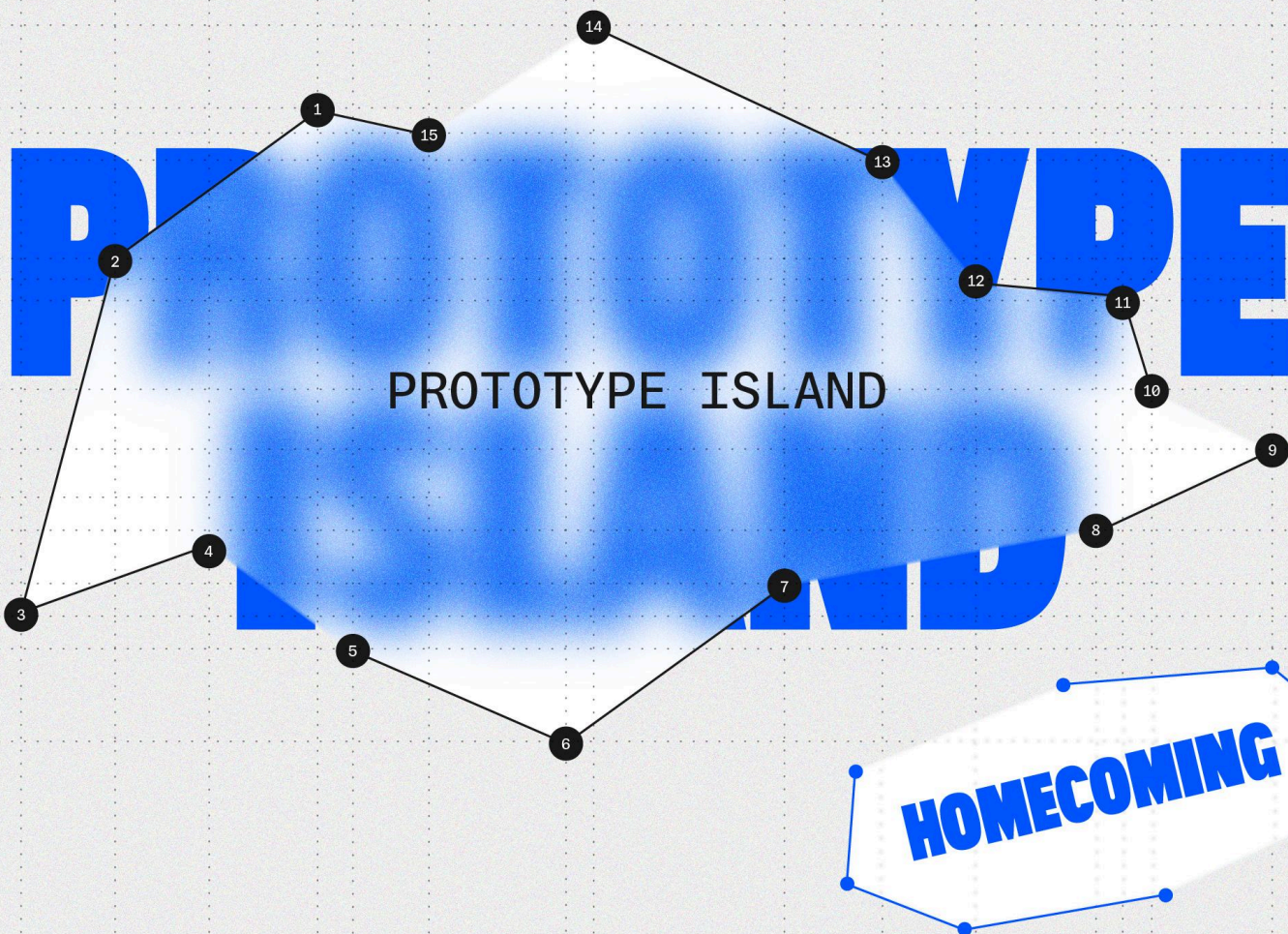


WINNER OF FUORISALONE AWARD
SPECIAL MENTION – *ESSERE PROGETTO*



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24 JULY →
20 SEPTEMBER 2026

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ARTSCIENCE MUSEUM,
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CURATORS



LEAD CURATOR, HUNN WAI

Hunn Wai is the Director and Co-founder of Lanzavecchia + Wai, an internationally acclaimed design studio based in Milan and Singapore that has, since 2010, worked at the intersection of industrial design, spatial narrative, and luxury craft, collaborating with brands including Zanotta, Cappellini, Hermès, and Vacheron Constantin. The studio has received prestigious accolades such as the President's Design Award (Design of the Year, 2023) and the Red Dot Award.

A recognised thought leader in contemporary design, Hunn speaks at global platforms like Milan Design Week and at institutions such as the School of Visual Arts and Rhode Island School of Design, and is an Adjunct Associate Professor and Senior Fellow at the Singapore University of Technology and Design, where he teaches Architecture, Sustainable Design, and Design & AI while leading executive training programmes.



ASSISTANT CURATOR, EIAN SIEW

Eian Siew is a PhD Candidate at the National University of Singapore's Division of Industrial Design. His research sits at the intersection of healthcare innovation, product design, and materials-driven interaction, with a focus on air-based soft actuation and digital fabrication workflows. Through research-led prototyping, he translates complex material behaviour into familiar, everyday artifacts.

Since 2020, his work has received international recognition through the Red Dot Award, the James Dyson Award, and the iF Design Award, and has been featured in DesignWanted, Dezeen, Vogue Singapore, and The Peak. Since 2023, he has presented work at platforms including Singapore Design Week, Ars Electronica and Milan Design Week.

Eian continues to pursue design as a form of translation, turning complex problems and societal perceptions into approachable everyday experiences.



GLOBAL PERSPECTIVES ADVISOR, MARIA CRISTINA DIDERO

Maria Cristina Didero is an independent design curator, author, and consultant. She has worked for Vitra Design Museum and collaborated with magazines including Domus, Vogue Italia, and was editor-at-large of ICON Design from 2018 to 2020. She currently holds the role of Milan editor for Wallpaper* magazine.

Maria Cristina has contributed to many publications and collaborated with companies such as Vitra, Lexus, Fendi, Louis Vuitton, Valextra amongst others. Based in Milan, she works internationally, curating exhibitions for institutions, fairs and events dedicated to design.

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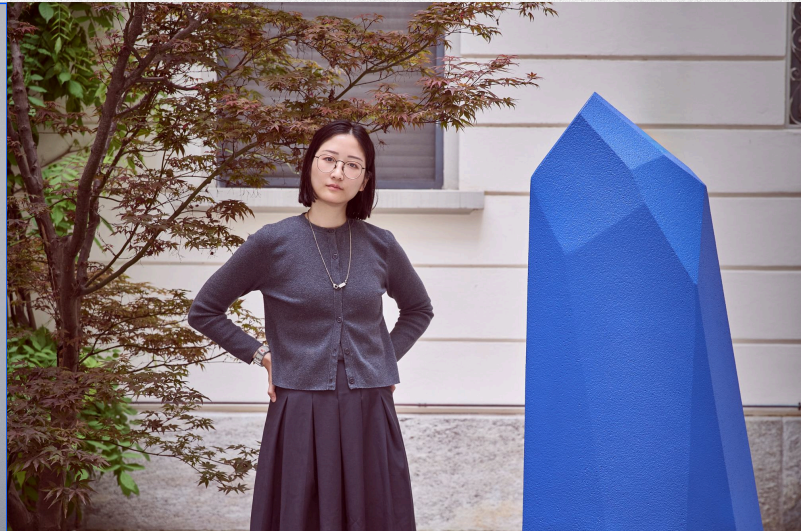
3D-PRINTED TACTILE PICTURE BOOK

by TUSITALA

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Tactile picture books for touch-based reading
- Additive manufacturing for accessible learning
- Inclusive storytelling for visually impaired children



ABOUT THE WORK

Reading is typically framed as a visual activity. For children with visual impairments, however, stories are encountered primarily through touch. This project reimagines the picture book as a tactile learning environment rather than a flat, printed page.

Timmy & Tammy: At the Botanic Gardens, written by Ruth Wan and illustrated by Eliz Ong, is reconstructed as a three-dimensional tactile edition. Scenes from the Singapore Botanic Gardens are translated into raised surfaces, simplified characters, and Braille text. Development involved classroom observation, interviews with teachers and caregivers, and repeated user testing to refine multi-material Fused Deposition Modelling printing.

A modular three-tier plate system introduces textual complexity progressively as Braille literacy develops. The typeface *Braille Neue* integrates Braille and Latin characters within a shared typographic field.

The project shows how tactile storytelling can become scalable, durable, and accessible within mainstream education.

DESIGNER

Developed under the DesignSingapore Council's Good Design Research initiative, this project was initiated by Tusitala with NAMIC Hub@SIT and iC2 PrepHouse.

Tusitala extends reading through interactive storytelling, with designer Foler Goh contributing experience across UI/UX and editorial design.

At NAMIC Hub@SIT, Research Engineer Yijian Hui applies additive manufacturing to inclusive design. iC2 PrepHouse contributes expertise in learning for children and youth with visual impairments.

tusitala.sg
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TESSACAST

by A*STAR Innovation Factory@SIMTech
for Castomize

CATEGORY ► TECHNOLOGICAL & MATERIAL ECOLOGIES

KEY IDEAS

- Smart materials enabling adaptive orthopaedic support
- 4D printing reshaping fracture treatment devices
- Medical care aligned with sustainable material practice



ABOUT THE WORK

Fracture treatment still relies heavily on disposable fibreglass casts. While effective at immobilising bones, these rigid systems can compromise comfort, adaptability, and material sustainability, while generating significant medical waste.

TessaCast introduces an orthopaedic support designed to address poor anatomical adaptability and dependence on single-use casting materials. Fabricated through 4D printing with smart polymers capable of controlled deformation, the cast gradually moulds to the limb once applied, securing it without the weight and bulk of traditional plaster. Reinforcement is concentrated through a high-density anti-chiral hexagonal lattice around load-bearing regions, while lower-density areas allow calibrated flexibility.

Designed for repeated use and simplified application, *TessaCast* supports more responsive fracture management with reduced material waste.

DESIGNER

Developed at Innovation Factory@SIMTech, A*STAR's integrated design and engineering platform, *TessaCast* brings together Audrey Ng, Project Lead for Strategy and Business Development, Rachel Ng, Lead Industrial Designer, and Jasper Chua, Lead Mechanical Engineer.

Their combined expertise spans concept development, user-centred design, and manufacturable engineering, supporting translational projects that move from early design framing to application-driven prototyping.

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NIDO

by Zoey Chan

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Medical tools shaped by lived diabetic experience
- Safe needle disposal integrated into daily mobility
- Micro-interactions supporting dignity and independence



ABOUT THE WORK

Daily insulin injections form part of routine life for many people living with Type 1 diabetes. Yet the tools used to store, handle, and dispose of needles often assume fixed clinical environments rather than mobile everyday contexts. *Nido* addresses this overlooked infrastructure of self-care through a compact system designed around daily movement.

Developed from the designer's personal experience managing diabetes, the holder organises the full injection sequence within a single object. It enables one-handed needle ejection, separates unused and used components, and secures sharps safely alongside protective paper tabs. A modular internal layout reduces fumbling across home, workplace, and public settings, while soft curves and muted colours shift the visual language away from conventional medical devices.

By focusing on a small yet persistent gesture, *Nido* shows how chronic care is sustained through micro-interactions shaping independence.

DESIGNER

Zoey Chan is a designer whose practice focuses on healthcare, personal routines, and everyday usability. Drawing from lived experience and close observation, her work examines how small design interventions can reduce friction, support dignity, and make long-term care more manageable.

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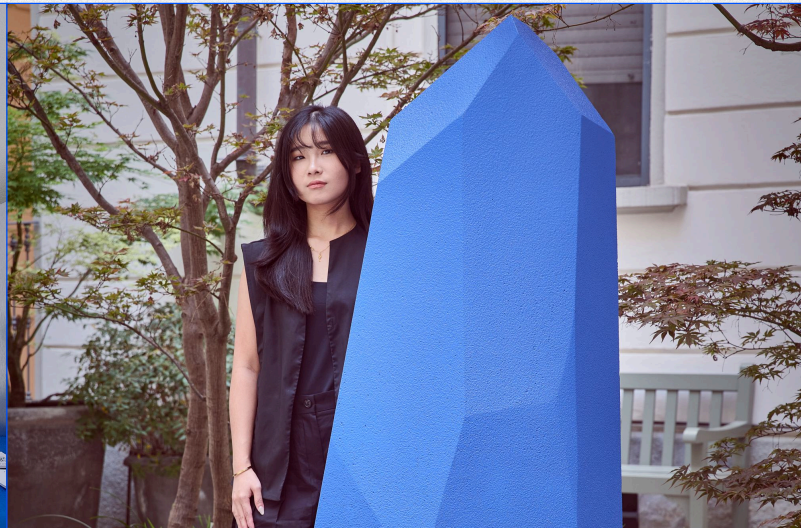
REMEMO

by Celeste Seah

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Generative images supporting reminiscence in dementia care
- AI shaped around therapeutic judgement and human presence
- Memory cues designed for multilingual care settings



ABOUT THE WORK

Memory is not only what we recall, but how connection is sustained through stories, images, and shared attention. When dementia weakens retrieval of lived experience, care often depends on finding what still resonates: a detail, a feeling, a familiar scene that can reopen conversation.

Rememo is a therapist's tool for reminiscence therapy using generative AI images when personal photographs are unavailable, inaccessible, or no longer spark recognition. These images are not treated as answers, but as prompts shaped in real time through the facilitator's judgement. Developed with occupational therapy teams in Singapore nursing homes, the system reduces preparation time while supporting multilingual conversations. Rather than positioning synthetic images as substitutes, *Rememo* proposes them as designed handles for sustaining narrative flow, social connection, and dignity when memory becomes fragile.

Presented at the Association for Computing Machinery's CHI Conference on Human Factors in Computing Systems 2026, *Rememo* continues to be used by therapists in Singapore.

DESIGNER

Celeste Seah is a designer whose practice combines design research, interaction design, and prototyping to translate complex sociotechnical conditions into intuitive experiences. A graduate of the National University of Singapore's Division of Industrial Design, she developed *Rememo* through the Interactive Materials Lab, exploring how emerging technologies can be shaped into warm, meaningful forms of care.

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NODA

by Reynard Seah

CATEGORY ► EVERYDAY INFRASTRUCTURES

KEY IDEAS

- Temporary joinery replacing rigid fasteners
- Plant mechanics informing reversible connections
- Lightweight structures designed for adjustment and reuse



ABOUT THE WORK

Temporary structures often rely on rigid fasteners such as screws, bolts, and brackets, even when assemblies are adjustable or short-lived. These connectors impose permanence and limit how easily structures can be reconfigured, dismantled, or reused. *Noda* proposes a temporary joinery method built around a reversible pressure-based mechanism inspired by the turgidity of plant cells.

At the centre of each joint is a silicone sphere enclosed within interlocking loops produced through 3D printing. Inserted into paper core tubes, the sphere compresses and expands, pushing the loops outward until they grip the inner surface. This pressure-based action secures structural members even at unconventional angles, without tools or permanent fixtures. Once tension is released, the joint can be removed or repositioned.

The system enables lightweight shelters, play structures, and modular frameworks to be assembled quickly with minimal material input, supporting adaptable construction for community use, emergency response, and resource-conscious building across varied contexts.

DESIGNER

Reynard Seah is a designer whose practice explores structural systems, adaptive mechanisms, and material behaviour through prototyping. His work often draws from biological principles to rethink how objects and lightweight assemblies can achieve flexibility, reversibility, and ease of construction.

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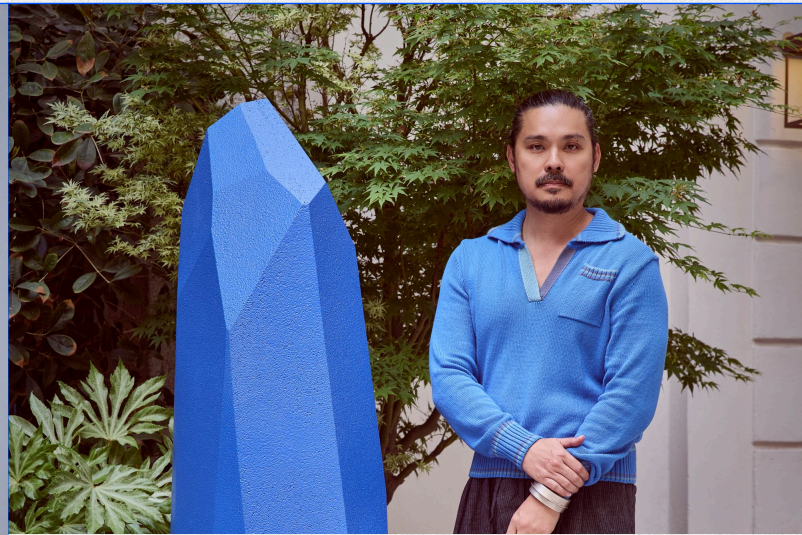
IRIS

by Parable Studio

CATEGORY ► TECHNOLOGICAL & MATERIAL ECOLOGIES

KEY IDEAS

- Modular ceramics enabling adaptable interiors
- Local clay carrying material memory
- Domestic surfaces shaped through repair and change



ABOUT THE WORK

Within a ceramic lattice, a bright eye rests against the contour of a cool petal. *Iris* is a handcrafted modular system developed to meet two conditions: crafted embellishment and scalable, customisable interior surfaces.

Designed for commercial and residential settings, the system's flexibility across colour, texture, and density allows modules to be changed or combined, producing varied spatial moods and rhythms.

Each unit is moulded by hand from locally sourced clay from Singapore, glazed, and fired through small-batch kiln processes before being assembled in the studio.

The installation also incorporates clay preserved for more than forty years by one of Singapore's oldest family-run ceramic studios, embedding geological material and generational continuity within contemporary construction. Interior surfaces emerge not as fixed finishes, but as evolving arrangements shaped through repetition and care.

DESIGNER

Parable Studio is a practice exploring material culture through objects, interiors, and spatial systems grounded in craft and contemporary living.

Its work often examines how traditional materials can remain active within present-day design conditions, combining slow fabrication processes with adaptable applications. Through *Iris*, the studio extends ceramic practice into an open-ended interior system where material ageing, repair, and continuity remain visible.

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THREADS OF BECOMING

by Melvin Ong, Shervon Ong & Andy Yeo

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Lacquer threading reworked through hybrid fabrication
- 3D-printed structures supporting hand-applied craft
- Heritage transmitted through adaptive making



ABOUT THE WORK

Many traditional crafts across Southeast Asia face diminishing lineages as industrial production reshapes labour and material value. Sustaining these practices requires more than preservation; it demands new modes of transmission across generations, tools, and disciplines. Threads of Becoming approaches lacquer threading as a prototype for this continuity.

The work centres on lacquer threading, *qi xian diao* (漆线雕), a delicate craft sustained by only a small number of practitioners in Singapore. Each vessel begins as a digitally modelled form produced through 3D printing, establishing structural precision before the surface is completed through hand-applied lacquer threads shaped and layered by artisans. The printed core acts as an armature for accumulated craft labour.

Within each object, digital fabrication and embodied skill intersect, allowing heritage to persist through adaptation rather than repetition.

DESIGNER

This collaboration brings together Melvin Ong of Desinere, designer Shervon Ong, and lacquer threading practitioner Andy Yeo of Gong Yi Xuan Art Studio.

Melvin Ong works across objects and spatial narratives shaped by restraint and material sensitivity, while Shervon Ong explores texture and structure through experimental making.

Andy Yeo is among the few practitioners in Singapore sustaining *qi xian diao* (漆线雕), extending the craft through contemporary application.

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FRAGILITY TO PERMANENCE

by ODD M.

CATEGORY ► TECHNOLOGICAL & MATERIAL ECOLOGIES

KEY IDEAS

- Eggshell waste transformed into durable composites
- Discarded matter extended through material experimentation
- Domestic objects retaining traces of their origin



ABOUT THE WORK

Eggshells are among the most common kitchen waste materials, fragile remnants routinely discarded after use. *Fragility to Permanence* begins with this overlooked residue and investigates how brittle fragments can be transformed into durable objects through material experimentation.

Collected eggshells are cleaned, crushed, and blended with binding agents to produce composite mixtures. Through casting and controlled compression, the granular material consolidates into solid forms capable of structural use. Vessels and domestic objects retain the speckled textures and tonal variations of their origin, allowing traces of their previous life to remain visible.

Rather than concealing waste, the work foregrounds its material character. Discarded matter becomes both substance and narrative, showing how everyday residues can acquire longer lifespans and new value through careful reformulation.



DESIGNER

ODD M. is a material studio founded by Eden Loh, focused on transforming overlooked waste into durable material applications. Trained in illustration before moving into hands-on material practice, Eden develops composite systems that bridge craft, sustainability, and domestic object-making through iterative experimentation.

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LANGUAGE SYSTEM

by Serina Lee

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Calligraphic structures informing garment construction
- Written language translated into textile geometry
- Cross-cultural identity embedded in clothing form



ABOUT THE WORK

Customisation in fashion often begins with silhouette, cut, or surface detail. *Language System* proposes another point of departure: Chinese calligraphy becomes a structural method for rethinking how garments are constructed.

Each piece begins with selected characters written in Clerical Script. The curvature of strokes, variation in brush pressure, and directional flow of ink are analysed and translated into drafting geometries. These geometries guide seam placement, pattern cutting, and fabric drape across the body. Textile layers follow the movement of the brushstroke, allowing written language to shape clothing structure.

A bilingual pairing of English letters with corresponding Chinese characters allows cross-cultural identity to inhabit a shared construction logic. Through this translation, calligraphy shifts from decorative motif to structural methodology within contemporary fashion.

DESIGNER

Serina Lee is a fashion designer whose practice examines how language, identity, and garment construction intersect through material systems. Drawing from East Asian visual culture and textile experimentation, she develops clothing that carries both structural logic and cultural meaning.

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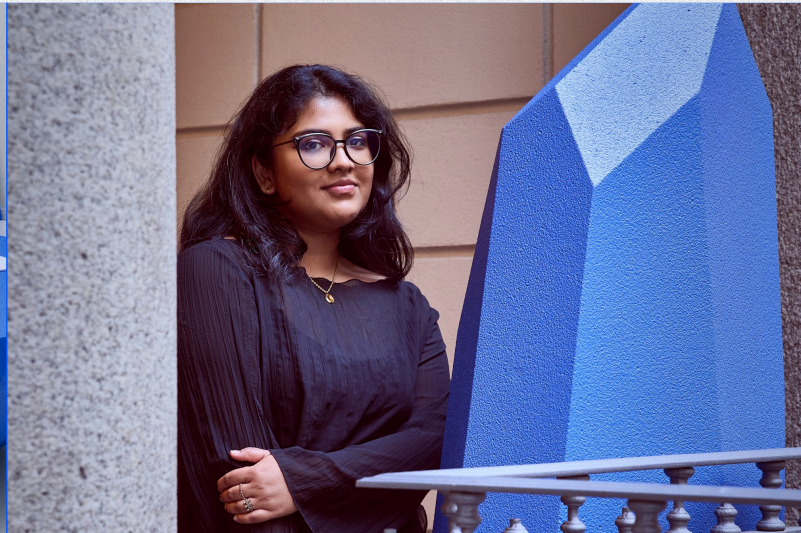
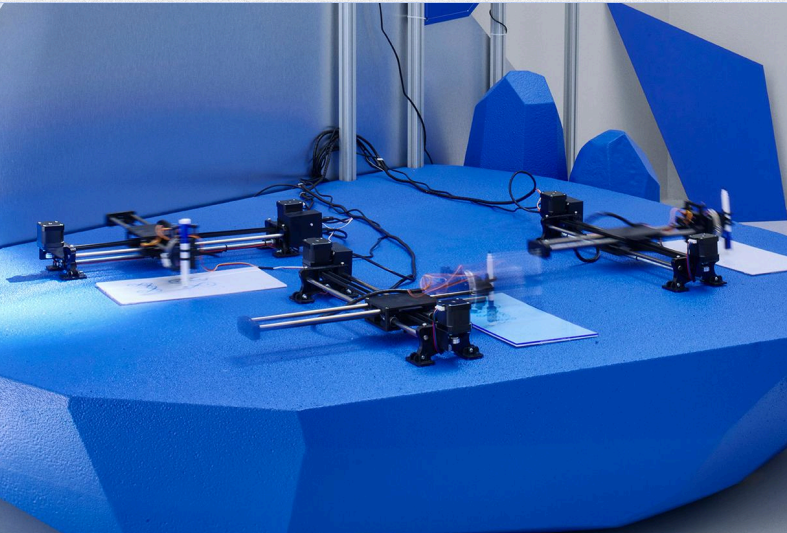
10 OF CURVES AND HANDS

by Aditi Neti

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Kolam as living ritual geometry
- Gesture translated into computational pattern
- Tradition extended through human-machine drawing



ABOUT THE WORK

Kolam drawings appear daily across South Asia at the thresholds of homes and temples, traced in rice flour as ritual gesture and offering. Their continuity depends on repetition, bodily memory, and subtle variation in hand movement.

Of Curves and Hands extends this practice through a computational drawing apparatus. Visitors trace movements across a sensing surface, where motion is captured and translated into digital instructions that drive a mechanical plotting system rendering kolam patterns in real time. Variations in speed, curvature, and pressure remain visible in the resulting lines, revealing the negotiation between bodily movement and algorithmic interpretation.

Each drawing enters a growing archive where accumulated gestures generate new pattern structures, allowing kolam to adapt to technological environments while retaining embodied intelligence.

DESIGNER

Aditi Neti is a creative technologist and design researcher working across computation, ritual, and interactive systems.

She developed *Anatomy of a Kolam* as a Design Research Fellow with the Singapore Art Museum, reconfiguring South Indian kolam-making through human-machine interaction.

Of Curves and Hands extends this inquiry, translating embodied gesture into participatory mechanical drawing.

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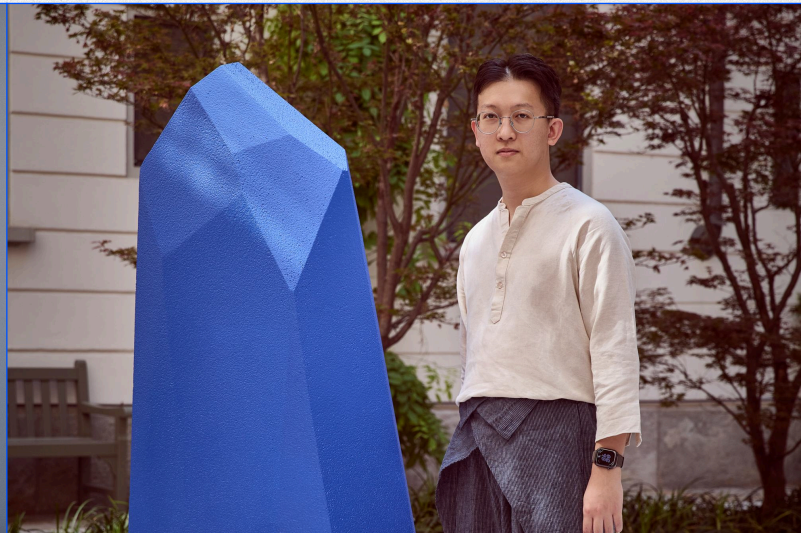
LUSTRE SERIES & EARTH DEITY ALTAR

by Roger Ng Wei Lun

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Traditional ornament translated through industrial materials
- Peranakan heritage adapted through contemporary fabrication
- Cultural identity sustained through active mutation



ABOUT THE WORK

Cultural artefacts often risk becoming static symbols as the environments that produced them shift. *Lustre Series* explores how heritage forms continue to evolve within material conditions shaped by urban density, industrial production, and digital fabrication, treating cultural identity as a living part of the contemporary landscape.

In *Lustre n° 2*, a Peranakan side table – drawing from the decorative furniture traditions of the Straits Chinese communities of Singapore and Malaysia – is reconstructed using wood, metal, and UV-printed Dibond aluminium composite. The shimmer of mother-of-pearl inlay is translated into pixelated ornament printed directly onto exposed aluminium panels.

A complementing work, *Earth Deity Altar*, draws from *Datuk Gong* (拿督公), a syncretic earth guardian spirit associated with neighbourhood protection and communal peace. Here, that guardianship is reoriented toward fragile urban ecologies and reclaimed coastlines, suggesting that tradition survives through active mutation under contemporary pressures.

DESIGNER

Roger Ng Wei Lun is a Singapore-based designer whose work reinterprets vernacular objects, ritual forms, and domestic symbols through contemporary materials and fabrication processes. Drawing from regional cultural histories, he examines how ornament and memory can remain active within present-day urban life.

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FORMAS.AI - DESIGN STUDIO PLATFORM

by Carlos Bañón & Yiping Goh

CATEGORY ► TECHNOLOGICAL & MATERIAL ECOLOGIES

KEY IDEAS

- AI calibrated for spatial authorship
- Multiple inputs unified within one design environment
- Machine intelligence guided by architectural judgement



ABOUT THE WORK

Architectural practice is increasingly shaped by generative AI tools capable of producing rapid visual outputs. Many such systems, however, generate disconnected results that weaken spatial intent.

FORMAS.AI creates a studio environment where artificial intelligence strengthens architectural authorship rather than displacing it. The platform integrates sketches, photographs, 3D models, point clouds, and videos within a shared workspace. Designers import material from CAD pipelines or hand drawings, then guide iterations through a proprietary prompting system that regulates lighting, material articulation, environmental context, and spatial atmosphere. Multiple AI engines operate simultaneously, allowing teams to refine scenes collaboratively while preserving design continuity.

Computation operates here as a controlled collaborator, expanding spatial exploration while keeping conceptual direction anchored in human judgement.

DESIGNER

FORMAS.AI is an AI-native design studio platform for architects, designers, and spatial practitioners. Co-founded by Carlos Bañón and Yiping Goh, it supports conceptual design through a unified environment for sketches, references, spatial studies, and visual outputs.

It is used in academic programmes at the Massachusetts Institute of Technology, Carnegie Mellon University, the Institute for Advanced Architecture of Catalonia, California Polytechnic State University, the Singapore University of Technology and Design, and the State University of New York at Buffalo.

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PEOPLE OF THE WORLD

by weareSuper

CATEGORY ► CARE INFRASTRUCTURES & CULTURAL CONTINUITIES

KEY IDEAS

- Inclusive authorship through co-design
- Everyday objects as shared creative platforms
- Design shifting attention towards care and participation



ABOUT THE WORK

In many design economies, participation is celebrated while authorship and value remain concentrated in a few hands. *People of the World* ask what design becomes when attention shifts from individual authorship towards care, shared agency, and the structures that sustain participation.

Developed through co-design with creators with disabilities, the project transforms ceramic tableware into a platform for shared authorship. Drawings, marks, and narratives contributed by participants are translated into surface compositions across plates and vessels, preserving individual specificity while allowing collective identity to emerge through repetition and variation.

Rather than treating inclusion as symbolic representation, the work embeds it within process, production, and distribution. Everyday domestic objects become carriers of participation, proposing design as a way to build social and economic frameworks where creative contribution remains visible and materially present.

DESIGNER

weareSuper is an inclusive design agency that collaborates with creators with disabilities across products, exhibitions, and publications. Through its main brand, *Sayang Singapura*, the studio develops everyday objects through co-design, ensuring contributors remain involved from concept to production.

Operating from Enabling Village, weareSuper builds long-term creative pathways where inclusion is structured through authorship, compensation, and shared visibility.

[@wearesuper.sg](https://www.wearesuper.sg)
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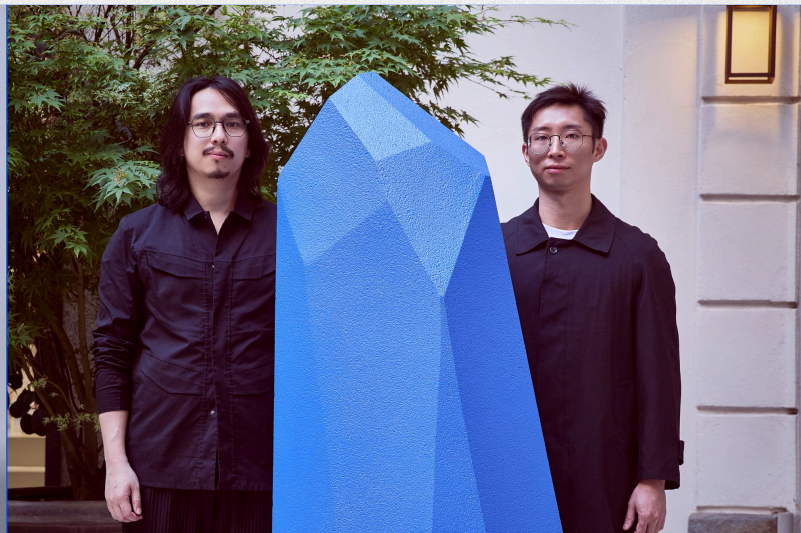
1 QUBIT

by Jake Tan, Ezequiel Ignacio Rodríguez Chiacchio & Bao Songyu

CATEGORY ► TECHNOLOGICAL & MATERIAL ECOLOGIES

KEY IDEAS

- Quantum computation translated into interactive form
- Probability and superposition made physically visible
- Scientific concepts accessed through embodied interaction



ABOUT THE WORK

Quantum computing processes information differently from classical computation. Unlike classical bits, which exist as either 0 or 1, quantum bits can occupy multiple states simultaneously through superposition, forming the basis of a new computational paradigm.

1 Qubit translates these principles into an interactive physical installation. Visitors manipulate gate-like controls connected to a custom-built classical computer and microcontroller system. These controls alter probability distributions governing possible outcomes, visualised through a smart polarising film that shifts light patterns in response to each operation. When measurement is triggered, the system collapses into a single visible state, revealing how quantum probabilities resolve into certainty.

Through participatory interaction, the installation gives quantum ideas a public-facing language, making unfamiliar scientific concepts tangible beyond specialist contexts.

DESIGNER

Jake Tan is a new media artist and co-founder of SERIAL CO_, working across emerging technologies, physical systems, and experimental installations.

He collaborates here with quantum research scientist Ezequiel Ignacio Rodríguez Chiacchio, whose work focuses on quantum computing and hardware systems, and Bao Songyu, a mechatronics artist and designer whose practice explores animatronics and machine behaviour through interactive objects.

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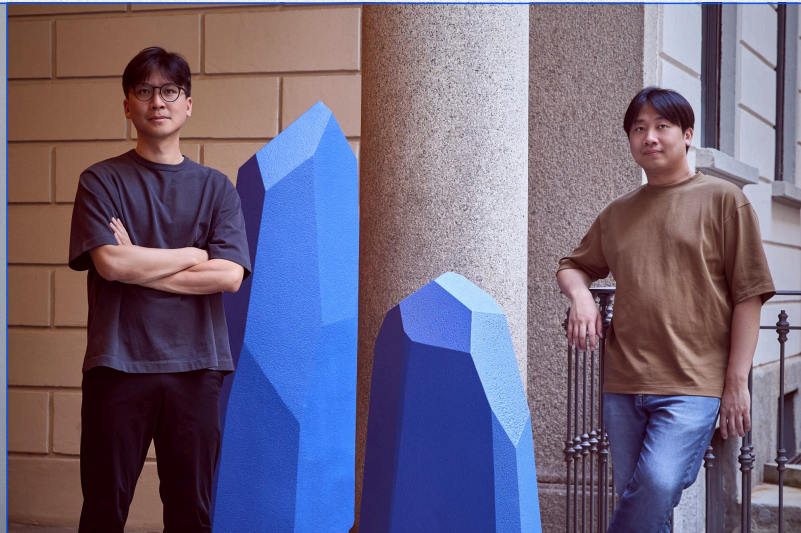
SCAN TO PLAY

by Interactive Materials Lab

CATEGORY ► EVERYDAY INFRASTRUCTURES

KEY IDEAS

- Barcodes revealed as interaction interfaces
- Graphic standards shaping movement and exchange
- Invisible infrastructures made physically tangible



ABOUT THE WORK

Barcodes structure everyday commerce yet remain visually peripheral. Printed on packaging, receipts, and tickets, they function as silent interfaces connecting physical objects with digital databases. *SCAN TO PLAY* isolates this graphic language and reveals its hidden behavioural choreography.

The installation enlarges barcode patterns across sculptural surfaces designed for interaction. Distorted codes respond to scanning devices and cameras, triggering sounds, visual outputs, and playful responses. Participants move, rotate, and align the patterns to activate different behaviours, while encountering how lines - that often pass unnoticed - organise transactions across logistics networks.

Removed from their commercial context, barcodes become material artefacts shaping movement and attention. A seemingly neutral graphic standard emerges as a designed interface coordinating exchanges between bodies, machines, and economic systems.

DESIGNER

The Interactive Materials Lab, housed within the Division of Industrial Design at the National University of Singapore, researches material systems for interaction and experience design through designerly exploration, technical experimentation, and rigorous making.

Within this research environment, Clement Zheng and Zhen Zhou Yong develop unconventional interactions using everyday materials, custom hardware, and software to examine how digital systems can be translated into tactile experiences and playful interfaces.

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