

ASIA'S PREMIER DESIGN COMPETITION AND AWARDS

# FORWARD

AMPLIFYING EMPATHY THROUGH DESIGN 2021

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SUBMIT BEFORE  
03.12.2021



ASIA  
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“ This year’s theme will further push the boundaries of the ingenuity of our participants. We cannot wait to see how our participants breathe life into their ideas while tackling the challenges of sustainability and environmental care. ”

## WEE SIEW KIM

Group Chief Executive Officer  
NIPSEA Management Company Pte. Ltd.  
(Subsidiary of Nippon Paint Holdings Co.)

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## FOREWORD

# The Need For Empathic Designers

**For the world needs a surge of such talents now more than ever**

**2020** has been an eventful year with many heart-wrenching events across the world. The fragility of humanity was put to the test. However, such adversaries also bring out the genuine goodness of people.

For the first time in 13 years of AYDA, we have had to postpone our international summit last year because of the COVID-19 pandemic. It was a tough decision to make but our team of enterprising AYDA champions, illustrious judges and talented finalists managed to pull off an amazing virtual event.

AYDA always has in mind a very simple agenda. We aim to facilitate the nurturing of the next generation of design talents. On the AYDA platform, the coming together of aspiring designers and experienced industry players could well provide the catalyst for ideas that could potentially impact the future of humanity. We hope that our unique growth journey can provide budding design talents globally with a real-life learning experience and a conducive environment for ideas to flourish.

Over the years, AYDA has grown exponentially connecting designers into a larger than life movement driven by empathic and socially conscious practitioners. AYDA is now present across 16 geographical locations in Asia with the new addition of Turkey this year in 2021.

Together with our valued stakeholders - from architects to interior designers, design students, lecturers, industry giants and corporate partners - we attempt to shape the future through engaging the problems we face with social consciousness in spatial design in mind. To accommodate these dynamics, AYDA has expanded from just a

competition platform to building a community. On top of delivering an eye-opening experience to our participants, we intend to develop professional networks for our alums with the set-up of online knowledge exchanges across our participating regions.

Our theme this year – **Forward: Amplifying Empathy through Design** – reflects the need for designers to grow beyond designing one-dimensional spaces but spaces which address evolving demands of the end-users while factoring in critical environmental factors. It is essential to strike a balance between caring for humans and nature, keeping in view the survivability of our planet. It never fails to excite the AYDA team when we develop the competition brief yearly with the valuable input from our Advisory Panel of renowned architects and interior designers. This year is no different. This year's theme will further push the boundaries of the ingenuity of our participants. We cannot wait to see how our participants breathe life into their ideas while tackling the challenges of sustainability and environmental care. One thing we know for sure, every year, the creations and designs never cease to fascinate and amaze all of us.

From the bottom of my heart, I wish you the very best.



**WEE SIEW KIM**

Group Chief Executive Officer  
NIPSEA Management Company Pte. Ltd.  
(Subsidiary of Nippon Paint Holdings Co.)





# Asia Young Designer Awards Advisory Panel (2018-2020)

The hearts and minds behind the development of this year's competition theme and brief



From the bottom of our hearts, we would like to extend our heartfelt gratitude to Asia Young Designer Awards' first advisory panel. The advisory was first appointed in 2018 with the aims to elevate the authority and authenticity of the awards. AYDA aspire to be one of Asia's most influential design communities alongside our network of professionals, lecturers, mentors and alums.

Our first advisory panel members' role in guiding us through the storm may have come to an end. However, they will remain active as part of the AYDA community across Asia. It is our honour and pleasure to have them as part of our growing family.

The following are the theme and competition development pointers by our advisory panel which has been the focal points in the development of this year's theme, **"Forward: Amplifying Empathy through Design"**.

We strongly recommend you read through and digest before diving into your design development process.

## ARCHITECTURAL CATEGORY

(Panel Members are arranged in alphabetical order)



**EZUMI ISMAIL**

Director,  
Arkitek MAA

The world may be recovering from the impact of COVID-19 but are we truly prepared to tackle global issues - perhaps a war over clean water or even more dangerous pandemic threats?

I'd like us to consider **timelessness** and **positive ecological impact** in our next theme. It would be nice to see our participants turning cities into forests (not the other way around!). Yes, the economy drives architectural needs, but we need to embed elements of **resilience in our designs - against the uncertainty of our future.**



**KAZUMA YAMAO**

Founding Partner,  
waiwai

Since the disastrous incident in Japan back in 2011, many started to dive into **connecting people and building a sense of community through spatial design**. With the rise of COVID-19 and other possible pandemics in the future, we as designers must learn to create a new sense of community - how can we connect without being physically together? As a designer, how can we **contribute to the fundamental needs for human connection?**



**NICHOLAS HO**

Chairman,  
hpa

Many incidents in 2020 have shifted the way we live and work - at a global and unprecedented scale. I must say this is an excellent opportunity for designers to embrace the wonders of technology. We are trained to design hardware but never had the opportunities to help **connect the brilliance of technology and the wellbeing of users with the physical space we created.**

The need for technology integration in design is key to the future, and I hope to see more **designs which are high in responsiveness and resilience** in our lives.



### PAUL TANGE

Chairman &  
Senior Principal Architect,  
Tange Associates

We need to promote the **importance of creating communities**. AYDA is expanding rapidly, and the solution required in each region differs, but the purpose of **serving the greater good of humanity does not change**.

I look forward to seeing young designers investigate and suggest how we can build an empathic and sustainable future for everyone.



### RAVI SARANGAN

Founder Director,  
Edifice Consultants

Disasters and pandemic, the root cause is always us, a series of human-made troubles. I would like us to **see beyond just the built form and go back and look at the landscape from an environmentally conscious perspective**.

How can our **built structures and design live in tandem with nature** instead of providing lasting damage?



### SIRITIP HARNTAWEEWONGSA

Sustainable Design Director,  
GreenDwell

We want to see a future where designers have the utmost **empathy for the environment and its communities**. Empathy for people could mean the physical and mental wellbeing is taken care of through carefully planned spatial design, and this is especially apparent after COVID-19 where the home is now a multifunctional space for us to learn, work and heal.

In short, I hope we can create mindful designs **to help people be more present and resilient to change**; a good design that can help improve their mental state.

## INTERIOR DESIGN CATEGORY

(Panel Members are arranged in alphabetical order)



### ASTLEY NG

Creative Director,  
Creative X Asia

As an avid judge for design competitions, we do not experience platforms like AYDA, where we get to work closely with the organisers to help inspire meaningful and impactful design ideas.

As a community-building catalyst, AYDA must cultivate our students to build **a holistic user loop** by including these four points: Clients, Vendors, Practitioners and Users.

Students can research on the design development process (e.g. How can we be less dependent on air-conditioning, help buildings breathe better through the installation of monsoon windows whenever applicable and the growth of the Internet of Things and how it helps with users' wellbeing).



### HORACE PAN

Founder,  
Panorama Design Group

Spatial **design can be more down to Earth. It is not just about aesthetics**. There are two key areas I would like our students to explore.

(1) **Users**: Within a confined space, especially during the pandemic lockdown, how can one retain a healthy lifestyle and mental state of mind?

(2) **Structure**: Sustainable design is all about being conscious about the materials we use and the space we deploy. You are encouraged to study what a circular economy is and embed that process in your designs.



### KEAT ONG

Founder,  
Nota Design Group

It is essential to keep elevating AYDA, some universities and **colleges do deploy AYDA's programme as part of their curriculum development**.

AYDA has to set the criteria to **streamline the kind of interior design entries** we want to receive. We need to draw the line between both categories. I wish to see more **essential aspects of interior design**, for students to showcase more than just the soft-finishing but how they would design ergonomically - the choice of colours and types of furniture that would encourage the wellbeing of users.

**LEA AZIZ**

Founder,  
PT Elenbee Cipta Desain

It is more than just dealing with the pandemic but also addressing the **social and cultural needs of our people**. It is challenging for people to stay home during the pandemic lockdown. Therefore, I would love to see how students learn more about **materials and their relationship with the space we design**.

For example, the travel industry has slowed down, and airports do not have sufficient space to ensure social distancing is practised. On top of that, inadequate air circulation will also promote cross infections. We need to be conscious of these factors when we design spaces.

**MICHAEL PIZARRO**

Principal Interior Designer,  
Michael Pizarro Interior Design

Through the threat of COVID-19, we have witnessed less human-made pollution; the Earth has the chance to heal itself. Our dire situation is a catalyst for change. Designers of the future have to be more sensitive to what they can achieve and how they can transform what is in front of them.

**Many started working from home but are our homes conducive for the new normal? I wish to see resilience in design** to help us cope with the new normal, especially how we redefine **physical and mental wellbeing through spatial design**.

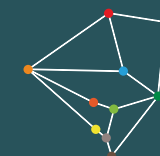


“ **AYDA is expanding rapidly, and the solution required in each region differs, but the purpose of serving the greater good of humanity does not change.** ”

**PAUL TANGE**

Chairman &  
Senior Principal Architect,  
Tange Associates

# About the Asia Young Designer Awards



ASIA  
YOUNG  
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The Asia Young Designer Awards (AYDA) was first launched in 2008 as part of Nippon Paint's vision to nurture the next generation of design talents. The award serves as a platform to inspire Architectural and Interior Design students to develop their skills through cross-learning opportunities and networking with key industry players as well as fellow Architectural and Interior Design peers in the region.

Since then, AYDA has grown in terms of reach and stature and has now established itself as one of Asia's premier design awards, having received more than 35,000 entries from over 1,200 tertiary education institutions to date, across 16 different geographical locations in Asia. Over the years, AYDA has impacted thousands of young and talented student designers, presenting them with various opportunities

to engage with renowned speakers and key figures in the design industry. The platform has enabled the participants to gain first-hand industry knowledge, personalised coaching, mentoring and skills-building through various workshops by experienced lecturers and industry professionals. On top of that, this experience allowed participants to learn from their fellow peers from within and across borders.

Every year, AYDA presents yet another opportunity for young design talents to push their design boundaries further beyond the norm. Through the various experiential learnings and once-in-a-lifetime opportunities such as these, AYDA has established a close-knit design community comprising professional architects, interior designers, industry associations, partners, design schools, alumni and design students.





## AYDA's Presence

- |               |                 |
|---------------|-----------------|
| 1. Bangladesh | 9. Pakistan     |
| 2. China      | 10. Philippines |
| 3. Hong Kong  | 11. Singapore   |
| 4. India      | 12. Sri Lanka   |
| 5. Indonesia  | 13. Taiwan      |
| 6. Iran       | 14. Thailand    |
| 7. Japan      | 15. Turkey      |
| 8. Malaysia   | 16. Vietnam     |

To learn more about AYDA, visit the following links:  
[www.asiayoungdesignerawards.com](http://www.asiayoungdesignerawards.com)

 Asia Young Designer Awards (AYDA)  Asia Young Designer Awards - AYDA

## The Inspiration Behind the Key Visual of this Booklet

Key design elements on the cover page tell a story of raising a new generation of empathic designers. AYDA's goal is to help raise awareness on the importance of cultivating designers with a heart.

The colours used in the theme's key visual are derived from Nippon Paint's colour palette, "Trend Beyond Colours". As Asia's No.1 Paint & Coatings Expert, Nippon Paint has taken on the leadership role in developing 'Trend Beyond Colours' – a truly Asian Colour Palette. The colour palette embodies eight distinctive colours which come in the form of unique decorative coatings, with the ability to elevate the essence of Asia and influence the lives of its people. To view the colours: [professional.nipponpaint.com.my/trend-beyond-colour](http://professional.nipponpaint.com.my/trend-beyond-colour)

Below are the elements from which we drew inspiration from in the development of the key visual in reflecting empathy:



### KEY VISUAL: WHEN THE WAVES MEET PATCHWORK QUILT



**Wave:** The rise of a new generation of designers signifies the efforts of Nippon Paint and Asia Young Designer Awards' efforts in cultivating the future of design alongside our design communities and stakeholders across Asia.

### SOURCE OF INSPIRATION:

**Patchwork Quilt:** Bringing people, culture, and environmental elements into one in hopes of inspiring our 2021's participants to factor in these important factors into their design solution.

Patchwork Quilt (百家被) is traditionally used in the celebration of newborn babies. Parents would visit and collect small pieces of cloth from relatives, neighbours and friends and patch them into a blanket which signifies blessing from the masses towards the baby.

In the AYDA context, we want to bring people, culture, and environmental elements into one in hopes of inspiring our 2021's participants to factor these essential factors into their design solution. - A collective good wishes that the future of humanity will persevere through diligent and empathic design solutions.

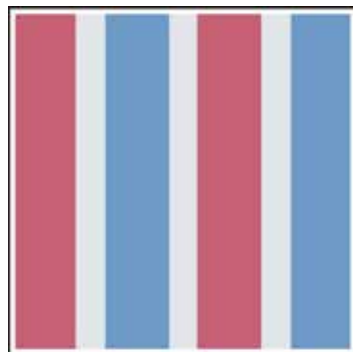
## DESIGN ELEMENTS: ASIAN CULTURAL MOTIFS FROM PARTICIPATING AYDA COUNTRIES



**BANGLADESH**

**Source of inspiration:**

The Nakshi Kantha is a century-old embroidery technique originated from the Bengal region. Religious beliefs and local culture profoundly influence its artistic form. Most kanthas will be centred around a lotus and may include other elements of nature such as plants and animals.



**HONG KONG**

**Source of inspiration:**

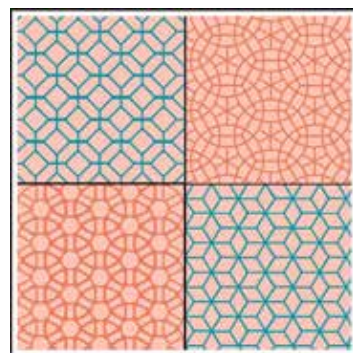
The common red-white-blue bag which is not common at all in terms of the message that it carries. These bags have been part of Hong Kong's collective memory and one of the best representations of their resilience and hopes for the future.



**CHINA**

**Source of inspiration:**

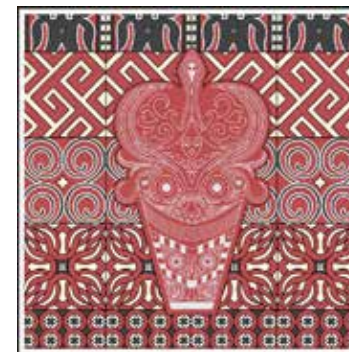
Paper cutting is an ancient art form often used to decorate homes in hopes of good fortune. The people of China highly appreciate this art form and considers it as a national treasure. Folk paper cutting conveys the content and nature of traditional culture with its particular language and context.



**INDIA**

**Source of inspiration:**

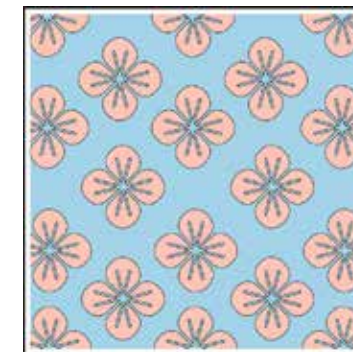
A jali or jaali, is the term for a perforated stone or latticed screen, usually with an ornamental pattern constructed through the use of calligraphy and geometry. This form of architectural decoration is common in Hindu temple architecture, Indo-Islamic Architecture etc.



**INDONESIA**

**Source of inspiration:**

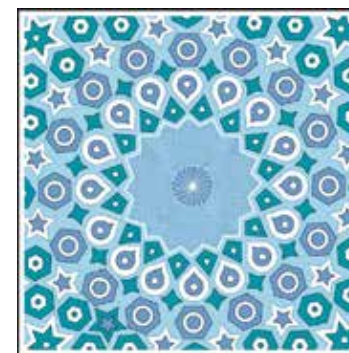
Gorga and Torajan art: Both are well-known traditional art forms founded in many parts in Indonesia. Gorga uses the colour red, black, and white. The tri-colour is known as sitiga bolit, and each symbolises the tri-realm in the Batak cosmology. Torajan wood carvings are composed of numerous square panels, each of which can represent many things (e.g. buffaloes for wealth and knots for family).



**JAPAN**

**Source of inspiration:**

Originally used to divine the year's harvest, Sakura came to embody Wabi-sabi philosophy and shinto ideals of impermanence, hope, and renewal and are now Japan's most iconic natural symbols.



**IRAN**

**Source of inspiration:**

These are symbolic geometrical designs which can be found in many Iranian architectures. Popular colours incorporated into these tiled structures include gold, white, and turquoise layered onto dark blue backgrounds.



**MALAYSIA**

**Source of inspiration:**

The batik is Malaysia's national dress code with vibrant colours dyed and made into both traditional and contemporary fashion statements. The vibrancy in colours has inspired many architectural and interior design motifs in the country both old and new.





### PAKISTAN

#### Source of inspiration:

Pakistani truck art is more than a cultural expression. Its flamboyant art style has brought booming growth in the economy for many vehicle operators and has helped support the lives of many.



### SINGAPORE

#### Source of inspiration:

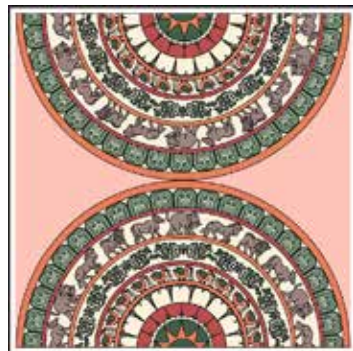
Singapore is a cultural melting pot and has a unique lineage of Peranakan folk (or known as Baba-Nyonya). Most commonly used in the design of Peranakan porcelain designs is the Phoenix, which is a celebration of marriage and grace accompanied by the Peony, which represents honour and virtue.



### PHILIPPINES

#### Source of inspiration:

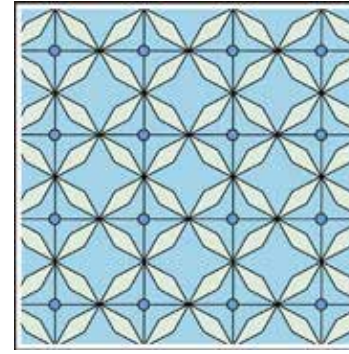
Like many regions in Southeast Asia, the Philippines is a cultural treasure trove, one of which is the cultural dress weaving of the Yakan ethnic group which are indigenous to the tropical island of Basilian. Their work of art is known for its bright and bold colours inspired by religious geometrical elements.



### SRI LANKA

#### Source of inspiration:

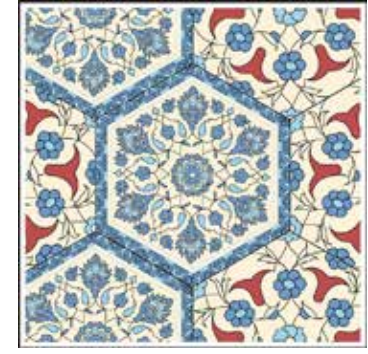
The Sandakada Pahana (or Moon Stone) is a unique feature of the Sinhalese architecture of ancient Sri Lanka featuring carved semi-circular stone slabs commonly found at the entrances and stairs. The half-moon circled Samsara and Buddhism of rebirth heavily influences slab design.



### TAIWAN

#### Source of inspiration:

Traditional window making techniques which were introduced to Taiwanese in the 1920s, it was a common practice of spatial design up to the 1970s. It is less common in Taiwan in contemporary designs but a symbolic classic.



### TURKEY

#### Source of inspiration:

Originated from the City of Iznik, the Iznik tiles are a popular choice for spatial design during the ruling of the Ottoman Empire, Chinese and Iranian motifs heavily influence these delicate designs through ancient trade routes.



### THAILAND

#### Source of inspiration:

Chut Thai refers to the traditional outfits worn on formal occasions. Every ethnic group in Thailand has its traditions and cultural narration in the textile they would produce. As a result, there is a vast variety of unique patterns and fabrics used to help distinguish each culture through traditional weaving techniques.



### VIETNAM

#### Source of inspiration:

Vietnamese have grown accustomed to the image of encaustic cement tile during the course of their history along with its trials and tribulations as a nation. The French first introduced the art of producing these tiles during the colonial period.

# The AYDA Experience

## SUBMISSION DEADLINE

[03.12.21]

1

2

### PRELIMINARY JUDGING

Top 20 finalists will progress to the preliminary judging stage.

3

### WORKSHOPS & MENTORSHIPS

The Top 10 Finalists will be mentored on how to convey the message of their designs effectively to the judges.

4

### ORAL PRESENTATION

Top 10 finalists will present their designs to a panel of judges.

5

### NATIONAL FINALS

A national Gold winner will be selected from each country.

6

### WORKSHOPS & CALIBRATION

Sessions will be organised in line with the International Finale.

7

### STUDY TOUR & MENTORSHIPS

Sessions will be organised as part of the learning journey in the AYDA program.

8

### INTERNATIONAL FINALE

The national Gold winners will compete in the International Finale for the "Asia Young Designer of the Year" award.

9

### SHARING SESSION

Past AYDA alumni to share about their experiences with the program and their achievements thus far.

10

### MEDIA ENGAGEMENTS

A series of media engagement posts - AYDA will be organised to profile the winners and the AYDA program.

# Awards



## NATIONAL AWARDS



### SILVER AWARD

PHP 30,000 +  
Internship opportunities



### GOLD AWARD\*\*

PHP 50,000 +  
Internship opportunities



### FINALIST X 8

PHP 10,000 +  
Internship opportunities

\*\*National Gold Winners will represent their countries in the Architectural/Interior Design category at the upcoming Asia Young Designer Awards Summit in Vietnam/Shanghai\*, around mid-2022.

\* This would highly depend on the status of the pandemic worldwide. If international travels are still not recommended closer to the date, the organisers may postpone the physical event and will temporarily hold a digital event.



PEOPLE'S  
CHOICE AWARD  
PHP 5,000 CASH



BEST  
COLOUR CHOICE  
PHP 10,000 CASH



BEST  
GREEN INNOVATION  
PHP 10,000 CASH



BEST  
MENTOR  
PHP 10,000 CASH



BEST COLLEGE/  
UNIVERSITY  
PHP 10,000 +  
Nippon Paint vouchers



BEST SUPPORTING  
COLLEGE/UNIVERSITY  
PHP 10,000 +  
Nippon Paint vouchers



## INTERNATIONAL AWARDS



### AWARDED WITH THE TITLE: "ASIA YOUNG DESIGNER OF THE YEAR"

(One winner for each category: Architectural & Interior Design Category)



#### Immersive learning experience

The opportunity to attend a six-week, all-expenses-paid Design Discovery Programme at Harvard University's Graduate School of Design, U.S.A. worth up to USD10,000 in the program's June 2023 cohort



#### NIPPON PAINT COLOUR AWARD

Cash prize of USD1,000



#### BEST SUSTAINABLE DESIGN

Cash prize of USD1,000



#### BEST DESIGN IMPACT

Cash prize of USD1,000

## THEME OF THE YEAR

# Forward: Amplifying Empathy through Design

Designers of today have to deal with challenges our predecessors have never met. We live in a world where there are too many noises in design, and it gets harder by the day to stand out in the world of spatial design. At the same time, designers burdened with having to strike a balance between commercial and environmental values as they deploy their ideas.

#### The role of designers of tomorrow has to be redefined with a clear vision.

Designers are no longer only providing a framework for the *hardware* aspects of space, but they would also need to think about how people would interact with the *software* of the space.

We want to acknowledge the evolution of designers through the following statements:

1 There is a massive paradigm shift from constructing a building to developing a city for communities.

2 The focus of design has expanded aesthetics to a deeper level of emotional understanding of the needs of the people.

3 Designers are required to make essential decisions in maximising commercial values while protecting the important aspects of nature.



The selected theme for the year is

## "Amplifying Empathy through Design"



Empathic design focuses on a set of methodology in extracting and understanding the needs of users before deploying the design process. What you will create will bring forth a positive and lasting impact on the users as well as the environment.

The challenge herewith lies in showcasing a **diligent** approach towards innovation by incorporating the Design Thinking approach to your design, taking into consideration how the said design or space can **fulfill the needs of both people and the environment.**

An empathic design and prototyping process can be like the following suggested process:



### EMPATHISE

You need to have a better understanding of your end-users which includes their demographic, psychographic and socio-economic profile accompanied by their lifestyle preferences.



### DEFINE

You need to prioritise the pain points of the end-users and how your design can help improve their problems.



### IDEATE

Visualise a flow of your design journey and how said design elements could address the pain points mentioned above.



### PROTOTYPING AND VALIDATION

You want to go through the "gather and discuss" process before finalising your work. Try expanding your search and insight scope to acquire some form of market validation.

Ask yourself these questions:

- i. Can it cover market demand?
- ii. Will the majority of my audience be willing to try out this design?
- iii. Will the design attract eager buyers, etc.?

The development of practical instruments during any design process is a crucial element for effective integration of user derived data in the outcomes. **By adopting a method in amplifying empathy and having the ability to deep dive into the needs of end-users and the market, your final design will serve a community better - while not jeopardising the balance of the environment.**

# The Brief

Design is a universal language and can be adapted and understood without the illustration of spoken words. We look forward to having your final design demonstrate **these essential qualities** in line with amplifying empathy for both people and the environment.



## EMPATHY FOR ALL

Your design has to strike a balance between the wellness of humanity and the impact built structures have on nature. **How can we build a future where sustainability is associated with more than just being "green" but represents an everlasting growth for both people and the environment?**

## YOUR ROLE AS A DESIGNER

A house is not a home without the emotions and memories of people. Your design should play an active role in encouraging the interaction between the space and users. From the master framework of your plan to the little nitty-gritty elements in an unseen corner - these are equally important.

## APPLYING NEW NORMS

Listen to and have a keen understanding of the needs of our people. Your design should be flexible and smart enough to meet the needs of end-users over a said period. **With the pandemic of 2020, it has led to many people having to work from home. How can design play an integral role with the increased need for a flexible working and living space?**





You are required to embed empathy (for both people and the environment) into your design. It would be best if you attempted to strike a balance between the wellness of humanity along with the design impact on the environment. **How can we build a future where sustainability represents more than just being green but represents holistic health and growth for humans and nature?**

ARCHITECTURAL CATEGORY	INTERIOR DESIGN CATEGORY
<p>We want you to delve deeper into the relationship between built structures and growth of economies. How can your design influence the growth of the economy while maintaining its sustainability factors in favour of lasting usage?</p> <p>◇◇◇◇◇◇◇◇◇◇</p> <p><b>Some critical architectural elements for you to consider:</b></p> <ul style="list-style-type: none"><li>• Level of innovation and integration of technology</li><li>• Social and economical impact</li><li>• Environmental footprint and impact</li><li>• Energy utilisation</li><li>• Human interactivity and social needs</li><li>• Colour and light theories</li></ul>	<p>We want you to delve deeper into the interactivity of your design and how it can promote the wellness of users (emotionally and physically) and promote individual (or group) mindfulness in conserving natural elements within the interior space and community.</p> <p>◇◇◇◇◇◇◇◇◇◇</p> <p><b>Some critical interior design elements for you to consider:</b></p> <ul style="list-style-type: none"><li>• Level of innovation</li><li>• Aesthetic qualities in relations to social needs and, human interactivity and wellbeing of users</li><li>• Functionality in regards to lasting and ergonomic designs</li><li>• Interior space energy utilisation</li><li>• Colour and light theories</li></ul>

**PRO-TIPS**

# How to Write a Relevant and Powerful Design Concept Statement

Your write-up will be the first component to be reviewed by our judges. It should not be more than 800 words. It should also provide the structure for your oral presentation if you are shortlisted to present your design concept to the judges. It should answer the following questions:



## How will your future-proof design concept solve and/or benefit the communities and societies around it?

- How do you envision the ecological, sociological, and technological aspects that may contribute to the well-being of humanity?
- What is your design’s impact on the environment based on its concept, materials, maintenance, energy usage and water and waste management?
- In your opinion, what is the one key component that must exist in future-proof designs?

## Your research process:

- What was your research methodology?
- Who was your main source of information and/or inspiration during your research?
- What questions and scope of work did you consider during your research process?
- Was the research methodology effective?
- What did you learn from your research findings?



## Other aspects to consider when preparing the design concept statement



### 1. CONCEPTUALISATION

Employing critical and mature solutions through effective design concepts and communications.



### 2. DESIGN INNOVATION

Thinking out-of-the-box to implement inventive and innovative interventions.



### 3. CRITICAL ANALYSIS

Finding strategic ways to resolve issues critically with traditions, culture and people in mind.



### 4. DESIGN SENSITIVITY

Designing with an empathetic mindset through practical, functional and well-designed considerations.



### 5. SUSTAINABILITY

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



### 6. PLACE-MAKING

Understanding the importance of interactions between the people as well as significant cultural contexts.



### 7. FORWARD-THINKING

Challenging conventional pragmatisms to re-enact new fundamentals to spatial appreciation and visual impacts.

# Empathic Design 101

There is no one-size-fits-all in design. Design frameworks and thinking processes should be tailored to an optimised user experience.

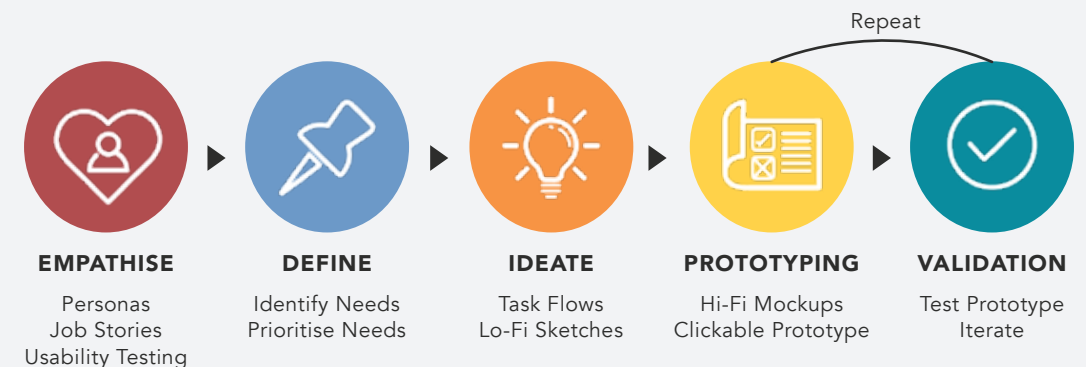


Empathic design refers to a user-centric design research process where designers will attempt to prioritise the needs of the end-users and turn them into the focal point of each design. A useful way to kickstart your design journey can be seen below (refer to Chart 1: Prototyping Process).

Before you dive into building your design, ask yourself: "How do I think like a qualified empathic designer?". Here are some useful prompts:

- How can a user benefit from the design?
- What actions might a user want to perform?
- Does the design allow a user to perform the actions they want to do?
- Why are we achieving this specific goal?
- What is the outcome after achieving this goal?

## PROTOTYPING PROCESS





## EMPATHISE

- **Persona:** Create a provisional persona of a potential user based on online research and your understanding of the end-user.
- **Job Stories:** Explore various contexts in which a user would utilise the design and understand their motivation and desired outcome.
- **Usability Testing:** Obtaining as much data as possible through qualitative and quantitative methods from the perspective of the end-user.

## DEFINE

- **Identifying:** Use affinity mapping to group the pain points into similar categories on a board.
- **Prioritising Pain Points:** Prioritise each pain point based on its importance to the user as well as to your design.
- **Define Problem:** Establish a clear goal you would like to solve based on user feedback and your project's desired outcome.

## IDEATE

- **Task Flow:** Create a task flow mapping the entire journey of a user in your design.
- **Ideating the Solution:** Begin sketching and coming up with several potential solutions to each of the pain points. Have fun experimenting with different techniques to derive to the desired outcome finally.

## PROTOTYPING AND VALIDATION

- Prototypes are to gather discussion—the design may not necessarily look anything like the final design.
- Visual styling helps tell a story to users.
- Use navigation elements as discussion triggers.
- Prototype validation should be cross-functional.
- Validate the market.
- Validate the design.
- Validate willingness to pay.

## CASE STUDIES

# Empathic Designs Around The World



## St Olav Hospital in Trondheim, Norway



Credit : <https://archello.com/story/19632/attachments/photos-videos/1>

- Patient-oriented hospital.
- Wheelchair ramps integrated into stairways to avoid the stigma associated with separate entrance.
- Private rooms arranged around the central desk so patients can always see the nursing staff.
- Transparent lobby area overlooking the courtyard to ensure patients registering feel comfortable and is easy for them to maneuver through the complex.
- The medical area was organised into six organ-based blocks.
- Outdoor rehabilitation complex for a more conducive environment.

## Farrer Park Hospital, Singapore



1. Credit : <https://www.farrerpark.com/about-us/The-Farrer-Park-Company/About-The-Farrer-Park-Company.html>

2. Credit : [https://www.straitstimes.com/sites/default/files/articles/2019/04/28/ST\\_20190428\\_JLFARRERURFH\\_4802761.jpg](https://www.straitstimes.com/sites/default/files/articles/2019/04/28/ST_20190428_JLFARRERURFH_4802761.jpg)

3. Credit : [https://www.straitstimes.com/sites/default/files/articles/2016/02/27/ST\\_20160227\\_WZFARRER27\\_2099107.jpg](https://www.straitstimes.com/sites/default/files/articles/2016/02/27/ST_20160227_WZFARRER27_2099107.jpg)

- Singapore's first fully integrated healthcare, lifestyle hub and hospitality complex.
- Seamless information flow between medical staff and patient.
- Larger parking lots to allow a patient on crutches to comfortably exit vehicle.
- Bath bench with a cut out that will enable patients to sit while washing themselves.
- Automated Inpatient food service, so whatever appears on the electronic screen on a patient's personal tablet matches their dietary restrictions.
- Curved sinks for doctors to scrub their hands so water will not drip on the floor from their elbows.

## Zurich North America Headquarters, Chicago



Credit : <https://www.insurancejournal.com/app/uploads/2016/11/Zurich-North-America-Green-Headquarters.jpg>

- Enclosed link from the parking structure to the office building and charging stations for electric vehicles and bike storage.
- There is a recreation centre, green roof space with gardens, 13 acres of native landscaping, walking trails, courts for volleyball and basketball and fully equipped fitness facilities for staff.
- Conference rooms, enclaves and casual meeting spaces strategically located on each floor throughout the workspace.
- Coffee bar, a retail concourse, café and dining atrium.





## How to Design with Impact?

Designing with People in Mind:  
Concepts of Sustainability and Impact Delivery

**T**raditionally, architects and interior designers primarily focused on designing with aesthetics and functional needs in mind. With the rise of global environmental issues and the increased awareness that comes with it, designers today need to expand their focus also to include environmental considerations and the well-being of the users. Both architects and interior designers need to realise that they play a big role in identifying the environmental impacts of any building by ensuring that it is built with materials and products that are environmentally-friendly.

Many sustainable design practices today are aligned with the Sustainable Development Goals (SDGs), also known as the Global Goals, which have been adopted by all United Nations Member States in 2015 as a call-to-action to end poverty, protect the planet and ensure that everyone enjoys peace and prosperity by 2030.

Through AYDA, we aim to empower and educate students to take a holistic design approach when it comes to their projects, which are aligned to 4 of the 17 goals below listed in the SDGs:

(Reference and Credit:

[https://kadk.dk/sites/default/files/downloads/event/un17\\_guidebookcover\\_17.12.18.pdf](https://kadk.dk/sites/default/files/downloads/event/un17_guidebookcover_17.12.18.pdf))



### 7 Affordable and Clean Energy

The built environment is a significant source of energy consumption and a potentially crucial energy producer. Buildings must be designed to limit energy as well as to produce and recycle energy.

This means that there is a need for designers to design and construct buildings that utilise appropriate energy technology under the given geographical, climatic and cultural conditions. Examples include the use of daylight, natural ventilation or materials that support heating or cooling, such as the use of heavy exterior walls in a hot and dry climate.

Example: <https://snohetta.com/project/40-powerhouse-kjorbo>

*Tip: There may be plus points given if you could measure the impact of your design for each SDG.*



### 9 Industry, Innovation and Infrastructure

The construction industry produces a large amount of waste and consumes large amounts of natural resources and energy. Integrating sustainability in the built environment requires an eco-conscious approach to ensure a decrease in pollution and waste.

As such, the development of both physical and digital infrastructures is required to promote sustainable trade and coexistence, including a focus on the industry's use of local materials and resources. Therefore, it requires training and the development of new competences at all levels in the building industry, as well as research and prototypes to test the potential of new tools, processes and solutions.

Example: <https://smile-plastics.com/inspiration/>

*Tip: There may be plus points given if you could measure the impact of your design for each SDG.*



### 11 Sustainable Cities and Communities

A built environment should be sustainable, where components of architecture, design and planning contribute in multiple ways to make cities inclusive, safe and robust.

Urban planning takes into consideration design and planning solutions that are sustainable, affordable and accessible by ensuring that its infrastructure helps to reduce pollution as well as enable walking, biking and commuting by public transport. Urban designs should also counteract the environmental impacts stemming from air and noise pollution. Examples include the integration of vegetation and greeneries.

Examples:

<https://www.archdaily.com/912227/nightingale-1-breathe-architecture>

<https://www.lilac.coop/>

*Tip: There may be plus points given if you could measure the impact of your design for each SDG.*



### 13 Climate Action

Climate change affects every country, and now more than ever, the carbon dioxide footprint of the built environment must be reduced to adapt to the changing climate. Carbon footprint can be done through the reduction of energy renovations, integrating renewable energy production in buildings, expanding sustainable transportation infrastructures, reducing the transport of building materials, and emphasising the use of local and renewable materials. Buildings today must also be built to withstand harsh weather and natural disasters.

Example: <http://www.landezine.com/index.php/2014/01/qunli-national-urban-wetland-by-turenscape/>

*Tip: There may be plus points given if you could measure the impact of your design for each SDG.*

**For more information on the Sustainable Development Goals, visit**

<https://www.un.org/sustainabledevelopment/sustainable-development-goals/>

# National Judges

Note: International Judges will be revealed later.



**AR. RICHARD GARCIA**

UAP National Executive Vice President  
VP, Visionary Architecture



**AR. ANA MANGALINO-LING**

Partner & Associate  
JSLA Architects



**AR. NINA BAILON-ARCE**

Partner, Arce-Bailon-Arce



**AR. LEO PARIÑAS**

President and CEO  
LPPA Design Group



**AR. EDUARDO CASARES**

Principal Architect  
E.S.C. Architects & Associates



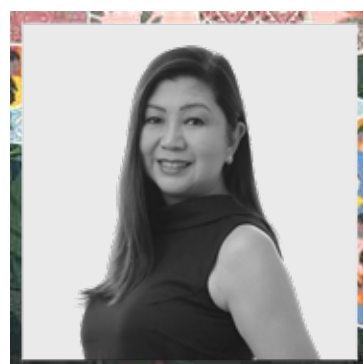
**AR. BOON CHE WEE**

Director  
GRA Architects



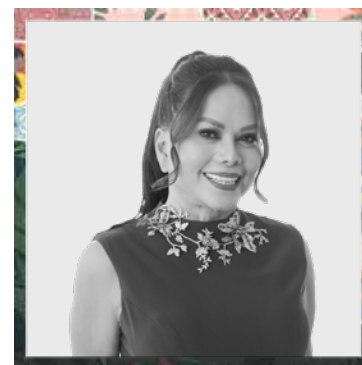
**AR. NORMANDY CANLAS**

Chairperson, UAP Committee  
on Ethics  
Normandy Architects



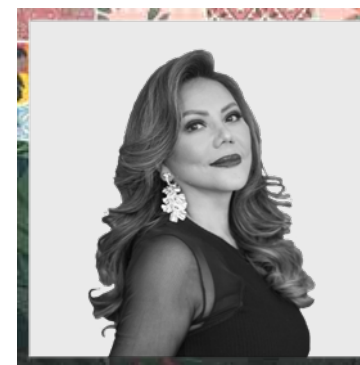
**AR. CATHY SALDAÑA**

Managing Director & CEO  
PDP Architects



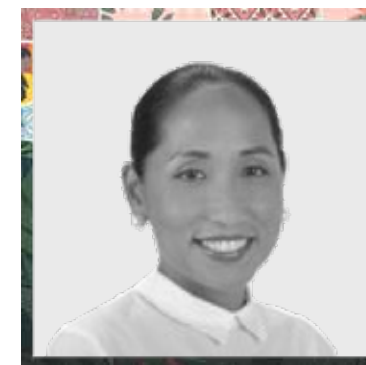
**IDr. IVY ALMARIO**

Co-Founder  
Atelier Almario



**IDr. CYNTHIA ALMARIO**

Co-Founder  
Atelier Almario



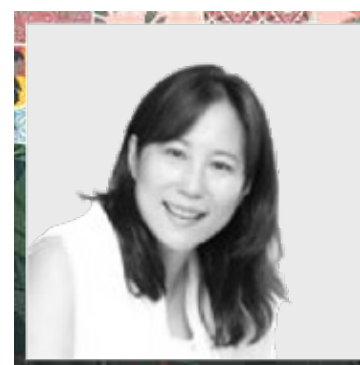
**IDr. CARA MARCELO**

Founder  
CMM Interior Design and  
Consultancy



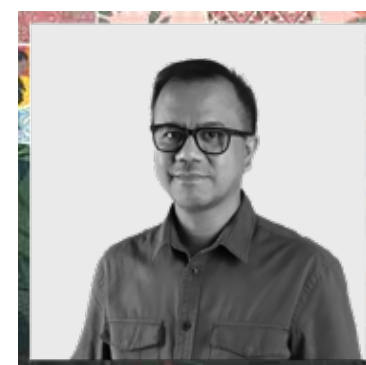
**IDr. CHAT FORES**

Founder  
Chat Fores Design Studio



**IDr. FENDARIE SU**

Founder  
Santa Fe Interior Architecture  
SDH BHD



**IDr. WILMER LOPEZ**

President and Creative Director  
Space Encounters



# Judging Criteria

## ARCHITECTURAL CATEGORY

### DESIGN CONCEPT

20%

- Identifies clear and impactful project concepts and problem statements.
- Displays effective and extensive research.
- Demonstrates the ability to propose relevant and effective solutions to the design challenge.
- Indicates critical thinking and problem-solving skills.
- Originality, relevance and impact on users.

#### Prompters:

- Does your design successfully fulfil an innate human-need or solve a problem?
- Does your design facilitate better functionality and purpose for its inhabitants or visitors on a human scale?
- Is your design able to deliver and demonstrate commercial or social values?
- Does your design reflect ergonomic and environmental principles that sustain physical well-being?
- Does your design offer alternative perspectives and/or ways of solving problems?

### FUNCTIONALITY

20%

- **Site and Spatial Planning/Sensitivity:** The ability to deliver a layout plan which is sensitive to a specific context. The integration of appropriate design and planning of individual spaces need to be tailored to the needs of users, with an emphasis on anthropometric and ergonomic principles.
- **Functionality:** Design is appropriate for its intended use and will create a positive change for the community and users.
- **Design impact:** Demonstrates significant impact on contemporary life and living environment; has strong social values and significance; actively contributes to the nurturing of the next generation and advancement of society as a whole.
- **Practicality:** Design is fit to deliver with materials and technology readily available in the market today.

#### Prompters:

- Could your design be implemented using processes, materials and technologies available or in development today?
- Is your design a versatile one that supports people, activities and change?
- Does your design stand the test of time, from both an aesthetic and physical point of view?

### DESIGN INNOVATION

15%

- Displays a high level of originality and creativity.
- Showcases the ability to deliver innovative and forward-driven interventions with the integration of technology.

#### Prompters:

- Does your design maximize or leverage tech-enabled connectivity and/or intelligence?
- Is your design original in its execution?

### SUSTAINABILITY AND RELEVANCE

15%

- Demonstrates the capacity to support the needs of people and the environment in the long-term and impactful approach. (e.g. Demonstrates climate and energy responsiveness.
- Displays effective thought process and the use of renewable resources and life cycle throughout the development and maintenance of the design.
- Displays long-lasting design and universality.

#### Prompters:

- Does your design consist of sustainable and eco-friendly elements which help preserve the natural environment?

### AESTHETIC AND VISUAL IMPACT

10%

- Design is aesthetically pleasing and effectively integrates social and cultural aspects for the users.
- **Place-making:** Creates opportunities for users to interact through the use of the space.

### COLOUR USAGE

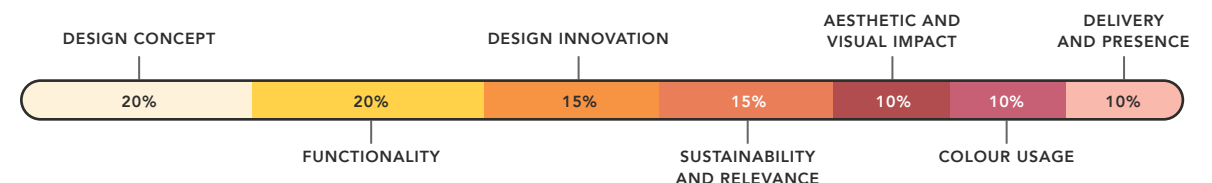
10%

- Showcases brilliant and creative use of colours.
- Showcases a brilliant display of balance between colours, materials and design outputs.
- Demonstrates the use of colour for the enhancements of materials and facades etc.

### DELIVERY AND PRESENCE

10%

- Presentation showcases a high level of clarity, creativity and interactivity.
- Presentation is cohesive and demonstrates a high level of understanding of the design challenges and solutions given paired with appropriate visual aids, graphics and/or animations.
- Presentation focuses on both your project deliverables and design philosophy, including the journey and concept.



## INTERIOR DESIGN CATEGORY

### DESIGN CONCEPT

# 25%

- Identifies clear and impactful project concepts and problem statements.
  - Displays effective and extensive research.
  - Demonstrates the ability to propose relevant and effective solutions to the design challenge.
  - Indicates critical thinking and problem-solving skills.
- Shows originality, relevance and potential impact to users.  
Reflects human-centered values.

#### Prompters:

- Does your design successfully fulfil an innate human-need or solve a problem?
- Does your design facilitate better functionality and purpose for its inhabitants and/or visitors on a human scale?
- Is your design able to deliver and demonstrate commercial or social values?
- Does your design reflect ergonomic and environmental principles that sustain physical well-being?
- Does your design offer alternative perspectives and/or ways of solving problems?

### FUNCTIONALITY

# 20%

- Spatial planning:** Appropriate design and planning of individual spaces as suited to the specific needs of the user, with an emphasis on anthropometric and ergonomic principles.
- Functionality:** Design is appropriate for its intended use and has a positive impact which benefits the community and users holistically.
- Displays a high level of integration between aesthetic and practicality.
- Practicality:** Design is fit to deliver with materials and technology readily available in the market today.

#### Prompters:

- Could your design be implemented using processes, materials and technologies available or in development today?
- Is your design a versatile one that supports people, activities and change?
- Does your design stand the test of time, from both an aesthetic and physical point of view?

### DESIGN INNOVATION

# 15%

- Displays a high level of originality and creativity.
- Showcases the ability to deliver innovative and forward-driven interventions with the integration of technology.

#### Prompters:

- Does your design maximize or leverage tech-enabled connectivity and/or intelligence?
- Is your design original in its execution?

### SUSTAINABILITY AND RELEVANCE

# 15%

- Demonstrates the long-term capacity to support the needs of people and the environment (e.g. Demonstrates climate and energy responsiveness).
- Displays effective thought process and use of renewable resources and life cycle throughout the development and maintenance of the design.
- Displays long-lasting design and universality.

#### Prompters:

- Does your design consist of sustainable and eco-friendly elements which help preserve the natural environment?

### COLOUR USAGE

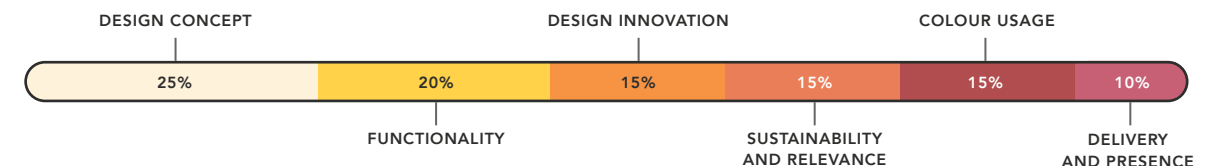
# 15%

- Showcases brilliant and creative use of colours.
- Showcases brilliant display of balance between colours, materials and design outputs.
- Demonstrates the use of colour for the enhancements of materials and facades etc.

### DELIVERY AND PRESENCE

# 10%

- Presentation showcases a high level of clarity, creativity and interactivity.
- Presentation is cohesive and demonstrates a high level of understanding of the design challenges and solutions given paired with appropriate visual aids, graphics and/or animations.
- Presentation focuses on both your project deliverables and design philosophy, including the journey and concept.





# Submission Criteria

## ONLINE SUBMISSION

1. Complete the online entry form at [bit.ly/AYDA2021-entry](https://bit.ly/AYDA2021-entry)
2. Submit your entry through the link provided above.

## REQUIREMENTS

1. Complete entry form (on page 57)
2. Presentation Boards, A2 sized JPEG files at 300dpi. Named "BOARD 1.jpeg", "BOARD2.jpeg", etc.
3. Perspectives, A3 to A5 sized JPEG files at 300dpi. Named appropriately (e.g. "Living Room" or "Lobby")
4. Your Design Statement should not be more than 1000 words and saved in a Microsoft Word file named, "Design Statement".docx
5. Your recent personal photo in JPEG format at 300dpi with your name as the file name (e.g. "Participant's Name.jpeg")
6. Kindly ensure that your name and your school shall not appear in any of the above-mentioned requirements.

### Reminder:

Please ensure submitted entries are complete as incomplete entries may not be entertained and may be disqualified.

# Submission Checklist

## ☐ PROJECT TITLE AND THEME CONCEPT

All projects must start with the project title and theme/concept.

## ☐ DESIGN CONCEPT STATEMENT

The design statement should not be more than 1000 words and submitted as a Microsoft Word file.

## ☐ PRESENTATION BOARDS (A2 SIZE)

- a. At least 3, but not more than 4, boards are to be submitted, based on the digital copy.
- b. Board 1 must show existing site photos (if applicable), property/site developer (if applicable), floor plan, elevation, furniture layout plan and site analysis.
- c. Boards 2, 3, and 4 must show 3D perspectives. Refer to the section 'Colours' for instructions on the use of colour.
- d. Presentation Boards must be designed in a portrait format.
- e. The digital version of the A2 boards of the project must be saved in a folder named "Presentation Board", and file name set as "Your Name – Board 1".

## ☐ LABELLING THE PRESENTATION BOARDS

- a. Label all areas on the floor plan.
- b. Perspectives in Digital Presentation Boards 2, 3 and 4 must be in A3, A4 or A5 sizes and included on the boards.
- c. The Entry Form must be attached or affixed as a cover page when submitting the entry.
- d. Do not place your name or other identification details on your boards to ensure anonymity during the judging process.

## ☐ PERSPECTIVE IMAGES

- a. Individual perspectives must be at least A4 size (minimum). These files must be saved in a folder titled "Perspectives". The JPEG file should follow the naming convention based on "area". For example, Living room/Lobby.
- b. All image files must be at least 300 dpi in JPEG format ONLY.

## ☐ PHOTOGRAPHS

- a. Upload a recent high-resolution personal photo of yourself in JPEG format at 300dpi with your name as the file name (e.g. "Participant Name.jpeg").
- b. Ensure that your face is visible as this will be used for media and online publications if you are selected as the Finalist.

## ☐ COLOURS

- a. All colours used in the project, if any, must come from Nippon Paint's range of colours.
- b. Indicate in the Entry Form which Nippon Paint country the colour chips are from, as each country has different sets of colour names and colour codes.
- c. Visit [youngdesigneraward.ph](https://youngdesigneraward.ph) to view/download the colour chips.

# Entry Form

Due to our current situation, we shall only be accepting entries via online submissions.

Kindly click on the link below to submit:

<https://bit.ly/AYDA2021-entry>

Important remarks: Please ensure you are an active student of an educational institution at the time of submission. AYDA reserves the right to reject submissions if participants are found to have graduated at the time of submission.



**NAME** |

**EDUCATIONAL INSTITUTION** |

**COURSE** |

*(Please specify full course name with major and/or minor and year if applicable)*

**IDENTIFICATION NO.** |

**MOBILE NO.** |

**MAILING ADDRESS** |

**CITY/STATE** |

**POSTCODE** | **COUNTRY** |

**E-MAIL ADDRESS** |

**CATEGORY** | ☐ Architectural Category ☐ Interior Design Category

**PROJECT TITLE** |

**TOTAL NO. OF PRESENTATION BOARDS** |

**COUNTRY OF NIPPON PAINT COLOUR CHIPS** |

*(Important note: Colour names and code differs from country to country. Please indicate which Nippon Paint country's colour chips and codes used in your submission.)*

**PROJECT LOCATION** |

*(if applicable)*

**LECTURER'S NAME** |

*(if applicable)*

**APPLICANT'S SIGNATURE** |

## Disclaimer:

- I hereby certify that the information above is true and accurate. This work is intended solely for the Asia Young Designer Awards (AYDA) 2021 competition.
- In compliance with the Data Privacy Act of 2012, your personal data will not be disclosed to third parties except for companies and/or brands collaborating with Nippon Paint Coatings Philippines. By submitting your data, you agree to have Nippon Paint Coatings Philippines to process your data and access it for future use. You shall not in any way hold Nippon Paint Coatings Philippines liable for any breach of its obligations under the Data Privacy Act of 2012.

## Notes:

- The entries for the AYDA 2021 must be the participant's own original work.
- Each design submission must meet the submission requirements, presentation criteria and category criteria.
- Previous entries that have been awarded the grand title of Asia Young Designer of the Year are ineligible for entry for AYDA 2021.
- Submissions that do not comply with the requirements will not be accepted.

## Rules and regulations:

- Participants must be enrolled in interior design, architectural and/or other relevant courses at an educational institution upon the time of submission.
- Participants will be disqualified if the participant is found to have graduated upon the time of submission.
- This award is open to all interior design students in their second year and above, as well as architectural students in their third year and above.
- Participants must have less than one (1) year of professional working experience. University/college mandated internships are considered as professional work experience if the one (1) year internship period happens after the participant has graduated.
- Only one entry is allowed per student.
- Entries must strictly conform to the submission guidelines and must be submitted to the contest coordinator of each school (whenever applicable).
- The final date of entry is December 03, 2021.
- All entries shall become the property of Nippon Paint Group of Companies.
- The Judges' decisions are final.
- Shortlisted candidates will be notified to make an oral presentation as part of the final judging procurement.
- Winners will be notified to attend a ceremony. Winning entries may be featured in marketing and promotional materials as deemed appropriate by the organizer and sponsor.
- Winners will bear all the expenses for travel costs and other incidentals relating to their appearance at the national launch, oral presentation and national level award ceremony.
- Prizes are non-transferable and non-exchangeable for cash or credit.
- The organizer reserves the right to substitute prizes with another product of similar retail value without prior notice.
- All participating students need to have a valid passport at the time of application.
- Only international grand title winners that have been awarded the title of Asia Young Designer of the Year are not allowed to participate in future Asia Young Designer Awards competition. We welcome repeat applications whenever possible.



# AYDA 2019/20 International Winners Showcase

## ARCHITECTURAL CATEGORY



### ASIA YOUNG DESIGNER OF THE YEAR 2019/20

**LIN HONGHAN**  
(CHINA)



**NIPPON PAINT COLOUR AWARD**  
**MOEKO IWASAKI**  
(JAPAN)



**BEST SUSTAINABLE DESIGN AWARD**  
**AMIR REZA GHADIRI**  
(IRAN)



**BEST DESIGN IMPACT AWARD**  
**CHANDIMA GAWARAMMANA**  
(SRI LANKA)

## INTERIOR DESIGN CATEGORY



### ASIA YOUNG DESIGNER OF THE YEAR 2019/20

**GRETA ELSA NURTJAHJA**  
(INDONESIA)



**NIPPON PAINT COLOUR AWARD**  
**NOWSHIN TABASSUM**  
(BANGLADESH)



**BEST SUSTAINABLE DESIGN AWARD**  
**KWANCHANOK**  
**HANDU-DOMLARP (JUNE)**  
(THAILAND)



**BEST DESIGN IMPACT AWARD**  
**CLARISSA AURELIA MASHADI**  
(SINGAPORE)



## ARCHITECTURAL CATEGORY

### Asia Young Designer of the Year 2019/20

**LIN HONGHAN**

Xi'an Academy of Fine Arts | China

## SWEET DREAM IN THE GARDEN

"Sweet Dream in the Garden" aims to explore zen culture, integrating traditional culture with modern design concepts. The project emphasises the journey between "Real Life and Passed Life" with the five themes, 'Buddhist Realm', 'Tasting Tea', 'Smelling', 'Enjoying Chinese Guqin' and 'Listening to the Rain'.

The design aims to express the true meaning of life with inspiration from art forms such as traditional Chinese painting.





INTERIOR DESIGN CATEGORY

**Asia Young Designer  
of the Year 2019/20**

**GRETA ELSA NURTJAHJA**

Universitas Pelita Harapan | Indonesia

### RUMAH KOPI - A COMMUNAL HOUSE OF COFFEE

'Rumah Kopi - A Communal House of Coffee', derives from the perspective that humans have an instinct to be close to nature. Inspired by a local house in Indonesia, the project focuses on sustainability and collaboration as the communal house is based in a secluded village.

With an emphasis on contextual dwelling, where being mindful of the history, culture and beliefs of its surroundings are paramount to preserving the essence of the surrounding, Rumah Kopi hopes to maintain sustainability as well as prospering the inhabitants of the village.







ARCHITECTURAL CATEGORY

Nippon Paint Colour Award

**MOEKO IWASAKI**

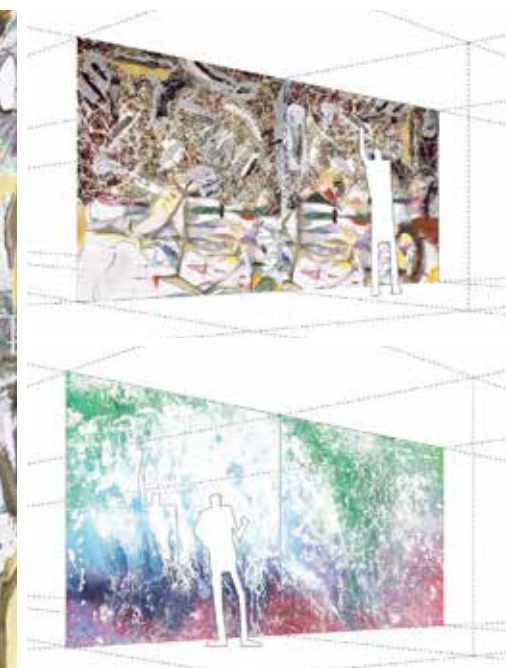
Kougakuin University | Japan

### PAINTERS' GLASS HOUSE

"Painters' Glass House" holds the belief that painting colour is not only limited to setting the mood of an environment but also to establish specific areas while also creating and building new relationships with surrounding environments.

Iwasaki plays with six elements in her design: physicality, framing, uncovering of history, overlay and resonance which culminates into a new spatial model that can exist both as a stand-alone or even as a new language of interior space. As colours are born, colours begin to change throughout the space.

This design reinforces the idea that the act of 'painting' is synonymous with living.







## ARCHITECTURAL CATEGORY

### Best Sustainable Design Award

**AMIR REZA GHADIRI**

Tarbiat Modares University (TMU) | Iran

#### WE SHALL STAY - REUSE OF WASTEWATER TO STOP DESERTIFICATION

'We Shall Stay' focuses on reusing water at the very source, in efforts to stop desertification, of which the city of Zabol is susceptible to, due to the mass immigration it faces from its dwellers.

Ghadiri's design takes into account the environmental challenges that Zabol faces, aiming to improve their lives with the least amount of investment. He also notes that this design could easily be adapted to other areas with a similar climate.



## ARCHITECTURAL CATEGORY

### Best Design Impact Award

**CHANDIMA GAWARAMMANA**

University of Moratuwa | Sri Lanka

#### "INDUSTRIAL AND CULTURAL EXPOSURE" - GEM PROMOTIONAL CENTER

With the 'Gem Promotional Center', Gawarammana aims to reveal the real treasure of the gem industry that is not known to many. In Rathnapura, the project aims to rehabilitate the gem mines as tributes to the community and their culture.

This design provides a modern solution to the industry in the form of a facility, revitalising the traditional techniques used in the gem mines that have been passed down through generations.







### INTERIOR DESIGN CATEGORY

## Nippon Paint Colour Award

### NOWSHIN TABASSUM

Bangladesh University of Engineering and Technology (BUET) | Bangladesh

### EXCHANGE

'Exchange' plays on the importance of physical interaction, especially in this digital era. This project re-thinks typical tea stalls and encourages conversations between new people over a simple cup of tea.

These conversations foster a positive exchange of new ideas, experiences as well as a way for people to network, challenging implicit assumptions that everyone holds the same views and experiences in a community.



### INTERIOR DESIGN CATEGORY

## Best Sustainable Design Award

### KWANCHANOK HANDU-DOMLARP (JUNE)

Silpakorn University | Thailand

### FIELDNITY LIFE TOWER - FARMERS' FAMILY HUB

'Farmers' Family Hub' was inspired by temporary buildings in Thailand, often used to house farmers for various purposes such as rice cottages, observatories and rice husks. This temporary structure originated from Thailand's rural traditional lifestyle.

This project aims to bridge innovations with old traditions, relating to farmers' origins, to create a sustainable living space.







## INTERIOR DESIGN CATEGORY

### Best Design Impact Award

**CLARISSA AURELIA MASHADI**

Lasalle College of the Art | Singapore

## PLASTICUBE - AN URBAN RECYCLING HUB

'Plasticube' aims to re-imagine the plastic recycling process by creating a space for the community to recycle their plastic wastes directly into a new product, giving their plastic a second life. This urban recycling hub utilizes 3D printing technology in the recycling process, letting people produce their desirable product from their plastic waste.

The design focuses on delivering a seamless experience, with boundary-less space that can be adjusted based on function or activity, as both convenience and practicality are key to forming recycling behaviour.



# International Judges Commentaries

Judges' commentaries on 2019/20's submissions at the International Grand Finale and what they would like to see in future participants' submissions.

## ARCHITECTURAL CATEGORY

(Panel Members are arranged in alphabetical order)

“ Although it would be tough for many students in 2020 to be isolated to prepare for their presentations and to present using webcam and some suffered due to poor connectivity, it shows a great deal of resilience that all went well without many hiccups. The standard of most of the 13 participants in the Architectural category had been good with a few being exceptional. Congratulations to All National level winners representing their respective country. I trust that this experience put each of you in good stead to be outstanding architects upon graduation.

For 2021, I would like students to think harder to define the design premise better, to showcase their creative design solutions with more restraints and apply new insights into design problem-solving.

”

**DANIEL LIM**

General Director, RSP Architects Planners & Engineers (Vietnam) Co., Ltd

“ AYDA finds the balance between arts, culture, science, and functions in the student's work. Many entries reflect that enthusiasm of the students to assemble functional spaces using current and future technologies.

A little setback of 2020's participants is the lack of emphasis on cultural values in students' projects. I hope we can see more integration of such elements in the future. ”

**EZUMI ISMAIL**

Director, Arkitek MAA

“ The quality of 2020's final entries shook me, but it makes me wonder why many of our finalists failed to illustrate the relationship between the space and users. Our future is full of uncertainties, and we need to think and reinvent the relationship between designers and people.

”

**KAZUMA YAMAO**

Founding Partner, waiwai



“ 2020 has been very challenging with the global pandemic, geopolitical relationship and instability, disruptions in technology and global economy, but yet, our Finalists displayed resilience in every aspect.

We're moving into the age of uncertainty, and the road ahead will be even more challenging. What I'd like to see for 2021 is to hear from our participants what the future will be and can be. Redefine the online and offline realm as well as the physical and the virtual space. Integrating them in our daily lives, both social and economically, as well as the well-being and environmental aspects.

**NICHOLAS HO**

Chairman, hpa

“ Some of the entries in 2020 were very poetic, historical, and some of them are very much into in-depth research into the environment and how to address different environmental issues. It was rather difficult for us to judge as entries from different countries were diverse and unique.

Who knows what's going to happen? Whether we are going to have a solution to meet again in person comfortably. So, our spatial design efforts will change dramatically. We are forced to change ourselves and the way we think. I will be looking forward to challenging young architectural talents to come up with the solutions where we have to cope with the new normal.

**PAUL TANGE**

Chairman & Senior Principal Architect, Tange Associates

“ The winning entries of 2020 demonstrated how architecture can transcend and how architecture can be taken up for the future but without forgetting the past. I love the way some entries have taken cues from traditions, meanwhile other entries have done so much research and derived data from the past to evolve contemporary solutions.

What I am looking for in 2021 is for students to come up with a solution which is out of the box, lateral in thoughts, lateral in thinking, which enhances liveability.

**RAVI SARANGAN**

Founder Director, Edifice Consultants

“ I have seen resonance in many projects that though we are from different parts of Asia, we do share similar issues and design can bring interventions to help solve these problems. I would like to see a design that also focuses on the people's side of things.

For us to achieve a sustainable future, you don't only look at the environmental side, but you also need to balance that with human needs as well.

**SIRITIP HARNTAWEEWONGSA**

Sustainable Design Director, GreenDwell

## INTERIOR DESIGN CATEGORY

(Panel Members are arranged in alphabetical order)

“ 2020's crop of contestants, there are highs, and there are lows. I feel that there are certain things that I think at the pre-judging level or the National level, could have been a bit more structured because when we are doing the Judging at this level, there tend to be differences in the standards. In any case, I am overwhelmed by the finalists input and thought process. At the same time, the innovation that is happening around different parts of the world.

”

**ASTLEY NG**

Creative Director, Creative X Asia

“ From 2020's submission, we can spot many projects which are highly innovative and creative. What I love the most is that this batch's finalists are a lot more socially conscious and inclined compared to the previous years.

However, I wish more projects are more projects that are not limited by creativity. Some of the finalists have traded their innate creativity with the yearning to have a holistic projection of their idea.

As a student awards platform, I hope to see more of our future entries to tell stories that would paint a hopeful picture. Yes, technicality in design is important but what's more important is your vision of a future that humanity can grasp in our hands!

”

**CHU CHIH KANG**

Founder & Creative Director, Chu Chih Kang Space Design

“ What I see is a lot of good improvement of submitted works and student presentation standards, it is better than before. I am not sure if it is a student competition phenomenon when you set a good milestone like in 2019, we had a winner with a rural farming project. In 2020, we saw a lot of projects related to rural farming as well. It is better if we can set up new briefs for students that are issue-based especially with our lifestyle having a lot of disruptions this year. Maybe we can bring up more important issues like urban living, future technology usage, etc. So, it will help participants to break through what a good interior environment is to them.

”

**HORACE PAN**

Founder, Panorama Design Group



“ I think in 2020 I saw general improvements in two areas. One is the depth of research for your subject and concept generation. Secondly, the implementation of the concept and the results showcased through the physical manifestation, forms, and spaces showed vast improvements over the past few years.

All contestants have flattened the curve. Everyone is good and close to each other in terms of standards and the way you present. However, I am not too satisfied with the weightage of time used as a lot of participants elaborated a lot on story-telling, local context and some on the more significant subjects but spent little time on the explanation of the actual design and space.

For future contestants, you could look in this area to proportion your time more appropriately.

”

**KEAT ONG**\_\_\_\_\_  
Founder, Nota Design Group

“ Participants of 2020's virtual competition showed great innovation, strong concepts and social interaction, especially during this time of uncertainty. Not only did their designs showcase technical skill, but most importantly, a deep understanding of environmental sustainability and what it takes to change the future of design, which is the essence of the year's theme. The judges had a challenging but rewarding experience deliberating the participants' entries, but above all, we are proud of the impressive work from designers across the region.

”

**LEA AZIZ**\_\_\_\_\_  
Founder, PT Elenbee Cipta Desain

“ In 2020's journey, I saw a lot of diversity, a lot of inputs, and a lot of ways and means and perspectives on how the young generation tends to see the future. What is exciting for me is not how enticing the future looks like to them. What draws me is the amount of passion, commitment and enthusiasm each student devoted over the span of months, if not a year. If that is how the future looks based on their intentions, we will be in good hands.

”

**MICHAEL PIZARRO**\_\_\_\_\_  
Principal Interior Designer, Michael Pizarro Interior Design

# The Harvard Design Discovery Program

**(The Harvard Design Discovery Programme is applicable to the awarded Asia Young Designer of the Year only)**



The Harvard Design Discovery Programme is a six-week summer programme at Harvard University's Graduate School of Design (Harvard GSD), which welcomes people — from recent high school and college graduates to seasoned professionals — to explore and experience pursuing graduate-level studio-based education in architecture, landscape architecture, or urban planning and design. The programme offers:

- A chance to learn first-hand what it is like to pursue an education or career in the architectural and interior design fields.
- A rigorous course of intensive studio work, lectures, workshops, critiques and field trips - sometimes social, and sometimes solitary.
- An immersive culture that is challenging, rewarding and exhilarating.
- An opportunity to experience and gain in-depth insight from leaders in the fields of design.

## SECTION L1) DISCLAIMER AND REMARKS

1. The Asia Young Designer Awards, or AYDA, is an extension of NIPSEA Management Company Pte. Ltd. (Subsidiary of Nippon Paint Holdings Co.). It is NIPSEA's inclusive business arm promoting its education initiatives where it serves as a competition and awards recognition platform for architectural and interior design students in Asia.
2. The Design Discovery Programme at Harvard University's Graduate School of Design (Harvard GSD) is NOT a sponsor, contributor and/or a partner of AYDA or NIPSEA, its organisers and/or its associated affiliates.
3. Acceptance into the Harvard GSD is subjected to Terms & Acceptance determined in entirety and solely by the Harvard GSD's Admission Authorities and/or its faculties.
4. Any and/or all decisions on entry acceptance and/or non-acceptance to its programmes decided by the Harvard GSD is final. Responses and/or reasons may or may not be offered at the sole discretion of the Harvard GSD.
5. The Asia Young Designer Awards and/or its associated organisers, partners, agencies, sponsors and/or its employees will not be held responsible for non-acceptance of the winner(s) of AYDA due to circumstances that are not within its control and/or scope of authorisation; for whatever reason, whatsoever.



6. The Asia Young Designer Awards, its associated organisers and/or its employees will endeavour to assist the winner(s) to submit and provide additional information within its scope to support their application towards the Design Discovery Programme at Harvard GSD.

## SECTION L2) COST, TUITION, RESTRICTIONS AND CONDITIONS

1. Upon successful acceptance of your application by the Harvard GSD and Visa approval by the US Department of Homeland Security (DHS) and/or approvals required of you and any other Government or Institutional authorities; organisers of AYDA, NIPSEA Management Co. Pte Ltd (NIPSEA) and/or your local AYDA representatives will assist you with all other matters to prepare you for your programme at Harvard GSD in the June 2023\* cohort. \*The dates may be subjected to change depending on the status of the Covid-19 pandemic.
2. The tuition and accommodation fees during your Harvard Graduate GSD Design Discovery Programme will be paid for by AYDA/NIPSEA. AYDA/NIPSEA will undertake the following cost:
  - i. One (1) Return Air Ticket inclusive of all taxes and airport charges. (Additional luggage charges, other than what's included in the fare, are not included and will not be covered by AYDA/NIPSEA).
  - ii. Transfer to and from the airport to Harvard GSD's Admission Office/Campus Housing.
  - iii. Tuition fees and material fees are fully paid for.
  - iv. Travel insurance with health insurance will be provided and paid for. It may be used at Harvard University Health Services (HUHS) on a fee-for-service basis.
  - v. Per Diem will be provided at the discretion of AYDA/NIPSEA.
  - vi. Miscellaneous expenditure e.g. personal shopping, personal care products or expenses, entertainment, sightseeing, tours etc. are not included. Please prepare sufficient USD for your personal use.
  - vii. Family members and/or friends are not allowed to accompany you on this programme, nor are they allowed to share the housing facility that is provided to you by AYDA/NIPSEA.
3. Exceptions and conditions:  
Should your application be rejected by Harvard GSD or you are denied/fail to obtain a US entry visa, the compensation may be offered in lieu. The amount of the compensation will only be up to USD5,000.00 only but will be at the sole discretion of the organisers of AYDA/NIPSEA.

## SECTION L3) FAQs AND POLICIES INFORMATION FOR INTERNATIONAL STUDENTS [BLJT1]

### International students

Participants of Design Discovery come from across the globe, with international participants making up 43% of the program's population. With such a culturally diverse student body,

Design Discovery's learning environment provides a unique perspective of the impact of design across nations.

International applicants are encouraged to apply early and to begin the I-20 application process by early March. Additional information regarding the I-20 process will be provided upon admission. A brief overview of visa requirements is outlined below.

### Important Visa Information

Design Discovery is considered a full-time academic program. International participants entering the U.S. must enter on an F-1 student visa. Neither Electronic System for Travel Authorization (ESTA) nor the B-2 visa allows full-time study. ESTA and B-2 visas are only for international travellers whose main reason for visiting the United States is tourism. Do not attempt to enter the United States on either ESTA or the B-2 visa. Attempting to enter the United States on ESTA or the B-2 visa to attend a full-time non-degree program is a violation of the US visa policy and you risk being denied entry to the United States.

### Canadian applicants

If you will be enrolled in courses as specified above, you are required to request an I-20 certificate. However, you do not need to obtain an F-1 visa stamp in your passport prior to traveling to the US. Instead, you will present your I-20 certificate at the port of entry.

### International applicants currently studying in the United States

If you are currently studying in the U.S. and will not be graduating this spring, you do not need to apply for a new visa sponsored by Harvard; you may attend Design Discovery on your current F-1 visa. You must, however, ask your school's international office for approval to attend our program. If you are studying in the U.S. and graduating this spring, you may want to consider transferring your F-1 visa to Harvard. You may download the transfer form at: [hio.harvard.edu/transfer-form-students](http://hio.harvard.edu/transfer-form-students) [P2]

### English Proficiency Test

International applicants, except those from countries where English is the native language or who are currently enrolled in a university within the United States, must submit ONE of the following:

- **A valid score from the Test of English as a Foreign Language (TOEFL) internet-based test**

The minimum required TOEFL iBT total score is 92, with the following minimum section requirements: reading, 23; speaking, 23; listening, 23; writing, 23. Please have test results submitted to the Harvard University's Graduate School of Design, institution code 3455. For further information about the TOEFL exam, please visit <http://www.ets.org/toefl>.

- **Duolingo test**

The minimum required score is 61.

(Please check with Harvard GSD on the latest minimum score requirement prior to application)

## FREQUENTLY ASKED QUESTIONS FOR INTERNATIONAL STUDENTS

- Q:** I am an international student. Do I need to apply for a visa if I am currently attending a U.S. college or university?
- A:** No. However, you must ask your school's international office for approval to attend our program in lieu of applying for a new visa.
- Q:** For international students, is there a minimum TOEFL score that must be achieved?
- A:** Yes. The minimum required TOEFL iBT total score is 92, with the following minimum section requirements: reading, 23; speaking, 23; listening, 23; writing, 23. The preferred total TOEFL iBT score is 104 or above, with individual section scores of 26 or above.  
(Please check with Harvard GSD on the latest minimum score requirement prior to application)
- Q:** Can other English proficiency tests be substituted to replace TOEFL?
- A:** Yes, applicants may take the Duolingo test in lieu of the TOEFL.

## GENERAL FREQUENTLY ASKED QUESTIONS – DESIGN DISCOVERY

- Q:** How old do I have to be to apply to Design Discovery?
- A:** Applicants must be at least 18 years of age and must have a high school diploma or the equivalent. A high level of academic skill is necessary to take full advantage of our rigorous program.
- Q:** How do I submit my transcript(s)? Do I need to send an official copy with my application?
- A:** Transcripts should be submitted electronically through the online application. Applicants should scan a copy of their transcript(s) and upload these documents as part of the online application. During the application process, it is not necessary to send an official transcript.
- Q:** Does my transcript need to be official, or can I scan an unofficial version?
- A:** Scanned transcripts can be unofficial or official. If we need further information, we may ask for an official transcript to be sent to our office for review.
- Q:** I am having technical difficulties with the online application (such as uploading a transcript). What do I do?
- A:** You may contact the Design Discovery office at [discovery@gsd.harvard.edu](mailto:discovery@gsd.harvard.edu).

- Q:** I don't have a background in design—can I apply?
- A:** Yes. Design Discovery is a program designed to introduce Architecture, Landscape Architecture, and Urban Planning & Design to those who have interest in the areas but have little to no experience within the disciplines.
- Q:** Can I apply for more than one concentration at the same time?
- A:** Participants of the program are exposed to all three concentrations through lectures, but your studio work will focus on only one chosen concentration. Participants have one week to switch concentrations once the program has begun.
- Q:** Does the program cover design thinking?
- A:** Yes, it does. The program is as much about the 'mind-set' as it is about the 'toolset' of designers. Many of our students have gone on to other disciplines, taking with them what is now called 'design thinking'; the processes, mental habits, and methods of research and collaboration that are second-nature to designers which can be beneficially applied to all fields and areas of study.
- Q:** When are admission decisions made?
- A:** The admission decision process begins in February and are made on a rolling basis. Applicants will be notified of final decisions by email. Only completed applications will be reviewed.
- Q:** Where do most students live? Are there dorms?
- A:** Most participants live on campus in dormitories provided by the Harvard Law School. Others may live within walking distance of the school.
- Q:** What kind of computer resources are there?
- A:** Participants are given access to the computer labs in Gund Hall. They also have access to all programs on the GSD network. We recommend that you bring your own laptop. Wireless internet is available in Gund Hall as well as in the dormitories.
- Q:** After completing the program, how do I request a Design Discovery transcript?
- A:** You may request for a Design Discovery transcript by filling out the form on the Evaluation and Certificate page.
- Q:** Can I be removed from your program's mailing list?
- A:** Yes, you may. To remove yourself from the program's mailing list, email a request to unsubscribe from our mailing list with your name and address to [discovery@gsd.harvard.edu](mailto:discovery@gsd.harvard.edu).



## HARVARD GRADUATE SCHOOL OF DESIGN

# Policies and Standards of Conduct

*The following policies are established and determined at the sole discretion of Harvard Graduate School of Design and may or may not be applicable to you as a participant of AYDA. Harvard Graduate School of Design reserves all rights to enforce the policies at will accordingly; make changes, alter and or interpret without prior notice.*



### POLICY ON PERSONAL CONDUCT

A free environment for academic pursuits requires reasonable conduct, both in academic and non-academic affairs, by all members of the school. The faculty may impose discipline or penalties on individuals for acts that disrupt or endanger the university community's pursuit of teaching, learning, and research in an atmosphere of free inquiry and personal and psychological security. The faculty may consider sanctions whether or not civil or criminal penalties are imposed. Violation of specific domains considered here include, but are not limited to, plagiarism, sexual and racial harassment, the use of physical violence, and lying to an officer. Procedures for disciplinary hearings and sanctions are described in the section below titled Review Process.

#### The Student's Responsibility

Students are bound by those policies of Harvard University and the Graduate School of Design that govern student conduct. Access to and familiarity with the policies that govern student conduct are a right and responsibility of every student and students are expected to be familiar with those policies. Such a learning environment depends upon considerate behavior toward all members, respect for one another's privacy, and accurate representation of one's own work. Students, faculty, and staff are subject to the policies of Harvard University that govern the conduct of members of the School as articulated in the University-wide Statement of Rights and Responsibilities. View here: [provost.harvard.edu/university-wide-statement-rights-and-responsibilities](http://provost.harvard.edu/university-wide-statement-rights-and-responsibilities)

#### Respect for Others and Their Property

Behavior should be respectful of the rights, privileges, and sensibilities of other people, whether or not they are members of the academic community, and their property, whether or not it is university property. Intimidating, threatening, or hostile behavior toward others is a violation of this policy and may subject the offender to school and university sanctions. Likewise, willful destruction, theft and vandalism of the work or possessions of another student or group of students or of any educational resource (including computers and library materials) and unauthorized use of property are unacceptable and may also subject the offender to sanctions.

#### Personal Safety

Willful behavior that endangers the personal safety of others, whether or not they are members of the GSD, is a violation of school policies and may subject the offender to sanctions. Riots, violent intimidation or threats, use of weapons, physical assault, and any other acts that endanger the physical well-being of individuals are violations of this policy. As discussed below, the GSD has adopted the University-wide Sexual and Gender-Based Harassment Policy ("University Sexual and Gender-Based Harassment Policy").

#### Protests and Demonstrations

Freedom of speech and assembly, including spontaneous and organized protests and demonstrations, is an essential part of both academic life and the culture of the United States. However, protesters and demonstrators are obliged to respect

the rights of other individuals and especially to ensure personal safety for all participants. Although peaceful demonstrations are a matter of civil rights, it is a violation of this policy for any member of the GSD community to prevent or disrupt university functions, such as lectures, seminars, reviews, meetings, and other public events; and administrative, study, design, research, interview, and other non-public activities.

#### Contact Persons

Anyone who has reason to believe that a student has engaged in conduct that violated the school's policies on academic integrity, respect for others and their property, personal safety, or protests and demonstrations should report the matter to an appropriate faculty member or program director, or to any officer of the administration. Anyone wishing to report a violation of the University Policy should begin by contacting the Harvard University Office for Sexual and Gender-Based Dispute Resolution ("ODR") or the relevant School or unit Title IX Coordinator. In the event that the first GSD officer to whom someone reports an alleged violation of the University Policy is not the appropriate Title IX Coordinator, it is that GSD officer's responsibility to forward the matter either to ODR or to the appropriate Title IX Coordinator.

#### Discrimination

##### Non-discrimination Policy

In accordance with Harvard University policy, the Graduate School of Design does not discriminate against any person on the basis of race, color, sex, gender identity, sexual orientation, religion, creed, age, national origin, ancestry, veteran status, disability, genetic information, military service, or any other legally protected basis, in admission to, access to, or employment in its programs and activities. Every effort will be made to ensure fairness and consistency in the school's relations with its students, faculty and staff. The GSD's procedures for responding to incidents of discrimination are described in the section, 'Review Process' below.

#### Contact Persons

A student of the GSD community who believes that any form of prohibited discrimination has occurred should bring this matter forward for review. (See section 'Review Process' below, for a description of the review process.) The following persons have been designated to handle inquiries regarding the non-discrimination programs:

32 Smith Center,  
Cambridge, MA 02138  
617 495 3786

[disabilityservice@harvard.edu](mailto:disabilityservice@harvard.edu)

Director of Human Resources  
Harvard University  
Graduate School of Design  
48 Quincy Street  
Cambridge, MA 02138  
617 495 4323

Dean of Students  
Harvard University  
Graduate School of Design  
48 Quincy Street,  
Cambridge, MA 02138  
617 496 1236

The University 504 Compliance Coordinator is responsible for coordinating Harvard's efforts on behalf of individuals with disabilities. In addition, inquiries regarding the application of non-discrimination policies regarding race, color, gender, sexual orientation, religion, age, national or ethnic origin, political beliefs, veteran status, or handicap may be referred to:

Regional Director  
Office for Civil Rights, Boston Office  
U.S. Department of Education  
J. W. McCormack Post Office and Courthouse  
Room 222, 01-0061  
Boston, MA 02109-4557

### POLICY ON ACADEMIC CONDUCT

#### See separate webpage for academic misconduct policies and procedures.

Review Process for Violations of the Policies on Student Conduct and Non-Discrimination  
Informal Complaint Process

Cases of violations of the GSD student conduct policy or discrimination may be resolved informally. The dean of students will discuss this option with the subject of the possible violation, the "complainant." If the complainant wishes to explore that avenue, this might result in an informal conference with the complainant, the student who allegedly violated GSD policy, "the respondent," and the dean of students. The informal review will normally be completed within 60 days of the initial report of a possible violation to the dean of students.

#### Formal Complaint Process

If a satisfactory resolution cannot be found through an informal approach, and the complainant wishes to pursue the matter (or elects not to seek an informal

resolution), the complainant will confer with the dean of students and submit a written complaint to the dean of students. The written complaint should specify the following:

- a. The full name and contact information of the complainant;
- b. The name and contact information (if known) of the respondent or respondents (person or persons against whom the charge is made);
- c. A statement of the facts that support the allegation of a violation of the University Policy;
- d. The date or dates and location of the alleged acts or practices.

Attached to the complaint should be a list of any sources of information (for example, witnesses, correspondence, and the like) that the complainant believes might be relevant to the investigation, but a complaint should not be delayed if such sources of information are unknown or unavailable. The University does not limit the timeframe for filing a complaint, although a complainant is encouraged to file as soon as reasonably possible both for effective gathering of information, and also to allow time for the Review Board to review the case, if necessary, in the likelihood that the respondent is graduating or is no longer employed by the University.

Although the initiation of a complaint in cases involving student conduct will be addressed by the Review Board panel, however, it may also be suggested or required, depending on the circumstances, that the Harvard University Police Department be notified. In cases that involve a civil suit, the dean of students may decide to proceed with a review independently of the suit or may decline to review a case that is considered to be in the purview of the civil courts only.

### Review Board Procedures

#### The Review Board

The Review Board will be comprised of six voting members of the Faculty of Design serving staggered three-year terms, of whom one will be designated chair by the dean. Three members of the Review Board will be elected, one from each academic department. The dean will appoint three at-large members and will also appoint an officer of the administration to serve as ex-officio (non-voting) member of the board. All formal complaints and charges will be reviewed by a panel consisting of at least three faculty members normally selected from among the members of the Review Board in advance plus the nonvoting member of the board. Either the respondent or complainant may challenge participation by any member of the Review Board

reviewing the case in question, by written petition to the dean of students. For good cause, as determined by the Dean of the Faculty of Design, the challenged board member shall be replaced by another board member.

### Investigation of Facts

The panel appointed by the Review Board may investigate the facts or may request that an appropriate member of the university community investigate and report in writing. The case is ordinarily considered by the panel as quickly as is reasonably possible, given the panel's schedule and the need to investigate matters carefully. Due consideration will be given to the privacy of all involved parties. The respondent and complainant or their designees will be provided with the opportunity to review the investigative report within 15 days from the date that the panel receives the report.

### Hearing

The panel may hold a hearing to consider whether any violations of institutional policy have occurred. The hearing normally will be scheduled within 30 days of completion of the investigative report. The panel must give notice of at least 10 days to all parties prior to the aforementioned hearing. The hearing will not be open to the public. Participation will be determined by the panel. Normally, the complainant and the respondent may each bring an advisor to the hearing. Since the hearing process is not a legal proceeding, legal counsel may not be present. A record of the hearing will be kept by the dean of students for a minimum of three years and will be considered confidential. The panel's report of findings and any recommendations for sanctions will normally be completed within 30 days after the conclusion of the hearing, and the panel will forward its report to the dean. The panel will provide both parties or their designees with an opportunity to view the report. Either party may submit a response to the dean within ten days of the panel's report becoming available.

### Panel Decisions

Upon agreement of the complainant and respondent, the panel may waive any step(s) in these procedures. The panel may determine at any point in these procedures that, based on the information available, insufficient evidence exists to warrant further review or possible sanctions. The panel will notify all concerned parties of this finding and consider the matter closed, except as provided in the Appeal section below.

### Sanctions

When a violation of the GSD Policy is found to have occurred, the Review Board panel will consider the

imposition of appropriate sanctions. The complainant and the respondent will be notified. In the event that the respondent is a member of the GSD faculty, the panel will forward its findings to the dean for consideration and possible action according to the policies and procedures that govern faculty. Students are expected to comply with all disciplinary rules from matriculation until the conferring of the degree. A degree will not be granted to a student who is not in good standing or against whom a disciplinary charge is pending.

Sanctions for a student may include, but are not limited to, the following:

**Admonition:** A formal reprimand that becomes part of the student's official record but does not appear on the transcript (minor sanction).

**Probation:** Conditional permission to remain at the GSD. Probation becomes part of the student's official record but does not appear on the transcript (minor sanction).

**Involuntary Leave of Absence:** Temporary separation from the GSD for a specified period of time, after which the student is ordinarily reinstated, or may be required to request permission from the panel to be reinstated, sometimes under probation. Involuntary leave of absence is part of the student's official record and 'Leave of

Absence is noted on the student's transcript (minor sanction).

**Requirement to Withdraw:** The requirement to withdraw normally is effective immediately upon the decision of the panel. A student who is required to withdraw, for whatever reason, is not in good standing until readmitted. The student must apply for readmission to the panel and through the regular admissions process. The reason for withdrawal is part of the student's official record but is not specified on the student's transcript, although the withdrawal is noted on the transcript (minor sanction).

**Dismissal:** An action taken in serious disciplinary cases that ends a student's connection with the University and requires a two-thirds vote by the Student Sanctions Committee (see below). The action taken by the panel is a recommendation to the Student Sanctions Committee that the student be dismissed. The sanction of dismissal does not necessarily preclude a student's return to the GSD. A dismissed student may petition for readmission and be readmitted only upon a two-thirds vote in favor by members of the Student

Sanctions Committee, of which 7 of the 9 committee

members must be present, in addition to applying for admission through the regular admissions process. A dismissed student is not in good standing until readmitted. Dismissal becomes part of a student's official record and will appear on the student's official transcript (major sanction).

**Expulsion:** The action taken by the panel is a recommendation to the Student Sanctions Committee that the student be expelled. Requires a two-thirds vote by the Student Sanctions Committee (see below). The student may not reapply and expulsion is part of the student's official record and is noted on the student's transcript, though the reason for the expulsion is not specified on the transcript (major sanction). If minor sanctions (e.g., admonition, probation, involuntary leave of absence, requirement to withdraw) are recommended by the panel, the dean will review the panel's recommendations, with supporting materials, and take appropriate action. The decision of the dean will be made within 30 days of receipt of the panel's report, and is final, except as provided in the Appeal section below.

If major sanctions (dismissal or expulsion) are recommended by the panel, the Student Sanctions Committee will meet to review the recommendation and take final action. At least seven (7) of the nine (9) Committee members must be present. In accordance with the Eleventh Statute of the University, no student shall be dismissed or expelled except by two thirds (2/3) vote in favor by members of the Committee present and voting thereon. The final action of the Committee shall be communicated to the parties in writing within 15 days. A summary of the case, with participants' names withheld, and the final action taken by Committee, will be reported to the full voting faculty at its next meeting. The decision of the Student Sanctions Committee is final, except as provided in the Appeal section below. The decision shall be communicated to the parties in writing within 15 days.

### Appeals

All sanctions or other decisions (including denial of a hearing) are subject to appeal. An appeal may be directed to the dean within 30 days of the decision in question. Appeals will generally be granted only on the basis of new evidence or significant procedural error. In cases where the appeal pertains to a lesser sanction, the dean's ruling on the appeal will be made within 30 days and is final. In cases where the appeal pertains to a major sanction, and the result of the appeal is a recommendation by the dean for a change in sanction, a new vote of the Student Sanctions Committee is



required. At that time, the Committee's decision is final. All parties in a case will be notified in writing of the final decision of the appeal within 30 days of the decision.

#### Disclosure

The GSD is allowed to disclose the results of a disciplinary proceeding against an alleged perpetrator of a crime of violence to the alleged victim of that crime without the prior written consent of the alleged perpetrator.

#### Panel Discretion

The panel may, in its discretion and for good cause, alter any deadlines in these procedures.

#### Sexual and Gender-Based Harassment

The GSD has adopted the University-wide Sexual and Gender-Based Harassment Policy. The University Policy is reproduced in its entirety below.

Harvard University is committed to maintaining a safe and healthy educational and work environment in which no member of the University community is, on the basis of sex, sexual orientation, or gender identity, excluded from participation in, denied the benefits of, or subjected to discrimination in any University program or activity. Gender-based and sexual harassment, including sexual violence, are forms of sex discrimination in that they deny or limit an individual's ability to participate in or benefit from University programs or activities.

This Policy is designed to ensure a safe and non-discriminatory educational and work environment and to meet legal requirements, including: Title IX of the Education Amendments of 1972, which prohibits discrimination on the basis of sex in the University's programs or activities; relevant sections of the Violence Against Women

Reauthorization Act; Title VII of the Civil Rights Act of 1964, which prohibits discrimination on the basis of sex in employment; and Massachusetts laws that prohibit discrimination on the basis of sex, sexual orientation, and gender identity. It does not preclude application or enforcement of other University or School policies. It is the policy of the University to provide educational, preventative and training programs regarding sexual or gender-based harassment; to encourage reporting of incidents; to prevent incidents of sexual and gender-based harassment from denying or limiting an individual's ability to participate in or benefit from the University's programs; to make available timely services for those who have been affected by discrimination;

and to provide prompt and equitable methods of investigation and resolution to stop discrimination, remedy any harm, and prevent its recurrence. Violations of this Policy may result in the imposition of sanctions up to, and including, termination, dismissal, or expulsion, as determined by the appropriate officials at the School or unit.

Retaliation against an individual for raising an allegation of sexual or gender-based harassment, for cooperating in an investigation of such a complaint, or for opposing discriminatory practices is prohibited. Submitting a complaint that is not in good faith or providing false or misleading information in any investigation of complaints is also prohibited.

Nothing in this Policy shall be construed to abridge academic freedom and inquiry, principles of free speech, or the University's educational mission.

#### Definitions

##### Sexual Harassment

Sexual harassment is defined as the unwelcome conduct of a sexual nature, including unwelcome sexual advances, requests for sexual favors, and other verbal, nonverbal, graphic, or physical conduct of a sexual nature, when: (1) submission to or rejection of such conduct is made either explicitly or implicitly a condition of an individual's employment or academic standing or is used as the basis for employment decisions or for academic evaluation, grades, or advancement (quid pro quo); or (2) such conduct is sufficiently severe, persistent, or pervasive that it interferes with or limits a person's ability to participate in or benefit from the University's education or work programs or activities (hostile environment). Quid pro quo sexual harassment can occur whether a person resists and suffers the threatened harm, or the person submits and avoids the threatened harm. Both situations could constitute discrimination on the basis of sex.

A hostile environment can be created by persistent or pervasive conduct or by a single severe episode. The more severe the conduct, the less need there is to show a repetitive series of incidents to prove a hostile environment. Sexual violence, including rape, sexual assault, and domestic and dating violence, is a form of sexual harassment. In addition, the following conduct may violate this Policy:

- Observing, photographing, videotaping, or making other visual or auditory records of sexual activity or nudity, where there is a reasonable expectation of privacy, without the knowledge and consent of all parties

- Sharing visual or auditory records of sexual activity or nudity without the knowledge and consent of all recorded parties and recipient(s)
- Sexual advances, whether or not they involve physical touching
- Commenting about or inappropriately touching an individual's body
- Requests for sexual favors in exchange for actual or promised job benefits, such as favorable reviews, salary increases, promotions, increased benefits, or continued employment
- Lewd or sexually suggestive comments, jokes, innuendoes, or gestures
- Stalking

Other verbal, nonverbal, graphic, or physical conduct may create a hostile environment if the conduct is sufficiently persistent, pervasive, or severe so as to deny a person equal access to the University's programs or activities. Whether the conduct creates a hostile environment may depend on a variety of factors, including: the degree to which the conduct affected one or more person's education or employment; the type, frequency, and duration of the conduct; the relationship between the parties; the number of people involved; and the context in which the conduct occurred.

#### Unwelcome Conduct

Unwelcome conduct is defined as the behavior that was not (1) requested or invited and (2) undesirable or offensive. That a person welcomes some sexual contact does not necessarily mean that person welcomes other sexual contact. Similarly, that a person willingly participates in conduct on one occasion does not necessarily mean that the same conduct is welcome on a subsequent occasion.

Whether conduct is unwelcome is determined based on the totality of the circumstances, including various objective and subjective factors. The following types of information may be helpful in making that determination: statements by any witnesses to the alleged incident; information about the relative credibility of the parties and witnesses; the detail and consistency of each person's account; the absence of corroborating information where it should logically exist; information that the Respondent has been found to have harassed others; information that the Complainant has been found to have made false allegations against others; information about the Complainant's reaction or behavior after the alleged incident; and information about any actions the parties took immediately following the incident, including reporting the matter to others.

In addition, when a person is so impaired or incapacitated as to be incapable of requesting or inviting the conduct, conduct of a sexual nature is deemed unwelcome, provided that the Respondent knew or reasonably should have known of the person's impairment or incapacity. The person may be impaired or incapacitated as a result of drugs or alcohol or for some other reason, such as sleep or unconsciousness. A Respondent's impairment at the time of the incident as a result of drugs or alcohol does not, however, diminish the Respondent's responsibility for sexual or gender-based harassment under this Policy.

#### Gender-Based Harassment

Gender-based harassment is verbal, nonverbal, graphic, or physical aggression, intimidation, or hostile conduct based on sex, sex-stereotyping, sexual orientation or gender identity, but not involving conduct of a sexual nature, when such conduct is sufficiently severe, persistent, or pervasive that it interferes with or limits a person's ability to participate in or benefit from the University's education or work programs or activities. For example, persistent disparagement of a person based on a perceived lack of stereotypical masculinity or femininity or exclusion from an activity based on sexual orientation or gender identity also may violate this Policy.

#### Jurisdiction

This Policy applies to sexual or gender-based harassment that is committed by students, faculty, staff, Harvard appointees, or third parties, whenever the misconduct occurs:

1. On Harvard property; or
2. Off Harvard property, if:
  - a) the conduct was in connection with a University or University-recognized program or activity; or
  - b) the conduct may have the effect of creating a hostile environment for a member of the University community.

#### Monitoring and Confidentiality

A variety of resources are available at the University and in the area to assist those who have experienced gender-based or sexual harassment, including sexual violence. Individuals considering making a disclosure to University resources should make sure they have informed expectations concerning privacy and confidentiality. The University is committed to providing all possible assistance in understanding these issues and helping individuals to make an informed decision. It is important to understand that, while the University will treat information it has received with appropriate sensitivity, University personnel may nonetheless

need to share certain information with those at the University responsible for stopping or preventing sexual or gender-based harassment. For example, University officers, other than those who are prohibited from reporting because of a legal confidentiality obligation or prohibition against reporting, must promptly notify the School or unit Title IX Coordinator about possible sexual or gender-based harassment, regardless of whether a complaint is filed. Such reporting is necessary for various reasons, including to ensure that persons possibly subjected to such conduct receive appropriate services and information; that the University can track incidents and identify patterns; and that, where appropriate, the University can take steps to protect the Harvard community. This reporting by University officers will not necessarily result in a complaint; rather, the School or unit Title IX Coordinator, in consultation with the Title IX Officer, will assess the information and determine what action, if any, will be taken. Information will be disclosed in this manner only to those at the University who, in the judgment of the Title IX Officer or School or unit Title IX Coordinator, have a need to know.

Should individuals desire to discuss an incident or other information only with persons who are subject to a legal confidentiality obligation or prohibition against reporting, they should ask University officers for information about such resources, which are available both at the University and elsewhere. University officers are available to discuss these other resources and to assist individuals in making an informed decision.

### Violations of Other Rules

The University encourages the reporting of all concerns regarding sexual or gender-based harassment. Sometimes individuals are hesitant to report instances of sexual or gender-based harassment because they fear they may be charged with other policy violations, such as underage alcohol consumption. Because the University has a paramount interest in protecting the well-being of its community and remedying sexual or gender-based harassment, other policy violations will be considered, if necessary, separately from allegations under this Policy.

### Resources

- Office of Sexual Assault Prevention and Response (24 hours) | 617-495-9100
- Harvard University Police Department | 617-495-1212 (Provides transportation to the Beth Israel Hospital or a hospital of your choice.)
- Harvard University Health Services | 617-495-5711
- HUHS Behavioral Health Services | 617-495-2323
- Bureau of Study Counsel | 617-495-2581

- Harvard Chaplains | 617-495-5529
- Beth Israel Deaconess Medical Center Rape Crisis Intervention Center | 617-667-8141
- Boston Area Rape Crisis Center | 617-492-8306 or 1-800-841-8371
- Cambridge Police Department | 617-349-3300
- Employee Assistance Program | 877-327-4278

### Other Forms of Harassment

The following addresses the GSD's policies governing harassment that is not covered by the University Policy. Harassment can create an environment in which access to education and employment is diminished. The GSD seeks to maintain an atmosphere free of harassment. There are obligations of civility and respect for others that underlie rational discourse. Harassment not only shows grave disrespect for the dignity of others but also impedes the free discussion and exchange of ideas. This policy statement seeks to define the circumstances under which behavior affecting the GSD community may constitute impermissible harassment and grounds for disciplinary action. It also seeks to clarify the point at which protected free expression ends and prohibited harassment begins.

### Policy

It is impermissible for any member of the GSD community to engage in harassment of others. This includes, but is not limited to, harassment based on characteristics such as race, color, national origin, religion, age, creed, ancestry, veteran status, or disability. Harassment is particularly objectionable when it involves the abuse of GSD authority. Such behavior, as defined in the following section, may be grounds for disciplinary action such as censure, probation, separation, dismissal, or expulsion.

### Definitions

#### Physical Harassment

Certain physical acts may constitute harassment. These include, but are not limited to, assault, unwelcome touching, physical intimidation, defacing or damaging property, interference with freedom of movement, and other forms of behavior that violate federal or state civil rights law. Such acts are impermissible whether or not they are based on characteristics such as race, color, national or ethnic origin, religion, age, political beliefs, veteran status, or disability status. The fact that physical harassment may be accompanied by verbal or symbolic expression does not make the physical harassment less punishable.

#### Verbal or Symbolic Harassment

Certain purely verbal or symbolic expressions may also constitute harassment. Epithets, threats and

other abusive expressions, or unwelcome comments may constitute harassment and are impermissible if, from the standpoint of a reasonable person, they are sufficiently severe or pervasive to adversely affect an individual's working or learning environment. This category includes but is not limited to, expressions based on such characteristics as race, ethnic group, religious belief, disability status, or age. Depending on the circumstances, verbal expressions may be punishable where, from the standpoint of a reasonable person, they (1) are addressed directly to an individual or several individuals; (2) insult, stigmatize, or intimidate the individual(s); and (3) evince on the part of the speaker(s) grave disrespect and intent to demean the individual(s).

### Racial Harassment

The GSD seeks to maintain an instructional environment free from racial harassment. The GSD defines racial and ethnic harassment as actions on the part of an individual or group that demean or abuse another individual or group because of race, national origin, or ancestry. Such actions may include but are not restricted to using racial epithets, making racially derogatory remarks, and using racial or ethnic stereotypes.

### Resolution of Harassment Concerns

GSD has incorporated the University's Procedures for Handling Complaints Involving Students Pursuant to the University's Sexual and Gender-Based Harassment Policy. In connection with concerns relating to other forms of harassment, a student of the GSD community who believes that harassment has occurred or would like clarification or information on the GSD complaint and resolution procedures, is encouraged to bring this matter to the attention of the dean of students. (See 'Review Policies' for a description of the review process.)

### Consensual Romantic Relationships Unprofessional Conduct in Relationships between Individuals of Different University Status

Amorous relationships that might be appropriate in other circumstances always have inherent dangers when they occur between any teacher or officer of the university and any person for whom he or she has a professional responsibility (i.e., as teacher, advisor, evaluator, supervisor). Implicit in the idea of professionalism is the recognition by those in positions of authority that in their relationships with students or staff there is always an element of power. It is incumbent upon those with authority not to abuse, nor seem to abuse, the power with which they are entrusted.

GSD officers and other members of the teaching staff should be aware that any romantic involvement with their students may make them liable for formal action against them. Even when both parties have consented at the outset to the development of such a relationship, it is the officer or instructor who, by virtue of his or her special responsibility and educational mission, will be held accountable for unprofessional behavior. Teaching fellows, or teaching assistants may be less accustomed than faculty members to thinking of themselves as holding professional responsibilities, but they, too, are subject to this policy. They may need to exercise special care in their relationships with students whom they instruct, evaluate, or otherwise supervise, recognizing that their students might view them as more powerful than they may perceive themselves to be.

Amorous relationships between members of the faculty and/or with students that occur outside of any direct or formal relationship can also lead to difficulties. In personal relationships between individuals with whom there is no current, direct line of professional responsibility and authority, the senior person should be sensitive to the constant possibility that he or she may unexpectedly be placed in a position of responsibility for a student's instruction or a faculty member's evaluation. This could involve being called upon to write a letter of recommendation or to serve on an admissions or selection committee involving the other individual. In addition, one should be aware that others may speculate that a specific power relationship exists even when there is none, giving rise to assumptions of inequitable academic or professional advantage for the student or faculty member involved. Relationships between officers and students or senior and junior faculty are categorically discouraged by the GSD, and may fall under the purview of this policy.

### Review Process

#### Review Process for Sexual and Gender-Based Harassment Cases

The GSD has incorporated the University's procedures for handling complaints involving students pursuant to the [University's] Sexual and Gender-Based Harassment Policy, including for purposes of student discipline. The procedures with respect to alleged harassment by a Harvard student are contained in the University policies available here: [diversity.harvard.edu/pages/title-ix-sexual-harassment](https://diversity.harvard.edu/pages/title-ix-sexual-harassment). None of the provisions outlined here contradict or replace any provisions of the University Procedures. These provisions are intended to supplement the University Procedures and detail the GSD role at moments when the University Procedures refer to actions taken or decisions made by the "School



or unit.” To the extent any existing GSD policies and procedures interfere with compliance with the University Policy and Procedures, application of such GSD policies and procedures should be suspended. The provisions in the University Procedures are not reproduced below. For a complete understanding of the procedures concerning alleged sexual or gender-based harassment by GSD students, students should review the University Procedures in conjunction with these supplemental provisions.

The Office for Dispute Resolution (ODR) has been charged with implementing the procedures for students pursuant to the University Policy. The ODR operates under the Office of the Provost, working in partnership with the University’s Title IX Officer, School or unit Title IX Coordinators, and other School or unit leadership. Harvard students, faculty, staff, other Harvard appointees, or third parties who believe they are directly affected by the conduct of a Harvard student (collectively, “initiating parties”) may: request information or advice, including whether certain conduct may violate the University Policy; seek informal resolution; or file a formal complaint. Initiating parties are encouraged to bring their concerns to the relevant School or unit Title IX Coordinator, the Title IX Officer, or staff in ODR, but may, if they choose, contact another School or University officer, who will refer the matter as appropriate.

As set forth below, interim measures designed to support and protect the initiating party or the University community may be considered or implemented at any time, including during a request for information or advice, informal resolution, or a formal complaint proceeding. Consistent with GSD policy, interim measures might include, among others: restrictions on contact; course-schedule or work-schedule alteration; changes in housing; leaves of absence; or increased monitoring of certain areas of the campus. These interim measures are subject to review and revision throughout the processes described below, and the initiating party can discuss them with the GSD’s Title IX coordinator or the ODR at any time. When the allegations, if true, might constitute criminal conduct, the party against whom they are brought is hereby advised to seek legal counsel before making any written or oral statements. Those facing allegations may wish to obtain legal advice about how this process could affect any criminal case in which they are or may become involved.

#### Informal Review

An informal complaint may be made either orally or in writing. It operates as a request to the Title

IX coordinator, the Title IX officer, or the Director of ODR to initiate efforts to aid the parties in finding a mutually acceptable resolution. The individual should identify the alleged harasser (if known) and describe the allegations with specificity. The Title IX coordinator, the Title IX officer, or the Director of ODR in consultation with the Title IX Officer will assess the severity of the alleged harassment and the potential risk of a hostile environment for others in the community to determine whether informal resolution may be appropriate. The Title IX coordinator or Title IX officer will also consider whether to put in place any interim measures designed to support the complainant (the person making the complaint) and/or the University community.

Upon determining that informal resolution is appropriate, the Director of ODR will assign an investigator who, in collaboration with the Title IX coordinator or the Title IX Officer or designee will consult further with the person initiating the request, inform the person who is the subject of the allegations, and gather relevant information and communicate with the parties and others, as necessary. The Title IX coordinator will explore with the complainant various alternatives for resolving the matter. These may include, among other possibilities, an informal conference with the complainant, the subject of the possible violation, and others, as appropriate. The Title IX coordinator or the Title IX Officer also may put in place any appropriate interim measures to protect the educational and work environment. At any time, students interested in confidential counseling about options and resources can also contact the Office of Sexual Assault Prevention and Response (<http://osapr.harvard.edu>). A matter will be deemed satisfactorily resolved when both parties expressly agree to an outcome that is also acceptable to the School or unit Title coordinator. At any point prior to such an express agreement, the person who brought the complaint may withdraw the request for informal resolution and initiate a formal complaint under these procedures.

Ordinarily, the informal resolution process will be concluded within two to three weeks of the date of the initial report of a possible violation. Please note that the Title IX officer may not approve an informal resolution if it is a sexual assault allegation.

#### Initiation of Formal Complaint

If a satisfactory resolution cannot be found through an informal approach, and the complainant wishes to pursue the matter (or would prefer to file a formal complaint alleging a violation of the University Policy), the complainant can file a formal complaint with ODR. The complaint must be in writing and signed and dated

by the complainant. The complaint should specify the following:

- The full name and address of the complainant;
- The name and address (if known) of the respondent or respondents (person or persons against whom the charge is made);
- A statement of the facts that support the allegation of a violation of the University Policy;
- The date or dates and location of the alleged acts or practices.

Attached to the complaint should be a list of any sources of information (for example, witnesses, correspondence, and the like) that the complainant believes might be relevant to the investigation, but a complaint should not be delayed if such sources of information are unknown or unavailable. The University does not limit the timeframe for filing a complaint, although a complainant is encouraged to file as soon as reasonably possible both for effective gathering of information, and also to allow time for a disciplinary body to review the case in the likelihood that the respondent is graduating or is no longer employed by the University.

#### Referral of Complaints Against Staff, Faculty, Other Harvard Appointees, or Third Parties

If the subject of the possible violation is a faculty member, staff member, other Harvard appointee, or third party, ODR promptly will provide the appropriate Title IX coordinator with a copy of the complaint. The School or unit Title IX coordinator, in consultation with other Harvard officers, will determine whether some or all of the allegations will be handled at the School or unit level, or whether ODR will conduct all or part of any investigation.

#### The Formal Complaint Process

In the event a complaint is raised against a GSD student, once the complaint is received by the ODR, the Director of ODR will assign the case to an investigator for an initial review. The GSD may assign another individual, the “designee” to work jointly with the investigator. The investigative team will contact the complainant in an attempt to gather a more complete understanding of the allegations, as well as any related conduct that may implicate the University Policy. The investigative team will gather information and determine whether the information, if true, would constitute a violation of the policy such that an investigation is warranted. This decision will be communicated to the complainant, the Director of ODR, the Title IX officer, and the GSD’s Title IX coordinator. Ordinarily, the initial review will be concluded within one week of the date the complaint was received.

Following the decision to begin an investigation, the investigative team will notify the respondent in writing of the allegations and will provide a copy of the University Policy and the University Procedures. The respondent will have one week in which to submit a written statement in response to the allegations. If the decision is made to begin an investigation in a case where the complainant is unwilling to participate but the School has assessed the severity of the allegations and the potential risk of a hostile environment for others in the community and has determined to proceed, then for the purposes of the University Procedures, the School Title IX coordinator or a designee will be considered the complainant. Both the complainant and the respondent may bring a personal advisor to any interviews with the Investigative Team. A personal advisor should be an officer of the University who is affiliated with the School or unit in which the advisee is enrolled or employed, but may not be related to anyone involved in the complaint or have any other involvement in the process. In the case of students enrolled in interdisciplinary programs, their official academic advisor also may serve as their personal advisor. Personal advisors may view a redacted version of the complaint or other documents provided to the parties, offer feedback on their advisee’s written statements, and provide general advice. During interviews, personal advisors may not speak for their advisees, although they may ask to suspend the interviews briefly if they feel their advisees would benefit from a short break.

At the conclusion of the investigation, the investigative team will evaluate the evidence and make findings of fact, applying a preponderance of the evidence standard, and will determine whether there has been a violation of the policy. The investigative team will draft an investigative report. Both parties have the opportunity to review the report before it is finalized and will have one week in which to give written feedback. The report will then be finalized and sent to the parties and the School of the respondent. If a violation is found, disciplinary action is determined by the School’s administrative board. If the respondent is a GSD student, the case then goes before the GSD’s Review Board, as discussed.

#### The Review Board

The Review Board will be comprised of six voting members of the Faculty of Design serving staggered three-year terms, of whom one will be designated chair by the dean. Three members of the Review Board will be elected, one from each academic department. The dean will appoint three at-large members and will also appoint an officer of the administration to serve as an

ex-officio (nonvoting) member of the board. All formal complaints and charges will be reviewed by a panel consisting of at least three faculty members normally selected from among the members of the Review Board in advance plus the nonvoting member of the board. Either the respondent or complainant may challenge participation by any member of the Review Board reviewing the case in question, by written petition to the Dean of Students. For good cause, as determined by the Dean of the Faculty of Design, the challenged board member shall be replaced by another board member.

### **Review Board Procedures in Sexual/Gender-Based Harassment Cases Sanctions**

When a violation of the University Policy is found to have occurred, the GSD's Review Board panel will consider the imposition of appropriate sanctions. The complainant and the respondent will be notified. Within three days of notification, the complainant and respondent may each submit a written statement to the Review Board. The statements will be provided to the other party as well as other officers of Harvard as the Review Board panel deems appropriate. The statements may not challenge the validity of the findings and conclusions contained in the final report, and also may not introduce facts that could have been presented to the Investigative team or that conflict with any of the findings in the final report.

The panel will accept as final and non-reviewable the report's findings of fact and its conclusions as to whether a violation of the University Policy has occurred. The Review Board's disciplinary proceedings against the respondent based on conduct addressed by the report will proceed with the understanding that the final report carries the same validity as a determination reached by the Review Board itself.

The Review Board panel will determine any recommendations of sanctions and will forward any such recommendations to the dean. The panel's report will be supported, where appropriate, by a statement of the reasons for the specific sanction and the principles or policies on which the panel relied in recommending the sanction. The panel will provide both parties or their designees with an opportunity to view its written report in the Office of Student Services. Either party may submit a response to the dean within three days of the panel's report becoming available. However, the only opportunity to appeal the findings related to the University Policy is provided by the ODR. Appeals within the GSD, including appeals to the dean, pertain only to the decision of the Review Board in

determining discipline.

Degree will not be granted to a student who is not in good standing or against whom a disciplinary charge is pending.

Sanctions for a student may include, but are not limited to, admonition, probation, separation, requirements to withdraw, dismissal, or expulsion. If minor sanctions (e.g., admonition, probation, or separation) or withdrawal are recommended by the panel, the dean will review the panel's recommendations, with supporting materials, and take appropriate action. If major sanctions (dismissal, or expulsion) are recommended by the panel, the Student Sanctions Committee will meet to review the recommendation and take final action. At least seven (7) of the nine (9) Committee members must be present. In accordance with the Eleventh Statute of the University, no student shall be dismissed or expelled except by two thirds (2/3) vote in favor by members of the Committee present and voting thereon. The final action of the Committee shall be communicated to the parties in writing within 15 days. A summary of the case, and the final action taken by Committee will be reported to the full voting faculty at its next meeting. The sanction of 'dismissal' does not necessarily preclude a student's return to the GSD. A dismissed student may petition for readmission and be readmitted only upon two thirds (2/3) vote in favor by members of the Committee. At least of seven (7) of the nine (9) Committee members must be present.

### **Appeals**

Either party may appeal the faculty's decision in writing within three days after the faculty's decision is communicated. Again, however, the appeal may pertain only to the disciplinary recommendation.

In cases where the appeal pertains to a major sanction, and the result of the appeal is a recommendation by the dean for a change in sanction, a new vote of the Student Sanctions Committee is required. At that time, the Committee's decision is final,

### **Disclosure**

Disclosure of the final sanctions decision shall be made as appropriate to the respondent and the complainant.

### **Panel Discretion**

The panel may, in its discretion and for good cause, alter any deadlines in these procedures.

### **POLICY ON THE GENERAL ACADEMIC ENVIRONMENT**

The general mission of the GSD is to promote the

development of design excellence through teaching, learning, and research. Successful pursuit of this mission is predicated on the considerate behavior and integrity of all members in the academic community. Student membership in the GSD community is a privilege conditional upon ethical conduct in academic matters. In addition, all students share in the GSD's responsibility to maintain an environment conducive to intellectual freedom and the pursuit of knowledge.

### **Academic Integrity**

The GSD seeks to maintain a learning and working environment characterized by academic integrity and fair access to educational resources. The GSD expects all students to honor these principles. Actions that violate these principles include, but are not limited to, the following, and may be the basis for disciplinary action:

- Cheating on examinations, either by copying the work of other students or through the use of unauthorized aids;
- Fraudulent presentation of the work of others (either written or visual) as one's own work (plagiarism), notwithstanding the academically acceptable tradition of incorporating assistance, which is freely offered by GSD classmates, in the final thesis presentation (although the assistance must be acknowledged);
- Simultaneous or repeated submission without permission of substantially the same work (either written or visual) to more than one course;
- Alteration or misrepresentation of academic records;
- Unauthorized collaboration or paid assistance;
- Deliberate interference with the integrity of the work of others;
- Fabrication or falsification of data.

### **Cases of academic misconduct adhere to the Guidelines described below.**

Guidelines for Communicating Expectations Students are expected to be familiar with and abide by the school's standards for academic integrity and conduct. It also is suggested that instructors communicate expectations for academic conduct, and, if relevant, the following should be discussed:

- Basic expectations for papers and exams. Specify what resources are permitted (including internet resources).
- If students are collaborating on projects, some general assumptions about group work.
- Submission of coursework for one or more courses simultaneously.
- Use of outside copy editing services (as opposed to content editing).
- There are helpful resources available to students at

the GSD. The library's Write and Cite website (<http://guides.library.harvard.edu/gsd/write>) is excellent. This guide offers information on writing resources, citation style guides, and academic writing expectations and best practices. Students who need additional information about these issues may also meet with writing tutors through Academic Writing Services, a free service through Frances Loeb Library (<https://www.gsd.harvard.edu/resources/advising-academic-support/>).

### **Dealing with Violations**

Course and studio instructors must report all suspected cases of plagiarism, cheating, or other sorts of academic dishonesty to the Dean of Students. This notification should include a written statement explaining the basis of suspicion. If plagiarism is suspected, the statement should include a copy of the source of the plagiarism and the plagiarized material. The contents of the statement will remain confidential to protect the student's privacy since the facts will not yet have been determined. The instructor may wish to meet with the student at this time to informally discuss the suspicions. The Dean of Students will meet with the instructor to discuss the statement, and then the Dean of Students and the instructor will meet with the student to present the statement and to seek the student's account of the events. If it is determined that the student has plagiarized or cheated, one of the following may be imposed:

1. Having to redo the assignment
2. Failing the assignment
3. Failing the course
4. Referral to Academic Misconduct Panel

### **Additional and/or alternative remedial steps may be imposed.**

Often the first three measures are made in cases where it is apparent that the student did not fully understand his or her obligations or if the offense is considered not severe enough to warrant a hearing with the Academic Misconduct Panel. If any of steps one through three are decided upon, a written record describing the offense and subsequent course of action is signed by the Dean of Students, the faculty member, and the student, and is filed in the Dean of Students' office. As a follow up to the decision, the student will meet with the Dean of Students to review the GSD's policies. The student is then informed that, if another case of misconduct occurs, the subsequent case will move directly to the Academic Misconduct Panel. At any point in pursuing the foregoing steps, the Dean of Students may consult with the Chair of the Academic Misconduct Panel.

### **Referral to GSD Academic Misconduct Panel**



A case will go to the Academic Misconduct Panel if:

1. The finding of academic misconduct is not the first offense.
2. The severity of the misconduct warrants direct review by the Academic Misconduct Panel.
3. A resolution cannot be reached among the student, instructor, and Dean of Students.
4. The student wishes to appeal the decision.

A letter will be sent to the student from the Dean of Students notifying the student that it has been determined that the case will go to the GSD Academic Misconduct Panel.

Students are expected to comply with all disciplinary rules from matriculation until the conferring of the degree. A degree will not be granted to a student who is not in good standing or against whom a disciplinary charge is pending.

### **GSD Academic Misconduct Panel**

The Academic Misconduct Panel will be convened only in cases of academic misconduct. Once a case comes forward to the GSD Review Board, three members will be selected from the faculty appointees to the Review Board. The Review Board Chair serves as Chair of the Academic Misconduct Panel. An alternate will be picked from the Review Board when a member of the Academic Misconduct Panel is a complainant in the case. The term of appointments to the Panel is the length of the Review Board appointments. The responsibilities of the Panel are to investigate claims of academic misconduct in accordance with the policies and procedures outlined below.

### **Academic Misconduct Panel Review**

The registrar or other designated official of the University will staff the Panel and will initiate disciplinary proceedings by sending a letter to the student, with relevant materials, including:

1. A copy of the instructor's written statement of alleged misconduct.
2. The composition of the Academic Misconduct Panel, with notification that within three days of being notified of the composition of the Panel, the student may challenge participation by any member of the Panel reviewing the case in question by written petition to the registrar or other official staffing the panel. For good cause, as determined by the Dean of the Faculty of Design, the challenged Panel member shall be replaced by an alternate member.
3. A copy of the School's Policy on Academic Conduct and Dealing with Violations.
4. A copy of documents related to student's prior cases of academic misconduct, if applicable, with the statement, 'The review will take into account

prior instances of academic misconduct.'

5. Notification of the student's right to respond within seven days from receipt of the charge by submitting a response to the registrar or other designated official who is staffing the Panel.
6. Notification that the registrar or other designated official is available to discuss the process with the student with the caveat that the registrar or other official will be providing staff support to the Panel, but is not a voting member.

The registrar or other designated official of the University also will notify the instructor of the composition of the Academic Misconduct Panel. Within three days of notification of the composition of the Panel, the instructor also may challenge participation by any member of the Panel reviewing the case in question, by written petition to the registrar. For good cause, as determined by the Dean of the Faculty of Design, the challenged Panel member shall be replaced by an alternate member.

Copies of all the materials above (including the letter to the student) will be sent to the members of the Academic Misconduct Panel. As noted in #5 above, the student has the right to submit a written statement to the Panel and to offer any evidence bearing on the matter. The student is encouraged to meet with their academic advisor, another faculty member, or administrator to review this statement or to discuss the situation.

During the academic year the Panel will meet as quickly as is reasonably possible, given the Panel's schedule and the need to investigate matters carefully. Outside the academic year, an extension of time for the meeting may be necessary. The student has a right to meet with the Academic Misconduct Panel as part of the hearing process. A student may be accompanied by a designated advisor (chosen by the student) from within the GSD community. Since the hearing process is not a legal proceeding, legal counsel may not be present. The respondent must notify the registrar or other designated official of the name of the designated advisor at least 24 hours prior to the meeting with the Panel. The Panel will make a finding as to whether or not academic misconduct has occurred and, if it has, determine which sanctions if any are appropriate. Sanctions that may be imposed in cases of misconduct are described below:

Admonition: A formal reprimand that becomes part of the student's official record but does not appear on the transcript (minor sanction).

Probation: Conditional permission to remain at the

GSD. Probation becomes part of the student's official record but does not appear on the transcript (minor sanction).

Involuntary Leave of Absence: Temporary separation from the GSD for a specified period of time, after which the student is ordinarily reinstated, or may be required to request permission from the Academic Misconduct Panel to be reinstated, sometimes under probation. Involuntary leave of absence is part of the student's official record and Leave of Absence is noted on the student's transcript (minor sanction).

Requirement to Withdraw: The requirement to withdraw normally is effective immediately upon the decision of the Academic Misconduct Panel. A student who is required to withdraw, for whatever reason, is not in good standing until readmitted. The student must apply for readmission to the Academic Misconduct Panel and through the regular admissions process. The reason for withdrawal is part of the student's official record but is not specified on the student's transcript, although withdrawal is noted on the transcript (minor sanction).

Dismissal: An action taken in serious disciplinary cases that ends a student's connection with the University and requires a two-thirds vote by the Student Sanctions Committee (see below). The action taken by the Panel is a recommendation to the Student Sanctions Committee that the student be dismissed.

The sanction of dismissal does not necessarily preclude a student's return to the GSD. A dismissed student may petition for readmission and be readmitted only upon a two-thirds vote in favor by members of the Student

Sanctions Committee of which 7 of the 9 committee members must be present, in addition to applying for admission through the regular admissions process. A dismissed student is not in good standing until readmitted. Dismissal becomes part of a student's official record and will appear on the student's official transcript (major sanction).

Expulsion: Requires a two-thirds vote by the Student Sanctions Committee (see below). The action taken by the Panel is a recommendation to the Student Sanctions Committee that the student be expelled. The student may not reapply and expulsion is part of the student's official record and is noted on the student's transcript, though the reason for expulsion is not specified on the transcript (major sanction). The registrar or other designated official shall send a copy of the decision of the Academic Misconduct Panel

to the student.

Decisions of the Panel are final, except for those recommending dismissal or expulsion, which require a two-thirds vote by the Student Sanctions Committee (of which 7 of the 9 Committee members must be present). When a disciplinary case is referred to the Student Sanctions Committee for a vote of dismissal or expulsion, the Chair of the Panel will present the facts of the case in a written report to the Committee. If the Committee fails to accept by two-thirds vote a recommendation by the Academic Misconduct Panel for dismissal or expulsion, the case shall be returned to the Panel for reconsideration of an alternate sanction.

The final action of the Student Sanctions Committee shall be communicated to the parties in writing within 15 days of the decision. A summary of the case, with the participants' names withheld, and the final action taken by the Committee, will be reported to the full voting faculty at its next meeting.

### **Appeals**

All sanctions or other decisions made by the Academic Misconduct Panel or Student Sanctions Committee are subject to appeal. An appeal may be directed to the dean within 30 days of the decision in question. Appeals will generally be granted only on the basis of new evidence or significant procedural error.

The dean's ruling on the appeal will be made within 30 days and is final. In cases where the appeal pertains to dismissal or expulsion, and the result of the appeal is a recommendation by the dean for a change in sanction, a new vote of the Student Sanctions Committee is required. The student will be notified in writing of the final decision.





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For any concerns or clarifications, you may contact our  
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