SCHOOL OF ART, DESIGN & MEDIA

UNDERGRADUATE PROSPECTUS 2016 – 2017

INTRODUCTION
INTRODUCTION

04 About ADM
06 Chair’s Message
08 ADM Faculty
10 Student Life
14 Admission Criteria
   Application Requirements
16 Submission Package
18 Advanced Standing and
   Transfer of Credits
Over the last 10 years, Nanyang Technological University’s School of Art, Design and Media (ADM) has established itself as one of Singapore’s most creative centres of tertiary education. Underneath the building’s distinctive, sloping grass roof you will discover five floors of highly equipped classrooms, auditoriums, studios, darkrooms and digital media labs where those who are curious and passionate about the arts can explore, play, learn and create.

Visual Communication, Photography, Digital Film, Animation, Interactive Media and Product Design are the six areas where ADM offers professional Fine Art Degree Programmes. There are many opportunities for multidisciplinary approaches to your studies, through courses from a range of creative fields backed up with a crucial grounding in Art History.

The school advocates learning through practical work in the studio and beyond, carefully blending Western and Eastern approaches to art education. Rigorously structured programmes that aim to professionalise are combined with open-study that develop critical thinking about ideas and concepts, as well as training in the practical techniques and traditions of art and design. This is delivered by an inspiring and dedicated faculty and staff, who themselves are established practitioners, all committed to sharing their knowledge, skills, ideas and insights.

If you have a passion for creativity and a budding talent for art, design and media, and are looking for a place where you can bring that to the next level, then come and take a walk with us.
Art, Design and Media are ways that we explore, contemplate, and improve the world around us. It’s how we communicate our understanding of the natural, social, and built environments. To do this we apply sensitivity, aesthetics and ethics to all we create.

Each artist and each artwork has a unique story, a special context, and a direct and potentially profound effect upon the world. This means that imagination, innovation, and critical thinking are fundamental. The role that art, design, and media technologies play in the dialogue between cultures, and in transforming the way of life of people around the world is also an important consideration in all that we do. Because we are a young school located in Singapore in the heart of South East Asia, a major international port city that for hundreds of years has been the gateway between the East and West, new relationships between traditional and contemporary media, and local and world cultures are being pioneered here.

We consider ADM to be a living laboratory, a model of the global community where respect for life and diversity is fundamental, and each student is an ambassador. We welcome those from all countries of South East Asia, Asia, and the larger international environment and encourage them to bring their special experience, knowledge and insights to their studies.

As our planet and its ecosystems are increasingly fragile, our collective responsibility as stewards of its resources means that our students are also asked to consider issues of sustainability in all that they do. Our green building, and our garden city and campus, are an inspiration to us all in this regard, a reminder of our ultimate goal of living in harmony with nature and the universe.

Finally, whether your interests are in fine art, photography, digital film, animation, interactive media, visual communication or product design we are committed to fostering your voice as an independent artist, designer or scholar by providing you with the conceptual and technical skills necessary for professional employment, research or advanced study in the arts and related fields.

With this, you will become part of an exciting new wave of dazzling talent that is already transforming Singapore into a major creative centre in South East Asia.
### ADM FACULTY

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vibeke Sorensen</td>
<td>Professor, Chair</td>
</tr>
<tr>
<td>Peer Mohideen Sathik</td>
<td>Assistant Professor, Acting Associate Chair (Academic)</td>
</tr>
<tr>
<td>Michael John Kirk Walsh</td>
<td>Associate Professor, Associate Chair (Research)</td>
</tr>
<tr>
<td>Andrea Nanetti</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Ang Song Nian</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Astrid C Kensinger</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Ben Alvin Shedd</td>
<td>Professor</td>
</tr>
<tr>
<td>Benjamin Alexander Slater</td>
<td>Senior Lecturer</td>
</tr>
<tr>
<td>Benjamin Seide</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Biju Dhanapalan</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Chalit Kongsuwan</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Danne Ojeda Hernandez</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Davide Benvenuti</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Elke E. Reinhuber</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Galina Mihaleva</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Hans Peter Bacher</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Hans-Martin Rail</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Heitor Capuzzo</td>
<td>Professor</td>
</tr>
<tr>
<td>Ina Conradi Chavez</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Jeffrey Hong</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Yan Jack</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Jesse John Thompson</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Joan Marie Kelly</td>
<td>Senior Lecturer</td>
</tr>
<tr>
<td>Kathrin Albers</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Kenneth Feinstein</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Kristy H.A. Kang</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Laura Longo</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Laura Miotto</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Louis-Philippe Demers</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Lucas M F V Jodogne</td>
<td>Senior Lecturer</td>
</tr>
<tr>
<td>Lucy Davis</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Marijke Van Kets</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Martin Constable</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Michael Thaddeus</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Tan Koon Boon</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Michelle Lim</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Nanci Takeyama</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Ng Ee Ching</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Ng Woon Lam</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Oh Soon-Hwa</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>PerMagnus Lindborg</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Peter Chen Chia Mien</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Poo-Pun Siu Kay, Peggy</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Ross Adrian Williams</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Ruben de la Nuez Arenclibia</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Sebastian Grobler</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Sujatha Arundathi Meegama</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Ute Meta Bauer</td>
<td>Professor</td>
</tr>
<tr>
<td>Vladimir Todorovic</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Wang I-Hsuan Cindy</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Wong Chen-Hsi</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Yam Min Yee Angeline</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Yeo Puay Hwa Jesvin</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Yin Ker</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Zeliha Gul Inanc</td>
<td>Lecturer</td>
</tr>
</tbody>
</table>

### VISITING FACULTY

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabrizio Galli</td>
<td>Visiting Artist</td>
</tr>
<tr>
<td>Mark Nash</td>
<td>Visiting Associate Professor</td>
</tr>
<tr>
<td>Meridet Rubenstein</td>
<td>Visiting Associate Professor</td>
</tr>
<tr>
<td>Paul Moody</td>
<td>Visiting Artist</td>
</tr>
<tr>
<td>Randall Martin Packer</td>
<td>Visiting Associate Professor</td>
</tr>
<tr>
<td>Regina Maria Moeller</td>
<td>Visiting Professor</td>
</tr>
</tbody>
</table>

---

*Note: The list of names is alphabetized by last name.*
Housed in the iconic “green” Art, Design and Media (ADM) building, the School is equipped with exceptional studios, laboratories, workshops and open spaces.

ADM’s building is a prime example of the importance that NTU places on creative expression and the integration of art and technology. Its long sloping roof functions as a social meeting point that is frequently used by students during such events as the Freshman Orientation and Mid-Autumn Festival.

ADM seeks to actively engage students in campus life and encourages them to give their input on how to keep ADM a fertile and exciting place to study. The Student Club is a platform for students to contribute such ideas and many student suggestions have been adopted such as extended library hours and installation of personal lockers for student use. The club also works with the Music District, ADM’s live music band which allows students to showcase and explore their creative passion.

Social networking opportunities are plentiful too where the Student Club organises many events that help foster a sense of belonging. The club serves as a vital link between the school and the university, garnering support for the school’s activities and interacting with students from other schools within NTU.

Members of the Student Club are always open to suggestions on how to make your four-year experience at ADM a truly fulfilling one.
In addition to the general NTU requirements, all applicants seeking entry to the Bachelor of Fine Arts Degree programme at the School of Art, Design and Media are required to prepare and submit the following materials for admission assessment.
1. PORTFOLIO

All applicants are required to submit a portfolio that consists of 15 to 20 examples of recent work. You should select examples of work that reflect your personal interests, experiences and competencies in the arts. This work may be in any media; two-dimensional, three dimensional, time-based, games, audio recording, scripts, website, etc. This work may be in finished form or submitted as preparatory work such as sketches, notebook pages, mind-maps, concept drawings, etc., and may be the result of assigned class projects or of self-directed exploration.

NOTE: All submitted work must be reproductions of your originals. If the work was done as part of a group project, then your [the applicant’s] specific, creative role in that project must be clearly stated or the work will not be considered for review. Copies of other artists’ works will not be considered for review.

2. WRITING SAMPLE & PERSONAL STATEMENT

All applicants are required to respond in WRITING to the following:

— If you have to choose between a broomstick, a bicycle wheel or a brick, WHAT WOULD YOU CREATE with it and why? (150 words maximum)

— Choose ONE PIECE OF ART, design or media work (e.g. a film, painting, sculpture, game, website, installation, designed object, visual image, etc.) that inspired and excited you and explain why in words. (150 words maximum)

— If you could foresee yourself 10 YEARS FROM NOW, tell us what you imagine yourself working on? (100 words maximum)

— If you are selected to study in ADM, which area would you prefer to MAJOR in and why? (Please state a first and a second choice.)
  - Digital Animation
  - Digital Filmmaking
  - Photography and Digital Imaging
  - Product Design
  - Interactive Media
  - Visual Communication

NOTE: This will only serve as an indication of your preference. It does not constitute a guarantee to get into your area of choice.

3. CREATIVE PROJECTS

All applicants are required to submit a response to ONE of the following four creative projects addressing the concept of RISK

1. Address the concept of RISK in a video/film or animation that lasts no longer than 1 minute
2. Address the concept of RISK using 10 photographic images
3. Address the concept of RISK in a media piece (sound, interactive, or other) that lasts no longer than 1 minute
4. Create a 3D object or space that addresses the idea of RISK and submit 5 images (documentation or renderings)

4. VISUALS

Applicants are required to submit THREE SEPARATE VISUALS based on the following instructions:

— Each visual must be done using any tools/ techniques on an A4 sheet of white paper measuring 29.7cm x 21cm.
— These visuals must be submitted in their original form, not as reproductions.
— Applicants must ensure that you write your full name and official application number on the back of each visual.

Visual 1:

A DRAWING FROM OBSERVATION (i.e. the actual thing that you are drawing is in front of you) of an object or part of an object. This drawing will test the applicant’s ability to convey what they observe, and therefore it should not be copied from a photograph.

Visual 2:

Use the shapes given below to express the idea of PLAY. Make ONLY ABSTRACT RESPONSES (in other words, no cats, faces, or any recognizable objects). Shapes may be repeated. Pay attention to scale, contrast, composition and depth.

Visual 3:

Create a NARRATIVE with the theme EXPERIMENT. Illustrate this in a comic strip or storyboard of 6 to 9 images on one piece of paper. This sequence will show your ability to tell a story with visuals.

NOTE: Mixed media can be used in support of your illustrated narrative
SUBMISSION PACKAGE

1. The name of the flash drive must be: AdmissionNumber e.g. A00075881.

2. Inside the flash drive there must be THREE folders:
   - Portfolio
   - Writing_Sample_Personal_Statement
   - Creative_projects_Visual

3. All material in all folders should be named according to the following format: FileNumber_FamilyName_Initial. FileExtension e.g. 01_WONG_J.jpg

Submission of admission assessment materials must include a self-addressed stamped envelope or box of correct size and with sufficient postage for the return of your materials and/or flash drive. Applicant should ensure that the envelope is padded for protection of their portfolio materials. We cannot be held responsible for any damages that may occur during postage. All Undergraduate applicants must send their portfolio to the Office of Admissions & Financial Aid (OxFA) directly.

FILE FORMATS IN THE SUBMISSION PACKAGE

The Submission Package should follow EXACTLY the following guidelines:

**TWODIMENSIONAL AND THREE-DIMENSIONAL WORK**

All images of work must be submitted as JPG or PDF files.

**TIME BASED WORK**

Time based work such as film, video, sound or performance must be prepared according to the following formats:

- Videos: .flv, .avi, .mp4, Quicktime (Up to 60 MB each)
- Audio: .mp3 (Up to 10 MB each)

Applicants are required to keep your submissions under 5 minutes. They may include multiple clips of different projects within this 5-minute limit (i.e. ‘showreel’).

**INTERACTIVE MULTIMEDIA WORK**

All games, websites, audio works and interactive documentation must be prepared according to the following formats:

- Videos: .flv, .avi, .mp4, Quicktime (Up to 60 MB each)
- Audio: .mp3, .aif, .wav (Up to 10 MB each)
- Flash & Web: URL and Html files with all links operational

Executable game & interactive files, including Flash, must be playable on both the Macintosh and Windows operating systems. Please include a map and instructions showing sample navigation.

**SAMPLES OF WRITTEN CREATIVE AND RESEARCH MATERIALS**

Creative writing, stories, scripts, narratives or research papers may be submitted as part of the applicant’s portfolio. Applicants are to submit works as PDFs.

**SUBMISSION NOTES**

Applicants are advised to test your files on both PC and Macintosh to ensure that the files open and run smoothly. Applicants should pay attention to all submission deadlines.

**ACADEMIC HONESTY**

By placing your name on submitted work it is understood that the applicants are claiming sole authorship of the work (with the declared exception of collaborative projects). Any applicant who is found to be plagiarizing someone else’s work or engaging in other forms of academic dishonesty, will not be considered for review.

**REMINDER:** The applicant’s role in group projects must be clearly stated or the work will not be reviewed.

**SUBMISSION DATES FOR MATERIALS**

Please refer to NTU’s Office of Admissions & Financial Aid website for the latest update on Application Period. All materials must reach NTU’s Office of Admissions & Financial Aid by the dates stated in the website.

**MAILING AND DELIVERY ADDRESS**

Office of Admissions & Financial Aid
Nanyang Technological University
Student Services Centre, Level 3
42 Nanyang Avenue
Singapore 639815

Operating Hours
Mondays to Thursdays — 8:30am to 5:30pm
Fridays — 8:30am to 5:00pm
Closed on Saturdays, Sundays and Public Holidays

Contact Numbers and Emails
For enquiries pertaining to admissions with local qualifications
T: +65 6790 5055 / +65 6790 5972
E: adm_local@ntu.edu.sg

When writing in, please provide us your Full Name and Application/NRIC number.

For enquiries pertaining to admissions with international qualifications
T: +65 6790 5806 / +65 6790 5807
F: +65 6794 6510
E: adm_intn@ntu.edu.sg

For further details, please visit NTU’s Office of Admissions & Financial Aid website.
ADVANCED STANDING
AND TRANSFER OF CREDITS

<table>
<thead>
<tr>
<th>SUBJECT TYPE</th>
<th>AU REQUIREMENT</th>
<th>MAX NUMBER OF AUS THAT MAY BE TRANSFERRED</th>
</tr>
</thead>
<tbody>
<tr>
<td>GERs (Core and Prescribed Elective) and Unrestricted Elective</td>
<td>52 AUs</td>
<td>9 AUs</td>
</tr>
<tr>
<td>Foundation (Core)</td>
<td>21 AUs</td>
<td>Determined on case by case basis</td>
</tr>
<tr>
<td>Art History (Core)</td>
<td>13 AUs</td>
<td>Determined on case by case basis</td>
</tr>
<tr>
<td>Major Studio (Core)</td>
<td>27 AUs</td>
<td>3 AUs (Portfolio to be submitted)</td>
</tr>
<tr>
<td>Final Year Project (Core)</td>
<td>9 AUs</td>
<td>Not transferrable</td>
</tr>
<tr>
<td>Prescribed Electives (Studio)</td>
<td>9 AUs</td>
<td>Determined on case by case basis</td>
</tr>
<tr>
<td>Total Academic Units</td>
<td>131 AUs</td>
<td>Not exceeding 12 AUs</td>
</tr>
</tbody>
</table>

Note: GER: General Education Requirement; AU: Academic Unit

For more information please contact:

Mrs Julie Lim-Tay Bee Neo
Assistant Director (Undergraduate Programmes)

Nanyang Technological University
School of Art, Design and Media
81 Nanyang Drive, Level 3
Singapore 637458

T: +65 6790 6667
F: +65 6795 3140
E: adminfo@ntu.edu.sg

If you have successfully completed a diploma course at a local polytechnic, LaSalle College of the Arts or NAFA, advanced standing is available and determined based on courses completed at the previous tertiary institution and portfolio review on an individual basis. Students may apply for advanced standing upon admission to ADM in Semester One.

Each student applying for advanced standing must submit an official transcript from the previous tertiary institution.

GUIDELINES ON TRANSFER

Only applicants with tertiary study and a significant portfolio are eligible for advanced standing. Evaluation of Academic Units (AUs) transferred is based on courses passed with at least a grade B or better.

For applicants with a Polytechnic diploma, generally, only third-year courses will be considered for advanced placement transfer of credits at ADM.

In specific cases, some courses may be considered based on course content and how comparable these are to ADM courses. Evaluation is on a case-by-case basis and subject to approval by the Associate Chair (Academic). Advanced standing and transfer of credits is formalised only after the major specialisation is declared. Generally, for polytechnic students (including NAFA and LaSalle College of the Arts), the maximum number of AUs to be transferred is 12 AUs. Only in cases of exceptional work being presented will there be a consideration of transfer beyond 12 AUs.

University students (Singapore & International) receive GER credits transferred per University policies (recommended by the Associate Chair (Academic). University students (Singapore & International) may receive waivers on first-year courses and major core course on a case-by-case basis. For each major core course seeking a transfer credit, waivers are evaluated by area faculty through portfolio reviews.

Information is correct as of December 2015.

© 2015 Nanyang Technological University, School of Art, Design and Media
The School of Art, Design and Media would like to extend our sincere appreciation to the editorial team behind the AY2016/2017 ADM Undergraduate Prospectus:

EDITORIAL DIRECTION

Peer M. Sathikh
Assistant Professor
Acting Associate Chair (Academic)
Product Design

Muhammad Mustajab Bin Mohamad
Publicity, Outreach and Alumni Affairs

EDITORIAL DIRECTION

Benjamin Alexander Slater
Coordinator for Publicity & Outreach,
Lecturer

CREATIVE DIRECTION

Roy Wang
Class of 2012
Factory 1611.com
BOOK TWO
CONTENTS
UNDERGRADUATE PROGRAMMES

24 Bachelor of Fine Arts in Art, Design & Media
26 Double Major in English Literature & Art History
28 Foundation at ADM
30 Art History at ADM
32 Bachelor of Fine Arts in Digital Animation
38 Bachelor of Fine Arts in Digital Filmmaking
44 Bachelor of Fine Arts in Photography and Digital Imaging
50 Bachelor of Fine Arts in Interactive Media
56 Bachelor of Fine Arts in Product Design
62 Bachelor of Fine Arts in Visual Communication
UNDERGRADUATE PROGRAMMES
BACHELOR OF FINE ARTS IN ART, DESIGN AND MEDIA

The BFA in Art, Design and Media is a four-year undergraduate degree programme for students interested in majoring in one of its six core specialisations.

- BACHELOR OF FINE ARTS IN DIGITAL ANIMATION
- BACHELOR OF FINE ARTS IN DIGITAL FILMMAKING
- BACHELOR OF FINE ARTS IN PHOTOGRAPHY AND DIGITAL IMAGING
- BACHELOR OF FINE ARTS IN INTERACTIVE MEDIA
- BACHELOR OF FINE ARTS IN PRODUCT DESIGN
- BACHELOR OF FINE ARTS IN VISUAL COMMUNICATION

This degree combines a rigorous foundation in traditional art and design studio disciplines with innovative approaches to new media. Mentored studio practice is balanced with a focus on cultural and historical studies.

While the degree retains canonical core elements of a focused art and design programme, it also reflects the breadth of interests that are relevant both regionally and globally.

During the first year the students participate in a common foundation where they learn the fundamentals of visual language including drawing, design in two and three dimensions, time based design, visual storytelling and art history.

Selection of Specialisation area occurs at the end of the first semester of the foundation year. Following this, students might have to undergo a competitive secondary selection procedure set by the school. This could include a portfolio review, academic review and an interview. In addition to studio-based courses, students are required to complete critical theory and history modules that are intended to complement their development as artists.

As part of their core General Education Requirements (GERs), students are expected to fulfil courses in Communication, Singapore Studies and Environmental Sustainability. A few business modules are recommended to prepare students for professional practice. These can be selected from the optional Businesses and Management components of the GER Electives. Other subjects include: Liberal Arts, Science and Technology.

Direct links between students and industry are nurtured through the school’s internship programmes. This is a 10 weeks programme, with students being supervised by professors and relevant industry practitioners.

The school is part of the larger College of Humanities, Arts, & Social Sciences, our sister schools being the School of Humanities Arts and Social Sciences (HSS) and the Wee Kim Wee School of Communication and Information (WKWSCI).

Students can also take academic minors in other schools within the College and elsewhere within the University. The available Minor Programmes include: Art History, Communication Studies, Drama and Performance, English Literature, History, Chinese, Environmental Management and Computing. Additionally, the degree programmes are structured to allow the possibility of a range of interdisciplinary studies within each degree.

Students are encouraged to broaden their studies to the point where they might cross over into other disciplines, either within the school or outside of it. Such branching out is likely to occur in the course of their Final Year Project (FYP). This is a two–semester project, the end result of which will be the student’s professional ‘calling card’ to the outside world.

Each degree delivers core knowledge and skills within a specific discipline while also encouraging an interest in areas outside of that discipline. All students who successfully complete the undergraduate course will be conferred a Bachelor of Fine Arts professional degree.
This year we’re launching a Double Major Degree in English Literature and Art History - alongside several other exclusive Double Majors across the three schools of the College of Humanities, Arts and Social Sciences.

During this four-year degree programme, undergraduates will read both Art History and English literature, benefiting from the expertise and resources of both the School of Humanities and Social Sciences (HSS) and the School of Art, Design and Media (ADM).

For English Literature, students will focus on the traditional areas and contemporary innovative approaches to the subject. Specialisations offered include comparative literature, Singaporean and Asian literatures, critical and literary theory, cultural studies, film studies, postmodernism, and gender studies.

The Art History programme aims to equip students with a thorough knowledge and critical awareness of the global histories of art, culture and heritage, which will be taught through lectures, seminars and practical projects. Students will be trained in the rigours and methods of researching and writing about art, including specialisations in Global Art History, Asian Art History, Museums, Heritage, Curating and Contemporary Art and Theory. They will also benefit from ADM’s relationship to professional arts spaces such as the Centre for Contemporary Art (CCA).

Students will have the opportunity to receive the strengths of each major academic discipline while developing an intellectual flexibility and diversity that will offer a broader range of analytical skills. Graduates from this programme will be suitable employees in both the public and private sectors in Singapore, and the global employment market. They’ll also be well positioned for post-graduate studies.

*The programme is offered as a single degree programme with two distinct majors; each major carries equal weight in the degree.

For more information, please email to AD-HASS-US@ntu.edu.sg.

1. Lee Kee Boon,
Nanyang University
Woodblock print on paper, 20 x 31 cm,
1955 (1999 Print),
Courtesy of National University of Singapore Museum Collection
Foundation studies at ADM introduce freshmen to the fundamentals of art and design through a range of studio-based modules comprising Drawing and 2-Dimensional (2D), 3-Dimensional (3D), and 4-Dimensional (4D) studies.

The modules are designed to encourage students to explore creative possibilities with colours, textures, materials, media and processes. Students challenge themselves to excel in their creative potential and articulate their creative interest, preparing them to advance their studies in any of the Major areas offered by the school from the second year on. The foundation year also fosters conceptual development of our students through independent research and critique sessions allowing for their critical and reflective thinking skills. In addition, students also take courses from a broad range of areas such as history, science and business to complement their core modules.
Art History at ADM provides an important academic foundation for studio practice. The curriculum includes critical explorations of works and ideas about Art Design and Media, drawn from art historical canons from around the globe. Via lectures, seminars, tutorials and excursions to exhibitions students are provided the tools with which to analyse and engage with historic and contemporary visual cultures and the diverse incarnations of these in Art Design and Media practice.

Art History is, importantly, also the arena in which students are exposed to the rigours and methods of researching and writing about Art Design and Media. Writing is regarded as at once a tool for reflection, communication and critique, and also as an art form in its own right. Students will be encouraged to find a written voice that is exacting and enabling in the development and communication of creative ideas and arguments about art. These are professional tools and skills that will be welcomed by employers, post graduation. Art History at ADM has also pioneered a series of combined theory-and-practice modules, where students are encouraged to apply art historical and theoretical problems to specially-devised studio assignments pertaining to regional issues and problems with a ‘hands-on’ immediacy.
BACHELOR OF FINE ARTS IN DIGITAL ANIMATION

Animation has an established presence in such creative practices as filmmaking, game design, visual effects and advertising. At the same time, it is at the forefront of new media of creativity such as motion comics, animated illustration, motion graphics and data visualization. ADM’s BFA in Digital Animation combines an education in traditional animation techniques together with sophisticated state of the art digital approaches. The programme embraces a spectrum of approaches from traditional hand drawn character animation to experimental 2D and 3D media and computer animation.

Students are taught to be critical thinkers, creative storytellers and skilled artists and to develop innovative and exciting new visions for this ever expanding art-form.

CAREER OPPORTUNITIES
Character Animation, Visual Effects, Technical Direction, Storyboarding, Pre-Visualisation, Modeling, Layout, Texturing, Lighting and Rendering, Digital Matte Painting, Motion Graphics, Illustration and Graphic Storytelling

1. Three, 2015
   Animated Short Film
   Kappei Tran Nguyen Tuan Anh

2. You Ci Ke 有刺客, 2015
   3D Animated Short Film
   Ronald Fong, Candice Lee, Han Qingping, Su Xiangting

   3D Animation
   Lim Guo Jun, Yew Ee Venn

“Animation has an established presence in such creative practices as filmmaking, game design, visual effects and advertising.”
4. Spycat and the Paper Chase, 2011
   Animation
   Lim Wei Ren Darren

5. Coldsteam, 2015
   Visual effects film
   Chia Peng Yang Nicholas, Goh Peng Fong, Yang Si Shuo, Yeo Shyuen

6. The Boorish Bionic Brute, 2014
   Animation
   Alanic Yeo, Chua ZhorHui, Fabian Teo, Low Kay Shin

7. Honey, 2014
   Animation
   Le Thi Du Anh Trang
8. Princess, 2014
Animation
Vivien Tan, Andre Quak, Abdul Hadi

Animation
Nur Aisyah Suhaimi

10. The Animals, 2014
Animation
Mark Wee
The BFA in Digital Filmmaking offers a comprehensive education in the theory and practice of film production.

Live action film is a permanent part of our media world. It captures our imagination in powerful ways and is being rapidly transformed by digital technologies. Film today can range from traditional narratives that tell stories about the people we meet and the places where we live, to experimental moving image work that challenges our perception of what a film can be.

The BFA in Digital Filmmaking comprehensively covers film-making processes from script-writing, shooting and cinematography to post-production, backed up with the theory and history of cinema.

CAREER OPPORTUNITIES
Film Production, Editing, Pre-Visualisation, Visual Effects, Compositing, Cinematography, Direction, Executive Production, Writing, New Media Storytelling

"The BFA in Digital Filmmaking offers a comprehensive education in the theory and practice of film production."
4. The Street Hawker, 2013
Digital Film
Lau Hong Hu, Koh Zhi Wei, Loo Hui Ping, Jasmine Tay, Tay Hong Chong, Daniel Ng, Andrew Chua

5. Equal Equal, 2011
Digital Film

6. Keep Mum (爸爸不说话)
Digital Film
Annette Lee An, Nur Farnisha, Pak Hong Kun, Pamela Soh
Digital Film  
Zhang Fan, Pamela Tan, Zhong Wei, Charlene Ng, Qin Ching

Digital Film  
Tan Jing Liang, Yao Su Zhen, Michelle, Dzafirul Haniff, Wan Aisyah Fiza, Tan Jing Liang, Jasmine Tay Sing Yu

Digital Film
BACHELOR OF FINE ARTS IN PHOTOGRAPHY AND DIGITAL IMAGING

The BFA in Photography and Digital Imaging offers an in-depth exploration of traditional and experimental genres of photographic imaging. Photographic imagery has the capability for directly expressing ideas and capturing moments of reality that remains unique to the medium. With the move from analogue cameras and processes to the explosion of digital imaging and post-production techniques, the world of photography has opened up even further.

The BFA in Photography and Digital Imaging provides the opportunity to explore in-depth the core principles of the medium and the latest technological developments that include traditional styles of photography and new experimental forms.

CAREER OPPORTUNITIES
Fine Arts Photography, Commercial Photography, Photo Journalism, Photo Editor

“Photographic imagery has the capability for directly expressing ideas and capturing moments of reality that remains unique to the medium.”
4. Before the Veil, 2010
Photography
Nur Hanis Selamat
2010 International Orange Photo Festival participant, Changsha, China

5. Fuse, 2014
Photography
Phyllida Wang

6. The Night Belongs to Us, 2010
Photography
Rachel Lim
2010 Kwek Leng Joo Prize of Excellence in Still Photography Recipient

7. The Hidden Dimension, 2013
Multi-media installation
Sarah Choo
8. **Stateland, 2015**
Photography
Marvin Tang

9. **The Human Condition, 2012**
Photography
Clarenca Lam
The BFA in Interactive Media offers a curriculum in the expanding possibilities of technologies, skills, methods and theories needed to be a creative practitioner in an increasingly interactive world.

We are living in a dynamic world of interaction. The technologies that we constantly interact with include smartphones, displays, soundscapes, data, social networks, robots, games, and rapid prototyped products. This major explores the possibilities to creatively and playfully affect and create such media. Students will be given the chance to create works spanning audiovisual installations, games, networking, web-art, devices and physical computing, creative robotics, interactive devices, generative art and design, hyper-media, and more. Students specialise by choosing either the Art or the Games stream.

**CAREER OPPORTUNITIES**

Game Design, Level Design, Character Design, Multimedia, Game Production, Installation Art, Interactive Art, Multimedia Art, Event Design, Experience Design

"The BFA in Interactive Media offers a curriculum in the expanding possibilities of technologies, skills, methods and theories needed to be a creative practitioner in an increasingly interactive world."
3. 130912, 2014
Mixed Media Installation & Performance
Malvina Tan

4. The Last Spark, 2015
Game (Horror, Stealth, Exploration)
Van Vu Kieu Thien Kim
5. Life With Dyslexia, 2014
Website
Tan Wen Hui Charlene

PC Game
Nur Amalina Binte Zakaria

Installation
Harris Kho
The BFA in Product Design offers a solid and up to date curriculum in design methodologies within a studio environment conducive to innovative thinking. It might be the latest digital gadget or a simple utensil, but each and every thing we encounter profoundly affects the way we live our lives. Creating these products is both a refined craft and an art, requiring the designer to ask fundamental questions about what we want and need, and to tackle the pragmatic issues of construction, aesthetics and usability. We also ask students to consider the user, the environment and impact on the world, and employ “Design Thinking” in all they do.

The BFA in Product Design explores methodologies of design and production in ways that foster original thinking, practical approaches and innovation.

**CAREER OPPORTUNITIES**

1. **Watch Rendering, 2011**
   Prototype
   Aaron Lim

2. **Exploration of Materiality, 2015**
   Furniture
   Pak Shun Ping

3. **Interactions of the 3rd kind, 2014**
   Prototype
   James Chin
4. First Aid 2.0, 2011
Prototypes
Poe Ying Hern
2011 Red Dot Award
Design Concept

5. Equilibrium, 2015
Wearable Illuminating Sculpture
Audrey Ng
6. Gingko 栗果, 2014
Concept for water sustainability
Toh Guan Long Willy

7. Pseudomorphic Linearity, 2014
Prototypes
Tan Yi Tong

8. Lotus table ware, 2013
Prototypes
Rianne Wynn

Prototypes
Law Wei Kiat
The BFA in Visual Communication presents a comprehensive curriculum, preparing students for the challenges of a dynamic and changing field. Visual Communication today encompasses a wide variety of media and design outcomes, from printing to motion and environmental graphics, interactive media and web design. As technologies converge, new forms of communication have become possible. While the histories and traditions of graphic design and typography remain fundamental this field has become an even more exciting space for creativity and innovation as students are given the opportunity to find integration in both traditional and new digital technologies.

The BFA in Visual Communication comprehensively addresses the challenges of design in contemporary society.

**CAREER OPPORTUNITIES**


1. **Retrograde, 2014**
   - Installation
   - Mary Bernadette

2. **Home, Humans and their Hearts, 2015**
   - Publication, Illustration
   - Yap Pei Shi Jeanette

3. **The Anatomy of Wonder, 2014**
   - Mixed media installation
   - Lim Qi Xuan

“The BFA in Visual Communication comprehensively addresses the challenges of design in contemporary society.”
4, 5. Retrograde, 2014
Installation
Mary Bernadette

6, 7, 8, 9. The Blue Hour, 2013
Mixed Media
Rachel Han

Diaper was scared.
He didn’t like the hospital
He was worried about what
they might do to him there.

But most of all, he didn’t want Mum
or Dad to leave him.
10. Shonanijan Times, 2014
Publication
Lim Yong Kwan Bertrand

11, 12, 13, 14. Nicoshootsthewild, 2014
Installation
Nico Tan Yong Lin
BOOK THREE
CONTENTS

ADM ALUMNI

72 Davier Yoon
BFA Digital Animation

76 Jac Min
BFA Digital Filmmaking

80 Sarah Choo Jing
BFA Photography
and Digital Imaging

84 Daryl Goh
BFA Interactive Media

88 Aaron Lim Zhe Yu
BFA Product Design

92 Roy Wang Han Yi
BFA Visual Communication

STORIES AND CAREER PATHS
OF ADM’S ALUMNI
What you are doing in your profession currently?
A
I’m currently running an animation, motion graphics and visual effects studio called CraveFX, along with Joshua Tan, also from ADM. I direct commercials, web and corporate videos for private and government organisations. I also teach part-time at LASALLE College of the Arts.

What were your most memorable school moments?
A
The freshmen orientation camps. Staying up late in the animation labs with my school mates working hard on my final year project, playing Left 4 Dead in the open lab, going for suppers at wee hours of the night, and meeting my wife, Jane.

How do you think ADM has benefited you?
A
I think more than anything, it would be the friendships I have formed throughout my 4 years at ADM. I wouldn’t have been able to set up a studio and let it flourish had I kept to myself. I’ve met both collaborators and clients that I’ve maintained professional relationships with since I’ve graduated.

Where did you go for your overseas internship?
A
I was fortunate enough to get into the GAMBIT programme, which sent students to Boston, Massachusetts for a 3 month summer internship at the Massachusetts Institute of Technology to make games. It was my first time in the United States, and I thoroughly enjoyed myself there. I was very impressed by the progressive work environment. It had a profound impact on me, and so I strive to ensure that CraveFX is run the same way.

Any projects that you are really proud of?
A
ACRES Tools of Destruction was such a project. The client had wanted to tell this story that juxtaposes a couple on their wedding night with imagery of shark finning. They had wanted to animate it on hundreds of porcelain soup spoons, but we convinced them.
we could do it all using Computer Generated Imagery. To be honest, I wasn’t even sure if we could pull it off, but it worked, and after 3 years and a Spikes Asia Award, I still see the video popping up in my Facebook news feed every now and then, hopefully bringing an end to sharks fin soup as a delicacy.

Do you have any upcoming projects we should keep an eye open for?

We’ve just submitted an animation short that will be debuting at the Pause Fest 2016 in Melbourne Australia. It’s rare that we can do something with absolute full creative freedom, and with such a generous timeline as well. We’re very proud of it and it is a result of 6 months of collaboration between everyone in CraveFX.

Any pointers for incoming young artists, designers, filmmakers etc – something you wish you had known when you were a freshman?

Don’t take rejections personally. Rejections are a fact of life in our industry, whether you got rejected for a job position or your client rejects your idea entirely. There could be a vast number of reasons why the rejection happen, even the reason that you are just not good enough. Take rejection positively, work hard and keep improving yourself.
What you are doing in your profession currently?
I’m currently a founding partner at Semicolon, directing and producing commercials, music videos and promos.

What were your most memorable school moments?
Helping out on some of my seniors’ FYP films was something that stuck. Mostly because it was quite a painful experience - long hours of physical and mental exhaustion. But the camaraderie that was forged in adversity is invaluable. Most of us went in because we believed in a script, or just an idea which was always too ambitious. And it taught us that no ambition is too crazy as long as you had the right band of people at your back. It taught us what it meant to dream. A lot of us still work together these days, either as collaborators, or as clients. And when we see each other on set, there is that sense of homecoming. And when you go in with a crazy idea, you know these are the people you’d want to die pulling it off with.

How do you think ADM has benefited you?
I left ADM having met and known so many people that were instrumental in getting me to where I am today. From faculty to fellow schoolmates. People that I still collaborate with; people who know people who end up as clients. People who can open doors, people who know more people.

I met my two partners at Semicolon back when we were in school. Our first client was a senior of ours who now works at an advertising agency.

Where did you go for your overseas exchange programme?
I did my exchange at HDM in Stuttgart, Germany and it was an experience that complimented the ADM one rather nicely. The cultural differences were a big part of that - and it broadens your perspective on things. The thing about being
in an unfamiliar environment is that it forces you to be very self-aware - which is something as creatives we tend to forget when we become too caught up in client work, or artistic ego, or trying to score a good grade in school. Being on exchange really reminds you that the world is a lot larger than that, and it helps you find and centre your head around the “why’s” behind each piece of work you engage in.

Any projects that you are really proud of?

I did a music video for Starhub as a promo about 2 years ago. And that to me, was a culmination of my entire career up to that point in time. Every creative has a sort of wishlist - an imaginary magnum opus they hold in their heads for a hypothetical “one day” to get it out. And until then, they never really move on creatively. That project was it for me. I had always been interested in mixing up mediums, more specifically, my interests straddle between film production and animation, and seamlessly blending the two. And up till then, most projects were either one or the other. And this was the perfect project for the two to come together on a scale that I had always wanted to work on previously – with dancers, crazy set design, miniatures, blended in with CG elements and characters, all synced to a music track. Obviously, that in itself presented various challenges to even get the project off the ground. And there were occasions I thought we weren’t going to come out of it alive. But overcoming those, with an almost all – ADM alumni team, was one of the highlights of my relatively short career so far. I can finally move on to other things now.

Do you have any upcoming projects we should keep an eye open for?

I’m working on a couple of commercials that are in the pipeline. But I am also writing a next short film, and trying to squeeze in time to finish up a music video – it was a passion project I took up about 2 years back. I’ve shot it, but haven’t really had the time to get around to post production.

Any pointers for incoming young artists, designers, filmmakers etc – something you wish you had known when you were a freshman?

Stay curious. A lot of what we learnt back in school was self-initiated. Tertiary education isn’t so much about being spoon fed facts, as it is about the continuous search for knowledge. You learn so much more by asking the right questions and knowing where to look - because it’s everywhere in school. And in many ways, that is who we are as creatives - curious about the world around us. So why not start in school?
What you are doing in your profession currently?

I am both an Arts Educator and a Multidisciplinary Artist who recently achieved my MFA in Fine Art at the Slade School of Art, University College London. Focusing on the relationship between space and time, my work depicts identifiable moments and characters within contemporary society. Intentionally constructed, my pieces reflect upon social and cultural norms. I’ve recently clinched the First Prize in the Moscow International Photography Awards 2015 in Russia and have been shortlisted as a Finalist in the Sovereign Asian Art Prize 2014.

A recipient of the Lee Kuan Yew Gold Medal Award, I have also been awarded The Photographer of The Year in the Fine Art Photography category at the 4th International Pollux Awards, USA. In 2012, I was a Finalist for the 3rd edition Julia Margaret Cameron Award, at The Worldwide Photography Gala Awards in Europe. That summer, I received several Honorable Mentions at the International Photography Awards.

What were your most memorable school moments?

It would have to be the late nights and stay overs in school. Like many others, I work best at night; when it feels still and quiet. Away from the city, our building is actually a rather conducive environment to work in.

How do you think ADM has benefited you?

Making the decision too apply to the School of Art, Design and Media is one of the best decisions I have made to date. ADM is equipped with state of the art facilities and professional tutors who are very experienced in their...
fields. The professors are always experimenting and eager to push boundaries; ready to help in any way they can. Critiques are often intense and gruelling - but that was how we learnt the most; from one another. Having dreams and aspirations when one first enters University is commendable and frankly - rather cute. Having said that, concretizing those thoughts and making it a reality is what counts. ADM did that for me.

Q Where did you go for your overseas internship?

A I did my exchange at HDM in Stuttgart, Germany and it was an experience that complimented the ADM one rather nicely. The cultural differences were a big part of that - and it broadens your perspective on things.

The thing about being in an unfamiliar environment is that it forces you to be very self-aware - which is something as creatives we tend to forget when we become too caught up in client work, or artistic ego, or trying to score a good grade in school. Being on exchange really reminds you that the world is a lot larger than that, and it helps you find and centre your head around the “why’s” behind each piece of work you engage in.

Q Any projects that you are really proud of?

A I have enjoyed the entire process of developing my body of works along the way. There is not one piece of work that I am unhappy with. If an art piece does not work nor feel right, I would not allow the work to be out in the first place.

Q Do you have any upcoming projects we should keep an eye open for?

A I am currently working on a solo exhibition which will take place in Hong Kong in June 2016, as well as a solo exhibition in London in 2017. I will also be participating in a couple of group shows locally and internationally such as the Busan Museum in Korea, the Czong Institute for Contemporary Art, the VideoGUD Film Festival in Sweden and The 19th Japan Media Arts Festival by The National Art Center in Japan.

Q Any pointers for incoming young artists, designers, filmmakers etc – something you wish you had known when you were a freshman?

A It can be intimidating and tough in the beginning when you are finding your way. Keep focused and never lose sight of your goals; anything is possible so long as you are willing to put in time and hard work.

Always be true to yourself and be humble. Make and create – from the heart.
What you are doing in your profession currently?

Being an artist, curator and educator, I have been actively producing installations upon commission and am the founding curator of the NPE Art Residency, a studio space for artists to contemplate and collaborate. Currently, I work as a part-time Lecturer & Internal Examiner for LASALLE College of the Arts, and I am also a judge and nominator for prominent art prizes like the Sovereign Asian Art Prize. On top of that, I am on the advisory panel and selection committee for the prestigious art incubator, The Aquila Trust. Since 2012, I have also been a frequent guest lecturer and a member of the Singapore Contemporary Young Artists.

What were your most memorable school moments?

My most memorable experiences in school were using their technological infrastructure and high-end equipment for my art projects. These equipment ranged from high-definition & short throw projectors to 8-channel live audio setups. The technological capabilities enabled me to realize large-scale digital installations that I might not have the opportunity to be exposed to otherwise.

How do you think ADM has benefited you?

ADM gave me a well-needed encouragement when I was looking for an art institution to pursue my undergraduate studies. It set the direction for my early career when I learned about the significance of a research-informed art practice. I enjoyed the process of school where work and play collided. It was never a chore to stay long hours in ADM to realize my art projects.

Where did you go for your internship programme?

I interned at Lucasfilm Animation Singapore and The Substation through my course of undergraduate study on top of participating in NUS Museum’s Curating Lab Programme. Lucasfilm Animation Singapore gave
me an eye-opening experience to work alongside the best talents in the animation & visual effects world. The Substation allowed me to discover how an independent art organization is run. It gave me precious lessons in art management. The Curating Lab programme opened my eyes to curatorial techniques and strategies that made me more critical when it came to curating art exhibitions.

Any projects that you are really proud of?

I am really fortunate to co-curate the 2012 and 2013 editions of the Noise Singapore The Apprenticeship Programme at the Singapore Art Museum. They exhibited 70 and 52 artists respectively. Another memorable project was a commission from Sports SG for the SEA Games Torch Up in which I produced a light sculpture. Exhibiting a work I did under FDN2D at the Paris Louvre palace was an encouragement that school works are not of lower quality!

Do you have any upcoming projects we should keep an eye open for?

I founded the NPE Art Residency in 2015 with the sole purpose of supporting my fellow artists who do not have a studio to create works. The residency is arguably Singapore’s only free residency. Currently there are already 14 local artists programmed till 2017!

View more details at www.facebook.com/NPEArtResidency

Q

A

Any pointers for incoming young artists, designers, filmmakers etc – something you wish you had known when you were a freshman?

A creative practice is not a sprint but instead, a marathon. Know which discipline you want to engage and just keep on doing it!
What you are doing in your profession currently?

I am currently working as a 3D designer with Design Bridge, an international and independent branding agency, which has offices in London, Amsterdam, Singapore and New York. Clients that we work with includes global corporations like Unilver, Friesland Campina, Louis Vuitton-Moet Hennessey, Diageo and Akzo Nobel; and we provide branding consultation and creative services from developing key visuals, product and packaging development, to brand videos and retail store design. In short the whole brand experience.

As a 3D branding designer, I do not only creatively generate ideas and designs through the mood boards and sketch pads, but I help realise them with my technical skills like 3D-modelling, design developing and manufacturing before implementing them into the real life. After all, creativity and technicality are like a pair of hands, working together and bringing every idea and every brand to life - and that is what I practise everyday.

What were your most memorable school moments?

Many memories were made during the four years in ADM. Among them, the Freshmen Orientation Camps (FOCs) and Final Year Project (FYP) would be the two most memorable ones. I have spearheaded two years of FOC, as vice-chairperson and subsequently the orientation officer. With it being the biggest annual event for ADM and how ADM FOC has the reputation of being the coolest camp in NTU, it was a great time of bonding, sharing and caring between ADMers regardless of seniority. The reward of it all came when I witness how these freshmen entered ADM as strangers and graduated as best of friends. FYP was a period of brain-juicing and sleepless nights that lasted for an entire year. And what made it memorable was that, amidst all the chaos, panics and stress where it is everyman for himself, I saw everyone coming to each other’s aid, exchanging skills, knowledge and most of all, time.

How do you think ADM has benefited you?

ADM has been an incubator for my peers and me. As a design student in ADM, what could be more important than the readiness to step out into the real world and show what design
could do, and what I can do, to better the world? I believe ADM has prepared me well for that first step, from being able to think out of the ordinary and create impactful works that are beyond mere aesthetics, to relevant crafts and skills that are in line with new and emerging technologies, and lastly exposure to the design scene through internship opportunities.

Q Where did you go for your internship?

A I did my internship at Design Bridge Singapore, where I currently worked at. A product design student interning in a branding agency was pretty much unheard of, however much to my ignorance, 3D design has in fact been a growing demand in the branding industry. Completely new and unfamiliar to branding design, it was a steep learning curve, picking up skills and learning from scratch a different design process, while managing timeline and expectations of clients. Though it was a short 10-weeks internship, it was a life-changing experience, especially when I proved myself to be worthy of a placement in the agency and received a job offer half a year prior to my graduation.

Q Any projects that you are really proud of?

A My graduation project is still one of my proudest work to-date. As a lighting enthusiast, it had been a dream came true to be able to do a lighting project for my graduation. For the project, I designed a series of three lamps that indulge users in different sensorial experience, and had two prototypes made. One of them, which I named ‘Mirage’, is a floor standing lamp and a synthesis of nature and technology. Not simply a floor lamp, but an instrument of time, it is incisively designed to enrich the experience and provoke the consciousness of one’s simple need for rest, through the motion of water ripples. This lamp was awarded as a winning entry for Launch Pad Asia 2015.

Q Do you have any upcoming project we should keep an eye open for?

A Winning Launch Pad Asia 2015 allows me the opportunity to further develop my lamp, under the guidance of Sean Dix, Founder of Dix Design+Architecture. So I will be working on refining the design of ‘Mirage’ lamp, and potentially the other 2 lamps as well.

Q Any pointers for incoming freshmen?

A It is important to know that the world out there is bigger than we can imagine. We should always be willing and humble in learning, because we never stop learning from ourselves and from others. I quote from Archille Castiglioni, a world-renowned Italian industrial designer, “A good design isn’t born of the ambition to leave one’s mark, but of the desire to create an exchange, however small, with that unknown person going to use the object you have designed... Erase the idea of splendid isolation of the artist. A design object is the result of the combined efforts of many people with different specific forms of expertise (technical, industrial, commercial, aesthetic)...”
What you are doing in your profession currently?

I am currently an art director in Factory 1611, an Art & Design studio I founded in 2009, dealing with branding, business communication strategy, visual communication and fine art.

What were your most memorable school moments?

I’ve always believed that one’s work shouldn’t be limited by their abilities. Collaboration allows for different people who are really strong in their fields to learn, share and critique each other, actualizing the possibility of works that grows beyond one’s own ability, diversifying and discovering a stronger artistic language as a result. The most memorable moments were definitely the occasions I got to collaborate with some of the best artists and designers, both students and professors, from mine and the other fields.

How do you think ADM has benefited you?

Coming off the back of almost two decades of fine art training, I came to the ADM to get a fresh perspective on things and also to gain new knowledge in design and visual communication. Art and design are fundamentally different disciplines; to me, art seeks to convey experiences whilst design is essential to convey a function or a message. ADM helped to develop my conceptual thinking skills in many ways. The school projects offered chances to break rules and boundaries, to test out new ideas and delivery methods that may or may not have been feasible had it been clientele work. Through these numerous projects, critical thinking modules, and conversations between like-minded creatives, I was able to discover this connection between art and design. Good art absorbs good design principles, whereas good design can be conveyed through striking artistic values and experiences. This notion has become a driving philosophy in my career after graduation.

Where did you go for your overseas internship?

I was very lucky to intern abroad in Taiwan with an acclaimed design firm under the guidance of renowned Taiwanese / Hong Kong designer Leslie Chan Wing Kei. I’ve learnt many
valuable lessons that I could never have learnt in school, and I made many dear friends during that time. Why I chose Taiwan for internship is due to many reasons, first and foremost my need to experience a vastly different design culture from that of Singapore’s. Singapore’s design is largely influenced by western design trends, whereas in Taiwan, it was more of a combination of the Japanese and Chinese aesthetics. The studio’s works have often bridged the cultural uniqueness of these genres, and it was a good learning ground for me. One of the most important lessons I’ve learnt was that, “there is no unsolvable problem in this world. It is up to the will of the person to conquer it.” It allowed me to understand the bridge between a good and an excellent piece of work.

Any projects that you are really proud of?

Over the years, my studio has worked with a large variety of clients ranging from public-listed corporations, government sectors, museums, SMEs and startups such as P&G, IBM, GIC, Samsung, Google, Unilever, Centre for Contemporary Art, National Design Centre and Starhub etc. I think one of my proudest project till date was something we recently completed in June 2015, the branding, designing and building of an entire TrickEye museum in Kota Kinabalu, Sabah!

Do you have any upcoming projects we should keep an eye open for?

My studio is in the midst of completing the branding, design and build of two gallery spaces at the newly open National Gallery Singapore, slated to open on 21st January 2016; for Tang Da Wu’s solo show Earthwork 1979 and a group show A Fact Has No Appearance comprising of artists Tan Teng-kkee, Ridza Piyadasa & Johnny Manahan. We are also in the midst of branding, designing and building a much bigger gallery space on level three for the show Reframing Modernism, slated to open in late March 2016.

Any pointers for incoming young artists, designers, filmmakers etc – something you wish you had known when you were a freshman?

To quote JK Rowling, “We do not need magic to change the world, we carry all the power we need inside ourselves already: we have the power to imagine better.” As artists, we’re not technicians, we’re magicians.