

## ANNEX A

### I. P\*DA 2020 Recipients

#### **DESIGNER OF THE YEAR**

*\*In alphabetical order of the recipient's last name*

#### 1. Kelley Cheng



**Title:**

Creative Director, The Press Room

**Design Discipline:**

Visual Communications, Exhibition Design, Advertising Design

**Jury Panel:**

Design Panel

#### **ABOUT KELLEY CHENG**

Start a magazine. Publish books. Run a gallery-cum-bar. Teach graphic design. Nurture the next generation of creatives. It is no wonder Kelley Cheng introduces herself not as a designer but a “modern-day polymath”.

In 1999, Kelley started *iSh*, a magazine that introduced design to the masses. Over eight years, she oversaw the creation of over 1,000 art, design and architecture books. By 2009, Kelley had launched her studio, The Press Room, as well as Night & Day and 15 Minutes, two much-needed spaces for Singapore’s burgeoning creative community. A storied 20-year career has not stopped Kelley from looking out for her next adventure. “This is the true spirit of any creative”, she says.

**Kelley Cheng:** “One of the key reasons I started *iSh* in 1999 was to give young creatives a platform to develop a portfolio because I knew how difficult it was to get noticed. Without documentation, Singapore’s design scene will have no history and without which, we cannot have a strong design culture. As a recipient of the P\*DA, I hope to continue to advocate for the design industry and champion the use of design to serve communities in Singapore and beyond.”

### **JURY CITATION**

Kelley Cheng is a unique personality and a tireless proponent of design in Singapore. Over the past two decades, she has created a body of work spanning visual communications, exhibition design and publishing. In 1999, she made a significant contribution to the design industry by founding *iSh*, a pioneering independent design magazine in Singapore that sought to educate and inspire, as well as promote and support all things design.

The Jury recognises that Kelley has surpassed her primary discipline as a graphic designer and extended her work into a wide variety of domains and disciplines. She is both an ambassador and a provocateur, nourishing culture and pushing the boundaries of design with humility and honesty. As an educator and studio owner, she has worked with many young designers and nurtured the next generation of talents for the good of the wider design community. Her massive body of work is a love story to designers and the design community in Singapore.

The Jury commends Kelley for being a passionate champion of design: an advocate for its power and value, a mentor for new talents, and a generous supporter and voice for fellow designers, architects and artists.

## 2. Ar. Khoo Peng Beng and Ar. Belinda Huang



**Title:**

Directors, ARC Studio Architecture + Urbanism Pte Ltd

**Design Discipline:**

Architecture

**Jury Panel:**

Architecture Panel

**ABOUT AR. KHOO PENG BENG AND AR. BELINDA HUANG**

As life in Singapore evolves from “high-rise” to “sky-rise”, the husband-and-wife team of Khoo Peng Beng and Belinda Huang from ARC Studio has transformed high-density living into an attractive and liveable proposition. In Pinnacle@Duxton, Singapore’s first 50-storey public housing development, the duo demonstrated how “superdensity” developments can offer new ways of living up in the air. Their thought-provoking pavilion at the Venice Architecture Biennale 2010 explored how 1,000 compact cities like Singapore could sustainably house the world’s population.

Just as their buildings are designed to “host life rather than contain it”, Peng Beng and Belinda are hosts of an emerging architecture form that is more welcoming to the environment, nature and people.

**Ar. Khoo Peng Beng:** "Architecture for us is more than just material design. We spend a lot of time figuring out the lives of the inhabitants and understanding how people live together in land-scarce Singapore. As architects, we have the ability to impact the way our world unfolds."

**Ar. Belinda Huang:** "We are looking forward to having larger conversations about the power of design to make our world a safer and more equitable place. The pandemic has bought up another aspect of living in hyper-dense cities, which we will need to put our minds and hearts into tackling."

### **JURY CITATION**

Khoo Peng Beng and Belinda Huang have been pursuing new frontiers in high-rise, high-density residential design that emphasises vertical connectivity and community living. This is evident in their highly applauded Pinnacle@Duxton and The Tembusu, both of which have received the P\*DA Design of the Year.

Their extensive portfolio of built works, spanning from hospitality and commercial buildings to public housing and private homes, employs multi-scale thinking from conception to execution. Each has been impactful on the urban landscape and paints possible ways forward for living in a green city.

The duo have also been good role models for the next generation of architects through their active engagement in education and advocacy. Ever so willing, they dedicate much of their architectural skills and time to seek socially meaningful projects in less developed economies.

The Jury applauds Peng Beng and Belinda for their inventive and impactful architectural ideas, efforts to inspire and mentor their younger colleagues as well as their dedication and commitment to serve the larger community.

## **DESIGN OF THE YEAR RECIPIENTS**

*\*In alphabetical order of project name*

### **1. Airmesh Pavilion**

#### **Lead Designer & Company/Organisation:**

Professor Carlos Bañón,  
Architectural Intelligence Research, Lab (AIRLAB) @ Singapore University of  
Technology and Design (SUTD), Zhejiang University

#### **Area of Impact:**

Making Ground-breaking Achievements in Design

#### **Design Discipline:**

Engineering Design, Digital Design, Landscape Design, Systems Design

#### **Jury Panel:**

Design Panel





### **ABOUT AIRMESH PAVILION**

Sitting atop a grassy knoll at Gardens by the Bay, the AirMesh Pavilion lights up in the evenings like a gem – a shining example of what the future of construction could be. As one of the world's first fully functional 3D printed space frame structures, the pavilion was optimally configured with 216 bars and 54 bespoke nodes manufactured using additive 3D printing. Such precise customisation was achieved through a fully digital workflow, which resulted in a shorter construction time and no material wastage.

AirMesh Pavilion is a model of how design can bring the built and natural environments together for a more sustainable tomorrow.

**Carlos Bañón:** "The pavilion, created for the Gardens by the Bay's Mid Autumn Festival 2019, reinterprets a traditional Chinese lantern. It is the world's first architectural structure made of 3D-printed components in stainless steel. There was also no material wastage during fabrication because 3D printing is an additive process. This small pavilion unlocks immense possibilities for sustainable construction and future architectural designs like transportation hubs, large span roofs and even skyscrapers."

## **JURY CITATION**

AirMesh Pavilion and the technology behind it put Singapore firmly at the forefront of global additive manufacturing of complex structures. The pavilion is an emphatic proof of concept and the first in the world to be made out of 3D printed stainless steel components.

Each of its bespoke joints was designed to receive as many as 25 individual elements in pure axial force. Its organic shape resembles the human heart in an eye-opening coincidence, pointing to the hypothesis that nature creates the most appropriate, efficient and desirable forms and shapes. As these joints are printed, it drastically reduces the use of materials and the entire structure's embodied carbon footprint. It also allows for rapid deployment, such as the construction of dignified shelters for disaster relief.

The design's overall congruence with nature helps to integrate the built and natural environments. It is an ambition that ought to be that of all designers. The Jury feels strongly that design innovations of this kind – with a strong ethos, sophisticated process, leading to an environmentally congruent product with significant impact – are deserving of recognition and a P\*DA.

## 2. Cloister House

### **Lead Designer & Company/Organisation:**

Ar. Alan Tay and Ar. Seetoh Kum Loon, Formwerkz Architects

### **Area of Impact:**

Raising Quality of Life, Advancing Singapore Brand, Culture and Community,  
Making Ground-Breaking Achievements in Design

### **Design Discipline:**

Architecture

### **Jury Panel:**

Architecture Panel





### ABOUT CLOISTER HOUSE

From the street, the single-storey house is a modest box compared to its neighbouring mansions. But behind the fort-like walls lies a series of lush courtyards that open up to different “worlds”.

Contained within a generous 4,500 sq m plot – about half the size of a football field – the Cloister House is a large communal living block with a back garden, a pool and a smaller annexe for private bedrooms. The building has been divided into a grid of rectangles that is punctuated by multiple courtyards, resulting in a maze of different spaces for exploration and entertainment. They are unified by a timber-clad ceiling formed by a topography of inverted pitched roofs. As they fold and flex across the house, the roofs create zones that alternate between lofty and intimate. The ceiling’s skylights also bring natural daylight and ventilation, while channelling the tropical rain into the courtyards.

Steadfast in the belief that being grounded is the essence of landed living, the Cloister House pushes against the upward expansion of residential design today. It offers an alternative idea of luxury living in the tropics and new possibilities for the future of landed housing.

**Ar. Alan Tay:** “We enjoy marrying different typologies to create new types of houses that go beyond typical expectations. The Cloister House offers a new

form of luxury living in the tropics. Luxury has always been tied to the idea of mansions that are tall, of certain sizes and home to fancy rooms. The single-storey house is almost always seen as inferior. But the Cloister House shows how you can still live richly and have a wealth of experiences within."

**Ar. Seetoh Kum Loon:** "Traditional courtyard houses are symmetrical, hierarchical and highly ordered spaces. They possess a certain formality that guides expectations of behaviour. Cloister House is non-hierarchical, meaning there is no order to the relationship between the courtyards and the spaces. In a sense, we have created a house with opportunities for change, and a framework that could continually adjust and adapt for different uses."

### **JURY CITATION**

Cloister House is a fresh and artful reinterpretation of the tropical courtyard house. The one-storey house is composed of a grid of rectangles that is topped by a series of inverted pitched roofs. This creates multiple courtyards and sky wells that shape the internal spatial experience with light and greenery, while allowing fluidity in the organisation of its living spaces. The result is a functional and aesthetically-pleasing building that also fulfils the client's requirements for a safe and 'defensible' house.

The Jury commends the architects for their innovative contemporary reinterpretation of a vernacular design often found in the tropics.

### 3. Etania Green School

**Lead Designer & Company/Organisation:**

Prasoon Kumar and Robert Verrijt, Billion Bricks Ltd

**Area of Impact:**

Enabling Economic Transformation, Raising Quality of Life, Advancing Singapore Brand, Culture and Community, Making Ground-Breaking Achievements in Design

**Design Discipline:**

Educational Spatial Design

**Jury Panel:**

Design Panel



## ABOUT ETANIA GREEN SCHOOL

Five decommissioned containers, recycled timber and an iron roof are all that make up Etania Green School in Sabah, Malaysia. Although simple and low-cost in design, the school has hugely impacted its 350 students, children of migrant labourers, since it began in 2018. The school offers a learning environment that incorporates the surrounding natural landscape, providing shade and protection against flooding. Open and flexible classrooms enable experiential learning across multiple age groups. The school's "kit-of-parts" design supports the founders' desire to build a national network of similar schools.

The school has become a community hub, providing a place of pride and dignity for this marginalised community, where they finally belong.

**Prasoon Kumar:** "Schools are not just functional buildings to impart education but are also learning environments. They need to reflect the values that the schools want to give to their children. If we want to teach children about sustainability, then we need to build schools that use less energy. If we want to teach equality and respect for all, then school buildings have to be less hierarchical. Etania Green School achieves this in many ways. I would love my children to have the same pride in their school as the children in Etania Green School do."

**Robert Verrijt:** "We really wanted this community to have a sense of belonging within a safe structure. The school has become a place not just for children, but also the parents. They come and set up shops and have even started a vegetable garden nearby. It has been heartening to see it evolve into a gathering place for families and the community."

## JURY CITATION

More than just a school building, Etania Green School is a learning ecosystem designed for the tens of thousands of stateless children whose parents work in the oil palm plantations of Sabah. The school provides an educational pedagogy in which teachers and students collectively exchange knowledge, spark curiosity and explore self-learning.

Serving an invisible population of minimal means, the design exemplifies a high-impact, low-cost model. It is sensitive to the environment, allowing for natural light and ventilation for most of the school hours. At sundown, it runs

on solar power. The building, made of five decommissioned shipping containers and recycled timber that allows for quick assembly, can be expanded in the future should the need arise. Such a modular design can also be duplicated in other locations to serve other overlooked communities.

The Jury upholds the project as an impressive example of how design can catalyse social change by responding to a defining humanitarian issue – the millions of stateless children worldwide. Etania Green School confers identity on this marginalised community and cultivates a strong sense of belonging, which is nicely summed up by a parent – “Our children don’t want to come home and [they] love the school”.

#### 4. EYEYAH!

**Lead Designer & Company/Organisation:**

Steve Lawler and Tanya Wilson, EYEYAH! Ltd

**Area of Impact:**

Advancing Singapore Brand, Culture and Community, Making Ground-Breaking Achievements in Design

**Design Discipline:**

Visual Communications, Digital Design, Exhibition Design, UX/UI Design

**Jury Panel:**

Design Panel





### ABOUT EYEYAH!

Climate change, fake news and food security are complex topics that stump even adults. But EYEYAH! has made them palatable and engaging for children. The educational platform uses visual communications to break down social issues that make audiences pause, ponder and perhaps change for the better.

Its variety of multimedia offerings is a product of intensive research with experts, educators and parents. The team collaborates with creatives from around the world to offer a global perspective on social issues while nurturing creative thinking. EYEYAH! is a powerful example of how visual design can not only captivate, but also educate – helping the young view the world with fresh eyes, and be part of the change they want to see.

**Steve Lawler:** “Images can overcome language barriers and make difficult subjects appear more approachable. We work in media and have seen great visual manipulations, but they are typically used to sell. Can we apply the tricks of advertising for education? And push skilled image manipulators into a space where they can really make change? That’s what is exciting for us.”

**Tanya Wilson:** “One of the most unforgettable stories we heard was from a school who used our materials to teach their students about social media. These eight to nine year old students were meeting strangers online without knowing their real identity. At the end of the lesson, 90 per cent of students said they would remove strangers from their social media

accounts. This is the type of impact that we want to continue making for children.”

### **JURY CITATION**

EYEYAH! is an educational platform that uses engaging learning materials and events to help children understand important social, environmental and economic topics. Through its magazines, toolkits, interactive workshops, exhibitions and even an app, EYEYAH! nurtures children’s creative and problem-solving skills in a playful and original way.

Each issue is painstakingly researched in consultation with subject matter experts, educators and parents. For example, after learning that the perception of “ugly” food items contributed to food waste, EYEYAH! created a family of “ugly” vegetable characters to change minds. The augmented reality experience was showcased to thousands of children and families at Singapore’s ArtScience Museum.

EYEYAH! is used in various educational set-ups around the world. Numerous schools in Singapore, the United Kingdom and United States of America use it as part of their teaching materials. Its worksheets are featured monthly on the South China Morning Post’s Posties, one of Hong Kong’s top educational newspapers. Apple also recognised the EYEYAH! App as the top free app of the week when it was launched.

The Jury commends EYEYAH! for using design in a humorous yet sophisticated way to help children learn about the world they live in. Though modest in scale, the project has huge potential for global impact.

## 5. Goodlife! Makan

### Lead Designer & Company/Organisation:

Ar. Seah Chee Huang, DP Architects Pte Ltd

### Area of Impact:

Enabling Economic Transformation, Raising Quality of Life, Advancing Singapore Brand, Culture and Community, Making Ground-Breaking Achievements in Design

### Design Discipline:

Interior Design

### Jury Panel:

Design Panel





### **ABOUT GOODLIFE! MAKAN**

Food brings everyone closer together at Goodlife! Makan, a Senior Activity Centre (SAC) in Marine Terrace which draws out stay-alone seniors to prepare daily meals for one another. A void deck was transformed into a community kitchen and living room, the former allowing seniors to prepare ingredients, cook meals and wash dishes. Different coloured zones provide visual markers to help seniors from different language and ethnic backgrounds communicate with one another. Full-height open glass doors provide cross-ventilation and welcome the community in.

This simple but bold departure from the traditional care model and typical enclosed SAC has transformed a group of seniors from recipients of charity to stewards of their own community.

**Ar. Seah Chee Huang:** "We identified a vulnerable community of stay-alone seniors within the silver generation who hardly stepped out of their homes and were isolated from society. The Goodlife! Makan project, with its many features, encouraged some to step out and form social bonds with others, showing that design has the capacity to reframe the way the community see seniors and the way they see themselves."

### **JURY CITATION**

Goodlife! Makan has pioneered a successful prototype to purposefully reintegrate stay-alone elderly back into the community and enliven the idea of ageing-in-place. The project is a delightful remake of the Senior Activity Centre and the conventional meal delivery service for seniors.

Located below a public housing block in the ageing estate of Marine Terrace, the facility invites seniors to become volunteers for one another. It uses the common language of food to bring them together and co-create programmes that serve one another's needs. Through their active

engagement – from food preparation to cooking, serving and washing up – the seniors feel empowered and gain a sense of ownership in the centre.

The facility is also designed as a welcoming space for all. Its porous compound allows for cross ventilation and blurs its boundaries with the void deck corridor. The interior's vibrant colours add a sense of energy, while the displays of familiar heritage foods stimulate the minds of persons with dementia.

The Jury is impressed by how this impactful and inspiring community project turns Senior Activity Centres on their heads. It has the potential to scale up and help elderly across Singapore to shape their own "Goodlife!" community spaces.

## 6. Jewel Changi Airport

### **Lead Designer & Company/Organisation:**

Moshe Safdie, Safdie Architects

Singapore Architect Collaborator Firm:

RSP Architects Planners & Engineers (Pte) Ltd.

### **Area of Impact:**

Enabling Economic Transformation, Raising Quality of Life, Advancing Singapore Brand, Culture and Community, Making Ground-Breaking Achievements in Design

### **Design Discipline:**

Architecture

### **Jury Panel:**

Architecture Panel





### **ABOUT JEWEL CHANGI AIRPORT**

The 10-storey nature and shopping paradise brings together Changi Airport's three terminals under a stunning dome covered with over 9,300 glass panels. Over 280 shops and restaurants surround a terraced garden with over 2,000 trees and palms, and over 100,000 shrubs. An eye-catching oculus feature showers water 40 m down, creating dramatic visual effects and daily rainbows, and a cooling micro-climate effect. During thunderstorms, the entire roof surface water drains through the waterfall to be reused throughout the building.

Jewel is not just a refreshing respite for travellers and the people of Singapore, but a new civic landmark. It is a new crown jewel for the city-state and the world's best airport, an iconic gateway where Singapore and the world meet.

**Moshe Safdie:** "Airports are normally places of stress and anxiety. With Jewel, we wanted to create a timeless place where people want to return to, over and over again. Not a one-time 'wow' experience, but a destination that becomes part of the fabric of life in Singapore. Jewel offers a great lesson going forward: that the marketplace, public institutions, parks and gardens can be integrated into a singular development. It can provide not only climate control, but also fresh air, nature and a sense of openness. This coming together of what has been considered polar opposites – shopping and garden – into a singular experience is a hint of what the future holds for the public realm in the high-density city."

### **JURY CITATION**

Jewel Changi Airport redefines the notion of an aviation transit hub by creating a public-centric facility that is accessible to transit passengers. It represents a new typology which combines retail spaces, passenger conveniences and a garden within a climate-controlled glass enclosure.

In one strategic move, the dome-shaped architecture improves the connectivity of the airport's existing three terminals and becomes the new nexus of Singapore's air hub. The simplicity of its structure belies the immense complexity of the task. Architecture, engineering and landscaping are beautifully integrated into a singular, iconic form with spaces that are at once welcoming, rich and lively. The mastery of design, from concept to the execution of details, makes Jewel as much a technical marvel as it is a powerful attraction. Air travellers and visitors, protected by the elegant foil-like glass dome roof, are spellbound by the dramatic water feature in the centre and its surrounding lush, tiered gardens.

The Jury applauds the architects and collaborators for creating a powerful civic landmark that places Singapore firmly on the world traveller's map.

## 7. **Kampung Admiralty**

### **Lead Designer & Company/Organisation:**

Ar. Wong Mun Summ and Ar. Pearl Chee, WOHA Architects Pte Ltd

### **Area of Impact:**

Enabling Economic Transformation, Raising Quality of Life, Advancing Singapore Brand, Culture and Community, Making Ground-Breaking Design Achievements

### **Design Discipline:**

Architecture

### **Jury Panel:**

Architecture Panel





### **ABOUT KAMPUNG ADMIRALTY**

Singapore's traditional "kampung" has been reimagined for modern times. The 11-storey development is home to 104 flats for the elderly, a medical centre, a senior care centre, a childcare centre and a 900-seat hawker centre. All levels are imbued with greenery, and the biophilic design offers both visual relief and opportunities for residents to bond. A sheltered community plaza welcomes the surrounding neighbourhood.

The successful integration has enabled the seniors of Kampung Admiralty to lead independent and active lives. The compact and liveable development, which won the World Building of the Year at the 2018 World Architecture Festival, is truly a model for the future of ageing.

**Ar. Pearl Chee:** "Kampung Admiralty's success comes from the mix of programmes that supports ageing-in-place, and the holistic integration of both the hardware (building) and the software (public programmes). I think Kampung Admiralty is a relevant prototype that can help other cities with ageing societies."

### **JURY CITATION**

The architects conceived Kampung Admiralty as an urban tropical village for seniors. The project succeeded in combining multiple functions – healthcare facilities, food and beverage options, retail and public amenities – within a

singular structure that also draws in families, friends and the public to create a vibrant community hub.

The various activities are horizontally stacked and woven together with greenery at different levels to bring people closer to nature and improve their well-being. At the top levels are gardens that offer opportunities for outdoor physical activity, while the surrounding tiered landscape acts as acoustic and visual barriers to create a safe sanctuary.

Despite the myriad of requirements, the architects have managed to bring them together into an attractive icon with finely detailed spaces, including a covered community plaza initiated by them. This popular and inclusive space has since become the heart of the neighbourhood.

The Jury commends the architects for their successful integration of a complex, socially-driven brief while maintaining a human-centric approach to the planning of this ground-breaking project.

## 8. Sparkletots Large Preschool at Punggol

### **Lead Designer & Company/Organisation:**

Ar. Ho Tzu Yin and Ar. Matthew Yeo, LAUD Architects Pte Ltd

### **Area of Impact:**

Raising Quality of Life, Advancing Singapore Brand, Culture and Community,  
Making Ground-Breaking Achievements in Design

### **Design Discipline:**

Architecture

### **Jury Panel:**

Architecture Panel





### **ABOUT SPARKLETOTS LARGE PRESCHOOL AT PUNGGOL**

Going to school must be joyful for the children at Sparkletots Large Preschool at Punggol. There are multiple play areas with water and sand, a seemingly endless rainbow corridor and even a slide – all packed into a three-storey circular building resembling a spaceship!

The unusual geometry delights while providing a safe and experiential learning environment. Parents simply drive around it to drop off and pick up their kids. A three-point bridge segments the 36 classrooms into pizza-like slices, providing a central area for outdoor play underneath the cool shade of an oculus roof. Animal-inspired signages spark imagination while a herb and vegetable farm lets the children get in touch with nature. The preschool is a dream come true for children, and for the child in every one of us.

**Ar. Ho Tzu Yin:** “Designing for children lets us become children again – to see the world from their point of view and be inspired from our own childhood experiences. Interestingly, the school principal has observed her students becoming happier, friendlier and more communicative towards visitors as compared to those in other centres. We are delighted to have created a joyful environment for children to learn and play in every day.”

**Ar. Matthew Yeo:** “We want to make the schools exciting for children. The centre’s play spaces, simple geometrical shapes and textures offer different

spatial experiences. We also introduced greenery and other outdoor elements into the central space for the children to be in touch with nature. I loved running around as a kid and the preschool embodies many of my fond childhood memories of playing at the playground or neighbourhood park.”

### **JURY CITATION**

Sparkletots Large Preschool at Punggol reinvents the notion of a conventional childcare centre in Singapore by providing safety, security and inclusiveness through the inventive use of a circular form.

All its 36 toddler and nursery classrooms, housing potentially 1,000 students, line the outer perimeter of the building. This frees up its centre for activities, which is sheltered by a lightweight stretched membrane. The oculus roof brings in light and promotes airflow and cross ventilation, creating a cheerful space befitting of its function for play and friendship. Also noteworthy is how the architects overcame a tight construction timeframe by using prefabricated elements and modular classroom designs.

The Jury is impressed with the translation of a simple centralised plan into a distinct and delightful spatial experience, as well as how an economy of means was deployed to fulfil the requirements of the brief.

## 9. The [Not-So] Convenience Store

### Lead Designer & Company/Organisation:

Astri Nursalim, Kinetic Singapore

### Area of Impact:

Enabling Economic Transformation, Advancing Singapore Brand, Culture and Community

### Design Discipline:

Exhibition Design, Visual Communications, Advertising Design, Design Strategy and Management

### Jury Panel:

Design Panel



## **ABOUT THE [NOT-SO] CONVENIENCE STORE**

Despite its fluorescent-lit interiors, catchy jingle and cheery corporate stripes, The [Not-So] Convenience Store is anything but a typical convenience store. Instead, it is a tongue-in-cheek exhibition of how our culture of convenience is costing the environment. Playful twists happen all around the store: shelves of sustainable alternatives to convenient everyday products; price tags displaying the price of convenience paid by the environment; a cashier dispensing “notes” on living more sustainably; a freezer repurposed as a recycling bin; and an “Employees of the Month” photo wall featuring sustainability champions and influencers.

The exhibition makes one rethink how the mindless pursuit of convenience contributes to waste and an unsustainable lifestyle. As a poster inside cheekily declares: “Thanks for visiting. Don’t come back soon.”

**Astri Nursalim:** “In Singapore, we are so used to national campaigns that tell us what to do. This is not to say that such campaigns have not been effective, but we recognise that times have changed, and perhaps a more subtle delivery would be more palatable to the audience of today. Breaking big themes down into concrete achievable actions makes serious topics less intimidating, and we are glad that the exhibit has met this aim.”

## **JURY CITATION**

The [Not-So] Convenience Store is far from your typical convenience store. Instead, the exhibition is a tongue-in-cheek reprimand that our culture of convenience is killing the Earth.

Visitors will find shelves of not-so convenient but sustainable alternatives to everyday products, ranging from metal straws and beeswax food wraps to menstrual cups. Each is accompanied by a price tag carrying information on how it can help address the environmental cost of its less sustainable counterpart. While the items are not for sale at the shop, QR codes on the price tags link visitors to the respective product pages should they wish to buy them. Meanwhile, a specially composed jingle about zero waste plays softly in the background.

The Jury applauds the originality of the concept, and its spot-on identification of the key problem around waste – the culture of convenience. The project is a strong vehicle for the message of sustainability, which comes across

PRESIDENT'S  
DESIGN  
AWARD



efficiently without being preachy. With convenience stores being such a ubiquitous feature around the world, the concept has massive potential to expand and educate larger audiences.