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## The Real Reunion: An Integrated Campaign to Strengthen Family Bonds Through Meals (1 of 20)

Reunion Dinner is a time to reconnect, preserve and reinforce kinship ties. It also signifies a promise, tolerant and love for one another within the family. Desmond Lim Hiok Hwee, Toh Yew Zhen, Chen Zhihui and Tan Nian Shun, through a communication campaign, are aiming to reconnect youths with their parents, encourage greater communication and interaction between youths and their parents to develop a more satisfying and healthy relationship. Although many Singaporeans know the importance of family relationships; many lack the motivation to foster strong ties with their family. With busy work and school schedules, the difficulty of having family meals together has increased. Singaporeans are currently looking for the right balance that would allow them to have more time with their families (Our Singapore Conversation Survey, 2013). Youths today have countless of distractions, more activities outside home and a continuous engagement with modern technology. These are factors that contribute to the lack of initiation and commitment to family meals. Recognizing food as an important aspect for most Singaporeans, they aim to educate and persuade youths (18 - 25) to bond with their parents using food as their core strategy by highlighting the importance of having family meals together.



Based on the AIDA (Attention-Interest-Desire-Action) model as a framework, the campaign is broken down into four key phases: i) employing the use of popular social media tools; ii) website and an interactive mobile application to garner attention and interest; iii) leveraging on multiple school outreach, an outdoor roadshow; and iv) a finale mass family reunion dinner event to create desire and action. Formative evaluation, quantitative survey and qualitative focus group interview were done prior to the launch of the campaign where they collected information to identify the scope of the problem, formulate key messages and campaign strategies. This was then split into four steps: Target audience identification, Target behavior specification, Identification of steps to take between message exposure and behavior change and Selection of channels to disseminate campaign message (Atkin & Freimuth, 2001). The data was collected during early October 2013, convenience sampling was carried out via online and physical methods but measures were taken to ensure a mix of demographics for a fair representation of our target audience. The survey comprises of multiple choice questions, 5-point Likert scales and semantic differential scale. The scale consisted of bipolar adjectives reflecting extremely opposite words used to describe family meals such as meaningless and meaningful. Altogether, a total of 303 surveys were completed and consisted of 59% students and 41% young working adult.

Website: [www.therealreunion.com](http://www.therealreunion.com) | Facebook: [www.facebook.com/therealreunionsg](https://www.facebook.com/therealreunionsg)  
 Instagram: [www.instagram.com/therealreunionsg](https://www.instagram.com/therealreunionsg) | Twitter: [twitter.com/therealreunion](https://twitter.com/therealreunion)  
 Youtube: [www.youtube.com/user/therealreunionsg](https://www.youtube.com/user/therealreunionsg)



During the Nanyang Technological University Ministerial Forum 2014 titled "Singapore: Progressing Together," on January 28, 2014, the Prime Minister of Singapore, Mr. Lee Hsien Long mentioned the Real Reunion, a final year project from 4 students I supervised in his address. The Real Reunion team wrote to PM Lee about their efforts to bond families through meals and they were delighted be invited as VIP guests to the forum. The PM also wrote the following "I am happy that 'The Real Reunion' team at NTU is doing something to encourage families to bond over meals. A 'Real Reunion' indeed transcends race, culture and tradition. In this International Year of the Family, let us cherish not just festive holidays but also everyday moments with our family, and our extended family too."



## The Orange Struggle (2 of 20)

In fulfilling their BA (Hons) degree, communication students at the Wee Kim Wee School of Communication and Information are required, depending on their chosen area, to produce an outcome of some sort under the guidance of a supervisor. Featured here was a solo final year project by student Lee Huishi who completed a book in 2008 entitled "The Orange Struggle" to document the victims of Agent Orange in Vietnam.



Shown here are spreads from "The Orange Struggle" book. Black and white images were chosen to add impact to the story portray as well as adding sense of historical relevance to the stark and touching stories reported throughout the book.



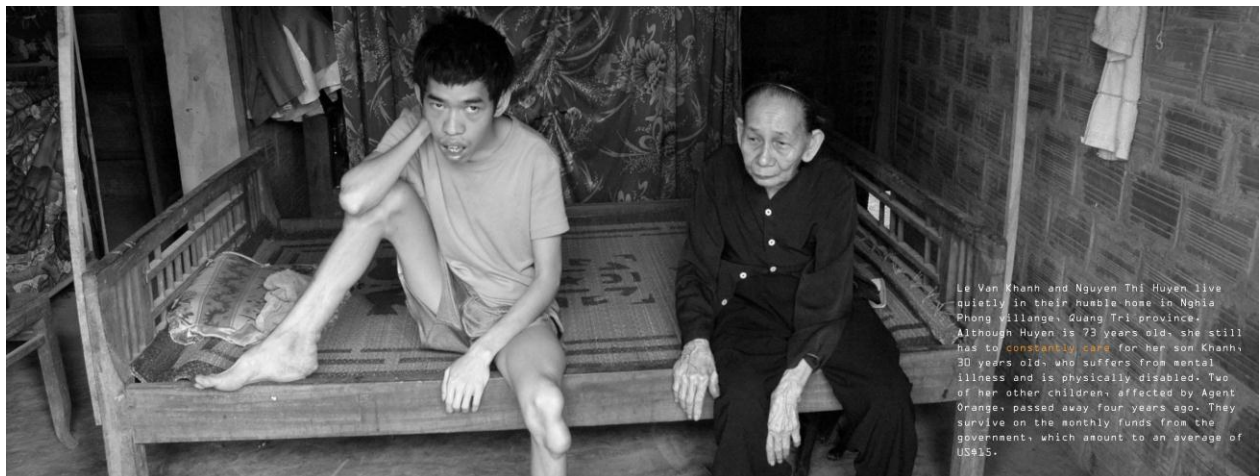
Nguyen Xuan Minh, 7, sits by the window at the Tu Du Hospital quietly watching the other children play. When someone looks at him, he shys away, knowing that his facial features scare people. He suffers from the **Crouzon Syndrome**, diagnosed based on a pattern of cranial and facial malformations. The restricted growth of the skull will affect his brains, cause damage to the optic nerves and ear canals.

18 The Orange Struggle



Nguyen Van Truong, 17, is mentally disabled. Even though he does not understand much about what is going on around him, it is his everyday companion, the television, that brings him **joy and laughter**.

28 The Orange Struggle



Le Van Khanh and Nguyen Thi Huyen live quietly in their humble home in Nghia Phong village, Quang Tri province. Although Huyen is 73 years old, she still has to constantly **care** for her son Khanh, 30 years old, who suffers from mental illness and is physically disabled. Two of her other children, affected by Agent Orange, passed away four years ago. They survive on the monthly funds from the government, which amount to an average of US\$15.

## Trash, Typography Day 2014 Poster Contest Winner (3 of 20)

Anna Kjaedegaard, an exchange student from Denmark, poster's (shown here with a proof of her online submission) created as one of the assignments in my Graphic Communication 2032 course at the Wee Kim Wee School, NTU, was the selected amongst 372 entries by the Typography Day 2014 jury members for its high quality of representation. The assignment was timed to coincide with global graphics competition as a way to test their abilities with their peers. All the winning entries are published and displayed in an exhibition during the event from Feb 28 - March 2, 2014 at the Symbiosis Institute of Design, Pune, India. She posed the question if there would be life after death but in the world of sustainability, the answer is a "yes" as her poster states the possibility to give products of trash a reincarnation as treasures. Trash is presented using the English language to symbolize the western materialistic world. The short lifetime of especially electronic products in the wealthy Western World, leads to dumped goods being shipped to countries like India. The poorer population of India regards materials as 'treasures.' Workers separate the goods in different materials - Doing the dirty work of the West often results in a dangerous and pollutant burden on the receiving country. The Tamil word for treasure is shown as shadows. To reach a sustainable world, there must be a better understanding of how products should be designed. So "trash" could be a Word belonging to the past. The items on the poster are E-waste actually found in the streets of Singapore.



Anna Kjaedegaard at  
Typography Day 2014 in  
Pune, India.

**A Home is the Start of a Brighter Future, Top 100 Poster Winner  
out of 3461 Entries (4 of 20)**



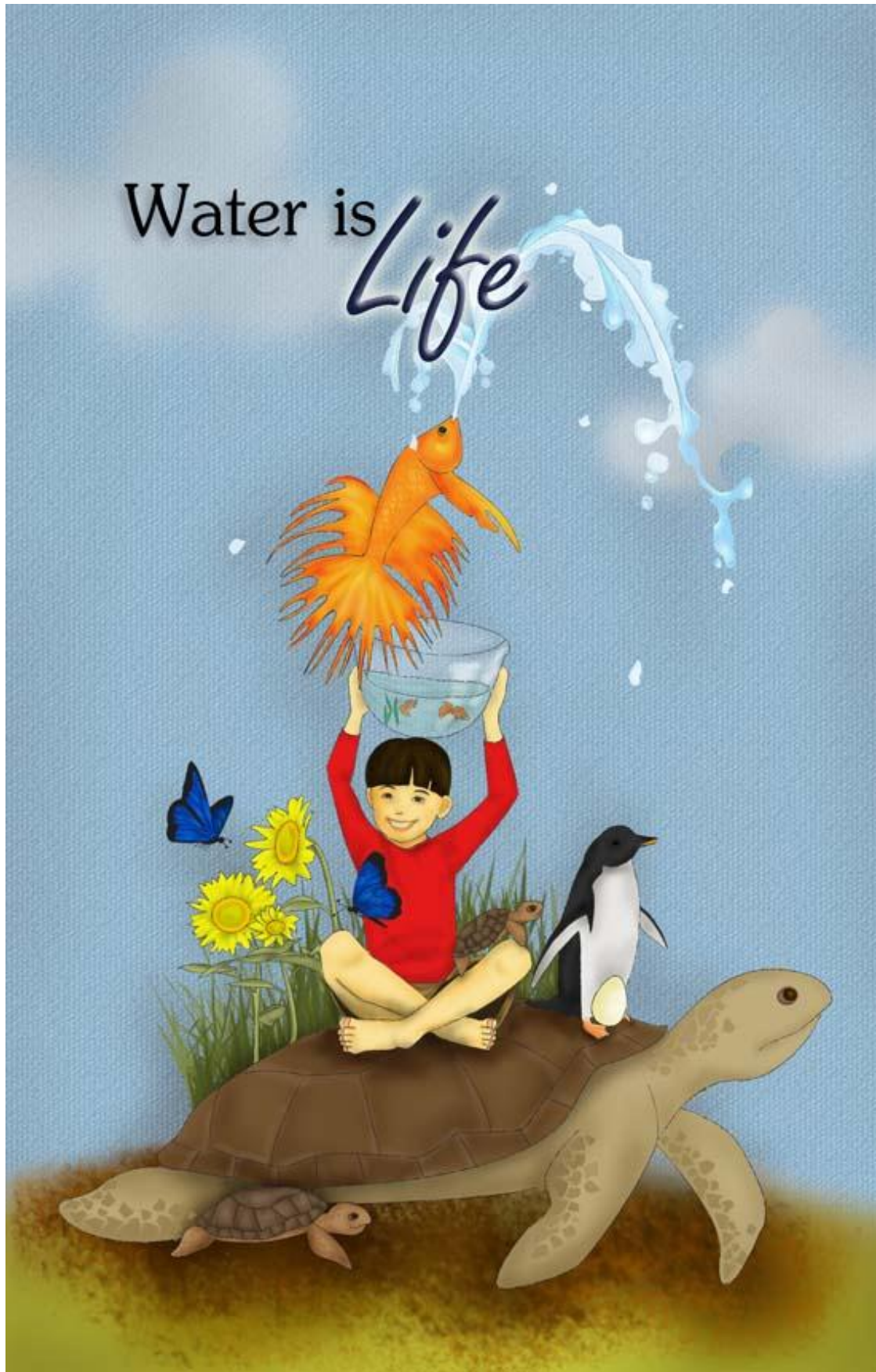
Wendy Aw Wen Ting's poster, created as part of an assignment in my Graphic Communication course at the Wee Kim Wee School, NTU, during Jan - May 2013, was selected as one of the 100 posters from the organizers of Poster For Tomorrow with the theme "A Home for Everyone". Her winning entry is the only representative from Singapore. Congratulations, Wendy! According to the organizer, a total of 3461 poster entries were received. Her winning together 99 other were exhibited at Paris, Les Arts Decoratifs from Dec 5 - 8, 2013.

## Water is Life, Top 100 Poster out of 4862 Entries (5 of 10)



Open to all countries for students studying fine arts, design, communication design and architecture, the 2011 Water is Life international poster competition received a total of 4862 entries from 83 countries. When the entry was closed on December 31, 2010 and winners announced in March, Ng Sie Yen, a student from my Graphic Communication course at the Wee Kim Wee School, NTU, was pleasantly surprised to find out that her entry was selected as one of the top 100 posters and was published in a book with the aim to demonstrate that the younger generations are prepared to bear their share of the responsibility for our world. More importantly, it was to publicize the message that “Water is Life” to a broad public by means of worldwide exhibitions. She also received a certificate. As Sie Yen's supervisor, I was glad that the competition provided an opportunity for Sie Yen to showcase her creativity and drawing skills to the world on a global scale. The organizer of the competition was the German Sanitation, Heating and Air Conditioning Association (ZVSHK) in collaboration with Professor Heinz-Jurgen Kristahn from the Berlin University of the Arts and Professor Lieyan Wu, Rector of the Nanjing Arts Institute, China.





**Other awards: Siemens Green Technology Journalism Award 2011 (6 of 20)**



## Other awards: Siemens Green Technology Journalism Award 2011

(6 of 20)

The competition received over 200 entries from the ASEAN region and the results were announced on Feb. 14, 2011 at the launch of the Siemens Asian Green City Index event. (<http://www.eco-business.com/news/2011/feb/15/journalists-recognised-stories-green-technology-in/>)

The award, first of its kind in ASEAN, was established in 2010 to identify, recognize and reward professional and young, aspiring journalists who have reported on green technology, sustainability and environmental issues in ASEAN countries. The entries were reviewed by a regional jury comprising of seven professionals in the field of journalism and green technology. Besides winning a certificate, trophy and prize money of 500 Euros, this award provides a beautiful closure to Chen Wei Li, Estelle Low Shu Ying, Miak Aw Hui Min's 2010 Year Project "Food Waste Republic" that I co-supervised at the Wee Kim Wee School, NTU.

## The Crowbar Awards 2010

Submitted under the category of Still life, nature and landscape, a spin-off from Chen Wei Li's final year project, Food Waste Republic, Food Waste Republic - Carbon Food Print won the Bronze Prize at the prestigious Crowbar Awards in 2010. The prize was awarded by the Association of Accredited Advertising Agent Singapore.



## ConnexSCIons Newsletter (7 of 20)

ConnexSCIons is Wee Kim Wee School of Communication and Information's newsletter. It is offered every semester as a practicum for students from the communication school as well as other schools within the university to learn about designing, writing, producing and publishing. Shown below are samples from previous issues. Faculty in charge of the course since January 2005 - 2013, the entire publication was produced by students where they sourced for stories, photographed events and learned how to put together the publication within 10 weeks. The remaining three weeks of the semester were used to prepare for prepping files for an assigned printer in which the students have to source for the lowest bid. In 2006, I redesigned the masthead of the newsletter by incorporating a big "C" letter to increase the memorability and visibility of the newsletter. It has since undergone several metamorphoses but the current "C" is still intact.



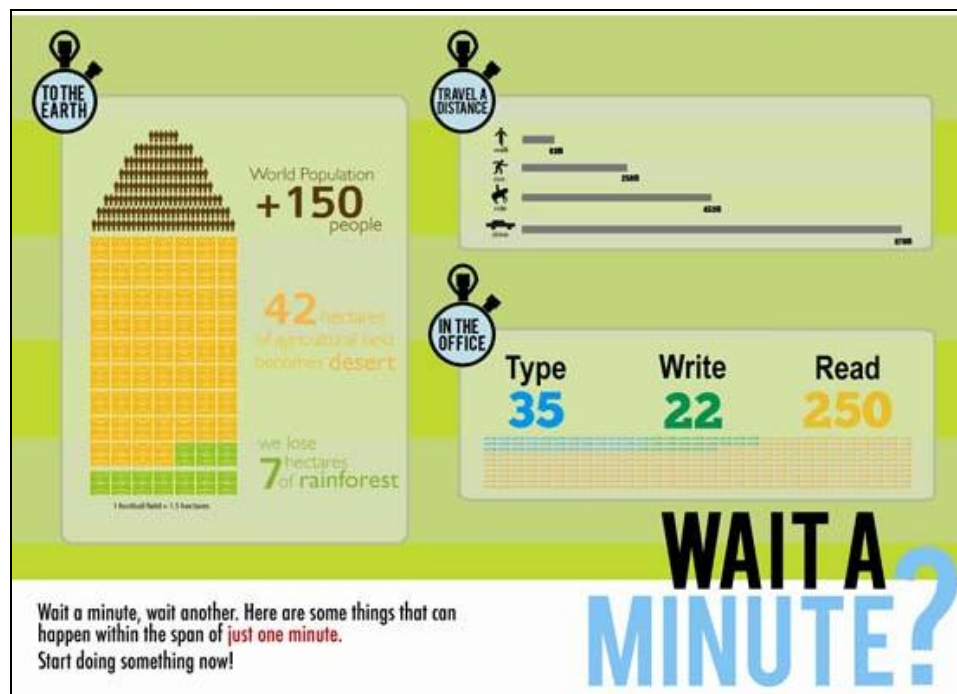
Front cover and back for Vol 6, Issue 1.

## Information Graphics (8 of 20)

Information graphics facilitates complex information to be presented in a visual manner. Grace Au Yong's infographics from the Graphic Communication course describes a brief history of typography from the 1400s to the recent development in 2008 including the typestyle used in President Obama's campaign.



Poh Wee Koon illustrates that within a minute many things could take place especially to the earth, the amount of distance traveled for a person as well as a scenario in the office.

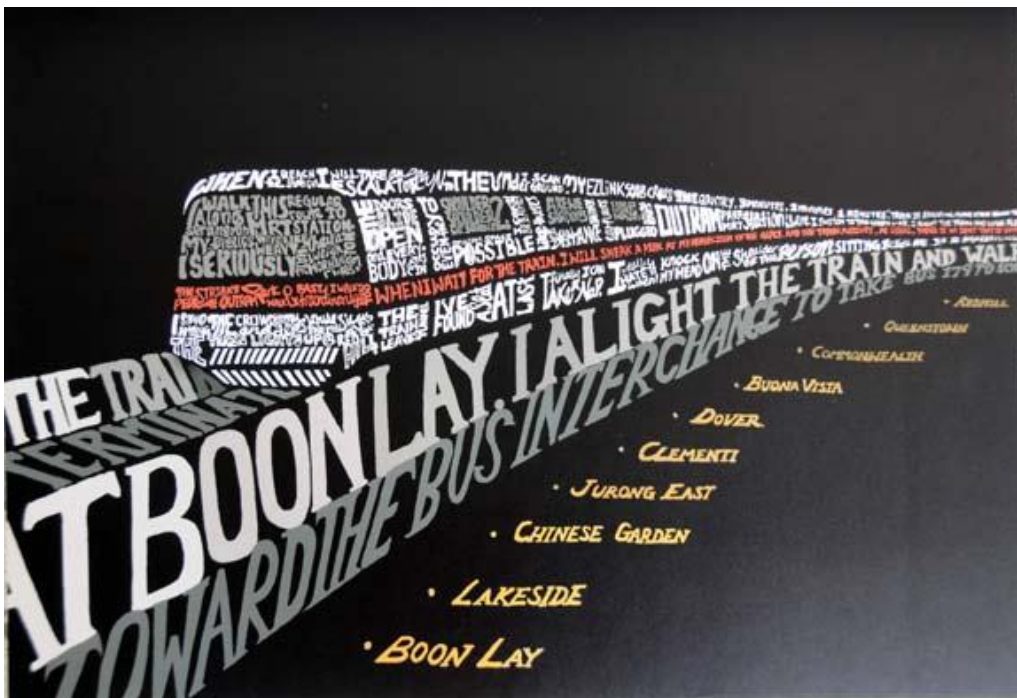




## Type is Image, Image is Type (9 of 20)



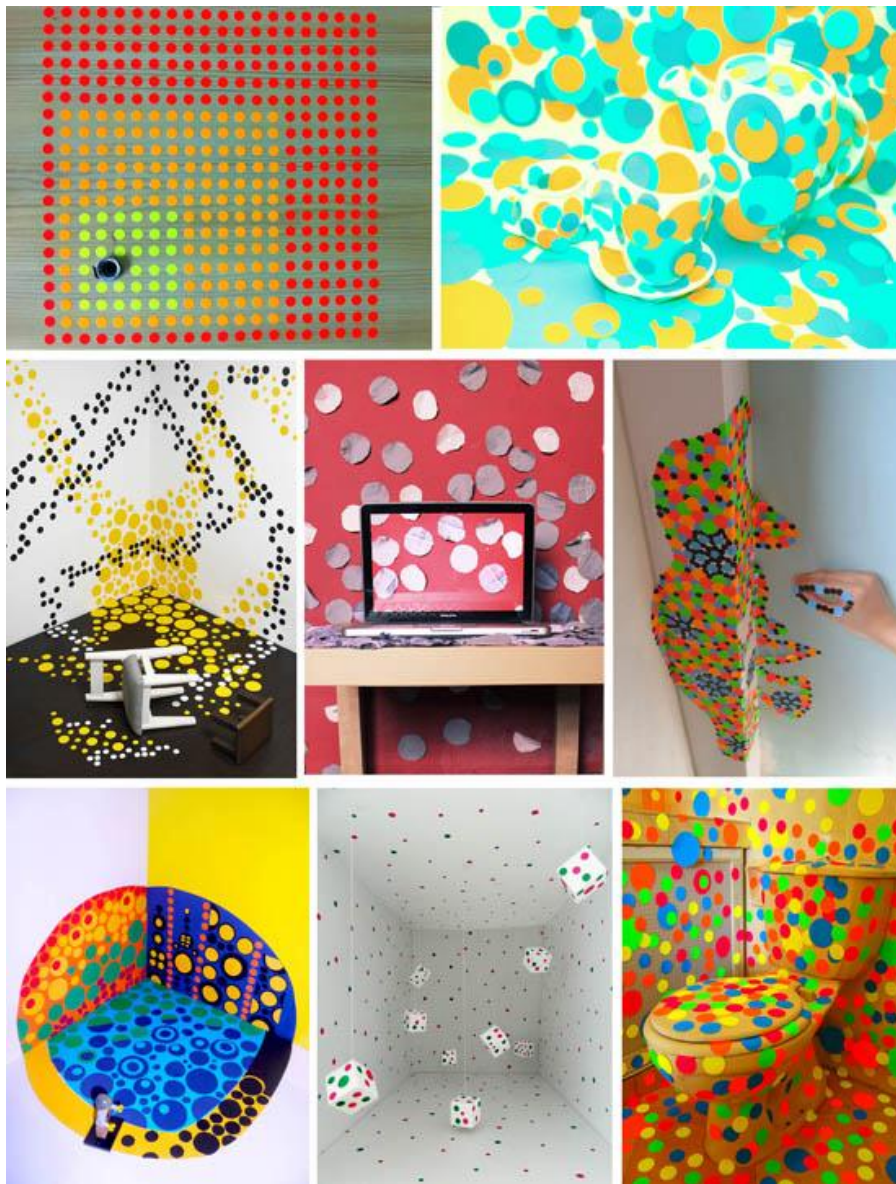
In this project, students from Graphic Communication (COM 232) course at the Wee Kim Wee School are challenged to conceptualize and produce a typographic self-portrait where they created their own self-portraits, all from using only letters to illustrate their face in black and white. They have to think about their own identity as well as studying their facial characteristics. Numbers and alphabetic symbols such as parentheses are allowed and while they may rotate, resize and flip the characters, they are not allowed to deform the letter forms. From left, works of Cheryl Ong, Josephine Chow, and Koh Ming Xiu.



In a similar exercise where the COM 232 Graphic Communication students from the Spring 2008 semester were exposed to the idea that fonts can communicate as visuals and vice-versa, student Thong Wai Mun visually described her journey to school with the MRT by painstakingly hand-lettering each character before scanning them into the computer for color-editing.

## Creative Visual Experience & Design (10 of 20)

The Creative Visual Experience and Design general elective course I developed and offered in January 2012 sought to orient students to a spectrum of human experience through which the different dimensions of our environment that affect us in sensorial, retail, style, travel and cultural dimensions are explored both in an individual assignment and a group project. The course is both a reflective and hands-on approach to design which recognizes that there is always an experience created by a product, service, event, environment and people. Inspired by Yayoi "Polka Dot" Kusama, the Dotty Room individual assignment was an attempt for 124 students from various faculties at Nanyang Technological University to revel in the vibrant and playful works of the Japanese artist. The students were tasked with adding colorful dots to their own room or at any chosen environment, both inside or outside. They are asked to be innovative with colors, but be mindful of connotations and the dots' relationships with the space they interact with. They may incorporate themselves as part of their installation of dots. The objective was to allow the students explore a visual environment which creates an opportunity for the students to explore the elements of spatial visual designs.







In addition to the individual assignment of the Dotty Room, the 124 students were divided into group projects. They then selected any of the five different areas of experiences (Cultural, Retail, Sensory, Style and Travel). Tapping into the five aspects of sense which include hearing, sight, touch, smell and taste, the students explored and paid particular attention to aspects of the 5 senses in a social setting such as restaurants by observing and reporting on how the restaurant employed one or combinations of the 5 senses. Since the people and their interior played an important part, they also reported their experience afforded by design elements of the interior, exterior, personnel, its signage, floor coverings, lighting, furnishings as well as the types of foods presented and served that could contribute to their experience. Shown here is a restaurant called Relish located along Bukit Timah Road next to the Botanical Gardens in Singapore. It is on the 2nd level of a row of beautifully restored shop-houses built in 1928. They discovered that Chef Willin had created a wide range of burgers which were both good & fun to eat. As for the interior, one of the unique designs that Relish adopts is the use of hanging over-sized incandescent cone lamps. The tables were neither decorated with any accessories nor table cloth. Everything was kept very simple and clean and utensils and serviettes were set tidily and neatly with commendable service and good food to be consumed in a good ambiance.

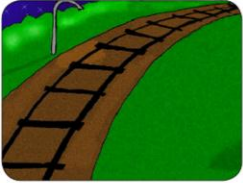
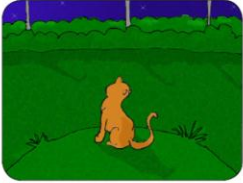












## Storyboarding (11 of 20)

In the Advertising Creativity and Copywriting course in the Fall of 2007 at the Wee Kim Wee School of Communication and Information, my students learned visualization skills and creative writing for advertising as well as for other aspects of integrated marketing communications (IMC). In this course, they also needed to improve creative thinking and to learn the basics of advertising copy, design and layout, develop and hone knowledge and skills necessary to develop and analyze creative aspects of communication campaigns.

As shown above in a storyboard above, student Eunice Ho had demonstrated her understand and appreciation for the role of creativity in promotions and to produce strategic integrated marketing communications that work for Singapore's Night Safari.

TV STORYBOARD  
Client: Singapore Night Safari Writer: Ho Jia Hui Eunice Length: 30 Title: "Close to You"

1. 	2. 	3. 	4. 
OPENS WITH LS OF EMPTY TRAM ROAD SFX: MUSIC IN AND UNDER ON CUE	CUT TO LS OF CUB LOOKING SAD AND LONELY AMIDST THE NIGHT SKY	CUT TO LS OF THE STARRY NIGHT SKY	TILTS DOWN TO SEE A HAT FLYING, FALLING DOWN FROM THE SKY. DOLLY IN TOWARDS THE HAT AS IT LANDS
5. 	6. 	7. 	8. 
CUT TO GIRL LOOKING AT THE SKY	CUT TO CUB DASHING ACROSS THE SCREEN SFX: LEAVES RUSTLING	CUT TO LS OF TRAM DISAPPEARING INTO THE DARK SFX: SOUND OF TRAM'S ENGINE FADING OUT	CUT TO CUB SLOWING DOWN, GOING TOWARDS THE CAMERA AND STOPS, LOOKING SAD SFX: LEAVES RUSTLING, PANTING OF CUB
9. 	10. 	11. 	12. 
CUT TO ECU OF GIRL'S FEET WALKING	GIRL'S HAND REACHES OUT	CUT TO SILHOUETTE OF GIRL TAKING HER HAT FROM THE CUB'S IN THE MOONLIGHT	FADE TO NIGHT SAFARI LOGO ON BLACK SFX: MUSIC FADES AWAY

## Back to the Basics (12 of 20)

At the School of Art, Design and Media, Nanyang Technological University in Singapore where I was recruited to set up the Visual Communication department, our first pioneer batch was required to take two studio-based courses where explorations of concept development and problem-solving techniques were the foci. Understanding design concepts, attaining practical understanding color theory and usage were explored through direct observation, demonstrations and exercises. In exploring the different ways to interpret an image, the students explored not just techniques but more importantly, I took them back to the basics so that in future, they could understand what the rules were in order to break them, not the other way around.

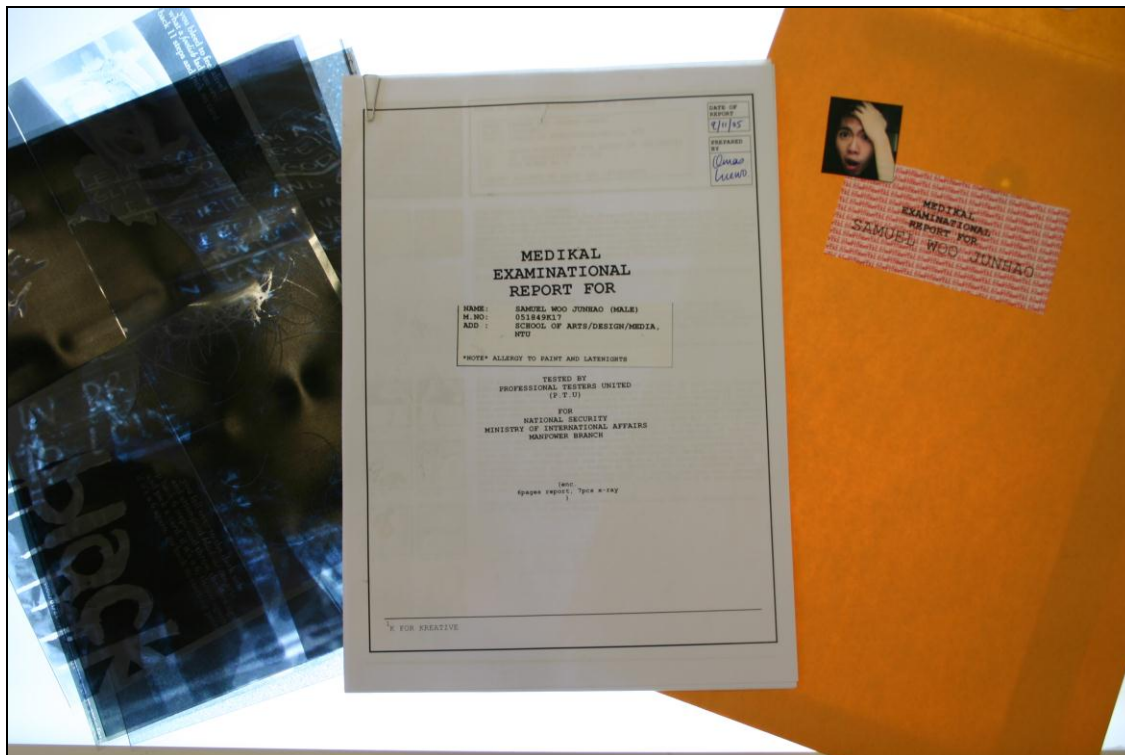


## Documentation of Process (13 of 20)

Every step along the way, my students were required to document their work at the School of Art, Design and Media, NTU. Throughout this process, not only could they visualize the transformation of their ideas systematically, they get to reflect and improve on their ideas. Since the presentation format was fluid as long as they document every step along the way during the 13 weeks of foundational studies, every student expressed their documentation process notebook differently such as student Tan Wen Chuan (above) who preferred a more hands-on approach.



Samuel Woo's sample below was unconventional. He literally turned all of his process into an x-ray inspired vellum complete with a made up medical report of himself. My encouragement for them to think out of the box finally paid off!





## A Mini Campaign (14 of 20)

Students from Graphic Design 1 (Vis Com 220) at the School of Art, Design and Media, NTU, were challenged to create a mini campaign that could either promote a product or a service. Student Chen Sijin created a foldable and reusable line of bags called “Toteme.” Apart from producing a mock-up to test her ideas, she was encouraged had to explore the logistical as well as aesthetic concerns.



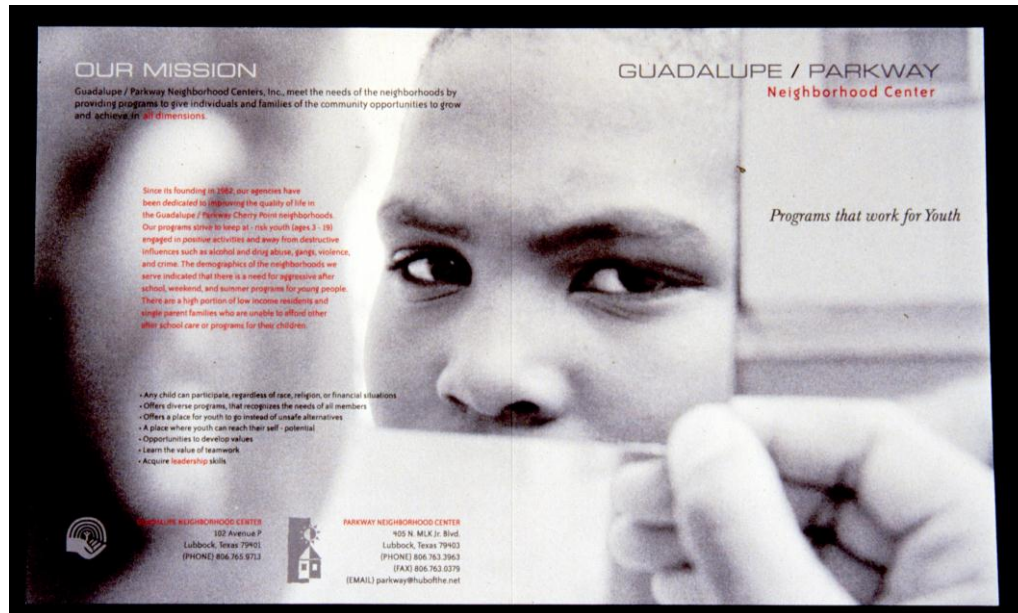
## Interschool Collaboration (15 of 20)

A final year student at the school of Art, Design and Media, Lim Cai Ling consulted with me as a co-advisor for her project while a faculty at the Wee Kim Wee School of Communication and Information (within the same university). Her project, DE2: Design Decisions included a workshop and a board game where designers reflect on design ethics and responsibilities. Because games were reflections of reality with minimal risk involved but with a high level of engagement, it became a powerful educational tool. The objective of her workshop was to enable a systemic change in designer' perceptions of the profession and to emphasize the critical roles and responsibilities designers play in the society. Cai Ling's project is reachable at <http://www.serenelim.per.sg/fyp.html>



## The Design Finalist (16 of 20)

A finalist for the Parkway-Guadalupe Neighborhood brochure project in the fall of 2001 at the School of Art, Texas Tech University in Lubbock, Texas, the design direction chosen by student David Zarazua was reflected by the simplicity in the design layout aided by photographs shot by student. The compositions of his pictures were carefully planned, chosen, well-cropped, and the end result was one-fold brochure that able to “tell stories” through the stares of the children’s eyes.



All information was hierarchically placed in grid systems that made up the inside layout of this brochure. Colors were limited but yet the subtlety of the type, the position of the photographs work hand in hand in enhancing each other, resulting in a well-organized and easy to read design layout.



## Operation USA (17 of 20)

It has always been a fine line to walk between balancing a budget but to compromise a good but expensive design solution. Student Jennifer Holcomb at the School of Art, Texas Tech University, deliberated over the issue and decided to take on a non-profit organization located in California for an assignment during the fall semester of 2001 in the Public and Social Service course. The students were given a list of organizations to choose from. The project included a custom printed box to resemble a crate that is dropped from flyover planes. Within the box lies a front and back printed T-shirt with solicitous materials such as a 4-color, multi-page brochure and circular handouts. The justification for the high cost of production was balanced by corporate sponsorship, which the box is targeted for.



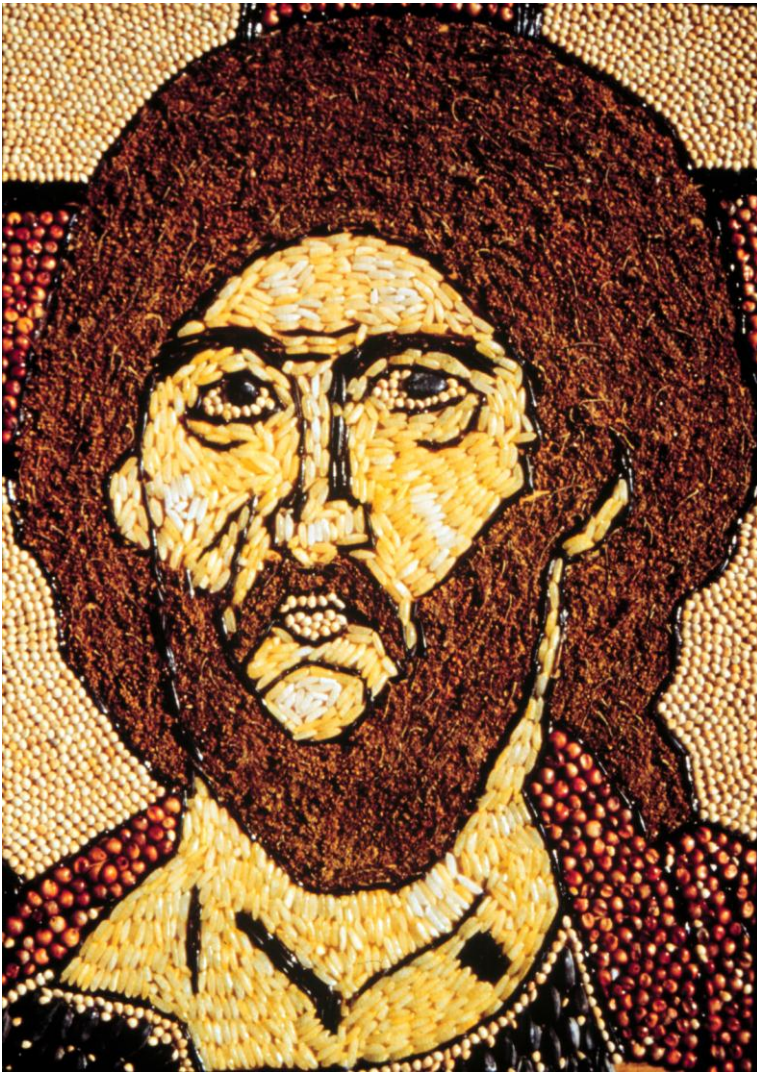
## Operation USA (18 of 20)

A logo guideline developed by a student at the Art Department of Southern Arkansas University in the Graphic Design 1 course which I taught in 1999. Students are shown the logistics of constructing and deconstructing a logo which includes its Pantone color for printing purposes. The logo must also incorporate graphical elements that are reproducible in which its "blue print" must highlighted how the logo is to be reproduced.

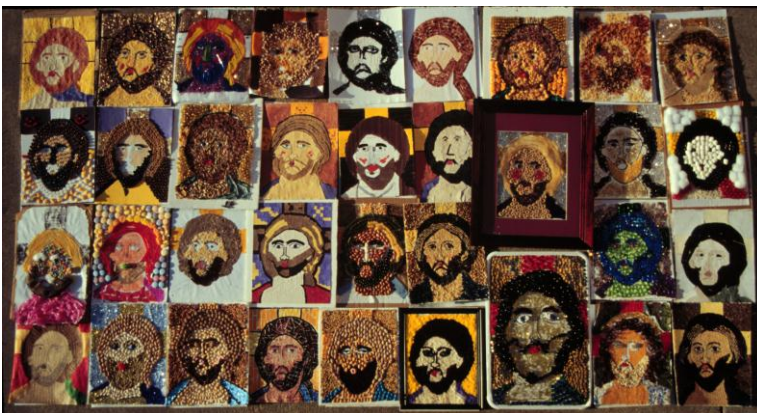




## The Mosaic (19 of 20)



Introduction to Fine Arts: Art was designed for general students at the Department of Art at the Southern Arkansas University. Students were acquainted with art history, the critical process, and the production of art to achieve a well-balanced appreciation for art and how it relates to the development of Western culture. After noticing the lack of interest in the course, I decided to add a mosaic-making assignment to the syllabus. Christopher Hall's creation shown here was created with painstakingly arranged seeds. Other students tried everything from magazine cut-outs to M&M's, saw dust, beads, etc. As a result of this freedom, the students had a renewed sense of their appreciation for art. To my surprise, some general studies students confided in me that they are even considered about majoring in art.



Other works submitted by students in the Introduction to Fine Arts: Art during the spring semester of 1999.



## Packaging Design for Solar Batteries (20 of 20)

A computer-render idea before a hypothetical product could be conceived. Vernon Moore from the Department of Art, Southern Arkansas University, from the Individual Problem course during the fall 1998 semester took advantage of rendering a convincing and realistic portrayal of his design before spending elaborate production and money to produce them. As a result, he was able to make alterations based on the idea as it was generated and refined. However, his initial design was first conceived with regular sketching.

