

Media Release

EMBARGOED TILL 3 DECEMBER 2013, 2030 HOURS SINGAPORE TIME

ANNEX A: PRESIDENT'S DESIGN AWARD 2013 RECIPIENTS

Designer of the Year

- 1 **Patrick Chia**
Director, Squeeze Design;
Director, Design Incubation Centre; and
Creative Director, d.lab
- 2 **Richard K F Ho**
Principal
RichardHO Architects
- 3 **Alfie Leong**
Designer/Director
The Little Voice Pte Ltd
- 4 **Pann Lim**
Creative Officer
Kinetic Design and Advertising Pte Ltd
- 5 **Harijanto Setiawan**
Director
Boenga Pte Ltd
- 6 **Yip Yuen Hong**
Principal
ip:li Architects

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Design of the Year

1 **Being Together: Family & Portraits – Photographing with John Clang**
Kingsmen Exhibits Pte Ltd

Brett Cameron

Thomas Morris

In collaboration with

Clang Photography

John Clang

The National Museum of Singapore

Szan Tan

2 **Dell Inspiron 23: All-In-One PC**
Dell Global B.V. (Singapore Branch)
Experience Design Group

Chan Wai Lim

Yong Khang Chian

James Hallar

3 **Gardens by the Bay (Bay South Garden)**
Gardens by the Bay

Dr Kiat W. Tan

Peggy Chong

Kenneth Er (and Team)

4 **Initial 'Signature' Range**
Orcadesign Consultants

Jeremy Sun Ting Kung

Michael Toh Chong Nam

Ryan Toh Kian Seng

Da Ze Lee

Kwek Chin Leong

In collaboration with

Greaves Best Design

Michael Best

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- 5 **Lucky Shophouse**
CHANG Architects
Chang Yong Ter
- 6 **PARKROYAL on Pickering**
WOHA Architects Pte Ltd
- 7 **Satay by the Bay**
Linghao Architects
Ling Hao

Design Collaborators

KUU

Tan Kok Meng
Satoko Saeki

- 8 **Singapore Icons**
S U P E R M A M A
Edwin Low Chee Siong

In collaboration with

ampulets

James Teo Chye Koon

Relay Room

De Winne Mark Yehan

Quiet Studio

Fion Lum Pui Mun

Desinere

Melvin Ong Yit Leong

Chang Shian Wei

- 9 **Snapware Eco Flip**
World Kitchen (Asia Pacific) Pte Ltd
Lee Eng Leong
Lin Shini
Park Eunsung

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Designer of the Year

1 **Patrick Chia**

Director, Squeeze Design;
Director, Design Incubation Centre; and
Creative Director, d.lab

About Patrick Chia

Patrick Chia studied industrial design at the Royal Melbourne Institute of Technology (1991-1993), Australia. His talent was discovered by the French designer Philippe Starck in 1997. Patrick has been appointed jury member for various competitions and awards such as the Red Dot Design Award, James Dyson Award and the Singapore Furniture Awards. He is a member of the Design Advisory Panel as well as the International Advisory Committee for the Singapore Furniture Industry Council.

As a designer, Patrick is driven to create works that have resonance with the user. His works celebrate serendipity; are not always absolute in function; and appeal to the user's senses in subtle ways.

Patrick collects commonplace things. The kitchen walls of his home are lined with Ziploc bags of scribbled notes and curios collected over the years. They are sources for ideas for him. Patrick is inspired by play. To him, design should address the emotion, rather than simply pragmatic, functional consideration. To him, design can sometimes be purely emotive in function.

Patrick has been the founding director of the Design Incubation Centre, National University of Singapore, since 2006. The Centre was recently voted by Surface Asia magazine as one of the most progressive design laboratories in Asia Pacific. Under his direction, the Centre has conducted design research and investigations into new tools and processes that explore and expand new possibilities for the design practice in Singapore.

While computers and cutting machines are essential to designers, the tools and processes should not replace craft. Patrick believes that the mastery of craft is still relevant. For example, he habitually works with blue foam, hand-sculpting the material to make prototypes. He is so accustomed to the medium that he instinctively "calibrates" his models to a scale of 1:10. This working method helps him give shape to his thoughts, allowing him to create forms that can be viewed from multiple perspectives.

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Being an instructor at the University lets him explore new and emerging methods for research. To him, there are three stakeholders to consider at the start of a project: human needs, technology and social trends.

The narrative of a work is also important in creating a trigger for the user. One of the Centre's interactive media projects emulates movements when a loved one (with similar device) moves. Apart from giving a sense of physical presence, the device also tells a story and engages the user to "complete" the story.

The Centre is currently focused on researching emerging social, economic and technological trends such as big data, teaming and nudge (behavioural science). It is developing new teaching programmes and frameworks so as to train the next generation of Singapore designers to be prepared for future challenges and opportunities.

Jury Citation

Patrick Chia is a rare breed of designer. Rare because he not only creates his own wonderful, thought-provoking and cutting-edge design work, but also because he invests time in inspiring future generations of designers to go beyond existing ideas and to push themselves continually to explore the boundaries of design.

It is also rare indeed that as a creative designer at the top of his game, Patrick exudes such warm and embracing humility which, the Jury felt, makes him a great role model and inspirational figure for young people.

His work covers a broad spectrum, from product to furniture, all of which are beautifully crafted, sensitively realised and truly world-class. Patrick is also the founding director of the Design Incubation Centre (d.lab) at the National University of Singapore.

Patrick has built an enviable reputation in the design world, evidenced by the awards and recognitions he has received. This, combined with his being an inspiration to others, makes Patrick such a special and deserving recipient of the President's Design Award.

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PROFILE: PATRICK CHIA



TOWERS: OBJECTS / VASE FOR D.LAB



STICK: CONTAINER FOR D.LAB



ROLY POLY: A INTERNET DEVICE FOR
COMMUNICATING PRESCENCE



TOUCH HEAR: AN INTUITIVE TEXT
RECOGNITION DICTIONARY

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Designer of the Year

- 2 **Richard K F Ho**
Principal
RichardHO Architects

About Richard K F Ho

Richard K F Ho is principal architect of RichardHO Architects, a practice he set up in 1991. After more than three decades in the practice, he has honed his approach to design. Richard prefers to rethink the meaning of spaces. He reinterprets how spaces relate to one another and let them speak, and not worry about how the building should look like. Style has never been a priority in his works.

He feels that there must be more to architecture than just being a tool. Early on in his career, following three years of practising in Singapore, he went to continental Europe in order to get out of his skin and comfort zone, as well as to learn. He wanted to seek the craft and passion of the practice. For him, architecture is an expression of life. It is also a reflection of the people who use the space.

Deeply inspired by Louis Kahn, Richard believes the process of creating architecture begins with realising the “immeasurable” with “measurable” means and skill into a built form, in order to achieve the “immeasurable” again. The value of architecture should be assigned to the intangible enjoyment of the spaces. Architecture needs to have meaning.

Residential projects are interesting to him, because there is a need to cater for the lifestyle of clients and to give them something to aspire. Richard tries to maintain sustainability in his works. All his projects are naturally ventilated. Clients who appreciate that quality, commission him to do subsequent projects.

For Richard, designers need to constantly question their contribution. The priority should be to maintain a design ethos. It is a given that the practice of architecture is to do good work. It is also important for architects to have the courage to say “No”, to understand self-worth and not be open to exploitation.

Outside of work, three major contributions to the fraternity define Richard's commitment. His contribution to the architecture community through committee and public service; active participation in shaping conservation of local architectural heritage; as well as his contribution to architecture education in Singapore.

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He believes that the education of young and upcoming talents is crucial to long term objectives: to achieve the best living conditions for future generations. The teaching of architecture is to teach the way to see things. It invigorates him to be in tune with the younger generation because the architect needs to understand the changes in order to design for people. Knowing what drives the younger generation helps him keep abreast of and in touch with the times.

RichardHO Architects has been practising four-day work weeks since 2009. Richard believes that all architects need to quieten down to think clearly in order to design. Most of his team members use the “set-aside” time to focus. It is quality time for design work to excel. He has not seen anyone abuse the system. Their work environment is very close knit and they operate like a family.

Jury Citation

One of the most respected and recognised architects in Singapore for his body of work, Richard has displayed great sensitivity to the history, culture and climate of sites and places. He creates architecture that resonates with those who use spaces, and rekindle memories of the past.

Richard is also an active and exemplary mentor who has devoted himself to teaching and cultivating the next generation of architects as an adjunct professor with the Department of Architecture, National University of Singapore and as advisor to young designers.

The Jury applauds Richard's contribution to the architecture profession, as a practitioner, mentor and role model.

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PROFILE: RICHARD HO



BUNGALOW AT 4TH AVE: EXTERIOR VIEW



BUNGALOW AT SENTOSA COVE: FRONT VIEW

National Archives of Singapore



CONSERVATION SHOPHOUSE AT CAIRNHILL ROAD:
VIEW OF CENTRAL COURTYARD



BUNGALOW AT 4TH AVE

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Designer of the Year

- 3 **Alfie Leong**
Designer/Director
The Little Voice Pte Ltd

About Alfie Leong

Singaporean fashion designer Alfie Leong, is the founder of fashion label 'mu' and A.W.O.L. He is noted for his signature draping, unique cut and attention to detail. He won the Singapore Fashion Designers Contest in 1995; and subsequently received a scholarship for Raffles LaSalle International School of Design. He graduated in 1998. Over the years, Leong has represented Singapore at the Beijing Fashion Week and the Smirnoff International Contest. In 2001, he made the top 20 list of international designers at the Enkama International Competition. At home, Leong has made waves during the Singapore Fashion Week, the Mercedes Benz Fashion Festival and the Singapore Fashion Festival. He has also collaborated with Swatch as well as homegrown street wear brand 77th Street.

In 1999, Alfie started his own label and by 2004 set up The Little Voice Pte Ltd, to create unconventional designs to inspire customers who want to express themselves. The two private labels of the company, 'mu' and A.W.O.L., aim to blur the boundary between creativity and practicality. The designs of 'mu' are unique yet affordable. The label offers constructed designs that are a fusion between east and west. A.W.O.L., and abbreviation of "all walk of lives" embodies an originality and refinement that are complimentary to the modern women. It is achieved through unconventional construction, emphasis to details and the use of luxurious and sophisticated fabric. His practice gives him the opportunity to fuse the diverse world of inspirations and cultures that inspired him.

When designing, Alfie considers form, materials, technology as well as saleability. The creations fundamentally need to be wearable. His design process usually starts with draping. He establishes a fixed point in the human posture, typically a staple point under the armpit, where comfort is essential. Once that staple point is established, he starts to challenge the silhouette. He consciously creates new silhouettes and accentuates the form. Alfie is very unassuming about it, but the strength of his works is the ability to apply functional details and finish impeccably. It is a skill that is honed and backed by 20 years of practice.

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For Alfie, sharing experiences in the industry is very important. He recalls the experiences of bringing local designs outside of Singapore are often not smooth sailing, sometimes even fraught with setbacks. Helping each other in the industry and bringing related industries together is important.

His belief motivated him to start Workshop Element, a label that hosts a community. It seeks outlets and opportunities for local designers to showcase their works in a curated space. The first edition of Workshop Element, launched in 2012, was a pop-up store. It presented an ensemble of 19 brands and 16 designers and curators. The venture was driven by a passion to give back, inspire and inculcate values that have served him well over the years.

Jury Citation

Singapore's fashion industry is extremely challenging in terms of commercial viability, retail longevity and limited resources. In spite of these daunting conditions, Alfie has persevered and excelled. His success is due to his understanding of the entire value chain of the fashion design industry. Not only is he a role model but also a catalyst for the industry. He has a rare ability to fuse creative fashion design with the realities of business, manufacturing and marketing.

For the last 20 years, Alfie is unwavering in his design conviction: Asian influence coupled with modern sensibilities. His signatures are his attention to craft, fine detailing and technical excellence in cut and drape. His persistence and dedication to quality compelled him to operate his own factory, allowing him to control the finishing of his work. Despite his achievements, he remains humble and continues to exude positivity.

Alfie's desire to help emerging designers through his "Workshop Element" (W.E.) initiative, a retail pop-up, is testimony to his support for the fashion design community. His willingness to share his experiences and industry know-how makes him an inspirational mentor for the next generation of fashion designers.

Alfie is a beacon for the Singapore fashion design industry.

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PROFILE: ALFIE LEONG



MU FALL/WINTER: 11.12



AWOL FALL/WINTER: 12:13



AWOL
FALL/WINTER: 11.12



AWOL FALL/WINTER11.12

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Designer of the Year

- 4 **Pann Lim**
Creative Officer
Kinetic Design and Advertising Pte Ltd

About Pann Lim

Pann Lim is the creative director of Kinetic Singapore. He graduated with a Diploma in Design and Advertising from Temasek Polytechnic in 1998, where he was inspired by mentors such as Chong Jin, Hon, James Na and Iskandar Jalil. He started work at DDB Singapore and Batey Ads. In 2001, Pann was invited to start up a creative agency, Kinetic Singapore, with Carolyn Teo, Roy Poh, Adrian Tan, Sean Lam and Benjy Choo.

Pann's portfolio of work is a hybrid of visual design, interactive design and advertising. He works on these disciplines independently. To him, there is no distinction between these disciplines, as they are all tools of communication.

He believes that design and advertising start from an idea. He has devoted his time to creating ideas that have won him over 300 industry awards including a D&AD Silver nomination and a Cannes Silver Lion in 2012. He was awarded Singapore's Most Influential Creative Director by the Institute of Advertising Singapore (IAS) in 2012. He is currently ranked tenth in Australasia by Campaign Brief.

Pann is also involved in nurturing newcomers, as a way of fulfilling social responsibilities. He is a founding member of The Design Society, a Singapore-registered non-profit organisation, which aims to educate, proliferate and archive graphic design in Singapore. He has been actively involved in teaching and mentorship for prestigious awards such as Noise and Crowbar. He was chairman for the Crowbar Awards 2011 and head of Jury (activation) for Creative Circle Awards 2012.

In 2011, he started Holycrap.sg with his wife and two children, an art collective focusing on the arts. To date, they have had two successful exhibitions featuring the artworks of his children. Pann spends most weekends with them, working on projects, as well as exhibitions. He maintains that their works are not for sale, because he wants them to enjoy the process and not be caught up with the commercial benefits of the endeavour.

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Pann handles projects by understanding the brief, ironing out the facts, needs, budgets, deadlines and objectives of the clients versus needs and objectives of the agency. He works with like-minded partners, who believe that every project should serve the best interest of the client without compromising the creative integrity of the agency.

For Pann, design is most meaningful when it makes sense and makes one happy. Every project is different, but needs to be based on the insights to the problems or situation. The agency operates like a family, with a strong culture of kinship. It is a healthy eco-system, where the best scheme is adopted via a voting system. This way, everyone who works hard gets a chance to be recognised and gets to do good work. To him, everyone needs to learn to deal positively with disappointments in life. His best life lesson is to constantly learn from the mistakes of others in order to accelerate one's own learning. To him, learning is a life-long affair.

Jury Citation

Beyond being a professional, Pann Lim deeply cares about the people around him: the community, society, country as well as the next generation. The Jury believes that Pann has the exemplary qualities of a Designer of the Year.

His works are approachable. They connect well with people. He is dedicated to his craft and has done outstanding work for both big and small clients. His projects are extremely well thought through and meaningful, without being contrived.

Pann's contagious passion and dedication to his work flows over to the people who work with him. Not only does he influence those around him, he also avails himself to teaching, mentoring and grooming the next generation. Pann is exceptionally inspirational.

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PROFILE: PANN LIM



MAKI-SAN: POSTER



RENN LIM BY RENN LIM

Natives



ULTIMATE ZEROHZ



RUBBISH FAMZINE

re

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Designer of the Year

- 5 **Harijanto Setiawan**
Director
Boenga Pte Ltd

About Harijanto Setiawan

Harijanto Setiawan founded Boenga in 2002. It is a floral design firm based in Singapore. An architect by training, Harijanto is an award winning floral designer. He holds a Master Degree in real estate from the University of New South Wales, Australia. His most recent achievement includes the Silver Gilt Medal at Chelsea Flower Show London in 2013. In 2012, he picked up Best Show and Gold Award at the Singapore Garden Festival as well as International Designer of the Year at Fusion Flowers London.

Harijanto has been working on changing the image of floral design. As the current president of the Floral Designers Society Singapore, his intention is to change the image and perception of floral design. For him, receiving the President's Design Award is not just an acknowledgement of his personal contributions to the floristry industry, but a recognition of floral design as a contributing factor in upholding Singapore's title as a Garden City. As a floral designer, he feels the need to go the extra mile to take care of the floristry industry. It will take time for the public to accept floral design as a design discipline.

With the growing affluence of Singaporeans, the level of appreciation for all forms of design, including floral design increases. For Harijanto, floral design should not be exclusive to a few, but available to everyone. It should be accessible to the community. He has seen all age groups, from youths to senior citizens, enjoying floral design.

For Harijanto, floral designers need to appreciate and understand nature in order to bring out its true value. Every carefully crafted floral design leaves behind a legacy of beauty and everlasting memory which is priceless. When viewers remember that moment, the design is successful. As a design material, flowers possess a unique aura that has the ability to transform any space. Understanding that quality gives the designer the tools to enhance the space and environment.

Harijanto constantly challenges his own designs and questions what comes next. It is important for his design process to constantly refer back to nature to learn and recall the intrinsic value of nature and question how to give it added value. His style

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is avant-garde, eccentric and funky. He likes the transparent quality of complementary materials such as acrylic and fishing lines. They give his designs a sense of movement through subtlety of lines implied by the transparent elements. He counts on his qualities of daring to think out of the box and not fearing failure.

He is actively involved in the education of floristry, in order to share his expertise as well as to inculcate appreciation for the discipline. He runs seminars on technical know-how and branding. He encourages his students to enjoy the process of creation and to appreciate the result. Knowledge sharing is important. Practitioners of the industry need to challenge each other in the spirit of sharing; as well as to help nurture young designers and encourage them to compete in the market.

Jury Citation

Harijanto Setiawan is an extraordinary design talent whose creations reside between the category of art, fashion and sculpture. His medium happens to be flowers.

His training as an architect allows him to approach floral design spatially with a structural spirit, while engaging the human body. His creative use of form, space, colour, texture and light co-mingle with plants and people to produce truly unusual and unique encounters.

His vast portfolio of temporal installations, sets and compositions use photography to capture skilfully the ephemeral and fantastical quality of living materials.

The Jury was particularly impressed with his ability to transform static still life into experiential statements; and his commitment to elevate the awareness of floral design as a valid design discipline. His work is innovative, noteworthy and deserves to be recognised.

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PROFILE: HARIJANTO SETIAWAN



TEXTURE WON A BRONZE AWARD IN INTERNATIONAL FLORAL DESIGNER 2012, FUSION FLOWER LONDON



THE MORGUE: FOLDING TECHNIQUE OF USING PANSANUS LEAF



THE OBSESSION WON A SILVER AWARD IN INTERNATIONAL FLORAL DESIGNER 2012, FUSION FLOWERS LONDON – COLOUR CATEGORY



SHOWER BLESSINGS IN PARADISE: AN EXHIBITION IN FLORIA 2013, PUTRAJAYA MALAYSIA

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Designer of the Year

6 **Yip Yuen Hong**
Principal
ip:li Architects

About Yip Yuen Hong

Yip Yuen Hong is one of the founding partners of ip:li architects. Born in Singapore, he graduated with a Bachelor of Architecture, National University Singapore, in 1987. He worked at William Lim & Associates, Housing & Development Board and Arkitek Tenggara II before starting HYLA Architects with Han Loke Kwang and Vincent Lee, in 1993. Yuen Hong is a registered architect with the Board of Architects and has honed his skills under mentor architects such as William Lim, Tay Kheng Soon and Liu Tai Ker. After two decades of practice, he has worked on a wide variety of projects both locally and overseas, as well as taught at LaSalle-SIA College of the Arts and National University of Singapore.

In 2002, Yuen Hong founded ip:li architects with partner Lee Ee Lin. His architectural practice is primarily driven by his curiosity about the world and his solution-based approach to design. As the firm matures, he realises that a singular idea is much more powerful than an amalgamation of ideas in one project. His work seeks simplicity in form, space, program, material and budget, while resolving issues in a single brushstroke. That simplicity is also reflected in his minimal palette of finishes and details. It takes rigour in the design process, to achieve his desired level of focus. The result is often poignant and articulate, yielding architecture that is quiet, simple, soulful and timeless.

For Yuen Hong, architecture practice is an explorative search and a personal journey. He seeks something inspiring to look forward to in every project. He finds it through setting out an explorative idea to achieve in each project. His works primarily fulfil the trust of the client, the reality of cost and what clients want. Beyond which, he injects an “unreal” notion to explore, such as a daydream or a childlike perception. These explorations form an escape and a sanctuary that keep him going.

Yuen Hong humbly maintains that he does not set out to build or break new ground. He just seeks satisfaction doing what he wants to do. Architecture has always been his passion. To him, design is not about making or creating beautiful things, it is half science and half art. There is the practical science and that which can move the user. He needs to create something that is timeless and relevant. From time to time, other forms and disciplines of design that are more instantaneous intrigue him. Unlike

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architecture, which takes time, these disciplines are about feeling the pulse of the moment.

He constantly motivates himself through questioning and reflections. Of late, he finds architecture that is accessible by few people too indulgent. He begins to develop a consciousness that it should instil meaning and work for the community. He starts to ponder what it means to be meaningful or socially responsible and questions how it is achievable in the context of Singapore. For him, there is a need to constantly reflect on what it means to grow up and build in affluent Singapore.

Jury Citation

Yuen Hong's pragmatic yet inventive architecture is a novel approach to Singapore's tropical climate and sustainable lifestyle. Rooted in the traditional style of dwellings in Southeast Asia, and taking the weather and climate into consideration, Yuen Hong's works are an inspiration in creating an expression of local identity.

Through the years, Yuen Hong is constantly evolving in his experiments in architectonics. His unbridled dedication in supporting architectural education is admirable. The Jury recognises Yuen Hong's exemplary passion and sensitivity in pursuing his architectural ideals and translating them into beautiful works characterised by discipline and consistency.

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PROFILE: YIP YUEN HONG



19 SUNSET PLACE: EXTERIOR VIEW FROM
LANDSCAPE



WATTEN RESIDENCES: VIEW FROM
COMMON POOL



TISH SCHOOL OF THE ARTS: EXTERIOR NIGHT
VIEW



36 VICTORIA PARK: EXTERIOR VIEW

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Design of the Year

1 **Being Together: Family & Portraits – Photographing with John Clang**
Kingsmen Exhibits Pte Ltd

Brett Cameron

Thomas Morris

In collaboration with

Clang Photography

John Clang

The National Museum of Singapore

Szan Tan

Being Together: Family & Portraits – Photographing with John Clang

This is photographer John Clang's solo exhibition at the National Museum of Singapore, from 22 January to 26 May, 2013. The installation in Exhibition Gallery 2 comprises over 90 pieces of work by Clang. At the same time, about 40 historical portraits from the museum's permanent collection were also exhibited alongside. This exhibition explores the theme of the family, the central building block of Singapore society, by looking at Singaporeans' sense of identity, rootedness and connection with their families both in Singapore and abroad.

The exhibition design team wanted to create a setting that strove to present the photographer's intention in the most intimate form. The aim of the design is to create the space as a contemplative backdrop for the works, without using overwhelming design cues. In order to achieve this, the team favoured a minimalist approach to the construction design and materials.

Being Together is a series of family portraits. The works were originally photographed using projection in a darkened room. The design team decided to present the images as back-lit transparencies to mimic the atmosphere when the work was created. Slanted walls were used to reinforce the underlying dynamic time and space distortion of the works.

At the core, a white cube room is constructed to contrast with the gallery space. In it, *The Moment* series was presented in which the context was entirely different from the diaspora condition seen in the *Being Together* series outside the room.

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There are two video installations projected onto the opposite outside walls of the white cube room. To enhance the immersive viewing experience, the sound and voices from each video spills softly throughout the space, and accompany the visitors as they view the work in the gallery space.

About the Designer

Brett Cameron is creative director of Kingsmen Creatives. He has more than two decades of experience as a qualified interior, exhibition and museum designer. He has spent 14 years working in the Asian region. Brett graduated with a Masters in Design from Raffles University. He has designed and executed projects spanning the globe and in doing so has learnt to appreciate the nuances of global demands versus local expectations. Brett has led his team of designers in winning numerous awards, including the Singapore Design Awards (SDA) and the President's Design Award for Design of the Year.

Kingsmen Creatives is a strong multidisciplinary Singaporean brand. The design firm handles everything from design concept through to in-house manufacturing. Brett's team focuses on the field of experiential design. They create environments that engage the audience through experience and emotion. The team designs the environmental experience tailored to the specific needs of an audience. There are multiple clients to consider in experiential design. Apart from the audience, there is a venue client, such as the museums; the curators; as well as the subject, such as the artist or brand. The team helps the clients to pull together an integrated approach to the communication intentions of the space, to complement the content and artefacts.

Being Together is one such project. It features photography works depicting the fragmentation of the modern family. The fragmentation theme is carried through to the design of the displays. It also offers the opportunity to create a sense of disorientation. The idea was to disorientate visitors with physical fragmentation of the displays, as well as the strategic use of lighting. Dark spaces with brightly lit panels capture the fragmentation in the family photographs. The photographs themselves tell a story. The display enhanced the story, while embracing the collection's diversity. According to Brett, the local market for environmental design is a small but stable. There is a need for the local business community to show greater appreciation for design and to embrace it. The business community needs to understand the benefits of engaging a designer. Fees for design services should be regarded a worthy investment that can eventually reap rewards. It takes time to train a fresh graduate before a quality designer is "profitable". Yet across the region, poor job prospects have discouraged many design-trained students from staying in the field.

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Brett sails and teaches rugby at the Tanglin Club. Rugby has made him understand and appreciate teamwork. He recognises the importance of a strong team in a design firm, where designers are able to work collaboratively. He also encourages brainstorming so that fresh ideas and experience can come together. In fact the designers in his team get in trouble if they do not challenge him. Despite the aversion for challenging authority, Brett is confident that Asian designers are gifted.

Jury Citation

This collaborative project between the artist, designers and curator is noteworthy for the dimensional expression of narrative through photography and space.

The exhibition explored the theme of 'Family', the central building block of Singapore society, by looking at Singaporeans' sense of identity, rootedness and connection to their families, despite being separated from one another in an increasingly globalized world.

Fragmented, slanted walls in a dark environment were used to reinforce the underlying dynamic time and space distortion seen in the works. This is about familial bonding and yearning, and about people and their stories. This simple, minimalistic design approach heightens and enhances the emotional and intimate part of the story, allowing the audience to contemplate their own personal history and experience.

In the centre core laid a white cube room presenting *The Moment* series, which focused on families situated in a country. This was constructed to contrast the diaspora conditions seen in the *Being Together* series outside the room.

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BEING TOGETHER: FAMILY & PORTRAITS –
PHOTOGRAPHONG WITH JOHN CLANG



BEING TOGETHER: TRANSPARENCY LIGHTBOX
SKYPE SERIES



BEING TOGETHER: "THE MOMENT"
INSTALLATION, TRIPTYCH SERIES



BEING TOGETHER: NATIONAL MUSEUM
PHOTOGRAPHY COLLECTION SHOWCASE AND
GUILT SERIES

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Design of the Year

- Dell Inspiron 23: All-In-One PC**
Dell Global B.V. (Singapore Branch)
Experience Design Group
Chan Wai Lim
Yong Khang Chian
James Hallar

Dell Inspiron 23: All-In-One PC

Dell Inspiron 23: All-in-One PC Dell Inspiron 23: All-in-One PC is designed with consideration for the best in class touch experience, ergonomics, with a purposeful and clean design intent that does not distract user. It is designed to blend with interiors of the modern home or office space.

Dell Inspiron 23: All-in-One PC is designed for “desk space” and “clutter free” as key considerations for the home computing user.

Addressing increasing requirement of touch screen software that changes user behaviour interacting with their computers.

The design intent is to keep details minimal, purposeful and clean; that focuses on user needs; reduces visual clutter that distracts the user; and design that blends with the interiors of the modern home or office space.

One of the key challenges was to consolidate the processor, audio, hard drive, input/output connectors into a compact base form factor; while being competitive in computing performance.

Different from conventional AIO computer design, the form factor approach for the Dell Inspiron 23 has a slim and light display screen with all the rest of components compactly built into the stand base. The stand has an arm with two hinge points to enable the screen to fold at different angles for comfort and ergonomics during different use scenarios. The stand arm and base is made from aluminium cast to provide robustness during usage. The light weight display screen enables easy screen adjustability. The screen is able to fold flat parallel to table top that enable two-person interactive games.

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The foldable stand design helps to reduce packaging box size by half, thus reducing shipping cost significantly. With the electronics at the base, the design also facilitates easy serviceability and upgrade.

With consideration for change of user habits driven by touch and interactive software, the team has made the decision to reconfigure the form factor, thus changing the conventional approach of designing according to changing user needs.

The Dell Inspiron 23 is the second range of All-in-One PC designed by the Dell team in Singapore – from front concept to production and shipping.

Packaging material used for Dell Inspiron 23 is significantly reduced achieving a greener packaging.

About the Designer

Chan Wai Lim and Yong Khang Chian (KC) are the main players behind the design team for the Dell Inspiron 23 All-in-One PC. Wai Lim is senior industrial designer and KC is user experience designer. Together, they lead the design team from Dell's Singapore-based Experience Design Group, for this project.

KC has over 10 years of design experience in consumer and commercial products. By combining his expertise in human factors, ergonomics and interface design for both software and hardware, he has designed and developed the best-in-class human interfaces for products including the Dell XPS AIO PCs, UltraSharp Displays, S-series Touch Displays, Ultra Mobile Projector and Mobile Mouse. His passion for design has translated into numerous international awards, including the International Design Excellence Award, Good Design Award, iF Design Award and Red Dot Design Award.

Wai Lim was born in Singapore and graduated with a Diploma in industrial and product design from Temasek Polytechnic, in 1999. She has worked with design consultancy Design Exchange and G.E Fitch, before joining the Dell Experience Design Group. Her works have won awards such as Red Dot Design, IF Design Award, Good Design Award, Best of CE S, Innovation Award as well as recognition from the Singapore Furniture Industries Council.

In the Dell collaboration, Wai Lim is product designer and KC is experience designer. The teamwork is formidable because they bring to the project different perspectives and expertise. Although technology and content are their core businesses, they also have consideration for design such as usability, branding, packaging and product photography. Good user experience is the added value they aim to give to the user.

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A big part of their design process is understanding the user as well as the market. Research becomes an important component of their work. The team works closely with focus groups. They survey and track the usage of products as well as experiences in the workspace. They listen to users' pain points in the computing environment and pick out the changing needs, usage and behaviour.

The drive for the Dell Inspiron 23 All-in-One PC was clear from the outset. The team understood what the consumer wanted and expected. They worked on pushing the boundaries of a touchscreen monitor that can be positioned as a standing unit as well as a tablet. A few breakthroughs came from the emphasis on user experience. Moving the brain of the unit to the foot kept the screen slim, adjustable and flexible.

Next, they value-added with design. They aimed for the smallest possible footprint in order to create a clutter-free worktop. They pushed for the connecting arm to fold flat, so that the unit can offer the widest possible adjustable range. They even made the arm modular and adaptable, so that it is possible to upgrade the components, such as a bigger screen size. The compactness of the folding is so successful, flat-shipping is now savings made possible by design. They overcame constraints and found innovative ways to achieve their goal to offer what the user desires.

Jury Citation

The Dell Inspiron 23 is targeted at home users seeking more desk space and a clutter-free desk at an affordable price.

Its touchscreen interface requires the thinnest possible screen, so the motherboard was moved to the base. This, combined with a new kinetic movement, allows the screen to be made horizontal so it can be used for gaming between two people, for example.

The jury loved the emotional ergonomics of the barely noticeable, but cleverly designed mechanism, which prevents the bottom of the screen from clashing with the base. The support arm structure is in aluminium for robustness and is well considered to conceal wiring without compromising assembly. While the base with its associated electronics, ports and micro perforated speaker grille are housed under an aluminium pressing of high quality, it was all extremely challenging to realise but yielded significant cost savings to help bring the product in at an affordable price.

The Jury awarded the Dell Inspiron 23 as an exceptional example of the professional industrial designer's skill and craft for a mass-produced consumer product.

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DELL INSPIRON 23:
ALL-IN-ONE PC



DELL INSPIRON 23:
ALL-IN-ONE PC
TOUCH VIEW



DELL INSPIRON 23:
ALL-IN-ONE PC
LEFT TILT



DELL INSPIRON 23:
ALL-IN-ONE PC
FRONT VIEW

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Design of the Year

3 **Gardens by the Bay (Bay South Garden)**

Gardens by the Bay

Dr Kiat W. Tan

Peggy Chong

Kenneth Er (and Team)

Gardens by the Bay (Bay South Garden)

Comprising three waterfront gardens spread across 101 hectares at Marina Bay, Gardens by the Bay (GB) is designed to be Singapore's national gardens in the heart of the city. The first phase of its development focused on Bay South Gardens (54 hectares). Bay South Gardens will shape the distinctive qualities of Singapore's Downtown, and is the first-of-its-kind tropical garden that brings together botany, horticulture, architecture, landscape design and engineering. It is uniquely Singapore in that it reflects our natural and cultural histories through plants.

Bay South Gardens is designed with the objective to shape the distinctiveness of Singapore's Downtown, creating immense value to the surrounding developments by bringing forth a quality living environment. It seeks to attract people who do not normally go to gardens, providing a venue for community to bond and for memories to be made amongst Singaporeans and visitors. To realise these value propositions, the Gardens' design was guided by the following principal considerations: (a) integration within the larger context of the city; (b) outdoor visitor comfort amidst a hot, humid and wet tropical climate; (c) "wow" factor and conditions to present the plant world in a compelling way; (d) new standards in social, economic and environmental sustainability. As part of the design process, public consultation was undertaken at the outset. The design of the Gardens therefore captured the expressed ideas, aspirations and needs of the populace in an increasingly urbanised city-state.

The design team worked hard with the urban planners to ensure that the Gardens would occupy the waterfront around Marina Bay. This changed the paradigm in urban planning, where such lands would typically be allocated to developments of greater economic value. In doing so, the Gardens set the tone for the city, creating an environment for live, work and play. The three Gardens of GB were linked to form a seamless green promenade around Marina Bay. Altogether, the three gardens have a combined waterfront of 8.1km. In Bay South Gardens, a lake system (the Dragonfly and Kingfisher Lakes) was incorporated around the periphery of the Gardens. Dragonfly Lake on the western side creates an additional waterfront of

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1.2km, enhancing the view from the future reserve site developments, bringing forth incremental land enhancement value. The Gardens is also well-served by the Mass Rapid Transit railway; and integrated to the Marina Bay Sands and rest of the city via a foot-bridge across the East Coast Parkway.

Optimal outdoor comfort in a tropical garden: To address the heat, humidity and rain in Singapore's tropical climate, which often limits visits to gardens in the early parts of the mornings and evenings, several layers of natural and anthropogenic strategies were implemented. Firstly, wind studies were conducted to guide the shaping of the Gardens topography. This helped to facilitate wind movement through the Gardens, ameliorating the high humidity. Secondly, an extensive vegetative cover was undertaken through the planting of mature trees. This was further juxtaposed by a network of covered walkways (including the colonnade in the Supertrees Grove) and canopied areas (e.g. Visitor Centre and the Canopy between the Conservatories). Thirdly, the Supertrees helped to provide further shade in the heart of the Gardens and the arrival areas. Lastly, the Conservatories provided an all-weather facility at optimal human comfort ambient temperatures of 23oC to 25oC. This brought the gardens from the outdoors to under-glass. The realm of physical comfort extended to the development of infrastructure to support a people-mover system and F&B spaces.

Creating the "wow" factor and conditions for plant display: Through the integration of cutting-edge architectural, engineering and novel horticultural plantings, the Conservatories and Supertrees provide two unique environments to present plants. The Conservatories brings forth the concept of perpetual spring in the Tropics by providing cool environments for the display of colour and unique plant forms in nature from the Mediterranean climatic regions of the world and the Tropical Highlands. The Supertrees brings to life the sky gardens of tropical rainforests that tower high up into the canopy. Together, they are iconic and create the "hook" for visitors to enter, immersing and transporting them into another world. They exemplify our vision of bringing the world of plants to Singapore and presenting Singapore to the world.

Creating sustainability - social, economic and environmental balance: To sustain the Gardens, it is imperative that it is purpose designed for families as well as the young and old, to foster community bonding and for memories to be forged. Programmable spaces were incorporated in strategic locations, taking into account the type of events, performances and occasions. This ranged from the Meadows, an outdoor events lawn that can accommodate at least 20,000 people, the Flower Field Hall within the Flower Dome, an indoor convention-style space that can seat 700 people. Open spaces and intimate corners have also been created in the Gardens for picnics and informal gatherings.

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Nine F&B outlets have also been developed to cater to different segments of the community. This includes a hawker centre style, Satay by the Bay, which comprises eight satay stalls and 18 other local food stalls. The F&B outlet provides the revenue stream that will help in the partial cost-recovery of the Gardens' operating cost.

Finally, the Gardens' design has been driven by environmental sustainability. This has focussed largely on creating a sustainable energy cycle where electrical energy is generated from the burning of horticultural waste and coupled with advanced cooling technologies to cool the Conservatories; a sustainable water cycle where 95 per cent of the rain within the Gardens catchment is captured and cleaned by aquatic plants before being used for irrigation and returned to the Marina Reservoir; creation and enhancement of habitats for biodiversity.

Horticulture-themed Gardens – World of Plants and Heritage Gardens: A series of horticulture-themed gardens was strategically located on two raised land mounds that surrounded the heart of the Gardens. The World of Plants comprised six gardens – the Secret Life of Trees, World of Palms, Understorey, Fruits and Flowers, Web of Life and Discovery. Each of these gardens provided a window into the tropical rainforest, highlighting key ecological components of the rainforest and the use of plants by Man. The Heritage Garden comprised four gardens – Indian, Chinese, Malay and Colonial Gardens. These gardens brought to life our cultural heritage and colonial history, by interpreting the affinity between plants and cultural communities in Singapore. It also traced the history of the commercial crops that were discovered and/or cultivated in Singapore and Southeast Asia. These Gardens are uniquely Singapore, providing education outside of the classroom on our socio-economic and natural history.

Supertrees – Sky Gardens in Tropical Eden: To add drama and impact to the Gardens, the Supertrees were designed to a scale that would become instantly recognizable in views across the site and offered the opportunity to create vertical gardens in the Tropics. Their heights ranged between 25 to 50m, rising significantly above the canopy of trees in the gardens. An elevated walkway between the Supertrees would allow dramatic views across the rest of the Gardens, while offering a unique experience of exploring the Supertrees canopies. The 50m tree housed a treetop bistro. At night, the Supertrees came alive with a lighting and projected media.

The Supertrees illustrated Man's attempts at re-creating Nature's balance. Like dominant trees in the rainforest, they supported a living skin of epiphytes, ferns and flowering climbers, creating sky gardens in tropical Eden. They were fitted with advanced environment technologies that mimicked the ecological functions of trees – photovoltaic cells harnessed solar energy for the functioning of the Supertrees just

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as how trees would photosynthesise; rainwater harvests collected rainwater just as how trees assisted in cloud formation and brought rain.

Conservatories – Spring in Perpetual Summer: Located at the waterfront, the Conservatories provided an iconic image for visitors coming into the city from the airport. Designed as the world's largest single-span grid shell glass systems, the Conservatories were fitted with advanced energetics. This allowed the Conservatories to replicate cool conditions for the display of an increased range of plant varieties that could be brought into flower. The Conservatories utilized renewable energy for cooling, energy generated from the burning of horticultural waste, resulting in an energy budget that was no more than that of a well air-conditioned building in Singapore. The Conservatories provided an all-weather edutainment space within the Gardens, as well as a cool alternative when the outdoor Gardens gets warm and humid.

The Flower Dome, 1.2 hectares in footprint and 45m tall, brought about the cool-dry, springtime climate of the Mediterranean-type and semi-arid regions of the world. This allowed the display of habitats and plants from regions such as California, Western Cape (in South Africa), Western Australia, the Mediterranean Basin, and Madagascar. Special emphasis went into highlighting the colours from the flowers, and interesting forms and adaptations of these plants to the cool and dry environments – the development of bulbous trunks in trees such as the Baobabs is one of several examples. The design intent was also to showcase plants that provided food to Man in our daily lives – the olive tree being a prime example of this. An exhibition field was incorporated to enable changing flower shows and displays to be held within the Conservatory.

Complementing the Flower Dome was the Cloud Forest, 0.8 hectares in footprint and 65m tall. It replicated the cool-moist climate found in tropical mountain regions between 1,000 to 3,000 metres above sea level. Plants featured included tropical rhododendrons, high elevation orchids, bromeliads, pitcher plants and other epiphytes. An artificial "mountain" was constructed, accessible by an elevator at the look-out point at its peak. Visitors would descend the "mountain" in a circular path, during which they would enjoy the various plants that were clad to this "mountain".

The Gardens by the Bay project has been successful in creating awareness and buzz for Singapore and the "City in a Garden" vision, both locally and internationally. The project has reinforced the government's commitment towards creating a distinctive quality living environment with the Garden City as its key feature. Leveraging on the publicity for the Gardens, much public support has also been garnered for the government's programme in developing the Garden City and its

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infrastructure. Most importantly, the multi-cultural milieu of a cosmopolitan nation is now in greater evidence in the residents that now visit and enliven the Gardens.

About the Designer

Dr Tan Wee Kiat headed and steered the development of the Gardens by the Bay project as chief executive officer. Born in Singapore, Dr Tan began his tertiary training as a botanist and horticulturist at Williams College, Massachusetts, USA, in 1965, where he was awarded the Dwight Botanical Prize. Subsequently, he trained in Orchidology, first at Michigan State University where he received his M.Sc in 1967; then at University of Miami, Florida, receiving his Ph.D. in 1974.

He is advisor to the National Parks Board of Singapore, a position created for him when he stepped down as the immediate past CEO of the National Parks Board and the Commissioner of Parks in 2006. Dr Tan was presented the Public Administration Medal (Gold) in 2003 and the Medal for Meritorious Service in 2007 in recognition of his vision, commitment and outstanding contribution to enhancing Singapore's natural landscape. In June 2011, Dr Tan received the President's Award for the Environment, the highest environmental accolade in Singapore.

Dr Tan led the Gardens by the Bay project team with his content knowledge and clarity of vision.

On one hand, Dr Tan aims to introduce the plant kingdom to Singapore, to create a habitat that supports life as well as the diversity it attracts. For him, the pursuit of botanical knowledge especially of the Tropics has not been fully tapped. It has taken him years to build a network of global contacts to bring the world of plants to Singapore.

On the other hand, he is also aware of the task to captivate the audience. Gardens by the Bay needs to capture the interest of people who do not normally look at plants; as well as those who enjoy plants. In order to sustain the interest, a "comfort zone" is created. It is not just what the team wants to show, but also in understanding what the audience needs and wants. According to Dr Tan, the Gardens has components of research, conservation, education and recreation. Visitors add the human component. The Gardens serves as recreation and edutainment for its visitors.

While this project needs to be sustained environmentally and economically, the team also believes that the study of botany is about the knowledge and experience. Economics only comes after all that. The financial and physical resources generated by the Gardens add to its sustainability.

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Gardens by the Bay is planned as a green lung, not just a park, but a tropical garden that is unique to this part of the world. It is envisioned as a living mantle. The team is already seeing it attract birds and insects. Gardens by the Bay is a work in progress, conditioned to give results.

Jury Citation

Gardens by the Bay is an ambitious project of national importance that catalyse the new downtown urban space, drawing locals and visitors alike to enjoy the place. Growing from the vigorous vision and consummate passion of Dr Tan Wee Kiat, Gardens by the Bay is brilliantly integrated into a remarkable oneness of different expertise and knowledge.

The important issues of sustainability and environment are woven into the design, as form and function are integrated with careful consideration of the aesthetics and engineering systems.

The relationship of multi-disciplines: architecture, engineering, economics, landscape architecture, horticulture and botany open opportunities for education programs and immersive experience of the place.

The delight, optimism, and the possibilities for the future embodied by Gardens by the Bay inspired the Jury to give acclamation to the project as a President's Design Awards Integrated Design of the Year.

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GARDENS BY THE BAY (BAY SOUTH GARDEN): PANORAMIC VIEW



GARDENS BY THE BAY (BAY SOUTH GARDEN):
CLOUD FOREST DOME



GARDENS BY THE BAY (BAY SOUTH GARDEN):
SUNSET VIEW OF THE CONSERVATORIES BY THE
WATERFRONT



GARDENS BY THE BAY (BAY SOUTH GARDEN):
GARDENScape AT NIGHT



GARDENS BY THE BAY (BAY SOUTH
GARDEN): SUPER TREES

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Design of the Year

4 **Initial 'Signature' Range** **Orcadesign Consultants**

Jeremy Sun Ting Kung
Michael Toh Chong Nam
Ryan Toh Kian Seng
Da Ze Lee
Kwek Chin Leong

In collaboration with
Greaves Best Design
Michael Best

Initial 'Signature' Range

Elegance meets precision as the INITIAL Signature Range sets itself to be the next icon of hygiene service products through design innovation. Beginning as a design refresh of identity and product language, an apparent need of re-modelling the elements in the washroom landscape surfaced. This turned into an interlaced collaboration of research, ideation and engineering between an assemblage of marketing, manufacturing and engineering professionals from INITIAL. Orcadesign was responsible for the conception of the Signature design language, which acted as the catalyst for the next generation public washroom amenities through a family of 11 analogous products.

The INITIAL Signature Range is the design embodiment of both function and form. While it addresses hygiene needs through the integration of sensor technologies and user-centric interaction, users are also informed about its cleanliness through its graceful primary surfaces. Its structure is built on ergonomic studies of layout, positioning and user interaction, which promotes the accessibility of product for customers, and the serviceability for staff. Yet at the same time, this also improves the visibility of brand on a spatial level. Combined with graphical icons for proper usage, intentional button detailing and overall visual perception, a new typology of service equipments is designed, giving rise to a better product experience and its attractive appeal.

Put together as a long term design strategy, the INITIAL Signature Range is established with incremental plans for the future. Each of the eleven products is accompanied with a complete set of colours, materials and finishing for a growing collection of contexts, while parts are shared congruently for design consistency,

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cost efficiency and product continuity. Ultimately, great effort lies in the development of Signature design language, which remains the backbone of the design vision, and the foundation of upcoming design efforts. To date, INITIAL has attained design patents for the INITIAL Signature Range, and plans to launch their new product range in 2013. Orcadesign is proud to be the design consultants to the world leading contenders in public hygiene care over this project.

About the Designer

Jeremy Sun is the design director of Orcadesign Consultants, an Asian design house, which handles strategic product design and research consultancy. Part of a global design movement, Orcadesign operates studios in Singapore, Malaysia and China. For the past 20 years, the design house has been empowering clients through innovative design strategies and solutions, within Singapore. Jeremy and his design team has received international accolades, including multiple wins at iF Design Award, Red dot and Good Design Award. For him, awards are recognition for their work.

In recent years, Jeremy has been leading design thinking programmes, helping clients reframe challenges, create compelling visions and craft innovations that resonate with their target market. He is also active in design education and promotion, having lectured in undergraduate programs in design institutions and forums. It gives him a chance to impart his experiences and inspire the youth. Jeremy has also been appointed advisor to various Singapore government agencies. He offers decades of experience, expertise and insight to help shape masterplans in the creative industry.

Jeremy graduated with a distinction in MA Industrial Design, from the University of Central England in Birmingham, United Kingdom, in 1992. He worked at Lawton & Yeo Design Associates in Singapore after graduating and has been with Orcadesign Consultants since 2001. He has been practising for the past 20 years. For Jeremy, industrial design is a complex process that considers research and development, as well as marketing and sales. Most importantly, it deliberates over what consumers want and what end users desire. There is a technical and an aspirational component which considers the emotional aspect of the design.

The INITIAL Signature Range is created through intensive research. There are many stakeholders in the project. It is not just any regular consumer product. The team needs to cater to the needs and function of the end user, as well as pre-empt considerations of the sanitary companies such as the selection, installation and maintenance. They aim to create a design vision that offers different expressions, but works on the same basis. This need arises from the difference in regional

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expectations and preferences. The Europe market prefers neat, logical, trustworthy and expendable forms; while the Asia Pacific market prefers expressive, curvilinear and sensual forms. There is a great need to unify the language as well as introduce a unified branding for the range.

Outside of work, Jeremy indulges in playing the piano. It helps him express his feelings through music, as well as to focus and pay attention to the details. Designing for him, is a way of expressing emotions. He is inspired by what he sees and experiences. It is his vocational habit to question what will happen when things are done in a certain way and why things are designed in a certain way. He believes designers need to love what they do and enjoy the process. In order to do a good job, it is important to have an inquisitive mind and the courage to dive into the work.

Jury Citation

The Signature series is a complete range of hygiene service products that expresses Initial's new brand consistently through its design. Significantly, these humble everyday products are the physical touch-points for the Initial brand in providing an essential public service. The Jury could see that this project was a critical part of a wider strategic business transformation.

The professional approach to this very demanding project was impressive, encompassing research with both users and service staff in addressing real needs and issues. The result is that these products work with grace and simplicity. They are clean, calm, simple and intuitive to the user. The Jury realised that, while the range of products is easy for all of us to see and appreciate, it is, paradoxically, very challenging to achieve.

This is a range of sanitary products which addresses real and difficult sanitary and service needs, and improves the washroom experience. The Jury was very impressed by the contemporary but appropriate design language of the Signature range, which pioneers a new look and feel for the Initial brand and its business transformation.

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INITIAL 'SIGNATURE' RANGE IN USE



INITIAL 'SIGNATURE' RANGE: FAMILY LINE UP



INITIAL 'SIGNATURE' RANGE IN USE



INITIAL 'SIGNATURE' RANGE: FEMININE
HYGIENCE BIN AUTO

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INITIAL 'SIGNATURE' RANGE: HAND SOAP
DISPENSER



INITIAL 'SIGNATURE' RANGE: JUMBO TOILET
DISPENSER

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Design of the Year

- 5 **Lucky Shophouse**
CHANG Architects
Chang Yong Ter

Lucky Shophouse

This shophouse is located at Joo Chiat Place, in a conservation shophouse district in the secondary settlement areas of Joo Chiat in Singapore.

Behind this shophouse was a long, narrow concreted vacated land. Surrounded by 3 to 4-storey serviced apartments and semi-detached houses, a portion of its side faces a back lane, flanked by houses on both sides.

The brief called for flexible usage of spaces, for visiting parents, in-laws, and relatives whilst they are still overseas; as well as to retain traces of the old shop; to rediscover, reveal and protect the original structures, finishes and detailing.

The overall layout is kept simple to cater for flexible space usage. Furniture, fittings and services are placed in a central axis. Progress through the house is always to the side rather than along the axis.

Beyond the shophouse is the concreted land that faces a back lane. Instead of maximizing built-up areas, both the couple and architect felt the need to keep the end of this back lane visually unobstructed. This leads to the creation of a central garden space, where the neighbours on either side (those located along the back lane, and the service apartments on the other side) now enjoy a backdrop of green oasis.

This central garden space extends to the rear where the new single-storey house sits. Essentially one-room wide, the decision to go low dense and to elevate its floor from the ground pleasantly increases the breathing and green spaces for this house and its surrounding.

About the Designer

Chang Yong Ter is principal architect of CHANG Architects. He designed Lucky Shophouse. Born and raised in Singapore, Yong Ter traced his interest in a hands-on profession to his technical background at Gan Eng Seng Secondary School. He deliberated between engineering and architecture after completing his A-Levels and

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eventually enrolled into the School of Architecture, National University of Singapore. He remembers fondly the tutelage of the late Mr Whang Tar Kuay, who inspired and helped him discover the passion for architecture. Upon graduation, he sought apprenticeship with Mr Tang Guan Bee for several years, before starting his practice, CHANG Architects, in 2000.

In 2004, still in the early years of running his own practice, Yong Ter was acknowledged by the Urban Redevelopment Authority of Singapore as one of the outstanding "20 Under 45" young architects in Singapore. The selection recognises 20 noteworthy young and emerging architects in Singapore, all aged under 45. Since then, he has received more than 15 other notable local and international awards.

Yong Ter has a quiet demeanour that is earthy yet out of this world. It could be attributed to taichi, meditation as well as yoga, which he has been practising since university days. This interest has a profound influence on his outlook on life, as it instils in him consciousness and awareness. It helps him look and search inwards for answers. That same calmness is reflected in his works, which strive to bring users closer to nature and put them at ease. He has faith that architecture can enhance living, in a grounded and comfortable way.

In fact, his award winning project, Elok house, did exactly that. Nature was brought right into the heart of the house. The project was an understanding between site, people (client) and nature. It was a project where ideas were realised. The client is important in this process, for endorsing ideas and making them happen. It was also the turning point of his career that brought attention to his works.

Yong Ter believes that architectural design should involve both the mind and the heart. On one hand, rationality and logic could fulfil functional briefs and achieve pragmatic efficiencies. On the other, an intuitive, poetic, almost non-designed approach could delimit the limitations of rationalities, to seek resonance with the soul. When one visits a space, it evokes feelings, including fear, calmness or serenity. Hence for him, architecture needs to connect to the emotions and feelings of people.

The Lucky Shophouse is a site which comes with a very special condition. It includes a front plot with an extension to the back. The client was sophisticated in not enforcing the utilisation of the full GFA allowable for the plot. This allowed the designer to challenge the scale of architecture elements. His sensitivity towards materials gives him the room to play and achieve a moving piece of architecture that can enhance the lifestyle of his client.

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Jury Citation

Lucky Shophouse offers a unique, delightful experience that provides one with a sense of place and history, while meeting the needs of a modern lifestyle. From a book shop to a private residence, traces of the original shop were retained to preserve and reveal the existing structure, finishes and detailing.

Skylights in the bathroom bring warmth and daylight to darkened interior. A surprising new annexe consisting a series of boxes containing a study and additional living spaces behind the shophouse, complements the main residence and creates a seamless flow of space between the exterior gardens.

The Jury commends the imaginative design, as well as the sensitivity and finesse demonstrated in the integration and preservation of the old and new. What results is a rich and beautiful re-interpretation of shophouse living.

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LUCKYSHOPHOUSE: VIEW OF THE FRONT
CONSERVED SHOPHOUSE FROM THE GARDEN



LUCKYSHOPHOUSE: VIEW FROM JOO
CHIAT PLACE



LUCKYSHOPHOUSE: VIEW OF THE DINING AND
KITCHEN



LUCKYSHOPHOUSE: VIEW OF THE BEDROOM



LUCKYSHOPHOUSE: VIEW OF THE REAR
EXTENSION FROM THE FRONT SHOPHOUSE

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Design of the Year

6 **PARKROYAL on Pickering** **WOHA Architects Pte Ltd**

PARKROYAL on Pickering

PARKROYAL on Pickering is a hotel and office in a garden. Located on Upper Pickering Street, the project is a study of how we can not only conserve our greenery in a built-up high-rise city centre but multiply it in a manner that is architecturally striking, integrated and sustainable.

On the ground, a contoured podium creates dramatic outdoor plazas and gardens that flow seamlessly into the interiors. Greenery from the park is drawn up in the form of planted valleys, gullies and waterfalls. The landscaping also conceals openings to the above ground carpark while allowing in air and natural light. The top of the podium is a lush landscaped terrace housing and the development's recreational facilities, with infinity pools opening up to unobstructed views of the city.

Lofty four-storey sky gardens bring lush greenery directly to the rooms and breaks down the scale of the building. Corridors, lobbies and common washrooms are designed as garden spaces with stepping stones; planting and water features create an alluring resort ambience with natural light and fresh air. A total of 15,000 square metres of sky gardens, reflecting pools, waterfalls, planter terraces and green walls were designed. This is double the site area or equivalent to the footprint of Hong Lim Park.

The crisp and streamlined tower blocks harmonize with the surrounding high-rise office buildings. They are attenuated into an open-sided courtyard configuration, breaking down the "wall of buildings" effect and maximizing views and daylight into the building.

Sustainable features give a 30 per cent energy savings in the building operation. This has been reviewed by Singapore's Building & Construction Authority which has awarded PARKROYAL on Pickering with the Green Mark Platinum status, the nation's highest environmental certification.

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About the Designer

Wong Mun Summ is the founder of WOHA, an award-winning architecture practice, notable for its evolution and innovation. The firm intertwines profound awareness of local context and tradition, with an ongoing exploration of contemporary architecture form-making and ideas, thus creating a unique fusion of practicality and invention. The firm's ethos compels them to maintain sustainability for the community. Environmental principles have always been fundamental to their practice, which is guided by a commitment to responsive place-making and to the creation of an invigorating and sustainable architecture. For them, it is also about a better built environment for living creatures.

Mun Summ believes well-being is achieved through biophilia. It is natural to coexist with the animals and insects around us and hence important that buildings balance everything including nature. He realised early on that urbanisation is always taking away green spaces. Discipline is required to focus on creating design that is not only good to look at but that is also easy to maintain. He believes that the use of plants as architecture materials stems from understanding them, in order to look like they are "trained". WOHA has created a 100m green wall in one of their earlier projects, Newton Suites, which is not only easy to maintain, but actually thriving.

That same consciousness prompted the design team to create for PARKROYAL on Pickering, green spaces that are the same size as Hong Lim Park, a green space which the building faces. They managed to achieve an unprecedented amount of greenery and landscaping in a high-rise development, integrating them in innovative ways that address urban design and sustainability, as well as creating a lush retreat in the heart of the city. The building achieved a remarkable green plot ratio of two.

The sky gardens are highly visible from the surrounding streets and buildings, working to soften hard edges and provide visual and environmental relief in the built-up city centre. Now apart from the buildings overlooking Hong Lim Park, buildings in the surrounding can also enjoy the green view.

In terms of scale, the landscaping amounts to 215 per cent of the site area, showing that even as cities become taller and denser, green spaces need not be compromised if they are adapted into high-rise typologies. This idea encourages Mun Summ to think of the possibility for every city to generate two times its own area of green.

Mun Summ believes that designers need to stay focused and committed. In the practice, it is always easy to compromise. He does not think WOHA has ever compromised. They have always found a way to work in a win-win manner. Good

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design is often about being prolific and generating many ideas so that it can be narrowed down to the ideal solution. Design is not one direction but often lateral.

Jury Citation

PARKROYAL on Pickering is a unique hotel offering a lush resort experience in the heart of the city. The hotel's sky gardens bring lush greenery into the hotel spaces and offer a measure of green relief to the surrounding streets. The open air corridors bring fresh air and an immediate connection to Chinatown. Cocoon-like hotel rooms provide comfort and privacy, with a view of the city that is framed by the garden setting.

The sustainable strategies with the vertical green walls open doors to future urban visions and further possibilities in a dense environment. Overall, the project strikes a balance environmentally, returning natural systems to the landscape it displaces.

The Jury commends the project for solving a complex problem radically with imagination and flair, bringing lush greenery and integrated landscape to high rise development.

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PARKROYAL ON PICKERING: STREET VIEW FROM TRAFFIC JUNCTION



PARKROYAL ON PICKERING: VIEW OF SKY TERRACES FROM CLUB LOUNGE



PARKROYAL ON PICKERING: VIEW FROM 5TH FLOOR LOOKING UP TO UNDERSIDE OF SCULPTED SKY TERRACES



PARKROYAL ON PICKERING: SWIMMING POOL AND CABANAS ON 5TH LEVEL

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Design of the Year

- 7 **Satay by the Bay**
Linghao Architects
Ling Hao

Design Collaborators

KUU
Tan Kok Meng
Satoko Saeki

Satay by the Bay

The project is a food pavilion located next to the Marina Bay waterways, nestled between the Gardens by the Bay and the Marina Barrage. We wanted to make an experience of eating in the outdoors, enjoying the sea breeze and natural surrounds.

Canopies of planted concrete roofs extend here and there and dip down at various ends to provide shelter from the sun and rain. Towering Angsana trees were planted to one side, palm trees going in between the curved edges of the pavilion, and the existing pond extended to around the corner to make an environment where the plants, visitors, cooking, eating, insect life and so on come together easily and casually.

We also wanted the place to invite the visitor to walk around the gardens and pavilion. Following the curve edges of the roofs, one walks around the islands of cooking stalls. Many garden paths from all sides lead into and around the pavilion. Through this moving around, the visitor experiences the different aspects of the place.

In the mornings, it is quiet and cooler and fresh with the morning dew. By night, the place is usually packed with activities and sounds of cooking and eating as the temperature cools down again. The openness allows everything to be felt. The sea breeze brings the smell of the grilled satay far beyond.

This project fits into the overall Gardens by the Bay plan to establish a more local and affordable food centre in the Marina Bay area. There is a reference to the atmospheric casual seaside and outdoor Satay Club at the old Esplanade which was part of the original vision for this project. In that vein, while it is a privately leased

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venture, the spaces are open 24 hours and visitors have been enjoying the openness of the layout much more than just as an eating house.

Built as part of a design, build and operate contract within 11 months, the developer and operator of the place also happens to be the builder. We made a building where the structure is the finish and the experience of the place. The concrete is used pervasively from the floors, columns, stalls to the ceiling allowing for a more direct and simple finish. Something more suitable to a place that is like the outdoors and gardens.

The project has been voluntarily submitted for BCA Green Mark (the assessment of which is ongoing) and has been designed and built accordingly. The sustainable items include recycled concrete aggregate for the off form finished concrete roof canopy and structure, energy efficient and Green Mark compliant M&E system (lighting as well as the most direct exhaust layout over the stalls) and rainwater from the roof reused for irrigation after being collected in the pond. All spaces are further designed to be naturally ventilated and lit (during daytime). The planting around and on the roof of the pavilions create a fresh and lively atmosphere.

About the Designer

Satay by the Bay is a project by Ling Hao of Linghao Architects, in collaboration with Tan Kok Meng and Satoko Saeki of KUU. The design-build-operate project was completed in 11 months. For Ling Hao, every project is an opportunity to think about what they want to discuss or make. He wants an experience that feels free and fresh.

Linghao Architects makes projects by imagining fresh settings in relation to everyday life. Prior to setting up his own practice, Ling Hao worked for Mr Tang Guan Bee and Mr Tan Kok Meng. It was the former who taught him to question what architecture meant and to build what he wanted to build. Most of Ling Hao's projects encourage movement, while questioning scale, manifested through considerations and understanding of structure and materials, which need to be closely related to the architecture and not simply be finishes.

Most of Ling Hao's projects are about movement. For him, walking makes the user experience the space. He does not want to make buildings that can only be looked at, but structures that users can move around, like walking on a terrain. For him, there is also a time and place for different scales. With the Internet, the world is already a bigger place, hence users have a different sense of scale now. Spaces need to reflect that. He works with an awareness of change and scale of things. Careful consideration for intimacies and how to allow for liveliness are often apparent in the range of interior, installation and architecture works he handles.

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The design team of Satay by the Bay, deliberated over ideas and a fresh approach to the way people use the space. The building is a shed that is about the plants and a relationship with the water. Nature becomes the freedom that is enjoyed in this project. Ling Hao feels that Singapore needs to learn to appreciate and negotiate with nature, rather than depend on mechanical engineering. Like most of his other projects, the notion of moving around is introduced, for visitors to experience the different aspects of Satay by the Bay.

Ling Hao is inspired by cinema and books. A particular scene in Yasujiro Ozu's *Flavour of Green Tea Over Rice*¹, strikes a chord with him. He is inspired by a scene in the film when the owners of the house decide to have supper. Not wanting to disturb the sleeping helper, they go into the kitchen and discover where everything is. They make a simple meal of green tea over rice, and after eating exclaim this is what life is about: intimacy, simplicity and comfort. For Ling Hao, the act of discovering, cooking, relating to one another is profound, inspiring and stimulating the spaces he makes.

Jury Citation

Located next to the Marina Bay waterways and nestled between Gardens by the Bay and Marina Barrage, Satay by the Bay re-interprets the typical Singaporean food centre.

The project celebrates the experience of outdoor dining, allowing users to enjoy the sea breeze while in a garden setting. The project fits seamlessly within Gardens by the Bay, with its cool and comfortable environment, created by a covering of green plants. The unique roof form creates various spaces underneath for the patrons. The well-conceived design with islands of cooking stalls encourages users to walk in and around the gardens and pavilion. The raw materiality and carefully placed elements helps to form a coherent and welcoming environment.

The Jury commends the practical and simple design that resonate well with local culture and modern style that is very much an expression of Singapore.

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SATAY BY THE BAY: VIEW ALONG PATHWAY
FROM THE PROMENADE



SATAY BY THE BAY: VIEW FROM ROOF OF DECK
AND MARINA CHANNEL



SATAY BY THE BAY: VIEW FROM ROOF
OF DECK AND MARINA CHANNEL



SATAY BY THE BAY: SEATING BELOW SLOPING
ROOF WITH VIEW TOWARDS MARINA CHANNEL

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Design of the Year

- 8 **Singapore Icons**
SUPERMAMA
Edwin Low Chee Siong

In collaboration with
ampulets
James Teo Chye Koon

Relay Room
De Winne Mark Yehan

Quiet Studio
Fion Lum Pui Mun

Desinere
Melvin Ong Yit Leong

Chang Shian Wei

Singapore Icons

The Singapore Icons collection is initiated by SUPERMAMA. It is a collection of porcelain wares created in collaboration with Japanese porcelain company KIHARA INC. The intent of the collection is to identify new Singapore icons, as alternatives to the Merlion. Apart from introducing new Singapore Icons, a crucial part of this initiative explores the potential of collaboration between Singapore designers and Japanese makers.

Two opportunities arose from this project. The first is the opportunity of multidisciplinary collaboration between local design studios, to create a new brand. Five design studios were invited to create a unique Singapore Icon based on contemporary archetypes that a wide audience, both local and international, can appreciate. Their exploration of these new Singapore icons forms the first collection for Democratic Society, a new label of SUPERMAMA.

For a country which lacks access to craftsmanship, the second opportunity is to establish international partnership, specifically with Japanese makers. KIHARA INC. is a Japanese ceramic brand based in Saga prefecture in Japan. The company has 400 years of porcelain making tradition and techniques. A successful launch of the

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collection will open up more possibility for future collaborations with Japanese makers. The challenge is communication. The entire project was made possible by engaging a consultant in Japan.

The design process started out with the creation of the Singapore Icons, including design research, selection of thematic approaches and creating the final artwork. Each design studio produced artwork for three motifs to be printed onto porcelain plates. Upon completion, the motifs were registered as design trademarks.

The creation of the prototypes involved liaising with KIHARA to understand price point for the different processes of porcelain making and cobalt printing. Artworks were rectified for print at this stage. The final stage of production involved making the prototype batch in a small production run of 200 pieces per design. In total, 1,500 pieces of porcelain ware were produced.

About the Designer

Edwin Low is the creative mind behind SUPERMAMA. He set the design brief and direction for the collaborative work of Democratic Society. Democratic Society evolved from a chance encounter with KIHARA INC., a ceramics maker based in Japan. KIHARA was trying to promote its international operations for the past 10 years. Singapore was its last stop. SUPERMAMA was looking for crafts people who were willing to engage in design. Their coming together was a fruitful chance encounter.

Singapore Icons was a project involving five young designers creating products under a collective brand. The collection was launched at design festivals which were also testing grounds for market and retail interest for the prototypes. From the sales, they realised that they have created a product where design plays a pivotal role in the sales. People bought the Singapore Icons not because they were made in Japan, but because the content resonated with them.

The collection offers meaningful design content that is accessible to the masses. They were created as gifts that represent Singapore. Before Singapore Icons, there were only the very affordable or the very exclusive. As direct producers, they could. The project seeks to document a piece of history, culture or lifestyle through everyday artefacts. The argument is that if archaeologists can make sense of a particular culture by studying artefacts unearthed from the ground, then a well-designed object can be identified with the people or society. Likewise, the Singapore Icons collection is a representation of artefacts that define us collectively as a society.

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For Edwin, SUPERMAMA is not work, but a past time. The motivation behind it is his interest in life. Family support keeps him going. He and his wife started SUPERMAMA when their second child was only one month old. He is inspired by the ability of children to articulate and interpret imaginatively.

Jury Citation

This is an entrancing and delightful range of Singapore souvenirs, transforming this genre from the usual clichés associated with such products to contemporary expressions of Singapore, manifested with exceptional craft and beauty.

The Jury was impressed by the entrepreneurial spirit of the venture. They sought out a small, highly skilled, traditional Japanese ceramics and glazing company, which is on the verge of extinction, and applied their master craft skills to these new expressions of Singapore.

Each set of ceramics abstracts a well-known aspect of Singapore, from HDB public housing and the cranes on its skyline, to Singapore's national orchid and its tropical climate. Each design expression is manifested with exceptional craft... and a touch of wit to make us smile!

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SINGAPORE ICONS: HDB SET



SINGAPORE ICONS: GROUP PHOTO OF THE
10.8CM PLATES



SINGAPORE ICONS: GROUP PHOTO OF
THE 15CM PLATES



SINGAPORE ICONS: JAPANESE MAKER MIXING
COBALT PAINT



SINGAPORE ICONS: GLAZED PROCELAIN
ENTERING THE KILN

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Design of the Year

- 9 **Snapware Eco Flip**
World Kitchen (Asia Pacific) Pte Ltd
Lee Eng Leong
Lin Shini
Park Eunsung

Snapware Eco Flip

Snapware Eco Flip presents unique flip-to-drink mechanism with its ergonomic glass bottle. Snapware Eco Flip aims to service as an outdoor accessory. Easy to carry, drink and wash. Everything is easier with the Snapware Eco Flip glass bottle. Having won the prestigious Australian Design Award's "Good Design", Snapware Eco Flip's success truly speaks for itself.

Snapware Eco Flip is designed to have the user's confidence and peace of mind drinking from a glass bottle. Extensive research was put into developing a suitable bottle that is easy to use and clean.

The challenge comes from designing the optimal grip and drinking spout for the average user. Comfort remains an important factor in the Snapware Eco Flip development. The flip lid is built to withstand a full bottle without giving way when the user swings it by the handle, at the same time allowing easy one-handed operation.

Snapware Eco Flip is ideal for outdoor use with its easy to carry fingers-and-hook strap that blends into the overall strong brand identity of its look. It features an easy one-handed operation. Lid handle serves to enhance human factor in twisting the bottle cap open, benefiting those who may be physically challenged. Patented two-part cap system ensures quick disassembling for easy wash.

Well fitted for most beverage holders in cars according to design research among Continental and Asian cars. Unique lifestyle colours uplift product usage from the conventional consumer bottle purchase and behaviour. Ridges profile on the body of the bottle enhances grip when in use or placed. Just five seconds to get hydrated.

Snapware Eco Flip encourages healthy water intake without the hefty price and pollution that bottled water presents. When disposed, the negative footprint is on the environment is minimal with its recyclable glass and long life span compared with plastic containers of bottled water.

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Snapware Eco Flip encourages healthy and responsible drinking in Singaporeans, uplifting the nation's image towards the environment. It is a complete system that allows drinking directly from glass. The airtight leak-proof bottle is made from borosilicate glass, a natural non-porous and nontoxic material optimized for all beverages. The sleeve functions as containment against shattering of glass. Snapware Eco Flip complies with US FDA standards and is dishwasher-safe with removable cap and sleeve for washing.

About the Designer

Lee Eng Leong is the industrial design manager for the Asia Pacific region of World Kitchen, since 2010. He provides leadership in innovation across the Asia portfolios of the company. He is primarily responsible for leading the product design and development team to deliver new products. They aim to provide growth and a competitive advantage for World Kitchen. Eng Leong is one of the key pioneer leaders for the newly founded Asia Design & Innovation Center (ADIC) of World Kitchen. The new creative centre sets out to create innovative product designs that specifically meet the houseware needs of the Asian consumer. They handle houseware products that cover preparation, cooking, serving and storing.

Eng Leong has more than 14 years of experience in his practice of industrial design. He has previously worked at Orcadesign Consultants, Design Integration (DI) in Motorola Network & Enterprise (Penang) as well as OSIM. He has previously focused on consumer electronics, as well as communication products, before rising to the challenges to create meaningful products for the kitchen. His extensive managerial experience, prior to venturing into kitchenware products, helped him build a strong foundation for creative leadership.

Eng Leong is passionate about the relationship between the three domains of human-centered design, applied technology, as well as business innovation. He believes that great products and services can create compelling user experiences, build brands, produce competitive advantage, and improve lives. These are considerations that drive outstanding designers to produce meaningful products.

For him, human-centric designs should include basic considerations from the point of the consumer. To attract the end-user, the product also needs to engage the people who use it. The element of surprise is hence important in any design. There should be a "wow" factor, which is so interesting that it entices people to take a second look.

The market requires and is more ready to accept products that are straightforward. Designers should be curious about products already in the market and pick them up to try. They should also observe trends. It is important to create products that users

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intuitively know how to use. He feels that industrial designers should work towards getting rid of the instruction manual, in order to truly achieve human-centric designs that engage people.

Jury Citation

There is more to the Snapware Eco Flip than initially meets the eye. What looks like a very nicely designed drinking bottle is, in fact, a successful resolution of a whole series of small design problems, which seamlessly come together to make a compelling product.

At its core is the ecological choice of a recyclable borosilicate glass bottle, instead of the ubiquitous blow-moulded plastic, which also makes for a hygienic, easy-to-clean and temperature-resisting container for all kinds of drinks. To provide insulation and protection from breakage, it is sheathed in a silicone jacket.

The cap assembly, with its easy-to-carry handle, is designed so that you can drink from the glass, rather than from the cap, which is more reassuring from a hygiene point of view. The lid is flipped open using just one hand. Cleverly, the hinge has a nice “click in” detent mechanism to keep the lid away from your nose when drinking. On top of that, the two parts of the cap twist apart easily for cleaning.

The Jury praised the thoughtfulness, care and “no compromise” attitude of the team to optimise every little design detail in pursuit of the best possible solution.

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SNAPWARE ECO FLIP



SNAPWARE ECO FLIP: CYAN, CLOSED



SNAPWARE ECO FLIP: ORANGE, CLOSED



SNAPWARE ECO FLIP: GREEN, OPENED

Nat hives o ore