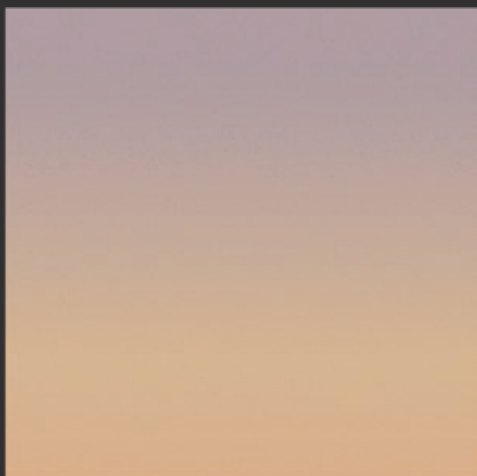
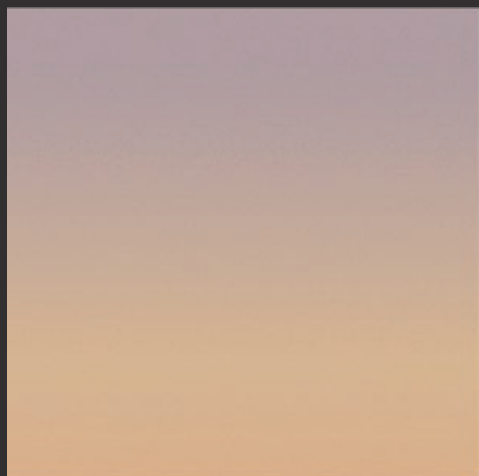


# THE NATURE OF THINGS

Dialogues with the Living





Presents

The work of students and young graduates from



An exhibition imaged by



In collaboration with



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Digital Product Design Consultancy  
Singapore | Bangkok



This exhibition is a community event of Singapore Design Week 2024.

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# THE NATURE OF THINGS

Dialogues with the Living



Singapore is a place like no other, where the constant march of infrastructure is always accompanied by the spread of singular greenery—a true City in Nature. This urban biodiversity is certainly unique, but it also calls into question the ways in which we live in relationship with the natural world. How is our proximity to nature meaningful when our lives are fuelled by air-conditioning, moulded by office work, driven by material wealth? Can honest, earnest dialogue with nature exist when we lie in passive ignorance behind windows, occupying spaces previously inhabited by native species?

As the main drivers of climate change, it might be time we listened to nature. And what better place than Singapore to question our relationship with the living world?

Designers may not have all the answers to the world's problems, but their skills—in observing, identifying, and interpreting the myriad elements of our lived environment—continue to play a crucial role in fostering our curiosity and inspiring our empathy. This dynamic is embodied by the objects designed by the students from NUS' Division of Industrial Design (part of the College of Design and Engineering). These objects, showcased in "The Nature of Things" exhibition, serve as tangible links to the living world around us, underscoring the potential impact of design on environmental issues. They propose contemplation, interaction, understanding, and, at times, provocation.

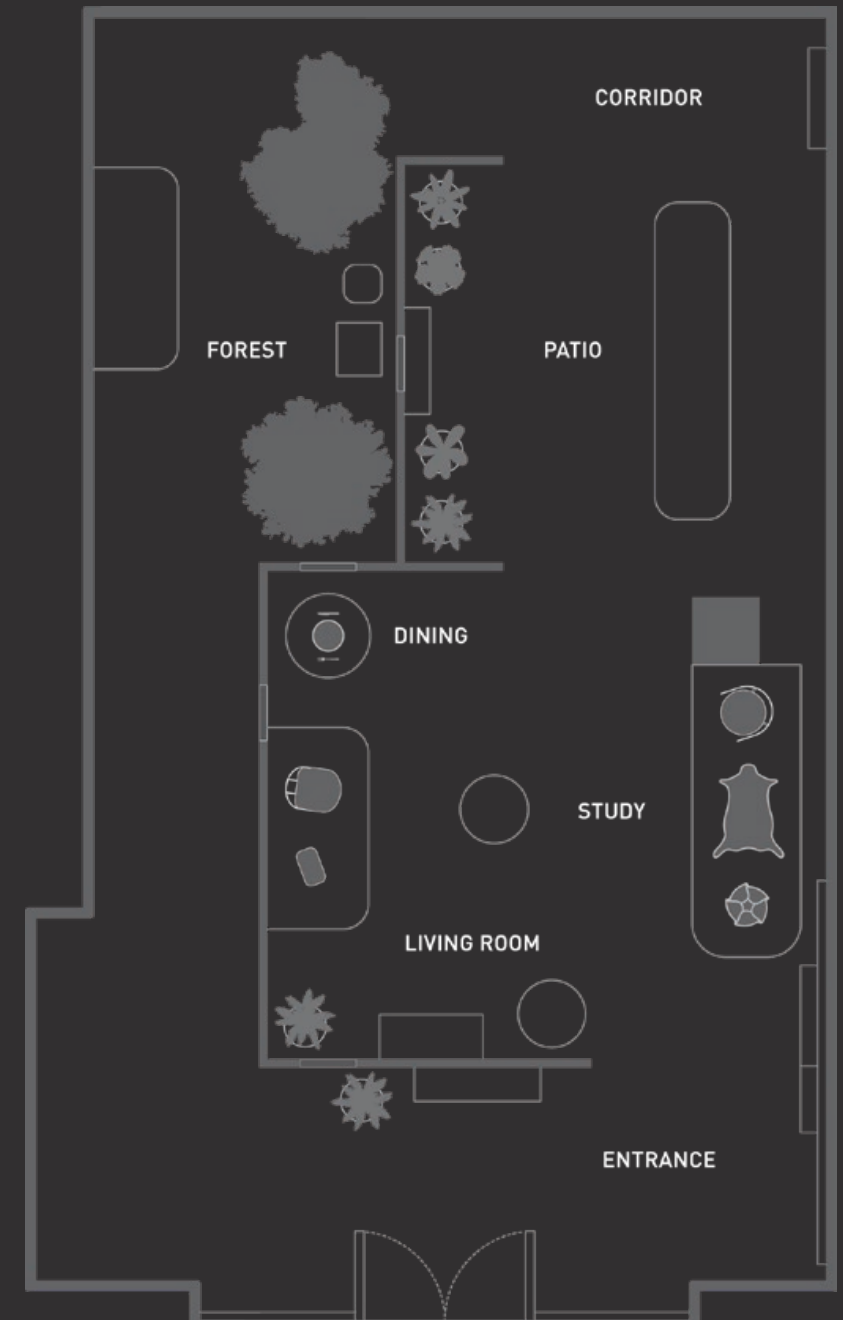
Augmented by various incubation and research projects led by the NUS Design Incubation Centre, the curated projects on display are diverse in their form and function, from the subtle to the striking. The fragrant aroma borne by the night-blooming moonflower re-orientates our understanding of the beauty of nature at night. The delicate infrastructure of the oyster mushroom's mycelium functions as an air purifier. Chairs fabricated from the fur of dogs condemn consumer society and modern pet practices alike. Each project is part of a larger story being told by the exhibition, addressing critical touchpoints in environmental discourse while exploring the relationship between nature and human habitats.

The exhibition itself is arranged within the scenography of a home setting, which calls forth a juxtaposition between two sides of a window—within human-designed spaces and without, across nature. This distinction invites us to re-examine our perceptions and pre-perceptions of cohabitation with nature and its phenomena. What does it mean to live in a City in Nature? How can we share meaningful space with nature, regardless of the side of the window we find ourselves on?

The exhibition's projects also encourage dialogue with the various zoological specimens of the Lee Kong Chian Natural History Museum. By virtue of their purpose, as well as proximity to the Museum, they offer a secondary opportunity for visitors to survey the relationship between the disciplines of Design and Natural Science.

*"The Nature of Things" exhibition is an augmented version of La Nature des Choses, showcased during Paris Design Week 2022, in collaboration with La Maison Deyrolle, and during Bangkok Design Week 2024, in collaboration with Greydient Lab, sponsored by DesignSingapore Council.*

## Lee Kong Chian Natural History Museum Temporary Gallery



ENTRANCE

# COROL

DESIGNERS

Huang Anqi  
Kwang Yu Hang



**Corol is a manifesto on the ecological and artistic value of coral reefs, a jewellery collection that offers a visually stunning, yet morbidly ironic, glimpse at coral as a commodity. The true beauty of each piece in this collection is only revealed when underwater, removed from any possible utility as jewellery.**

Coral reefs play a major role in sustaining the balance of life on earth. Formed by many compact colonies of individual polyps, they provide homes to over a million different species of marine animals, protection from natural disasters for coastal cities around the world, food for people who live near reefs, and much more. However, human activities like land reclamation and global warming continue to threaten their existence, leaving behind swathes of bleached, lifeless reefs as a result of commercial greed and vain negligence.

The Corol collection highlights in particular the role the jewellery industry has in driving the destruction of these organisms. As fuel for the fires of this industry, they are torn from the seabed to be fashioned into coveted personal ornaments. In this way, coral serves as a scathing illustration of the impact human design has on the living: often more desirable dead than alive.





The pieces in this project outline, in stark detail, the dilemma behind the use of coral as jewellery. As individual ornaments, their potential beauty is always restricted—they only display their true colours when they are submerged in water, never as beautiful as they are in their natural habitat.



When removed from water, each piece remains a matte crystal skeleton, a tangible metaphor for dead coral whose life has long faded, subsumed by man-made markets and exploited for our pleasure.

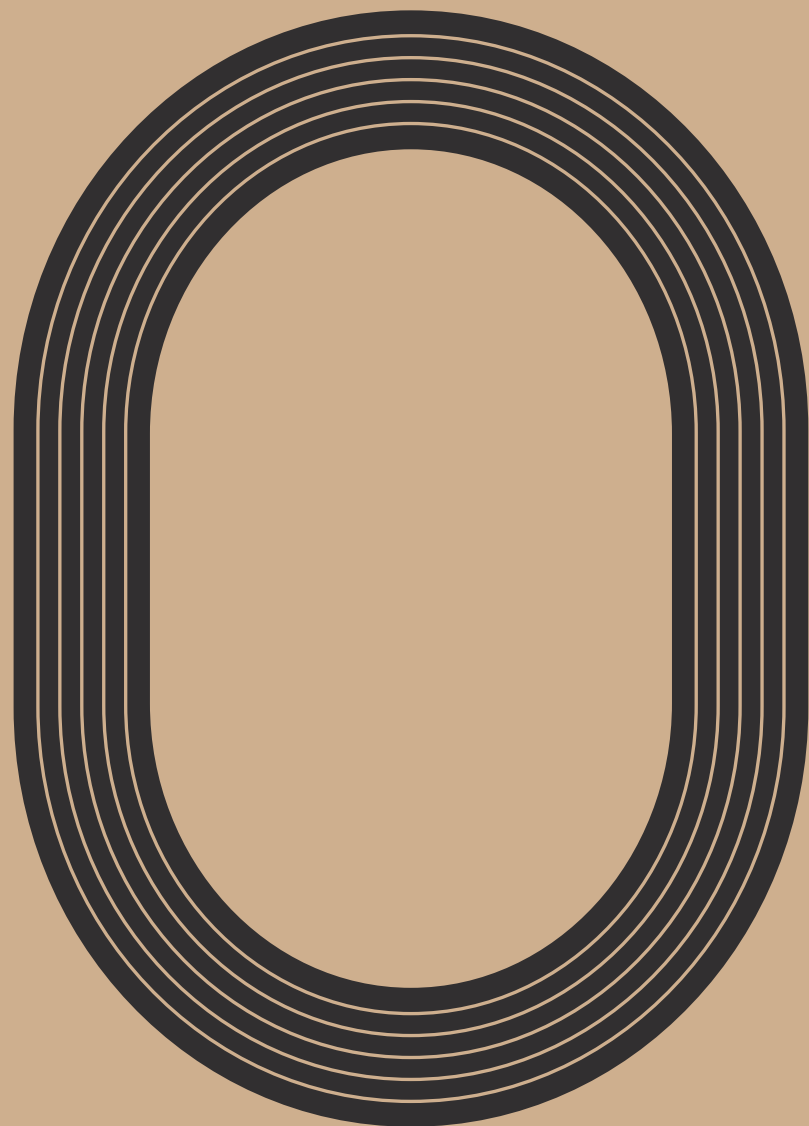


ENTRANCE

# HARENA

DESIGNERS

Kianne Lim  
Celine Chan



**Harena is a portal to understanding the behaviour of the native common house gecko. A sculpture by day, it transforms into a luminary shrine by night, showcasing the universal, everyday importance of the humble gecko as it feeds on nearby insects.**

Singapore's climate is a breeding ground for insects, many of which, like the mosquitoes, are vectors for deadly viruses, bacteria and micro-organisms. Thankfully, their attraction to artificial lighting is shared by their natural predator, the Asian house gecko (*Hemidactylus frenatus*).

This gecko is one of the few species on the island to demonstrate behaviour bordering on commensalism, the long-term biological interaction between entities wherein one party obtains sustenance from the other without causing it harm, or actively benefitting it.





By living in close proximity with humans, it receives board and lodging, in exchange for all-natural, certified pest control services (a particular boon with regard to regulating the population of the dengue-bearing *Aedes* mosquito). Nearly invisible during the day, the nocturnal gecko sounds off at night as it forages for insects, which are attracted by the soft glow given off by Harena.





This project seeks to shift public perception of the gecko, from creepy reptile to benevolent neighbour, away from fear and toward curiosity. Harena lies unadorned during the day, an empty frame posing as a simple sculpture.

At night, however, it blooms into life as a fully functional light, a beacon to illuminate spaces both physical—for the confident gecko and its myriad prey—and mental—for the uncertain human bystander.



Instead of a still life painting, Harena offers the opposite:  
a frame teeming with vibrant movement and abundant potential.

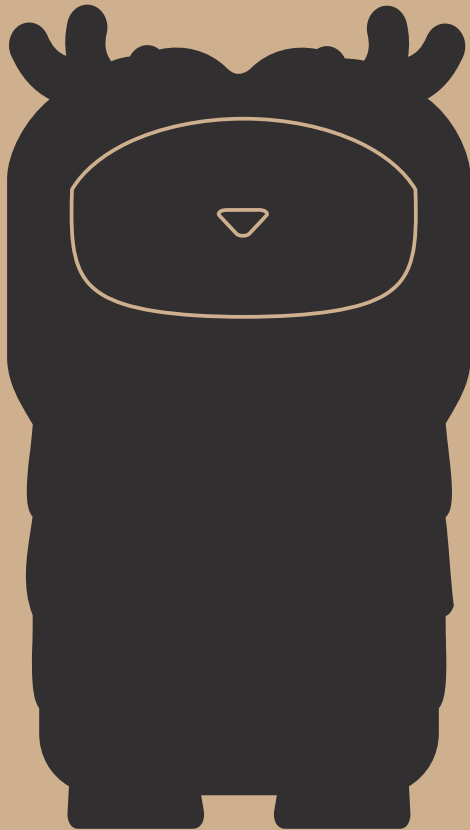


ENTRANCE / LIVING ROOM

# JI JIAN WU

DESIGNER

Lin Qiuxia



**The Ji Jian Wu collection showcases five traditional amulets informed by the dialogue feng shui creates between humans and their lived environment. Re-envisioned with contemporary designs, the collection serves as a reminder of the importance of nature's continued relevance in modern society, as well as the need to uphold ancestral values of respect.**

While Chinese culture will always be a vital cornerstone of Singapore's rapid modernisation, its orthodox traditions are easily lost amidst the grind of industry. Case in point: feng shui, a traditional Chinese approach to thinking about human life and its connection to the surrounding environment, struggles to resist the growth of modern technologies. These technologies promise (and frequently deliver) immediate gratification, an approach to life that can be fundamentally at odds with the belief that one's life is intrinsically linked to the natural flow of their lived environments.



Ji Jian Wu is at once an inward return to formal tradition, and an outward journey towards the contemporary. As a reflection of Chinese philosophy and language—habitually nuanced, containing a plethora of double meanings—this collection seeks to reconcile traditional notions of feng shui with a modern understanding of living spaces. Its pieces revisit emblematic figures in Chinese tradition and serve as vectors for appreciating the need to maintain harmony with nature.









Each amulet is a chapter in a storied, mythological bestiary, each design an elegant illustration of feng shui. Qi Lin, a rare chimaera composed of disparate animals—with deer-like antlers, a scaled body, and cloven hooves—signals the arrival of a sage ruler and is associated with good fortune. Pi Xiu, a fierce, powerfully winged lion responsible for protecting the souls of the dead, is a guardian of wealth. Jin Chan, a three-legged, golden toad, represents prosperity and is a herald of good tidings. Ma, a noble horse, is a guarantor of success for practitioners. Hu Lu, a calabash (bottle gourd), dispels evil, purifying negative energies and healing ailments.





The Ji Jian Wu collection was made in Taiwan in limited quantities, handcrafted using porcelain and inscribed with delicate gold gilding.

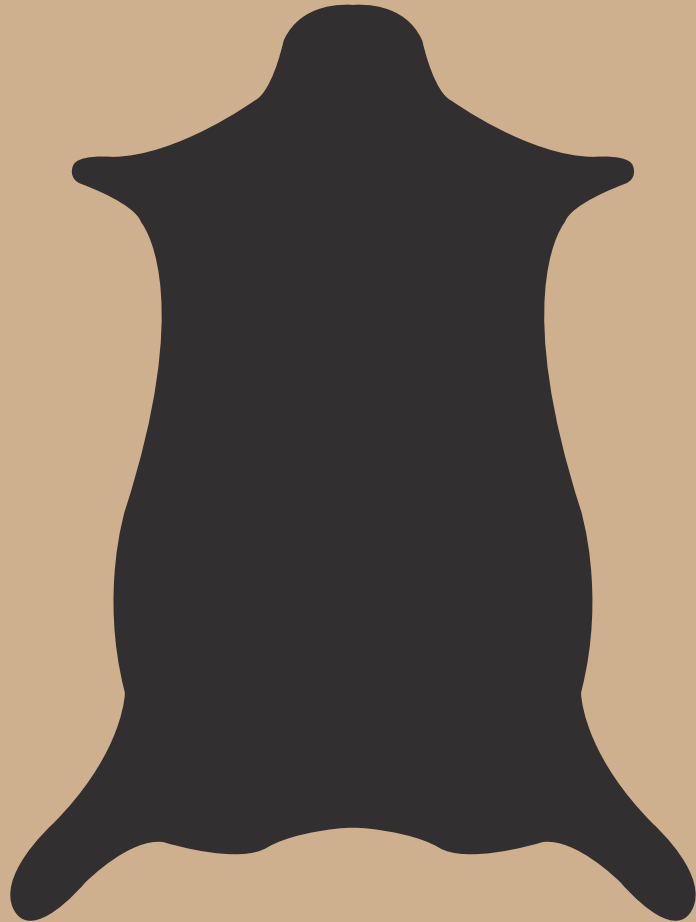


STUDY

# FURMIDABLE PELTS

DESIGNER

Cynthia Chan



**This collection of “Furmidable” dog wool pelts, a stark mimicry of hunting trophies, serves to question our relationship with domesticated animals, whose status innately distorts our understanding of the natural world and our place in it.**

The Furmidable Pelt collection explores a fresh perspective on the relationship between the artificial and the natural, between humans and their constructs, and the organic environment that surrounds them. The collection is a graphic showcase of the irony of the canine-human relationship, a millennia-long attempt to domesticate animals and transform them from living soul to consumer product.

A result of comparative research on the multifaceted properties of dog fur, these pelts were handcrafted from the specific hairs of common and familiar breeds of dog. Each is shaped in the form of a hide, a clear reference to game animals hunted for sport, or even products found on shelves at retail stores. They exist in a space between the uncanny familiarity of their origins and their present, awkward otherness.



Questioning the boundaries that separate artifice from nature, these pelts confront our relationship with the living and the reality of our instrumentalised, industrialised environment, where certain animals exist to serve no other purpose than our pleasure or convenience.







The collection utilises clipped dog hairs, a by-product of a potential circular economy, as an abundant and ethical alternative to the often-harmful fur industry. This body of work is symbolic of the modern-day culture of dog breeding and grooming, in which animals are carefully selected for physical characteristics, at times at the expense of their quality of life.

A vision of a time where transgenic experiments flourish and human evolution gives way to genetic engineering and DNA splicing, the Furmidable Pelt collection explores disparate possibilities of unexpected patterns. Straddling the line between the real and surreal, these pelts are deliberately discursive objects, peeling back a curtain of cuteness to reveal the dark nature of artificial appeal.

STUDY / LIVING ROOM

# FURMIDABLE SEATS

DESIGNERS

Cynthia Chan  
Christophe Gaubert



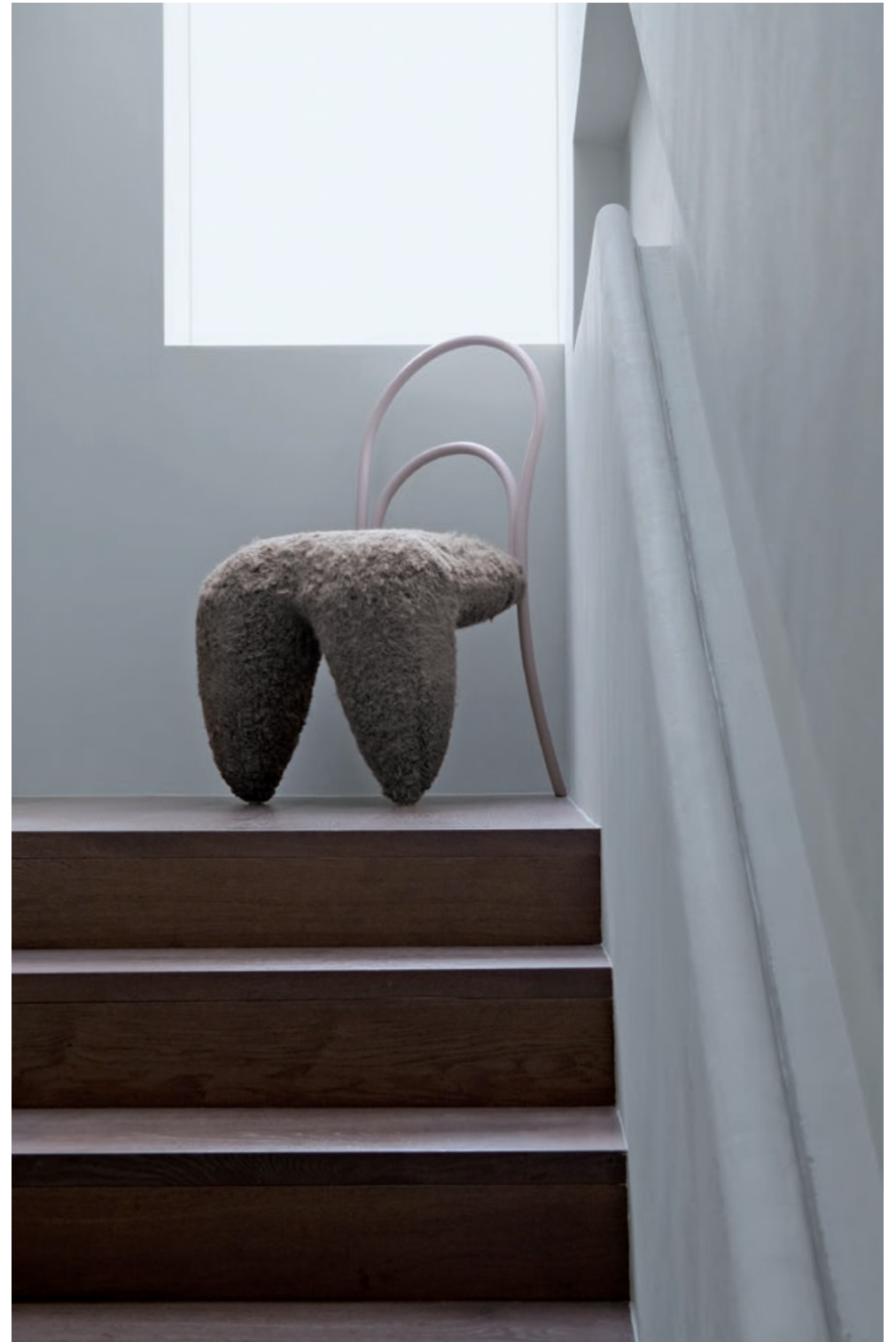
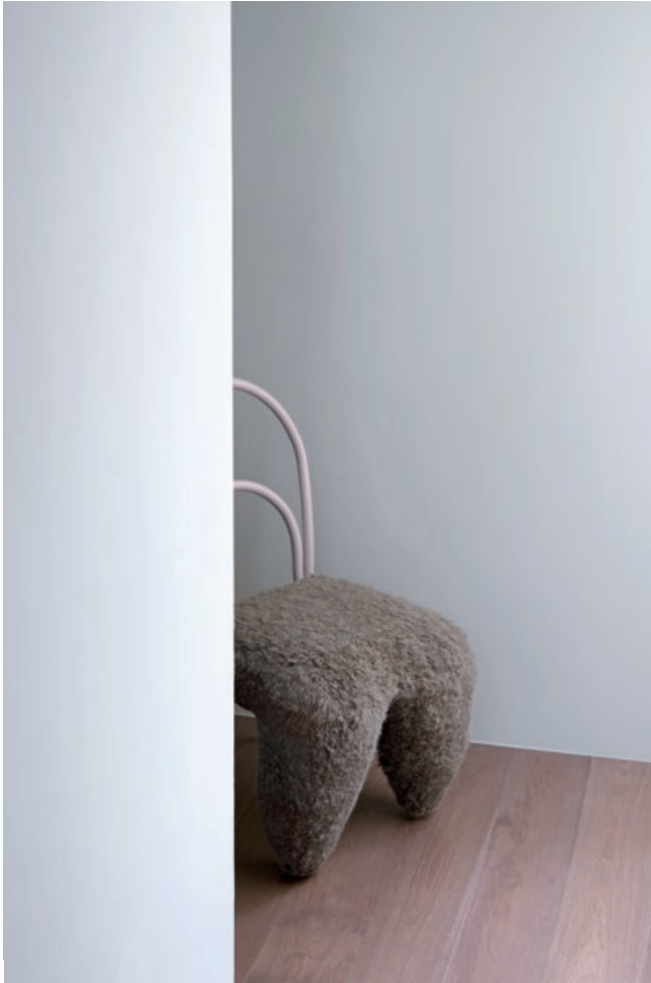
**The Furmidable Seat collection is equal parts domesticated animal and domestic product. Made from dogs, made as chairs, it stands as a satire of ostentatious artefacts endemic to a bourgeois habitat.**

Much like the chair, the domestic dog's integration into human habitats was grounded in utility. However, the continued growth of consumer culture has transformed the perception of "man's best friend". Where once they were a prized hunting partner and beloved house pet, today they are all-too-often seen as a shallow symbol of social status.





The practice of dog grooming is an ongoing reflection of this transformation. First viewed through the lens of function, with short fur on the back facilitating easier swimming, and longer fur on the front better able to absorb and maintain heat, dog owners now prioritise form. In the pursuit of style, fur now conforms to fashion trends and defines breed standards, even at the expense of the dog's quality of life. This evolution (or perhaps devolution) parallels the historical arc of furniture. Previously valued for their utility, chairs are now treated as social showcase and artistic vision, as collectors' items and objects of interior decoration.







The Furmidable Seat collection plays with the pageantry of the living room and the irony inherent in commodifying dogs and chairs. Balancing forms both grotesque and endearing, the collection is a caricature of superfluous objects inhabiting domestic landscapes. Each piece of furniture draws its inspiration, figuratively and literally, from the grooming archetypes specific to purebred dogs, like the poodle and terrier.



STUDY

# FLORA OBSCURA

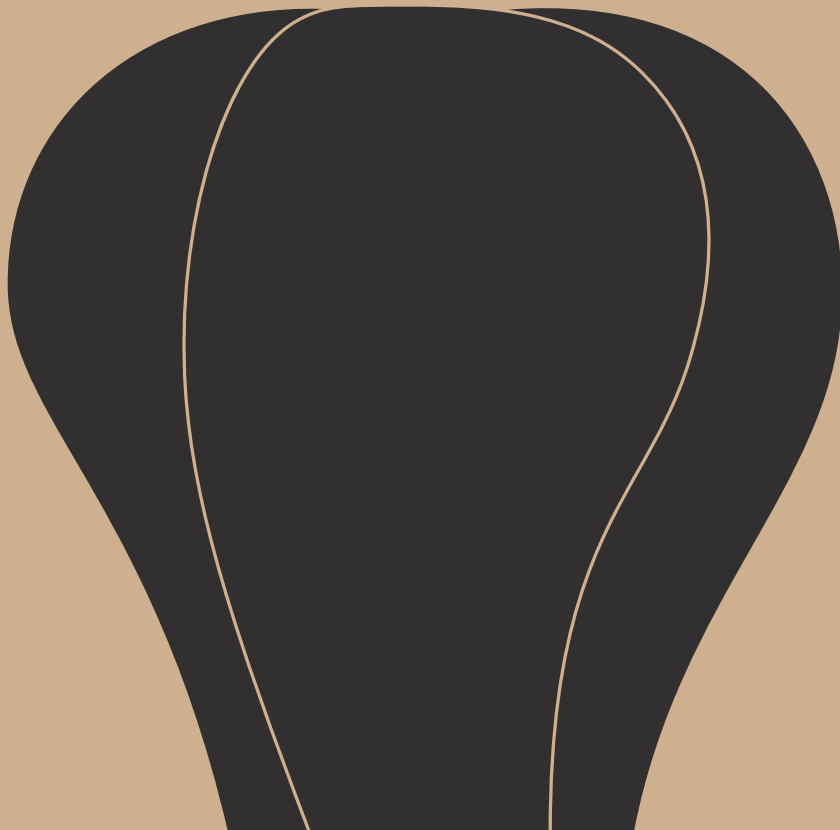
DESIGNERS

Cindy Evangeline  
Kalinda Chen

**Like a pinhole camera, Flora Obscura acts as a singular window into the enchanting dark of nature, a planter that focuses and enhances the distinct scent of the night-blooming moonflower (*Ipomoea alba*).**

In the mind's eye, nature typically presents itself as a serene meadow, painted with lush greenery; a far-flung mountain range, snow drifting in the breeze; or a forest of towering trees, filtering the sunlight. But nature also lives, and thrives, in the night.

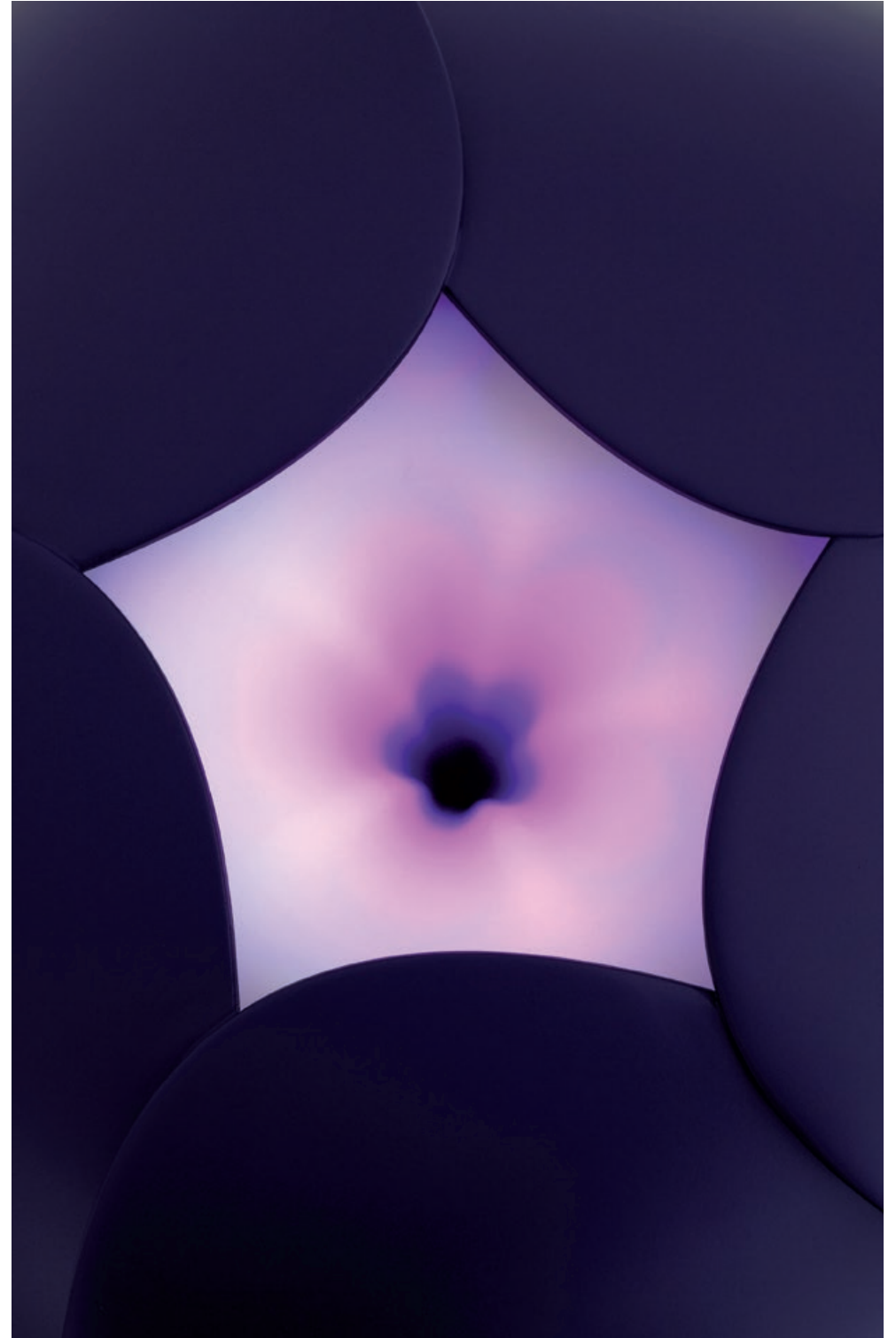
For countries in the Global North like Singapore, light pollution alters the way we perceive the dark, as we subconsciously translate the loss of visibility into the fear of the unknown. As a result, we tend to overlook the beauty of nature at night—we might not be able to see it, or we might, perhaps, refuse to see it. The tropical moonflower (*Ipomoea alba*), focused by Flora Obscura, serves as a reminder that nature can, in fact, hold untold beauty in the nighttime.





As the alter ego to the familiar diurnal morning glory, the moonflower's petals open at dusk and fade at dawn. This flowering vine produces multiple white, sweetly scented blooms each night, luring nocturnal pollinators like moths and bats. In Flora Obscura, a dark ceramic chamber that houses the moonflower, its fragrance blossoms.

Akin to a pinhole camera, the planter enhances the properties of the moonflower by making use of the imbalance between the warmer inner temperature (a byproduct of the flower's respiration) and the cooler external climate, establishing a convection current that circulates air from its bottom vent through its top opening.





This airflow enhances the moonflower's natural scent molecule, Linalool ( $C_{10}H_{18}O$ )—known for its soothing properties—and proliferates its fragrance in the room. As a microcosm of night's beauty, Flora Obscura acts as a window into the less explored, but no less enchanting, domain of nature in the dark, its scent a calming counterpart to life in a stressful, fast-paced city.

LIVING ROOM

# CELIA

DESIGNER

Kalinda Chen

**Mushrooms are the unsung heroes of many ecosystems around the world, providing a plethora of benefits that go unseen by the human eye. Part awareness campaign, part air filter, Celia uses the living mycelium of oyster mushrooms to naturally cleanse the air of pollutants, all while fostering a unique human-fungi interaction.**

Many ancient civilisations, like the Romans and Egyptians, considered mushrooms to be “the food of the gods”, due to their health benefits (and hallucinatory properties). To some, fungi are associated with death and decay, given their ability to recycle waste matter, and are often overlooked or disregarded as a result. However, the relationship between man and mushrooms remains borderline divine. They support countless ecosystems, form the bedrock of culinary traditions around the world, and much more.







Mycelium, the root-like structure of fungi, has become a subject of particular interest in recent years. In life, it behaves like an air filtration sheet by metabolising pollutants; in death, its unique physical structure offers an all-natural alternative to single-use plastics.



Celia attempts to resolve the entirety of the mycelium's life cycle in a distinct tabletop air filter. Constructed out of recycled dead mycelium, it houses living mycelium taken from the common oyster mushroom (*Pleurotus ostreatus*) on a yarn cone, which cleanses the air of pollutants.

To ensure proper functionality, the filter must be maintained through active user participation, a reflection of the relationship between man and mushroom. After growing the mycelium on its yarn cone, the user must mist it regularly and harvest the occasional fruiting body. Once the mycelium is spent, it is exchanged with a new generation of mycelium, with the spent material recycled into 3D-printable matter used to create new objects, including new air filters. In this way, Celia is a living, breathing vision of a circular economy.





This project heralds a new generation of organic, low-tech products, facilitated by human input and enabled by natural processes. By challenging conventional narratives of quick fixes and single-use disposability, Celia deepens our understanding and appreciation of the fungal world, while simultaneously renewing our relationship to it.



LIVING ROOM / PATIO

# INNATRALIS

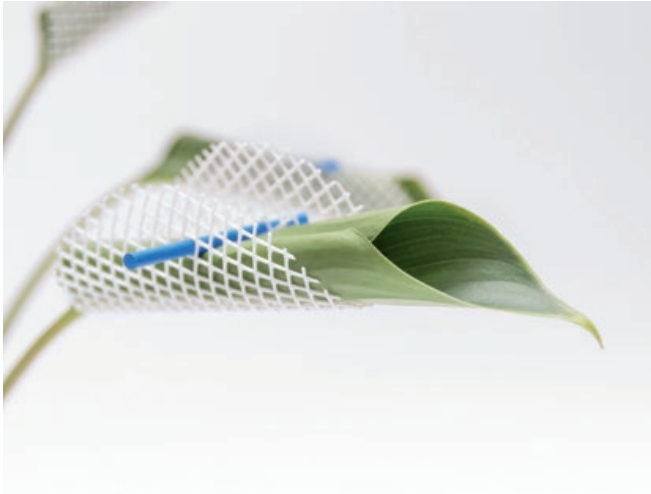
DESIGNER

Li Si Yi

**Envisioned as a grooming kit for houseplants, Innatralis raises important questions about our relationship to the living—and what we imagine might come from the nature we attempt to domesticate.**

In a city of constant growth, Singapore's vast swathes of tropical vegetation command respect—construction must learn to dialogue with the living, to be open with greenery, to flirt with the wild. Typical of this climate, semi-open architecture exists to intentionally create muddled borders between inside and outside spaces.





Inside, insulated interiors are an extension of nature's domain, where domesticated versions of wild plants take root. However, this dynamic begs the question: are these house plants still part of nature? What does it mean to be "natural"?





The history of human interaction with nature, particularly with plants, is often one of untimely intervention—domination disguised as domestication. Innatralis explores this narrative by expanding the technical boundaries of plant pruning and grooming, occupying a space between Asian bonsai tradition and consumerist drift. Through research conducted on several species of popular indoor plants, this project redefines particular types of leaf curling methodologies that are wholly dedicated to plant care. By doing so, the project allows us to question whether the benefit in plant pruning and grooming is really for the plant—or for the person who tends to it.





DINING

# DEAD OR ALIVE

DESIGNERS

Chua Jia Hui  
Annabelle Chan

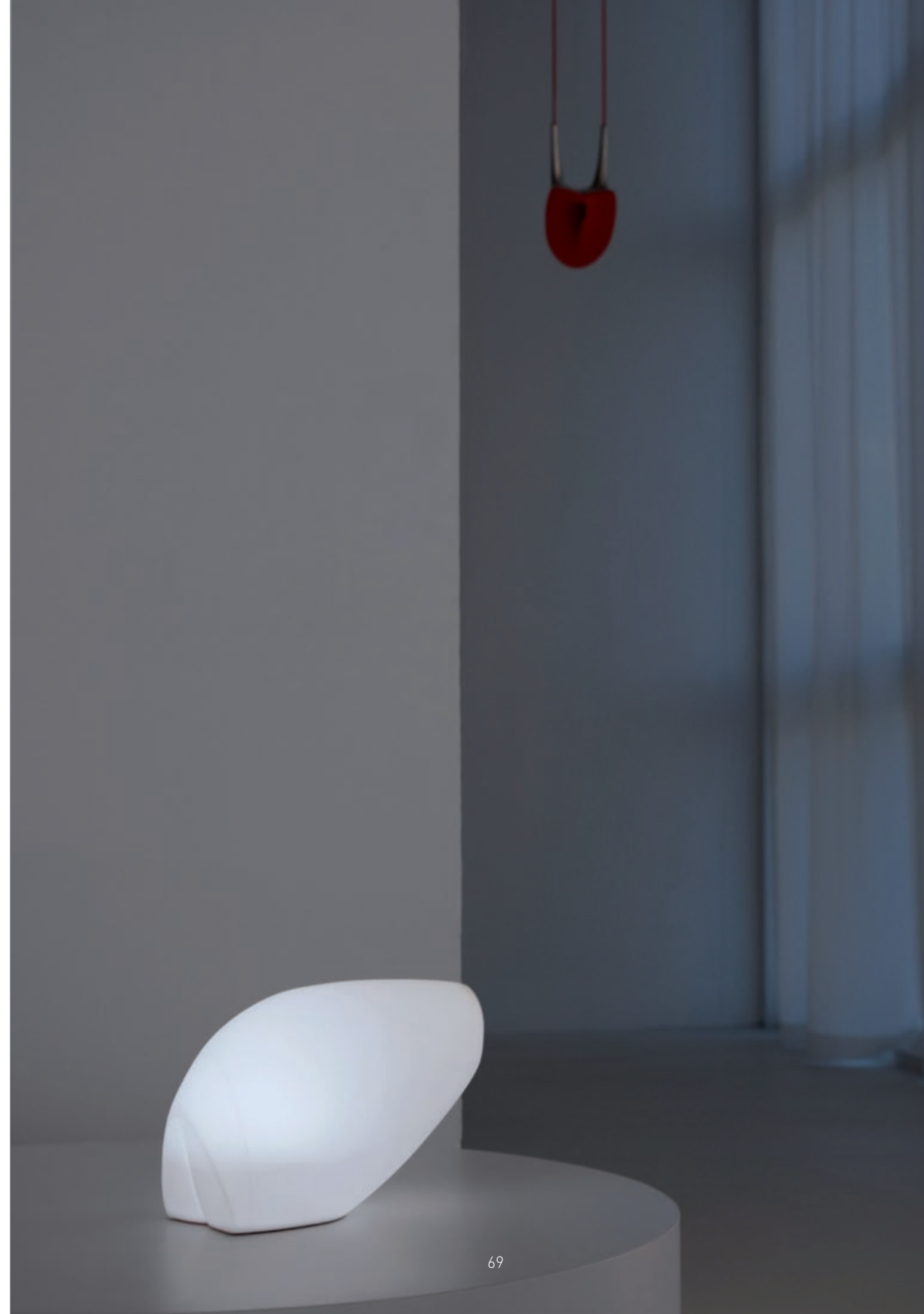


**The Dead or Alive lamp is a symbol of the human tendency to separate animals as living beings from their all-too-common end, as farmed products to consume. It is a call to wrestle with the overwhelmingly messy origins of our food and re-evaluate our relationship with the churn of the industry that enables this process.**

Reality is difficult to swallow, and the reality of the origins of what we eat is no exception. Until they are neatly packaged or served on a plate, the animals we consume for nourishment are divorced from our reality. This process of abstraction, perpetuated by the food industry and fostered by our amenity-driven way of life, particularly in urban Singapore, exists even in the language we use to describe animals as living beings, and animals as products: pig and pork, cow and beef, rooster and chicken.



In Singapore, 90% of food products are imported, only serving to amplify our disconnect with the animal world. Ironically, the product pipeline of farmed animals is rarely questioned here, and instead is often accepted at face value and consumed in ignorant bliss.





To highlight this stark dichotomy, Dead or Alive offers itself in two dissociated states of being. When alive, brimming with light, this lamp can illuminate any space wirelessly and without constraint.



When dead and in need of recharging, however, it must hang limp on a specially dedicated metal hook, devoid of light and life, a cold and uncompromising allegory for the many ways in which we perceive farmed animals.

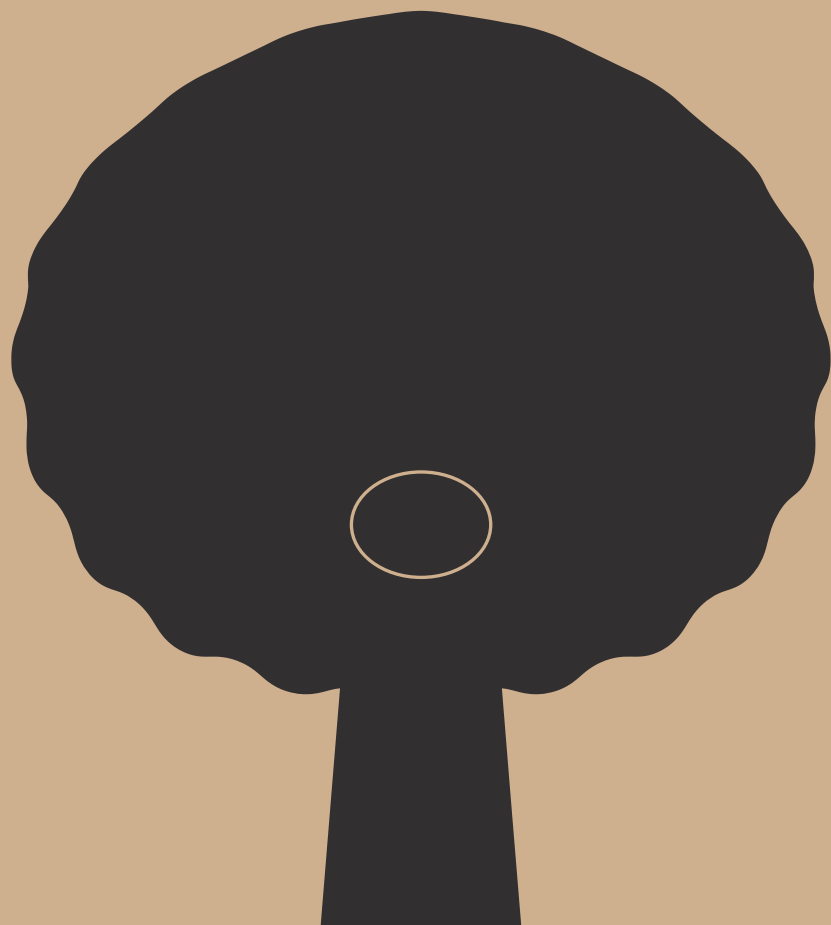


PATIO

# IN PRAISE OF FLOWERS

DESIGNER

Tan Wei Jing

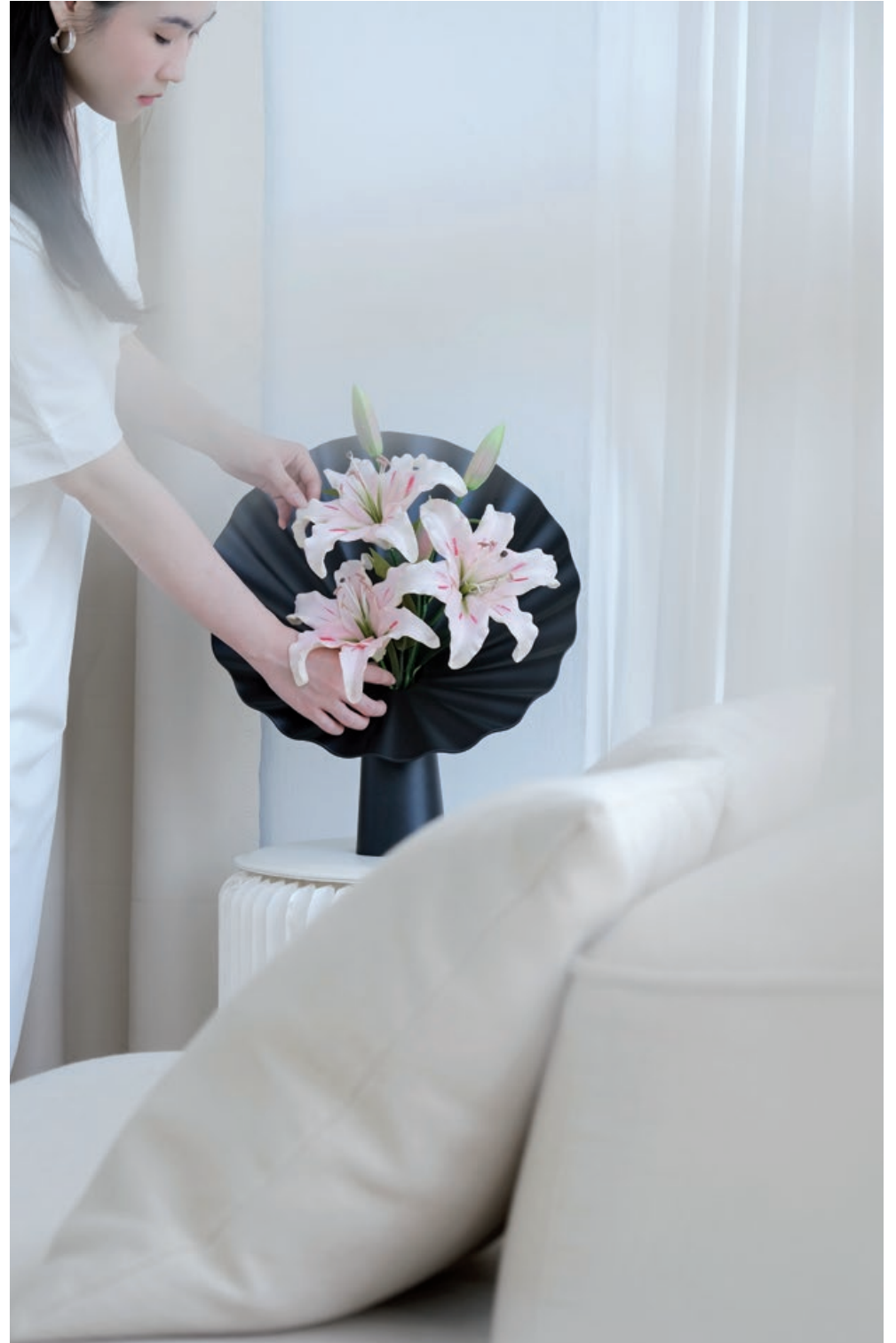


**In Praise of Flowers is a tribute to the fleeting lives of flowers, whether in bloom or cut after death—an exploration of the many shapes, stories, and symbols they offer us.**

At times seen as simple decorative objects, flowers can appear insignificant and superficial. However, their true beauty extends well past their appearance, much less their utility as household ornaments, taking root in multiple dimensions. They are icons embedded in cultural mythology, allegories told in traditional tales, and, sometimes, memorials to the lived human experience.



Singapore's tropical climate helps maintain the city's reputation for rich biodiversity, with hundreds of flower species strewn throughout its parks, commercial buildings, and residential developments. They accompany every moment of our lives, swaying in silent attendance—imparting memories and instilling joy, whether we know it or not.

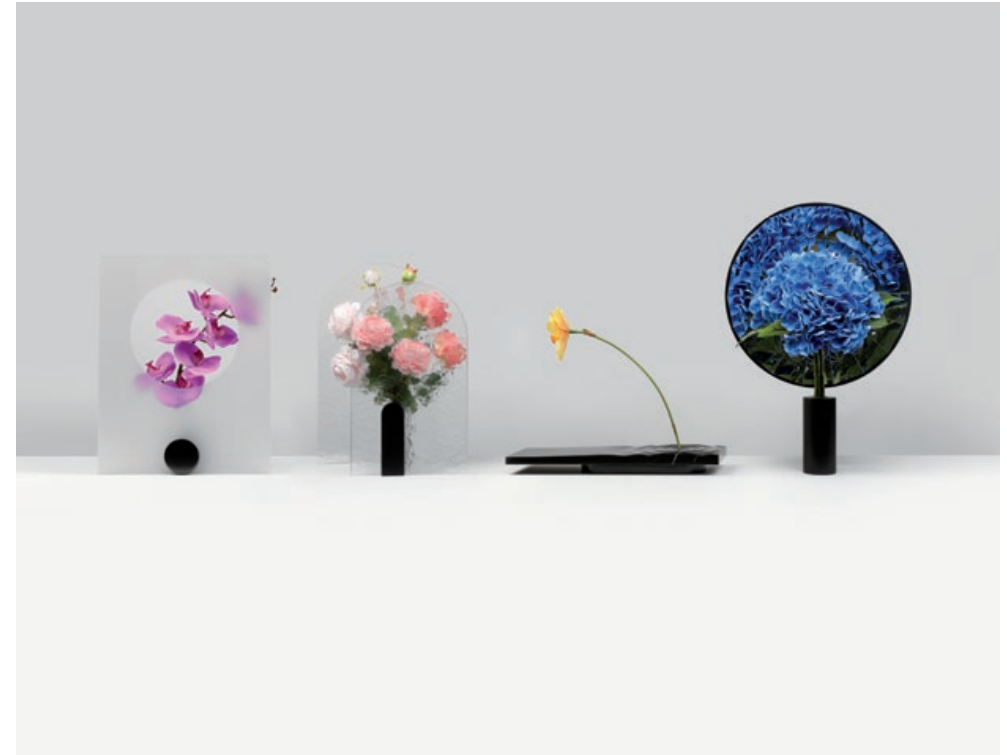




As a commemorative act of research, In Praise of Flowers surveys nine flowers commonly found in Singapore: the Peony, an impressionist muse; the fragrant Lavender; the majestic Hydrangea, the charismatic Asian Orchid; the showstopper Lily; the delicate Tulip; the Daffodil, a symbol of vain Narcissus; the frail Baby's-Breath; and the solemn Rose.



Nine chapters are dedicated to each flower, taking the shape of a different object. These creations are inspired by the flowers' form and function, as well as their history, at once paying homage to their presence in Singapore and communicating their universal meaning to people the world over.



PATIO

# TWEE TWEE

DESIGNERS

Li Si Yi  
Canice Ng

**We often hear birds before seeing them. The Twee Twee collection seeks to bring their image to the forefront, celebrating the wide variety of tropical birds found throughout Singapore. Its offering, a series of finely carved, wooden roly-poly objects, evokes eleven species of birds through captivating colours and whimsical motion.**

Singapore is home to more than 400 species of birds, each with unique calls that weave a special kind of music through the tapestry of the city's local fauna. However, most of these birds go unseen by the average passerby. The Twee Twee collection gives eleven of these species a platform to be celebrated.







Each roly-poly encapsulates the concept of a chosen bird through its form. As a wooden sculpture, they boast bold colours representative of each species, their curved shape allowing each object to swing back and forth at the slightest touch.

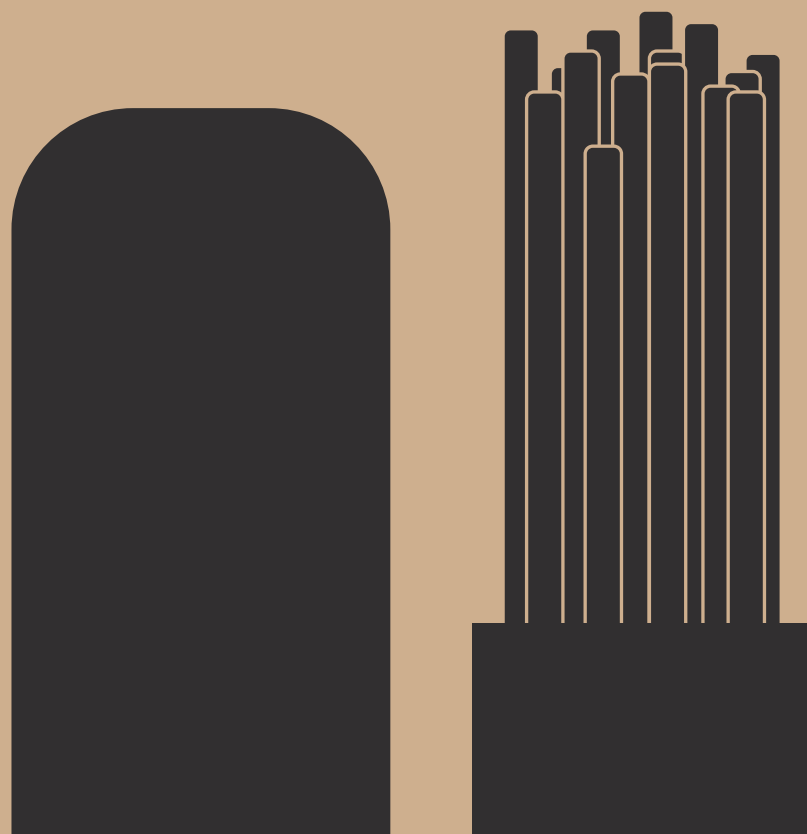


The species featured by Twee Twee stem from different habitats, including the urban Rock Dove (*Columba livia*) and Javan Myna (*Acridotheres javanicus*), as well as the coastal Collared Kingfisher (*Todiramphus chloris*) and Mangrove Pitta (*Pitta megarhyncha*). Some species, like the Oriental Pied Hornbill (*Anthracoceros albirostris*) were considered locally extinct, but, thanks to conservation efforts, have returned to the island. By showcasing a spectrum of local birds this way, the project draws attention to Singapore's rich avian biodiversity, highlighting their features with whimsy and delight.



## KANOPI

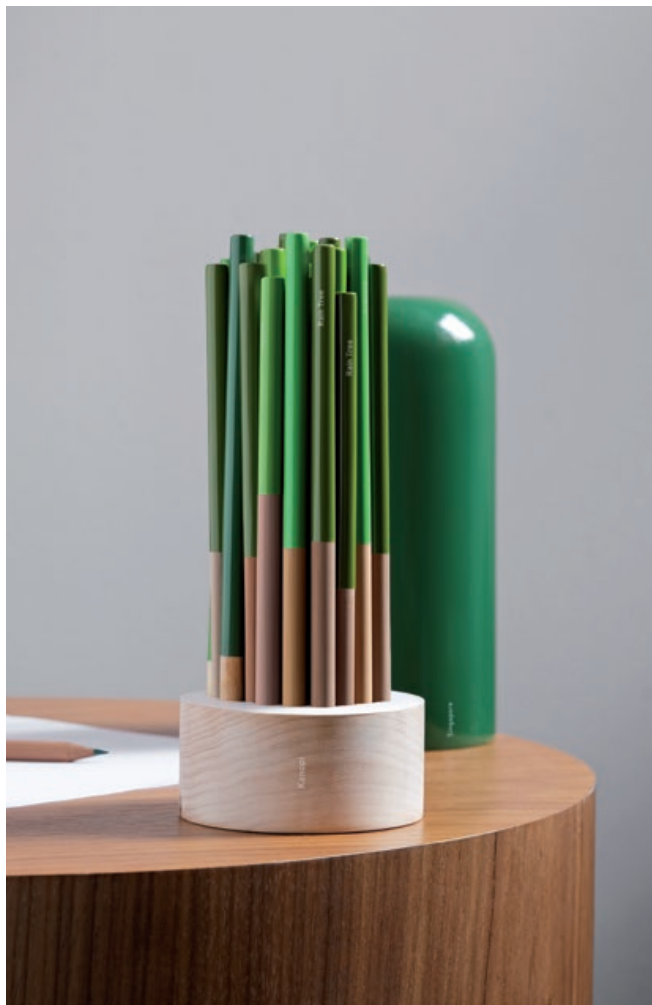
Siti Sahrah  
Sim Lee Ting



**If Green is used to describe a single tree in isolation, Greenery captures the multitude of the forest. To pay tribute to Singapore's forests, Kanopi presents a verdant offering of wood, a prism of greenery arranged in a bundle of carefully curated pencils, each representing a different tree in its material and hue.**

The interplay of construction and vegetation in Singapore makes for a permanent dialogue between artifice and nature, with the latter presenting as a veritable rainbow of greenery, as diverse as its inhabitants—people and plants alike.

An ode to the Garden City's colours, Kanopi is a literal expression of the variety of Singapore's flora and fauna, particularly the over one thousand species of trees that call Singapore home. This project is a miniature rainforest in its own right, consisting of a bundle of coloured pencils that represent different trees, made of their own wood and sporting their unique shade of green.



The lead of some pencils are of a different colour altogether, like the unmistakable, deep red of the seed from the Saga Tree (*Adenanthera pavonina*).

Kanopi is an exercise in quiet contemplation and wide-eyed discovery, inviting us to both consider and draw nature in all of its complexity.





FOREST

# TSIKATO

DESIGNERS

Rizwan Sahabudeen  
Kent Limanza



**Tsikato is an arboreal sculpture, an instrument dedicated to preserving the song of cicadas. It protects them from noise pollution by amplifying their stridulation, diffusing it between trees, above and beyond the churn of construction.**

The concert of cicadas in Singapore is a permanent performance, acted out every day of the year, from morning to night, with little to no interruption. For the local subspecies, *Purana usnani*, each tree is a stage to win over a female audience. Unfortunately, for these cicadas, Singapore is a city of constant construction—its non-stop development superimposes parasitic frequencies on their song, causing havoc for cicadas in search of partners.



This auditory appropriation of sorts disrupts potential matches, misguiding the cicadas' love response as they mistake the mechanical sounds of construction work for their partners' serenade. These interruptions have led to a noticeable decrease in population numbers island wide. Tsikato, then, is a proposal to attenuate the auditory impact of Singapore's constructed environments on the local cicada population.



Designed to mimic a brass instrument, with a horn that amplifies and directs calls, Tsikato offers cicadas a safe haven for their mating refrain, while providing a more tangible way for passersby to take note of these camouflaged singers. To invite cicadas to position themselves in line with its mouthpiece, it takes advantage of the insects' natural attraction to heat.

Its interior surface is black and shaped like a funnel in order to better absorb, accumulate, and diffuse heat. And when multiple installations are positioned correctly on adjacent trees, Tsikato is able to focus cicada song into a dense, interlocking network of uninterrupted sound that rises above the tumult of modernity.

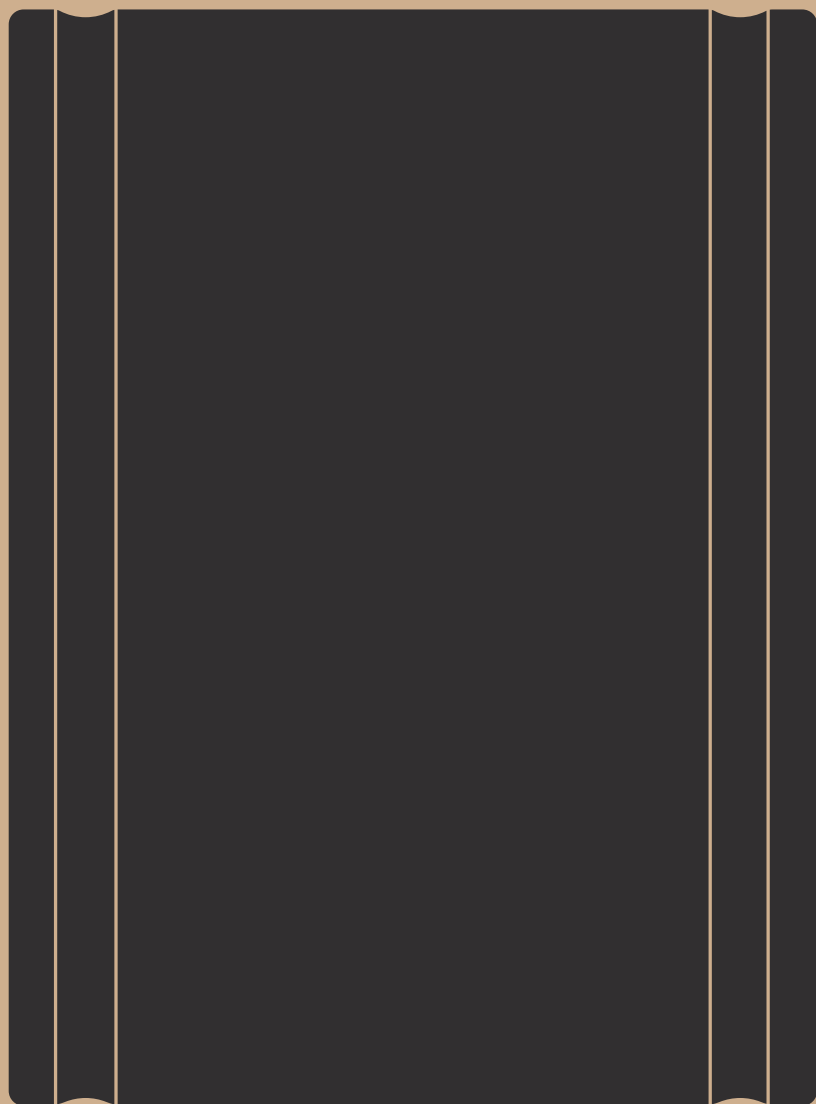


CORRIDOR

# BLACK MIRROR

DESIGNERS

Shawn Ng  
Poh Yun Ru  
Christophe Gaubert



**In today's consumer society, wood is harvested, used, and discarded in unreasonable, excessive amounts. Black Mirror seeks to question our problematic relationship with trees, with the precious ecosystems that regulate our climate. Made from solid, starkly polished African mahogany (*Kahya* sp.), this mirror is an accusatory reflection of our often-unconscious criminality.**

Lust for power and profits has been a driving force behind the destruction of our natural environment for centuries. The exploitation of forests is a prime example of this behaviour. For example, our desire to turn raw wood into ephemeral, decorative objects is wholly disproportionate to the time required to grow a tree. Not only are trees the heart of natural ecosystems the world over, they are also a bridge, figurative and literal, to the many cultures and civilisations that came before us.





What if trees could point to our criminality? What if wood could reflect our hearts of darkness? Could a wooden product—this Black Mirror—serve as prosecution?

In order to give voice to its virtue and value, before and after death, this human-scale piece of timber was polished to a fine, mirror finish. Through reflection, Black Mirror reveals its killer, a damning indictment of humanity's ongoing conquest of the living world.



This dynamic urges viewers to contemplate their paradoxical relationship with nature. By gazing upon the tree's essence, they also bear witness to their own potential complicity in its destruction.

The concept of Black Mirror echoes the "The Most Dangerous Animal in the World", an exhibit held at the Bronx Zoo in 1963, which showcased a mirror installed behind the bars of an empty cage.

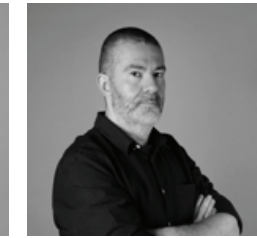
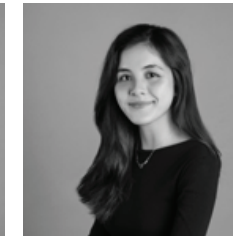
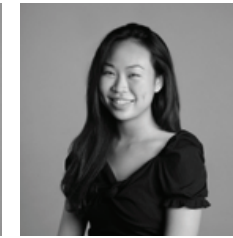


Annabelle  
Chan

Canice  
Ng

Celine  
Chan

Christophe  
Gaubert

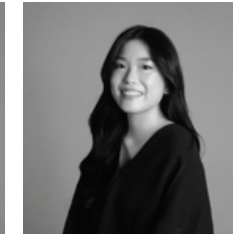
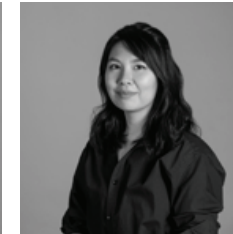
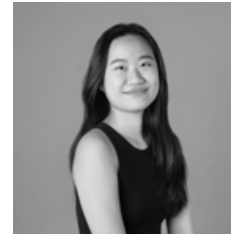


Chua  
Jia Hui

Cindy  
Evangeline

Cynthia  
Chan

Huang  
Anqi

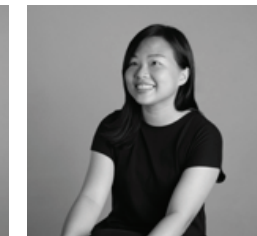
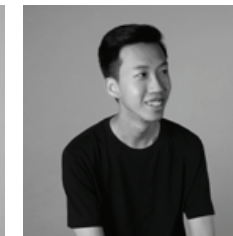
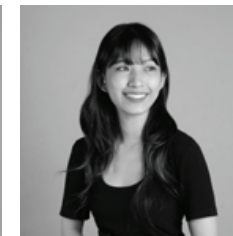
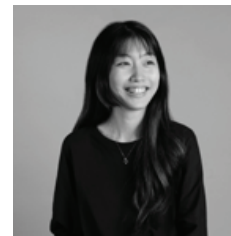


Jocelyn  
Tan

Kalinda  
Chen

Kent  
Limanza

Kianne  
Lim

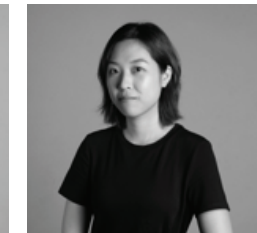
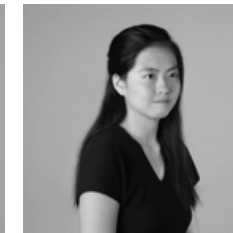
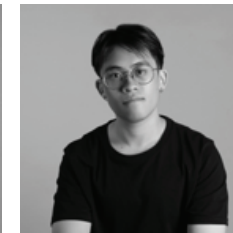


Kwang  
Yu Hang

Leon  
Pereira

Li  
Si Yi

Lin  
Qiuxia

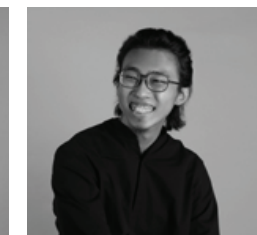
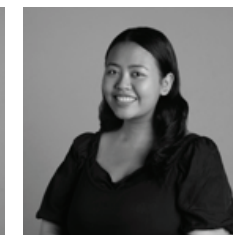
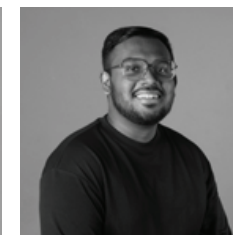
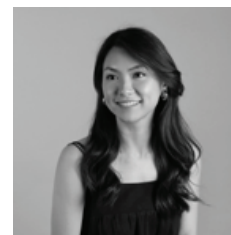


Poh  
Yun Ru

Rizwan  
Sahabudeen

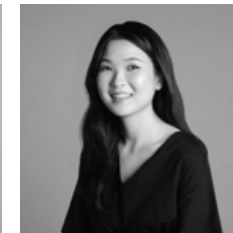
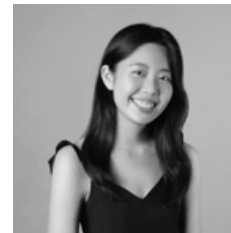
Siti  
Sahrah

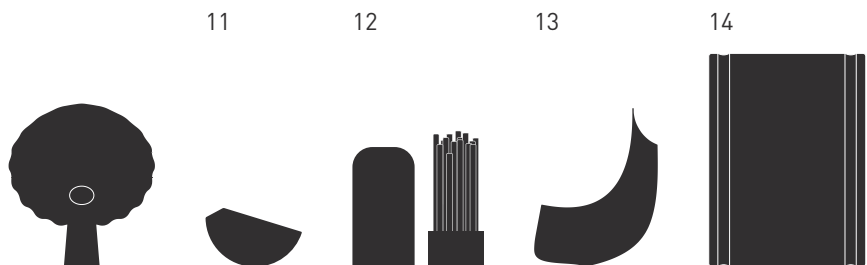
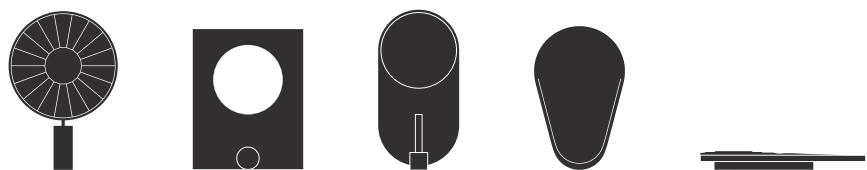
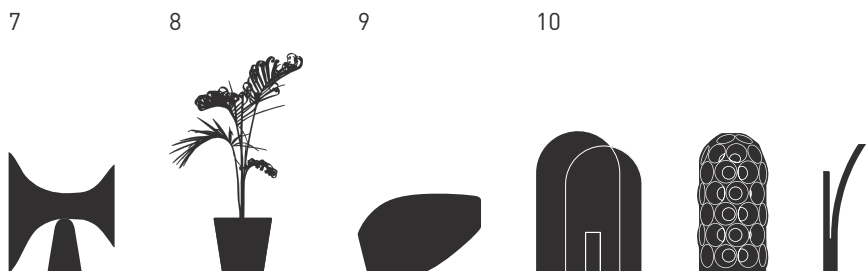
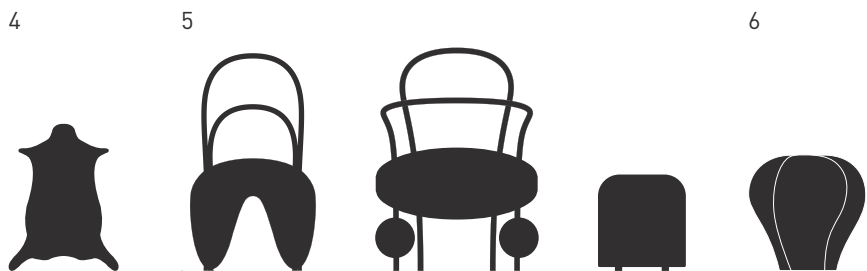
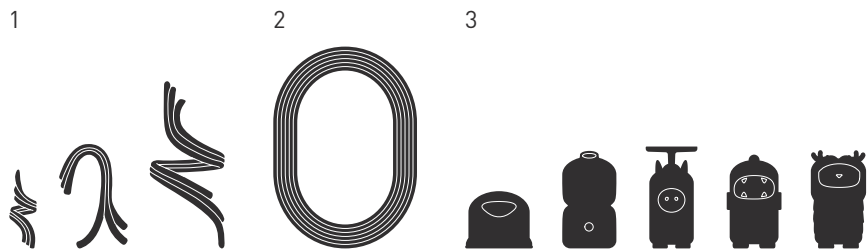
Shawn  
Ng



Sim  
Lee Ting

Tan  
Wei Jing





- 1 Corol
- 2 Harena
- 3 Ji Jian Wu
- 4 Furmidable Pelts
- 5 Furmidable Seats
- 6 Flora Obscura
- 7 Celia
- 8 Innatralis
- 9 Dead or Alive
- 10 In Praise of Flowers
- 11 Twee Twee
- 12 Kanopi
- 13 Tsikato
- 14 Black Mirror



**About Lee Kong Chian Natural History Museum,  
National University of Singapore**

The Lee Kong Chian Natural History Museum (LKCNCNHM) is Singapore's only natural history museum, and a leading institution in Southeast Asian biodiversity research, education, and outreach. Located at the National University of Singapore, over a million biological specimens, artefacts, field notes, drawings, and photographs from Southeast Asia are housed in its iconic rock-shaped building. As safe-keepers of Singapore's natural heritage, we not only seek to share knowledge with the public, but also recognise the value of our collections among the scientific community and support biodiversity research in Singapore and in the region.

To find out more about LKCNCNHM, visit [lkcncnhm.nus.edu.sg](http://lkcncnhm.nus.edu.sg)



**About Division of Industrial Design,  
National University of Singapore**

The Division of Industrial Design (DID) is a multidisciplinary Bachelor's degree in Design, rooted in the technical, artistic and commercial dimensions, and whose project-based pedagogy leads students to develop multiple skills in Industrial Design, Medical Design, Space Design, Critical Design, Digital Design, Experience Design, Service Design. DID is part of the College of Design and Engineering at the National University of Singapore.

To find out more about DID, visit [cde.nus.edu.sg/did](https://cde.nus.edu.sg/did)



**About Design Incubation Centre,  
National University of Singapore**

The Design Incubation Centre (DIC) is part of the Division of Industrial Design (DID) at the National University of Singapore (NUS). Its mission aims to incubate ideas, projects, and talents from the Division of Industrial Design. DIC is also a Design Research Centre developing collaborations with industry partners and participating at the local level in identifying emerging Design territories, whether industrial, cultural or social.

To find out more about DIC, visit [designincubation.sg](http://designincubation.sg)



# Greydient Lab

Digital Product Design Consultancy  
Singapore | Bangkok

## About Greydient Lab

Established in 2020, Greydient Lab is a design consultancy headquartered in Singapore, with a creative studio in Bangkok. Set up by 2 Singaporean designers, Keynes and Raj, the company focuses on helping companies convert potential users into customers for business by providing a range of results-driven creative services.

By partnering with team members from the Philippines and South Korea, they embrace a rich diversity of expertise and cultures. Greydient Lab is dedicated to creating brand and digital products that rival the best globally. Their services include branding, creatives, research and digital product design. They have worked with organisations of different sizes and geographical locations to optimise their brand and products through design.

To find out more about Greydient Lab, visit [greydientlab.com](https://greydientlab.com)







Scan to visit  
*thenatureofthings.sg*

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Christophe Gaubert

### **Project Lead**

Yuta Nakayama

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Cats are ubiquitous in Singapore, found indoors and outdoors in equal measure, blurring the line between pets and neighbourhood animals. The semi-stray variety in particular, known as “community pets” and frequently found interacting with nearby residents who feed and care for them, are iconic to many neighbourhoods throughout Singapore—emblematic of the artistic vision offered by The Nature of Things.