

	11/13/2015			
	Time	Student	Email	
	0900 – 0915	Chua Liwen	LCHUA003@ntu.edu.sg	<p>Dreams Mapping</p> <p>This project is about documenting and analyzing the importance of symbols that appear in dreams, psychological, spiritual or otherwise. It involves the exploration of tactile and graphic ways to map elements in a dream scape and the curation of these data and information to form a cohesive narrative.</p> <p>By referencing existing dream dictionaries, this project looks into curating dream elements (i.e. a dream dictionary) that is valid and relevant in today's culture. Interpretation of symbols in dreams is largely influenced by Sigmund Freud's psychoanalytic theories, and these symbols are viewed as a disguised reflection of one's desires and impulses in one's waking life. The project aims to incorporate ideologies of other dream theorists (i.e. Carl Jung, Calvin Hall, Alfred Adler), apply them to a personal dreaming experience and create a chronicle that is easily relatable.</p> <p>The ultimate goal of the project would be to craft an experience of surreal dream scapes through different means of data mapping.</p>
	0915 – 0930	Tang Lixing, Lesley	LTANG005@ntu.edu.sg	<p>The Pollux Case Files</p> <p>Drawing on the Greek myth of the Dioscuri, the celestial twins Castor and Pollux, The Pollux Case Files builds a fragmented, investigative narrative around the immortal Pollux in the aftermath of his mortal twin's death in battle.</p> <p>The myth of the Dioscuri, in the same vein as the tales of Homer and Ovid, is traditionally narrated at an emotional distance. In the mythological account, Pollux offers Zeus his immortality for Castor's life, moving Zeus to enshrine the twins as the constellation Gemini. Yet, what can this tell the reader of Pollux's navigation of the landscape of grief, or of the nature of twinship and duality? The Pollux Case Files aims to close the emotional distance between this figure of mythology and ourselves by delving into the emotional and psychological facets of Pollux as a lone twin. This voyage into the psyche of a surviving twin will be undertaken primarily in writing and illustration, likely executed in the form of a book or publication extrapolating upon the Dioscuri myth.</p> <p>The thematic focus of The Pollux Case Files centres itself around the notion of duality. Duality is explored in research that includes the scientific and esoteric issues surrounding twin studies and real-life accounts of lone twins coping with their twin's death. In building duality into the narrative surrounding my adaptation of Pollux's story, I refer to the realm of postmodern literature and its techniques of metanarrative, pastiche and multiple voices. In my visual representation of the terrain of Pollux's psyche and of duality, my inspiration includes the work of Harry Clarke, Will Bradley and Ilya Brezinski, vintage medical and scientific illustrations and the influence of Surrealist work. The project is presently in its research/experimental stage, with its trajectory established and its content and form in development.</p>
	0930 – 0945	Wong Yu Wen Christina	WO0001NA@ntu.edu.sg	<p>The Elimination of Clutter</p> <p>The Elimination of Clutter is a project that seeks to highlight the importance of decluttering our visual field through a redesigned visual system for our local rail transport. This project was first mainly inspired by the designer's own experience with enochlophobia (the fear of crowds and crowded spaces) in her daily life. Research areas include the Japanese design concepts of Kanso, Shibui and Koko, the concept of Minimalism in visual arts, as well as various scientific and psychological experiments conducted to show what clutter does to the human brain. On the other hand, our local rail transport system has been repeatedly berated for being overcrowded and unreliable over the recent years, and as a frequent rider who experiences mild enochlophobia daily, the designer wonders what can she do as a designer to respond to this issue. Therefore by combining the research areas and the initial inspiration of this project, this project seeks to create a redesigned decluttered visual system for our local rail transport.</p>
	0945 – 1000	Neo Xian Zhen	NEOX0012@ntu.edu.sg	<p>Streamlining the Structure of the 'Eight Characters'</p> <p>The 'Eight Characters', sometimes called the 'Four Pillars of Destiny', is a method of study which masters of the art employ to describe an individual's personality traits, relationships, life events and more. The Chinese in ancient times saw a correlation between nature and human affairs and thus constructed the structure of the method based on natural phenomenon. The 'Eight Characters' is derived from one's year, month, day and hour of birth and developed with an extended array of correlations including the Yin-Yang and principles of the 'Five Elements', geographical directions, seasons and more. Growing up in an environment which fosters a deep-rooted cultural attachment to Chinese traditions, parents of the millennial generation (1980s-2000s) are more receptive towards the study of the 'Eight Characters' and try to inculcate similar beliefs in their children. However, as the millennial generation are English educated and has greater exposure to western science, culture and technology, they tend to deem it as mere superstition. Moreover, the profound knowledge and lexicon needed to understand the 'Eight Characters' make it difficult for the millennial generation to comprehend it and thus such traditions would soon diminish. When it comes to learning about self, personality tests and horoscopes are often the choice and have been actively receiving attention. While there are books, websites and applications which explain and decode of the 'Eight Characters', they lack the visual aesthetic and essence of the Chinese culture. This research project attempts to utilize various visual media as a tool in delivering the basic knowledge in a more accessible and palatable manner to generate the interest of the millennial generation on studying about themselves through the studying of their 'Eight Characters'. It aims to encourage engagement with such traditional methods to help narrow the cultural gap between the older and younger generations.</p>
	1000 – 1015	Tan Jian Sheng	JTAN067@ntu.edu.sg	NIL

1015 – 1030	Koo Wei Ting Michelle	MKOO001@ntu.edu.sg	<p>Decoding Reveries</p> <p>Everyone daydreams. Studies have shown that people let their minds wander forty-seven per cent of the time they are awake. When we daydream, we are actually unsatisfied with our current status, therefore we consciously or subconsciously hope and desire for something in our daydream. This leads me to explore human desires and its role in daydreaming.</p> <p>Decoding Reveries is a project that aims to help us understand ourselves by analysing and interpreting our daydreams. According to Professor Steven Reiss's The 16 Basic Desires Theory, basic desires are fundamental psychological impulses that define an adult's personality. By interpreting our daydreams and know what we desire, we will be able to understand our personality, goals and what motivates us.</p> <p>Project deliverables include a daydream log book to record daily daydreams for analysis, a publication explaining how daydreams can be interpreted, cards representing each desire will be created and an infographic poster to find out what each desire means.</p>
1030 – 1045	Wong Sze Min Rayne	RWONG004@ntu.edu.sg	<p>Attending to Attention Spans</p> <p>The Internet age in which we reside in brings us many conveniences, but also means an increasing demand for efficiency and fast-paced results. While our digital lifestyles have improved our ability to multitask, we also struggle to focus on projects which require our prolonged attentions. This is in part due to how the Internet is structured: instead of the linear, structured narratives of printed media prior to the digital age, we are now exposed to a fragmented, constant influx of information which tends to be of the novel and the trivial without any important bearing on our decisions or actions.</p> <p>This cumulates into an increasingly more scarce and precious commodity: the human attention. Our inability to focus has an undeniable impact on our definition and structures of knowledge. As we devote more time and intellectual capacity to navigating the Internet as opposed to honing our deep thinking skills of creativity, introspection and reflection, we gradually lose these techniques of forming macro concepts and patterns of thinking. Ultimately, our cognitive capabilities might remain superficial and scattered, something which would affect us and later generations to come.</p> <p>As such, my FYP aims to create an experience that deconstructs the Internet in order to make people aware of the effect it has on our cognitive abilities.</p>
1045 – 1100	Mindy Chow	MCHOW003@ntu.edu.sg	<p>Chicks and Balances: A Tribute to Female Rock Climbers</p> <p>The climbing community is one of the most amazing communities that I've encountered; it's a different culture in here where like-minded people from all walks of life gather in their love for rock and movement. There is a global rise in popularity for this particular sport and the Tokyo Olympics 2020 Organizing committee has announced that climbing would be shortlisted on the list of sports to be considered. Through this project, I would like to unravel the world of climbing through the form of a zine; through the eyes of a female climber and a designer. This zine will be a celebration of the stories of all kinds of climbers, with a huge focus on local female climbers from across the world, and diving into their ideas of holding on, of enduring and overcoming pain, of being in the moment, experiencing the flow, and the liberation of rock climbing. In my research process, I am collecting information about everything about rock climbing: the culture, the visuals in a rock gym and at rock competitions. From climbing tiles to the equipment used by rock climbers, I would like to translate these visuals, which are familiar to me into a medium that is more accessible. Currently I am in the midst of conducting interviews with competitive climbers (ranging across novice to open category climbers) to find out why climbers climb and what keeps them going. This zine will reveal real stories of real people who fight beyond their capabilities to get to their goals. Be it the search for flow, the sending of a particular route, drilling virgin rock and creating your own route, even if the sport may be unrelatable to one, the human experience is what brings people together. In the later stages of this FYP, I will be pushing this zine out at local book shows, design fairs in the U.S., and other mini campaigns as part of the publicity for this zine.</p>
1100 – 1115	Ng Jia Hui Beverley	A120031@ntu.edu.sg	<p>This Journal Suits Me</p> <p>Using my personal blog as a case study, This Journal Suits Me will explore how data can be used to create a narrative and to provide insight on how the use of the Internet affects and shapes our growth and transition from adolescence to adulthood. The findings will be materialised in a series of infographics in both web and print forms.</p>
1115 – 1130	Ong Huixian, Jolyn	JONG019@ntu.edu.sg	<p>Alternative</p> <p>In this constantly evolving world, adaptability is key in keeping ourselves relevant and caught up with the times. The ability to learn, unlearn and relearn things easily could aid us to become more adaptable in the long run. Habits are a part of who we are and what makes us comfortable. To do things only a certain way habitually robs us from the ability to see other ways of doing the same activities and ultimately creates a limitation to our curiosity and tendency to question the familiar, which are of paramount importance to the development of our creativity and inventiveness. Using habits as a reflection of our inflexibility and a method of inquiry, this project intends to find out how 'unlearning' our habits and daily activities that we are so familiar with and relearning them in a new and different way can position us to become more adaptable people, thereby increasing our creativity and inventiveness so as to keep up with the times and have a better and more successful life. A general survey has been conducted to find out how people perceive their habits and how receptive they are to doing things differently and unlearning old habits. Results show that most people are interested in changing their good and bad habits and are willing to try unlearning and relearning their daily activities in alternative ways if given the chance. A currently ongoing social experiment conducted with 11 people, including myself, aims to study our ability to learn, unlearn, relearn by examining how long it takes for us to change or form a habit. Using the data of the experiment, I can understand where our difficulties lie and find out a way to possibly position us to be more adaptable and flexible. There is still one more month to the end of this experiment.</p>

1130 – 1145	Freda Lai Khai Lin	A120043@ntu.edu.sg	<p>The Search of Meaning in the Sky</p> <p>Research in Western Astrology Natal Chart</p> <p>Astrology is used since the beginning of time, as a guide to explain correlating events on Earth with the positions of the planets in the heavens and to predict future significant events. Using the position of heavenly bodies visible at the time of your birth, one is able to chart their personality, interest, or even major significant events in one's time on Earth. The Natal Chart is a specific chart to each, which houses information from the start till end of an individual. This chart can be viewed as one's master plan created by God, the great architect of the Universe.</p> <p>The Natal Chart is essentially a guide in life that can bring about one's full potential in life when used properly. It also includes other area of studies like alchemy. However, the natal chart should not be followed strictly as many factors and influences can change throughout one's life. The idea is to create balance and harmony in life.</p> <p>The aim of my project is to study the Natal Chart and to present it in a simplified way, allowing people to understand it better. Also to change the mindset of astrology being just pseudoscience.</p>
1145 – 1200	Nurul Ashilah Bte Abdul Latiff	NURULASH001@ntu.edu.sg	<p>Downstairs - The Void Deck Retrospection</p> <p>Void Deck - a sheltered space (Ooi and Tan, 1992) on the ground floor of a HDB estate, which is left vacant or decked with amenities (Oxforddictionaries.com, 2015)</p> <p>Unique to Singapore, the void deck is a vital architectural element initiated by the Housing and Development Board (HDB) in the 1970s to encourage a sense of locality and community identity. Typically used to hold communal activities, the void deck creates opportunities for residents to meet, interact and bond through the regular use of shared common spaces, leading to an array of personal narratives.</p> <p>In recent years, void decks have been diminishing in sizes and in some cases, completely gone in the newly built HDB estates to minimize use of land as well as to reduce misuse of these spaces. Flats with tower block configurations were built, alternative communal spaces at separate buildings were set up and many void deck activities have been prohibited - thereby removing the need for void decks altogether.</p> <p>As a result, there is a lack of appreciation of void decks especially amongst the younger generation of Singaporeans due to limited exposure as well as the inability to experience and create memories within these spaces. It is feared that these youths will eventually break away from social communities, as they no longer have the opportunity to develop a sense of identity and community felt by the older generation of Singaporeans.</p> <p>Downstairs, a final year visual communication project, aims to archive memories and experiences that took place in void decks of flats in Singapore, as well as to increase the appreciation of these spaces amongst the youths.</p>
1200 – 1300			
1300 – 1315	Marilyn Tham May Peng	MARI0036@ntu.edu.sg	<p>White Lies</p> <p>The project takes a tongue-in-cheek, lighthearted look at the lies we unknowingly tell others and ourselves in daily life. White lies are often said to be the gentlest of all untruths - they are 'white' often because they are seen as inconsequential or meant to achieve a good purpose (i.e. being diplomatic, not causing offense or worry). Even if a lie is meant in good faith, does that change the tenet that there is something morally wrong about lying? Where do we draw the line, and how many shades of grey are there in between white and black when it comes to the lies we tell? The project takes the form of an investigation into the nature of lies, the physiological cues people exhibit when they tell lies and the spectrum of falsehoods available to us as we navigate the social landscape. Are lies always bad, or merely a capricious tool to be carefully used? The project aims to walk the casual observer through an interactive space where the truth requires definition, gently prodding the viewer into a tangled web of figuring out where one stands in the landscape of lies.</p> <p>Through surveys, questionnaires, experiments and other forms of audience feedback, the researcher will gather data to be analysed and used in the final spatial outcome.</p>
1315 – 1330	Rashna Shantini D/O Yeamalley Nair	RASH0004@ntu.edu.sg	<p>The Permanance of Impermanance</p> <p>In the face of globalization, Singapore has increased in its standard of living and is gaining prosperity as a nation in many aspects. On the other hand, this prosperous economical context has brought a sense of dissatisfaction. Moreover, the prevalent local culture of "Kiasuism" adds on to the social pressures of Singaporeans. The initial phase of my research explored this idea of the growing unhappiness among Singaporeans and thus coming up with a research question—do Singaporeans feel contented and happy with their lives? In the second phase of my research, I learned that many associate the idea of happiness with materialism or events. Inspired by Buddhism, my project explores this meaning of happiness, and I plan to share the invaluable insight of how non-attachment and impermanence can be a path to achieve contentment in one's life. Heavily inspired by my field trips to Buddhist temples in Singapore, shops within their vicinity, literature reviews, and case studies my project will create a unique jewelry brand that seeks to embrace the nature and philosophy behind the concept of impermanence. Based on amulets that play significant roles in many religions, the objective of the brand sets out to remind one the reality of how everything—objects and events—are all impermanent. The brand uses 'impermanent jewelry' – jewelry that will disintegrate over time, as well as experiential packaging to narrate the concept of impermanence and its relation with reality. I am not promising happiness but I aim to help in cultivating the acceptance of this mindset that can encourage one to feel more contented and happy with their life.</p>

1330 – 1345	Loh Wan Teng	A120069@ntu.edu.sg	<p>Cents-ibility</p> <p>For a long time, Singapore's schools have measured success by academic indicators like PSLE cut off and L1R5 scores. The pursuit of better grades and a higher level of education has thus been so ingrained in us, perpetrated by the "kiasu-ness" (fear of losing) of Singaporeans. The aim of this project is to question the viewer's understanding of education. To possibly set the stage for a dialogue and bring forth a new mind-set regarding learning that does not focus on the paper chase. I would also wish to explore a system that is more forgiving even if it might be idealistic in the context of Singapore.</p> <p>Especially in a resource-scarce country like Singapore, eventual employability is absolutely necessary for both the country and the individual's survival. Currently, the mind-set and perception of parents/students/teachers places such high regard for grades and other whatnots (like CCAs and talents) that may one day serve as portfolio fillers. Those are not the only things a child should take away from school.</p> <p>" Education is not the filling of a pail, but the lighting of a fire." - William Butler Yeats</p>
1345 – 1400	Yuen Pei Yun	PYUEN001@ntu.edu.sg	<p>The loss of 4 legged friends: Supporting pet owners through pet bereavement</p> <p>According to research, pet owners are increasingly humanizing their pets and treating them as part of the family. Pets no longer serve the role of simply being guard dogs or assistive animals but rather act as companionship and providing social support for their human. The bond developed between pet owners and their pet overtime becomes an interdependent relationship that holds significant emotional attachment and memories between them. Some bonds are every bit as strong as those with other humans.</p> <p>When pet dies, owners often grief on their own without an established system of professional support. The lack of social empathy from immediate friends and families can lead to emotional isolation of many bereaved pet owners. Many of whom, fear the social ridicule of grieving over a pet. A lack of sensitivity towards grieving pet owners can result in implications of developing grief symptoms such as depression and even questioning their own psychological ability.</p> <p>In recent years, pet bereavement has been acknowledged as an area of neglect that can have long term adverse effect on the human's physical and emotional health. This project therefore aims to create a platform where pet owners can turn to for open emotional support and grief without societal judgement. Through the platform, it also aims to create awareness to non-pet owners the emotional implications of losing a companion animal and bring about wider empathy of pet bereavement.</p>
1400 – 1415	Koh Siew Min	SMKOH2@ntu.edu.sg	<p>Patterns in City 新加坡程式</p> <p>City, color and culture are closely connected to one another. Different city consists of different color and culture and people accept and relate to a culture through a particular city and color.</p> <p>We humans are born to interact, communicate and connect with other humans and also our environment through conversations, activities or images to convey a message. It is like a mind map, connecting relationships between ideas, images, or words. They are a way to develop logical thinking by revealing connections and helping us see how individual ideas form a larger whole.</p> <p>In life, we meet with issues and this is when we talk about them and get connected to one another. And once a connection is made, we revolve around the same context.</p> <p>Patterns created by us to resolve a problem or amplify a trend are like extensions of our mind. We connect through these patterns that turns into a universal language/ culture we acknowledge and live by with.</p> <p>These patterns we connect to become significant visual culture that only those who connect and relate to acknowledge. This perception has come to be understood as a product of experience and acculturation that represents signifying systems/ patterns that make up culture. Strong sense of these patterns stresses the cultural side, values, identities that are relateable to us. It produces character and individuality.</p> <p>One should want to understand visual culture because visual has developed into an important part of people's lives. We humans are very visual people, so, direct, simple and strong visual culture has power and effectiveness operated without much emphasis. It provides awareness of what is going on around us and makes us connect to the context and to people.</p>
1415 – 1430	Ng Si Ying	NG0127NG@ntu.edu.sg	<p>Living Spaces For Future Displacement (A portable living unit in Singapore)</p> <p>We live in unpredictable times and are subjected to unprecedented changes. This will in turn affect the homes that we live in. For how long and how far will we be really safe in Singapore? This project aims to question the assumed safety in Singapore and to introduce the plausibility of a structural way of living that can be moved around easily in times of need, anytime and anywhere. This project also seeks how one may translate the comfort and protection of a full sized home into a minimal-spaced, portable one without losing what is ultimately essential.</p>

1430 – 1445	Amni Syazwani Bte Muhammad Sham	AMNI001@ntu.edu.sg	Wasilah	<p>Wasilah, which means “connection” in Arabic, focuses on Music and Spirituality in Islam to connect and present these two entities into showcasing the importance of balance and harmony in religiosity and spirituality. It seeks to bind one being to another by means of not only language that is spoken or written, but in the manner of listening and ‘feeling’ through the physical and metaphysical understanding of sound. This FYP intends to bring us all from one state of disarray in the clamorous world to a state of tranquillity, attached to only God.</p> <p>To help the audience understand this message, the project will make use of sounds and visuals to create a more experiential and conceptual exhibition space. The key idea is to separate the noise of the outside world and the inner ‘harmony’ whereby the exhibition could be actively engaged and be more than just a passive space for visitors. It is a space where visitors can immerse themselves amongst the various elements present. Visitors will be guided within the space via collaterals and publication that will be of aid to explain and further enhance the understanding of the key concepts present in this project.</p> <p>Insofar, the means to approach this connection of the metaphysical understanding of one’s soul, its relationship with the self and the presence of God, to the proposed FYP projection is by sit-down sessions or online discussions with religious teachers and Muslims from other parts of the world, respectively, to have a clear path towards the project as a whole. It also requires expanding one’s music repository to get in tuned to various music and genres, understanding what and how they create a sense of connection between people. There is also the importance of having all these information be complemented by seeking visual inspirations in the form of solo ‘expeditions’ to mosques, parks, places and spaces around to aid the final exhibition.</p>
1445 – 1500	Ng Cher Hiang	A120040@ntu.edu.sg	THE STATE OF AFFAIRS	<p>Singapore’s political climate has been stifling – having a dominant party ruling Singapore for over 50 years since our independence. The incumbent’s electoral victory have always been decisive, winning a steady 2/3 (and more) elections after elections. The message of Singapore’s electorate seems to be clear – that they’re comfortable with a powerful and paternalistic political party. Yet, there’s still much dissent. From media control to censorship, lack of civil liberties to allegations of partisan politics, things are not as rosy as what the mainstream rhetoric have painted it to be. As much of a democratic state that Singapore claims to be, how much power is vested in the hands of the people and how much is left to the state?</p> <p>This project sought to question and illustrate the state of affairs surrounding Singapore’s socio-political environment through the lens of a young Singaporean, who have had his political awakening through the recent years. With a tentative outcome of an independent zine, the publication illustrates Singapore’s situation through the use of specific words — such as ‘home’ or ‘free’, to negotiate between the positive and negative aspects of our nation. The publication will adopt a neutral tone, so as to not turn away readers from any opposing sides, yet keeping a neutral and inquisitive, questioning point of view to encourage discourse amongst the readers.</p>
1500 – 1515	Merissa Tee Hui Shi	MTEE002@ntu.edu.sg	THE CREATIVE JOURNEY (AN ILLUSTRATION PROJECTION)	<p>Creativity is not something only certain people are born with have while others aren’t. I believe it is a journey that everyone can embark on but it involves discovery, imagination, and perseverance. I want to encourage them to do so through my illustrations which would tell the metaphorical story of a journey. My picturebook will also convey themes like life-long learning, beauty in imperfection, vulnerability, collaboration and authenticity. Interestingly, I am on this very journey that I am trying to promote and through much introspection and conversations with friends, I found that these are the important aspects of the creative life.</p> <p>Scientific research has shown that it is possible to strengthen the neural pathways of visual perception and motor skills through more practice. But more importantly, learning and experiencing new things will promote creativity by linking old neural pathways to create new ones, encouraging neuroplasticity.</p> <p>Image-making will be an emphasis in my research as I experiment and explore different mediums, design techniques and sequential art. The act of internalising information, then envisioning something new and finally realising it through creating it is the creative process that I want to strengthen and develop further. I want to be able to create images that are multi-dimensional in the way they convey their messages. In hopes that I can create something, especially for adults that provokes creative thoughts and inspires deeply.</p>
1515 – 1530	Tan Teng Hong, Colin	A120093@ntu.edu.sg	Privacy in Singularity	<p>Privacy is a concept that is often mentioned but never properly understood. Most conversations surrounding it relates to freedom and civil liberties, but it goes deeper than that. It is something that is designed by nature to help us grow and mature as individuals as well as a collective. However as we move through what seems to be the singularity of our time, we migrate many of our daily routines onto the virtual world and the conversations about privacy becomes even more misunderstood. Many of us have knowingly traded our privacy for convenience while others are oblivious to the massive amount of personal information being collected by many corporations online. This should be a problem but it seems as though most of us don’t care. I want to use my FYP to investigate and articulate to which extent our privacy has been compromised and why aren’t we caring as much as we should about something as important as privacy.</p>

	1530 – 1545	Veneetha Veloo	VEEETHA001@ntu.edu.sg	<p>The Aura of Craft</p> <p>This project explores the role of craftsmanship and craft in this era of mass production. Crafted objects and things that are made at a human scale are starting to rise in value and popularity. By studying how and why craft is valued in different cultures and communities, I hope to be able to justify why craftsmanship is important in the current age. The craft process individualizes the maker and the buyer by shining light on the "aura" of originality; the essence of each object.</p> <p>I will be focusing on customization, risk and individuality as concepts to communicate the value of craft visually. Craft serves as a foundation upon which to make designs and compositions more user-centered and culturally meaningful. The individuality of craft designs come across through their unique existence and presence in time and space. Craftsmanship is a workmanship of risk where the manner of doing anything has a certain aesthetic importance of its own independent of the importance of what is done. This process leaves room for diversity and experimentation whereas mechanical labor doesn't often leave room for change. These ideas help to form a holistic description of craft and its meaning in today's world.</p>
	1545 – 1600	Goh Khoo Mei, Rachel	RGOH005@ntu.edu.sg	<p>WITH(OUT) THE LENS.</p> <p>Following the progression of technology, the world has grown increasingly accustomed to the visual. This over-reliance on sight has not only blinded the sensations of our other senses, but also created an increasing gap between the ways of seeing and the ways of sensing. While many are aware of their inclination towards the visual, they view their visual-orientation as an enhanced ability without acknowledging the subsequent confinement of the other senses. Research has shown that on an evolutionary scale, humans are losing certain senses. After all, evolution is a game of 'use it or lose it'. If we do not attempt to escape the visual quandary and reach out to the disconnected senses, we may potentially find our lives to become fleeting, as one that can only be looked at but not touched. This project aims to look at utilizing the sense of touch as an entry point to reconnect with the other senses for the visually reliant individual, with the value of finding focus. The sense of touch is specifically targeted on the premise that many of us, in our normal lives, tend to think of touch as a "reality sense", as well as it being the sense essential to our very existence. Affective and embodied meanings of touch would be also explored, including themes such as significant contact vs. physical contact, the reversibility of touch and how touching is equated to feeling. The intention is to craft a sensorial experience for the individual through tactual communication and the use of facility to trigger the sense of touch and re-establish the feeling of connection with that particular sense (touch). It would be designed to mimic the conditions of being without glasses, such that the visual imparities compel one to rely on another sense (touch) rather than our eyes.</p>
	1600 – 1615	Kalaimathi D/O Mahendran	A120096@ntu.edu.sg	<p>Indian Design and Symbolism / (Interconnectivity of the body and mind) / (The body as a temple)</p> <p>My research was sparked off from something I had been curious with ever since I started a small project during one of my assignments. This having to do with beliefs and traditions. Coming from a culture that has expressed philosophy, thought processes and beliefs very visually I started to question why and how do these things make any sense? Looking at the systems and methodologies present in Indian culture was my initial starting point.</p> <p>To further understand this beyond what existing information I already knew, I started looking into scriptures and philosophical thought of values; (Panchabutas) These are the 5 elements Indians believe make up the entire planet and the universe, this crossing cultures to buddhism, Taoism and to a certain extent western alchemy. This later on leading me into the practise of yoga and the medicinal roots found between the body and the being. How man has been represented as a simplification of the universe. The microcosm and the Macrocosm. Looking into various grid structures such as Yantras and their constructions.</p> <p>This semester not only have I been looking into philosophical, traditional beliefs and cultural visual representations, I have been looking for logic that has been brushed off as superstition of simply as a way of being. I have been searching to put lost meaning back into Indian visual representations and icons.</p> <p>By studying these roots and lines of connections between them to ultimately make a reconnection would be the essence of my final year project. To show that such ideologies have transcended time and reason up till this date not because it was plain nonsense but carefully thought out and pocketed information that were constructed with much sense.</p>
	1615 – 1630			
	11/20/2015			
	Time	Student	Email	

0900 – 0915	Sim Ping Ting	PSIM001@ntu.edu.sg	<p>“She Who Lost Her Heart”</p> <p>Abstract</p> <p>For the past couple of years, keeping my emotions under control was a big problem in my life. Prone to overthinking and allowing my thoughts to overwhelm me had significantly affected my relationships with my loved ones. Achieving happiness became a struggle. The genesis of this project is motivated by my personal obstacle, which I am determined to overcome - the constant immersion in negativity due to the volatility of my emotions.</p> <p>How do I deal with feelings that I cannot express in words? Drawing has been my outlet of expression and my way of eliminating my negativity. This year-long FYP will be a personal journey to explore the idea of celebrating life in-depth. Through an illustrated book that will serve as a concluding statement to this journey of self-improvement, I hope to reach out to others who face the same problems as me.</p> <p>“She Who Found Her Heart” is an illustrated storybook that aims to connect with people who constantly feel sad, get unhappy easily or struggle with maintaining a positive attitude towards life. It narrates a story of a sad girl who embarks on a journey to find herself. This project will leverage on my strengths in illustration and image making to communicate with the audience via visual metaphors, allegories and motifs, associated with the concepts of ‘happiness’.</p> <p>What I’ve Done So Far</p> <p>The issue of unhappiness in Singapore was identified and further proven through the statistics of the online survey that I conducted. At the start of this year, I embarked on a 365-day personal visual journaling project where I actively drew and recorded my thoughts everyday in hope of expelling the negativity. Using this visual journey as my starting point, I will develop my narrative book. My visual journal, coupled with several literature reviews helped provide contextual knowledge on the topic of happiness. Key concepts that were gathered from books, academic papers and journals aided in the creation of a storyline. Different drawing styles were explored while translating the storyline into the storyboard.</p>
0915 – 0930	Koh Jia Hao	JKOH010@ntu.edu.sg	<p>Re-imagining of Traditional Chinese Medicine in Modern Context</p> <p>The main focus of this project will be on TCM. The reason why I chose this unconventional topic not only challenges myself in dealing with a subject that has not been done much but also challenges what people think of it. Survey found that youths and young adults are fully aware of TCM in modern days, but the popularity of it has not surpass other kind of treatments.</p> <p>TCM has also been stereotyped as backward, old-fashioned and lack of scientific proof thus, this project serves to remove the stereotypes of TCM, often coined as an alternative treatment in comparison to Western Medicine, bringing out the rich history and interesting concepts in a different context. TCM, itself covers many different kind of treatment ranging from stinging acupuncture to edible tonic herbs. Each have their own concepts but in order to narrow the scope, the variety of herbs will be used as the base of my project. Illustrations of the legends behind common herbs will be the medium of how I bring across the whole re-imagining of TCM. To create something that isn't taught to in class can be a niche topic I can work on to appeal to the masses.</p> <p>In summary, the focus of the project is to rebrand, re-image and rethink TCM in a different way, into something that is both appealing and useful at the same time in local context.</p>
0930 – 0945	Nur’Aziean Bte Abu Bakar	AZIEAN001@ntu.edu.sg	<p>Rhythm of Change</p> <p>When asked about my thoughts about Singapore, the first thing that comes to mind is the fast-paced city. When refer to pace, we can relate it to motion. The more developed the city is the quicker the pace get. The increase in speed will affect the way of life. Motion occurs everywhere: in a space or an environment. Motion occurs between living things and non-living things. Motion cause an ever changing surrounding but it goes unnoticed because it’s too common a sight to get that extra attention.</p> <p>Rhythm of change captures the motion of distortion before a change. There are many form of change that we can observe in the environment or space around us but my aim for this project is to capture motion in 5 different forms and they are:</p> <ul style="list-style-type: none"> - Rhythm of change in movement - Rhythm of change stillness - Rhythm of change shadow - Rhythm of change reflection - Rhythm of change in a frame <p>The rhythm of change will be captured through normality of life. Finding beauty or emphasising on the beauty that will be captured within everyday routine or habit would be one of my main tasks. This allows me to find the connection between creativity and the everyday moments by deconstructing the process of change.</p> <p>My objective for this project is to observe the unconscious and scrutinize the unexamined by capturing the motion of normality that goes unnoticed and translating it into an art form. The purpose is to discover the articulation of movement, space and time and also to show the audiences that something regular can be captured and seen as an art form if they were to observe and interpret it based on their own visual perception.</p>

0945 – 1000	Tan Wei Hsiang Kevin	TANW0199@ntu.edu.sg	<p>Behind the Mask</p> <p>How can one deconstruct and understand social phobia and get an insight into what it feels like? How can the artist/designer provide a significant artistic interpretation of anxiety – what it feels like and why it can feel so isolating (while it is, in fact, quite)?</p> <p>Shyness and Anxiety are conditions that are prevalent in the society. We seem to feel that anxiety is a personal problem, and one we can't do anything about. Shyness is something that most people can relate to - having a moment in their lives that they feel the discomfort of being surrounded by a crowd or being judged. Anxiety is omnipresent and invisible to others. These conditions can range from mild anxiety and shyness to an extreme form of them that is termed social phobia. Regardless of severity, this is an area that deserves attention.</p> <p>The final outcome will be a short film- a plot-driven fantasy narrative communicating to others through the clarity and elegance of motion graphic media. Stemming from personal experiences and a desire to graphically address these feelings, this film aims to highlight the pervasiveness of anxiety as a modern condition. My hope is that anyone who sees the film will understand that they are not alone.</p> <p>Throughout the semester, I have explored research methodologies such as a variety of case studies, movie reviews and literatures, which were examined to understand how artists engage with various media to represent and address their emotional traumas. Interviews, surveys and observations conducted helped to understand the audience of young adults. Concurrently, aesthetic and compositional explorations through drawings, storyboards, mood boards and an animatic were done for the final animation.</p>
1000 – 1015	See Yu Xuan	YSEE002@ntu.edu.sg	<p>Paradise Lost</p> <p>"Every child is an artist. The problem is how to remain an artist once we grow up."</p> <p>Adults often see children spending hours and hours immersed in imagination while at the playground and with toys. Children are able to create a whole new 'world' in their minds and they can easily indulge themselves in their creations. However, as children mature and entered their teenage lives and subsequently into adulthood, the imaginary world changes with knowledge and experience gained.</p> <p>How do we maintain our imagination as we grow up? What happens to our innate creativity when we age? How can we as artist and designers sustain life to stories told by adults through visual depiction? Help young adults tap into their more imaginative selves? Can we as artist revive and facilitate more imaginative experiences and support ways to more original thinking?</p> <p>The project will be visual representations of fantasy stories told by adults. Illustrations will take us into the vivid imagination of a people's creations. Through empathy, their hidden stories will become apparent. Illustration will be used as an approach to blur the lines of what is real and what is imaginary.</p> <p>The aim is to share emotions, explore imagination and fantasy as a solution to re-discover the creative inner-self in young adults. The artworks would help them reconnect with the fierce, healthy, visionary attributes of their inner-child like magical nature. I have explored research methodologies such as interdisciplinary case studies ranging from films, illustrations and therapeutic applications that tapped on audiences' imagination with fantastical imageries. Qualitative research was also conducted via surveys and interviews in which adults explore and share their inner worlds of imaginary stories, views, experiences, beliefs and motivations. I am currently exploring how these dramatic ideas, together with the storytellers can be expressed in illustrations.</p>
1015 – 1030	Lim Feng Ling	FLIM002@ntu.edu.sg	<p>In this age of advanced technology and economies, we are influenced from the various cultures from around the world. The globalisation of the economies resulted in the need of material wants and desires. As a result, we gradually form habits of over consumptions. The impact from overconsumption creates an unsustainable cycle and has adversely caused a strain on our earth.</p> <p>Waste generated from overconsumption is not recycled back into the ecology system, contributing to the destruction of environments. The consequences are obvious yet there is not enough done to salvage the damages. This project puts forward the concept of frugality as an alternative sustainable lifestyle choice. Frugality is an attribute that are shaped by different factors such as one's culture, society, living environment, religion, or influence. To be frugal, one needs to be prudent or economical in consumption of resources. Frugality is beyond monetary values, it means to be not wasteful. Research has shown that frugal behaviour is much more apparent in the older generations of Singapore. From undeveloped kampongs days to the current high rise living, the economic progress of Singapore's economy within a short span of time drastically changed the Singaporean lifestyle within a few generations. The pursue of material wants and satisfaction amongst the younger generation is apparent as the nation continues to thrive and prosper. In the absence of restraint, the practice of frugality seems irrelevant to the younger generations.</p> <p>Frugality as a virtue and a positive attribute will be explored as part of our daily living experiences in order to create an alternative lifestyle choice. It hopes to raise awareness on the importance and advantages of frugality and introduce to young Singaporeans the concept of 'living simply'.</p>

1030 – 1045	Sharlene Lee Chet Ling	SLEE012@ntu.edu.sg	<p>Project Title: "Face Value"</p> <p>How well can one know about someone we have barely seen? How can we form a bond or connection with someone while having a wide cultural, language and lifestyle difference? Face Value aims to investigate geographically separated relationships in order to understand the limit of human bonds and connections across different times and spaces.</p> <p>The project examines the intricacies of humans separated geographically, specifically the isolation endured by the people going away. Living away from where I grew up and from my loved ones and experiencing a disconnection upon returning is one of the reasons for this project. Research methodologies involved collecting data on relationships formed in the duration of my movements around the world particularly Singapore, Malaysia, France and the USA. I wanted to determine if the concept of 'geographically close' equals to closer bonds.</p> <p>In addition, research delved into the topic of absence, particularly with regards to human movement and geographical separation. Compared were case studies of various artists across different mediums that tackled the topic of absence and separation. The research followed with mixed media explorations such as: 1) illustrating motifs to represent different aspects of separation; 2) filming short clips of people in long distance relationships in order to portray parallelity across different locations; 3) mock-ups of 3D sculptures to represent shared spaces that are created as technology bridges our communicative experiences.</p>
1045 – 1100	Hsu Li	HSUL0003@ntu.edu.sg	<p>Life in death: Positive death acceptance as a way of life (working title)</p> <p>For many centuries, philosophers, from Epicurus to Freud and have attempted to address the inescapable fear of death and consequent existential anxiety that all men face as a result of mankind's high cognitive capabilities. It is thought that in doing so, that we can begin to fashion solutions to help ease this perpetual fear, and in the process improve our personal well-being.</p> <p>Academia posits that every single one of us experiences a fear of death. For some of us, this fear manifests indirectly, either as generalized unrest or masquerading as other behavioural symptoms, such as the compulsive need to reaffirm our self-esteem through money, beauty and status, or the hostility we sometimes direct toward persons of different genders, backgrounds and races.</p> <p>Studies have shown that death anxiety can occur at any point in our lives. Yet, we live in a death repressed society, one which prefers to deny death than to confront it. The denial of death and the refusal to discuss mortality does nothing to ease the anxiety that we all share. As a result, many people find themselves unsure of how to confront their own mortality, leading to unconscious destructive behaviour.</p> <p>Researchers and psychologist alike believe that confronting death and learning to accept one's own mortality can be very beneficial to our lives. It has the potential of allowing us to experience life in a richer, more compassionate manner as well as diminish the destructive effects of unconscious death fears.</p> <p>This project aims to explore the idea of how death can allow us to develop a richer and more compassionate existence through the acknowledgement of our mortality. It also hopes to break down the social taboo of discussing death so as to encourage audience to partake in an open discussion to confront human mortality.</p>
1100 – 1115	Leck Siqi Samantha	SLECK001@ntu.edu.sg	<p>UNWIND By Leck Siqi Samantha U1230438D Concept for Final Year Project</p> <p>UNWIND is project that seeks to delve into the inner psyches of the difficulties and importance of releasing control, or "letting go". This concept originated from the following reflections: one often finds oneself at a juncture in one's life whereby one comes upon the sudden realization that there is a need to loosen one's grip. This is across a myriad of situations, be it over people, events, or even time. When we tighten our grip over something, it is natural to assume that we are gaining greater control over it. In that state, we hold on tightly to the object as an attempt to assure ourselves that things are a-ok. It is a question then, however, whether the object, in return, is controlling us instead. This thought further developed into a study of the different aspects of control: the innate reasons of needing control and the illusion and tensions that we have to manage pertaining to this subject. This led to the exploration of the different things that we often need to release control over, and how that would look like if we eventually succeed. The project hence explores releasing control through balancing and embracing the tensions in situations under the following three major umbrellas: chaos and control, separation and space, and past and present. Aimed at easing and inspiring the process of "letting go" through abstract narrative, imagery and metaphor, UNWIND will be a collection of publications containing original literature, photography and art. Through this project, the designer wishes to embark on a journey of unwinding, and at the same time, aiding the audience to release control over any particular areas in their lives as well.</p>

1115 – 1130	Peh Yang Yu	PEHY0008@ntu.edu.sg	<p>Making Connections: Traditional Folktales from the Ao and Angami Communities in Nagaland, India and Contemporary Narratives of Globalization.</p> <p>My research till date has been investigating how the endangered folktales of the Naga people in North East India could be preserved through the use of art and texts. The research especially targets the younger generation of Naga's. I study the targeted audience for the illustrated folktales by analyzing children's drawings from a drawing workshop conducted by Assistant Professor Joan Marie Kelly—this crucial case reveals the Naga children's idea of themselves in relation to society. Next month I will have the data in the form of children's drawings from another workshop conducted in Nagaland with Naga Children by a native Naga, Kenei Kuotsu, who is assisting me. My aim is to gain imagery and iconography from the Naga children and incorporate this into my illustrations of the Naga folktales</p> <p>Furthermore, there is also an examination on how the illustrations of the folktales can hint on the political climate of Nagaland. This includes on how the audience could contribute to the artwork themselves by interacting with the images, as well as suggestions on some methods and ways that the folktales of Nagaland could be illustrated to achieve its maximized potential in reaching out to the people. Several literature reviews and case studies of illustrated books and their styles have been done and analyzed pertaining to this aspect. I have also completed a prototype for the first illustrated folktale using photographic references from Naga speakers and discussions with Kenei. This prototype has been sent to Nagaland via Kenei. He will share this first draft with the Naga elders to get a response to the interpretation I have made of the folktale.</p> <p>Finally, as several neighboring countries border Nagaland (e.g. Burma, India, Tibet and even the minority cultures in China), it is thus important to refer to these cultures that possibly influence the aesthetics or the folktales of Nagaland.</p>
1130 – 1145	Evelyn Chong Li Ping	EVEL0006@ntu.edu.sg	<p>Sensibilities: A study of comfort, material & our senses</p> <p>The environment of an office space is often a hectic and stressful one, which requires our sense of order. Commonly technologically driven and synthetically designed, there is often a lack of warmth and comfort in office spaces. Inspired by how our comfort levels are influenced by the interaction between our senses and the objects around us, this project focuses on the relationship between material properties and human perception.</p> <p>Through the study of how the material and form of objects and spaces can affect how we feel physically and mentally, there is an understanding of how our senses play a big role on our interaction and perception.</p> <p>Comparing a chair made out of steel with one made of wood, we generally get a sense that a wooden chair is visually and physically warmer as steel is cold to our sense of touch. Also, the natural defects of natural materials and their changeability over time also provide a concept of duration that synthetic materials does not have. When it comes to the form of objects, symmetrical structure often provide order and understanding due to its regular form. This is contrasted by how organic forms, which are less visually static, can provide a sense of flow and fluidity. This can be seen from the comparison of a geometrically cut and well-polished block of wood to one with its natural form and defects retained.</p> <p>Hence, using bamboo and its natural form as part of the material selection, the outcome of this project would be to create a brand of desk objects that aim to incorporate of the innate beauty of nature and its tactile qualities in a contemporary working environment. Through this, the project also aims to create a balance between order ~ (rigidity/symmetry) and comfort (fluidity/organic).</p>
1145 – 1200	Kylie Yeo	KYEO006@ntu.edu.sg	<p>"The beginning - a starting point death education"</p> <p>Abstract</p> <p>Death. It is a subject that is perhaps rarely or never brought up in a conversation between parents and their children. In Asia, Death is also a taboo topic that is commonly and fervently avoided in conversations. This is highly reflected through superstitions that are usually practiced in daily life. Ironically, this avoidance of the subject of death causes an inadequate education about the topic amongst youth and adolescents and results in growing up with a fear and negative death attitude.</p> <p>How can an artist find elegant ways to start the process of communication? Can the power of illustration help parents and kids navigate through grief? How can I approach this topic without generating even more anxiety?</p> <p>My final year project seeks to create a starting point for parents and counselors to broach the controversial. It also seeks to ultimately emphasize the fragility of life and the need to value that very entity. The proposed outcome is a child's eye view of death through the power of picture books to explain about death and its many manifestations.</p> <p>What I've done so far</p> <p>Primary research has been conducted in the form of interviews and surveys and has also been reinforced through secondary research. Possible styles and proposed directions have been explored through case studying earlier campaigns with similar themes and their limitations. Researching by exploring images and illustration methods has also been done.</p>
1200 – 1300			
1300 – 1315	Teong Shi Hong Derek	STEONG001@ntu.edu.sg	<p>Title: The Winding Path (Tentative)</p> <p>Summary: Spirals and circles are among the most ancient of symbols ingrained in memory; as such, my research so far has taken me across various cultures and religions, each with their own take on these symbols and their relevance. In this sea of variations on the spiral and the circle, I have come to understand that spirals and circles are tools for self-reflection and self-discovery. My project will deal with how these circular symbols can be used in the modern world, be it for meditative purposes, or as a methodology in art and design.</p>

1315 – 1330	Tan Jie Ming Jeremy	TANJ0187@ntu.edu.sg	<p>TAKING ATTENDANCE: PREVENTIVE MEASURES AGAINST REGRET</p> <p>This project looks at the RETROSPECTIVE value of the MUNDANE moments in a life. The premise of this project begun as an assessment of personal value in recollection of the mundane through the study and inference of continual reading and research, the conduct of social experiments, and to finally come up with a design direction to respond to gathered material as a visual communicator.</p> <p>In my research, I have found this project topic to be relevant to the present social climate. Our society thrives on a culture of Exceptionalism, and there is a constant social pressure to be "great" and to achieve excellence. A noticeable trend is our tendency to curate our social media feeds to showcase only momentous and 'special' events in our lives. This cultivates an opinion that great things need happen to lead a good life, but real life is average and largely uneventful, and we should be okay with that. After all, there is material that indicates that the things people regret most at their deathbeds are the little things and loved ones they failed to take more notice of in everyday living. The human condition underestimates the value of the banal, and people find unexpected joy in discovering the things about everyday life they did not care to remember or notice before.</p> <p>My research and reading will serve to inform my exploration into making tangible my own recollections of the quotidian, to take attendance – to be "present" in the present. This will be an inquiry into my own ways of devising simple prompts to document the little nuances of everyday life.</p>
1330 – 1345	Tong Caicheng Pete	TONG0066@ntu.edu.sg	<p>Title of Project: Rebranding OKTO</p> <p>Summary:</p> <p>OKTO, after its break from MediaCorp TV12 Central, offers three different genres of shows – children programs, arts programs, and live sports. The channel thus attracts a diverse group of people from children to adults to sports enthusiasts.</p> <p>With such a diverse target group, it is no doubt the channel faces many challenges. Arguably, the biggest problem is its inability to have a strong identity. This meant that OKTO lacked a cohesive brand positioning, a compelling brand story and efficient brand architecture due to these challenges.</p> <p>This situation does not get any better with the increase in competition in the television broadcasting industry in Singapore. Competition sources for free-to-air channels come from paid cable channels, online sources (like YouTube) to online television like Netflix (which aims to break into the Singapore market by 2016). This has definitely created a shift in how broadcasting businesses function. For example, traditional broadcasting companies cannot rely only on mere channel broadcasting, but must ensure the compatibility of their programs in varies platforms and devices.</p> <p>Rebranding for MediaCorp channels in 2016 is also timely. This is firstly because of the upgrade into digital television. Also, the headquarters of MediaCorp will move from Caldecott Hill to Buona Vista by 2015. Therefore, by leveraging on these upgrades, OKTO can rebrand in its business strategies and branding to help improve the brand to thrive better in a very competitive business landscape.</p> <p>The project aims to rebrand OKTO through re-strategizing its positioning, and refreshing its design from this new business positioning. Because OKTO is a children channel, the project also aims to explore how to effectively design for children without imposing preferences of adults.</p>
1345 – 1400	Chan Xin Xu Chloe	CCHAN006@ntu.edu.sg	<p>Good Girls, Bad Ghouls</p> <p>Summary:</p> <p>This project is a study of female supernatural beings - in particular, female ghosts - and what they tell us about women. This project is not concerned with proving the existence of these figures; instead, it looks at ghosts as psychological beings that embody human fears and desires. The main area of analysis would be female ghosts that emerge from or have a strong presence in the Singaporean and surrounding Southeast Asian landscape. An exploration on the issues that women face will be conducted by examining the history, characteristics, religious context and cultural background of these spectral figures.</p> <p>Common to the tales and traits of female ghosts are themes of motherhood, gender roles, female identity, femininity, female autonomy, female sexuality, sexual violence, and female madness. Thus, even though ghosts might be unwelcome in the spectrum of rational thought, the female ghost is more than just a superstitious figure; she is the transgressive female, the antithesis to conventional desirable femininity. As a deviant female, she exists as a threat to gender norms and the patriarchal structure, and is therefore stereotyped, oppressed, and victimised in various ways. Oftentimes she is also the manifestation of conflicting concepts: she is desire and disgust, she is victim and villain, she is righteousness and irreverence. Her paradoxical nature highlights the disconnect between women as real people and society's perception and expectations of them.</p> <p>The aim of this project lies in extracting meaning from a facet of intangible heritage (i.e. folklore and superstition) that is frequently relegated to irrational or backward thought. It presents a somewhat atypical subject matter by which women's issues can be examined, and also acts as a means to document stories particular to the region. The tentative outcome of this project is a zine that covers this research through essays, fiction, illustration, and comics.</p>

1400 – 1415	Nadzirah Binte Azaruddin	NADZIRAH001@ntu.edu.sg	<p>Hybrid</p> <p>Summary of research/project done so far: Hybrid is a contemporary art installation which focuses on the visual and physical experience where the essence of nature is infused to a human creation. The flower, lily, (the point of nature) is chosen to be the focal point of this project where I will analyse the anatomy and science, and explore the metaphorical and artistic meaning behind that flower.</p> <p>Info graphic is highly used in this project where I will map out every movement and growth of the flower and organise every piece of information found related to it. From a flat, 2D info graphic, I am going to explore on how to express my findings and research into a 3D form thus, creating an installation. Highly influenced by Richard Serra, each of my installation will carry a message yet still echoing the essence of a lily.</p> <p>For now, I am highly researching on the different types of info graphics focusing on different elements of the flower and finding ways to extrude them into a 3D form. I'm basically mapping my findings and trying to create a system or structure to make it understandable. Looking deeper into the flower, I would explore the structure and even its microscopic nature of it.</p> <p>I am also looking into materials and researching on installation works which uses cheap materials to cut costs. Artists such as Vilde J. Rolfsen and Yasuaki Onishi have made it clear that one could do amazing things with just one simple material and in their case, they used thin plastics. Materials would be an important element for my project however, I am not going to focus on that as much yet.</p> <p>All in all, I am now researching on the flower lily while experimenting and creating structures and system as I go.</p>
1415 – 1430	Stephanie Teo Rui Shan	STEO008@ntu.edu.sg	<p>Title: Treehouse for Papa</p> <p>Away from the hustle and bustle of city life, Seletar Camp was an environment where birds made nests and people made homes. My parents moved in after they got married and my siblings and I were born there. But we relocated to a Woodlands, HDB in 1995, where chance encounters with snakes were lower and my Mom's anxieties abated. My Dad kept the house for his landscape design work and we would visit on special occasions. He built a treehouse in the front yard, a promise he made when I was 11. It was a platform of wooden planks and a tall ladder; a hiding place with a bird's eye view where my friends and I would trade secrets. Not everything in our family life over the years was as wonderful and idyllic as the view from that tree. In 2006, part of Seletar Camp, was bulldozed to make space for the aerospace hub. What remains of 9 Lancaster Gate is an empty plot with a single tree (not the one that hosted my treehouse). Treehouse for Papa proposes a new construction of a treehouse –this time, designed by me but for my Papa.</p> <p>Specific Research Question</p> <p>How can I use tools of visual communications and contemporary art to reveal family relationships and revisit memories; not in order to capture a nostalgic moment locked in sepia-tinged past, but rather to reenergize a family relationships in such a way that recognizes complexities, divergences, pluralities and differences?</p> <p>The Use of my Medium</p> <p>How might a reconstruction of a treehouse installation communicate the fragmented elusive work of memory and its impact on family relationships; as much through the material and experience of a place as through an accompanying visual/textual narrative?</p>
1430 – 1445	Amanda Lim Min Hui	ALIM009@ntu.edu.sg	<p>Title: The Scent Curator</p> <p>To miss something, someplace or someone, is inevitable. Homesickness is something that deters one from traveling for extended periods of time. Thankfully, The Scent Curator might have just the cure for that.</p> <p>A "Home" has different variations in meaning. Some view it solely as a physical space or a place of respite. However, this project defines Home as an intangible waft of familiarity and comfort. Putting this premise into today's context, Home's importance is often disregarded due to the current trend of "Wanderlusting" (the strong desire to impulsively travel) that has enticed youth today into traveling out of their comfort zones for extended periods. Thus, leading to Homesickness.</p> <p>Based on theories from Maslow's Hierarchy of Needs and the 7 Chakras, The Scent Curator is a project that aims to help one cope with homesickness while living out from a suitcase. The 7 chakras suggest ways to balance one's inner self while Maslow's Hierarchy states the different levels of human motivation. In The Scent Curator, these two theories are being synthesised to form a new model that highlights different categories of comfort ("Home") each individual will crave for while abroad. Furthermore, drawing reference from the Proustian Phenomenon, which proposes that distinctive smells hold the power to help one recall distant memories, the project aims to use aromatherapy to trigger memories of Home with the ultimate goal of healing one through memories of perceived comfort.</p> <p>The Scent Curator has various project deliverables such as a publication that helps one identify the kind of comfort he or she craves for, and packaging designs for uniquely created scents. The design direction aims to evoke a sense of nostalgia through the use of illustrations and photography.</p> <p>At last, with The Scent Curator project, one's worries of leaving home will be vanquished.</p>

1445 – 1500	Lee Xin Yi	XLEE007@ntu.edu.sg	<p>I was a 10 year old wildlife trafficker</p> <p>My family has always been surrounded by animals and as I grew up, I became interested in animal welfare. However, it is only recently that I realised how many family connections I have to the illegal wildlife trade.</p> <p>This project concerns the supply chains of the illegal wildlife in Singapore and abroad. As the illegal wildlife trade is a lucrative business, it is important to understand the motivations for these practices; not just the financial aspects but also going through the emotional and psychological processes. With better understanding of the psychology behind the demand and supply of exotic animals, we might be able to prevent such practices.</p> <p>Research Methods</p> <p>My research includes browsing on existing literature, media and methods in which National Geographic and other artists did in relation to the illegal wildlife trade. I have conducted interviews (with consent and release forms) which encompass the economics, culture, gender, class and psychological aspects of such practices. Lastly, I have used an undercover profile to investigate the process of acquiring exotic animals online.</p> <p>Simultaneously, I have consulted trained professionals in this area, such as TRAFFIC Southeast Asia and volunteered in Animal Concerns Research and Education, ACRES. My final project will reveal a series of interconnected stories from an insider perspective, considering contemporary patchwork with multi-media as a means to visually-communicate my research as a whole.</p> <p>Broad research question:</p> <p>"Why do good people do bad things?"</p> <p>More specific question:</p> <p>"How is my "insider" status an advantage to communicate a deeper understanding of the motivations and interpersonal dynamics at stake in the illegal wildlife trade?"</p> <p>A question I am asking of my media:</p> <p>"How would a multimedia patchwork installation visually-communicate the networks of power and psychology unseen to the participants in the illegal wildlife trade?"</p>
1500 – 1515	Lee Yi Rong Marcus	MLEE010@ntu.edu.sg	<p>Paradigms are the glasses through which we view the world. We can not, under any circumstance, ever be aware of everything that our senses register around us. In order to make sense of the infinite stream of information bombarding our senses, we have to simplify and curate a portion of this reality to a level that our brain is able to process. Paradigms thus guide our expectations and finds answers for the questions too trivial to bother worrying about.</p> <p>But what about the information that lies beyond the lenses we see through? The failure to question paradigms usually leads to stagnation as we become blindsided to the other truths that exist beyond the ones we perceive to be real.</p> <p>Paradigm Lost, is a project that seeks to shake things up, taking off the glasses through which we view the world. By having a publication and installation space that plays on the phenomenon of binocular vision, viewers are forced to interact with the the images and make a conscious effort of using colored lenses (perception) to filter and identify meaning from the overprinted forms and text (reality). It is hoped that the viewer will come to a realisation that reality as we perceive it to be, is but a very select and biased snippet of the whole truth.</p>
1515 – 1530	Tan Li Xing	LTAN010@ntu.edu.sg	<p>FYP Working Title: FOLK FARE Subtitle: The Family Dining Experience</p> <p>Summary: Folk Fare: The Singaporean family dining experience Summary: Folk Fare seeks to investigate the meaning and representation of family bonds through a study of the commitment and communication surrounding mealtimes in Singaporean families. Commensality – the act of eating together, is said to have the power of connecting people and building relationships. It can also reveal the relationship dynamics within family members and encourage family interaction.</p> <p>Life stories and experiences unfolds when the family convenes together for a meal. Family traditions and rituals such as family rules, roles and routines are also developed. Memories and attachments of the family are then formed over the years through the daily dining experience.</p> <p>Through this study, the project aims to raise awareness and highlight the significance of having family mealtimes in Singapore.</p>
1530 – 1545	Yeo Pei Xun Jonas	JYEO006@ntu.edu.sg	<p>Board game: Immortal</p> <p>Summary:</p> <p>The objective of my project is to create a board game with mechanics inspired by thorough research in the topic of Reincarnation. Due to the religious and mythical nature behind the concept of Reincarnation, research extended to the major religions of the world and their individual ideas of Salvation or Immortality. It also led into a study of various myths of Life-Death-Rebirth Deities and Heroes that have attained Immortality. These myths were then broken using Joseph Campbell's Monomyth where the stages of spiritual progression were identified.</p> <p>Through the Hindu concept of the 4 Yogas, 4 final myths were chosen to be represented within the board game. At this point, the game mechanics have been finalized, and will explore themes such as Karma, Fame and Sin in an attempt to guide players spiritually and morally through game play. Essentially, through this board game, players will be able to find out what Salvation and Immortality mean to themselves, while being exposed to the concepts of Reincarnation and Karma.</p>

	1545 – 1600	Kang Kai An	KKANG001@ntu.edu.sg	<p>EaseDrink</p> <p>Summery: There is an increasing in number of cafes in Singapore and the beverage being served is not as healthy. The reason for consumer to consistently visiting these cafes is due to the atmosphere and environment provided in the cafes. Survey shows if given a choice, they would want to take on a healthier drink if it is available in the café.</p> <p>My project is about branding for Enzyme drinks and spatial design for café. The whole project is divided into 3 parts and mainly revolves the concept of colors. Firstly, what are the physical properties of different colors of fruits benefit our body, secondly why we can have mental stimulation when we think of color of the fruit and lastly, how the colors affect us emotionally.</p> <p>Every fruits have certain compounds that contribute to the color of the fruit, and these colors are required for our daily nutrition intake. Therefore, my first section will be on how physical properties of this fruit enzyme drink can benefit us. Then we will have mental stimulation when we think of the fruit and tagged that fruit to the color. This form of mental simulation will result in certain sensation, causing impact on the person mentally. Thus my next portion will be on how mentally we think of the drink and how it affects out thinking. Finally will be the idea of color therapy. Different colored room will have different impact on the person; therefore creating a room with that color will result in different emotion of the person.</p>
	1600 – 1615			
	1615 – 1630			