



胜在本地色彩浓厚

由新加坡报业控股华文媒体集团（简称CMG）与中国工商银行新加坡分行联办，首届新加坡文创大赛（Singapore Creative Awards 2018）得奖名单于上星期三（5月30日）揭晓，由文化、社区及青年部兼交通部高级政务次长马炎庆颁奖。

报道◎林方伟 摄影◎严宣融

首届新加坡文创大赛得奖作品从本土生活汲取灵感，将我们独特的饮食文化、口语文化、居住景观和上一代的生活智慧等融入设计，赋予创新思维，同时还通过设计来思考何谓新加坡人身份的认同；并探讨如何用设计来将传统和新一代的生活方式结合，传承我们的多元文化。

联办方工商银行（新加坡分行）行长胡芳说，这次比赛是他们为新加坡开埠200周年献上的一份礼物，并肯定“创新”是驱动双方永续发展的原动力：“我们希望通过和华文媒体集团联合举办文创大赛这样的形式，能吸引更多人关注创新、参与创新、支持创新，推动本土文化创意产业的发展……也非常高兴通过这次活动发掘了一些极具创意的作品。”

决赛评审团由本报设计记者兼大赛联合主席林方伟引领，设计师钟瑞玲（The Press Room创意事务所创办总监）和余雅琳（Foreign Policy设计工作室创办人）；业界决策者：王韶玮（新加坡设计理事会执行副总监）和叶数健（新加坡知识产权局专利、设计、植物品种注册司司长）；新加坡科技设计大学工程产品开发系系主任洪礼祺博士；中国工商银行新加坡分行代表陆婷婷组成。

评审们一致认为，作为一个未来指标性的设计比赛，优胜作品更应该

代表本地设计和创意的水平，因此大赛定下极高标准，只颁给值得获奖的杰出作品。为此，平面设计组铜奖从缺；平面和产品设计组优秀奖也只得十分谨慎，最后各组分别只颁发一份和两份优秀奖，绝无“分猪肉”之嫌。

评审团也特地将特别推荐奖颁给《换位思考》（Exchanged Forms）。日本京都科技学院的京都设计实验室（Kyoto Design Lab）和新加坡国大设计育成中心（Design Incubation Centre of NUS）两地设计学生交换代表彼此国家的物品、地点和风景的照片，设计出17件生活物品。评审团说：“要将这主题统一的系列和其他单一的参赛作品相提并论极为困难，但我们一致赞赏这系列作品的杰出概念和极高的完成度，因此颁发特别推荐奖，肯定作品的成就。”

拉萨尔艺术学院获得“最多学生参赛作品”奖，有7份参赛作品来自该校。公众投票部分共收到2000多份，两组最受欢迎的作品分别是王士佳“红龟裸女孩与朋友”旗下的《奇幻仙境》和杨淑惠的《爱心礼让铃》。公众投票获抽中的幸运者是Henri Tan和Stephanie。他们将各可获得一台OSIM uDIVA Star按摩沙发。所有得奖者将接获书面通知。

新加坡文创大赛生活产品设计得奖作品



廖文龙与“Daun”餐具

★金奖：“Daun”餐具

设计师：廖文龙
（Andreas Latif）/ 22岁 / 拉萨尔艺术学院毕业生

廖文龙来自印度尼西亚，在新加坡拉萨尔艺术学院修读设计，今年学成毕业，其学堂作业还让他拿下首届新加坡文创大赛金奖。廖文龙在家乡常见人们用手进食，来到新加坡见马来和印度人也有此习惯，感到分外亲切。他说：“尤其在吃马来传统食物，譬如马来菜饭（Nasi Padang）时，用手进食更为过瘾、满足。”

他发现用手进食是东南亚的传统特色，即使不是马来或印度人也融入这习惯：“我们家虽是华人，但我小

时候发现祖母在家也会用手食用咸蛋配饭等日常膳食。很多年轻人会觉得用手进食很不卫生，但我希望透过这个设计让他们懂得欣赏这也是我们文化传统的一部分。”

评审团赞赏廖文龙对不同种族文化的细微观察，为一个极为传统的行为注入创新的诠释之余，又仍能保留原有的传统文化精神。廖文龙说：“我的餐具是从人手抓握食物的形状，以及叶子（Daun是叶子的意思）得来，也是我亲手敲打，实验了无数次才成功塑造出人手有机的曲线。”样品采用熟石膏打造，将来有机会量产，他希望用我们熟悉的不锈钢制造，但仍坚持用人手塑造模具，保留手的温度。

公众投票最受欢迎作品



杨淑惠的《爱心礼让铃》（左）及“红龟裸女孩与朋友”的《奇幻仙境》。



詹永胜与“第一二座”

★银奖：“第一二座”文具收纳盒
设计师：詹永胜

26岁 / 新加坡国立大学设计研究员
什么最能代表新加坡的多元文化？詹永胜认真思考新加坡文创大赛的“考题”后，悟出：“新加坡最能将不同文化涵盖一屋檐下的大熔炉不就是政府组屋吗？小时候，不同楼层的马来、印度和华人小孩会聚在组屋底层一起玩耍，这是我小学最美好的回忆。”
组屋是汇聚、分享与收藏成长回忆的中立平台，詹永胜于将居所

概念转化为收纳文具的构想和功能：“若能将组屋的精神浓缩为桌上的一道风景，我想那就是文具收纳盒。我也从组屋的造型取得灵感，将它化为积木，最终得出这个简约，但一眼即能辨识的设计。”评审们赞赏作品概念蕴含丰富商业潜能——设计师还可将本地其他建筑，如怀旧儿童游乐场化为桌上景观。詹永胜正有此意：“我预想将这种设计语言运用在其他不同的建筑上，譬如滨海湾金沙、旧式游乐场等，不过造型仍会是简约和抽象的。”



邢清森与“Moat”餐盘

★铜奖：“Moat”餐盘
设计师：邢清森

25岁 / 拉萨尔艺术学院毕业生
妈妈把特地留给他的好料和甜食垫在一件注满水的深碟上，防蚂蚁来袭是邢清森小时候最温暖的回忆。他说：“我妈妈是跟外婆学的，到了我这一代，我想设计出一个包含这个民间智慧的创新餐盘，将她们的智慧传承下去。”评审钟瑞玲高度赞赏他在设计上的收放自如：“他采取了一个极为简单和高雅的形式，并无画蛇添

足，而是用美观和现代的设计语言来诠释这份怀旧和温暖的情怀。”
邢清森喜欢从民间文化和自己的记忆找灵感，这次他还有一件参赛作品是从小时候爱看的武侠片得到灵感。他说：“武侠片常出现把书推进去，书架便会转出一道暗门。我用这个奇想设计一张茶几，扳下灶台就会弹出暗格抽屉。我喜欢在设计里‘寻根’。虽然这些构思来自儿时回忆，但我仍会尝试将它普及化，让不同文化的人也能理解和认同。”

★优异奖：Scoville去籽器

设计师：David Jonathan Ui
(音译：黄大卫) / 21岁 / 南洋艺术学院学生

在南艺一堂探讨热带水果的设计习作课上，黄大卫发现东南亚不可或缺的辣椒被设计师冷落了。他说：“辣椒是全球用得最广的食材之一。面包和鱼都有专用的刀，就连葡萄柚都有专用的汤匙，为什么没有专门处理辣椒的器具呢？”为进一步了解辣椒，他访问了不少厨师，发现辣椒大有学问，也影响了他的这款去籽刀的设计：“我的刀有两种调控辣度的方法：辣椒素主要集中在辣椒里面白色的胎座，去籽刀中间洞孔能保护胎座，只刮掉辣椒籽。另一方法是将籽和胎座一起刮掉，很多厨师喜欢这处



Scoville去籽器

理法——这么一来食物不会被辣度掩盖，却能为食物添加微辣清甜。”评审团赞许他细心地为亚洲人无法说出口的难题提供一个看似简单却高雅的解决方案。



黄大卫

★优异奖：创新凉茶煲

设计师：何淑娴
24岁 / 电信公司客户体验设计师

2012年，18岁的何淑娴从吉隆坡来新加坡求学，在国大念设计系。一个人生活，让她开始想念跟家人同住时的一些习以为常的小事，比如妈妈给她煲凉茶，给了她设计灵感：用高压加快熬煮食物的原理，设计出一款比普通熬煮快三倍，不锈钢制造的“一人用凉茶煲”。

她说：“我发现市面上有很多东西都不是为独居者设计的。然而，随着全球化，越来越

多人自己住，就越有这个需求。身为一个在广东家庭成长的一代亚洲人，这‘一人用凉茶煲’对我深具意义。”评审团嘉奖她为华人的养生传统注入创新思维，帮助新一代维系与传承小时候被上一代照顾的记忆。



何淑娴



创新凉茶煲

Rich local culture gets affirmation through design

Jointly organised by the Singapore Press Holdings' Chinese Media Group (CMG) and the Singapore branch of the Industrial and Commercial Bank of China (ICBC), the inaugural Singapore Creative Awards 2018 unveiled last Wednesday (30 May) its winners who received their awards from Mr Baey Yam Keng, Senior Parliamentary Secretary, Ministry of Transport & Ministry of Culture, Community and Youth.

The winning entries of the inaugural Singapore Creative Awards were inspired from life in Singapore, incorporating our unique food culture, spoken languages, living landscapes and life hacks of the last generation. Through their works, the designers ponder what makes an individual identify himself as Singaporean, and explore ways to fuse tradition and contemporary living.

ICBC Singapore's General Manager, Ms Hu Fang said this contest was their gift to Singapore to celebrate her 200th anniversary, and an acknowledgement of creativity – the driving force behind sustainable bilateral development.

“Through this contest co-organised with CMG, we hope to draw more attention to creativity, get more people to exercise creativity, and propel the development of local cultural and creative industries... We were very pleased to discover some extremely creative works through this content,” said Ms Hu.

The panel of judges, led by *Lianhe Zaobao's* design journalist Lim Fong Wei, comprised designers Ms Kelley Cheng (Founder and Creative Director of The Press Room) and Ms Yu Yah-Leng (Founder of Foreign Policy Design Group); industry leaders Ms Emily Ong (DesignSingapore Council's Deputy Executive Director) and Mr Alfred Yip (Director of the Registry of Patents, Designs and Plant Varieties at the Intellectual Property Office of Singapore); Professor Ricky Ang (Interim Head of Engineering Product Development at the Singapore University of Technology and Design); and Ms Lu Tingting from ICBC Singapore.

The judges set a high bar for the contest, with only excellent works deserving of the awards – the winning entries should represent the standard of local design and creativity, and set the benchmark for the future. In view of this, there was no bronze award given for graphic design, while the Merit winners in the graphic design and product design categories were scrupulously selected, with not more than two Merit Awards handed out in each category.

A Special Mention was given to *Exchanged Forms*, in which design students from the Kyoto Design Lab and Design Incubation Centre of the National University of Singapore exchanged photos of items, places and sceneries representing their countries, and designed 17 items found in everyday life.

“It is very difficult to compare this themed series and other single entries in this contest, but we unanimously admired the excellent concept and high level

of accomplishment in *Exchanged Forms*. This Special Mention is a recognition of the students' success," said the panel.

LASALLE College of the Arts won the Most Active School Award, with seven entries coming from the school. More than 2,000 votes were received from the public. The two most popular works were *Whimsical Wonderland* designed by Ang Ku Kueh Girl and Friends, and Yang Shu Hui's *Giving is Love Bell*.

Image: Most popular works as voted by the public. Yang Shu Hui's *Giving is Love Bell* (left) and *Whimsical Wonderland* designed by Ang Ku Kueh Girl and Friends

Winners in the Lifestyle Product Design category

★ Gold: *Daun* cutlery

Designer: Andreas Latif, 22 year-old, LASALLE College of the Arts graduand

Hailing from Indonesia, Andreas graduated as a designer from LASALLE this year, but not without adding a feather in his cap – obtaining Gold in the inaugural Singapore Creative Awards thanks to his school project. Back in his hometown, Andreas would see people eating meals using their hands. When he came to Singapore, he noted that Malays and Indians shared this same habit and felt a sense of familiarity.

"Especially when it comes to traditional Malay food such as nasi padang, it is more gratifying and satisfying to eat with the hand," said Andreas.

He realised that using the hand to eat is a unique tradition in Southeast Asia. Even non-Malays and non-Indians have adopted this practice.

Andreas shared that: "Our family may be Chinese, but when I was young, I would find my grandmother eating salted egg with rice and other dishes with her hands. Many young people will think that using the hand to eat is very unhygienic, but I hope they will learn through this design to appreciate that this is part of our culture and tradition."

The judges marvelled at Andreas' sharp observation and his creative interpretation of an age-old cultural behaviour without losing its original flavour.

"My cutlery is inspired by the shape of a human hand grabbing and pinching food, and of leaves (*Daun* means leaf). I worked the material and experimented numerous times before successfully sculpting these organic curves," said Andreas.

The sample was made using of plaster of Paris, but if there ever was a chance for mass producing *Daun*, Andreas hopes to use stainless steel. He asserted that he will continue using his bare hands to create the moulds, so as to retain the human touch in his designs.

★ Bronze: *Moat plate*

Designer: Xavier Hea, 25 year-old, LASALLE College of the Arts graduand

When he was young, Xavier's mother would save good food and sweet desserts for him by placing them above a deep plate filled with water to prevent ants from coming. This was one of the most heart-warming childhood memory for Xavier.

"My mother learnt it from my grandmother. When it came to my generation, I wanted to design a plate to encapsulate this life hack and pass down such wisdom to the next generation," said Xavier.

Judge Kelley Cheng lauded the versatility in his design, stating, "He adopted a very simple and elegant form, using aesthetics and contemporary design language to portray this nostalgic feeling without overdoing it."

Xavier likes to seek inspiration from folk culture and his own memories. Another entry of his at the Singapore Creative Awards was inspired by his childhood love of martial arts movies.

He shared: "In martial arts movies, there is often a scene where you push a book in and the book shelf will reveal a secret door. I used this idea to design a coffee table with a candlestick, which you can pull and a hidden drawer will pop out. I like to find or get in touch more with my 'roots' through design. Although these concepts come from my childhood memories, I hope others from different cultures can come to identify with them."

[only a portion of the article was translated]