

艺术毕业生走进社区群体 以共创设计回应真实需求

好的设计应以人为本，李茹丽在拉萨尔艺术学院社会未来设计课程领略到，要真正实践这个理念，不仅要“为人设计”，更要“与人共同设计”，也就是设计从业者与服务社群共创方案，一起解决生活中的痛点。

也是新加坡艺术大学首届毕业生的李茹丽（24岁）星期五（8月7日）获新艺大颁发的社会未来设计荣誉学士学位。

她在理工学院修读通讯设计课程，毕业后从事网络营销，但她觉得自己设计的社媒宣传广告是“用完即丢”，就开始思考如何让设计发挥更持久所用。

当她得知拉萨尔前年推出社会未来设计课程，立即决定

报读。她认同课程倡导跨领域视角，通过设计发挥社会影响力的理念。“那时我觉得自己和社区似乎没有深层联系，我希望通过课程改变自己并改善他人生活。”

拉萨尔也同新加坡国立大学医院合作，配合课程设立“可持续医疗设计实验室”，让学生为医院提出可持续优化方案。李茹丽在医院眼科诊所进行考察和访问，设计深入浅出的教材，协助病人了解眼睛健康知识。

她发现，病人对眼科医生高度信任，但未必理解医生对眼疾或眼科手术的讲解。于是她从儿童绘本汲取灵感，通过鲜明设计和立体图案讲解复杂信息。“课程让我明白，设计

从业者与社群直接交流与接触尤其重要，这样才能让设计方案契合人们的需求。”

除了新艺大毕业生，星期五的典礼也为拉萨尔和南洋艺术学院各自与伙伴大学联办课程的毕业生颁发文凭。

同样毕业于拉萨尔的蔡润熹（22岁）获伦敦大学金史密斯学院（Goldsmiths, University of London）颁发电影荣誉学士学位。

热衷探索亲情主题的蔡润熹，有一次从母亲口中得知外公生前是乩童，而母亲也对自己从未真正了解外公而感到遗憾。这个意外发现给予蔡润熹灵感，她与同学通过毕业专题短片《思慕四幕》（Mimicry）探讨亲情、传承与身份认同等

主题。她受访时解释，华文片名寓意四种普世情感诉求，也就是被看见、被爱、有归属和被理解。

这部掺杂华语、福建话和英语的短片讲述一名得不到父爱的女生，在父亲离世后发现他曾是一名乩童，于是开始模仿父亲生前起乩做法时神明上身的场景，希望借此更了解和接近父亲。蔡润熹希望通过短片探索关系疏离的亲人之间的感情联结。

短片也是对本地乩童文化的一份记录。为了准确呈现这个民俗文化，她除了考察几座道教庙宇，也咨询了庙宇负责人。

“我不希望人们只把乩童文化视为一种奇观，而是借短片探讨乩童的内心世界和挣扎。”

Arts graduates engage communities to address real needs through co-created design

Good design should be people-centred. Through the BA (Hons) Design for Social Futures programme at LASALLE College of the Arts, Delia Lee Ru Li came to understand that truly living out this principle meant not just "designing for people" but "designing with people"—that is, design practitioners co-creating solutions together with the communities they serve, to collectively address pain points in everyday life.

Delia, 24, who is also among the inaugural BA (Hons) graduates of the University of the Arts Singapore (UAS), received her BA (Hons) in Design for Social Futures on Friday, 7 August.

She had studied communication design at a polytechnic and went on to work in digital marketing after graduating. However, she felt that the social media advertisements she designed were "use and discard", and began thinking about how design could serve a more lasting purpose.

When she learnt that LASALLE had launched the Design for Social Futures programme two years ago, she signed up immediately. The programme's advocacy of cross-disciplinary perspectives and the idea of using design to create social impact resonated with her. "At the time, I felt I had no deep connection with the community. I wanted to use the programme to change myself and improve the lives of others."

LASALLE also partnered with the National University Hospital to set up a Sustainable Medicine Design Lab in conjunction with the programme, allowing students to propose sustainable improvement solutions for the hospital. Delia conducted observations and interviews at the hospital's ophthalmology clinic and designed accessible educational materials to help patients understand eye health.

She found that while patients placed great trust in their ophthalmologists, they did not always understand the doctors' explanations of eye conditions or surgical procedures. She drew inspiration from children's picture books, using bold visuals and three-dimensional illustrations to communicate complex information. "The programme made me realise that it is especially important for design practitioners to engage and interact directly with the community, so that design solutions can truly meet people's needs."

Besides the UAS graduates, Friday's ceremony also conferred degrees on graduates from joint programmes run by LASALLE and Nanyang Academy of Fine Arts (NAFA) with their respective partner universities.

Also a graduate from LASALLE, Chua Joon See, Charmaine, 22 years old, received a Bachelor of Arts (Honours) in Film from Goldsmiths, University of London.

Charmaine has a keen interest in exploring themes of family bonds. One day, she learnt from her mother that her maternal grandfather had been a spirit medium during his lifetime and that her mother regretted never having truly known him. This unexpected discovery inspired Charmaine and together with her classmates, she explored themes of family ties, heritage and identity through her graduation short film *Mimicry*. In an interview, she explained that the Chinese title alludes to four universal emotional needs—to be seen, to be loved, to belong and to be understood.

The short film, which weaves together Mandarin, Hokkien and English, tells the story of a young woman who did not receive any love from her father. After his death, she discovered that he had been a spirit medium and began to mimic the scenes of divine possession from his ritual ceremonies, hoping to better understand and feel closer to him. Charmaine hopes the film will explore the emotional connections between family members who have grown distant from one another.

The film also serves as a documentation of local spirit medium culture. To accurately portray this folk tradition, she visited several Taoist temples and consulted the people in charge. "I don't want people to see spirit medium culture merely as a spectacle but to use the film to explore the inner world and struggles of spirit mediums."