### School of Art, Design and Media - Faculty Research Areas

For this call (AY2018 August intake), the ADM faculty has expressed particular interest in the following research areas.

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<th>Name of Faculty</th>
<th>RESEARCH AREAS</th>
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| **Associate Professor Andrea Nanetti** | 1. **Reloading the Treasure of Human Experiences in Artificial (human made) and Manufactured (machine generated) Intelligence.**  
Human experiences are embedded in all sorts of artefacts and media that across time and space have been created by mankind to encode knowledge and values. In this way, artefacts and media are considered and treated as knowledge aggregators of human experiences. How can the present treasure of human experiences become what might be inherited by machine learning algorithms? How can we train machine learning (which allows algorithms to learn through experience, and do things that we are not able to program for) in the observation of how scholars used methodologies and ontologies of traditional disciplines to deal with their subjects of investigation? |
| **Associate Professor Danne Ojeda Hernandez** | 1. **Issues in Visual Communication/Contemporary Design**  
2. **Design Theory**  
3. **Design and Science**  
4. **Art and Design relations**  
5. **Editorial and exhibition design**  
My current research analyses antithetical aspects within the evolution of graphic design, like its communicative and allegorical nature, autonomy and social commitment, and expressivity and new media standards. The theoretical basis of this research includes binary concepts like natural/artificial, original/copy, public/private, and physical/virtual. The research is methodologically structured upon close readings of a variety of visual objects from the perspective of graphic design. |
| Assistant Professor Davide Benvenuti | 1. Animation History with special attention to Italy, Japan and the USA  
2. Animation in Asia with special attention to Japan and Anime  
3. Animation and Technology applied to 2D and 3D animation  
I am seeking to expand 3D experience relating to all aspects of character animation, particularly in the areas of rigging and modelling and animation. |
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| Assistant Professor Elke Reinhuber | 1. Beyond Visibility — Scientific Imaging as an Artistic Tool  
2. Beyond Visibility – Scientific imaging and the future of photography  
In recent years, a rising interest in scientific imaging has become apparent, simultaneously in art production and in thematic exhibitions, as well as in popular media and advertising. Images, which are captured by machines and supposedly read through machines, open up a new era – not only for an as-yet-undefined aesthetic journey, but also to reveal insight into an invisible layer of reality. Can these images be understood and where might this journey lead to? |
| Associate Professor Jesvin Yeo | 1. Intangible and tangible heritage studies – innovation through culture and tradition  
2. Design and visual research methods – theoretical and practical influences on creative concept development in the design-visual communication processes;  
3. Packaging Design – trends, ideas and perceptions of sustainability and/or inclusiveness as it relates to packaging |
| Assistant Professor Kristy Kang | 1. Mapping  
2. Visualizing cultural history and heritage  
3. Database narrative  
4. Digital archives  
5. Digital humanities  
6. Urban screens and public media art  
My work explores narratives of place and geographies of cultural memory. My research interests combine urban and ethnic studies, mapping, animation and digital media arts to visualize cultural histories of cities. |
<table>
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<th>Associate Professor Laura Longo</th>
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<td>1. A Cross-Media Integrated Approach to Museum Objects</td>
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<td>Students will undertake research on a specific group of tools used to process plant foods to determine how archaeological artefacts devoted to grinding starchy plants represent micro-archives of both mechanical traces and organic residues. The results will be delivered by developing a learning object that will allow a broad audience to understand past human behaviours. It can be a valuable instrument to extracting meaning from museum collections; processing large amounts of metadata; and constructing qualitative visual analyses and quantitative surface texture analysis of the micro–topography of stones.</td>
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1. Multi-sensory design in museums and exhibitions
2. Architecture & urban environment of museums
3. Spatial narratives of heritage
4. Using digital documentation of collections for exhibitions
5. Historical development of the collections of museums in Southeast Asia
6. Visitor studies in Southeast Asia
7. Lighting design for museum exhibitions
8. Issues of conservation of artifacts in exhibitions of museums
9. Issues of public inclusion and participation in museums
10. Use of interactivity in museum education

My research interests span theories, methods and design processes used in exhibitions design and spatial narratives in the context of museums and public places, and understanding Exhibition Design historically and in relation to the new socioeconomic realities of Singapore and other modern Asian societies. I aim to eventually compose a comprehensive survey that investigate cultural specificities, design and innovation trends, strategies or tools that are unique to exhibition making in this part of the world. My focus is on the spatial and narrative nature of the exhibition realm.
| Assistant Professor Michael Tan | 1. Arts & Design for Health and wellbeing  
2. Creative Ageing  
3. Cultural engagement for Health and Well-being (eg Museums, Health and Wellbeing)  
4. Socially-Engaged Art  
5. Arts-based Social/ Health Research / Visual Methods  
My research interests explore art and design practices in relation to health and well-being, care, aging, and human flourishing. I am active in mapping arts and health practice locally and internationally, examining the roles and contributions of artists and designers operating in health and caring context or who are involved in socially engaged creative practices. |
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| Associate Professor Michael Walsh | 1. Cultural Heritage (with particular reference, if possible, to Cyprus)  
2. British art 1870-1930 (and the empire)  
3. Popular Culture and Music (in relation to protest and conflict)  
My research falls under the umbrella term 'Conflict and Culture'. |
| Assistant Professor Nanci Takeyama | 1. Symbolic meaning of traditional forms in Asia  
2. Preservation of traditional arts and crafts through design  
3. Design for social innovation, design thinking, participatory design  
I am the founding director of 'design for', a group engaged in utilising scholarly research, to advocate cultural understanding and preservation by using design as a dialogue. Through this dialogue, 'design for' aims to translate, reinterpret, adapt, and try out new ideas and forms in traditional crafts for contemporary living. By sharing cultural information, 'design for' aims to promote ethical consumerism and sustainable living with the communities it partners in Asia. |
| Lecturer Ng Ee Ching (Candice) | 1. Digital material culture  
2. Critical design  
3. Tangible interaction design  
4. Alternative design education  
5. Design studies |
|--------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| Assistant Professor Ng Woon Lam | 1. Chinese Ink Painting and Chinese and Chinese Calligraphy  
2. Traditional Painting Techniques and History of Painting – 3 Major eras of Western Painting Concept Development: Before Impressionism, Impressionism/Post-Impressionism and Abstraction.  
3. Colour Theory and Technology Enhanced Teaching of Colour Theory  
4. Pedagogical Research of Teaching of Colour Theory  
5. Pedagogical Research of Chinese Calligraphy Training  
6. Malaysia / Singapore Painting and Art History |
| Associate Professor Oh Soon-Hwa | 1. Uses of photography in the digital age  
2. History of photography in Southeast Asia and East Asia  
3. Photography education: formal and informal  
4. Studio photographic practices as research  
5. Gender, culture, and politics through photographic images  
6. Photography curating, installation, and market  
7. Creative processes in artists and art making |

My research focus lies in the interaction between Art & Science and Photography & Technology. Teaching and researching on digital photography has incited me to explore and expand the boundaries of the photographic medium by collaborating with scientists in various projects in development. In my photographic practice, my interest lies in documentary projects that deal with issues of identity, gender, and human condition. My research interests also focus on the artist and dealer relationship.
| Assistant Professor Peer M Sathikh | 1. Culture, heritage and product design  
| | 2. Industrial design aspects of mobility and transit systems  
| | 3. Industrial design aspects of autonomous vehicles, including comfort and safety |
| Associate Professor Randall Packer | 1. History of the New Media Arts and Information Technology  
| | 2. Networked Art  
| | 3. Interactive Art  
| | 4. Media and Performance Art  
| | 5. Sound Art  
| | 6. Social Media  
| | 7. Art, Society and Politics |
| In contemporary multimedia art, sound and visual media can easily be transposed, controlled and integrated through their reduction to data. Sound can be visualized, and images can be heard, either can be the control source of the other. This research underscores the fundamental changes in aesthetic thinking resulting from the integration of the arts. Through Do it Yourself (DIY), or Do it With Others (DIWO) manifestations, a growing number of artists who work on “net art” or “art of the social practice” engage in relational art that emphasizes collaboration, collective narratives, and audience participation. |
| Professor Ute Meta Bauer | 1. Spaces of the Curatorial – The expanded field of curatorial practice  
| | How do we engage as producers of culture in the urgencies of these fields?  
| | How to learn from and through Arts, Crafts and Traditional Knowledge? |
| I am a curator of exhibitions and presentations on contemporary art, film, video, and sound, with a focus on transdisciplinary formats. |
| Assistant Professor Yin Ker | 1. Modern South Asian art  
| | 2. Premodern and modern Southeast Asian art |
| Yin Ker works on narratives of art beyond the Euro-American canon, in particular, images classified as "Buddhist art" and artistic productions from South and Southeast Asia. To further her understanding of art, the artist and |
the history of art in these areas as variable constructs, she is currently examining the historiography of art in modern times, as well as ancient notions of material culture labelled as "art" today. She is keen to rethink art beyond the dichotomies of the pre-modern versus the modern, the sciences versus the fine arts, and spiritual experience versus scientific thinking, for example.