incorporates greenery, which softens the aesthetic, reduces noise and creates a more inviting and comfortable environment. The sleek black motifs and marble tile patterns pay homage to

Company: **Mgroup Global Design Pte Ltd**  
Country: **Singapore**

## HONOURABLE MENTIONS



the classical architecture of the former Change Lane mall, blending historic charm with modern sophistication. The CIMB Express digital kiosk not only introduces a new and engaging way of doing banking but also redefines the role of the traditional banking space. By integrating cutting-edge technology, gamification elements and immersive design, CIMB creates customer-centric experiences that cater to diverse audiences from casual visitors to tech-savvy users.

The project demonstrates CIMB's commitment to innovation and sets a new benchmark for customer-centric banking in Singapore. "Our goal is to create a futuristic yet engaging environment that inspires curiosity and engagement," explained by MGroup. The result is vibrant, multi-sensory experience that meets the evolving needs of banking in the digital age, making the CIMB Express Kiosk a prominent feature of CIMB Plaza.





>> PROJECTS

# Retail

## Coulisse Heir

Hair salons are often envisioned as expansive, open spaces with minimal privacy, but Coulisse Heir redefines this notion by prioritizing exclusivity and personal comfort. Designed with a deep understanding of the modern customer's desire for a more intimate and indulgent experience, the salon introduces a revolutionary concept—individual, organically shaped pods that cocoon each guest in a sanctuary of luxury.

These elegantly sculpted pods not only provide a heightened sense of privacy but also create a serene retreat where customers can fully unwind. The fluid, organic forms soften the spatial experience, offering a seamless blend of sophistication and relaxation. Within these thoughtfully designed enclosures, every detail—from ambient lighting to plush seating—is curated to enhance comfort, making every visit a uniquely indulgent escape.

By moving away from the traditional open-floor salon layout, Coulisse Heir elevates the hairstyling experience into a bespoke journey of self-care. Here, beauty and tranquility converge, ensuring that each client enjoys a personalized and immersive experience—one that is not just about hairstyling, but about feeling pampered, valued, and at ease in a space designed just for them.



Company: **Spacebar Design Pte Ltd**  
Country: **Singapore**

**SILVER**





>> PROJECTS

# Retail

## UNIVERS NUSTAR

The UNIVERS NUSTAR retail space is a striking fusion of luxury fashion and local craftsmanship, redefining the shopping experience with a design centered around an undulating rattan installation. Flowing seamlessly across the walls and ceiling, this sculptural centerpiece introduces warmth and organic movement to the modern interior, balancing contemporary architecture with artisanal tradition.

Beyond its aesthetic appeal, the rattan installation plays a functional role in shaping the store's spatial experience. Its fluid curves subtly divide the open-plan layout — creating an inviting sense of intimacy without the need for solid partitions. This design approach hoped to foster a more immersive and engaging shopping environment, encouraging exploration while maintaining clear sightlines across the store. A key element of the design strategy was the use of transparent glass barriers as well, which enhanced visibility and appreciation of the intricate rattan work from multiple perspectives. These glass elements not only serve as elegant display backdrops but also contribute to an open and airy ambiance, reinforcing the sense of connection between different zones within the store.

Ease of use, safety, and maintenance were integral considerations in the design process. The rattan installation, though appearing delicate, is reinforced with a durable internal structure,

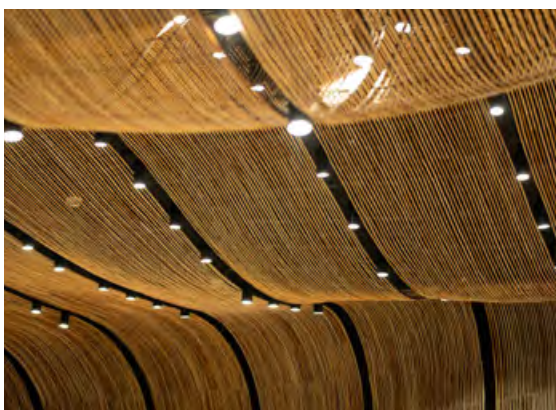
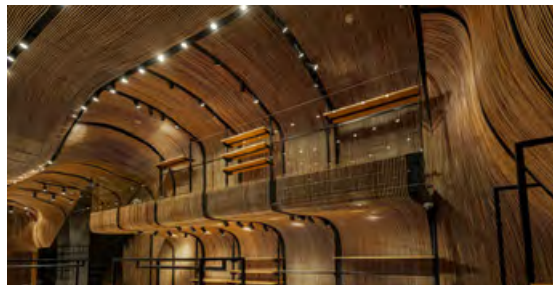
ensuring longevity and stability. The material's natural resilience makes it low-maintenance, requiring only periodic light cleaning to retain its beauty. Safety measures were also carefully integrated without compromising aesthetics. The rattan elements are treated with fire-retardant coatings, enhancing their resistance to potential hazards while preserving their natural texture. Rounded edges and smooth transitions between materials further contribute to a secure, user-friendly space, minimizing risks for shoppers and staff alike.

From an experiential standpoint, UNIVERS NUSTAR transforms retail into an artful journey, where sustainability meets luxury. By incorporating locally sourced rattan, the design celebrates regional craftsmanship and promotes environmentally responsible materials in a high-end setting. This thoughtful integration of tradition and innovation sets the store apart, offering customers a distinct and memorable shopping atmosphere. Ultimately, the design of UNIVERS NUSTAR is more than a visual statement—it enhances the user experience by fostering comfort, safety, and effortless navigation within the space. The interplay of natural textures, contemporary materials, and strategic spatial planning results in a dynamic yet harmonious environment, where fashion, artistry, and sustainability converge in an unparalleled retail destination.



Company: **LOR CALMA AND PARTNERS**  
Country: **Philippines**

**SILVER**





>> PROJECTS

# Retail

## Eurokars Preowned Showroom

The Eurokars Pre-Owned Showroom reimagines the traditional car showroom, transforming it into a space that radiates warmth, sophistication, and originality. Breaking away from the cold, clinical aesthetics often associated with such spaces, the design embraces earthy tones, warm grey paint, and light timber laminate to create an inviting and intimate atmosphere. This thoughtful departure from convention not only sets the showroom apart but also offers customers a memorable experience that feels both luxurious and approachable.

The reception area serves as the showroom's centrepiece, featuring a suspended structure adorned with metal mesh. Illuminated by LED strip lights, the mesh panels cast a soft, lantern-like glow, adding a layer of modern elegance and visual intrigue. This innovative design element seamlessly blends artistry with functionality, creating a striking first impression that sets the tone for

the entire space. In the lounge area, the design continues to prioritise both comfort and cohesion. A sleek, linear refreshment counter, recessed into refined carpentry, is paired with a custom lounge set, all unified by the consistent use of timber laminate and subtle grey trims. Decorative panels are strategically employed to conceal existing industrial elements, such as railings and floor slabs, ensuring a polished and harmonious aesthetic. These panels extend gracefully to the car lift area, discreetly masking functional machinery while maintaining the space's visual fluidity.

The showroom's spatial planning is a testament to its commitment to functionality and ease of use. Thoughtful lighting design, including LED strip lights and ceiling-mounted 'Lego' lattice downlights, artfully highlights the car photography space, merging style with practicality. This approach not only enhances the visual appeal of the vehicles but also ensures a safe, well-



lit environment for customers and staff alike. Durable, low-maintenance materials, such as timber and grey laminates, further underscore the design's focus on longevity and effortless upkeep.

Aesthetically, the showroom is a masterful interplay of warmth, texture, and light. The earthy palette, combined with the subtle shimmer of metallic accents and the soft glow of LED lighting, creates a visually captivating environment that feels both luxurious and inviting. Every detail, from the seamless integration of decorative elements to the careful concealment of functional components, reflects meticulous



Company: **Create Architecture**  
Country: **Singapore**

**BRONZE**



attention to design harmony.

Eco consideration is hidden in plain sight, with energy-efficient LED lighting and durable materials minimising environmental impact. The design's emphasis on responsible practices ensures a space that is not only beautiful but also mindful of its ecological footprint. The Eurokars Pre-Owned Showroom is a show of thoughtful design, where warmth, innovation, and functionality converge to create a space that redefines the luxury car showroom experience. It is a testament to the power of design to transform spaces, evoke emotion, and elevate interactions.





# Retail

## Nexus Point

The Nexus Point in Shalu city, Taiwan, transcends the conventional sales center typology, embracing innovation and user experience within the constraints of an irregularly shaped site. Designed to reflect the forward-thinking vision of Kun Yue Construction, the project capitalizes on the site's unique challenges to create a dynamic and welcoming space that resonates with a younger demographic. This is achieved through a thoughtful interplay of linear and curvilinear forms, strategic use of light, and a carefully curated material palette that prioritizes sustainability and enduring appeal.

Responding to the elongated, almost constellation-like plot, the building's parallelogram footprint maximizes frontage and visibility. A dramatic, extended driveway culminates in a sculptural screen, illuminated at night to draw attention from the adjacent roadway. This linearity is further echoed in the integration of a pre-existing, large-scale steel dog sculpture by a renowned local artist, whose hollow form and imposing presence become a focal point of the landscape design. This dialogue between the building and the sculpture establishes a cohesive visual language that carries through to the interior.

Internally, the design embraces curves and flowing lines to soften the space and create a sense of warmth and movement. The ceiling becomes a canvas for architectural expression, featuring a central, disc-shaped lighting element evocative of a flying saucer, complemented by undulating ripple metal panels and curved lighting matrices. These elements



delineate distinct zones within the open-plan layout – reception, negotiation, and model viewing areas – while maintaining visual connectivity and minimizing staffing needs. The futuristic aesthetic subtly nods to Shalun's burgeoning tech industry, particularly the arrival of TSMC, aligning with the aspirations of the target demographic.

Beyond aesthetics, the design prioritizes functionality and user experience. A generously sized children's play area, a rarity in such spaces, acknowledges the needs of families and allows for uninterrupted consultations. Flexible meeting rooms, designed to accommodate large groups, cater to the extended family structures common in the region. The considered selection of materials, such as non-toxic paints and versatile wooden blinds, reflects a commitment to sustainability and adaptability. The blinds offer both privacy and light control, mitigating



Company: **Trangday Interior Design**  
Country: **Taiwan**

**BRONZE**



the visual impact of the less appealing surroundings.

The project faced significant challenges, including budgetary constraints and the limitations of working with external contractors. Creative solutions were employed to overcome these hurdles, such as substituting the initially proposed seamless stretch fabric ceiling with a more cost-effective alternative that maintained the desired visual impact. Despite these challenges, the final result is a testament to the power of innovative design thinking to transform limitations into opportunities.





>> PROJECTS

# Retail

## ROOMS

A multi-brand showroom turned art gallery, ROOMS condenses what all new homeowners need into one luxurious, aesthetically pleasing space.

Unlike similar showrooms that segregate vendors into individual cubicles, the space is reimagined into a borderless environment that engages visitors and naturally guides them onward – akin to tributaries flowing into a single lively river without question. The meandering seamless layout gives rise to a sense of curiosity too, as it allows tiny glimpses of one area from the other using the blend of both opaque and translucent surfaces.

As visitors journey through the showcase, it becomes evident that every corner flaunts a hands-on element with an intimate view of the functionality of each feature. It encourages all to connect with and experience the products, further breathing life and movement into the spacious exhibit.





Company: **Spacebar Design Pte Ltd**  
Country: **Singapore**

## HONOURABLE MENTIONS





>> INTERIOR PRODUCTS

# Contract Furniture

## FLUTES COLLECTION

Flutes are a family of products intended to offer a fresh perspective to the current topology of office and working spaces. There are four main principles which guides the concept of Flutes; Adaptability, Modularity, Portability and Sustainability, and together with acoustics management and space carving serving as criteria of the design, the three products (Booth, Lounge, Bench) work together in unison to offer a unique collaborative and working experience.

Booth is a new adaptive take on meeting pods, a safe-hold for bustling working environments. Made to function within coworking and open collaboration spaces. Whether free-standing or propped against a wall, this piece can exist in two states to serve opposing functions as a collaboration board and private working space.

Lounge serves a modular alternative to meeting spaces, consisting of a series of frames and seating meant to be configured and reconfigure when called for. The frames serve as a guide for flexible acoustic paneling to flow through, dividing the seating and creating pockets of private communal space for conversations from quick updates to deep-diving discussions.

Bench acts as a quiet corner for spontaneous and immediate events, whether it be an urgent email or an important phone call. Positioned for waiting rooms and lobbies, the sound insulated seating becomes a veil from the hustle and bustle of the world when the need arises.



Company: **Pepperwall Pte Ltd**  
Country: **Singapore**

**WINNER**





>> INTERIOR PRODUCTS

# Residential Furniture

## Green Monsters Collection

The Green Monsters Collection, a collaboration between Marano and Keat Ong Design, redefines contemporary furniture through a bold fusion of nature-inspired aesthetics and modular innovation. Drawing inspiration from carnivorous plants, the collection captures their dynamic forms, adaptability, and unique structures, transforming them into sculptural yet highly functional furniture.

Comprising five distinctive pieces—Sundews Armchair, Butterwort Coffee Table, Bromeliads Side Table, Venus Flytrap Sofa, and Pitcher Plant Chair—the collection is an embodiment of Mechanical Vernacular, a design philosophy that harmonises industrial precision with organic influences. Each piece reflects the elegant yet predatory characteristics of its botanical counterpart, resulting in furniture that is both visually striking and intuitively practical.

The collection's design is structured around three core elements:

- Shell – The foundational structure, providing stability and form.
- Cover – Swappable cushions and tabletops, allowing users to personalise aesthetics.
- Connection – Steel fastenings that ensure durability while enabling modular flexibility.

This modular approach extends beyond aesthetics, allowing users to refresh or modify their furniture with interchangeable components. For example, the Sundews Armchair, Venus Flytrap Sofa, and



Pitcher Plant Chair feature swappable cushions, offering flexibility in textures, colours, and patterns. Similarly, the Butterwort Coffee Table and Bromeliads Side Table incorporate changeable surfaces, enabling users to adapt their furniture to different moods or interior themes.

Sustainability is central to the Green Monsters Collection. Each piece is crafted using FSC-certified wood, recycled metal, and eco-conscious upholstery, reducing environmental impact without compromising on quality or longevity. The modular design further promotes sustainability by encouraging component replacement instead of full furniture disposal, significantly extending the product lifecycle.

Functionality is another key pillar of the collection. The Venus Flytrap Sofa, for instance, uses its sculptural form not only as a seating solution



Company: **SQS Design & Management Pte Ltd**  
Country: **Singapore**

**WINNER**



but also as an innovative way to create subtle psychological boundaries for multiple users. The Butterwort Coffee Table's rotating tiers provide additional storage and adaptability, enhancing everyday usability. These designs do not merely serve a function; they redefine how furniture interacts with its surroundings.

By seamlessly integrating artistry, sustainability, and modular adaptability, the Green Monsters Collection challenges conventional furniture design. It is not just a collection of furnishings but a statement on how nature's resilience and intelligence can inspire a more flexible, responsible, and immersive approach to contemporary living.

This collection represents the next step in furniture evolution, where design meets sustainability, innovation, and timeless appeal.



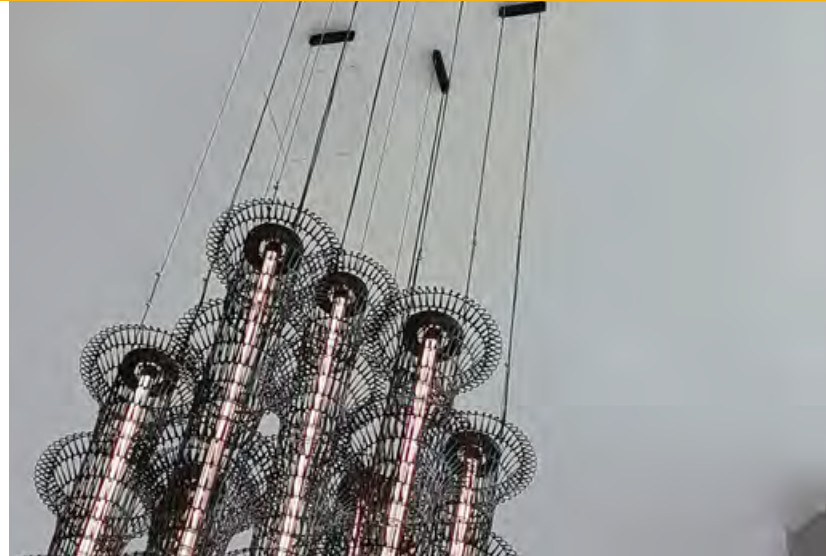


>> INTERIOR PRODUCTS

## Space Lighting

### Bloom Totem Lights

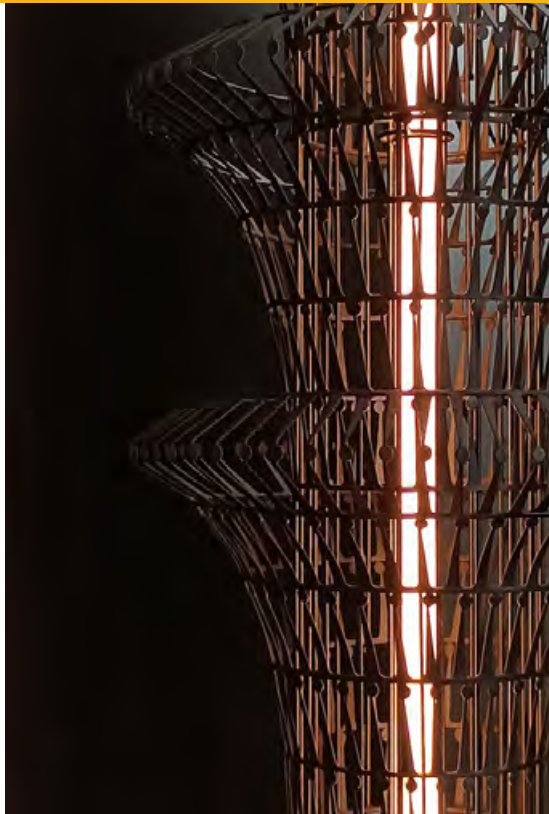
The Bloom Totem Lights is a series of bespoke lighting pieces designed for Fritz Restaurant at Troika Sky Dining, KL. The client's brief was to create a feature pendant centerpiece for the restaurant's nine-metre-high space, while still allowing diners to enjoy the renowned KL city sky view. Smaller pendants and floor lights were also designed for different sections of the restaurant.





Company: **Aureole Design**  
Country: **Malaysia**

**WINNER**





>> PROJECT OF THE COUNTRIES/TERRITORIES

# Food & Beverages

★ *Best Project of the  
Countries/Territories* ★  
**NEPAL**

## Yaksa Restaurant

**Dome-Shaped Bamboo Haven: A Modern Nature Retreat** Immerse yourself in a captivating blend of modern design and natural elements at our innovative dome-shaped structure. The striking bamboo straw roof creates a warm, inviting atmosphere, while the interior showcases a harmonious connection with nature. Curve lines in the reception and seating areas mimic the irregular shapes found in nature, adding a touch of organic elegance. The green reception area emphasizes the importance of bringing the outdoors in, creating a serene and calming environment. Customized hanging lights, woven with bamboo, seamlessly integrate with the overall interior design, complementing the space's impressive height of almost 25 feet. This versatile area can serve as a multi-functional space for parties, gatherings with friends and family, or even a charming restaurant setting, allowing you to experience the beauty of nature in a modern and sophisticated way.





# 2025

APSDA Awards 2025



Company: **InDesign Solution**  
Country: **Nepal**

**WINNER**







# APSDA Past Events





# APSDA Awards

Introduced in 2021, the APSDA Awards is a biennial interior design award that seeks to recognize the best and brightest designers in the industry, for their outstanding projects and professionalism as well as their contribution to furthering the field of interior design.

APSDA Awards 2023 submission was open from 17 February 2023 to 17 August 2023 and the Awards Presentation Ceremony was held during the APSDA Awards Gala Dinner 2023, 28 October 2023 at KLCC Convention Centre with participants from the Asia Pacific region.



# APSDA Awards: Physical Launch & Exhibition



## BANGKOK, THAILAND

The APSDA Awards 2025 Launch in Bangkok, Thailand was held in conjunction with the TIDA Salone 2024 and Architect Expo 2024 on 2 May 2024.



## KUNMING, CHINA

The APSDA Awards 2025 Promotional Launch in Kunming, China in conjunction with 2024 14th Yun Nan International Building and Decoration Expedition of the was held on 11 May 2024.



## MANILA, PHILIPPINES

The preview of APSDA Awards 2025 was held in conjunction of the Manila Interior Design Summit 2024 by the Philippine Institute of Interior Design on 20 July 2024.



## SINGAPORE

The preview of APSDA Awards 2025 was held in conjunction of the FIND Design Fair Asia 2024 at Marina Bay Sands in Singapore on 27 Sept 2024.



## KUALA LUMPUR, MALAYSIA

The APSDA Awards 2025 Fireside Chat was held on 31 October 2024 at the REKA Interiors Exhibition, featuring the Head of Awards & Competition Department, IDR Lai Siew Hong and Mr Donny Lee from Chi Design.



## KUALA LUMPUR, MALAYSIA

The APSDA Awards 2025 exhibited at ARCHIDEX @ UIA 2024 on 15-17 November 2024, showcasing past winners and highlighting details of APSDA Awards 2025



# APSDA Professional Practice Webinar

Introduced in 2022, the APSDA Professional Practice Webinar is an online design update seminar with an objective of collectively increasing the cross cultural knowledge and competency of the designers in the industry within the Asia Pacific Region. Partnering 2 to 3 countries or territories, the webinar focuses on key issues that affect the interior and space design practices. Continuing Professional Development (CPD) Points are applicable to respective countries and territories that adopts the system.



\*APSDA Webinar 2022 - 1



\*APSDA Webinar 2022 - 2



\*APSDA Webinar 2023



\*APSDA Webinar 2024

# APSDA General Assembly



*\*APSDA 7th General Assembly*

Ever since the formalization of APSDA in Malaysia, General Assemblies has been held yearly at countries and territories of our member associations. Presidents and representatives of interior designer associations from 14 different countries/territories gathers together for discussions centered around strategies to uplift the interior design industry in the Asia Pacific region to better achieve objectives of APSDA.



*\*APSDA 7th General Assembly*



*\*APSDA 7th General Assembly*



*\*APSDA 6th General Assembly*



*\*APSDA 6th General Assembly*



# *Designing the Future:* Key Takeaways from the **APSDA** at **FIND Design Fair Asia 2024**

**Singapore** – The Asia-Pacific Space Designers Association (APSDA) made a remarkable impact at FIND Design Fair Asia 2024, held at Marina Bay Sands from September 26-28, 2024. The event marked a significant moment for the interior design industry across the Asia-Pacific, showcasing key initiatives such as the launch of the Asia Pacific Interior Design Accreditation Program (AP-ID-AP), the Preview of APSDA Awards 2025, and the unveiling of the CARA Initiative Exhibition.

The launch of the Asia Pacific Interior Design Accreditation Program (AP-ID-AP) marked a major milestone in the region's design industry. Prof. Keat Ong, Head of the AP-ID Accreditation Council, also the President of APSDA, delivered a compelling speech outlining the mechanism of the program, including its prerequisites and the detailed application process, emphasizing the initiative's potential to elevate professional standards for interior designers.



across Asia Pacific.

A ceremonial ribbon-cutting marked the promotional launch of the AP-ID-AP, signifying a new era for aspiring interior designers looking to achieve recognized professional standards. This initiative is poised to enhance the quality of design practices across Asia Pacific, offering valuable opportunities for professionals to gain accreditation.

Then, the preview of the APSDA Awards 2025 took centre stage, with Ms Tanya Suvannapong, the committee of the APSDA Awards & Competition, highlighted the introduction of innovative categories designed to recognize a broader spectrum of talent and creativity in interior design. She expressed excitement about how these changes will not only celebrate established designers but also provide emerging talents with greater visibility and



opportunities to showcase their exceptional work. This forward-thinking approach aims to inspire a new generation of designers and elevate the standards of excellence within the industry. This was followed by the ceremonial launch of the APSDA Awards, symbolizing the commencement of the award registration process in January 2025.

We were also honoured to have representatives from Daikin and Tucson, our esteemed platinum sponsors for the APSDA Awards 2025, who shared their support for the event and the importance of recognizing outstanding achievements in the industry.

Daikin is the global leader in the HVAC&R (heating, ventilating, air conditioning and refrigerating) industry with sales over 29 billion dollars in markets extending from residential to commercial and industrial with nearly 350 subsidiaries around the globe. Utilizing its eco-friendly technologies, Daikin manufactures and sells cutting-edge air conditioning products and services to customers in more than 170 countries. From its global headquarters in Osaka, Daikin leads the industry through its pioneering business strategies





& technological breakthroughs for realization of sustainable air comfort solutions. Zhejiang Tucson Custom Home Furnishing Inc. established in 2008, it is a high-tech enterprise focusing on high quality, personalized custom-made wooden home decoration and home space creation. Under the brand “Tucson,” the company has been deeply involved in the high-end custom home furnishing field for over a decade, possessing a team with strong capabilities in product structure research and development, colour aesthetics, technical deepening, fine production, and engineering services.

A highlight of the Preview of APSDA Awards 2025 in Singapore was a talk given by Ms Jessica Leong from SPARK, who represented the Silver Winner in the Retail Category at the APSDA Awards 2023 for the winning project, GriD. She shared insights, experiences, and the creative journey that contributed to their success.

Apart from the launching events, one of the key highlights of APSDA at FIND Design Fair Asia 2024 was the CARA (Critical Adaptive Regionalism for the Asia Pacific) Initiative Exhibition, a movement aims to mediate between global and local design languages and encourage an in-depth understanding and integration of Asia Pacific culture into design works. This initiative encourages designers

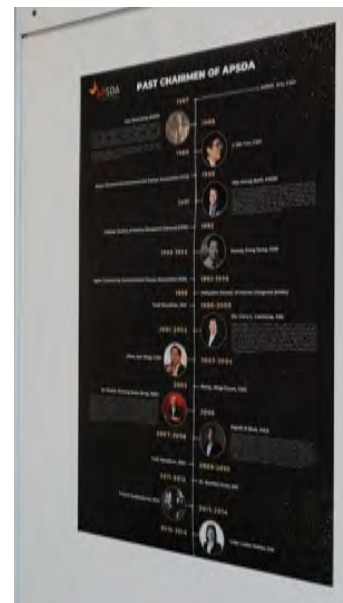


to embrace cultural nuances and local contexts, fostering projects that resonate with both global challenges and regional identities. By fostering projects that resonate with both global challenges and regional identities, CARA highlights the importance of context in design. The exhibition showcased groundbreaking projects and insights from 42 designers

representing 14 countries across the Asia Pacific, celebrating the rich diversity of design practices in the region. The CARA Initiative was proudly supported by Marano Furniture, enhancing the exhibition’s exploration of cultural integration in design.

“For a long time, Asian design and designers have been severely





underrated and underrepresented at the global stage. There are many crouching tigers and hidden dragons in the region and Asia Pacific Space Designers Association (APSDA) has been bound by a sense of duty and enthusiasm at the same time to uncover these world-class talents to the rest of the world!" said Prof. Keat Ong, the curator of CARA Initiative.

APSDA's participation in FIND Design Fair Asia 2024 underscored a pivotal moment in the evolution of interior design across the Asia Pacific region. By fostering collaboration, celebrating creativity, and recognizing a wide array of talent,

the event not only showcased innovative design but also laid the groundwork for a more inclusive and dynamic future in the industry. As we move forward, the initiatives and connections made during this event promise to inspire and elevate the standards of interior design for years to come.

Discover the opportunities with AP-ID-AP and begin your journey toward accreditation by applying through their website.

**For more information on the APSDA Awards 2025, please visit <https://apsda.org>**



# CARA (Critical Adaptive Regionalism for the Asia Pacific)

## FIND Design Fair Asia 2024, SINGAPORE

Critical Adaptive Regionalism for the Asia-Pacific (CARA), an initiative by APSDA, is a movement to mediate between global and local design languages and encourage in-depth understanding and integration of Asia Pacific culture into design works.

CARA was exhibited during FIND Design Fair Asia 2024 at Marina Bay Sands in Singapore, on 26 - 28 September 2024. The exhibition featured projects from 42 leading Interior Designers from 14 countries/territories across Asia Pacific.





# **AP-ID-AP**

**(Asia Pacific Interior Designers' Accreditation Program)**

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# Asia Pacific Interior Designers' Accreditation Program (AP-ID-AP) Elevates Standards in Interior Design Qualification Across the Region

[Singapore, 22 Sep 2023] – The Asia Pacific Space Designers Association (APSDA) is proud to announce its start of its preparation of the Asia Pacific Interior Designers' Accreditation Program, marking a significant milestone in the field of interior design education within the Asia Pacific region.

The official announcement was made with a launch ceremony graced by Singapore's Minister of State for Trade & Industry, Ms Low Yen Ling, during the FIND Design Asia Fair 2023 exhibition held at the Marina Bay Sands, Singapore in the presence of the Board Members of APSDA.



Singapore's Minister of State for Trade & Industry, Ms Low Yen Ling, stated, "The AP-ID-AP is the first regional accreditation scheme for interior design practitioners in the Asia Pacific region. Together with the Mutual Recognition Arrangements (MRA) on Interior Design Services, this will facilitate greater mobility of interior design professionals within the Asia Pacific Space Designers Association (APSDA) and enhance exchange in the area of best practices, standards of interior design education, professional practices and qualifications."

AP-ID-AP is set to transform the landscape of interior design education by upholding rigorous standards and ensuring quality education for aspiring interior designers with mutual recognition across borders.

AP-ID-AP is a collaborative initiative undertaken by leading interior design associations who are members in APSDA who already have existing accreditation programme in place. With a shared commitment to advancing excellence in interior design education, AP-ID-AP aims to create a comprehensive and standardized framework for accreditation, evaluation, and continuous improvement of interior design programs.

Key objectives of the Asia Pacific Interior Designers' Accreditation Program include:

1. **Enhancing Educational Quality:** AP-ID-AP will work closely with interior design associations to evaluate and enhance the quality of interior design education. This will involve rigorous assessments of curriculum, faculty qualifications, student

outcomes, and facilities.

2. **Ensuring Global Competitiveness:** Accreditation by AP-ID-AP will provide interior design programs with international recognition and validation, positioning graduates to compete effectively in the global marketplace.

3. **Fostering Collaboration:** AP-ID-AP will serve as a platform for collaboration between educational institutions, industry professionals, and accreditation bodies, fostering a dynamic and innovative learning environment.

4. **Continuous Improvement:**

Accredited programs will be required to commit to continuous improvement, ensuring that students receive the most up-to-date education in the field of interior design.

The AP-ID-AP accreditation process will be thorough and impartial, involving a comprehensive evaluation by a team of experts in the field. Institutions that meet AP-ID-AP's stringent standards will be granted accreditation, which will serve as a mark of excellence and quality in interior design education.

Prof. Keat Ong, President of APSDA, stated, "We are excited to initiate the preparation of the Asia Pacific Interior Designers' Accreditation Program, as it represents a significant step towards ensuring the highest standards in interior design education across the region. We believe that this initiative will not only benefit the Interior Designers but will also contribute to the growth and development of the interior design industry in the Asia Pacific."







# Asia Pacific Interior Designers' Accreditation Program (AP-ID-AP): Physical Launch



## MARINA BAY SANDS, SINGAPORE

Official announcement and launch ceremony was held in conjunction of FIND Design Fair Asia 2023 in Marina Bay Sands, Singapore on 22 September 2023.



## KUNMING, CHINA

The promotion of Asia-Pacific Interior Designers' Accreditation Program in Kunming, China was held on 11 May 2024.



## SHANGHAI, CHINA

Phase 1 launch of the Asia-Pacific Interior Designers' Accreditation Program (AP-ID-AP) at Portmix, Shanghai on 28 March 2024.



## MANILA, PHILIPPINES

Phase 2 launch of the Asia-Pacific Interior Designers' Accreditation Program (AP-ID-AP) at Manila Interior Design Summit 2024 on 20 July 2024.



## SINGAPORE

Promotional Launch of the Asia-Pacific Interior Designers' Accreditation Program (AP-ID-AP) at FIND Design Fair Asia 2024 on 27 September 2024.



## KUALA LUMPUR, MALAYSIA

A promotional presentation was done at the REKA Conference 2024 held by the Malaysian Institute of Interior Designers (MIID) on 1 November 2024.



## KUALA LUMPUR, MALAYSIA

The AP-ID-AP exhibited at ARCHIDEX @ UIA 2024 15-17 November 2024, highlighting the AP-ID Council and accreditation application processes.



# **APSDA** **Education Policy**

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# Education Policy Committee Specific Objectives

## *Education Policy Committee Specific Objectives*

- i. **Formulate the educational policy** aim in establishing alignment of interior architecture/ design educational standards among APSDA'S IHL regional members.
- ii. **Prepare the students and teachers** on the evolution/direction of the interior architecture/ design education in the digital revolution.
- iii. **Establish monitoring and evaluation system** for Interior Architecture/Design Education Regional Quality Assurance for standard recognition.
- iv. **Initiate regional industry and education/ institution internship partnership program** for students' skills training readiness in global market competitive demand.
- v. **Create APSDA's Student Auxiliary Body** to assist/support in planning, promoting, coordinating design related activities among students and teachers of IHL regional members.



## Education Policy Committee 2021-2023



**IDr. Lilia De Jesus**

PIID, Chair of Education  
Policy Committee

*Philippines*

**IDr. Denise Ayado**

PIID, Deputy Chair of Education Policy Committee

*Philippines*

**IDr. Katherine Anne Correa**

PIID, Member of Education Policy Committee

*Philippines*

**Titi Indahyani**

HDII, Member of Education Policy Committee

*Indonesia*

**Assoc. Prof Thomas Kong**

SIDS, Member of Education Policy Committee

*Singapore*

**Assoc. Prof Zani Zain**

MIID, Member of Education Policy Committee

*Malaysia*

**Dr Madhura Kakri**

IDEA, Member of Education Policy Committee

*Nepal*

**Associate Prof. Dr. Nuttinee Karnchanaporn**

TIDA, Member of Education Policy Committee

*Thailand*

**Daisuke Nagatomo**

CSID, Member of Education Policy Committee

*Taiwan*

**刘照博校长**

UIDM, Member of Education Policy Committee

*Macao*

**李泰山教授**

UIDM, Member of Education Policy Committee

*Macao*





# **APSDA Full Member Associations**







# Design Institute of Australia

## Council Members

Position	Name
National President	<b>Ryan Russell MDIA</b>
Non-Executive Director (APSDA Representative)	<b>Dr Natalie Wright FDIA</b>
Non-Executive Director	<b>Louise Williamson FDIA</b>
Non-Executive Director	<b>Kathy Joyce MDIA</b>
Non-Executive Director	<b>Mike Rich</b>
Non-Executive Director	<b>Selena O'Hare</b>

### 📍 Contact details

Design Institute of Australia, level 3, 9-11 Bank Place Melbourne VIC 3000

**Tel:** 1300 888 056

**Email:** [admin@design.org.au](mailto:admin@design.org.au)

## *A brief introduction...*

**T**he **Design Institute of Australia (DIA)** is the voice of all Australian design professionals, representing over 380,000 Australian designers across diverse design disciplines. Since 1948, DIA has been promoting Australian design and advocating for issues facing Australian designers.

### **A report on membership, accreditation, events and awards**

Membership remained stable with a strategic focus on supporting designers throughout their career journey. The membership base is predominantly spatial designers

(53%), followed by product/industrial (14%) and management/education professionals (14%). New South Wales/ACT represents the largest membership segment at 40%, with Victoria/Tasmania at 31%. Membership subscriptions generated 71% of total revenue.

Accreditation efforts intensified as the DIA developed programmes supporting career progression from students to senior design leaders. The organisation successfully advocated for design recognition in the Australian Bureau of Statistics' Occupation Standard Classification for Australia system, with design now

standing as its own subcategory within 'Design, Engineering and Science Professionals' after 2 years of advocacy.

Events transitioned toward hybrid delivery, with members showing a preference for online learning complemented by in-person networking. The DIA delivered diverse programming (approx 40 events) across six state councils, including professional development sessions, networking events, and industry discussions covering topics from AI's impact on design

to sustainable practices.

DIA – Awards programmes continued successfully with the 2024 Designers Australia Awards, recognising excellence across Place, Use, and Interact categories. The Graduate of the Year Awards celebrated emerging talent, with Sandra Srun from the University of New South Wales winning the prestigious Madeline Lester Excellence Award. The Fellowship programme inducted nine new Fellows, while eight designers joined the Design Hall of Fame.

## Interview With President of DIA

**Q Please introduce yourself and your association. What activities does your association participate in?**

**A** I'm Ryan Russell, President and Chair of the Design Institute of Australia (DIA), and co-founder and director of the award-winning architecture and design firm Russell & George. My design journey has spanned over 20 years across architecture, interior design, industrial design, theatre, and exhibition design, working on projects ranging from door handles to skyscrapers across five continents. I'm particularly known for interior designs for brands like Aēsop, Medibank, and Society, as well as my transformational studio space "Space & Time", which challenges how we think about spatial use throughout a 24-hour period.

The Design Institute of Australia stands as the voice of all Australian design professionals, representing over 380,000 Australian designers across diverse design disciplines. Our association is deeply committed to empowering designers to envision and create a more habitable, regenerative, and resilient world through comprehensive professional development, networking, and advocacy. We participate in extensive outreach through our cross-disciplinary mentorship programmes, connecting emerging designers with established practitioners across various specialisations. Our activities include advocacy work with government bodies to secure professional recognition for design as a legitimate profession, hosting the prestigious DIA – Awards programme, and providing practical resources through our enhanced online community platforms



“  
Handcrafted,  
environmentally  
and culturally  
significant  
materials will be  
better valued as a  
significant part of  
good local unique  
spatial design.”





and digital tools. Central to our approach is actively connecting designers and design industries to create meaningful collaboration that elevates our entire profession.

**Q How do you see design trends evolving over the years? How does your association ensure members stay up-to-date in their practice?**

**A** Design has undergone a profound transformation over the past decades, evolving from primarily aesthetic considerations to becoming a strategic tool for addressing complex societal challenges. We're witnessing an exciting convergence of traditional design disciplines with emerging technologies like artificial intelligence, augmented reality, and virtual reality. This convergence is reshaping not just how we design, but what's possible to create and build. Design is increasingly becoming multidisciplinary, breaking away from siloed approaches toward more collaborative, cross-pollinating practices that address sustainability, social equity, and technological integration simultaneously.

The DIA ensures our members remain at the forefront of these evolving trends through our comprehensive Professional Development and Excellence pillar. We're establishing a Design Festival and Conference that combines online and face-to-face learning opportunities, creating bridging courses and micro-credentials to fill educational gaps identified through our partnerships with institutions. Our cross-disciplinary

mentorship programmes facilitate knowledge exchange between different design specialisations, ensuring members can adapt to the increasingly fluid boundaries between disciplines. We're also developing AI policy and strategy frameworks to help members ethically integrate emerging technologies into their practice. Additionally, we provide practical resources and tools through our enhanced digital platforms, keeping members informed of the latest developments, best practices, and industry insights that matter to their evolving careers.

**Q With sustainability currently being at the forefront of design, what are your association's sustainability goals, and how do you plan to achieve them?**

**A** Sustainability is not merely a trend for us—it's fundamental to our vision of empowering designers to create a more habitable, regenerative, and resilient world. However, our approach extends beyond environmental considerations to encompass comprehensive Environmental, Social, and Governance (ESG) standards that we're integrating throughout our strategic framework. We're fortunate to have B Corp-certified expertise among our DIA Directors, which provides us with the knowledge and frameworks necessary to implement meaningful ESG practices. This involves measuring and improving our environmental impact while ensuring social equity, transparency in governance, and accountability in our operations and decision-making processes.

We plan to achieve these goals through multiple interconnected strategies that reflect our commitment to comprehensive ESG standards. We're developing resources and guidelines to help our members implement not only sustainable design practices but also socially responsible approaches that address diversity, equity, and inclusion in both design processes and outcomes. Our advocacy efforts focus on influencing policy at government levels, positioning DIA as a consulted voice on ESG initiatives, sustainable development, and inclusive design standards. Through our professional development programmes, we're integrating ESG principles into our educational offerings, ensuring both emerging and established designers understand how environmental, social, and governance considerations intersect with design excellence. We're also fostering business-to-business mentoring and practice groups specifically focused on ESG implementation, creating networks where members can share challenges, solutions, and innovations in responsible design practice.

**Q What do you consider the current challenges in design? How can these challenges be managed and overcome?**

**A** The design industry faces several significant challenges that require strategic, collaborative approaches to overcome. One of the most pressing challenges is the lack of professional recognition across all design disciplines, which impacts both the perceived value



of design services and career progression opportunities for designers. While we've recently achieved recognition of "design" as a profession in Australia, we still need to establish professional registration frameworks for additional design specialisations beyond the traditional architectural and engineering disciplines.

Another major challenge is the rapid pace of technological change, particularly the integration of artificial intelligence and digital tools, which creates both opportunities and uncertainties for design practice. Many designers struggle with how to ethically and effectively incorporate these technologies while maintaining the human-centred approach that defines good design. Additionally, the industry faces ongoing issues with diversity, equity, and inclusion, as well as the need for more sustainable design practices at scale.

These challenges can be managed and overcome through collaborative industry leadership and strategic advocacy—core elements of our DIA 2025-2028 strategic plan. We're working to strengthen relationships with government bodies to gain recognition and establish professional registration frameworks. Our approach is guided by what I call "generosity with a purpose"—actively connecting designers across disciplines and industries to share knowledge, resources, and opportunities that benefit our entire profession. Our AI policy and strategy development helps members navigate technological integration ethically and effectively. We're

addressing diversity and inclusion through practical resources for implementing Action Plans and creating mentorship programmes that support underrepresented groups. By fostering cross-disciplinary collaboration and providing comprehensive professional development opportunities, we're building a more resilient, adaptable design community that can respond effectively to emerging challenges while maintaining the core values that make design meaningful and impactful.

### **Q What are your visions for the future, as part of your association and as part of APSDA?**

**A** My vision for the future is ambitious yet achievable, rooted in the belief that design has the power to transform societies and create more liveable, sustainable environments globally. For the Design Institute of Australia, we're working toward becoming the definitive voice of Australian design professionals on the world stage. By 2028, we aim to grow our membership from 2,000 to 20,000 designers, establish professional registration frameworks across all design disciplines, and increase our corporate partnerships by 200%. This growth represents more than numbers—it signifies a fundamental shift in how design is perceived and valued in Australia and internationally.

Our vision extends to establishing Australia as a global design leader through our commitment to connecting designers and design industries and our proposed

Foundation for philanthropic support of design innovation. We're committed to nurturing an environment where every Australian designer can flourish and make a meaningful impact through exceptional design, supported by robust professional development pathways, cross-disciplinary collaboration opportunities, and strong advocacy for design's role in addressing major societal challenges.

As part of APSDA, I see tremendous opportunity for cross-regional collaboration and knowledge sharing that can elevate design standards across the Asia-Pacific region. The diversity of cultural perspectives, design traditions, and contemporary challenges across our region creates unique opportunities for innovative approaches to spatial design. By fostering stronger connections between Asia-Pacific design associations, we can create networks for sharing best practices, collaborative research, and joint initiatives that address regional challenges like urbanisation, climate adaptation, and cultural preservation. My vision includes APSDA becoming a powerful platform for advancing design education, professional recognition, and sustainable design practices across our region, ultimately contributing to more resilient, culturally rich, and environmentally conscious built environments throughout the Asia-Pacific. Together, we can demonstrate design's crucial role in creating futures that honour our diverse cultural heritage while addressing the complex challenges of our interconnected world.





## Council Members

Position	Name
President	<b>Ms. Lousia Yong</b>
Vice Chairman	<b>CM Jao</b>
Vice Chairman	<b>Tik Chan</b>
Hon Treasurer & General Secretary	<b>Peter Wong</b>
Committee Member	<b>Ken Cheung</b>
Committee Member	<b>Dr. Tris Kee</b>
Committee Member	<b>Popo Leung</b>
Committee Member	<b>Karr Yip</b>
Committee Member	<b>Vincent Zhang</b>
Committee Member (Tyro)	<b>Penny Chan</b>
Committee Member (Tyro)	<b>Kylie Chow</b>

### 📍 Contact details

Unit 1505, 15/F, One Midtown, 11 Hoi Shing Road, Tsuen Wan, N.T., Hong Kong  
**Tel:** (+852) 2866 2039 / **Fax:** (+852) 2866 3261 | **Website:** [www.hkida.org](http://www.hkida.org)  
**Facebook:** <https://www.facebook.com/HKIDA.ORG/>

## A brief introduction...

**H**ong Kong Interior Design Association (HKIDA) is a non-governmental and non-profit organisation founded in 1991. Throughout the years, our members have grown to include a vibrant community of

interior designers, contractors, suppliers, students and other professional practitioners in the field of interior architecture.

HKIDA is devoted to serving the needs of our members, industry

partners and the general public. One of our major undertakings has been fostering professionalism and design excellence. This includes a comprehensive development of the elaborate codes of conduct, innovation on both creative and



technical fronts, as well as the celebration of craftsmanship. HKIDA actively engages in research and education, initiates regional competitions and organises activities which invite participation on a broader social level.

Our success relies on the ongoing industry support and recognition. HKIDA works closely with various associations, academics and professionals from commercial and public sectors to further realise our goals and commitments to outstanding interior designs and designers, and for the benefit of all.

#### **A report on membership, accreditation, events and awards**

Our membership categories include: Fellow Member, Full Member, Corporate Member, Institutional Member, Graduate Member, Student Member and Non-local Member.

HKIDA has always championed the professionalism of interior design in Hong Kong and successfully taken a further step by launching the Certified Interior Designer programme. In the effort to further foster and enhance HKIDA members' professional knowledge and skill set, the Continuing Professional Development (CPD) policy is now applied to HKIDA Certified Interior Designers and Full Members, accelerating the progress of and the public confidence in our members and our industry at large.

The CPD activities and events organised by the HKIDA range from formal educational activities such as training courses, workshops or seminars, to more informal approaches such as work-based learning or mentoring sessions. The significant events include the following:

#### ***Hong Kong Interior Design Week***

The Hong Kong Interior Design Week (HKIDW) is organised by Hong Kong Interior Design Association (HKIDA) with Cultural and Creative Industries Development Agency of the Government of the Hong Kong Special Administrative Region (CCIDA) as the lead sponsor, is the largest event in Hong Kong to underpin the role of interior designers in society, to celebrate the diversity of exemplary design projects with local and global impact, and to recognise the rising strength of emerging design talents in Hong Kong. It is the 3rd edition of HKIDW to be organised in 2025. To promote Hong Kong as Asia's creative capital and foster a creative atmosphere by showcasing Hong Kong design, 10 interior designers and 10 furniture manufacturers collaborate and co-create furniture, which has been showcased at Milan Design Week 2025 and HKIDW 2025. The co-created furniture will highlight Hong Kong's exceptional designs and brands on both local and international platforms, aiming to enhance Hong Kong's image as an international city and a centre for East-West cultural exchange.

#### ***CPD Modules and Webinars***

HKIDA developed CPD modules and provided online CPD workshops to our practitioners through the PASS Government Fund support to enhance their professional knowledge and skills for the interior industry. Topics cover Human Environment Needs, Professional Practice, Interior Design Thinking, Interior Design Communication, Green Interior Design, Green Products and Materials.

#### ***Asia Pacific Interior Design Awards (APIDA)***

Organised by the HKIDA since 1992, it is the 33rd anniversary of the APIDA to give recognition to outstanding interior design projects and designers, promoting professional standards and ethics among interior design practices. Entries from all over the world will be judged by an international panel composed of prominent designers, architects, academics and celebrities. Judging criteria are based on originality and innovation, functionality, space planning, and aesthetics.





# Interview With President of HKIDA



**Q Please introduce yourself and your association. What activities does your association participate in?**

**A** Ms Louisa Young has more than 35 years of experience in the field of interior architecture and education. She has been the Director of the Hong Kong Interior Design Association since 2005. She has been the HKIDA Chairman since 2025 and was invited by HKCAAVQ as a Specialist since 2019.

Hong Kong Interior Design Association (HKIDA) is a non-governmental and non-profit organisation founded in 1991. Throughout the years, our members have grown to include a vibrant community of interior designers, contractors, suppliers, students and other professional practitioners in the field of interior architecture.

To champion the professionalism of interior design in Hong Kong and promote public awareness of interior design as an important aspect of everyday life, HKIDA has organised and launched various activities for members and the public, such as the Asia Pacific Interior Design Award (APIDA) since 1992, the Certified Interior Designer programme and Continuing Professional Development (CPD) workshops and webinars since 2018, and the Hong Kong Interior Design Week (HKIDW) since 2020.

**Q How do you see design trends evolving over the years? How does your association ensure members stay up-to-date in their practice?**

**A** Interior design trends are continuously evolving, influenced by factors such as technology, sustainability, and changing lifestyles. Over the years, we have seen a shift towards more sustainable materials, smart home integration, and a focus on wellness in design. As clients become more environmentally conscious, the demand for eco-friendly solutions will likely grow, pushing designers to innovate.

To ensure our members stay up-to-date, HKIDA provides a variety of activities and resources. For example, CPD webinars invite industry experts to share the latest trends and techniques, while networking workshops foster knowledge sharing and collaboration within the industry.



Interior design trends are continuously evolving, influenced by factors such as technology, sustainability, and changing lifestyles. Over the years, we have seen a shift towards more sustainable materials, smart home integration, and a focus on wellness in design.

**Q With sustainability currently being at the forefront of design, what are your association's sustainability goals, and how do you plan to achieve them?**

**A** HKIDA is devoted to research and development projects related to the use of environmentally friendly products and the promotion of these products. Recent CPD webinars themed around green design and green materials aim to promote sustainability in both thinking and products to our members and the public.

**Q What do you consider the current challenges in design? How can these challenges be managed and overcome?**

**A** Client expectations are becoming increasingly high. Clients demand personalised, unique designs that reflect their individual styles and values, which can be challenging to deliver within budget and time constraints. To meet these expectations, interior designers can embrace new technologies in the design process to enhance efficiency and improve client engagement and satisfaction. Additionally, they can participate in HKIDA's activities, such as networking events and CPD webinars, to enhance their design flexibility by engaging with various industry peers and experts.

**Q . What are your visions for the future, as part of your association and as part of APSDA?**

**A** As part of HKIDA and APSDA, I envision both organisations leading the charge in promoting sustainable design practices across the region. By advocating for eco-friendly materials and innovative solutions, we can help shape a more sustainable future for our industry.





## Executive Committee (2025-2027)

Position	Name
President	<b>Mr. Jignesh Modi</b>
President. Elect.	<b>Ms. Shamini Shanker Jain</b>
Vice President (Trade)	<b>Dr. Prashanth Reddy</b>
Hon. Secretary	<b>Mr. Anshuman Sharma</b>
Jt. Hon. Sec	<b>Mr. Mehul Kamdar</b>
Treasurer	<b>Ms. Sunita Jojan Varghese</b>
Immediate Past President	<b>Mr. Sarosh H. Wadia</b>
NEC Member	<b>Mr. Aditya Srinivasa Chakravarthy Kambhatla</b>
NEC Member	<b>Mr. Ganeshkumar Wable</b>
NEC Member	<b>Mr. Haresh Parsana</b>
NEC Member	<b>Mr. Prashant Sutaria</b>
NEC Member	<b>Mr. Prateek Agarwal</b>
NEC Member	<b>Mr. Ravindra Anchuri</b>
NEC Member	<b>Mr. Sheetal Kumar Agrawal</b>
NEC Member	<b>Ms. Sona Chatwani</b>
NEC Member	<b>Mr. Yogesh Thakkar</b>
NEC Member – Co-opt	<b>Mr. Hasmukh Shah</b>
NEC Member – Co-opt	<b>Ms. Vaishali Pradhan</b>

## A brief introduction...

**Indian Institute of Interior Designers**, popularly called IIID, was founded in 1972 to establish good professional, trade practices, and ethics amongst its members. It aims to highlight and enhance the image of the Interior Design Profession and exchange know-how with similar organisations within the country and abroad.

Today, with over 8,000 members in 31 chapters and centres across India, IIID is a true representative of the Interior Design fraternity within the country and globally. IIID has well-defined aims and objectives towards the fulfillment of its duties towards the fraternity and profession, and society at large.



## Council Members

### HONORARY COUNCIL FOR THE 2024–2027 PERIOD

1. Widagdo, HDII
2. Solichin Gunawan, HDII
3. Siti Adiningsih Adiwoso, HDII
4. Koesbaroto, HDII
5. Miyanti Syariffuad, HDII (Deceased)
6. Erwinn Firmansyah, HDII
7. Memet Kemben, HDII
8. Ahadiat Joedawinata, HDII
9. Abendano Moelyono, HDII
10. Farouk Farouk Kamal, HDII
11. Pribadi Widodo, HDII
12. Edi Rifayadi, HDII
13. Aing Nayadilaga, HDII
14. Lea Aviliani Aziz, HDII

### CODE OF ETHICS COUNCIL FOR THE PERIOD 2024–2027

1. Koosdinah Kurniati, HDII
2. Hijaz Hurricane, HDII
3. Nugroho Widhi, HDII
4. Anneke Andriana, HDII
5. Naila Djabatika, HDII
6. Prapanca Muchtar, HDII
7. Bagus Handoko, HDII
8. Hari Santoso, HDII
9. Toni Sofian, HDII

### ADVISORY BOARD FOR THE PERIOD 2024–2027

1. S. Farida Alaydroes, HDII
2. Arjon, HDII
3. Francis Surjaseputra, HDII
4. Moch. Refrajaya, HDII
5. Rohadi Sumardi, HDII

## *A brief introduction...*

**S**ince 1983, the **Himpunan Desainer Interior Indonesia (HDII)** has been the official, non-profit organisation that consistently supports and advances the profession and industry of interior design in Indonesia.

With a presence in over 22 provinces across the country, HDII has become a hub where professionals, educators, affiliates, and aspiring interior designers can connect, grow their network, and exchange ideas to support the growth of the industry and increase public awareness of the interior design profession in Indonesia.





## Council Members

Position	Name
President	<b>Shigeru Kubota</b>
Vice President	<b>Miki Orihara</b>
Vice President	<b>Ryu Kosaka</b>
Executive Director	<b>Toru Tasai</b>
Division Manager	<b>Michiharu Otaki</b>

### ➤ Contact details

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5-25-19 Higashi-Gotanda, Shinagawa-ku  
Tokyo 141-0022, Japan  
**Tel:** +81-3-6277-4813 | **Fax:** +81-3-6277-4814

*The board is composed of 20 additional directors.*



## *A brief introduction...*

**J**CD was founded in 1961 and has long contributed to the advancement of interior design and the cultivation of design culture. Its current main activities include the Design Award, symposiums, the SODA programme that teaches design to children, various publications, as well as diverse design events and networking sessions organised by its regional chapters nationwide.

Regular members are primarily interior designers specialising in commercial spaces, but also include architects, lighting designers, graphic designers, and artists engaged in spatial design.

Supporting members comprise a wide range of organisations such as building material manufacturers, construction companies, universities, and industry associations.

JCD has ten chapters across Japan, from Hokkaido to Okinawa. Each chapter actively carries out its own initiatives while maintaining strong inter-chapter exchanges, thereby building a broad and dynamic network throughout the country.

### **A report on membership, accreditation, events and awards**

One of our main activities, the Design Award, was established in 2019 by merging the awards previously hosted separately by JCD and DSA (Japan Space Design Association) into the Japan Space Design Award. After nearly half a century of recognising excellence independently, these two awards came together to form a design award that truly represents Japan in the field of spatial design.

In judging the award, we focus on design that looks forward to new eras while carefully preserving history and culture. By promoting this award both within the industry and internationally, we aim to elevate the significance and value of design and foster the next generation of designers. In doing so, we also seek to communicate Japanese design and culture to the world and enhance the global recognition of Japanese design.

Currently, JCD's network extends beyond Japan, and collaborations with overseas design organisations—especially across Asia—have increased our community through design as a common language. Domestically, we actively coordinate with related organisations, uniting our efforts to amplify the impact of design and share its power on a larger scale.





Japan Interior Architects / Designers' Association

## Council Members

Position	Name
President	<b>Hiroyuki Niwa</b>
Vice President	<b>Kazunobu Ikeda</b>
Vice President	<b>Katsushi Onogami</b>
Executive Director	<b>Hiroshi Ebisawa</b>
Executive Director	<b>Kazunori Ono</b>
Executive Director	<b>Hiroshi Yoneya</b>
Executive Director	<b>Akiko Ide</b>
Executive Director	<b>Koji Sakai</b>
Executive Director	<b>Takamasa Torii</b>
Executive Director	<b>Keiko Tomita</b>
Executive Director	<b>Masayo Ando</b>
Auditor	<b>Yoshio Suzuki</b>

### ➤ Contact details

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Shinjuku-ku/163-1007, Tokyo, Japan  
**Tel:** 03-5322-6560 | **Email:** head@jid.or.jp

*The number of regular members is 147, and corporate members is 43.*

## A brief introduction...

**T**he Japan Interior Designers' Association (JID) was founded in 1958 as a national association to represent the interests of interior designers in Japan. Since then, through the eras of Showa, Heisei, and Reiwa, celebrating its 60th anniversary in 2018, JID has promoted various activities for exchanges, enlightenment, and social

upgrading for interior designers.

In 2020, we faced the global problem of COVID-19, which prevented us from carrying out normal social and economic activities, as well as our association's activities, for several years. Having experienced this sudden pandemic, we had to fundamentally

change our lifestyles on a social and worldwide scale.

We are shifting to a lifestyle that values quality in basic necessities of "clothing, food and housing" than ever before, from the mass consumption society in which the circulation of goods and money has dominated the global economy.

"Quality" spaces and products are becoming more significant in our lives; things that are "cultural", "communicate the story behind the space/object", "comfortable", "create a sense of attachment", or "relieving". This is an opportunity to reconsider the importance of "interior design" for our lives more than ever.

New types of relationships will emerge in the post-pandemic world that will cause fundamental changes in our values. "New nexus," "nexus with people," and "nexus between people and society" will be more significant there. It is time to reflect on the role that interior design should play.

We, JID, play a major role in the field of "lifestyle design", the foundation of life culture and the industrial economy. Together with our members, we will again consider the role that "design" plays in "quality of life" and "richness of life" in order to realise a more "quality" and essential "living environment interior design". As a "creator" once again, we will contribute to society by communicating to Japan and the world, and to the younger generations who bear the responsibility, the importance of creating objects, spaces, and various "things" and "experiences", together with our individual and corporate members, as well as designers from other fields.

**A report on membership,**



### accreditation, events and awards

- JID AWARD 2024 NEXTAGE Awards
- JID South Japan Area Student Interior Design Competition
- World Interior Week (WIW) Kobe Student Presentation Awards
- Design Conference Talks & Publication of Books on Design
  - Organises design discussions and talks on themes such as future lifestyles, future design, and sustainable design. Also investigates and analyses design trends, conducts research, and publishes reports and design books.
- Publication: Survey of Trends on Sustainable Design in IFI and East Asia by SAKAI Koji and INDEN Tatsuya
  - Abstract: The global interior design world is seeking innovative spaces that are kind to both people and the earth and contribute to the realisation of a sustainable society. Against this backdrop, design competitions that look to the future society are being held around the world, presenting new possibilities for space. In particular, since the IFI GAP held in 2020, design awards in the East Asian region have been increasing in number and attracting attention. These awards are not just award systems, but also serve to raise awareness of designers and companies, create new business opportunities, and serve as a platform to deepen discussions toward the realisation of a better society.

In this paper, SAKAI and INDEN

investigated the trends of the IFI and major design awards in the Asian region, and obtained the following findings.

■ Although there are differences due to the historical, economic, and cultural aspects of each country, original yet sustainable designs that take into consideration the local environment are the prerequisite standard, and a sustainable perspective is becoming increasingly important.

■ Major interior design awards generally divide the awards into categories, but by adding a sustainable design category, we can discover the essence of more original sustainable spaces.

■ As a long-term sustainability perspective is required to realise a richer way of life in the future, the role of designers is becoming increasingly important, and the awards will provide a clue for creating the future.

- Publication: The Birth and Prospects of the "AP-ID-AP" Accreditation Programme by SAKAI Koji, ANDO Masayo, KANAZAWA Chikako, INDEN Tatsuya, KIMACHI Motoari, and NIWA Hiroyuki
  - The interior design industry in the Asia-Pacific region has been experiencing rapid growth. However, there has been a lack of standardised qualifications and skill assessments for interior design professionals. To address this issue, the Asia-Pacific Space Designers' Association (APSDA) has developed the "AP-ID-AP" accreditation programme. This programme aims to evaluate the

expertise of interior designers, cultivate professionals who meet international standards, and enhance the overall quality and global competitiveness of the industry.

By emphasising rigorous evaluation processes and continuous professional development, the AP-ID-AP programme seeks to establish a new benchmark for the interior design industry in the Asia-Pacific region. This research delves into the background, objectives, structure, and contributions of the AP-ID-AP programme.

- Publication: Timeless minimalist Japanese architecture, interior and furniture design by SAKAI Koji, INDEN Tatsuya, and NIWA Hiroyuki
  - This report aims to clarify how Japanese architecture, interior, and furniture design have evolved through cultural exchange and influenced contemporary trends, using specific examples. In particular, it introduces the impact of cultural exchange during three periods—the Asuka/Nara period, the Azuchi-Momoyama/Edo period, and the Meiji period and beyond—on current Japanese spatial and furniture design. The report analyses Japanese design from three perspectives: the fusion of tradition and modernism, minimalist aesthetics, and craftsmanship, and discusses the use of natural materials and efficient utilisation of space. Furthermore, it highlights the emergence of eco-design, sustainability, and multicultural design as contemporary trends.





# Interview With President of JID



**Q Please introduce yourself and your association. What activities does your association participate in?**

**A** I am Hiroyuki Niwa, President of the Japan Interior Designers' Association (JID). Established in 1958 and certified as a Public Interest Incorporated Association by the Cabinet Office in 2013, JID is dedicated to enhancing the social value of interior design and advancing the profession through education, exchange, and recognition.

Our key initiatives include the JID Design Award, the Next Generation Design Exhibition for young and student designers, and a variety of seminars, exhibitions, and research presentations organised by our regional chapters. By working in collaboration with industry, academia, and government, we promote talent development and revitalise the industry.

Since 2016, JID has partnered with the Japan Institute of Design Promotion (JDP) and the International Federation of Interior Architects/Designers (IFI) to organise the World Interiors Week in JAPAN (WIW), offering public symposia and exhibitions that open the conversation between design and everyday life.

**Q How do you see design trends evolving over the years? How does your association ensure members stay up-to-date in their practice?**

**A** Recent design trends are characterised by the convergence of cultural context, sustainability, and technology. Cross-disciplinary perspectives, bridging architecture, interiors, product design, and digital media, are increasingly important.

JID ensures that members stay up-to-date by providing seminars, awards programmes, and WIW activities that integrate both domestic and international examples and discussions. Notably, in 1977, JID became the first Asian member of IFI, contributing actively to the global design dialogue through participation in general assemblies and service on the IFI board.

**Q With sustainability currently being at the forefront of design, what are your association's sustainability goals, and how do you plan to achieve them?**

Sustainability is at the core of JID's mission. Through WIW and public symposia, we address themes such as quality of life, resource circulation, and lifecycle thinking. We provide members with case studies, guidelines, and lectures from industry leaders, enabling them to integrate sustainable practices into their daily design work.

Our key initiatives include the JID Design Award, the Next Generation Design Exhibition for young and student designers, and a variety of seminars, exhibitions, and research presentations organised by our regional chapters.

In 2025, the WIW symposium also explored next-generation design expressions and social implementation, including collaboration with AI.

**Q What do you consider the current challenges in design? How can these challenges be managed and overcome?**

**A** Two major challenges stand out. The first is balancing rapid digitalisation—including AI and VR—with human-centred values such as cultural identity, emotional connection, and ethics. The second is providing integrated responses to global and societal issues, including climate change, urban density, and an ageing population.

JID addresses these by promoting cross-disciplinary collaboration, continuous professional education, and ethical decision-making through programmes such as WIW, thematic seminars, and award evaluation criteria.

**Q What are your visions for the future, as part of your association and as part of APSDA?**

**A** As President of JID, my vision is to build on Japan's aesthetics and lifestyle culture, merging them with technology and sustainability, and positioning interior designers as leaders in improving the quality of life through design. This will be achieved by strengthening our three core pillars: awards, education, and international exchange.

Within APSDA, we aim to raise standards and visibility across the Asia-Pacific region through joint research, talent exchange, and recognition such as the APSDA Awards, thereby enhancing interoperability and international influence.

Together with IFI, we will continue to co-organise WID/WIW and foster global dialogues that connect universal design values with local wisdom, cultivating a forward-looking framework for design ethics and education.





# KOSID

|사| 한국실내건축가협회

## Council Members

Position	Names
President	Hyunie Cho
Auditors	Seung man Woo Juhyeong Lee
Vice Presidents	Suk-Kyung Kim Euna Park Jongtae Lee Taebong Jung Young-Jin Kim Joung Ran Son
Executive Directors	Hyoung Gon Choi Seuk Hoon Kim SeYoung Jeong Kyoung Il Park Kwang Hoon Lee Hee Sun Chung Chang-Jin Shon Yoo Joung Hwang

### 📍 Contact details

Tel: (82)2-508-8038 | Email: [kosid@kosid.or.kr](mailto:kosid@kosid.or.kr)



## *A brief introduction...*

**KOSID** is a non-profit organisation under the Ministry of Land, Infrastructure, and Transportation. Founded in 1979 by living environment design experts who design human living environments, KOSID aims to contribute to the development of Korean interior architecture culture and the improvement of interior architects' qualities, socialisation, and international exchange.

### **A report on membership, accreditation, events and awards**

KOSID is a non-profit organisation with a total of 2,126 registered members as of the end of 2024.

#### ***Accreditation***

The Interior Designer Certification Examination, conducted by the Korean Society of Interior Architects/Designers (KOSID), is a qualification test designed to certify experts in the fields of interior architecture and interior design. This exam is part of the Ministry of Land, Infrastructure and Transport's accredited private certification system, aimed at verifying the competence of outstanding designers in the Korean interior architecture sector.

#### ***Structured activities include:***

More than 10 board of directors meetings per year, as well as the Interior Architecture Competition, the Golden Scale Best Design Award, and the Annual General Meeting, all of which are held once a year.

#### ***Unstructured activities include:***

Submitting result reports to major sponsoring organisations after key events, participating in irregular domestic exhibitions, and publishing digital newsletters 10 to 12 times per year.





# Interview With President of KOSID



**Q Please introduce yourself and your association. What activities does your association participate in?**

**A** I am the President of KOSID (Korean Society of Interior Architects/Designers) for the 2025–2026 term. Our association hosts various activities, including domestic and international member training programmes, the Korea Interior Architecture Competition, and the Golden Scale Best Design Awards. We also operate a nationally recognised interior designer certification programme and organise General Assembly.

**Q How do you see design trends evolving over the years? How does your association ensure members stay up-to-date in their practice?**

**A** I believe current design trends are closely related to the Internet of Things (IoT). Its scope spans all fields, including residential, offices, education, commerce, hotels, and exhibitions. Recognising this shift, I have launched seminars on IoT and collaborated with leading global technology companies such as Samsung Electronics since the beginning of my term. Through these efforts, KOSID is helping our members integrate cutting-edge technology into their work from the early stages of design.

**Q With sustainability currently being at the forefront of design, what are your association's sustainability goals, and how do you plan to achieve them?**

**A** I believe that sustainability is the most important keyword for the future survival of our planet, and thus, it must be taken into consideration when designing. We share and hold seminars on climate-



I believe current design trends are closely related to the Internet of Things (IoT). Its scope spans all fields, including residential, offices, education, commerce, hotels, and exhibitions. Recognising this shift, I have launched seminars on IoT and collaborated with leading global technology companies such as Samsung Electronics since the beginning of my term.

friendly design for energy conservation, selecting recyclable interior finishing materials, and designing environmentally friendly construction methods. We also operate a certification mark system for various eco-friendly finishing materials, and plan to soon designate firms practising sustainable construction as certified members of our association.

**Q What do you consider the current challenges in design? How can these challenges be managed and overcome?**

**A** One of the current challenges in interior design is the need for fair compensation and legal recognition for designers. Therefore, we are preparing to revise the official design fee rate table and standardise contract templates for interior design services.

**Q What are your visions for the future, as part of your association and as part of APSDA?**

**A** As KOSID approaches its 50th anniversary in a few years, our vision is to elevate the status of interior designers and strengthen our global presence. We also aim to continue expanding our reach and influence in partnership with APSDA.





## *A brief introduction...*

**U**nion for International Design of Macao (UIDM) was formally approved by the Macao SAR Government and incorporated non-profit associations in 2015. UIDM is a member of the International Federation of Interior Architects/Designers (IFI) and a council member of the Asia Pacific Space Designers Association (APSDA).

Since the establishment of the Association, it has aimed to promote the development of Macao design, and the worldwide exchanges and cooperation; organise various exhibitions on creative design classes, workshops, promotion activities; and promote the design industry in Macao Follow.

As an international design authoritative academic society, UIDM set up a number of awards in the architectural design, environmental design, interior design (with software installed), and other outstanding designers to show encouragement awards for enterprises and individuals to establish a brand image, and enhance the brand's international influence.



## Council Members

Position	Names
President	<b>Adjunct Professor IDr Norshafina Ibrahim</b>
Deputy President	<b>Adjunct Professor IDr Chan Wan Hoe, Joe</b>
Vice President	<b>IDr Wong Pei San</b>
Honourary Secretary	<b>IDr Tay Ei Ling</b>
Honourary Treasurer	<b>IDr Chin Yoon Seong, Patrick</b>
Immediate Past President	<b>IDr Ooi Boon Seong</b>
Past President On Council	<b>Adjunct Professor Idr Mohamad Faisal Ghazali</b>
Past President On Council	<b>Adjunct Professor Idr Choong Swee Beng, Ronnie</b>
Council Member	<b>IDr Christine Rowland</b>
Council Member	<b>IDr Ong Kian Tat</b>
Council Member	<b>IDr Ts. Norji Nasir</b>
Council Member	<b>Ar. Idr Nur Safuraa Abd Razak</b>
Council Member	<b>Lee Wei Kuan, Donny</b>
Council Member	<b>IDr Fakhul Zaman Mohd Yusoff</b>
Council Member	<b>Chia Hsen Ming, Tennyson</b>
Council Member	<b>IDr Ts. Norzaihan Mad Zin</b>
Council Member	<b>IDr Muhammad Yassir Jamain</b>
Advisor To Council	<b>Ar. Idr Yap Seng Chye, Chris</b>
Advisor To Council	<b>IDr Nur Diana Mohamed Rosli</b>

## A brief introduction...

**T**he **Malaysian Institute of Interior Designers (MIID)** or **Pertubuhan Perekabentuk Dalaman Malaysia (PPDM)** is the national institute representing the interior design profession in Malaysia. It is an amalgamation of two previous bodies, namely,

the Interior Designers Institute of Malaysia (Institut Perekabentuk Dalaman Malaysia or IPDM) and the Malaysian Society of Interior Designers (MSID).

The institute's vision is to develop a sophisticated society of

Malaysians who are conversant and appreciative of the creative world of interior design. To this end, the institute conducts various programmes throughout the year to educate, promote, and foster better ties between the public and professional members alike.





# Interview With President of MIID



**Q** Please introduce yourself and your association. What activities does your association participate in?

**A** My name is IDr Norshafina Ibrahim, and I serve as the President of the Malaysian Institute of Interior Designers (MIID)—the national body representing and advancing the profession of interior design in Malaysia.

At MIID, our mission goes beyond representation; we are committed to strengthening the profession through advocacy, education, outreach, and professional development. We actively organise public awareness campaigns, design talks, conferences, exhibitions, dialogues with policymakers, mentorship programmes for emerging designers, and continuous professional development (CPD) workshops. Equally important, we collaborate closely with universities and international partners to bridge academia and practice, ensuring that the next generation of designers is well-prepared and that our profession remains globally relevant while deeply connected to Malaysia's cultural and societal context.

**Q** How do you see design trends evolving over

the years? How does your association ensure members stay up-to-date in their practice?

**A** Design has evolved beyond aesthetics and function to embrace wellness, inclusivity, cultural identity, and sustainability. Today, the future of practice is being shaped by technology, ESG principles, and human-centred design.

At MIID, we ensure our members stay ahead through seminars, research-sharing, study tours, and international collaborations. We are also actively developing frameworks such as the Interior Design Body of Knowledge (IDBoK), which aligns global best practices with our local codes, culture, and environment. This ensures that Malaysian designers are globally competitive while remaining contextually grounded.

Equally, we are committed to nurturing the next generation. Through our special graduate development programme, we guide young designers step by step along the pathway to professionalism, equipping them to be future-ready practitioners. This effort not only supports individual careers but also secures a strong and steady pipeline of interior designers for the future.

“  
At MIID,  
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professional  
development.”



**Q With sustainability currently being at the forefront of design, what are your association's sustainability goals, and how do you plan to achieve them?**

**A** Sustainability is central to our vision. MIID's goals are to:

- Embed sustainable design principles in education and practice.
- Encourage green certifications and the use of responsible materials.
- Advocate for policy and regulatory frameworks that prioritise ESG in design projects.
- Lead by example through exhibitions and public showcases that highlight innovative green solutions.

We achieve this by partnering with government agencies, industry players, and academia, and by integrating sustainability into our events, competitions, and CPD programmes.

**Q What do you consider the current challenges in design? How can these challenges be managed and overcome?**

**A** Some of the pressing challenges include:

- Recognition of interior designers as true professionals, ensuring their roles are neither overlooked nor undervalued. Today, many individuals claim the title of "Interior Designer" without the proper training or qualifications, exposing the public to significant risks in safety, quality, and accountability. Too often,

design is seen as something secondary—even treated as if it were a free add-on—when in reality it is a specialised discipline that requires expertise, responsibility, and professional integrity. MIID, therefore, has no choice but to continuously advocate and create awareness so that both the profession and the public are protected.

- Adapting to rapid technological changes, including AI, BIM, and digital workflows. The pace of technological development is accelerating, and it can be difficult for practitioners to stay fully abreast. While tools like AI and BIM present incredible opportunities to enhance creativity, efficiency, and project management, they also raise concerns—particularly the fear of AI replacing human jobs.
- For young interior designers, this means it is no longer enough to rely solely on creativity; they must acquire complementary skills in digital tools, data literacy, and critical thinking to remain relevant in the profession. At the same time, practices must embrace these technologies strategically—using them to increase productivity, optimise resources, and unlock new ways of delivering value—while preserving the human insight and cultural sensitivity that technology alone cannot replicate.

At MIID, we recognise this challenge and are working to equip our members with future-ready skills. Through continuous professional development programmes, partnerships and knowledge-

sharing platforms, we help our members stay ahead of digital advancements. By doing so, we ensure that interior designers in Malaysia can embrace technology confidently — not as a threat, but as a tool to strengthen their practice and elevate the profession.

**Q What are your visions for the future, as part of your association and as part of APSDA?**

**A** For MIID, my vision is to strengthen the pathway for registration and recognition of interior designers, bridging education and practice to ensure more practitioners achieve professional status and that our role is fully respected within the built environment. Our goal is to elevate professional standards while expanding our influence in shaping Malaysia's future through design that is innovative, sustainable, and culturally rooted.

Within APSDA, I envision deeper regional collaboration, where member countries share knowledge, benchmark best practices, and together showcase Asia-Pacific design excellence to the world. Beyond this, I see great potential in building economic alliances, creating win-win opportunities for designers across the region to collaborate and thrive.

Equally important is education. By working collectively, we can raise academic standards, harmonise frameworks, and at the same time safeguard our heritage, culture, and social values. This balance will ensure that the future of design in our region is not only globally competitive, but also uniquely reflective of our shared identity.





## Council Members

Position	Name
President	<b>Mr. Shyam Bahadur Shrestha</b>
Vice President	<b>Mrs. Usha Raymajhi</b>
General Secretary	<b>Mr. Ram Gopal Tandukar</b>
Treasurer	<b>Mr. Sushil Siwakoti</b>
Secretary	<b>Mrs. Amrita Shrestha</b>
Member	<b>Mr. Ritesh Shrestha</b>
Member	<b>Mrs. Smrity Regmi</b>
Member	<b>Mr. Sushovit Ranjitkar</b>
Member	<b>Mr. Bikash Bashukala</b>

### 📍 Contact details

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**Website:** <https://ideanp.com/>

## A brief introduction...

**I**nterior Designers Association of Nepal (IDEA Nepal) is a legitimate umbrella organization of Interior Designers in Nepal.

IDEA Nepal was established in 01 Mangsir 2060 BS (17 November

2003). It is registered in Government of Nepal – Lalitpur District Office as a Non-Government Organization and is also registered in Lalitpur Metropolitan Office on 2075 Asar 27 (12 Jul 2019).

IDEA Nepal is a national level

non-government, non-profit, and purely professional organization of interior designers of Nepal. After an Annual General Meeting held on 18th Jestha 2076 (01 June 2019), IDEA Nepal is being revamped and is working in ground level to lift interior design industry in Nepal.

**The  
Designers  
Institute.**

## *A brief introduction...*

**T**he Designers Institute of New Zealand Incorporated (DINZ) exists to serve Aotearoa New Zealand's diverse design community and represent Aotearoa New Zealand's interests as an ambassador to the wider world.

Formed in 1991, Designers Institute of New Zealand was born from the union of two foundational bodies: the New Zealand Society of Industrial Designers (1960) and the New Zealand Association of Interior Designers (1968).

Today the Institute proudly represents a broad and evolving range of design disciplines, and intends to recognise, protect and nourish the Institute's legacy and build upon it.

- Māori Representation
- Graphic Design
- Digital Design
- Motion Design
- Spatial Design
- Industrial Design

- Design in Business
- Design Education

As custodians of design, creativity and cultural expression, the Institute acknowledges its role in fostering a community that respects and celebrates the diversity inherent in our nation as tangata tiriti and tangata whenua. The Institute also recognise the importance of active engagement, collaboration and ongoing dialogue to deepen our understanding of te ao Māori.

At the heart of the Institute is our tikanga, expressed through four Pou — the pillars that uphold and guide our purpose:

- **Whakamana Te Toi** – Elevating our craft
- **Whakamana Te Tiriti** – Fostering healthy relationships
- **Whakamana Te Ao** – Maximising positive impact
- **Whakamana Te Tangata** – Uplifting our people

These Pou shape our work and community, ensuring that design in Aotearoa continues to thrive, evolve, and serve both people and place with integrity and vision. The Designers Institute also owns the Best Design Awards (the largest Design Awards in Australasia)

<https://bestawards.co.nz/>

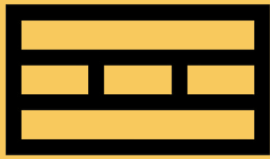
The Best Design Awards is an annual showcase of excellence (Whakamana Te Toi) from graphic, spatial, industrial design, digital, animation and film, along with three special awards – Value of Design, Social Good and Toitanga (our indigenous award). Toi Manahau Designers Institute holds programmes such as:

Te Kete Aronui (three day premier Māori cultural immersion); Value of Design; Design for Positive Impact; Designing for the New Normal; Design of the Startup.

There is a Mentorship programme for designers at different stages of their careers. The DINZ Student Council has cross discipline representatives from Design Schools around the country and 2025 marks a decade with over 200 + alumni having participated on the DINZ Student Council. Toi Manahau Designers Institute has many membership types. Professional PDINZ being a Member who has been peer accredited. Other memberships are Fellow FDINZ, LifeDINZ, Honorary HonDINZ, along with Member, Graduate, Student and International.

As an active Member of APSDA we hope to build new relationships with our Asia Pacific neighbours where we, together, can enhance knowledge through sharing, not just about Interior design but also our ancient cultures where we can draw from to reshape our narrative around identity for today and looking into the future.





## Philippine Institute of Interior Designers

### Council Members

Position	Name
National President	<b>IDr. John Paolo Castro</b>
National Vice President	<b>IDr. Cynthia Marie Fernandez-Beltran</b>
National Corporate Secretary	<b>IDr. Jose Enrico Santiago</b>
National Treasurer	<b>IDr. Lorezono Valencia Jr.</b>
Executive Director for Professional Development	<b>IDr. Rossy Anne Yabut Rojas</b>
Executive Director for Public Relations	<b>IDr. Carla Mae Leonor</b>
Executive Director for Events	<b>IDr. Katherine Anne Correa</b>
Executive Director for Professional Practice and Ethics	<b>IDr. Ma. Carmen Regala-Lim</b>
Executive Director for Finance	<b>IDr. Christine Villamora</b>

### *A brief introduction...*

**T**he **Philippine Institute of Interior Designers** is a bona fide organisation officially recognised by the Philippine government, representing a collective of licensed interior design practitioners.

We are deeply dedicated to embracing and championing the abundant cultural heritage of the Philippines, which serves as the bedrock of our principles. Within this foundation, we celebrate values such as Respect for Tradition, Creativity and Innovation, Sustainability, Inclusivity, Collaboration, Integrity, and Excellence. It is through the embodiment of these principles that we strive to play a pivotal role in the prosperity of Philippine culture through the language of Interior Design. Our goal is to enrich the human experience and elevate the nation's identity in the global design sphere.

As the official representation of professional interior designers in the Philippines, our members collectively share a fundamental belief: that our designs are meant to enhance and create a meaningful, positive influence on both our daily lives and the environment. Our unwavering commitment is to propel our profession forward through processes such as accreditation, education, the exchange of knowledge, securing legal acknowledgment, and actively engaging with the public. Our mission is to address the needs and concerns of both the interior design industry and the broader public by establishing a professional association that is not only acknowledged but also held in high regard, contributing to the betterment of our field.



**SOCIETY of  
INTERIOR  
DESIGNERS  
SINGAPORE**

## Council Members

Position	Company Name	Designation	Name
President	SODA® (Spirit Of Design Analogy Pte Ltd)	Managing Director	<b>ID1. Tung Ching Yew</b>
1st Vice President	Singapore Polytechnic	Assistant Director	<b>ID1. Fann Zhi Jie</b>
2nd Vice President	D'phenomenal Pte Ltd	Managing Director	<b>ID1. Chin Khai Lee, Kelly</b>
Honorary Secretary	Liid Studio/ Liid Associates Pte Ltd	Founder & Principal	<b>ID1. Ng Hwee Li</b>
Honorary Treasurer	IDesignerLab Pte Ltd	Managing Director	<b>ID1. Carlos Sim Ee Kwang</b>
Council Member	Gensler Singapore Pte Ltd	Managing Director	<b>ID1. Angela Spathonis</b>
Council Member	Millennium & Copthorne International	Assistant Director	<b>ID1. Brandon Fee</b>
Council Member	Etcetera Design Pte Ltd	Principal Consultant	<b>ID1. Cris Cheng Kher Chie</b>
Council Member	Index Design Pte Ltd	Deputy Managing Director	<b>ID1. Henry Yew</b>
Council Member	Temasek Polytechnic	Course Chair	<b>Ar. Ho Sock Yee</b>
Council Member	Temasek Polytechnic	Manager	<b>ID1. Hong Weiming</b>
Council Member	MCC Singapore Design	Director	<b>ID1. Jackie Lai Joo Guan</b>
Council Member	Nanyang Polytechnic	Senior Lecturer	<b>ID1. Kenneth Yeo</b>
Council Member	DP Design Pte Ltd	Director	<b>ID1. Kenny Chia</b>
Council Member	akiHAUS Design Studio Pte Ltd	Director	<b>ID1. Lawrence Puah Chia Han</b>
Council Member	UPSTRS PTE LTD	Director Project & Strategies	<b>ID1. Mark Mah Kuan Fei</b>
Council Member	Myth Studio Pte Ltd	Founder & Director	<b>ID1. Nithipong Subaneknan (Earth)</b>
Council Member	ISH Interior Design Holdings Pte Ltd	Founder - Creative Director	<b>ID2. Eric Ong Gek Ho</b>
Council Member	Nanyang Polytechnic, School of Design & Media	Assistant Director	<b>ID2. Alan Ong Kian Loon</b>
Council Member	The Design Practice Pte Ltd	Design Director	<b>ID1. Raymond Kua</b>
Council Member	D Editors Pte Ltd	Founder	<b>ID1. Tan Kwee Kim Kat</b>
Immediate Past President	Keat Ong Design	Founder	<b>Prof. Keat Ong</b>
Honorary Adviser	Design Point Interiors Pte Ltd	Director	<b>ID1. Cindy Ang Beng Choo</b>
Honorary Adviser	Constann Design Pte Ltd	Director / Principal Designer	<b>ID1. Constance Ann</b>
Honorary Adviser	Orb Associates Pte Ltd	Director	<b>ID1. Hendra Sutedjo</b>
Honorary Adviser	Merrowsmith Design Partnership Pte Ltd	Principal	<b>ID1. Nicholas Merrow Smith</b>
Honorary Adviser	Peter Tay Studio	Founder & Director	<b>ID1. Peter Tay</b>
Honorary Adviser	Independent Consultants	Design Leader	<b>ID1. Phillips M. Connor</b>
Honorary Adviser	Raj Shah Associates Pte Ltd	Founder / Design Principal	<b>ID1. Rajesh R. Shah</b>



Position	Company Name	Designation	Name
Honorary Adviser	Kingsmen Creatives Ltd	Deputy Chairman	<b>ID1. Simon Ong</b>
Honorary Adviser	DP Design Pte Ltd	Principal Designer	<b>ID1. Mike Lim Sai Hoong</b>

### ➤ Contact details

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**Official Website:** <https://sid-singapore.org/>

## A brief introduction...

**E**stablished in 1994, the Society of Interior Designers Singapore (SIDS) is the national association for Singaporean and Singapore-based interior designers. Over the ensuing years, SIDS has strengthened its position as the preeminent local society for interior designers in Singapore.

As a non-profit organisation, SIDS is entrusted with the dual responsibility of upholding the highest standards of professionalism within the interior design realm and serving as a steadfast resolver of industry challenges with the support of the Singapore Ministry of Trade and Industry.

Our commitment extends beyond safeguarding professional benchmarks; we bear a solemn obligation to showcase and elevate the creativity and professionalism inherent in the Singapore Interior Design Industry on a global stage.

At SIDS, our trajectory is guided by an unwavering dedication to excellence, ethical conduct, and the relentless promotion of our members' creative prowess. We stand as a beacon, not only safeguarding the integrity of the profession but actively contributing to

the growth and global recognition of Singapore's dynamic and innovative interior design landscape.

### A report on membership, accreditation, events and awards

The Society of Interior Designers Singapore (SIDS) plays a crucial role in shaping the identity and standards of the interior design profession in Singapore. Through the strengthening of membership, the implementation of national accreditation, and the launch of key events and awards, SIDS continues to guide the professional and cultural development of the interior design field in Southeast Asia.

In recent years, SIDS has seen consistent membership growth, especially following the launch of the Singapore Interior Design Accreditation Scheme (SIDAS). This programme provides formal recognition to practising interior designers, aiming to raise competency, ethical standards, and public trust. SIDAS sets out clear tiers of professional accreditation and aligns Singapore's interior design profession with national regulatory goals. The scheme has become an essential pillar in the industry's transformation, particularly in the context of rising

consumer expectations and a growing demand for qualified practitioners.

SIDS also actively promotes discourse and innovation through its curated events. The Singapore Interior Design Festival (SIDFest) is a significant annual platform that showcases emerging trends, creative installations, and community engagement. Through exhibitions, forums, and trade missions, SIDFest fosters knowledge exchange and regional collaboration. Other SIDS-led initiatives include educational workshops, youth mentorships, and overseas partnerships, reinforcing the Society's role in shaping future design leaders.

Awards play a prominent part in SIDS' ecosystem. The Singapore Interior Design Awards (SIDA) celebrates excellence across multiple categories—from commercial to residential, from design firms to young creatives. New recognitions, such as the Youth Excellence Award and the 30 Influential Interior Designers list, expand the narrative to include mentorship, education, and legacy. These awards reflect SIDS' vision to define interior design not only through aesthetics and function but also through impact, innovation, and social relevance.



## Council Members

Position	Company Name	Designation	Name
President			<b>Joe Lin</b>
Vice President	CHU-Studio	Founder	<b>Alfie Shao</b>
Executive Director	One Work Design	Chief Designer	<b>Cheng-Shing Wang</b>
Executive Director	ZUZAI DESIGN	Principal Architect	<b>Cruz Kang</b>
Executive Director / CFO	MisoSoupDesign	Design Director	<b>Minnie Jan</b>
Executive Director	ARTILLIGENT Design	Design Director	<b>William Lu</b>
Executive Director	L'atelier Fantasia	Founder / Chairman	<b>Idan Chiang</b>
Director	Cheng-Qi Interior Design	Design Director	<b>Wen-Hao Chen</b>
Director	Morpho Design	Design Director	<b>Chun-Neng Fang</b>
Director	MUJIE Design Studio	Design Director	<b>Chia-Hsiang Huang</b>
Director	FUGE group	Founder & CDO	<b>Seren Huang</b>
Director	NewrxidDesign	Co-Founder & Design Director	<b>Johnson Huang</b>
Director	National Taiwan Normal University	Associate Professor, Founder, and Design Consultant	<b>Daisuke Nagatomo</b>
Director	MisoSoupDesign		
Director	Soar Design x Ray Architects	Director & Architect	<b>Ray Chang</b>
Director	Atelier SUPERB	Principal Architect	<b>Eric Yu</b>
Director	Daniel Hu Interiors	Chief Designer	<b>Daniel Hu</b>
Director	Studio In2 Interior Architecture	Design Director	<b>Howard Yu</b>
Director	ZHUZHU Interior Design	Design Director	<b>Holk Lin</b>
Director	Üroborus Studiolab	Founder & Chief Designer	<b>Hao-Chun Hung</b>
Director	HODDI Design	Executive Creative	<b>Chih-Feng Lin</b>
Director	XJstudio	Executive Director	<b>Shawn Lu</b>
Executive Supervisor	Uway Interior Design	Director	<b>Tony Hsieh</b>
Supervisor	CYS.ASDO	Founder & Principal Architect	<b>Chung-Yei Sheng</b>
Supervisor	PJ Interior Design	Design Director	<b>Yin-Hsin Chen</b>
Supervisor	CAI-YUN Interior Design	Design Director	<b>Jenny Wu</b>
Supervisor	YUAN ARCHITECTS	Director	<b>Wen-Yuan Peng</b>
Supervisor	Weimar Design Design	Director	<b>Tino Lee</b>
Supervisor	Tainan University of Technology Department of Interior Design	Associate Professor	<b>Chayya Huang</b>
Secretary General	Zuo Studio Design	Director	<b>Rex Chen</b>
Deputy Secretary General	HAYGER Interior Design	Design Director	<b>Randy Huang</b>



## 📍 Contact details

CSID Secretariat: [csid@csid-tid.com](mailto:csid@csid-tid.com) | Official Website: <http://www.csid.org>

## *A brief introduction...*

**T**he Chinese Society of Interior Designers (CSID) was established in Taipei on 5 May 1979. It is composed of outstanding practising interior designers from across Taiwan who join as individual members after a portfolio review. In addition, manufacturers of interior building materials and equipment participate as group members. Since its founding, CSID has made significant and lasting contributions to the professional and academic development of interior design in Taiwan.

Since 1989, CSID has been the sole professional organisation representing Taiwan in international design associations. It has been actively involved in international professional organisations such as the International Federation of Interior Architects/Designers (IFI) and the Asia-Pacific Space Designers Association (APSDA), as well as across China, Taiwan, Hong Kong, and Macau. CSID members' works are frequently recognised in international competitions and widely covered by the media.

### **A report on membership, accreditation, events and awards**

The TID Award is an important platform for studying today's Asian

lifestyle and regional culture, the synthesis of today's design elites and innovative thinking, and an arena for observing the interior design development of the Greater China Region; its recording and survey of design works from all areas of life and the different facets of living spaces present a fieldwork for research on modern lifestyle and culture.

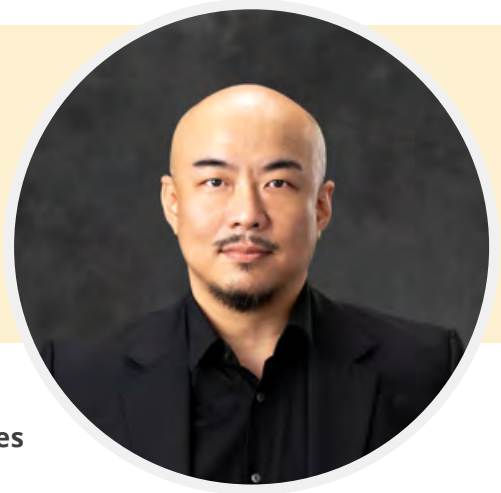
In these few years, the TID Award has facilitated new features to develop in the Asian interior design milieu. Among the winners of the 2022 TID Award and Gold Award, we began to see different possibilities. The competition welcomes participants from Japan, Hong Kong, China and other Asian nations. Taiwan has been especially strong in the cultural exhibition category, which shows Taiwan's special attention to cultural context. From the winners in the commercial and public space categories, Hong Kong, China, and Japan had many new commercial typologies and public spaces. The TID Award is highly anticipated for the amazing amount of diverse possibilities it presents through the competition and information exchange. The TID Award went through a lot of modifications: the design categories are subdivided further, fostering more vivid

discussions about projects of different categories.

Besides the Gold Award, new awards are added: the Grand Award of the Year and the TID Jury Award. These Awards further give meaning to the projects that define different eras, society and innovations in space technologies. The TID Award of 2023 continued to emphasise uniqueness and originality in design works, but further attempted to select projects for aesthetics and innovative experimentations different from the past, further defining and responding to life and the current era. The organisers have planned and revised award methods, not only defining more of the different space categories but also officially adding sustainability/renewal design, social adaptive design, innovative technology design, universal age design and other important design issues into the juror evaluation standard and scope. The TID Award hopes to express the interaction and responsibility between the interior design industry and society, enhance the vision and guide the structure and position of the interior design field.



# Interview With President of CSID



**Q Please introduce yourself and your association. What activities does your association participate in?**

**A** I am Joe Lin, President of the Chinese Society of Interior Designers (CSID), the leading national association for interior design professionals in Taiwan. Established in 1982, CSID has long been committed to promoting the value of design in society, strengthening professional standards, and connecting Taiwan's design industry to the global community.

Our activities span a wide spectrum: we host the Taiwan Interior Design Award (TID Award), organise lectures and exhibitions, collaborate with the government on policy and licensing, and engage in mentorship programmes for emerging designers. We also serve as an active member of APSDA, facilitating international exchanges and building platforms for cross-cultural dialogue in design.

**Q How do you see design trends evolving over the years? How does your association ensure members stay up-to-date in their practice?**

**A** Design has evolved from aesthetics-driven expression to a more holistic discipline—emphasising user experience, environmental responsibility, and interdisciplinary thinking. In Taiwan, we've also witnessed a resurgence of cultural awareness and social engagement in spatial design.

To keep our members updated, CSID continuously hosts professional lectures, forums, and exhibitions on emerging topics such as sustainable materials, AI applications, and inclusive design. We also publish research, support continuing education, and foster connections between academia and industry to encourage knowledge sharing.

**Q With sustainability currently being at the forefront of design, what are your association's sustainability goals, and how do you plan to achieve them?**

**A** Sustainability is no longer optional—it's imperative. At CSID, we aim to cultivate a design mindset rooted in ecological awareness and long-term responsibility. Our goal is to integrate sustainable thinking into all aspects of design practice, from material selection to spatial planning and lifecycle management.

We achieve this through educational initiatives, strategic partnerships with green organisations, and the promotion of case studies via the TID Award. We also advocate for government policies that support green building standards and circular design practices, empowering our members to lead change across the industry.



Design has evolved from aesthetics-driven expression to a more holistic discipline—emphasising user experience, environmental responsibility, and interdisciplinary thinking.



**Q What do you consider the current challenges in design? How can these challenges be managed and overcome?**

**A** The biggest challenges today are rapid technological change, the climate crisis, and shifting societal values. Designers are expected to respond to complex issues that go beyond aesthetics, requiring deeper collaboration across disciplines and sectors.

To overcome these challenges, we must reframe design education to equip professionals with critical thinking, adaptability, and ethical perspectives. Associations like CSID play a vital role in bridging gaps—connecting design with technology, policy, and community. By empowering designers with tools and platforms, we can transform challenges into opportunities for innovation.

**Q What are your visions for the future, as part of your association and as part of APSDA?**

**A** As President of CSID and a member of APSDA, my vision is to strengthen Taiwan's presence in the international design community while contributing meaningfully to regional collaboration. I believe design is a powerful tool for cultural connection and social impact.

Looking ahead, we aim to foster next-generation designers, amplify regional voices, and shape design policies that respond to global challenges. Through APSDA, we hope to build an inclusive, sustainable, and visionary design ecosystem for the Asia Pacific and beyond.



สมาคมมัณฑนากรแห่งประเทศไทย  
THAILAND INTERIOR DESIGNERS' ASSOCIATION

## Council Members

Position	Name
President	<b>Mrs. Korakoth Kunalungkarn</b>
Deputy President	<b>Mr. Thanawat Sukhaggananda</b>
Vice President - Administration	<b>Mrs. Theeranuj Karnasuta Wongwaisayawan</b>
Vice President - Academic Affairs	<b>Associate Professor Dr. Chumporn Moorapun</b>
Vice President - Professional Affairs	<b>Mr. Mesa Nopakun</b>
Vice President For International Affairs	<b>Mrs. Montip Lynn Assoratgoon</b>
Vice President - Special Activities	<b>Mr. Niwat Koonphol</b>
Vice President of Funding Committee	<b>Miss Nijaya Intaraprasong</b>
Vice President - Corporate Communications	<b>Mr. Ananchai Jirawattanan</b>
Committee	<b>Associate Professor Dr. Nuttinee Karnchanaporn</b>
Committee	<b>Assistant Professor Dr. Chainarong Ariyaprasert</b>
Committee	<b>Mr. Rapee Praditsathawong</b>
Committee	<b>Miss Tanya Suvannapong</b>
Committee	<b>Miss Valaya Tangitvet</b>
Committee	<b>Miss Sopit Sucharitkul</b>
Committee	<b>Miss Harisadhi Leelayuwapan</b>
Committee	<b>Mr. Palach Painupong</b>
Committee	<b>Miss Paradee Senivongse Na Ayudhya</b>
Committee & Registrar	<b>Miss Sirintra Aursirisub</b>
Committee & Treasurer	<b>Miss Nudee Kiratiya-Angul</b>
Secretary General & Committee	<b>Miss Vachira Thanmatikom</b>

### ➤ Contact details

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**Tel:** +66(2)318-5937-8, +66(0)81-372-5001 | **Email:** office@tida.or.th

**Website:** www.tida.or.th



## *A brief introduction...*

**E**stablished in 1985, the Thailand Interior Designers Association (TIDA) was founded by Professor Jakra Siripanich, former Dean of the Faculty of Interior Decoration at Silpakorn University, in collaboration with other notable Thai professors and interior designers. The association's inaugural board meeting took place on 8 September 1985, where Khun Manus Rakjai was elected as the first President.

In 1987, the association, then known as the Interior Decoration Association of Thailand, was formally renamed the Thailand Interior Designers' Association. This change accompanied an expansion of its responsibilities to include the management and accreditation of interior design curricula at various institutions and academies. This initiative fostered a strong international network of academics and professionals, all working to uphold and advance professional standards in the interior design industry.

TIDA has since published the 'TIDA Professional Standard in Interior Architecture and Design Practice 2551(B.C.2008)', which sets the ethical and professional conduct guidelines for all its members. The association continues to be a respected and influential organisation within the local and international design communities, with both its members and the organisation itself receiving international recognition. TIDA is also a recognised member of several international associations, including the Asia Pacific Space Designers Association (APSDA) and the Asia Interior Design Institute Association (AIDIA).

### **A report on membership, accreditation, events and awards**

The Thailand Interior Designers' Association (TIDA) is dedicated to enriching its members and the broader design community through a variety of initiatives. The association is actively involved in organising numerous events and programmes that cater to both academic and professional levels.

### **Events and Awards**

TIDA hosts a range of prestigious events and awards, including the TIDA Thesis Awards, TIDA Salone, and the TIDA Awards. These programmes are designed to recognise and celebrate excellence in interior design and architecture. Furthermore, the association organises the TIDA Club to foster a sense of community and provide networking opportunities for its members.

### **Accreditation**

A core responsibility of TIDA is to oversee and accredit interior design and architecture programmes at various educational institutions. This process ensures that academic standards align with professional practice, thereby maintaining the integrity and high quality of the profession.

### **Local and International Collaboration**

TIDA actively participates in a wide array of activities that benefit its members both locally and internationally. The association's commitment to collaboration and professional development is a testament to its role as a leading voice in the design community.

# Interview With President of TIDA



**Q Please introduce yourself and your association. What activities does your association participate in?**

**A** I am Khun Ped - Korakoth Kunalungkarn, President of Thailand Interior Designers' Association (TIDA) and Chairman of Interior Architecture 103 Co., Ltd. (IA103).

TIDA exists to elevate interior design in Thailand. We set professional standards, provide educational opportunities, and build a strong, collaborative community for our members. Essentially, we exist to support and grow the interior design profession.

TIDA is committed to providing valuable experiences for our members and the wider design community. We regularly organise:

- **TIDA TALKS**—Design workshops with industry experts
- **TIDA AWARDS**—Design competitions showcasing talent, and valuable networking events
- **TIDA THESIS AWARDS**—For freshly graduated students
- **TIDA SALONE**—Showcasing the talent and creativity of our members. These events provide a platform for recognition and exposure. We invite all design professionals and enthusiasts to join us and contribute to the vibrant design of Thailand.

**Q How do you see design trends evolving over the years? How does your association ensure members stay up-to-date in their practice?**

**A *A Vision for the Future of Thai Interior Design***

As President of the Thailand Interior Designers Association (TIDA), it is a pleasure to address the evolving picture of our profession. Our association is dedicated to preparing our members to lead the way, and I have a clear vision for how design trends are advancing, shaped by both global shifts and our unique Thai context.

***Evolving Design Trends***

I see interior design trends moving in four key directions, each representing a significant shift in client priorities and professional practice.

TIDA exists to elevate interior design in Thailand. We set professional standards, provide educational opportunities, and build a strong, collaborative community for our members.



- **Sustainability and Biophilic Design**

Sustainability is no longer a luxury but a fundamental requirement. Clients are increasingly concerned with the environmental impact of their spaces, seeking designs that incorporate natural materials and maximise natural light. The shift is from purely aesthetic choices to those that foster a deeper connection with nature and promote healthier living environments.

- **Technology Integration**

The integration of technology, including artificial intelligence (AI), is transforming how we live and work. We are designing spaces that are not only beautiful but also intuitive, seamlessly integrating smart systems for lighting, climate control, and security to create efficient and comfortable environments.

- **Well-being and Flexible Living**

The need for spaces that can adapt to multiple functions has become a recent global shift. Our designs are becoming more fluid, prioritising mental and physical well-being through the thoughtful use of colour, texture, and layout. This trend reflects a growing emphasis on creating environments that support a balanced and flexible lifestyle.

- **Thai Heritage and Contemporary Fusion**

Finally, we are witnessing a beautiful fusion of Thai heritage with contemporary minimalism. Our designers are skillfully incorporating traditional motifs, craftsmanship, and materials into modern designs. This approach creates spaces that are both globally relevant and distinctly Thai, honouring our rich cultural history while meeting the demands of a modern lifestyle.

TIDA is committed to supporting our members as they navigate these trends and shape the future of design. By focusing on sustainability, technology, well-being, and cultural integration, we are confident that our profession will continue to thrive and innovate.

### ***Ensuring Members Stay Up-to-Date***

TIDA is committed to ensuring our members are at the forefront of these changes through a different approach to continuous professional development.

We organise a series of workshops, seminars, and conferences throughout the year. These events feature leading local and international experts who share their insights on the latest trends, technologies, and sustainable practices. We believe in learning directly from the best in the field to keep our members' skills sharp and their knowledge current.

**Q With sustainability currently being at the forefront of design, what are your association's sustainability goals, and how do you plan to achieve them?**

## **A** *Our Commitment to Sustainability*

At TIDA, we recognise that sustainability is not a temporary trend but a fundamental responsibility at the very core of our profession. We are dedicated to leading our members toward a more sustainable future, guided by three key pillars: education, collaboration, and innovation.

- **Educate and Equip Our Members**

Our primary goal is to empower every TIDA member with the knowledge and skills needed to integrate sustainable practices into their daily work. This focus goes beyond theory, emphasising practical application.

- **Foster Collaboration Across the Industry** To create real change, we know that interior designers can't achieve sustainability alone. That's why TIDA is committed to working closely with suppliers, developers, and other industry professionals. Our goal is to serve as a catalyst for a more sustainable ecosystem.

- **Innovate and Recognise Excellence** To promote innovation and recognise exceptional work, we are introducing a new "Sustainable Project of the Year" category in the annual TIDA Awards. This will highlight projects that successfully reduce environmental impact while maintaining a high standard of design excellence, inspiring others to follow suit.

## **Q** *What do you consider the current challenges in design? How can these challenges be managed and overcome?*

### **A** *Challenges and Strategic Solutions in the Design Profession*

The interior design profession is currently navigating several significant challenges, which TIDA is proactively addressing.

- **Technological Change**

Staying up-to-date with new tools, materials, and smart home technology is a constant struggle.

- **Balancing Sustainability with Cost**

While there is a growing demand for eco-friendly designs, clients are often sensitive to the perceived higher costs of sustainable materials and systems.

- **Economic Pressures**

A highly competitive market and client budget constraints can make it difficult to deliver high-quality, innovative projects.

- **Maintaining Local Identity**

In an increasingly globalised world, a challenge exists in creating modern, relevant designs that also honour Thailand's unique cultural heritage.

### *Overcoming Challenges Through Strategic Action*

To help members navigate these obstacles, TIDA is implementing a strategic, multi-faceted approach.

- **Learning**

We are prioritising professional development through workshops



and seminars to ensure our members master new technologies and sustainable practices.

- **Strategic Collaboration**

By fostering strong partnerships with suppliers and manufacturers, we aim to make sustainable materials more accessible and affordable.

- **Innovation and Value**

We are committed to educating clients on the long-term value of quality design, focusing on durability, efficiency, and return on investment.

- **Celebrating Heritage**

Through events like our annual awards and competitions, we encourage designers to skillfully integrate Thai craftsmanship and motifs into contemporary designs, demonstrating that our heritage is a source of strength, not a limitation.

This proactive strategy ensures that TIDA members are well-equipped to navigate the current landscape and continue to lead the industry forward.

## **Q What are your visions for the future, as part of your association and as part of APSDA?**

### **A A Unified Vision for Design Leadership**

At both TIDA and APSDA, our visions for the future are centred on a shared goal: to advance the design profession through leadership and collaboration. As part of APSDA, my specific vision is to strengthen our regional collective and elevate the profile of Asia-Pacific design globally.

We will achieve this through two key initiatives:

- **Fostering Regional Collaboration**

I am committed to creating a seamless network for designers across the Asia-Pacific to share knowledge and best practices. This will enable us to more effectively address shared challenges like sustainability and urbanisation.

- **Promoting Design Excellence**

My goal is to position APSDA as the leading voice for design in the region. We will showcase the incredible talent within our member countries, including Thailand, and establish our collective as a source of global design trends and innovation.



## Council Members

### CHAIRMAN OF VIETNAM INTERIORS ASSOCIATION

#### Architect Le Truong

- Architect - General Director of TT-As Construction Architecture Consulting Company (TT Associates)

### VICE PRESIDENTS OF VIETNAM INTERIORS ASSOCIATION (VNIA)

#### 1.Associate Professor Ph.D, Architect Vu Hong Cuong

- Head of Interior Department, Hanoi University of Architecture
- In charge of the Northern region branch

#### 2.Doctor - Architect Pham Anh Tuan

- Principal of Danang University of Architecture
- In charge of the Central region branch

#### 3.Mr. Nguyen Quoc Thong

- Chairman of HDTV
- Cara lighting solutions LLC
- In charge of the Southern region branch

#### 4.Associate Professor Ph.D, Designer Ly Tuan Truong

- Parson
- Institute of Wood and Furniture Industry
- In charge of the Northern region branch

### MEMBERS OF THE STANDING COMMITTEE

#### 1.Architect Le Cao Anh

- Architect. Director of Lab
- Concept Design and Construction Joint Stock Company

#### 2.Associate Professor Ph.D, Architect Vu Hong Cuong

- Head of Interior Design Department
- Hanoi University of Architecture

#### 3. Mr. Vu Tien Thap

- Director of D'Furni Joint Stock Company

#### 4.Architect Vuong Dao Hoang

- General Director of the Company Design & Communication Joint Stock Company
- Kien Viet

#### 5.Architect Le Tuan Minh

- Architect. Director of Luxxy Vietnam Joint Stock Company

#### 6.Phd. Lưu Viet Thang

- Head of Foreign Affairs Department of Vietnam Interiors Association
- Head of Department of Interior and Exterior Decoration, Hanai University of Industrial Fine Arts
- Founder of Vietnam Young Interior Design Community (VIDC)

#### 7.Mr. Nguyen Quoc Thong

- Chairman of HDTV Cara lighting solutions LLC

#### 8.Architect Le Truong

- Architect - General Director of TT-As Construction Architecture Consulting Company (TTAssociates)

#### 9.Associate Professor Ph.D, Interior Designer Ly Tuấn Truong

- Director of Institute of Wood and Furniture Industry

#### 10.Mr. Tran Minh Tam

- Director of TTT Construction and Trading Joint Stock Company

#### 11.TS - KTS

- Pham Anh Tuan
- Principal of Danang University of Architecture





## EXECUTIVE COMMITTEE MEMBERS

### 1.Mr. Le Quoc Hung

- Representative of Hanoi SPC Joint Stock Company (Neo Floor)

### 2.Mr. Le Minh Nghi

- Director of AA Architecture Construction Joint Stock Company (AA Corporation)

### 3.Mr. Nguyen Van Luu

- General Director of Hoan Cau Construction and Furniture Joint Stock Company

### 4.Mr. Do Hong Phuc

- Chairman of the Board of Directors of Viet Ceramics International Joint Stock Company (Vietceramics)

### 5.Ms. Dinh Thi Phuong

- Deputy General Director of Deborah Joint Stock Company

### 6.Mr. Doan Phuong

- Director of D+ Vietnam Architecture Investment Joint Stock Company

### 7.Mr. Dinh Viet Phuong

- Director of 3D art Technology Solution and Design Consulting Joint Stock Company

### 8.Ms. Nguyen Thi Quynh

- Director of Project Marketing and Social Responsibility of LIXIL Vietnam Co., Ltd

### 9.Mr. Pham Duc Trung

- Director of Viet Wood Joint Stock Company

### 10.Mr. Nguyen Y Ton

- Director of Mirolin Vietnam Joint Stock Company

### 11.Mr. Bui Chi Cong

- Director of Art Design and Decoration Company Limited

### 12.Mr. Nguyen Minh Cuong

- General Director of Minh Long Wood Group Joint Stock Company

### 13.Mr. Tran Van Chau

- General Director of Paint & More Company

### 14.Ms. Nguen Phuong Chi

- Designer. Design Director of Sema Group Joint Stock Company

### 15.Mr. Tran Anh Cuong

- Architect/Director of Cao Sang Decoration Trading Service Company Limited

### 16.Mr. Le Anh Duc

- Lecturer, Department of Interior Architecture, Hanoi University of Civil Engineering; Alis Lighting
- Lighting Solutions Joint Stock Company

### 17.Mr. Nguyen Ngoc Duc

- Architect. General Director of TDI Architectural and Construction Design Consulting Company

### 18.Ms. Le Thi Thanh Ha

- General Director of Ha Viet Architecture and Construction Joint Stock Company

### 19.Mr. Dong Minh Hau

- Director of Dong Gia Interior Architecture Joint Stock Company

### 20.Mr. Le Thanh Hoang

- Director of Thien Hoang Company Limited

## A brief introduction...

**T**he Vietnam Interiors Association (VNIA) is a social and professional organisation representing the voice of the Vietnamese furniture industry. We gather individuals and organisations operating in the fields of interior design & consulting, interior construction, production groups, trade services, and related interior design industries. Our mission is to gather and unite members, protect the legitimate rights and interests of members, support each other to operate

effectively to improve professional qualifications and build a collective working environment, develop the Vietnamese furniture industry to reach out to the world, and contribute to the socio-economic development of the country. We build and promote the development of the Vietnamese Interior Industry, as well as connect and promote related industries, such as manufacturing, construction, electromechanics, training, and communication on interior design.



# Past, Present & Future of Interior Design in Asia Pacific

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# INTERVIEW WITH DR NATALIE WRIGHT



**Dr Natalie Wright,  
FDIA**

*Design Consultant*

- Board Member, Design Institute of Australia (DIA)
- Founding Member, Play32 (<https://play32.org.au>)

**Q. PLEASE INTRODUCE YOURSELF AND YOUR ROLE IN APSDA.**

**A.** I have been nominated by the DIA Board to represent the Design Institute of Australia in APSDA. I am currently working on a legacy project (Play32) for the Brisbane 2032 Olympic and Paralympic Games to ensure that children and young people have a voice in the design decision-making before and after the Games. I also work with teachers to integrate design thinking pedagogy into the curriculum in both primary and secondary schools.

As a new representative, I am keen to meet other members of the national-level design associations to exchange information, which will facilitate greater mobility and employment of interior design professionals within the Asia and

Oceania regions. I look forward to discussing education standards, professional practices, and qualifications, with reference to the proposed AP-ID-AP regional interior design accreditation scheme for interior design practitioners in the Asia Pacific region. The DIA is currently pursuing a Professional Standards Council Scheme and licensing/registration regimes for Australian Interior Designers, and it is important that our proposal aligns with schemes within the greater Asia Pacific region, and its practitioners are aware and informed.

**Q. HOW DO YOU SEE DESIGN TRENDS CHANGING IN THE FUTURE FROM THE PRESENT DAY? HOW DOES APSDA PLAN ON CONTINUING TO INNOVATE TO STAY CURRENT?**

**A.** As we become more global

and sustainability minded, I think there will be more opportunities to celebrate local experiences, cultures and rituals, materials and vernacular design, including through craft. Handcrafted, environmentally and culturally significant materials will be better valued as a significant part of good local unique spatial design. This is where the sharing of our practices through APSDA is beneficial, not only to ensure the quality and integrity of interior environments and the profession more generally in the Asia Pacific, but also to highlight the rich, culturally specific skillsets and communities in design and construction on our doorstep.



I also hope that interior design will be valued, evaluated and promoted not only for its visual appeal through photography, but more for its impact on the health and well-being of all inhabitants and the planet. APSDA must continue to uphold professional interior design practice and education standards across the Asia Pacific, while also retaining and highlighting the best practice local differences, which will enable our work to have the greatest collective social and environmental value across the Asia Pacific.

**Q. AS TECHNOLOGY IMPROVES, HOW DO YOU ANTICIPATE TECHNOLOGY DISRUPTING THE DESIGN INDUSTRY? WHAT ARE THE POSITIVES AND NEGATIVES OF TECHNOLOGICAL INNOVATIONS IN DESIGN?**

**A.** The continually evolving technological tools we have availed of have the potential to improve the quality and democracy of interior design, but we need to ensure that the value of professional expertise required to deliver these designed spatial environments with these tools is understood and not eroded. Technological tools will revolutionise productivity and communication within the design industry, but tools are just tools and cannot replace the human-centred skillset that a professional designer offers through years of education, experience and intuition.

If we are to ensure quality interior design outcomes, designed inclusively with and for the people who use them, technology cannot

replace the effective expertise of professional interior designers to improve health and wellbeing outcomes for occupants. We do not need to replicate cookie-cutter, visually appealing spaces across the Asia Pacific, but instead need to facilitate greater collaboration between the design experts and the spatial inhabitants to truly evolve human experiences into the future.

**Q. WHAT ARE THE CURRENT SOCIAL AND ENVIRONMENTAL CHALLENGES IN THE DESIGN INDUSTRY? HOW CAN THESE CHALLENGES BE MANAGED AND OVERCOME?**

**A.** The Ellen Macarthur Foundation proposes that a circular economy could reduce global CO2 emissions from building materials by 38% in 2050. Application of the principles of the circular economy to the design of spaces will be essential to reducing greenhouse gas emissions, creating environments that are more liveable, healthy, productive and convenient and could also make the sector more resilient to supply chain disruptions and price volatility.

Utilising new technologies and innovative business models, we will realise more value from existing assets, keep resources and building materials in the economy, and stop them from becoming waste. It is the role of interior designers to educate their clients about their environmental responsibilities, which will really be a social challenge in reversing the public perception of our profession as a contributor to

consumerism, to that which can positively change behaviours and impact people's health and wellbeing in the future.

**Q. WHAT SORT OF OPPORTUNITIES DO YOU FORESEE ARISING IN THE DESIGN INDUSTRY, AND HOW CAN THEY BE CAPITALISED UPON?**

**A.** Interior designers focus on human-centred experiences and are proficient at working with and for people to deliver environments that improve physical and psychological health, prosperity and wellbeing for the country and community through participatory design methods. We need to capitalise on this skillset to diversify our value proposition. Areas such as service design, sociology, anthropology and design psychology are integral to the creation of spatial environments. Interior design education needs to prepare the next generation of designers to facilitate teams with these skills, to ensure a positive legacy of safe, enduring, sustainable, inclusive, healthy and regenerative environments.

Perhaps in the future, we will need to work in closer collaboration with specialists such as psychologists, neuroscientists and other health professionals to ensure our environments are providing the best care and support for inhabitants. The interior design profession is well placed to design for social inclusivity so that, for example, our youth, ageing, neurodiverse, and disabled populations have a greater voice in the design of their environments.





# INTERVIEW WITH KOJI SAKAI

## Q. PLEASE INTRODUCE YOURSELF AND YOUR ROLE IN APSDA.

**A.** Koji Sakai is a design director, architectural and interior designer, educator, and researcher whose work explores the intersection of space, culture, and community. He began travelling to Italy over 30 years ago, marking the start of his design career. He took part in a key project led by Studio63 (Italy), contributing to the development of flagship stores for Company S, a renowned Italian fashion brand, and contributed to the development of flagship stores across Asia as a project manager, gaining extensive international experience.

Building on his overseas project expertise, Sakai founded SIA (Siesta International Associates Architects Office), a design studio specialising in concept development and consulting based on global design systems. Guided by the core concept of

“Design+Design=Happiness,” SIA engages in environmental design for large-scale commercial facilities, retail spaces, and lifestyle-oriented projects.

Notable works include:

- The shop design for café Marquee
- The mobile tearoom Dōraku-an
- The furniture brand Rede Furniture

Following the debut of Dōraku-an in Milan, Sakai curated and hosted the TuTuMu Exhibition during Milan Design Week, which attracted significant attention.

His awards include:

- Excellence Award, Best Store of the Year (16th edition)
- Winner, Milano Genius Competition 2019 (Milan Design Week)
- Winner, Outdoor Design Award 2020 (Korea)

Sakai actively organises and leads



**Koji Sakai**

*Design Director,  
Board Member  
of Japan Interior  
Architects /  
Designers'  
Association (JID)*

- *Siesta-International-Associates Architectural Office & SIA Lab*
- *Special Research Fellow / Science and Engineering Research Institute, Kokushikan University*
- *Part-time Assistant Professor / Otemae Junior College (April 2019 – Present)*
- *Currently enrolled in the doctoral programme at Tokyo City University*
- *University part-time lecturer / Kobe Design University (April 2023 – Present)*
- *Professor / Kyushu Women's University (to March 2022)*
- *Guest professor / Daiichi Institute of Technology (to March 2017)*
- *Trustees / Japan Society for Interior Studies*



design talk events such as the “Design Conference Talk”, and regularly lectures and conducts seminars at design schools and universities throughout Japan. His research includes the development and application of sustainable materials—such as reclaimed wood and bamboo from abandoned groves—as well as investigations into emerging design trends.

Currently, he is exploring the cultural transmission of café spaces and their role as community hubs.

His publications include:

- TuTuMu BOOK (Daishinsha)
- First Design Series: Café Edition (Alpha Books)

Koji Sakai is a creator who fuses philosophy and practice, designing spaces that foster human connection while continually exploring the relationship between material culture and collective experience.

APSDA BOARD Member 2021–2023 Hiroyuki Niwa (JID staff Koji Sakai)

APSDA BOARD Member 2023–2025 KOJI SAKAI (Editorial & Outreach Department)

**Q. HOW DO YOU SEE DESIGN TRENDS CHANGING IN THE FUTURE FROM THE PRESENT DAY? HOW DOES APSDA PLAN ON CONTINUING TO INNOVATE TO STAY CURRENT?**

**A.** Contemporary design is evolving beyond aesthetics and functionality to embrace deeper social and cultural narratives.

Looking ahead, I believe design trends will increasingly focus on redefining the meaning of space and fostering human connection. Themes such as community revitalisation, the use of sustainable materials, and the reinterpretation of local cultures will become even more central to the design discourse.

At the same time, the rapid advancement of technologies—particularly AI—is reshaping the way we conceptualise, create, and experience design. These tools offer unprecedented possibilities for simulation, personalisation, and cross-cultural translation, but they also challenge us to reconsider the role of intuition, emotion, and human presence in the design process. I believe the future of design lies in a thoughtful synthesis of technological innovation and philosophical depth—where data-driven systems support, rather than replace, the human imagination.

In order to respond to these changes, APSDA will promote cross-border dialogue and collaboration and continue to foster innovation through the trinity of education, research, and practice. As a member of the JID board of directors and the APSDA board of directors, I would like to promote “dialogue through design” while respecting the diverse cultural backgrounds of the Asia-Pacific region. I hope to continue exploring the potential of design to connect people, ideas, and places.

**Q. AS TECHNOLOGY IMPROVES, HOW DO YOU**

**ANTICIPATE TECHNOLOGY DISRUPTING THE DESIGN INDUSTRY? WHAT ARE THE POSITIVES AND NEGATIVES OF TECHNOLOGICAL INNOVATIONS IN DESIGN?**

**A.** I believe that technological advancement is an invaluable tool in expanding the way we think about design.

Innovations such as AI-driven analysis and generation, immersive experiences through VR/AR, and digital fabrication techniques are liberating us from conventional constraints and opening up new dimensions of creativity. These technologies not only enhance precision and efficiency in design, but also serve as powerful mediums for cross-cultural communication. Yet, the more technology evolves, the more we must revisit the fundamental values of design—humanity, emotion, and sensibility. In an age of automation and optimisation, the challenge lies in how we embed cultural narratives, philosophical depth, and human connection into the spaces we create. Technology should remain a means, not the end; our true purpose is to foster happiness and meaningful relationships through design.

As a board member of APSDA and director of the international committee at JID, I welcome these innovations while advocating for a balanced approach—one that ensures technology enriches, rather than overshadows, the essence of design. Through education, research, and dialogue, I aim to cultivate a design culture





that bridges people, places, and ideas across borders.

**Q. WHAT ARE THE CURRENT SOCIAL AND ENVIRONMENTAL CHALLENGES IN THE DESIGN INDUSTRY? HOW CAN THESE CHALLENGES BE MANAGED AND OVERCOME?**

**A.** The social and environmental challenges facing the design industry today should not be addressed solely through technical solutions, but rather through a balanced approach that embraces both cultural continuity and creative innovation. I believe the key lies in honouring tradition while actively seeking new forms of inheritance—reinterpreting the wisdom and aesthetics of the past within the context of contemporary life. Through this process, we can create spaces that are not only sustainable but also meaningful.

From a social perspective, it is increasingly important to raise awareness around lifestyles that minimise environmental impact. Designers must consider how materials are selected, how spaces are conceived, and how the entire lifecycle of a project reflects a commitment to ecological harmony.

As a board member of APSDA and director of JID, I aim to address these challenges through “dialogue through design”, while respecting the diverse cultural backgrounds of the Asia-Pacific region. I hope to continue exploring the possibilities of design to connect people, ideas, and places, and contribute to the creation of new value for the future.

**Q. WHAT SORT OF OPPORTUNITIES DO YOU FORESEE ARISING IN THE DESIGN INDUSTRY, AND HOW CAN THEY BE CAPITALISED UPON?**

**A.** The rapid advancement of AI is dramatically accelerating how we gather information and navigate the design process. In this shifting landscape, I believe that designers with unique ways of thinking and a deep cultural sensibility will increasingly find opportunities to thrive on a global stage. Those who can reinterpret traditional resources within contemporary contexts and express them through their own distinctive lens will discover new possibilities across architecture, interior design,

product design, and experiential fields. Technology is not merely a tool for efficiency—it is a catalyst for new ways of thinking. The evolution of AI offers us a chance to reimagine how we perceive space, identity, and meaning itself. Designers who can fuse tradition with innovation, and intuition with digital intelligence, will be the ones to lead the next era of design.

I see this moment—shaped by the rapid evolution of AI—as a true turning point for design. It is also a valuable opportunity to deepen “dialogue through design.” I believe in the power of design as a medium that connects people, cultures, and ideas, and I remain committed to expanding the creative horizon through that belief.





# INTERVIEW WITH PROF. KEAT ONG



**Prof. Keat Ong**

*Founder of Nota  
Design Group*

- *Immediate Past President of the Society of Interior Designers, Singapore (SIDS)*
- *President of the Asia Pacific Space Designers Association (APSDA)*

**Q. PLEASE INTRODUCE YOURSELF AND YOUR ASSOCIATION. WHAT ACTIVITIES DOES YOUR ASSOCIATION PARTICIPATE IN?**

**A.** I'm the president of APSDA & the 3rd and 4th president since the formalisation of the organisation in 2017.

**Q. HOW DO YOU SEE DESIGN TRENDS CHANGING IN THE FUTURE FROM THE PRESENT DAY? HOW DOES APSDA PLAN ON CONTINUING TO INNOVATE TO STAY CURRENT?**

**A.** Design is shifting toward sustainable innovation that honours cultural identity while celebrating technical and aesthetic excellence.

APSDA's multi-pronged approach—industry-standard accreditation, cultural initiatives like CARA, expanded award criteria, new regional partnerships, and

sustainable luxury showcases—positions them strongly to lead and adapt to future trends.

**Q. AS TECHNOLOGY IMPROVES, HOW DO YOU ANTICIPATE TECHNOLOGY DISRUPTING THE DESIGN INDUSTRY? WHAT ARE THE POSITIVES AND NEGATIVES OF TECHNOLOGICAL INNOVATIONS IN DESIGN?**

**A.** Technology is already reshaping the design industry, but in the coming years, the pace will accelerate, and the impacts will be both empowering and disruptive.

## ***AI & Generative Design***

- Positive: AI tools can generate multiple design iterations instantly, handle tedious drafting or rendering, and assist in concept exploration, freeing designers to focus on strategy and storytelling.
- Negative: Overreliance on AI could lead to homogenised aesthetics, reduced originality,

and a devaluation of human creative intuition.

## ***VR/AR in Design Process***

- Positive: Immersive visualisation allows clients and teams to “walk through” spaces or interact with products before they are built, reducing misunderstandings and costly revisions.
- Negative: The high cost of equipment and learning curve may widen the gap between large firms and small studios; also, excessive realism early in the process can stifle conceptual exploration.





### **Digital Fabrication (3D Printing, CNC, Robotics)**

- Positive: Mass customisation becomes viable—designers can prototype and produce one-off, highly personalised pieces quickly. Complex geometries once impossible are now achievable.
- Negative: As production becomes easier, market saturation and design plagiarism may increase, and the artisanal “craft” element may be diminished.

### **Cloud Collaboration & Global Teams**

- Positive: Design teams can work seamlessly across continents, accessing a broader range of talent and perspectives.
- Negative: Increased competition from global freelancers may pressure fees and reduce local market dominance

## **Q. WHAT ARE THE CURRENT SOCIAL AND ENVIRONMENTAL CHALLENGES IN THE DESIGN INDUSTRY? HOW CAN THESE CHALLENGES BE MANAGED AND OVERCOME?**

### **A. Key Challenges in the Design Industry**

#### **Environmental Challenges**

- **Material depletion & extraction impacts**
  - Design industries often rely on virgin, non-renewable materials. This causes habitat destruction, biodiversity loss, and carbon emissions.
- **Waste generation and limited circularity**
  - A traditional linear model (“take-make-dispose”) dominates, creating significant waste from production to disposal.
- **High energy use & carbon footprint**
  - From manufacturing to hosting digital content, energy-intensive processes contribute to climate change
- **Toxic materials & pollution**
  - Traditional inks, solvents, and coatings often contain VOCs and heavy metals, posing risks to health and the environment.
- **Digital carbon footprint**
  - Even digital design isn't emission-free—data

centres and non-optimised assets consume significant energy.

- **Greenwashing and transparency issues**
  - Misleading sustainability claims (greenwashing) undermine trust, such as recent fines against fast fashion platforms like Shein in Europe.
- **Need for regeneration beyond sustainability**
  - Design thinking is shifting: instead of merely minimising harm, new “regenerative” frameworks seek to restore ecological and community health.

#### **Social Challenges**

- **Inequality & exclusion in design**
  - Many designs still overlook the needs of marginalised groups—like wheelchair users or colourblind individuals. The emerging “Design Justice” framework advocates for inclusive, community-centred design.
- **Workforce stress, burnout, and underappreciation**
  - Designers often face long hours, underpayment, and burnout—especially in tight-deadline industries.
- **Skill gaps and education limitations**
  - Employers report fewer qualified design candidates, suggesting a mismatch between education and industry needs.
- **Curriculum resistance and capacity constraints**
  - Integrating sustainability into design education is hindered by outdated programmes, limited faculty knowledge, and restricted resources.

### **How to Overcome These Challenges**

#### **Environmental Solutions**

- **Adopt circular and regenerative design**
  - Embrace life-cycle thinking, design products for reuse/refurbishing, and use regenerative methods—beyond just sustainability.
- **Choose eco-friendly materials and processes**
  - Opt for recycled or biodegradable substrates,



low-VOC inks, sustainable packaging (hemp, mushroom-based), and certified print options like FSC-certified paper.

- **Improve energy efficiency and lower carbon footprint**
  - Streamline digital workflows, optimise assets, use green hosting, and utilise energy-smart studio practices (e.g., lighting and equipment management).
- **Enhance transparency and combat greenwashing**
  - Prioritise traceability in supply chains, clearly communicate sustainability credentials, and advocate for third-party certifications.
- **Engage with regenerative design and ecosystems**
  - Incorporate nature-inclusive initiatives—like the “More Than Human” exhibition, which prompts designers to account for non-human species in their work.

### **Social Strategies**

- **Implement Design Justice principles**
  - Centre the voices of marginalised communities, ensuring design systems are inclusive, equitable, and participatory.
- **Address labour practices and burnout**
  - Promote fair pay, reasonable hours, and healthy work cultures to retain talent and foster creativity.
- **Bridge the education-to-practice gap**
  - Revamp curricula to embed sustainability and inclusivity, offer interdisciplinary experiences, and update faculty training.

### **Q. WHAT SORT OF OPPORTUNITIES DO YOU FORESEE ARISING IN THE DESIGN INDUSTRY, AND HOW CAN THEY BE CAPITALISED UPON?**

**A.** You’re touching on a really exciting—yet deeply practical—question. The design industry today is bursting with opportunities shaped by social and environmental imperatives, and savvy designers and organisations can absolutely capitalise on them. Here’s a breakdown:

### **Emerging Opportunities in the Design Industry**

#### ***AI-Driven, Science-Led Design***

- What’s happening: AI tools and data-driven analytics are increasingly informing design choices—ranging from efficient space utilisation to deep insights into user well-being. This “science-led design” is enabling collaborations that span across disciplines like psychology, neurology, robotics, and architecture.
- Opportunity: Designers with fluency in data and AI can offer science-backed, optimised, and programmable design services.

#### ***Circular and Regenerative Design***

- What’s happening: The shift from linear (take–make–dispose) to circular systems is accelerating. Designers are creating modular, repairable products, closed-loop recycling systems, and regenerative building retrofits.
- Opportunity: Experts in circular thinking—creating products for disassembly, refurbishment, or remanufacture—will be in high demand across industries like tech, manufacturing, and consumer goods.

#### ***Biodesign & Bio-Based Materials***

- What’s happening: Living materials such as mycelium, bacterial cellulose, algae-based composites, and other biodesigned materials are paving the way toward carbon-negative, biodegradable, or even living design.
- Opportunity: Designers collaborating with biotech innovators can produce environmentally integrated products—from fashion textiles to architectural panels.

#### ***Immersive & Augmented Reality Design***

- What’s happening: VR, AR, and XR technologies are increasingly used in design processes and manufacturing to simulate, train, or optimise—in ways that reduce waste and improve quality before anything is built.
- Opportunity: Design firms integrating AR/VR into ideation, prototyping, and client engagement will set themselves apart both creatively and sustainably.

#### ***Digital Fashion & Virtual Products***

- What’s happening: Digital-only garments and





simulations are redefining consumption—allowing individuals to “wear” or display fashion in metaverse platforms, social media, and AR contexts.

- Opportunity: Fashion and design studios that offer digital collections can tap into sustainable alternatives while exploring novel business models.

### ***Eco-Brutalism & Biophilic/Wellness-Focused Design***

- What’s happening: Aesthetic trends like eco-brutalism merge raw materials with greenery to enhance biodiversity and mental well-being in built environments. Wellness-integrated homes—with natural materials, passive design, and sensory comfort—are rising.
- Opportunity: Architects and interior designers applying nature-first aesthetics and sustainable materials can create healthier, more meaningful spaces.

### ***Upcycling & Socially Driven Design Initiatives***

- What’s happening: Projects transforming waste into functional design—such as Bali’s “Wasted” brand using hospitality waste, or Ghanaian upcycled furniture and fashion lines—demonstrate creative community-focused solutions.
- Opportunity: Story-driven upcycling studios or social enterprises can attract ethical consumers and clients while creating positive local impact.

## **How to Capitalise on These Opportunities**

### ***Build Specialised Knowledge***

- Learn AI/data tools for design, like generative design software, environmental simulation, and

neuroscience-informed spatial planning.

- Stay current in advanced materials through continuous education or collaborations with material scientists, biotech firms, or research labs.

### ***Align with Circular & Biophilic Models***

- Design modular systems that facilitate longevity, repair, upgrade, or disassembly.
- Incorporate biophilic principles—green elements and natural lighting—into residential, commercial, or product designs to prioritise human well-being.

### ***Experiment with Digital & Immersive Platforms***

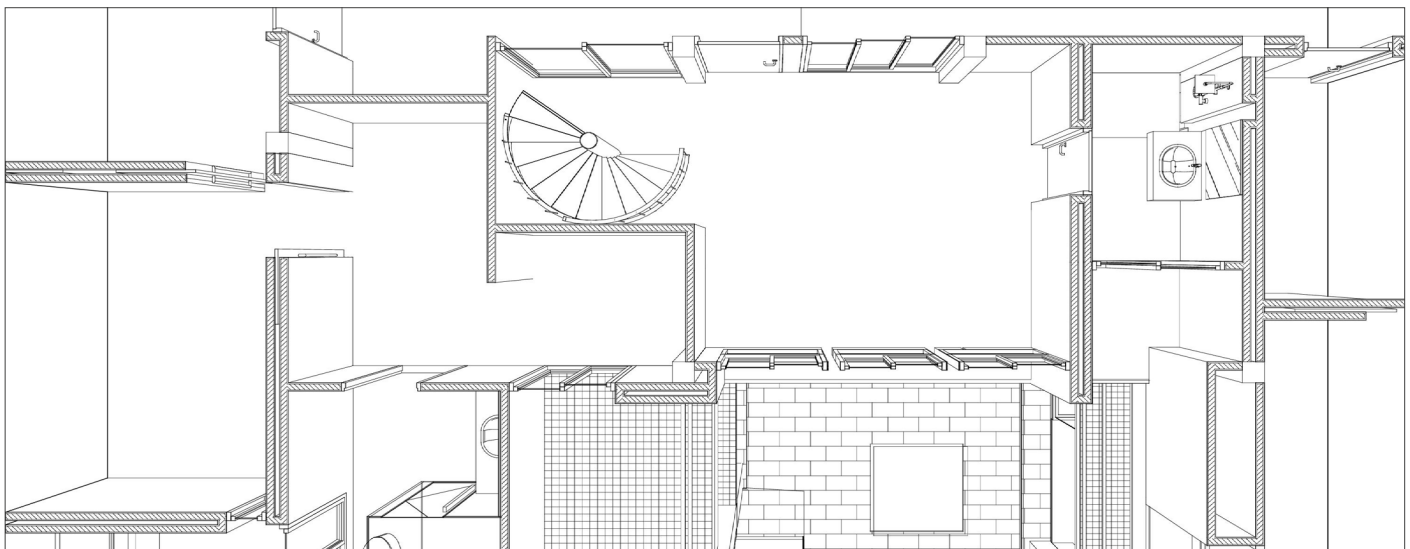
- Create virtual design experiences via VR showrooms or digital fashion launches.
- Use XR for better stakeholder communication, rapid prototyping, or sustainable design validation.

### ***Forge Collaborations & New Business Models***

- Partner with communities and local artisans to elevate waste-to-design approaches or culturally rooted sustainability.
- Adopt circular business models such as “product-as-a-service,” take-back, or leasing to extend lifecycle value.

### ***Advocate & Educate***

- Offer consulting services around sustainable practices, traceability in supply chains, and green credentials.
- Educate clients and peers on how ethical sourcing, transparency, and eco-credentials create brand value and trust.



# Suppliers' Special Feature





# Bringing Premium Windows and Doors to the Region

Deluxe Systems' **Director Germano Vitali** discusses the company's plans to expand its Italian selection in ASEAN

With the goal of becoming the leading ASEAN choice for Italian excellence in partition solutions, Deluxe Systems promises high-quality aesthetics that both redefine luxury and remain environmentally conscious.

We are joined today by **Germano Vitali, Director of Deluxe Systems**, who shared Deluxe Systems' involvement in supporting designers, its expansion in the region, and how the company continues to innovate to bring the very best to its customers.

## **Q. Please introduce yourself and Deluxe Systems to our readers. How did Deluxe Systems establish itself in Asia?**

My name is Germano Vitali, and I am the Director of Deluxe Systems, a Singapore-based company dedicated to supporting architects, interior designers, and builders in the luxury residential sector.

Our mission is to provide expert support in the design and selection of luxury Italian window and door frames, offering a wide range of Italian brands exclusively managed for the ASEAN region.

Beyond design and product supply, we also manage installation with skilled professionals trained in Italy and offer an annual maintenance programme, ensuring a complete and functional service for our clients.



**Q. How does Deluxe Systems balance functionality and aesthetics when designing partition systems for modern interiors?**

Every project we undertake begins with a detailed analysis, which I personally conduct with the client. This allows us to fully understand the architect's vision while also addressing the client's unique requirements.

Ultimately, we don't aim to simply sell doors or windows. Our goal is to fulfill our clients' dreams, ensuring they only need to articulate their desires, leaving all the intricate details to us.

**Q. How does Deluxe Systems integrate sustainability into its products and projects?**

Deluxe Systems integrates sustainability into its products and projects from the very design stage. We use high-quality, low-impact materials, prioritizing solutions that ensure thermal insulation and energy efficiency. Each window

and door is developed with technologies that minimize energy loss and enhance living comfort, thereby reducing consumption and emissions.

In addition, we are committed to maximizing the durability of our systems through a "long-life" approach, reducing the need for replacements and waste. We also provide scheduled maintenance services to further extend the lifecycle of our products.

This model, refined over more than 50 years of experience in Europe, enables us to deliver complete, elegant, and responsible solutions that align with international sustainable building standards and meet the expectations of architects, developers, and end-users across the ASEAN region.

**Q. What advice would you give to interior designers who want to push the boundaries of space planning with your products?**

We encourage interior designers to view our windows and doors



not only as functional elements, but as key architectural features that can transform space. Our products allow designers to maximize natural light, create seamless connections between indoor and outdoor environments, and enhance both aesthetic appeal and energy performance.

My advice is to experiment boldly: think of windows and doors as design statements that frame views, expand perceived space, and define the character of a room. With our Italian-crafted solutions and comprehensive project support, designers have the freedom to push creative boundaries while ensuring technical excellence and long-term reliability.

**Q. What are the primary differences between European and Asian markets? How has Deluxe Systems adapted to these differences?**







The primary difference between European and Asian markets lies in customer expectations and project dynamics. In Europe, there is a long-established culture of investing in premium, highly durable products with a strong emphasis on energy efficiency, long-term maintenance, and sustainability. Projects often move at a steady pace with detailed planning phases.

In Asia, while demand for premium quality is growing, the market is more fast-paced and cost-sensitive, with a strong focus on project timelines, design flexibility, and the ability to adapt to diverse architectural styles. Sustainability is also becoming an increasingly important priority in the region.

Deluxe Systems has adapted by combining its 50+ years of European know-how with a tailored approach for the ASEAN market. We provide exclusive Italian

products that bring superior quality and design, but we also offer comprehensive project support, local installation teams trained in Italy, and scheduled maintenance services. This way, we ensure that clients benefit from European excellence while addressing the specific needs and expectations of the Asian market.

**Q. Please share about Deluxe Systems' new Singapore showroom. What was the design purpose behind this endeavor, and what sort of experience are you aiming to create for visitors?**

The official Grand Opening took place on November 13th, and the facility is now fully operational and ready to welcome guests at 61 Ubi Ave 1, #02-02 UB Point, Singapore.

The design purpose behind this space was to create more than just a product display. We wanted to build an immersive environment where architects, developers, and homeowners can directly experience the elegance, performance, and sustainability of our Italian-crafted windows and doors.

Visitors will be able to explore how our solutions integrate seamlessly into modern design concepts, enhancing natural light, comfort, and energy efficiency. The showroom is conceived as both an inspiration hub and a technical resource, offering 1-to-1 consultations with our team, as well as live demonstrations of our systems in action.

Ultimately, our goal is to give visitors a tangible sense of how Deluxe Systems can elevate spaces—combining Italian design thinking with complete project support for the ASEAN market.

**Q. How will the showroom's opening support local designers and architects? Are there any designer-centric events planned, and if so, how can designers get involved?**

The opening of our Singapore showroom is intended as a dedicated resource and inspiration hub for local designers and architects. By offering a hands-on experience with our Italian-crafted windows and

doors, professionals will have the opportunity to explore how our solutions can enhance spatial design, sustainability, and comfort in their projects.

We are planning a series of designer-centric events, including private previews, product demonstrations, and design talks, where architects and interior designers can engage directly with our technical team and Italian partners. These events are meant to foster dialogue, share design perspectives, and showcase real applications of our systems within contemporary architecture.

Our goal is to create a collaborative platform where local professionals

feel supported, inspired, and equipped to push the boundaries of design using Deluxe Systems' expertise and exclusive products.

### **Q. How does the showroom fit into the bigger picture of Deluxe Systems' expansion across Asia?**

The Singapore showroom is a strategic milestone in Deluxe Systems' broader expansion across Asia. Singapore serves as a hub for architecture and design in the ASEAN region, making it the ideal location to showcase our Italian-crafted solutions and to connect more closely with architects, developers, and homeowners.

Looking ahead, the showroom will also serve as the operational base for opening commercial offices and establishing distributors in neighboring countries, starting with Indonesia and Malaysia, where we already have interested partners. At the same time, we remain open to collaborations with distributors across other Asian markets who share our vision for premium, sustainable solutions.

By establishing a strong presence in Singapore, we are laying the foundation for further growth in the region and reinforcing our ambition to become the leading provider of premium windows and doors in Asia.





# Innovative and High Quality Laminates For Any Style

**Director Himanshu Arora** shares about Virgo Laminates and its adaptive collections

As a leading laminates company, Virgo Laminates ensures uncompromising quality, meticulous detail, and a selection that suits any designer and their needs. Beyond their stylish collection, Virgo Laminates upholds sustainability to the highest degree, practicing it throughout their products' entire life cycle.

**Himanshu Arora, Director of Virgo Laminates**, talks to us about the company's extensive product line-up, its revolutionary manufacturing process, supporting regional projects, sustainability in the industry, and its future goals.



**Q. Please introduce yourself and Virgo Laminates to our readers. What is your company's speciality, and how did it get into this business?**

My name is Himanshu Arora, and I serve as Director of Virgo Laminates Ltd. The company is a leading manufacturer in Asia, specialising in High Pressure Decorative Laminates, Compact Boards, and Aluminium Composite Panels. As part of the Virgo Group, a well-established family enterprise, we have built a strong reputation for quality, innovation, and scale. I joined the organisation in 2015, following the completion of my academic studies, with the objective of strengthening

our international footprint and driving the group's expansion into export markets.

**Q. Virgo Laminates offers a wide selection of High Pressure Laminates. What are the differences between your various collections?**

Virgo Laminates offers a diverse portfolio designed to meet the unique needs of different market segments. Our two flagship brands are Virgo and Croma. Virgo represents our premium line, positioned to deliver the highest standards of quality, design innovation, and durability. Croma, on



the other hand, caters to the mid-market segment, offering an extensive range of stylish and reliable laminates at competitive prices.

Each brand is developed as an independent collection, with distinctive designs and finishes tailored to meet the specific aesthetic and functional requirements of various countries and regions. This dual-brand strategy allows us to serve a wide spectrum of customers while maintaining consistency in quality and service.

**Q. How does Virgo Laminates achieve such diverse colour palettes and designs? What drives the company's design philosophy?**



At Virgo Laminates, design is at the very core of our identity. We achieve our diverse colour palettes and designs through a combination of global trend research, in-house creative expertise, and advanced manufacturing technology. Our design teams continuously study emerging styles in architecture, interior design, and lifestyle markets across different regions to ensure that our collections reflect both international trends and local preferences.

Our design philosophy is driven by a simple but powerful idea: to create surfaces that inspire creativity and elevate spaces. We believe laminates are not just functional materials but also expressions of personality, culture, and innovation. This is why we focus on harmonising aesthetics with performance, offering designs that are visually striking while maintaining durability and reliability.

Looking ahead, Virgo Laminates will continue to invest in cutting-edge design development and sustainable practices, ensuring that every new collection resonates with evolving customer expectations and strengthens our reputation as a





truly design-driven laminates company.

**Q. For designers looking to elevate their style, how would you recommend they start and experiment with your products?**

For designers seeking to elevate their style, Virgo Laminates offers an extensive portfolio that encourages creativity and experimentation. Our collections span a wide variety of textures and finishes, including woodgrains, stones and marbles, fabrics, patterns, metals, and even advanced anti-fingerprint surfaces. Each texture is crafted with precision to deliver a highly realistic look and feel—for instance, our woodgrain laminates closely replicate the warmth and character of natural timber.

We recommend designers begin by exploring combinations across different textures and finishes to create contrast, depth, and harmony within a space. Whether it's pairing stone with wood for a timeless aesthetic, or experimenting with fabric and metallic finishes for a modern edge, our laminates provide a versatile canvas to bring bold design ideas to life.

Ultimately, our goal is to empower designers with materials that are not only visually compelling but also durable and practical, helping them transform concepts into inspiring, functional spaces.

**Q. Are there any notable projects Virgo Laminates has done in Asia? Please share about the company's involvement in these projects.**

Over the past decade, Virgo Laminates has been honoured to contribute to a wide range of prestigious projects across Asia. Our materials have been specified in renowned hospitality developments such as Marriott, Ascott, Centara Grand, and Meliá Chiang Mai, along with numerous government hospitals, restaurants, schools, and universities.

In each project, our role has been to deliver design-driven, high-performance laminate solutions that align with the client's aesthetic vision while meeting the practical demands of the space. From creating warm, inviting atmospheres in hospitality environments to ensuring durability and hygiene in educational and healthcare facilities, our laminates have consistently balanced style with reliability.

These collaborations underscore both the trust that leading institutions place in Virgo Laminates and our ongoing commitment to enhancing interior environments across diverse sectors in Asia.

**Q. Virgo Laminates has been certified with strong sustainability credentials. What practices does the company conduct to achieve these high sustainability standards?**

Sustainability has always been a core value at Virgo Laminates, and we are proud to have achieved strong credentials in this area. Our approach is





# From Vision to Innovation: *THE VIRGO* *Journey*

Established in 1993 by Late Shri Ram Prakash Arora, Virgo has grown from a modest plywood manufacturer into one of the world's most trusted names in decorative laminates. With over three decades of innovation and excellence, Virgo Laminates today has a presence in 90+ countries across five continents, with a production capacity of more than 3,500 million sq. ft. of HPL annually.



**Don't chase trends.  
Build something timeless –  
with heart, hustle, and honesty.**

**Mr. Himanshu Arora** (Managing Director)

At the helm of Virgo's global journey is Himanshu Arora, MD whose vision has propelled the company from local manufacturing to international leadership. Recognized with the "Next Big Success 2025" Award for his discipline, leadership, and entrepreneurial excellence, he embodies Virgo's ethos of building with purpose and integrity.

## OUR *Products*

**Crafted for performance, aesthetics, and sustainability, Virgo Laminates offers:**

- **HPL Laminates**  
Durable and versatile.
- **Postforming HPL**  
Style shaped with seamless curves.
- **Interior Compacts**  
Strength for demanding interiors.
- **Exterior Compacts**  
UV-Resistant Surfaces.
- **LabShield**  
Chemical-resistant laminates.
- **Spotless**  
Anti-fingerprint laminates, smooth to touch & easy to clean.
- **FireShield**  
Fire-retardant laminates for safety-led spaces.
- **Abiotic**  
Antibacterial Laminates for hygiene and health.





comprehensive, covering both responsible sourcing and sustainable manufacturing practices. We use certified, eco-friendly raw materials and place a strong emphasis on reducing waste through efficient production processes and recycling initiatives.

Energy efficiency is another priority. We continuously invest in modern, low-emission technologies that minimise our carbon footprint while ensuring consistent product quality. In addition, our laminates are designed to be long-lasting and low-maintenance, helping reduce environmental impact over the product's life cycle.

We also align our practices with international sustainability standards and certifications, ensuring transparency and accountability in everything we do. For us, sustainability is not just about compliance—it is about creating innovative surfaces that respect the environment while inspiring better living spaces for the future.

### **Q. How does Virgo Laminates ensure that the entire product lifespan, from production to disposal, is sustainable?**

At Virgo Laminates, we view sustainability as a responsibility that extends across the entire product lifecycle—from sourcing to production, usage, and eventual disposal.

In production, we prioritise responsibly sourced raw materials, implement energy-efficient technologies, and adopt waste-reduction practices such as recycling and water conservation.

During the product's lifespan, our laminates are engineered for durability and longevity, which reduces the need for frequent replacements and minimises environmental impact.

When it comes to end-of-life, we encourage responsible disposal and recycling practices in collaboration with partners and stakeholders, ensuring that materials are either repurposed or processed with minimal harm to the environment.

This holistic approach reflects our commitment to not only delivering design-driven, high-performance



laminates but also ensuring that every stage of their journey contributes to a more sustainable future.

### **Q. With the rise of technology in conjunction with sustainability efforts, how do you foresee the industry changing in the coming years? How will Virgo Laminates adapt and capitalise on new opportunities?**

We believe the future of the laminates industry will be shaped by the integration of smart technology and sustainable innovation. Designers and consumers are increasingly seeking materials that are both eco-friendly and performance-driven. At Virgo Laminates, we are investing in advanced manufacturing, eco-conscious materials, and trend-driven design to stay ahead. Our focus will be on delivering surfaces that combine durability, sustainability, and cutting-edge aesthetics, ensuring we remain a trusted partner as the industry evolves.

# ***SPECIAL THANKS***

The creation of book on Interior Design in Asia Pacific has been a journey of collaboration, inspiration, and shared vision.

We like to express sincere gratitude to the many designers, associations, and partners who contributed their time, ideas, and creativity.

We give special thanks to:

***Prof. Keat Ong (SIDS)***  
***Cathy Veninga (DINZ)***  
***Emil Chao (CSID)***  
***Fu Jun (UIDM)***  
***Hyunie Cho (KOSID)***  
***IDr. Ivy Almario (PIID)***  
***Ken Cheung (HKIDA)***  
***Koji Sakai (JID)***  
***IDr Lai Siew Hong (MIID)***  
***Luu Viet Thang (VNIA)***  
***Masanobu Takeishi (JCD)***  
***Rohadi Sumardi (HDII)***  
***Ar. Sarosh Wadia (IIID)***  
***Shyam Bahadur Shrestha (IDEA Nepal)***  
***Tanya Suvannapong (TIDA)***  
***Montip Lynn Assoratgoon (Secretary General)***  
***IDr Leong Ta Wah (Honorary Treasurer)***  
***Ar. IDr Chris Yap Seng Chye (ACOF Chancellor)***

We also like to extend our heartfelt gratitude to our sponsors, Deluxe Systems and Virgo Laminates for their generous support and commitment to this publication. Their contributions have made it possible to bring together the inspiring stories, designs, and creative achievements featured in this book.

Thank you all for being part of this meaningful journey and for helping us celebrate the creativity and diversity that define our Asia Pacific region.