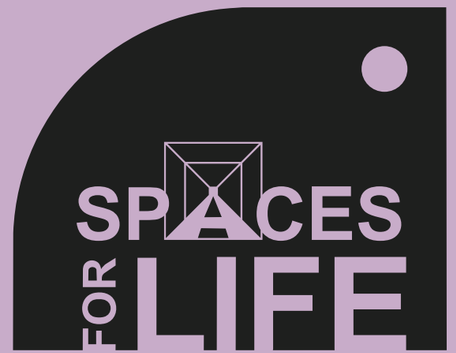

AWARDS
2026


SHOTS
FOR LIFE


PRODUCTS
FOR LIFE


BRANDS
FOR LIFE


SPACES
FOR LIFE

Phoenix Art & Design (PAD)

Phoenix Art & Design (PAD) is a platform dedicated to supporting and raising awareness for designers, artists and creatives in Sri Lankaand the region. Phoenix Industries is committed to fostering culture for a better society. We have created PAD to be the voice of the cultural world by promoting Arts and Design, across all disciplines. PAD is a home for all those who use Arts & Design as a vehicle to express themselves and promote culture as a benefit for society.PAD is designed to encourage the Artistic expression, to push boundaries, to challenge the established, change perceptions, and ultimately, to build a better future for our communities.

Categories

SHOTS FOR LIFE
For Photography Enthusiasts

PRODUCTS FOR LIFE
For Product Designers

BRANDS FOR LIFE
For Graphic Designers

SPACES FOR LIFE
For Interior Designers

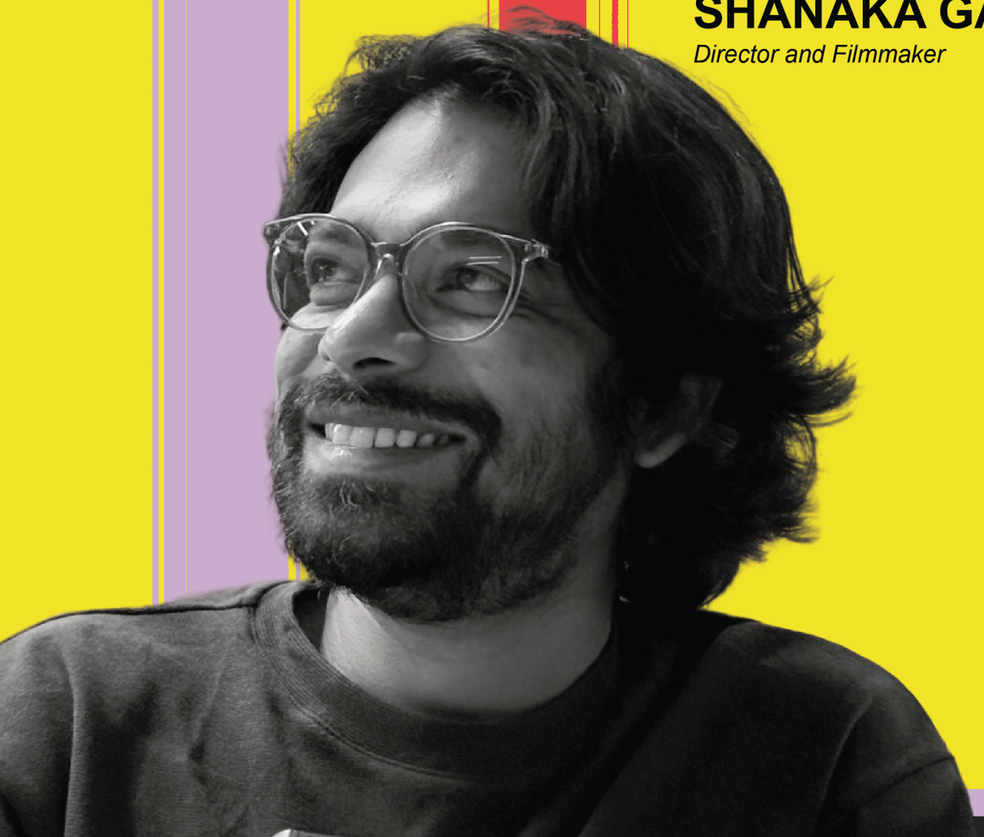
Theme: Revolution

At Phoenix, we are passionate about products, and the life that evolves around them. We design our products to be part of life and that is why we are **DESIGNED FOR LIFE.** Life is constantly evolving. It shifts, transforms, grows, and so does design. ***Revolution*** is about this continuous cycle - how we as humans adapt across time, shaped by the past, experienced in the present, and imagined for the future. Revolution is about breaking away from the established and creating a new *space for thinking,* living, viewing, and behaving - transforming the current reality. Ask questions and refuse to be confined by rules. **Challenge the stable,** the established, the mediocre, and the bureaucrats who create limitations. Question everything to create something new and revolutionary. Nothing is permanent, and nothing is written on stone. What does Revolution mean to you?....*are you ready* to start a revolution?

JURY MEMBER

SHANAKA GALAGODA

Director and Filmmaker



Shanaka Galagoda is a Sri Lankan filmmaker with over a decade of industry experience. He began his journey studying Digital Video Production and Animation at the University of Colombo. Starting out in the AD department, he gained practical knowledge working alongside senior directors and cinematographers. His on-set training, combined with his background in painting, photography, and scriptwriting, soon led him to establish himself as a TV commercial director.

Galagoda's debut short film, The Possession (2015), explored how the exchange of everyday tools reveals differences in societal and doctrinal attitudes. His next work, Frames (2019), examined the struggle of moral life and the failures of humanitarian ideals in practice. His most recent short, Crossroads (2025), began its festival journey at the Short Film Corner at the Cannes Film Festival 2025. His previous films have also been selected for numerous international festivals, including the Short Film Corner at Cannes, the International Young Film Director Festival in China, the San Art Moving Image Programme, and He is preparing for his debut feature film, After Party, developed through the Locarno Film Festival's Open Doors programme. The film is currently in pre-production. Through his films, Galagoda explores the fragile beauty of human connections and the unspoken struggles that shape our lives, bringing intimate Sri Lankan stories to a universal audience.

This photograph was selected for its interpretation of revolution beyond the conventional imagery of protest, conflict, and resistance. Against a vast web of power lines, the workers appear small and almost insignificant, yet their presence reveals the human effort that sustains the modern world.
Rather than relying solely on aesthetic appeal, the photograph invites us to consider the people behind the systems we depend on, and the quiet courage involved in their everyday work. It reminds us that revolution is not always loud or visible, sometimes, it exists in the people who challenge limits, take risks, and keep the world moving.

JURY MEMBER



AMY QUICKFALL

CEO and Founder of Studio Nice One

Amy Quickfall is CEO and Founder of Studio Nice One, Sri Lanka's first branding-focused studio, now in its 8th year and with a portfolio of 130+ hospitality and F&B clients across Sri Lanka and internationally. Originally from the UK, she brings 15+ years of industry experience in strategy, identity, and packaging design to create brands that people really connect with.

Experience on PAD Awards:

I was honoured to be asked to participate in the PAD Awards and was impressed by the wide range of talent in the branding category. The chosen winner stood out to me because they identified a problem that consistently affects Sri Lanka, considered the younger audience often most affected by that problem, and created a solution that tapped into well-known stories and symbolism with a cultural twist. Regarding the very sad subject of death in dangerous waters - a concern for a nation with generally low water competence - I felt they created a believable solution with huge potential for real-life rollout.

JURY MEMBER



DR. KAMAL WASALA

Senior Lecturer in Product and Industrial Design

Dr. Kamal D. Wasala is a Senior Lecturer in Product and Industrial Design at the Department of Integrated Design, Faculty of Architecture, University of Moratuwa, Sri Lanka. He holds a PhD in Industrial Design from Queensland University of Technology (QUT), Australia, and a Master of Arts in Product Design from Buckinghamshire New University, UK. His work spans product and industrial design, human-centred design, design thinking, emerging technologies, product innovation and design-led entrepreneurship. He currently serves as the National Lead for Creative Economy Development under Sri Lanka's National Enterprise Development Authority (NEDA), leading initiatives that connect design, creativity, industry and enterprise development.

His research includes human–product interaction and non-humanoid social robotics, with particular interest in how emerging technologies can inform new design possibilities. He was also recognised with the Innovation Excellence award at the Sri Lanka Leadership Awards 2026.

The winning project stood out for its thoughtful approach to addressing bullying through the development of emotional intelligence, particularly among children. Bullying is a significant social issue, and the jury appreciated how the designer approached the problem by focusing on one of its underlying contributing factors: the need to develop empathy, emotional awareness, and understanding of others. Rather than simply responding to bullying after it occurs, the proposed design explored how product design could encourage emotional development and contribute to preventing such behaviour. What made this project particularly compelling was its alignment with the competition's theme, "Revolution." The jury recognised that revolution in design does not necessarily require advanced technology or radical changes in product form. Sometimes, the most meaningful revolution begins with changing human behaviour, attitudes, and the way we treat one another. The project demonstrated how human-centred product design can address meaningful social challenges and potentially create positive, long-term change. The jury valued this combination of social relevance, creativity, emotional intelligence, and potential societal impact in selecting the winning project"

SHOTS FOR LIFE



“The Unseen Revolution. Revolution is about transforming the current reality. These workers climb above fear and limits every day to keep our lights on. They are the unseen revolution behind every home. While Phoenix designs products for life, this is the life that makes those designs possible. It’s about people breaking boundaries so the rest of us can live, work, and dream.”

Saman Wasalthilaka

WINNER



“The distance between us At Galle Face, a man looks toward the woman beside him, while her attention is absorbed by the phone in her hand. The device was designed to connect us across distance, yet it has also transformed how we experience the people sitting right beside us. The revolution is not simply technological. It is the quiet reshaping of human attention, intimacy and presence.”

Rishada Fausz

1ST RUNNERS UP



“The room was silent, the lights were out, and everything felt still. I didn't know exactly what was waiting ahead, but I knew life was about to take a different path. Sometimes, calmness is the first sign of a new beginning.”

Nandhira Smith

2ND RUNNERS UP



“In a classroom where blindness once defined limitation, a teacher and his students challenge the boundaries imposed upon them. Through learning, adaptation and the courage to question what is considered possible, they turn education into a quiet revolution—creating new ways to see, think and shape the future.”

Aritra Bhattacharya



“Revolution is not always a dramatic event; sometimes it begins with a quiet change in direction. This photograph represents the transition from one generation and way of life to another. The older generation is surrounded by traditional work and hardship, while the child moves toward education and a different future. The contrast represents how society evolves over time — shaped by the past, experienced in the present, and driven toward a new future.”

Sahil KHAN

SPECIAL MENTION

SPECIAL MENTION



“This photograph explores revolution not as an event, but as a necessity for social change. Revolutions often begin with people imagining a better and different future. The image asks us "What does the future hold for these children?" The glass seperates abundance from deprivation, symbolising the invisible barrier created by inequality. By placing the children, whose parents make a humble living by selling sweets and snacks on the street infront of the Dehiwala Zoological Gardens, at the center of my story, I'm implying a call for a revolution in how society values opportunity, dignity and childhood. And maybe, just maybe, this very children in my photograph might light the first spark in a powerful social revolution that will change their lives and the lives of everyone like them.”

Virul Chandila



“For generations, many widows in India were expected to live quietly and were excluded from celebrations because of old social beliefs. This moment shows widows in Vrindavan breaking away from those restrictions as they celebrate Holi with colour, laughter, and joy. Their participation represents a quiet revolution against outdated traditions, reclaiming their freedom, happiness, and right to celebrate life. As the colours replace the traditional white associated with widowhood, they become a symbol of change and new possibilities. Their joyful celebration shows how even long-held social customs can be challenged and transformed.”

Ayanava Sil



“Captured in the forests of Mannar, this photograph shows a deminer meticulously calibrating detection equipment before stepping onto hazardous ground. To me, Revolution is about using human precision and advanced technology to radically transform a dangerous reality into a safe future. By questioning the permanent threat of past conflict left in the soil, this image reflects how we adapt across time—challenging present limitations with technical mastery to reclaim the land and create a secure space for life and nature to evolve.”

Dileep Mann

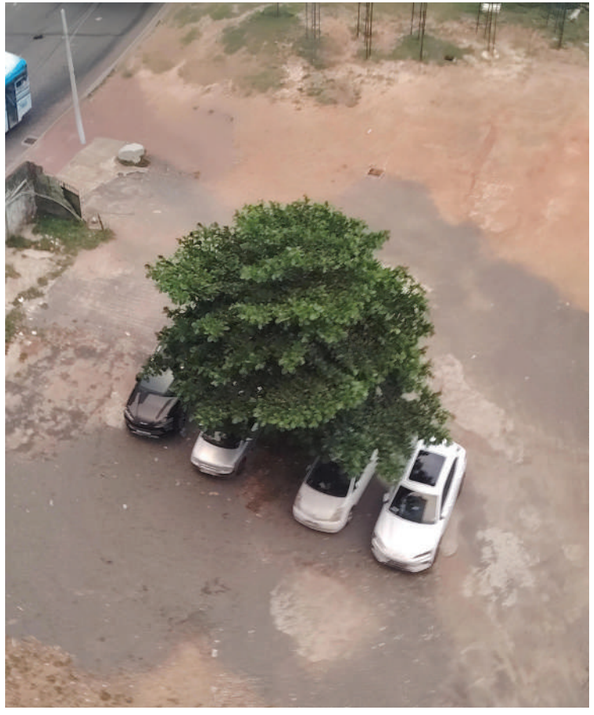


“Against the geometry of steel and color, a lone figure ascends—his yellow shirt marked ‘MAKE PEACE’ catching the sunset glow. No harness, only balance and resolve. The frame becomes a study in contrasts: fragility against structure, risk against necessity, a revolution etched in silhouette.”

Joys Chokatte

SPECIAL MENTION

SPECIAL MENTION



“In a parking area with countless empty spaces, every vehicle naturally gathers beneath the shelter of a single tree. This photograph reflects how people instinctively seek life, comfort, and protection from nature, even in a landscape dominated by concrete. The tree becomes a symbol of revival, reminding us that amidst rapid urban development, nature continues to provide refuge, hope, and a sense of belonging. Revival begins when we recognize the value of preserving the living world that silently protects us every day.”

Ashandth Uthayashankar



“To me, this is Revolution: the collapse of the line between “ordinary” and “royal.” For one night, a child from an unremarkable street corner wears a crown and commands the frame like a monarch, while the plastic chair, the faded T-shirt, and the painted face remind us exactly where he comes from. It’s a quiet rebellion against the idea that grandeur belongs only to the powerful, the wealthy, or the permanent. Here, majesty is borrowed, painted on, temporary — and entirely his. His eyes don’t perform for the camera; they hold it, steady and unbothered, as if daring anyone to question whether the crown fits. Revolution, in this image, is the audacity of claiming power you were never handed — even if only for a night, even if only in paint and plastic.”

Ved Dakhode



“The Picture is of Che Guevara. A Figure that defines the word Revolutionary. The picture talks about His last words.”

Deekshit D



“A vibrant moment where tradition meets a changing world. Dressed in traditional attire and carrying their drums, the performers stand among motorcycles, near a police stop, bringing together culture, modernity, and authority in a single frame. Their drums represent the rhythm of a community, while their presence on a street reflects how traditions continue to evolve without losing their identity. In this sense, revolution is not always a breaking away from the past; sometimes, it is the rhythm of tradition adapting, surviving, and moving forward with change.”

Aveesha Vidya

SPECIAL MENTION



“Present; From Afar Revolution is not always about changing what we see, but changing how we experience it. Through a smartphone, a young girl becomes part of a Perahera unfolding beyond her physical presence, experiencing a living tradition from afar. The image captures a quiet digital revolution where technology breaks the boundaries of distance and transforms the way people witness, share, and connect with cultural traditions.”

Sasindu Pramuditha De Silva



“This photograph was taken at Nokrek Peak in Daribokgre, West Garo Hills, Meghalaya a region defined by its misty, untouched hills and rich natural heritage. To me, "life" is best expressed not through staged moments, but through the authentic, daily rhythm of people living in deep connection with their environment. The shot captures local youth engaged in everyday rural life amidst the wild purple blossoms and foggy mountain backdrop. It reflects the resilience, simplicity, and quiet beauty of life in the Garo Hills, showing how humanity and nature coexist every single day.”

Pralat Hajong



“Nothing is permanent,nothing is written on stone" This image aligns strongly with the "Revolution" theme by capturing humanity's bold defiance against the natural progression of time & aging. This quiet rebellion of applying black dye over aging facial hair exemplifies the visual core that nothing is permanent & nothing is written on stone highlighting our relentless desire to reshape our own identity. Revolution is not merely a social conflict;it is the personal, transformative act of challenging established norms,refusing to be defined by time,& constantly redefining who we are in an evolving world.”

Ayona Chamini



“This image relates to revolution through protest and the demand for change. “Tax the Rich” is a message about inequality and people wanting their voices to be heard. What struck me was that it was written on the wall of a Buddhist temple, a place connected to peace, spirituality and tradition. Seeing a modern political message on such an old and sacred space made me think about how change reaches everywhere. I think, revolution begins when people stop staying silent about the things they believe need to change.”

Nuhla Furkan

SPECIAL MENTION



“Beneath the colours of a seaside day, different lives quietly unfold. A Buddhist monk sits in stillness, while a street vendor rests beside the small livelihood that sustains his family. Nearby, a young child grows up within this reality, surrounded by the simple tools of survival. To me, Revolution is not always a loud uprising or a dramatic change. Sometimes, it is the silent struggle of ordinary people who wake each day and continue to survive despite hardship. While the world around them changes, their struggle remains. This photograph is a reflection of those unseen lives—the people who carry their burdens quietly, finding a way to live, work, and hope for another day.”

Seth Rozairo



“Station Under Reconstruction Before something new can emerge, there is often dust, disruption and uncertainty. The unfinished space is where transformation becomes visible. A Bambalapitiya train station temporarily suspended between what it was and what it will become. Revolution is not always the finished product. Sometimes it is the uncomfortable space in between.”

Rishada Fausz

SPECIAL MENTION



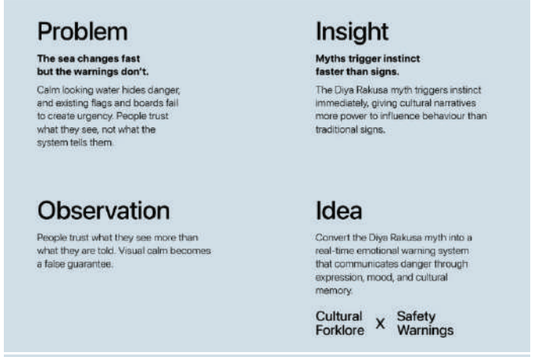
“Tradition; Reimagined Revolution can begin with the way we experience tradition. A cultural ritual once witnessed only by those physically present is now being carried beyond its surroundings through a smartphone and a Facebook Live broadcast. This image captures a quiet transformation in how culture is shared, witnessed, and remembered. The tradition remains unchanged, but technology has created a new way to experience it connecting an ancient cultural moment with a constantly evolving digital world.”

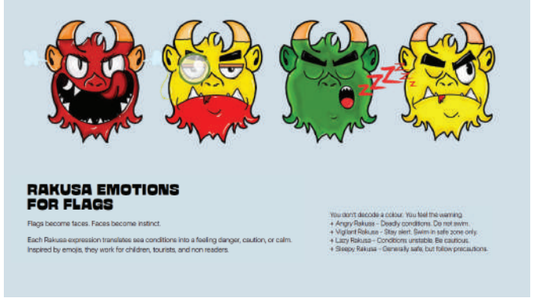
Sasindu Pramuditha De Silva


BRANDS
FOR
LIFE









"Diya Rakusa represents a revolution in the way public safety communicates with people. Traditional beach warnings depend on signs, instructions and colour codes, yet my research found that people often ignore or misunderstand them and trust the apparent calmness of the sea instead. This project challenges that system by replacing passive information with cultural recognition, emotion and instinct. It transforms the familiar Sri Lankan Diya Rakusa myth into a living safety language where a character's expression communicates danger before a person needs to read a sign or decode a flag. Through expressive flags, real-time information boards, lifeguard systems, an immersive safety booth, wearable Safebands and floating boundaries, folklore becomes a real-time safety infrastructure. The revolution is the shift from simply telling people about danger to making them instinctively recognise and respond to it."

Ahamed Rifkhan













WINNER

ESTD THE 2026
UNBOUND
Beyond the margins

“This submission embodies a "Revolution" a revolution built on the re-evaluation of a child's worth. For generations, society has measured children against the exact same ruler, defining success through rigid margins and comparison. "The Unbound" overthrows this system by shifting the focus from comparison to discovery. It fundamentally re-evaluates how we measure potential, proving that every child possesses unique strengths that deserve to be seen and valued independently.”

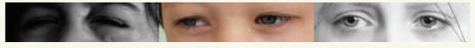
Manoj Edward

THE PROBLEM

Comparison Becomes Harmful When Another Child's Success Becomes The Measure Of A Child's Own Worth.
Children Stop Asking “What Am I Good At?”
And Begin Asking “Am I As Good As Them?”

This Triggers A Damaging Cycle:

Compare → Doubt → Hide → Fear failure → Seek approval → Stop trying



OUR SOLUTION

Shift The Core Question From "Who Is Better?" To "Who Are You?".

Replace Comparison With Curiosity, Pressure With Encouragement, And Competition With Coexistence.



Compare Less. Notice More. Discover More.





LOGO BUILD

The Unbound Logo Is Built With Clear Intent. The Yellow Core Brings Unity, Grounded By The Blue Which Honors Tradition. At The Center, A Hand Breaks Through The Curved Edges, Visually Capturing Our Core Mission: Pushing Beyond The Margins To Discover Individual Potential.

The Yellow Color Brings Unity
The Blue Color Shows Tradition
Curved Edges Signify Pushing The Margins.

ESTD THE 2026
UNBOUND
Beyond the margins

Primary Logo

TRANSITION MAP

For Generations, Narrow Expectations And Constant Comparison Defined A Child's Worth. The Unbound Challenges This Timeline.

FOR GENERATIONS
Society Measured Every Child By The Exact Same Ruler.

FOR DECADES
We Let Another Child's Success Become The Measuring Stick.

THIS YEAR
We Are Looking Beyond The Margins.

We Are Officially Moving From A Culture Of Rigid Measurement To A Future Of Boundless Discovery.

THE BIG IDEA

Introducing “The Little Hero “Campaign

I'M A
LITTLE HERO
Comparison To Discovery

PATTERNS

BRAND IN ACTION

The Unbound App:
A Digital Space For Parents And Children To Discover Talents, Share Knowledge, And Celebrate Individual Growth.

The 'I'm A Little Hero' wristband, Designed To Instill Everyday Confidence

Everyday Brand Touchpoints

A Cap
A School Bag

1ST RUNNERS UP

“The theme ‘Revolution’ is often associated with dramatic change, but I wanted to explore it through something we rarely question, the assumption that houses should remain fixed while our lives and environment constantly changes. For a long time, housing has been designed around fixed systems - fixed walls, fixed partitions, and furniture with fixed functions. Yet, human life is constantly changing. Families grow, lifestyles shift, spaces take on new purposes, and environmental conditions become increasingly unpredictable. My submission, Formabl, is an adaptive living-spaces brand built around the idea of challenging this conventional approach to housing and everyday living. Recent floods have shown how vulnerable conventional housing can be when buildings are designed to absorb damage, rather than adapt to prevent it. In a country that experiences flooding every year, rebuilding and repairing homes comes at a significant financial and labor costs. This led me to question a basic assumption in housing design. “What if a house could respond to flooding (natural disasters) instead of absorbing the damage? What if it could withstand flooding and rise above the water using a hydraulic system?” The same thinking extends to inside the home through adaptable spaces, movable walls, and multifunctional furniture that can respond to changing lifestyles. This adaptability happens at several scales: the building responds to environmental conditions, the space transforms through movable partitions, and the furniture apats to different functions. Ultimately, the house adapts to life, rather than forcing life to adapt to the house. For me, revolution is about challenging what we have accepted as fixed and reimagining a more adaptable way of living. Formabl represents a revolution in the way we think about housing design, furniture, everyday living, and resilience. Life is never fixed, why should our homes be?”

Hasini Tharupaba





2ND RUNNERS UP





ORYN represents a revolution in the way materials are created. Instead of relying on extraction, pollution, and finite resources, ORYN introduces a new way of thinking, where premium biomaterials are grown rather than made. This shift challenges centuries of traditional manufacturing by replacing resource-intensive processes with regenerative innovation inspired by nature. It demonstrates that luxury, performance, and sustainability can coexist without compromise. More than a biomaterials brand, ORYN is a vision for the future proving that the next industrial revolution won't be built in factories alone; it will be cultivated through science, nature, and responsible design. The Future Isn't Made. It's Grown.

Rehan Fiyaz

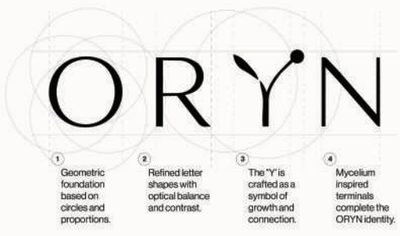
We refuse to extract when we can cultivate.

We refuse to design without responsibility.

We believe tomorrow's luxury
grows from nature.

The Future Isn't Made.
It's grown.

LOGO CONSTRUCTION

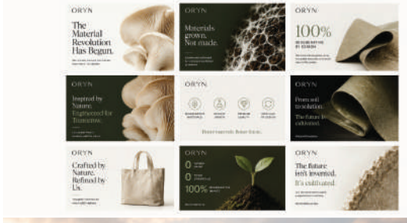


















SPECIAL MENTION

RED









"Why is it pink when it is RED? A simple question I and most girls have asked that made me think a revolution must happen. For decades, menstrual product brands have hidden the reality, from a 12-year-old girl experiencing her first period to women up to 55 years old. The experience is shown like it is nothing. Menstruation is nothing but bleeding. The pain, the stain are hidden behind soft pink and purple colours, flying women, and all. Yes, we know a woman's cycle can't be broken. It is what gives life to the world. But the world should break the repeating cycle of what they tell the world: "It's just a period." Revolution begins with "RED", the menstrual brand that reveals the unseen truth through bold visuals, understanding of women, and support to go through life. The package itself becomes a fashion statement that women don't need to hide, like it is some illegal drug, or the "Kade Mudalali" doesn't have to wrap it up like he is doing a drug deal. The brand is built through women's real experiences, the first blood stain that we tried to hide at school when we were in Grade 6 or 7. Yes, it is normal. But it doesn't mean it is easy. If you are someone who loves or hates this... Welcome to the reality! Hope you love this revolution."

Shani Kaushalya





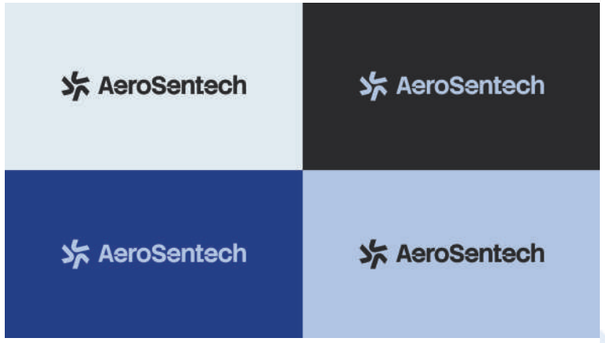






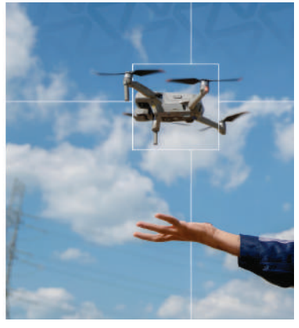


SPECIAL MENTION









AeroSentech is an actual aerospace startup started by one of my friend to solve a simple problem. Sri Lanka relies too much on expensive, imported drones that are hard to maintain. Revolution is about asking "why not us?" and challenging the norm. Through this brand, we wanted to show that local engineers can create practical technology from scratch turning a small idea into everyday reality.

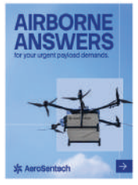
Nilukshan Dissanayake







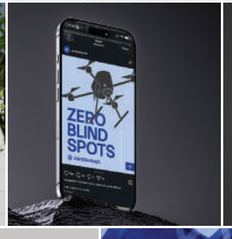


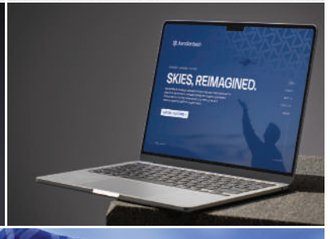


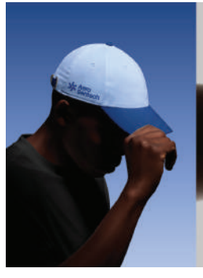










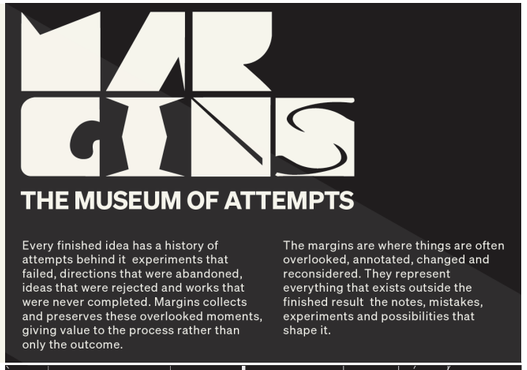


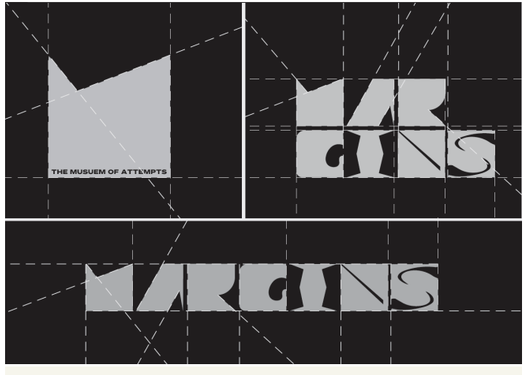


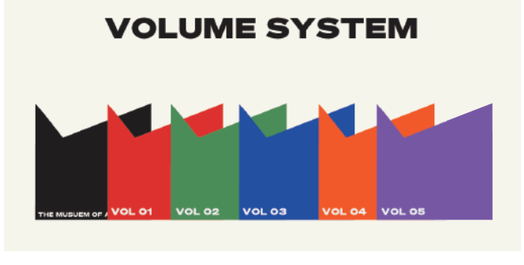


SPECIAL MENTION









The Revolution of Creativity We always celebrate the ideas that succeed. But what about the ones that fail, get rejected, or stay on the margins? Maybe the real revolution is giving those stories a voice too.

Ivin Biji





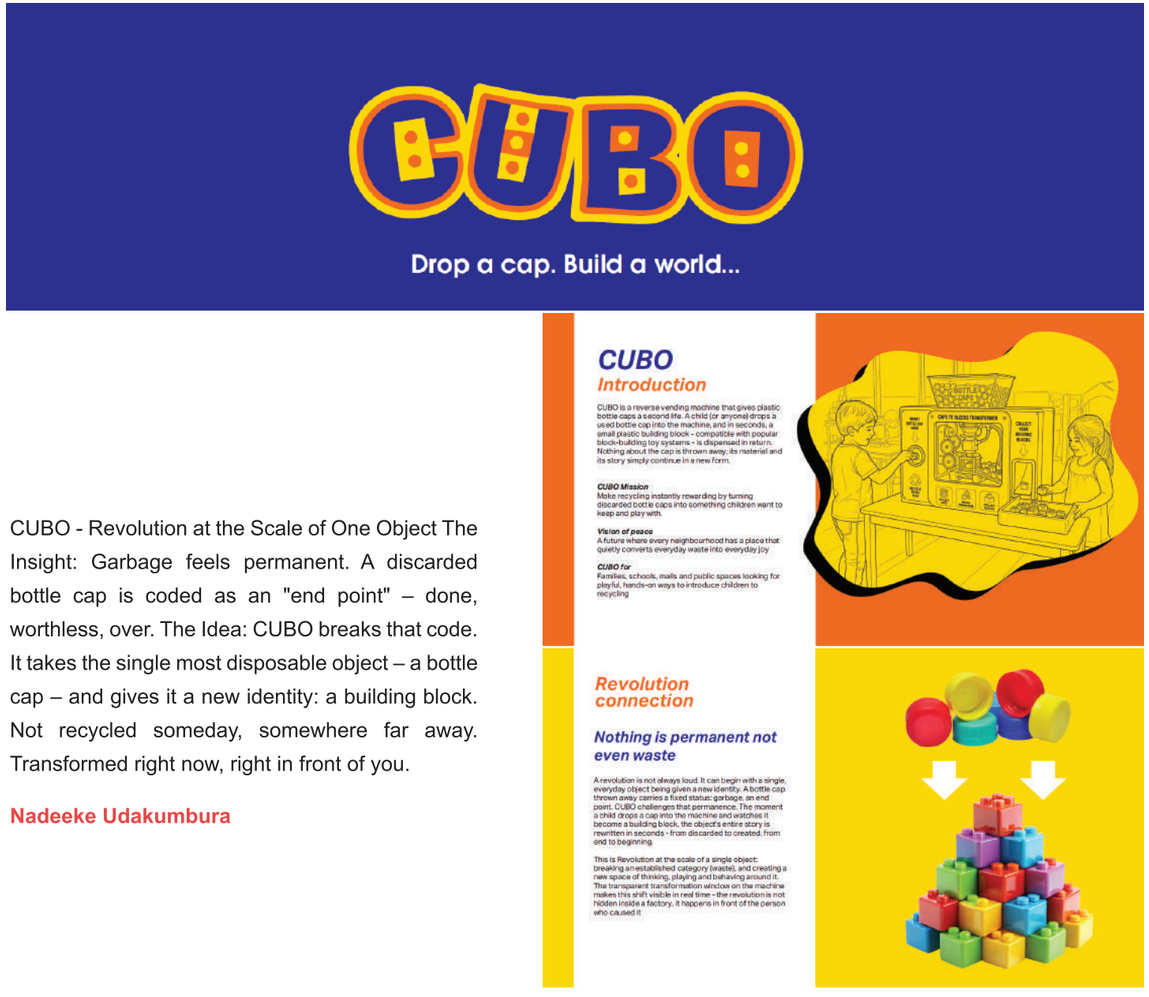








SPECIAL MENTION



CUBO - Revolution at the Scale of One Object The Insight: Garbage feels permanent. A discarded bottle cap is coded as an "end point" – done, worthless, over. The Idea: CUBO breaks that code. It takes the single most disposable object – a bottle cap – and gives it a new identity: a building block. Not recycled someday, somewhere far away. Transformed right now, right in front of you.

Nadeeke Udakumbura



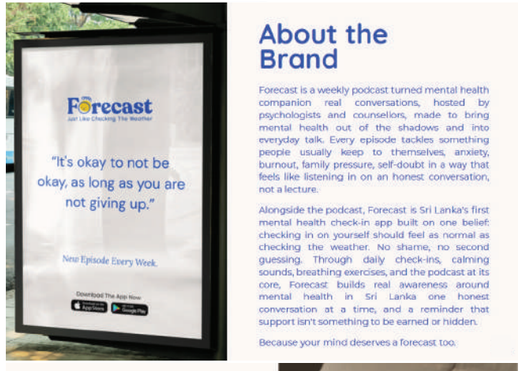
SPECIAL MENTION

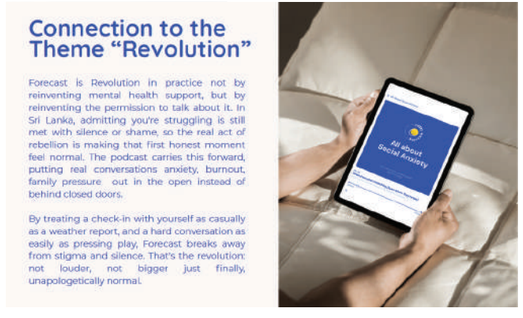
Forecast
EST. 2026
Just Like Checking The Weather

CUBO - Revolution at the Scale of One Object The Insight: Garbage feels permanent. A discarded bottle cap is coded as an "end point" – done, worthless, over. The Idea: CUBO breaks that code. It takes the single most disposable object – a bottle cap – and gives it a new identity: a building block. Not recycled someday, somewhere far away. Transformed right now, right in front of you.

Ganishi Ranaweera









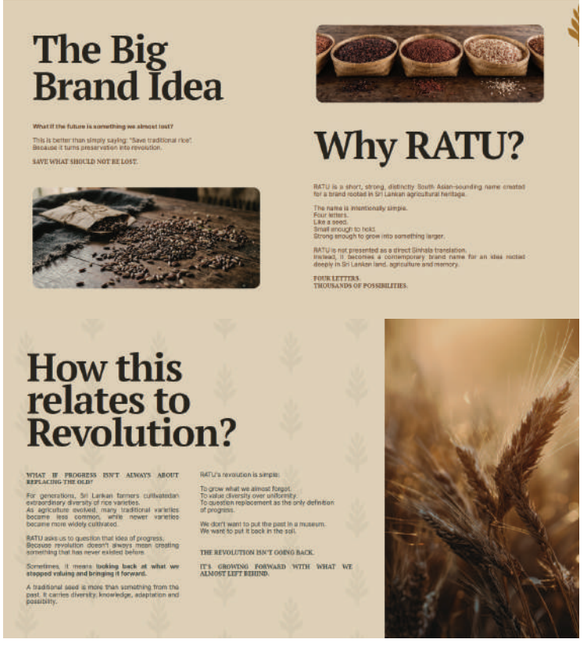
SPECIAL MENTION



RATU is a seed brand rooted in Sri Lanka's traditional rice heritage, created to preserve forgotten varieties and bring them back into cultivation. We often think of revolution as breaking away from the past, replacing what exists with something new. RATU challenges that idea. Sri Lanka has a rich heritage of traditional rice varieties, carrying generations of knowledge, diversity and adaptation. As agriculture evolved, many of these varieties became less common. RATU turns that forgotten heritage into a movement forward. Instead of asking, "What can we create next?" RATU asks, "What have we left behind that deserves another chance?" The revolution is in valuing diversity over uniformity, preservation over replacement and heritage as a foundation for the future. RATU doesn't take us backwards. It grows forward with what we almost left behind.

Shiromie Guruge



















SPECIAL MENTION

TRELLIS

/ˈtrɛlɪs/

noun

a framework of light wooden or metal bars, chiefly used as a support for fruit trees or climbing plants.

A trellis holds a plant up without deciding where it goes. It takes weight at every crossing, so a plant can climb straight, turn sideways, or drop back down and set off again.

Two plants on the same trellis reach the same height by completely different routes.

That's what we've built. Something that holds you up at every point and lets you find your own way through, instead of handing you the route in advance.



Trellis tackles the Revolution theme by completely dismantling the rigid rules of traditional education. Instead of treating learning like a strict ladder where students get penalized or left behind based on their birth year, it introduces a flexible lattice. The entire system is built around continuous return and adaptation. Students loop back to core topics at deeper levels over time, meaning if someone struggles, they can easily trace a concept back to its foundation without any shame or stigma. By replacing disposable yearly textbooks with a permanent, interconnected map of knowledge, Trellis creates a totally new space for growth. It proves that real change is not always loud rebellion, but quietly redesigning the structure so everyone can find their own way up.

Ravindu Peeris

INTERPRETATION

Look closely and the four triangles aren't identical. Each one has a shape cut out of it, and each cut-out counts.



One to four, cut into the mark itself. So the logo isn't a picture of the system, it is the system with levels expressed within





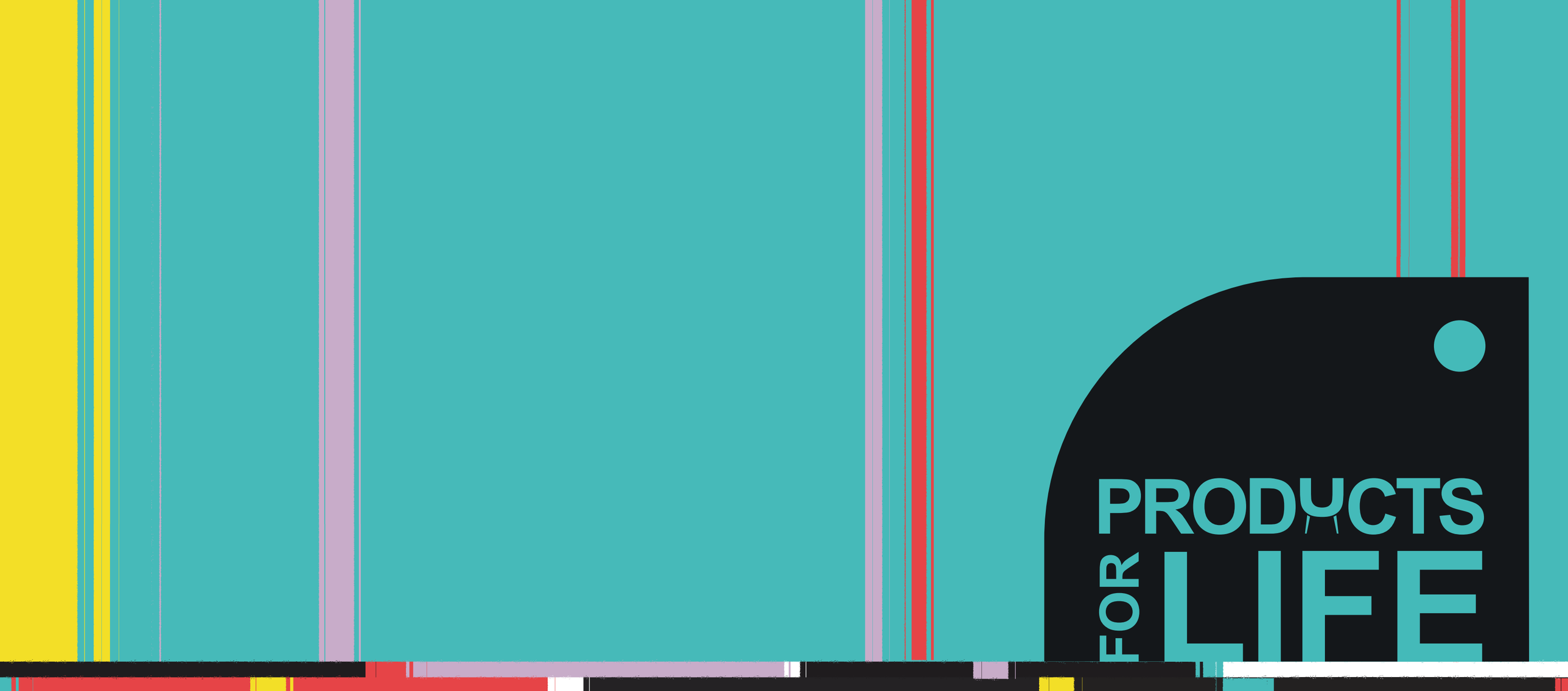








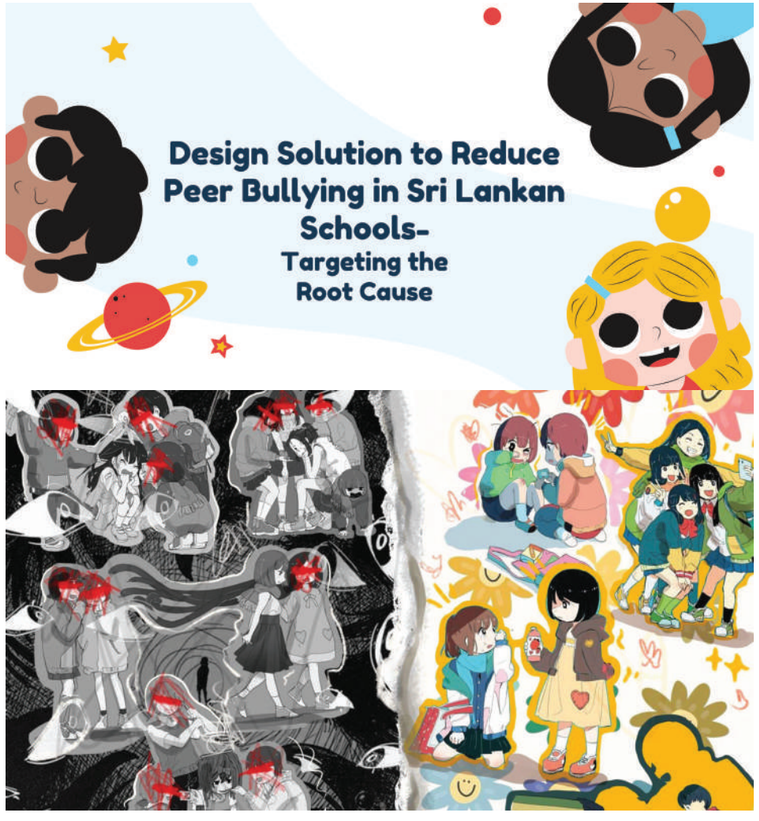
SPECIAL MENTION


PRODUCTS
FOR
LIFE

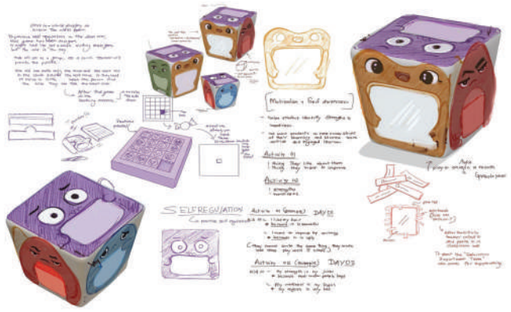


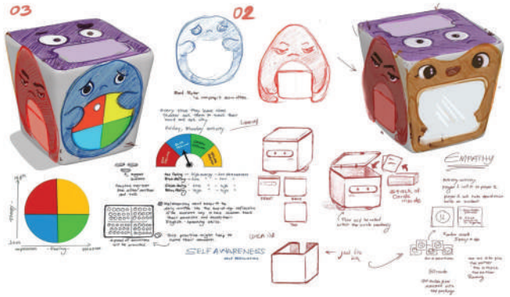
“(YOU-ME-US) NAAAM is a revolutionary educational toolkit and interactive toy designed to drive the evolution of elementary learning. Created for children aged 7–8 (Grades 3 & 4), the product seamlessly fuses Emotional Intelligence (EQ) practice with language literacy, directly answering the call for design that shifts, transforms, and grows alongside human needs. Human life is constantly evolving, yet traditional classroom models have remained stagnant, confined by rigid rules that prioritize text over human connection. NAAAM breaks away from this static past. It treats emotional development not as a fixed milestone, but as a continuous cycle of growth an evolutionary process where children learn to adapt across time, understanding how their actions are shaped by the past, experienced in the present, and imagined for a more empathetic future. The central, character-driven toy box features interactive drawers, character figurines, and expressive visual cues that bring this emotional evolution to life through structured tactile play: Shifting and Transforming Self-Awareness (Activity A & B): Children use specialized dice and mirror prompts to identify and articulate complex, shifting internal feelings. This transforms silent emotional confusion into active verbal literacy. Adapting and Growing Together (Activity C & D): Through peer-to-peer role-play, scenario cards, and a collective classroom Mood Tracker, children experience the evolution of empathy in real-time. They learn to navigate social dynamics dynamically, directly dismantling bullying behaviors. Nothing is permanent, and the way we teach our children to behave and view the world must change. By refusing to accept the mediocre status quo, NAAAM creates a new space for thinking, living, and behaving. It is a design engineered for life bridging the gap between academic learning and human evolution, and starting a classroom revolution.”

Nilaaviniy Balasingham



WINNER







ABOUT

A variety of educational activities thats works as both English learning tool and Emotional intelligence teaching kit. Combination of group activities, public speaking activities and also engaging game which promotes a healthy peer environment , in knowledge gaining aspect.

VISION

Create a healthy peer environment by practicing Emotional Intelligence activities in classroom context via developing English speaking, reading, writing knowledge as well.

MISSION

Developing of both Educational Intelligence and Emotional Intelligence.

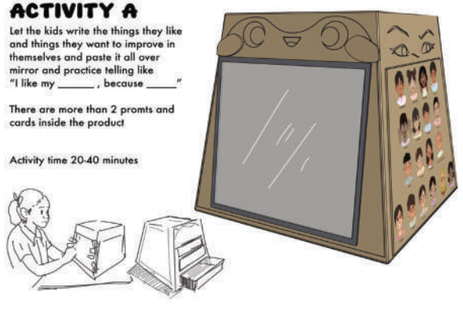


ACTIVITY A

Let the kids write the things they like and things they want to improve in themselves and paste it all over mirror and practice telling like "I like my _____ , because _____"

There are more than 2 promts and cards inside the product

Activity time 20-40 minutes





ACTIVITY B

Roll the dice and figure out the emotion. Then share the incident that has happened last week regarding that emotion within the classroom.

Activity time 20-40 minutes



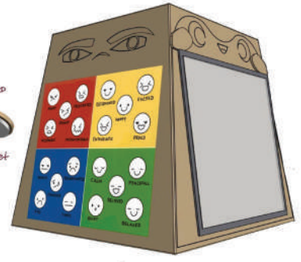
ACTIVITY C

when the kids leave the classroom after finishing school, teacher encourages the kid to place the tracker on the Mood Tracker and leave.

Kids and the teacher can have more discussion regarding the mood they were having that day.

Activity time 10-40 minutes
Once/ twice in a month.

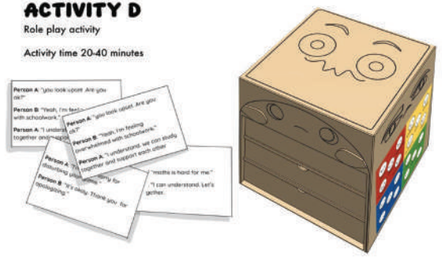


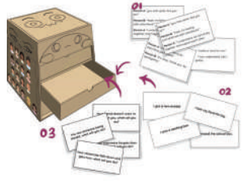


ACTIVITY D

Role play activity

Activity time 20-40 minutes



























1ST RUNNERS UP

Cubby

“CUBBY challenges the conventional approach to handwriting preparation by transforming fine motor skill development from repetitive practice into progressive play. Through three stages Control, Coordination and Precision the system develops the hands behind handwriting while allowing children to experience the process as play.”

Uppala Thalgahawaththa

A progressive play - based system for fine motor skill development and

early childhood hand preparation.

Revolutionizing the Way Children Develop the Hands Behind Handwriting

Cubby

BEFORE THE FIRST LETTER

Fine motor development forms an important foundation for activities such as:

- Writing
- Drawing
- Manipulating objects
- Using tools
- Self-care activities

THE QUESTION

How might children develop foundational fine motor skills through engaging, purposeful interaction rather than isolated practice?

REVOLUTION

WHAT IF DEVELOPMENT COULD HAPPEN THROUGH PLAY?

Before children write, they develop the physical abilities that allow them to control their hands and fingers

But instead of beginning with the pencil, CUBBY begins with the hand.

THE CONVENTIONAL FOCUSAL

Writing → Pencil control → Finger control → Hand control

CUBBY'S APPROACH

Play → Control → Coordination → Precision → Writing readiness

CUBBY shifts the focus from teaching the written outcome to developing the hand behind it.

INSIGHT

THE HAND BEHIND THE HANDWRITING

- Pediatric care
- Public Health Midwives
- Occupational Therapy
- Preschool / child observation
- Child development records

Children do not move directly from no hand control to a mature writing grip.

They gradually develop:

Control → Coordination → Precision

If fine motor development is progressive, the product experience should be progressive too.

CONTROL LEVEL

PEBS

Ages 2-3

PEBS is a set of five low-poly stacking units designed around whole hand interaction.

The interaction

Grasp → Place → Stack → Adjust

Design intention

The form encourages:

- Whole-hand grasp
- Object stabilisation
- Placement
- Adjustment
- Repeated manipulation

Key design decision

The product does not tell the child how to hold it. Its form encourages the intended interaction.



PEBS



COORDINATION LEVEL

CROCOO

Ages 3-4

CROCOO is a low-poly crocodile hand puppet designed around pincer-grasp interaction.

The interaction

Open → Close → Release → Repeat

The child's thumb and index finger interact with the crocodile's jaw.

Design intention

The form encourages:

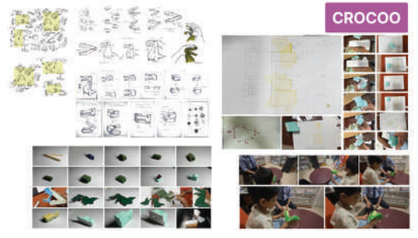
- Thumb–index interaction
- Pinching
- Releasing
- Finger coordination
- Repeated movement

Key design decision

The interaction itself becomes the instruction.



CROCOO



PRECISION LEVEL

PQUEE

Ages 4-5

PQUEE is a low-poly porcupine-inspired play set consisting of a body and spikes.

The interaction

Pick → Pinch → Position → Insert

Design intention

The spics form encourages:

- Thumb
- Index finger
- Middle finger
- Precise placement
- Repeated manipulation

Target interaction
TRIPOD GRIP

Key design decision

Precision is developed through repeated purposeful manipulation, not simply explained to the child.

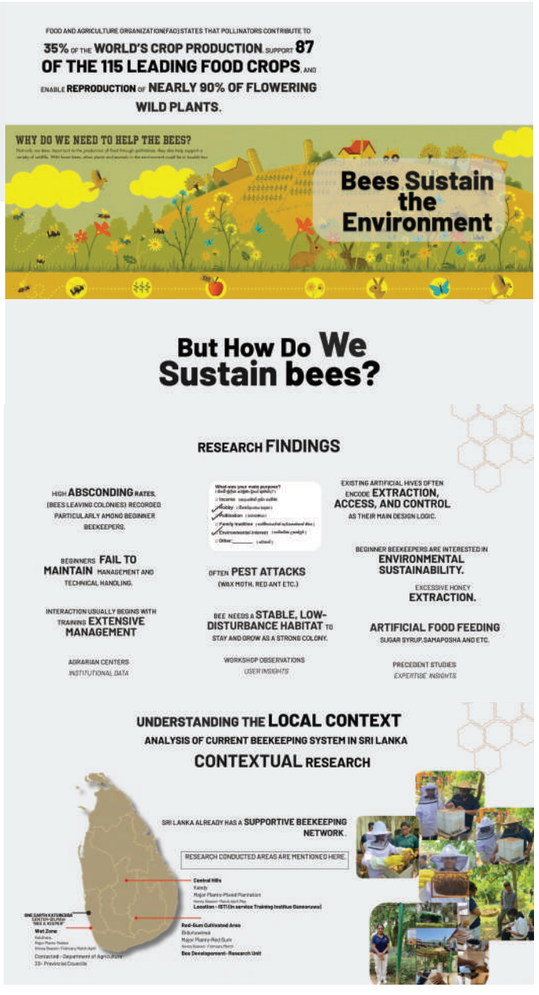


PQUEE



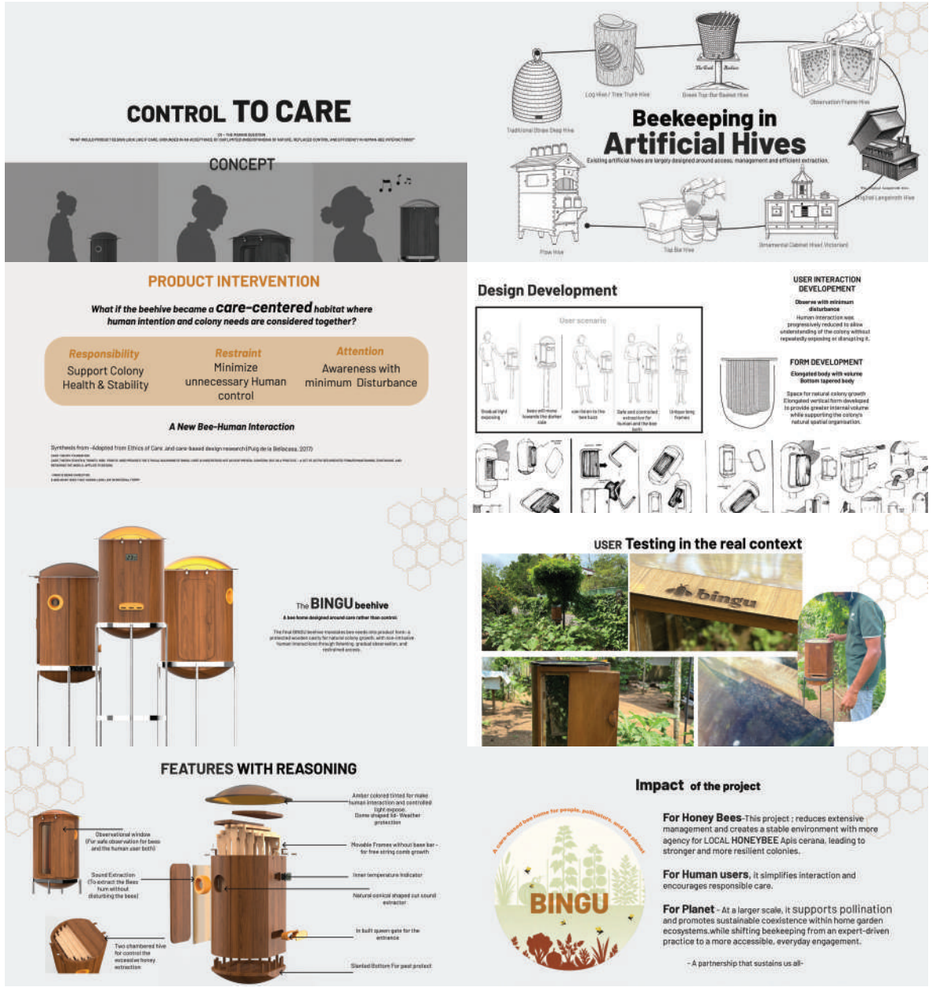
FROM	FROM	FROM	FROM
Practice	Repetition	Separate activities	Focusing on the written outcome
TO PLAY	TO EXPLORATION	TO A PROGRESSIVE SYSTEM	TO DEVELOPING THE HAND BEHIND IT





"BINGU proposes a revolution in beekeeping by shifting product design from control and extraction towards care, observation and coexistence. Conventional beekeeping products are largely designed around human access, colony management and honey production. BINGU challenges this relationship by recognizing the honey bee colony as a living stakeholder in the design process, rather than merely a productive resource. Through a More-than-Human Design and care-driven approach, the project rethinks how a beehive can mediate interaction between humans and bees prioritizing reduced disturbance, observation before intervention, responsiveness to bee behavior and ecological interdependence. Honey becomes an outcome of a healthy relationship rather than its primary purpose. The revolution therefore lies not only in changing the form of a product, but in changing the values embedded within it: from management to care, from extraction to reciprocity, and from designing for humans alone to designing for shared flourishing. BINGU asks what product design could become when another species is recognized not as a resource, but as a participant in the relationship."

Chamodya Perera



2ND RUNNERS UP

HABITAT

"Revolutionizing human spaces into shared habitats for other species."

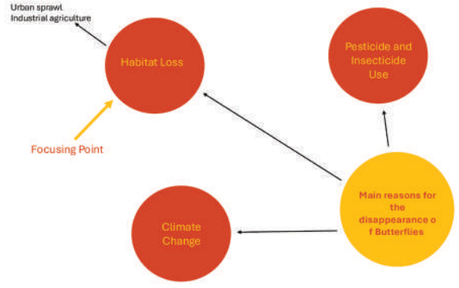
"HABITAT – A Small Step Towards a Design RevolutionProduct design has traditionally focused on Human-Centred Design (HCD), prioritizing human needs, comfort, and experiences. HABITAT is a small step towards a revolution in this way of thinking—a reconsideration of how product designers view the world around them. Rather than designing only for humans, HABITAT explores the possibility of considering both humans and other living creatures within the design process.By combining a functional bench with a butterfly habitat, HABITAT brings together Human-Centred Design and Ecocentric Design, creating a shared space for people and butterflies. It represents a shift towards a more inclusive approach to product design, where products can serve human needs while also contributing to the wellbeing of the wider ecosystem."

Nayomal Moragane

Problem Identification

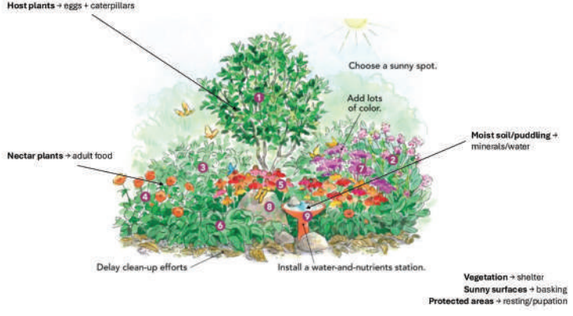
The Disappearance of Butterflies

The precipitous decline of butterflies, transitioning from the abundant memories of the past to the sparse reality of today, is primarily caused by a convergence of anthropocentric factors. The three main drivers are: **Habitat Loss** due to urban sprawl and industrial agriculture, which removes the vital host and nectar plants; **Pesticide and Insecticide Use**, particularly neonicotinoids, which poison them directly; and **Climate Change**, which causes a mismatch between when butterflies emerge and when their food sources bloom. These forces have fractured the landscape, removing the essential components of their life cycle.



How can small-scale, human-made habitats be designed to support butterflies within urban and public environments in Sri Lanka, while encouraging human interaction and awareness of butterfly conservation?

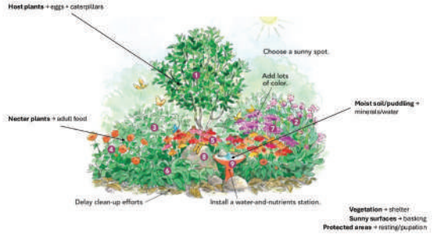
BUTTERFLIES + HUMANS

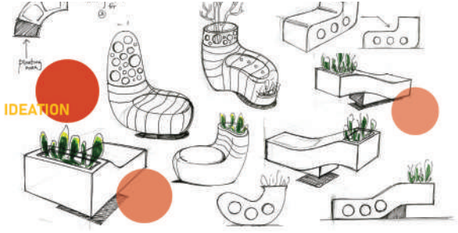


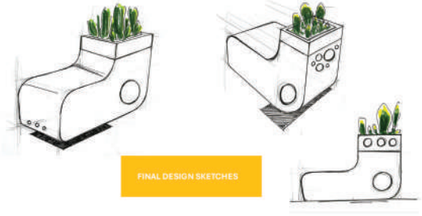
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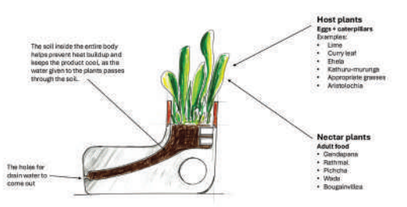


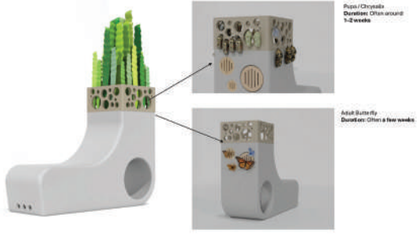












SPECIAL MENTION

PILLPOD

CHANGING WHAT HAPPENS AFTER THE CURE

“PILLPOD directly addresses the PAD 2026 theme of "Revolution" by challenging the passive, invisible, and hazardous status quo of pharmaceutical waste disposal. Revolution is defined as breaking away from established norms and transforming our current reality; this project achieves that by shifting the handling of unused and expired pharmaceuticals from an ignored domestic afterthought into an accessible, guided pharmacy interaction. By replacing intimidating clinical biohazard containers with an intuitive, capsule-inspired interactive pillar that safely segregates sharps, tablets, glass, and plastics, PILLPOD bridges the gap between daily domestic habits and certified industrial waste management. Ultimately, it demonstrates that a true design revolution is not merely a physical object, but a systemic shift toward conscious, responsible human behavior.”

Mayumi Mendis

CONTEXT: COMMUNITY PHARMACY

WHY THIS CONTEXT

- EVERYDAY HEALTHCARE INTERACTION SPACE
- FIRST PUBLIC CONTACT POINT FOR MEDICINES
- LOCATED BETWEEN CLINICAL SYSTEMS AND DOMESTIC ENVIRONMENTS
- HIGH FREQUENCY OF HUMAN-PRODUCT INTERACTION

STUDY AREA

- CONTEXT EXPLORED THROUGH MULTIPLE COMMUNITY PHARMACIES (CHEMCYC HEALTH CARE)
- FIELD OBSERVATIONS CONDUCTED IN NATHUPURA URBAN AREA
- SELECTED FOR ACCESSIBILITY, ACTIVITY DENSITY, AND PUBLIC USAGE PATTERNS







CONTEXT PROBLEMS OBSERVED

1. NO DEDICATED MEDICINE WASTE SYSTEM
- PHARMACIES SELL MEDICINES BUT LACK PROPER RETURN SYSTEMS
- NO VISIBLE DISPOSAL POINT FOR CUSTOMERS
- WASTE RESPONSIBILITY SHIFTS TO HOUSEHOLDS

2. IMPROPER DISPOSAL BEHAVIOUR
- CUSTOMERS THROW EXPIRED MEDICINES INTO GENERAL WASTE
- LACK OF AWARENESS ABOUT ENVIRONMENTAL IMPACT
- NO GUIDANCE FROM RETAIL SPACE

3. SPACE LIMITATION
- PHARMACIES DESIGNED FOR SELLING, NOT WASTE MANAGEMENT
- NO ALLOCATED ZONE FOR WASTE SEGREGATION
- STAFF PRIORITISE SERVICE SPEED OVER WASTE HANDLING

4. COMMUNICATION GAP
- NO VISUAL INSTRUCTIONS
- NO WARNING LABELS OR EDUCATIONAL MATERIALS
- SUSTAINABILITY INVISIBLE IN DAILY PHARMACY EXPERIENCE

THE PROBLEM WAS NOT MEDICINE USE, BUT WHAT HAPPENS AFTER USE.











DESIGN CHALLANGE

HOW MIGHT WE REVOLUTIONISE THE MOMENT MEDICINE BECOMES WASTE BY TRANSFORMING DISPOSAL FROM AN INVISIBLE HOUSEHOLD ACTION INTO A VISIBLE, GUIDED AND RESPONSIBLE PHARMACY INTERACTION?

DESIGN OPPORTUNITY (PHARMACIES AS CHANGE AGENTS)

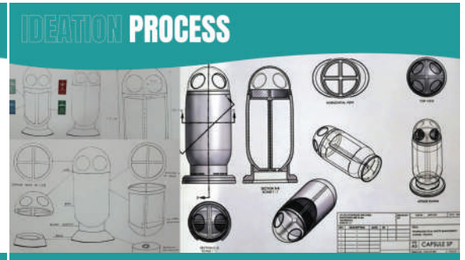
COLLECTION POINT → PHARMACIES CAN ACCEPT EXPIRED / UNUSED MEDICINES

AWARENESS TRIGGER → EDUCATE CUSTOMERS ON SAFE DISPOSAL & SUSTAINABILITY.

SAFETY INTERFACE → GUIDE PROPER SEGREGATION AND HANDLING OF PHARMACEUTICAL WASTE.

THIS PRODUCT EXPLORES HOW DESIGN CAN REVOLUTIONISES THE MOMENT WHEN MEDICINE BECOMES WASTE

IDEATION PROCESS



PROTOTYPING



FINAL CONCEPT – PILLPOD

A PHARMACY BASED PHARMACEUTICAL WASTE DISPOSAL SYSTEM DESIGNED TO MAKE RESPONSIBLE DISPOSAL ACCESSIBLE, RECOGNISABLE AND BEHAVIOURALLY INTUITIVE.



CONCEPT EXPLANATION – PILLPOD



CAPSULE SYMBOLISM → DESIGN REFLECTS MEDICINE FORM, INSTANTLY RECOGNISABLE.

ROTATING PILLAR → ENGAGING, INTERACTIVE, AND ENCOURAGES CORRECT DISPOSAL BEHAVIOR.

BEHAVIORAL GUIDANCE → VISUAL & PHYSICAL CUES GUIDE USERS TOWARD SUSTAINABLE DISPOSAL.

INTERACTION DESIGN, NOT OBJECT DESIGN, GUIDING BEHAVIOR FOR SUSTAINABILITY.

FINAL PRODUCT



IMPACT

SAFE DISPOSAL → MEDICINES AND SHARPS NO LONGER ENTER GENERAL WASTE

BEHAVIOR CHANGE → USERS GUIDED TO DISPOSE CORRECTLY THROUGH INTUITIVE INTERACTION

ENVIRONMENTAL PROTECTION → REDUCES SOIL AND WATER CONTAMINATION FROM PHARMACEUTICAL WASTE

PHARMACY PARTICIPATION → PHARMACIES ACTIVELY COLLECT AND MANAGE WASTE RESPONSIBLY



WHAT IS BEING REVOLUTIONISED ?

THE OLD BEHAVIOUR

MEDICINE → USE → WASTE → DISAPPEAR

THE NEW BEHAVIOUR

MEDICINE → USE → RETURN → RECOGNISE → SEGREGATE → RESPONSIBLE DISPOSAL

THEN:

PILLPOD CHANGES THE DISPOSAL MOMENT.
IT SHIFTS PHARMACEUTICAL WASTE DISPOSAL FROM:

INVISIBLE → VISIBLE
UNCONTROLLED → GUIDED
INDIVIDUAL RESPONSIBILITY → SHARED RESPONSIBILITY
GENERIC WASTE → CATEGORY SPECIFIC DISPOSAL

REVOLUTION IS NOT JUST A NEW OBJECT. IT IS A NEW BEHAVIOUR.

SPECIAL MENTION

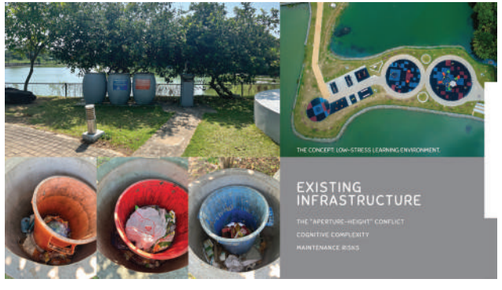
HEXA DROP

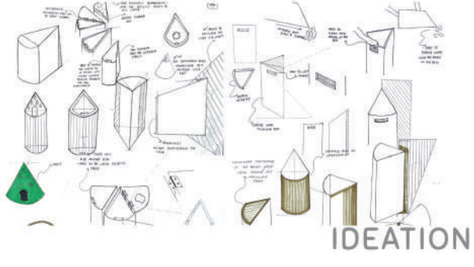
CONNECT THE PATTERN. PROTECT THE PARK.

Hexa-Drop is a modular, educational waste-segregation system designed to transform public parks into active learning environments. It specifically targets the "Pediatric Explorer" (ages 3–10), using biophilic hexagonal geometry and kinesthetic interaction to bridge the gap between early childhood play and lifelong environmental stewardship.



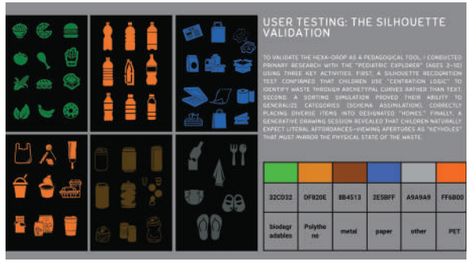


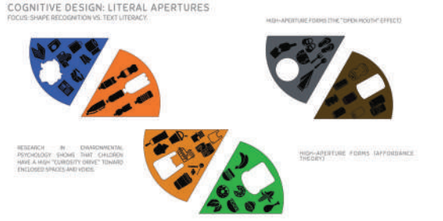


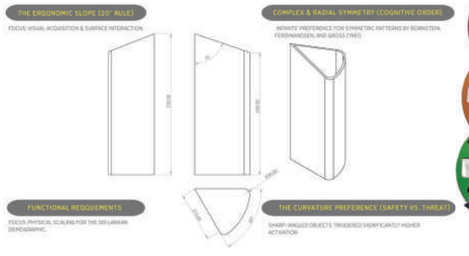


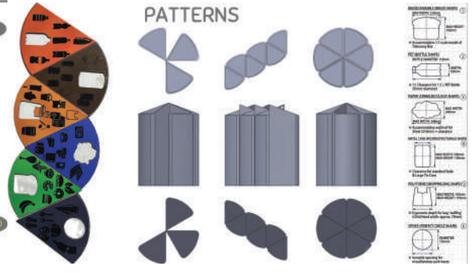
“Hexa-Drop is a revolution against the adult-default assumption embedded in nearly all public infrastructure. Waste bins have remained unchanged for decades, text-heavy, abstract, and designed for a literate adult mind. When a child, the most frequent user in a park setting faces one, the result is a "Clarity Gap" in the two-second window of a disposal decision, small text and abstract icons fail completely, producing wishful recycling and contamination. Existing design has quietly blamed the user for this failure. I refused that framing. Hexa-Drop starts from a different question entirely, what if the bin adapted to the child's mind, instead of demanding the child adapt to the bin? Grounded in Piaget's stages of cognitive development, the system replaces text and symbols with literal silhouettes and matching physical apertures a "plug-and-play" mental model that requires no reading, no abstraction, no adult mediation. This is a revolution in who infrastructure is designed for and what disposal is for. Waste management shifts from a passive utility adults tolerate into an active, hands-on pedagogical moment proof that sustainability isn't a concept taught later in life, but a practice anchored the first time a child's hand meets the right shape. Hexa-Drop doesn't just sort waste. It sorts out an outdated assumption about who public design is allowed to serve.”

Surangi Polgolla













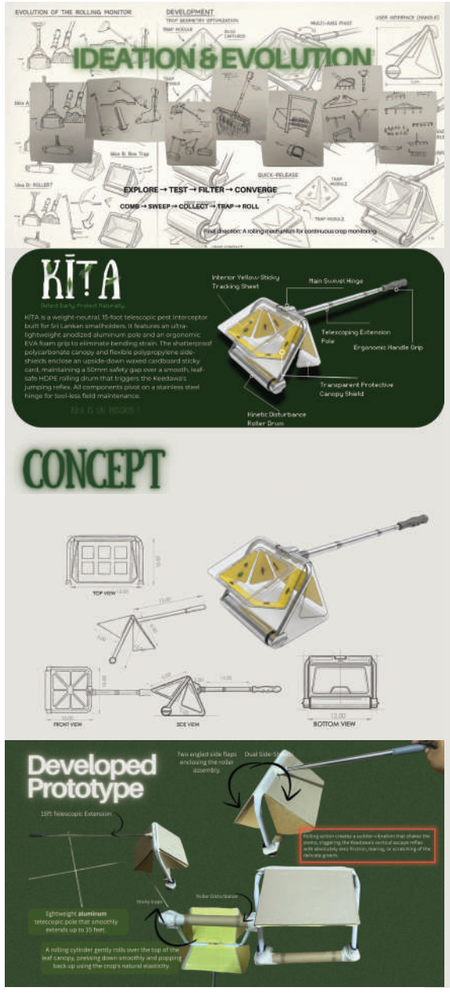


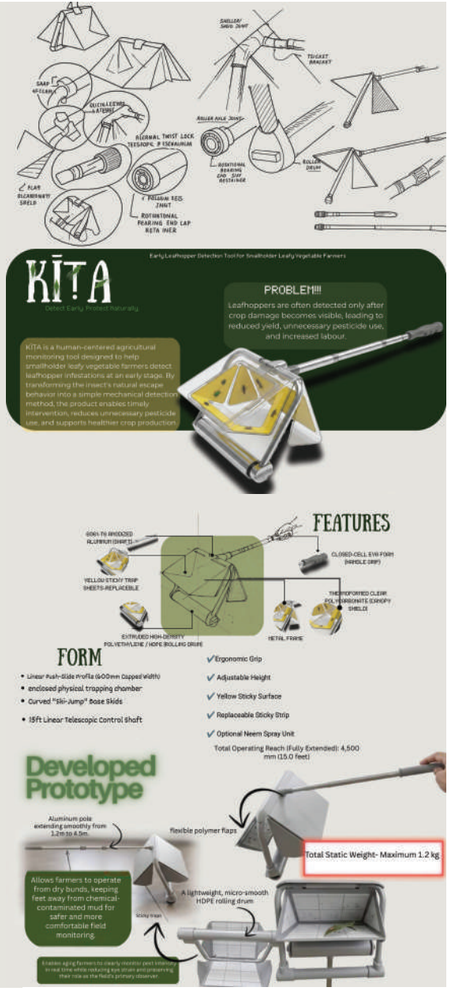


SPECIAL MENTION









"Kīṭa relates to the theme "Revolution" by transforming the way leafy-vegetable farmers approach pest management from reacting to visible crop damage to detecting leafhopper activity at an earlier stage. Rather than replacing traditional farming knowledge, Kīṭa amplifies it through a simple, non-digital field monitoring tool that combines crop interaction, pest behaviour and ergonomic design. Its rolling mechanism disturbs and captures hidden leafhoppers, allowing farmers to monitor pest activity while moving through the field. The revolution lies not in replacing the farmer, but in giving the farmer an earlier signal to make better-informed decisions."

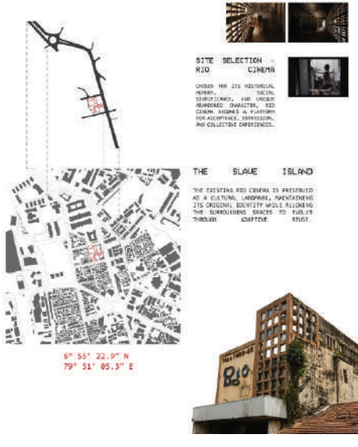
Hajara Munzir

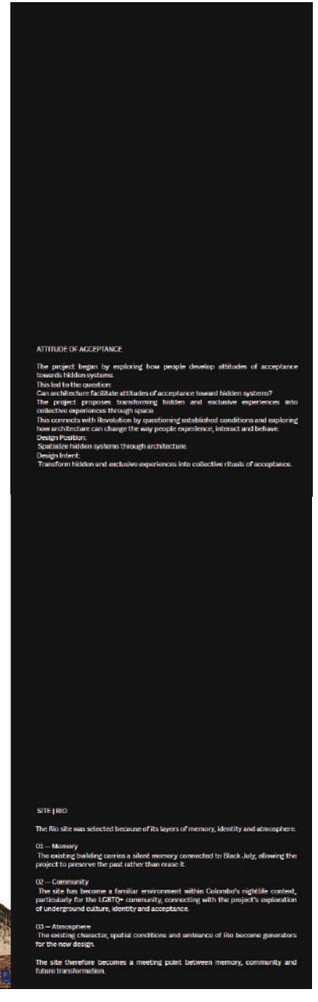
SPECIAL MENTION


SPACES
FOR
LIFE



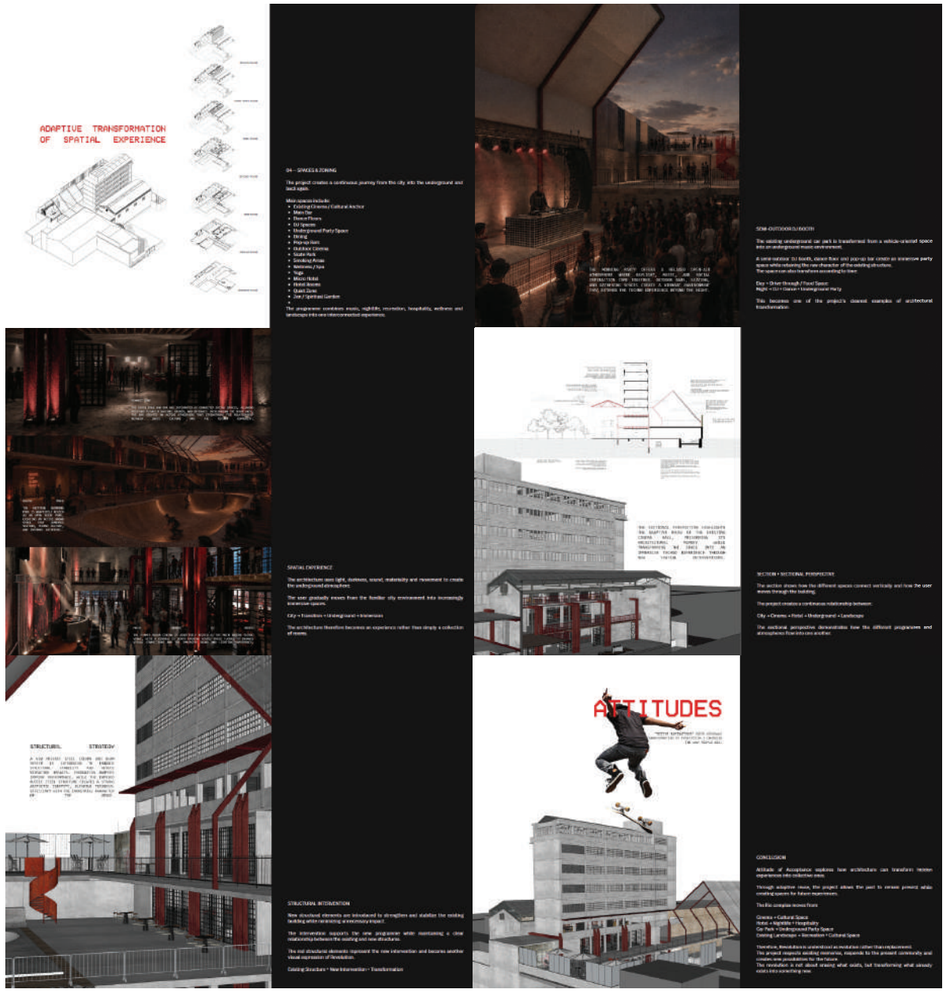






"The project sees Revolution not as erasing the past, but as transforming existing memories and spaces into possibilities for the future."

Basuru Sahassraka



WINNER

VEILED HORIZON

“Veiled Horizon interprets Revolution as transforming the way an existing urban space is experienced. Located in the busy environment of Echelon Square, Colombo, the project responds to the noise, traffic, crowds and stress of everyday city life by transforming an underused green space into a natural retreat. The main concept is "Pause" creating a moment where people can step away from the intensity of the city and reconnect with nature. The ground is carefully excavated through contours to create a lower central space, while the excavated soil is reused to form a natural 3 - 4 ft boundary around the site. Trees of different heights create a layered canopy and strengthen the sense of enclosure. As people move into the landscape, the surrounding urban activity gradually disappears from their visual and sensory experience. Through this transformation from an exposed, stressful urban condition into an enclosed and calming natural experience, Veiled Horizon expresses Revolution not as a dramatic physical change, but as a change in perception, movement and experience.”

Pabod Bandara

Veiled Horizon interprets Revolution as creating a completely different experience from the existing urban condition. Located in the busy environment of Echelon Square, Colombo, the project responds to the noise, traffic, crowds and stress of everyday city life by transforming an underused green space into a natural retreat. The main concept is Pause creating a moment where people can step away from the intensity of the city and reconnect with nature. The ground is carefully excavated through contours, creating a lower central space, while the excavated soil is reused to form a natural 3–4 ft boundary around the site. Trees of different heights are introduced to create a layered canopy and strengthen the sense of enclosure. As people move into this landscape, the surrounding urban activity gradually disappears from their visual and sensory experience, creating a space to pause, refresh and return to the city with a renewed sense of calm. Through this contrast between urban intensity and natural retreat, Veiled Horizon expresses Revolution through a simple change in how an everyday urban space is experienced.

CONTEXT STUDY -





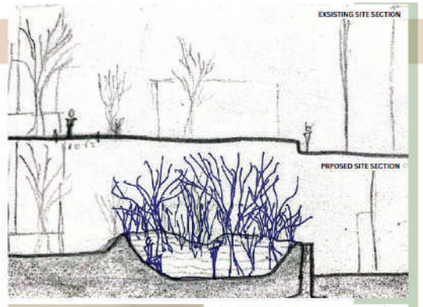
Located in the busy urban setting of Echelon Square, Colombo, the site is surrounded by traffic, workplaces, people, and constant movement, while an underused green space remains hidden within the city.



PAUSE

A quiet pause within the chaos of the city

Through the analysis of the residents, buildings, movement, traffic, and surrounding environment, we identified the need for a moment of pause within the intensity of the urban setting. This led us to explore a contrast between the built urban environment and the natural environment, creating a space where people can temporarily disconnect from the surrounding city and reconnect with nature. This became the foundation of our concept, Veiled Horizon.





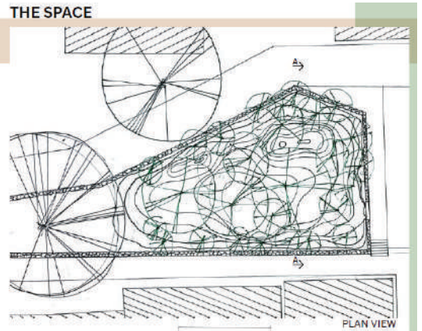


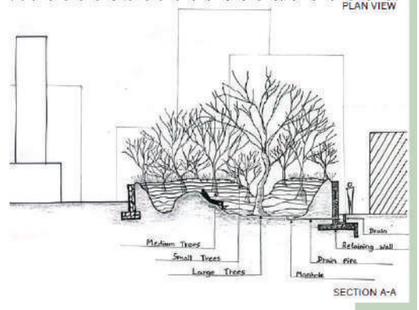




The raised earth boundary and dense layers of vegetation create a natural buffer between the retreat and the surrounding urban environment. The earth berms block direct sound paths, while the dense foliage helps scatter and soften traffic and city noise. Combined with the lowered central ground, this creates a more enclosed and quieter environment where people can feel separated from the surrounding city.

THE SPACE





FINAL RENDERINGS



1ST RUNNERS UP

