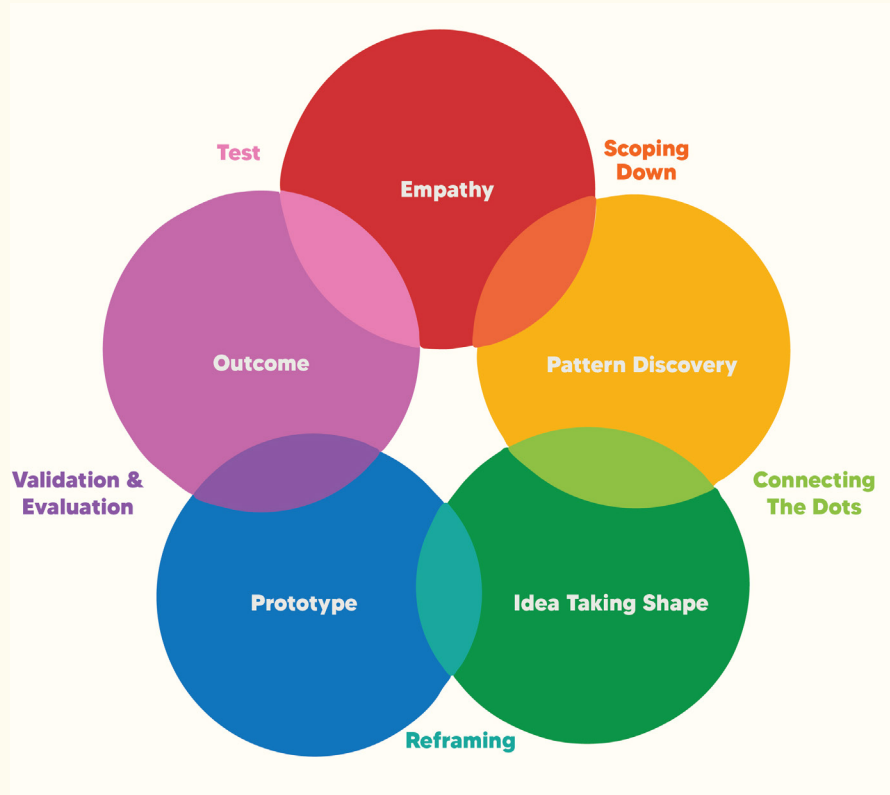


BRIDGING GAPS THROUGH SERENDIPITY

A COOPERATIVE MODEL TO EMPOWER CREATIVES IN SINGAPORE

Revised 5-Step Design Thinking Model



The 5 phases in the Design Thinking process (Empathy, Define, Ideate, Prototype, Test) is a structured, step-by-step approach in the design process that helps designers to gain insight on users, challenge assumptions, redefine problems and create innovative solutions to problems through prototyping and user testing.

This process is important as design managers can **gain perspectives of users by putting themselves in the shoes of the users**, allowing us to make informed decisions about product or service design which truly addresses the needs of the user.

However, this is not a linear process as **these stages could often overlap as we discover new insights and develop new ideas**. This allows us to keep improving on the solution as we align them to user needs.

As such, I reframed the 5-step Design Thinking Model into 5 overlapping spheres, forming a “flower pattern.”

This is because I believe that the stages of the design process are interconnected, regardless of the specific stage that we find ourselves in.

The stages should not be seen as separate steps, but components that influence each other.

Inspired by this, I integrated it into my final major project, and included the overlapping components that symbolise the connections between each stage which guided my decisions throughout.

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Project Overview

“

I think it is better for you to study finance or medicine.

”

My Story

As someone born and raised in Singapore, this is something that I have grown up hearing - One should be a doctor, lawyer, engineer or be in the finance industry to have a future. **Just anything, but the creative industry.** This ideology has been ingrained in me and I have grown up feeling pressured to live up to these expectations.

But what if we don't want to fit into this box? Why do we face doubt when choosing to pursue a creative career? Why aren't creatives supported the way other professions are?

This then inspired my final major project. It focuses on shifting perceptions and challenging stereotypes in order to reshape the misconceptions about creatives in Singapore.

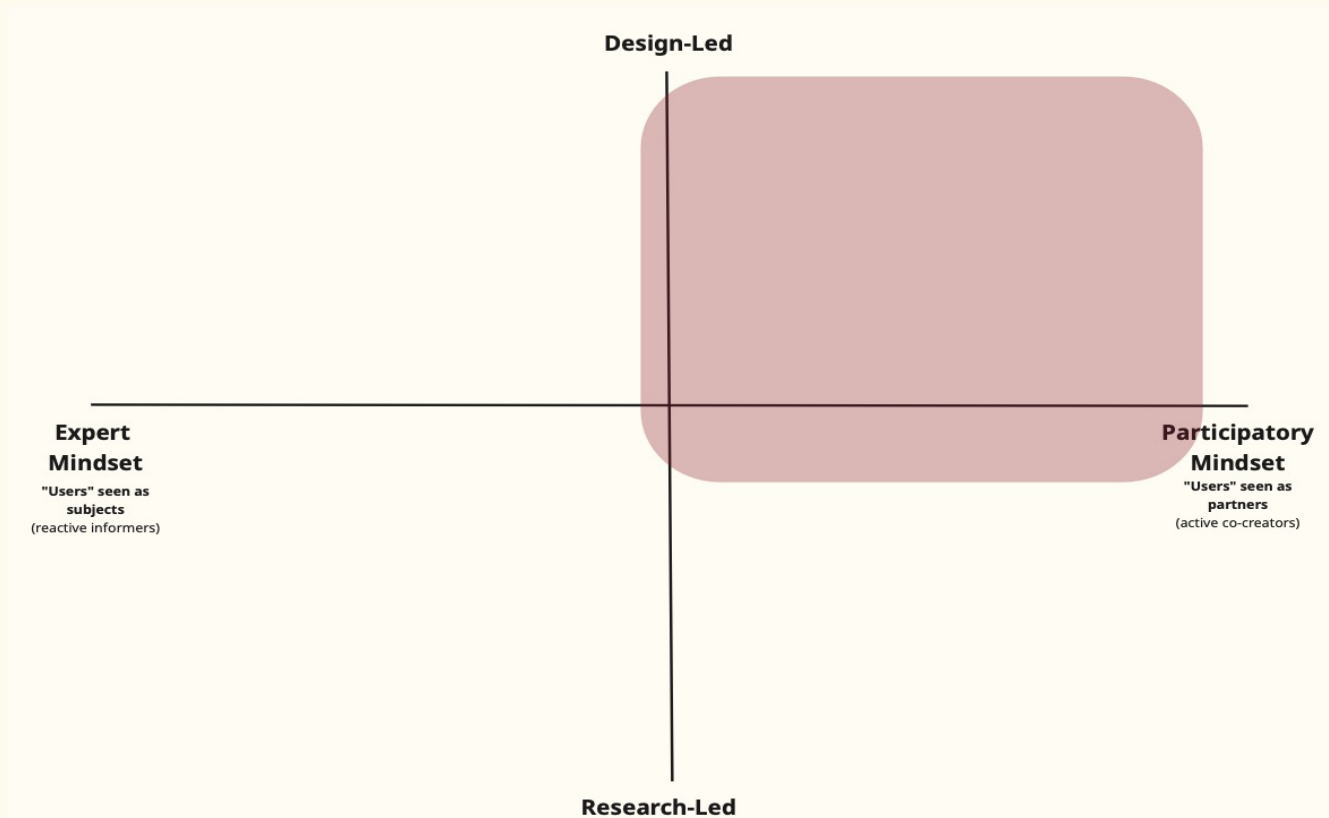
It will do so through themes such as cultural beliefs and community building.

This project explores why such stereotypes exist, identify the gaps and challenges faced by current creatives in the industry, and examines how we can better support future generations of Singaporean creatives.

This project also aims to convey that creatives can be valued like any other professions.

It hopes to inspire future Singaporean creatives to pursue their passions with confidence and provide the necessary support so that they can become whoever and whatever they aspire to be.

Project Overview



Design Research Map

The design research map is structured around two intersecting dimensions: approach and mindset.

This research project primarily falls within a design-led approach with a participatory mindset, as users were at the core of the process through the use of participatory design.

Participatory design actively involves the intended users in the design process to ensure that the resulting product or service aligns with their needs and values.

A range of research methods and frameworks were applied to **build empathy and understand users.**

I also maintained consistent engagement with my user groups throughout the development process.

Their input shaped the direction of the research and development, **positioning them as co-creators rather than mere participants, as they contributed their perspectives** through co-design workshops, simulated collaboration, and the sharing of their personal stories.

By embedding their stories, insights, and feedback into the process, it **ensured that the final design outcome met their needs, aligned with their values, and was grounded in their lived experiences.**

Secondary Research

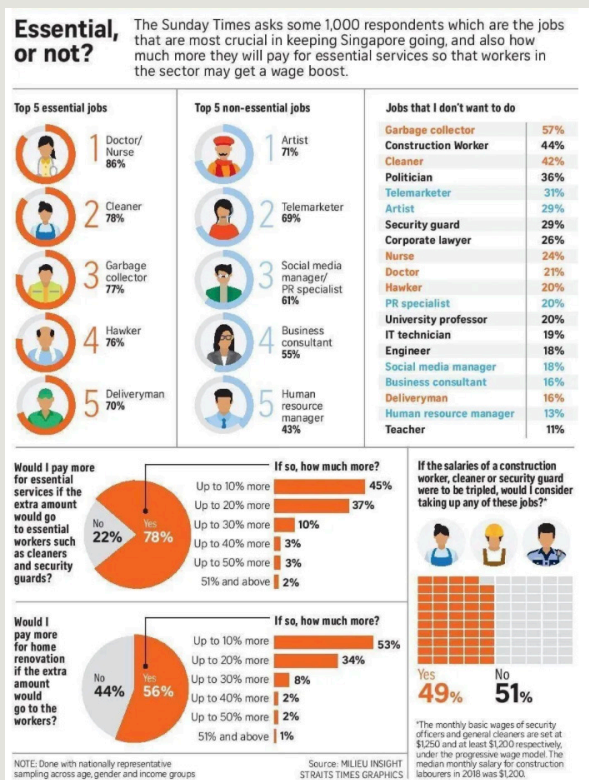
After deciding on my research topic about the misconceptions surrounding art and design students, I conducted an extensive search for relevant resources and came across several that stood out offered valuable insights.

“Singapore is still struggling to reckon with its creative population.”

McDougall, A. (2021) Singaporean creatives open up about what it takes to follow a different path, Vogue Singapore.

Is an art career ‘pointless’? TODAY readers weigh in on comment by photographer, 19, who aced subject in A-Levels

Discussion on TODAY, Singapore’s national online newspaper as readers cheered for her success but there were also **a handful who think her career choice as an artist is risky.**



Infographic by Singapore’s The Sunday Times

This infographic was published during the pandemic by Singapore’s The Sunday Times based on a public survey of essential and non-essential jobs where **71% of 1000 respondents considered artists as a non-essential job.**

It generated a heated public debate and received negative feedback as many in the creative industry in Singapore **felt unappreciated and disheartened** especially during the pandemic and it is very valid that creatives were **not happy that they were not considered “essential”.**

These resources shows how **pursuing a creative career is often frowned upon in Singapore, highlighting both the social stigma and the significance of this issue.** It fueled my passion and determination to explore this topic further and strengthened my resolve to contribute to positive change within the creative economy **by finding ways to support local creatives and gradually shifting public perceptions.** This way, Singaporean artists and designers can be **seen with the same respect as any other profession and feel supported pursuing their passions in their homeland.**

Research Groups

I acknowledge the complexity and depth of my chosen project topic which can make the research process feel **overwhelming and difficult to navigate if not organised and structured.**

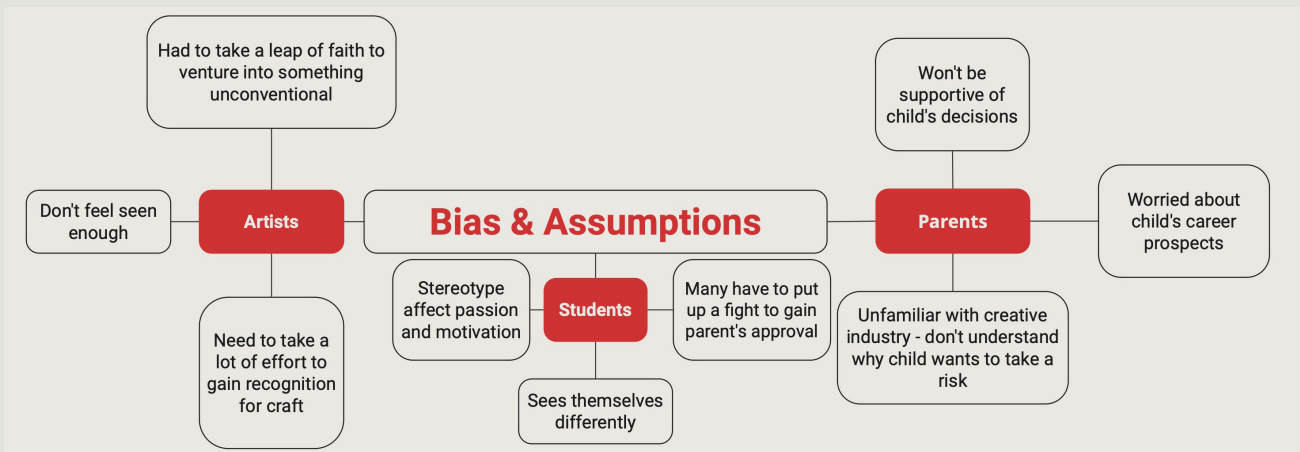
Therefore, I began to identify **3 main research groups** that are most relevant in my research. This laid the foundation for my research, allowing me to take a more strategic approach and identify the right target group to focus on later.

Parents

Students
(Future Creatives)

Current
Creatives

Bias & Assumptions



Drawing from my secondary research, I developed unconscious biases toward the 3 target groups. **Unconscious bias refers to the automatic associations and judgments formed outside of conscious awareness which often influence decision-making processes.**

These initial assumptions were **crucial in guiding my thinking and applying targeted research methods** to examine each research group **critically**, and **justify my final choice based on evidence rather than assumptions.**

Survey with Parents

A total of **73** responses were recorded and the survey results from parents indicate an **overall positive sentiment** toward their children pursuing a creative education.

56% recognise that there are **negative stereotypes** associated with art/design careers

3 reasons for lack of support

high cost of education,
concerns over **financial stability**,
social and cultural expectations

However,

64% were **very supportive** of their child's decision

32% were supportive but **still had concerns**.

They were **supportive** because:

75% believed that their child could make their own judgement

62.5% recognised their talents and/or passions

58% believe that there are growth and advancement opportunities in an art/design career

Amongst those who did not have children pursuing a higher education in art/design,

85% think that there's a **demand** for art and design graduates in the job market.

69.1% reckon that students with an art/design background are **well-respected**

Initially, my assumptions about parents were that they: **1) lacked familiarity with the creative industry** and didn't understand why their child would take the risk, **2) were concerned about their child's career prospects**, **3) were unsupportive of their child's decision** to pursue higher education in art/design.

While I initially intended for parents to be the primary research group, survey results revealed that they were more supportive than anticipated, **indicating the limited scope for further research in this area**

Therefore, I decided to **shift my focus and attention** to the other research groups: students (future creatives) and current creatives instead

Survey with Students (Future Creatives)

A total of **46** responses recorded from the survey conducted with **students (future creatives)** revealed that they faced **negative feedback from those around them** regarding their decision to pursue higher education in art/design.

Despite this, they **remained unfazed and determined** to follow their passions.

87% believe that perceptions towards art/design students have changed overtime

However,

69.6% think that art/design students are perceived **negatively**

32% were supportive but **still had concerns.**

The **common stereotypes** that students in art/design school are that they are:

lack of stability

academically poor

lack the same drive as students in other disciplines

associated with being **pretentious and perceived as wealthy and privileged.**

71.7%

have received judgement on their desire to attend art/design school such as:

Doubts about
career stability

Mocking the choice
of an art school over
a more academic or
traditional route

Less valuable or less
important in society
because it is "easy"

In spite of all these negative judgements,

63.6% were **not demoralised and remained determined** to pursue arts/design as a career, **challenging my bias** that these stereotypes negatively impact the passion and drive of art/design students.

Main concerns that they have after graduating from art/design school are:

Stiff competition in the job market
Financial Stability

From these insights gathered, it **highlights the tension between the pursuing their creative passions professionally and the societal and financial challenges that come with it.**

While students are driven to follow their creative passions, they **face significant external pressures, negative perceptions, and uncertainties about their future.**

These challenges thus **strongly emphasise the need for greater support to help shift perceptions, provide stability,** and ensure that **students can feel confident and be hopeful** in pursuing their creative careers.

This survey was helpful in helping me determine their role in the research process, allowing me to **establish them as a primary user and shape my research around their perspectives and experiences.**

Current Creatives

I adopted a **different approach** with current creatives by conducting an **interview and engaging them in a collage activity**.

I wanted to **connect with them on a deeper level and uncover their stories** which is something that I am unable to achieve merely through a survey.

I wanted to find out the current gaps in the industry, what they're lacking, how they've grown in their creative disciplines and what

are the factors that impacted their creative career (eg. people, societal).

I reached out to **9 Singaporean creatives** from a variety of disciplines which include photography, illustration, nail art, graphic design, ceramic design, music, and visual art, providing me with a **diverse range of perspectives**.

Despite their differences, it **revealed common themes** in their motivations, ideals, and aspirations.



Based on the research conducted and insights gathered across all 3 groups,

I decided to position students (future creatives) and current creatives at the core of my research scope.

Experiment: UK vs Singapore

I conducted an experiment in London and Singapore to **explore how people perceive the origins of artworks and to reflect on the visibility of Singaporean artists.**

The **aim** of this experiment was to **compare potential differences in perception** between the UK and Singapore by observing which countries participants associated the artworks with.

To ensure fairness in the experiment, I kept the selection of artworks consistent across both locations with the only variable being the country in which the experiment was conducted. The names of artists were also not included in the process.

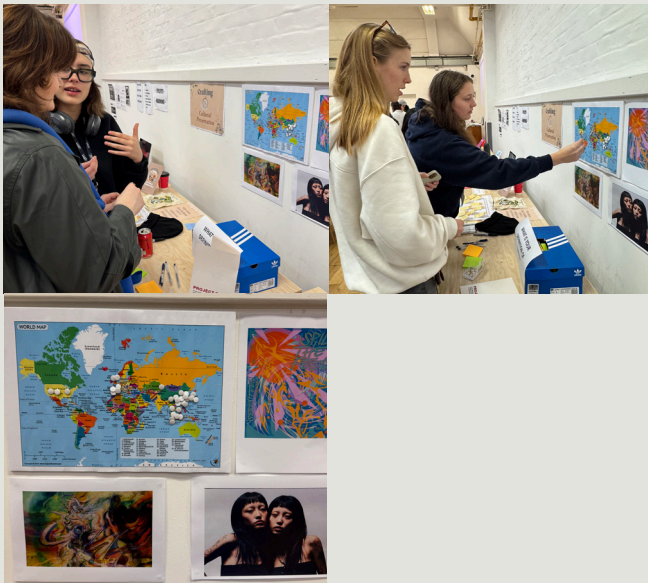
Participants were notified that their pictures would be taken for documentation purposes and consent was given.



These were the works done by local Singaporean artists that were shown to participants during the experiment where they put a location pin on where they think these artworks originated from.

Executing The Experiment

UK



Experiment conducted in UK during the Work-In-Progress exhibition held in December 2024

This experiment provided valuable insights.

Despite being on opposite sides of the world, both groups primarily associated Asian artists with China, Korea, and Japan. Only a few people mentioned Southeast Asian countries like Vietnam.

Even in Singapore, only one or two participants were able to identify these local artworks but remained doubtful. When participants learnt that the works were created by Singaporean artists, they were rather surprised.

It is understandable that people in the UK may not recognise works from Singapore but it raises an important question: why is it that even in Singapore, where these artworks originated, the public had limited understanding and awareness of local works?

Singapore



Experiment conducted in a mall in Singapore in Jan 2025

This therefore highlights the need for greater recognition and support for local artists within their own communities.

Although this experiment was successful, there's always room for improvement.

If I were to conduct a similar study in the future, I would ensure a consistent sample size to enhance the reliability and fairness of the results, minimising discrepancies. This would ensure that data collected is accurate, as the quality of the data directly impacts decision-making in later stages of the research and concept development process.

Identifying Themes From Interviews & Collage

Interviews

After conducting interviews with 9 creatives, I analysed their responses and used card sorting to identify key themes.

This allowed me to gain a deeper understanding of their similarities such as common needs and goals across their practices.

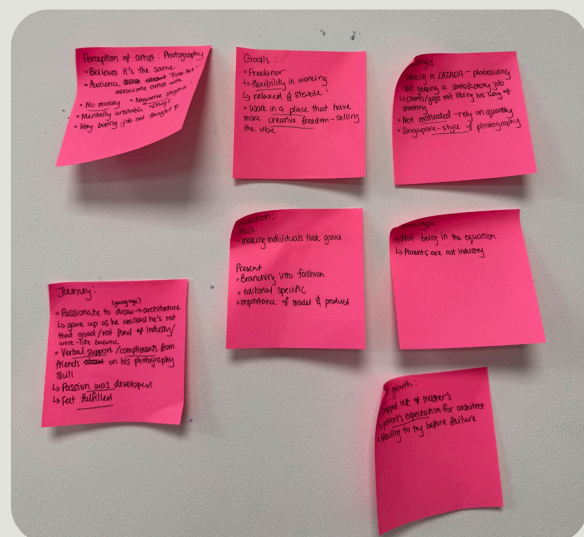
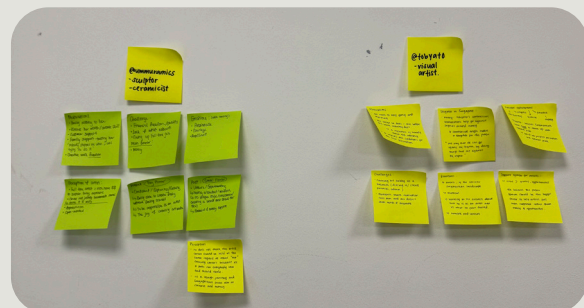
Given the extensive information from the interviews, I conducted a deep analysis by breaking down the information gathered into themes.

By categorising the insights, it enables me to clarify my thoughts, streamlining my navigation.

This process has helped me to draw meaningful conclusions from the data. I engaged the help of a few Year 2 Design Management students in this process to gain fresh perspectives and minimize any potential biases.

Having worked on this project for an extended period, I realised that I may have unconsciously developed biases and overlooked certain points.

By involving others, important insights would not be missed and that new ideas, which I might not have identified, could be brought to light and introduced.



Through card sorting, I developed a deeper understanding of current creatives. I identified the **common challenges that connect them and gained insights into their aspirations, motivations, and priorities.**

For instance, having a **strong support system** emerged as a crucial driving force in their creative journey, with many drawing inspiration from their social circles, family, or role models.

Human connection appears to be a significant factor that **continually fuels their creativity and perseverance.**

This was crucial for my concept development, as the aim of my project should not only to **address their immediate needs but also to empower them in achieving their ambitions and reaching new heights in their creative journeys.**

Common Themes

Similarities

- Value growth and creative freedom
- Motivated and inspired by others around them
- Strong sense of community
- Easily burnt out when passion becomes their job

Differences

- Difference in parental support: Parents are more likely to be supportive if they are in the industry
- Different outlook in life

Concerns & Desires

- Financial stability: Would like more support
- Need their own workspace
- Personal struggles: Finding ways to stay motivated, Family relationships & meeting expectations

These insights were extremely valuable, as they allowed me to dig deep into the concerns, motivations, and struggles faced by current creatives.

Although the card sorting process was time-consuming, as the interviews had to be transcribed before a deep analysis on each interview could be conducted, **it was necessary.**

As I interviewed creatives across different disciplines, I had to be thorough when identifying true similarities and differences, ensuring that no assumptions were made based on their backgrounds and that I fully understood their journeys.

Even though they came from different backgrounds and disciplines, they still **fell under the umbrella of “Singaporean creatives” which means that they could have similar experiences** and it was my duty to figure out what those are and I’m glad that I managed to do so during this process.

It was worth it because I started uncovering their stories and **finding a sense of direction, which kept me motivated.**

Common Visual Themes

Gradual change in size of images

Symbolism of their **desire to grow and evolve** in their respective fields

Representation of space

Either through studio or room: Symbolises how much they value having their own working space

Common emotions: Overwhelmed, Burnt out

Despite having all these negative emotions, they still keep going and **find the joy & satisfaction** in their creative journey

Incorporated symbols of their practice

Eg. camera - photographer
Reflects how deeply their **craft is intertwined with their identity and passion**

After having a deeper understanding of current creatives from the themes identified from the interviews and collage, my project has evolved.

I made a conscious decision to **shift my focus** from initially aiming to challenge negative perceptions of art and design students to **now prioritising the creation of a strong support system for the creative economy.**

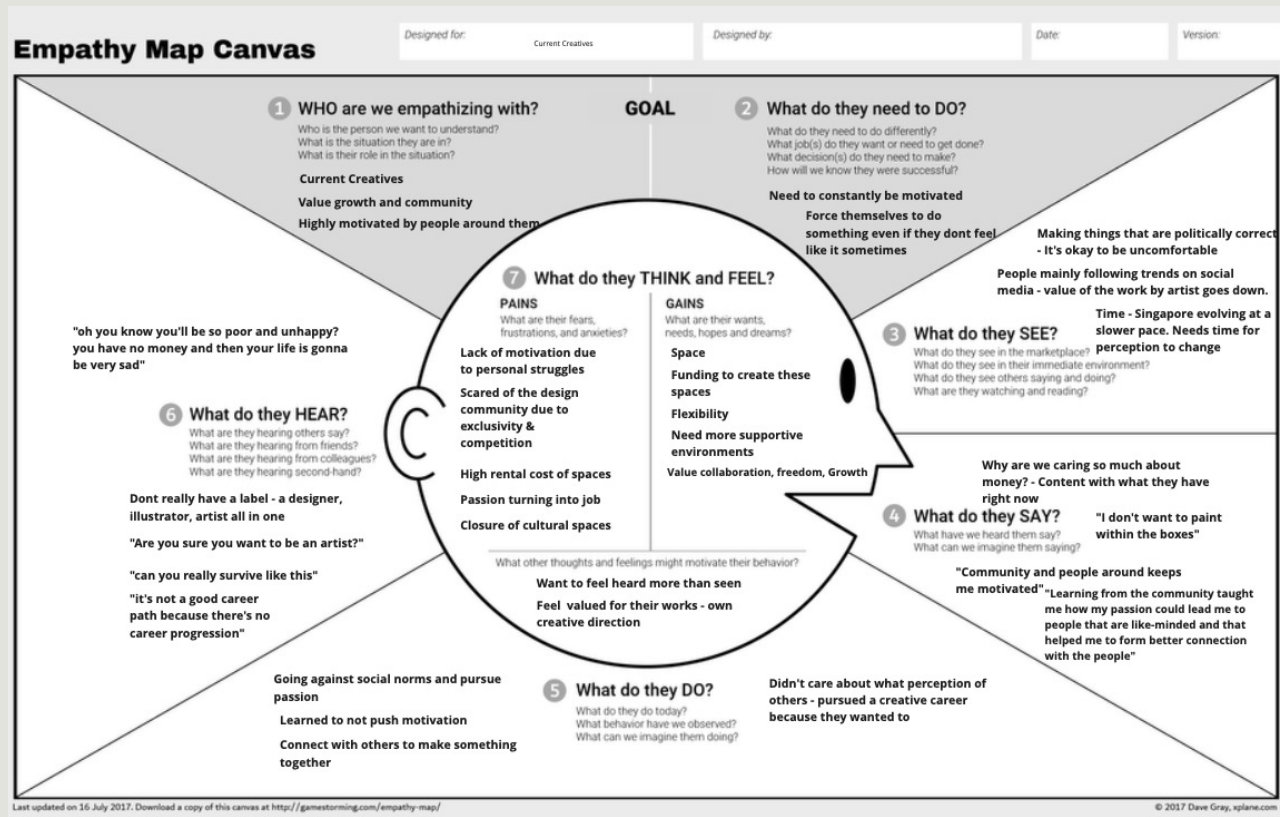
I made this change as **I believe there is greater potential for broader societal shifts by strengthening emotional support and financial stability for creatives.** This is especially important given how influential human connection is in sustaining their motivation.

Moreover, by creating or expanding stronger financial support systems, **new initiatives can emerge to further empower creatives in developing their practices and projects.**

As increased opportunities help ease concerns around financial instability, creatives are able to pursue their passions more freely.

Empathy Map

An empathy map is a tool that allows us to empathise, synthesise observations from the research and draw useful insights about users' needs. It summarises our learning from the engagement with our target research group (Dam & Siang, 2025)



The empathy map was created based on the insights and themes gathered from primary research with current creatives, **allowing me to break everything down even more clearly in a concise manner.**

By focusing on the different categories of what current creatives hear, do, see, say, think and feel, I

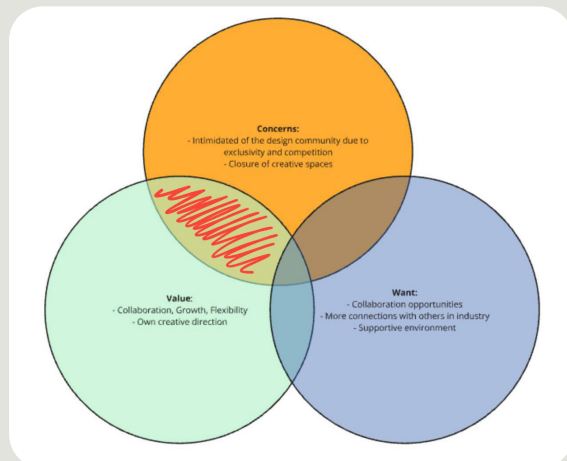
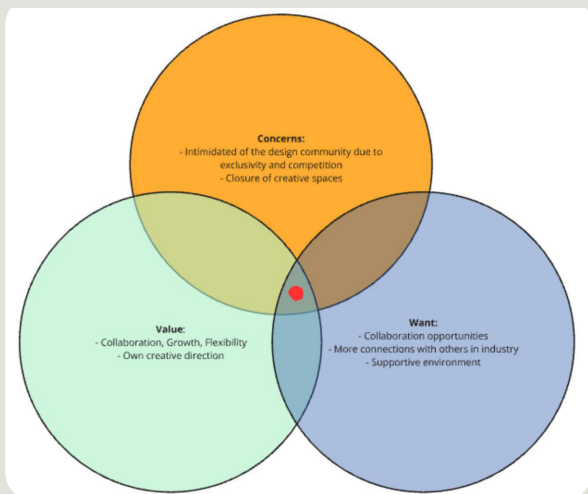
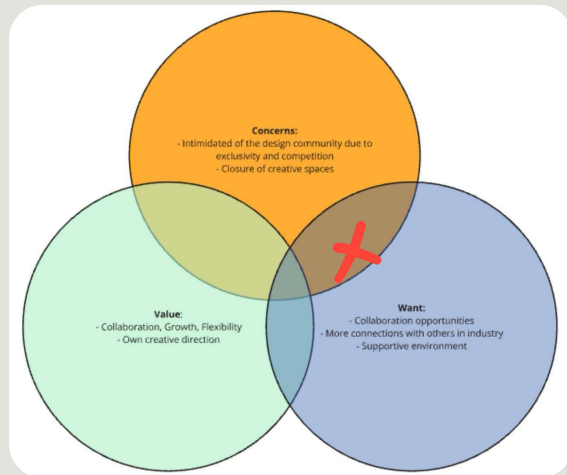
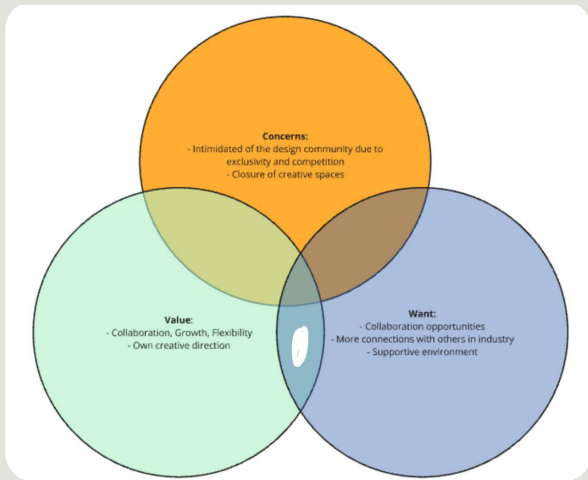
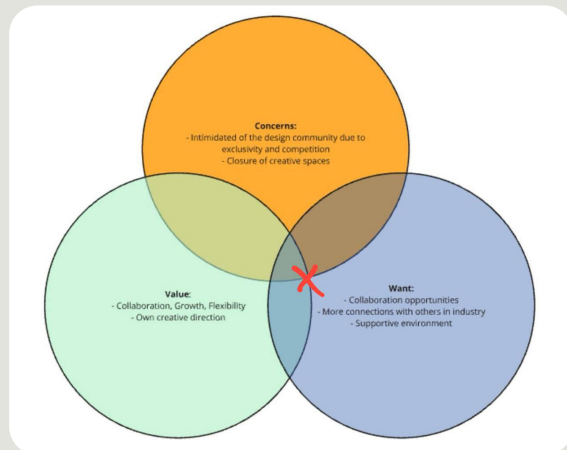
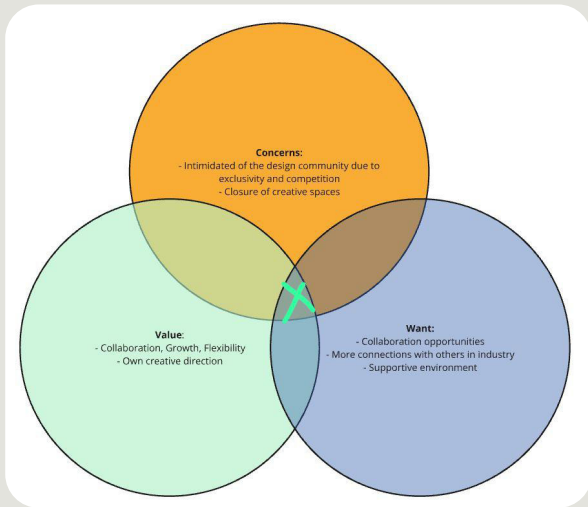
started to form a clearer picture of their lived experiences.

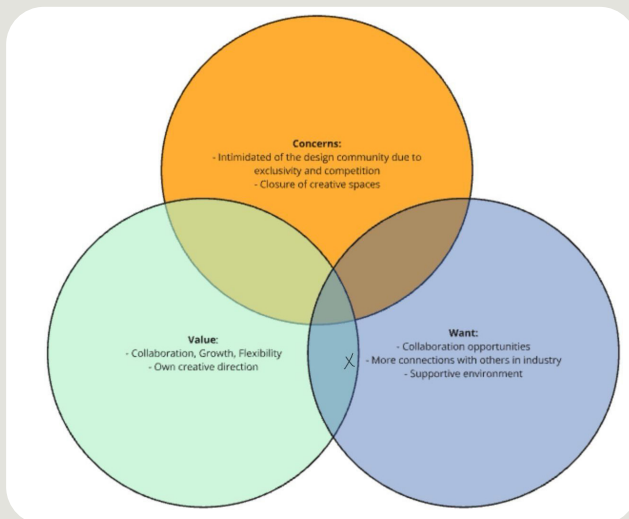
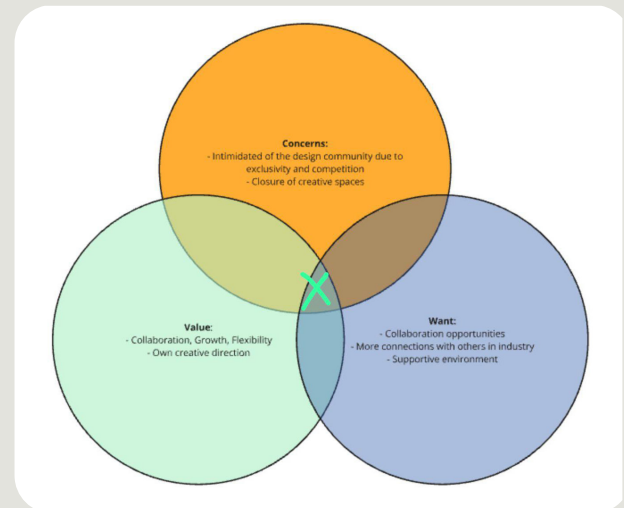
Their struggles, motivations, and aspirations became **more tangible**, and I realised the importance of constantly returning to their perspective in order to develop a solution that truly resonates with them.

Venn Diagram

I used the empathy map as a foundation to create a venn diagram to explore whether future creatives shared similar concerns and values with current creatives.

The group of future Singaporean creatives came from a range of disciplines which include: graphic branding and identity, product and industrial design, photojournalism, ceramic design, jewellery design, and graphic design.





Overall, a common pattern that emerged across the venn diagrams was that **most participants placed a mark at the intersection of the three circles.** This reinforces that their **shared concerns, values, and desires** are strongly interconnected. Additionally, participants emphasised the importance of collaborative

opportunities in relation to their growth and aspirations by **putting a mark between the VALUE and WANT circles.**

This therefore highlights how closely their values and desires are intertwined.

Conclusion

Based on the theme analysis from card sorting with current creatives and after using the venn diagram to understand future creatives, **I can conclude that both groups share similar beliefs, concerns, and aspirations.**

Despite being at **different life stages**, they are deeply concerned about the exclusivity and competitiveness within the creative community, as well as the closure of vital creative spaces.

They wish to have a supportive environment that fosters collaboration and provides opportunities for growth in their respective practices.

Design Workshop

After identifying the themes with current creatives, I led a design sprint workshop with the class, where I presented the themes and had them develop potential solutions based on the identified themes. They were tasked to develop as many solutions as they could that fit these themes under a time limit.

The aim of this design workshop was to gather inspiration from the ideas generated and further develop them.

However, the session **did not** go as intended. Many participants struggled to understand the context due to limited knowledge of Singapore and its creative scene.

This lack of background made it **challenging** for them to conceptualise meaningful solutions due to the lack of understanding of culture and they were unable to relate to the situation. This experience **highlighted the**

significance of empathy when addressing a problem – solutions that genuinely meet the needs of those involved can only be developed through deep understanding.

Without prior knowledge, we could risk creating superficial outcomes that fail to address the root issues.

Design Workshop Brief

As current creatives are living through the needs of the creative industry in Singapore now, we will focus on creating a solution for them and future creatives will be able to benefit from the change/solution implemented

In a group, use insights gathered from artists now as a basis to develop as many solutions as you can for future creatives for 7 minutes.

Share your ideas with the class and everyone can vote for up to 2 favourite ideas.

Restrictions: You're not allowed to vote for ideas from own groups

You may use a mindmap to share concept, draw or use keywords etc.

Feedback From Design Workshop

Questions / Concerns

- Is there access to government support?
- Why is the culture like this?
- How could it be grounded more?
- What is the scale? - Will it be rotating spaces or stay rooted in one place
- How do you make this specific to Singaporean cultures?
- Would you want to leverage on social issue?
- Are creative spaces expensive & limited causing artists to be pushed out?
- Is it finding a physical creative space or gaining exposure?
- If Singapore is a young nation, how can artistic spaces contribute to forming a sense of cultural identity? Is there a strong sense of culture?

Potential Suggestions For Idea Development

- Engagements at void decks in the neighbourhoods
- Studio space for collaboration: Inspired by Creators House in Camden
- Benchmark places where creatives are supported & feel comfortable pursuing creative careers
 - What are the differences
- What is being solved:
 - Community (knowledge on art industry), Opportunities, Mental Health
- Potential initiatives:
 - Informative platform - Local creative LinkedIn
 - Advertisement - Local artists display work on billboards
 - Education - Invite young artists to give talks in schools
 - Social Media - Building a community on existing social media platforms
 - Collaboration with local business owners: Store imagery, Store design, Store Marketing

This workshop was still really helpful although it didn't turn out the way I expected it to be.

I was able to get valuable feedback from my peers on things to note and elements that I can potentially incorporate into my concept after.

It suggested how much more I needed to uncover and **pushed me to dive even deeper into my research.**

I then decided to develop a system map to better understand the components that shape Singapore's creative economy.

System Map

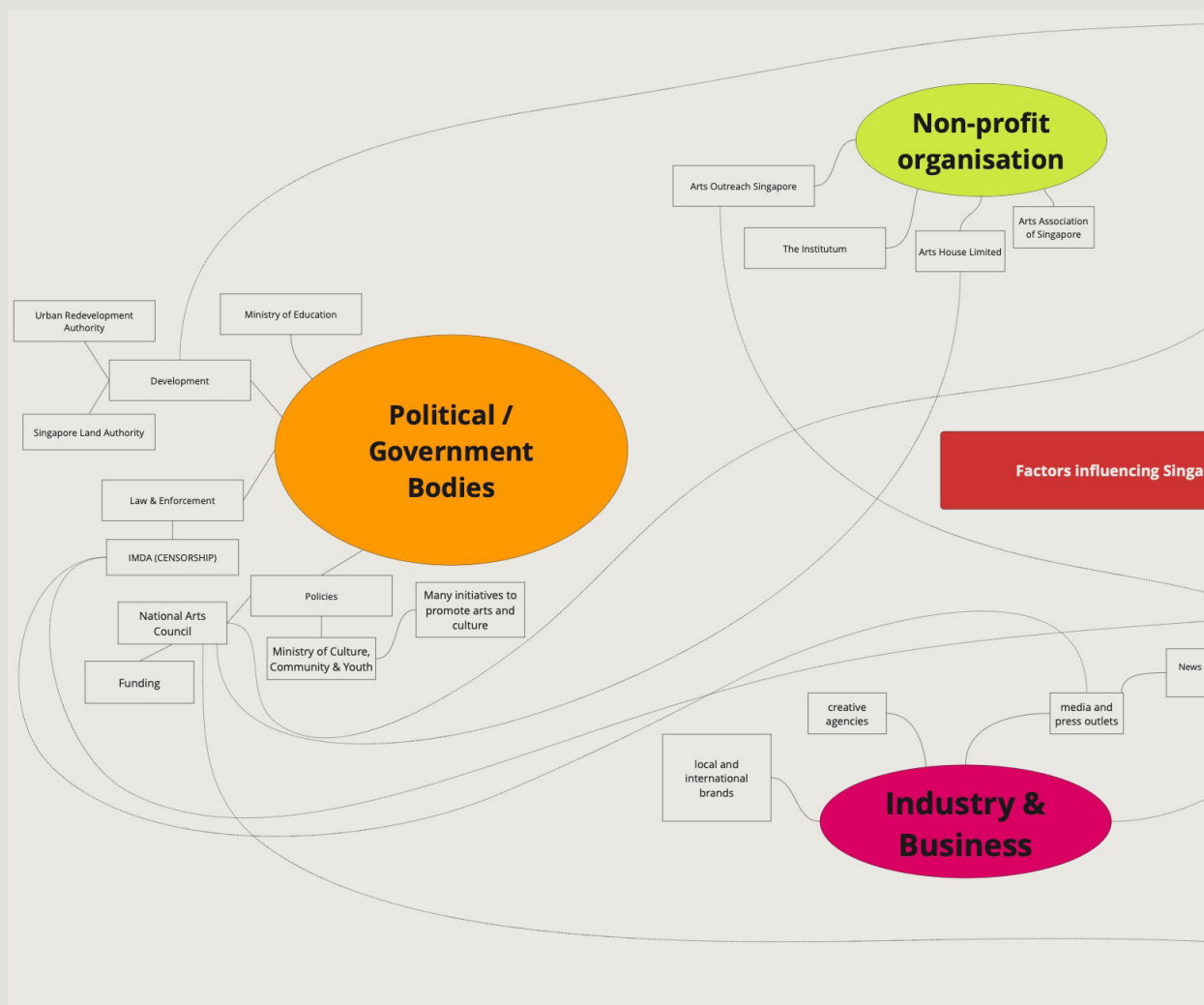
I developed a system map to **better understand the components shaping Singapore's creative economy** as it helped me to connect different factors that influence the ecosystem. Through would help me to uncover an opportunity and move my project forward. I identified **7 major components that shape Singapore's creative economy**: the built environment, social sector, education, cultural institutions, non-profit organisations, government bodies, and industry & business.

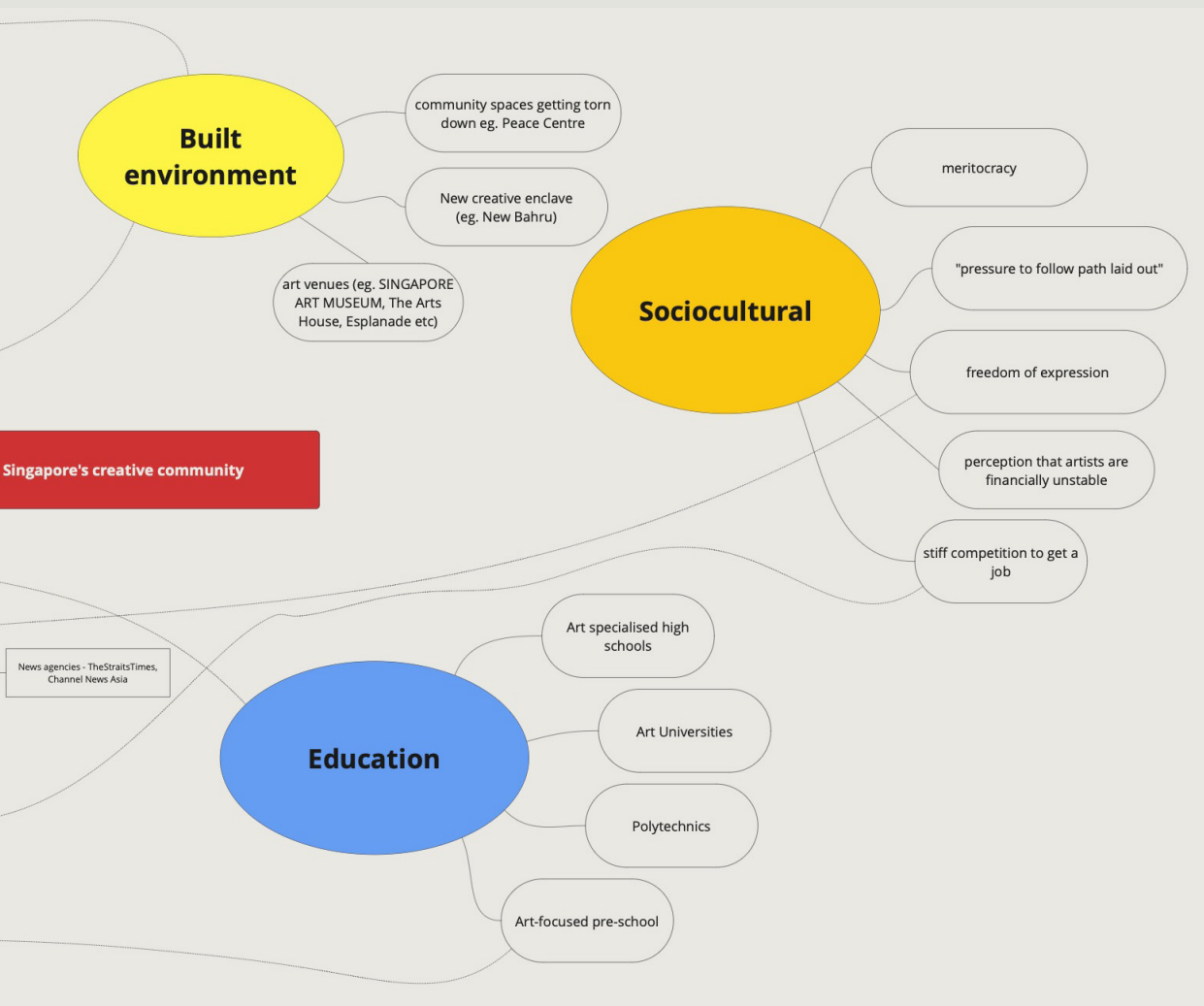
As I was developing the system map, **It was interesting to observe the relationships and influences between**

the different components of the creative economy.

This led me to **see the connections between each element more clearly** and it is more insightful. For instance, I realised how influential the National Arts Council is – it connects to Arts House Limited which is a non-profit organisation and an art-focused preschool under the education category. Most importantly, it **plays a significant role in funding initiatives** across the creative economy.

After recognising the strong influence the National Arts Council has within the creative economy, I acknowledge that the **importance of incorporating it** into my developed concept.





PESTLE Audit

Now that I have created the system map, I realised that it **only visualises connections between each entity, providing a surface-level understanding of the ecosystem**. It did not explain the reasons, histories, or stories behind these connections.

Therefore, I had to dive deeper into the system map to **uncover the underlying narratives and contexts forming these connections**. I adapted the **PESTLE framework to conduct an in-depth analysis on the system map** to have a comprehensive understanding of the broader ecosystem.

The PESTLE audit **highlighted the relationship between economic and social aspects** that influence the creative economy and shape societal perceptions

SOCIAL

- "Keenly felt by artists in Singapore is the **pressure to follow a path laid out for them** by the government, well-trod by generations of Singaporeans before them." (McDougall, 2021)
- Concept of creative and multimedia design has had little discussion in the public domain
- **Asian values:**
 - Asian values that were frequently cited were **discipline**, hard **work**, frugality, educational achievement, balancing individual and societal needs
 - Responsible for the region's significant economic growth; that economic development must be prioritised in societies that are climbing out of poverty
- **OB-markers created a culture for people to err on the 'safe side' of the non-political'**
- **Psychological barriers prevent people from 'pushing the limits' for fear of being incarcerated or 'blacklisted' due to the laws, codes and rules which create a climate of fear and excessive caution**
 - **Singaporeans dis-incentivised from 'thinking outside the box', a common element of creativity and remain in secure boundaries**
- 2019 Population Survey of the Arts: Positive trends in Singaporeans' appreciation of arts and culture.
 - Affirm the good quality content and artistic excellence that our artists continue to pursue, and how Singaporeans recognise that the arts play an important role in bringing communities together and fostering a sense of pride for Singaporeans.

LEGAL

- **Media censorship by Infocomm Media Development Authority**
- "OB-markers": (short for "**Out of Bounds markers**") refer to **unspoken or officially defined limits on acceptable discourse** in Singapore, particularly in politics, media, and public discussions. These markers **indicate topics or opinions that are considered too sensitive or inappropriate for public debate, often related to issues like race, religion, and government policies**.
- Internal Security Act (ISA) and applicable defamation laws have allowed the government to 'restrict individual liberties and impede mass political organisation' through harsh punishments that are meant to deter others

ECONOMICAL

- **As the country has very few natural resources, it relies heavily on trade and imports including cultural and creative products**
 - Economic preference for imported content reduces opportunities for local talent to develop and showcase work
 - Restricted physical spaces (such as funding and venues) & conceptual freedom (such as public interest and support) needed for artistic growth
- In a country where 'economic growth is the anchor without which all issues become irrelevant', the **meanings behind nurturing a creative, enlightened and appreciative society have been rendered secondary to maintaining the economic bottom line**

TECHNOLOGY

Increase in prevalence of digital platforms, arts sector also saw arts activities and digital avenues grow to captivate larger audiences online

Digital consumption via digital / online media of the arts saw a 14% point increase to 75% in 2019 across several art forms including music, theatre and literary arts.

- Increase in digital consumption of the arts presents opportunities for artists to reach out to more people through digital platforms and cultivate a larger group of arts-embracing audience.

POLITICAL

Lack of political openness, steering of people away from political discussion

Singapore's reputation as a 'no-nonsense' authoritarian regime, with its political leaders ultra-sensitive to political criticisms and its citizens highly subservient and docile

Key Milestones of Singapore

The purpose of this timeline is to illustrate Singapore's rapid transformation from a small fishing port to a first-world country, **becoming a benchmark and blueprint for development in just 60 years.**

While the nation's swift progress is remarkable, the **intense focus on economic growth meant that other sectors, such as the creative industry were deprioritised.**

This also highlights the social and economic aspects of the PESTLE framework, showing how prioritising economic stability led to the creative sector taking a backseat, with **financial security emerging as a major societal concern ingrained in us from a young age.**



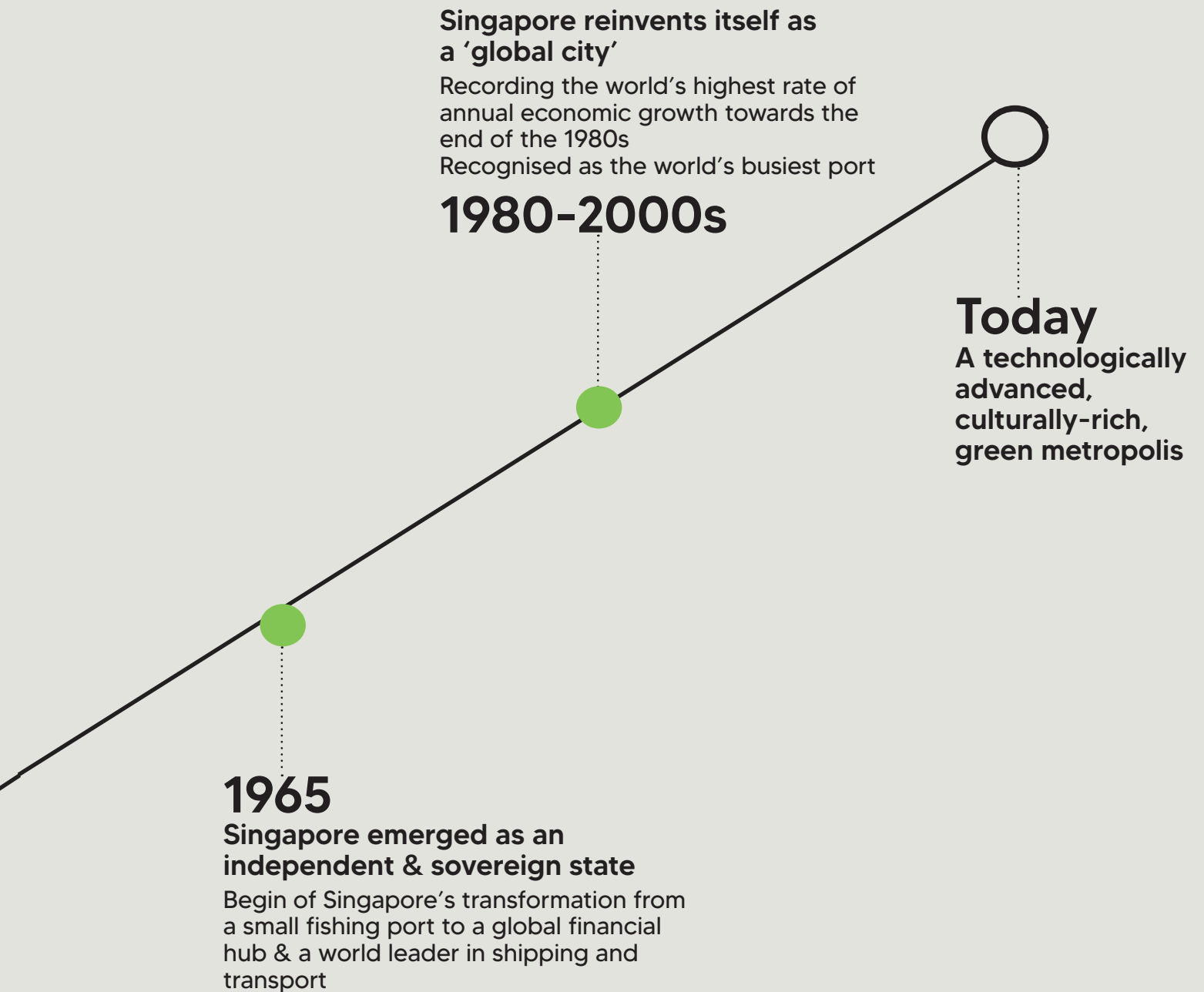
Image Source: britishmuseum.org

Singapore was founded by Sir Stamford Raffles and became a British colony
1819

Declared independence from Britain & become part of Malaysia

1963

1945
End of British rule & the Start of Merdeka (mer-the-ca)
In Malay: Independent



Source: A history of Singapore: A timeline of events (2019) The Telegraph.
Available at: <https://www.telegraph.co.uk/travel/discover-singapore/history-timeline/>

Based on the research and analysis conducted, I decided to **1) create a space** for the creative community, allowing them to explore beyond established norms and **2) build a community** where they can seek support from each other.

Idea 1: Creating A Space

Due to the lack of space in Singapore, I understand the challenges of creating a brand new area to build a community. Therefore, I decided to focus on **establishing a community within an existing developed area or compound.**

I have identified **10 creative spaces** (both independent & government-run) to compare and **determine the ideal space for building a community.**

All logos were taken from respective Instagram pages.



FIELD STUDIES

An independent art space housed in an industrial building, initiated by artists Robert Zhao, Ang Song Nian & Marvin Tang, all of whom work with the photographic medium.



dbispce

(pronounced as double space) is an independent space and incubator for artistic practice, discourse, & creative kinship.



starch.sg

Housed in an industrial complex, Starch is an independent artist-run space started by artist Moses Tan as a platform for himself and other artists to experiment and create exhibitions. The space is also given over for creative programming as well as artist residencies.



195 PHT

a commercial & experimental arts cluster, fueled by entrepreneurial neighbourliness and community spirit.



CODA CULTURE

Since its inception in January 2018 at Golden Mile Complex, this independent art space founded by Singapore artist Seelan Palay aims to provide a space where home-grown artists can practice with freedom and autonomy.



The Substation

The Substation nurtures independent creative practitioners in collaborative community through the multi-disciplinary curation of contemporary arts practices from theatre and dance to film, music, literary arts, performance art, visual arts, and related fields.



Gillman Barracks

A contemporary arts cluster in Singapore that is home to 11 international art galleries.



Stamford Arts Centre

A multidisciplinary arts centre with a focus on traditional arts. It serves as an arts space that is dedicated to the development of traditional arts content and artistic collaborations, bringing traditional arts closer to the community.



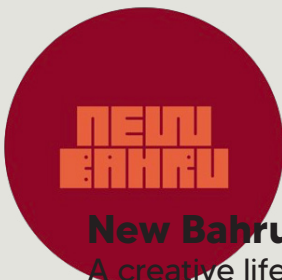
Goodman Arts Centre

Since its establishment in 2011, the centre serves as a place to bring artists, enthusiasts and neighbouring communities together to experience the arts in a warm and intimate manner.



Aliwal Arts Centre

A multidisciplinary arts centre managed by Arts House Limited with a strong focus on performing arts. It offers a conducive environment to support the artistic development of both contemporary and traditional arts groups, drawing inspiration from the rich cultural heritage in the area.



New Bahru

A creative lifestyle destination, home to over 40 independent, made-in-Singapore brands. New Bahru (Bahru meaning “New” in Malay) reflects the hope of bringing together a new creative community.

Benchmarking

Initially, I struggled to find an effective way to compare different creative spaces.

I first considered writing detailed paragraphs, but realised that large blocks of text would make it difficult to evaluate the spaces.

To address this issue, I adopted a **benchmarking approach to organise and compare the spaces systematically.**

This enabled me to clearly **evaluate each space based on specific criterias** - whether they are independently operated or government-run, and the range of offerings they provide such as exhibition spaces, creative studios, artist residencies, collaboration platforms, and meeting areas for creatives.

The benchmarking revealed that **government-run creative spaces appear to be less aligned with the needs of creatives.**

Based on this insight, I decided **not to develop the government-run creative spaces further and shifted my focus to independent spaces**, such as Pearl's Hill Terrace, which offer more opportunities

for creative interaction and community building.

From the benchmarking matrix, **Pearl's Hill Terrace** stands out among independent spaces as the one that best meets the needs of creatives. It supports both studio work and collaboration while cultivating a strong sense of community.

However, this vibrant creative hub will be **shut in 2026 for housing, displacing its community.** This emphasises the **urgency to establish a new space** to support these creatives.

Field Studies is another independent space that offers the most **opportunities and benefits for creatives.**

However, it needs to be **further evaluated before making a decision.**

| | KEY | | | | | | | | Remarks | | |
|----------------------|---------|--------|-------------|------------|------------------|-----------------------|-----------|-----------------------------|---------|--|--|
| | Present | Absent | Independent | Government | Exhibition Space | Creative Studio Space | Residency | Collaboration Opportunities | | Meeting Space for Creatives | Others (specify) |
| Field Studies | ● | ● | ● | ● | ● | ● | ● | ● | ● | Library & archive for artist books | |
| dbispce | ● | ● | ● | ● | ● | ● | ● | ● | ● | Mentorship, Public programming | |
| CODA CULTURE | ● | ● | ● | ● | ● | ● | ● | ● | ● | | Last physical exhibition: 2020 |
| Pearl's Hill Terrace | ● | ● | ● | ● | ● | ● | ● | ● | ● | | Was set to shut in March 2025 for housing development but lease extended to 31 Mar 2026 |
| starch.sg | ● | ● | ● | ● | ● | ● | ● | ● | ● | Event & workshops | |
| The Substation | ● | ● | ● | ● | ● | ● | ● | ● | ● | Performances and screenings | Physical space permanently closed in July 2021 |
| New Bahru | ● | ● | ● | ● | ● | ● | ● | ● | ● | Mainly retail space for local brands, F&B | Neither artist nor government run. Owned by hospitality firm: Lo & Behold Group. Culture of collaboration already in place between retail owners |
| Stamford Arts Centre | ● | ● | ● | ● | ● | ● | ● | ● | ● | Facilities for hire: Events, Co-working space, Studios | Co-working space: hot-desking, no actual studio space |
| Goodman Arts Centre | ● | ● | ● | ● | ● | ● | ● | ● | ● | Facilities for hire: Event space, Studios | Co-working space: hot-desking, no actual studio space |
| Aliwal Arts Centre | ● | ● | ● | ● | ● | ● | ● | ● | ● | Facilities for hire: multi-purpose hall, music studio, co-share office | |
| Gillman Barracks | ● | ● | ● | ● | ● | ● | ● | ● | ● | Galleries, F&B, Retail | |

Positioning Matrix

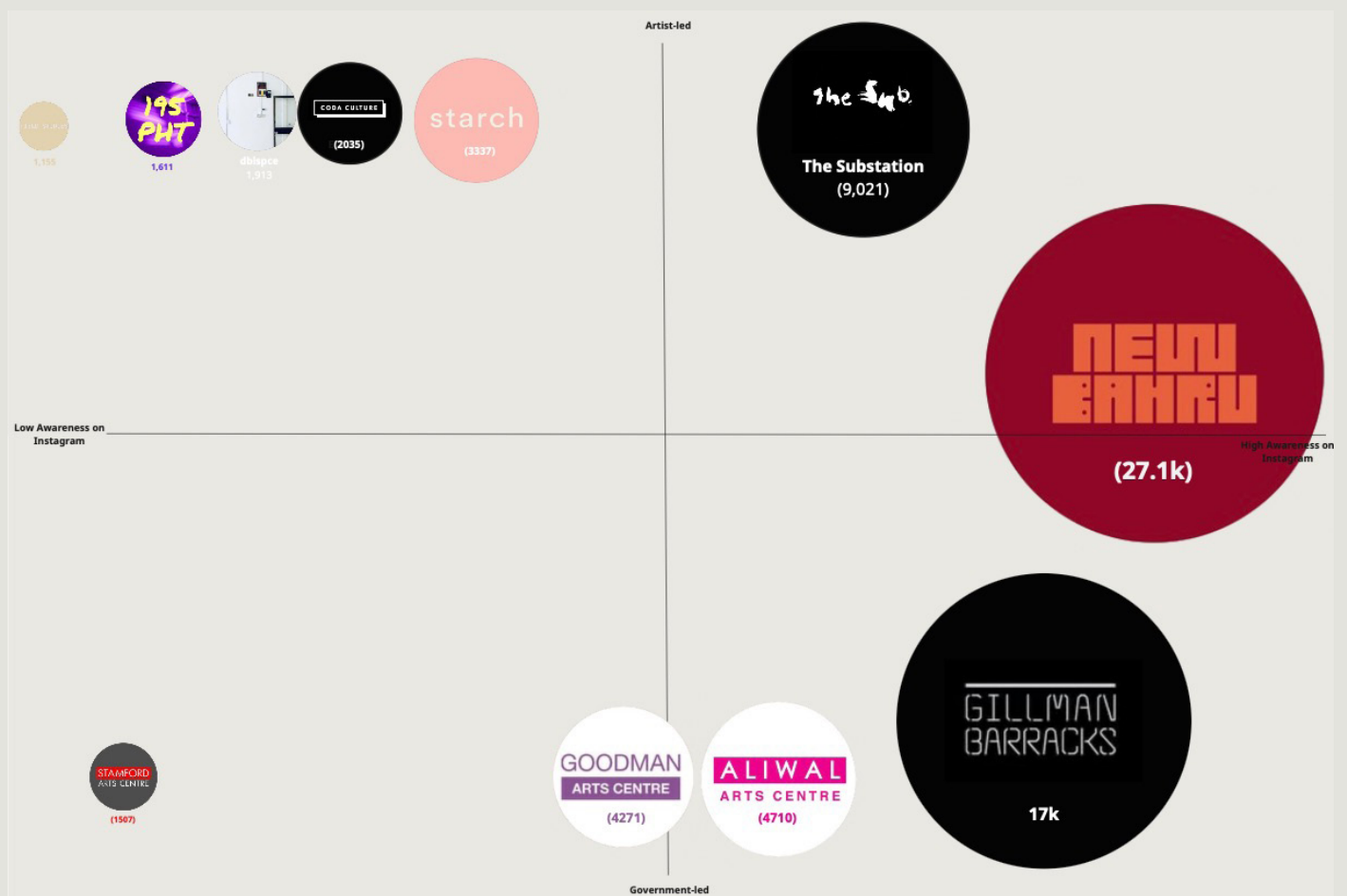
Although the benchmarking matrix offered clarity by comparing spaces across various criteria, it **wasn't enough to identify the most suitable option as many spaces shared similar features.**

To dive deeper, I developed a positioning matrix with **more focused criterias** by mapping out each space based on their visibility on Instagram and whether they are artist-led or government-led.

The positioning matrix indicates that Field Studies has the lowest awareness, prompting me to reconsider whether this space is the right choice for my concept.

I believe that higher awareness will enhance the community's public exposure and accelerate the process of building its reputation compared to a space with relatively lower awareness.

Visualisation of Positioning Matrix



Images were taken from respective Instagram pages

To communicate the level of awareness of the different spaces more effectively, each circle was sized proportionally to their level of public awareness on Instagram.

The larger the circle, the higher the number of Instagram followers

SWOT Analysis

SWOT analysis is a strategic planning technique that **guides organisations towards developing successful strategies.**

Using both the benchmarking and positioning matrices, **I have decided to develop the community space for creatives in New Bahru** as its culture and purpose align with the needs and values of creatives.

I used the SWOT framework to explore the feasibility of creating the community space in New Bahru, identifying its potential opportunities and threats.

The SWOT Analysis on New Bahru shows that there are **more pros than cons** of using New Bahru as a build a creative community as:

- It has the **highest** awareness level
- Secondary research indicates that a **collaborative culture already exists** in New Bahru, with businesses actively working together
- **Prime Location:** Close to many creative enclaves
- **New Opportunity:** Establish a creative studio and meeting space where creatives can connect, collaborate, and engage in spontaneous interactions.

| | |
|---|---|
| <p style="text-align: center;">STRENGTH</p> <ul style="list-style-type: none">• High awareness on Instagram (26k followers)• Newly developed space• Prime location located in central of Singapore (Close to other creative enclaves)• An environment and culture that actively fosters collaboration, where even businesses are forming partnerships with one another<ul style="list-style-type: none">• Reduced competition. Able to explore practices from other creatives• "Home of creatives" - Develop a sense of belonging in community | <p style="text-align: center;">WEAKNESS</p> <ul style="list-style-type: none">• High awareness and reach but low engagement on Instagram - What is missing? |
| <p style="text-align: center;">OPPORTUNITIES</p> <ul style="list-style-type: none">• Creating a co-working and meeting space for creatives• Regular and short-term exhibitions for resident creatives, with a focus on showcasing collaborative works• Artists can collaborate with local business owners<ul style="list-style-type: none">• Expand network beyond their own industry• Eg. store imagery, store design, murals | <p style="text-align: center;">THREAT</p> <ul style="list-style-type: none">• New Bahru has many local brands which means that its priority is retail, developing an independent creative hub within the space might not be priority• Might incur high rental cost as it is privately owned<ul style="list-style-type: none">• How to find the balance? |

After conducting an in-depth value opportunity analysis using the Benchmarking, Positioning Matrix, and SWOT framework to evaluate the creative spaces, I have selected **New Bahru as the site to build the creative community.**

Idea 2: Build A Community

To envision the people who will form the community, I developed personas by consolidating insights from the empathy map and venn diagrams as they helped me to understand the priorities, needs and values of both current and future creatives.

Personas provide an ideal solution as it captures common behaviours in meaningful and relatable profiles.

By creating personas, it makes it easier for designers to empathise with users and develop their ideas by checking the scenarios of use as it highlights positive experience and potential breakpoints.

It also provides a human reference when communicating research summaries.

Summary from Empathy Map & Venn Diagram

Creatives are deeply passionate about their craft and value a sense of community.

They would like to have a **space** where they can **foster a sense of belonging** that encourages collaboration, enabling them to **connect with and be inspired by like-minded individuals**.

Through such a community, creatives can **grow within their respective disciplines and feel supported**. However, they are also **concerned about the intense competition** in the current creative economy and are looking for ways to alleviate financial instability.

Persona 1



Passionate Paul, 27
Photographer

“There’s a stereotype that Singapore is a place that’s too pragmatic of the arts but that’s not true. I believe that a Singaporean can have a career in the arts, we just need to have a space for us.”

Background:

- Worked as an engineer 3 years after graduation due to monetary concerns and stability
- Decided to pursue interest in photography full-time as he wanted to give himself a chance to make his passion work. “If not now, then when?”
- Resistance from family and friends
- He believes in himself and would like to do what he loves

Struggles:

- Interested in analogue photography but does not know where to start or where to find his community due to closure of spaces.
- Unable to find a studio space that has a low rental cost
- Lacks inspiration at times but tries his best to push himself.

Motivation: Use photography to champion the causes that he believes in that society/government can be hesitant to speak

Want: Want to meet other creatives to collaborate with them and learn more about different photography techniques

Values & Belief:

- Growth-oriented
- Freedom

Persona 2



Worried Winnie, 23
Final Year Illustration Student

“Although I enjoy working alone, talking about my works with others make me more excited and I feel more inspired.”

Background:

- About to graduate in summer and pursue creative practice in Singapore after graduation
- Parents and friends are supportive as they have always known about her passions and talent
- However, she still receives judgement after sharing about what she studies in university with her relatives

Struggles:

- Worried about the lack of opportunities
- Fear of not being able to integrate into the creative industry if she can’t find the right creative community in Singapore

Motivation:

- Dreams of having her own studio one day and releasing her own comic book
- Would like to join a studio when she’s back in Singapore to gain experience and build connections

Values & Belief:

- “No man is an island” - Believes humans are interdependent and no one thrives in isolation
- Believes that one should constantly be growing

How Might We

I have now reached the **development stage of my concept**, where I have formulated a 'How Might We' (HMW) statement to **reframe and open up problem statements for efficient, targeted and innovative ideation** sessions to solve design challenges.

It acts as the bridge between the Define and Ideate stages of the design thinking process and a vision to develop a solution based on the problem identified.

How Might We build a supportive environment for creatives in Singapore that **promotes growth and collaboration so that creatives can build a **non-competitive community** and work towards shifting deeply ingrained cultural judgement towards those pursuing creative jobs.**

With a clearer direction, I can now move forward with developing my solution. **Although the refined How Might We statement broadens the problem space, it remains specific to act as a guiding compass that ensures the concept stays aligned with its core elements.**

It also serves as a reminder of the project's key priorities and the areas that need to be addressed.

Community Engagement

As community building plays a significant role in my concept, I recognise the importance of making the community feel valued.

As such, I organised a co-design workshop with the community of future creatives. This not only ensures that their voices are heard, but it is also a way to evaluate the validity of my proposed solution – assessing whether it was helpful, identifying areas for improvement, and uncovering any aspects that I may have overlooked.

Co-design Workshop

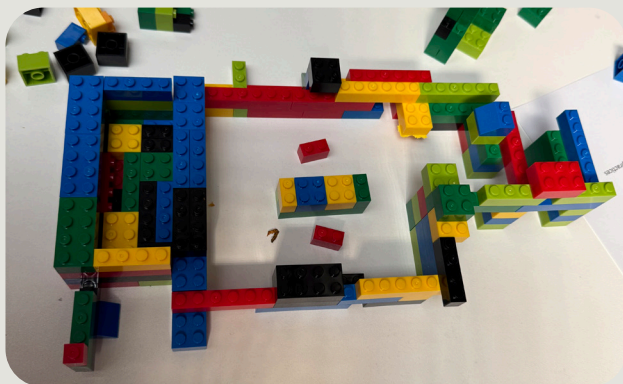


Co-design Workshop 1 with future creatives from 2 disciplines

Left to right: Photojournalism, Ceramic Design



Co-design Workshop 2 with future creatives from 4 disciplines -
Graphic Design,
Product & Industrial Design, Ceramic Design,
Graphic Branding & Identity



Ideal shared working space from Session 1

All participants in the co-design workshop provided consent to be photographed and to be featured in this process book.



Ideal shared working space from Session 2

Creatives value being part of a community where they feel a sense of belonging as they support and inspire each other, allowing them to grow together through collaboration.

Now that I have developed a rough idea of a tangible community space that encourages collaboration based on the research and insights gathered so far, I recognise the need to further validate and evaluate my concept.

Therefore, I identified a successful case study to learn from to understand how it operates and assess whether it effectively meets the objectives and needs of creatives.

Case Study

Success Story of Creators House in Camden, UK

Creators House is a non-profit organisation in Kentish Town (Camden Borough) dedicated to removing the key barriers young creatives face at the start of their journey—such as high studio rental costs, limited access to equipment, and a lack of opportunities and networks. They host regular workshops and offer free booking of creative spaces for emerging creatives aged 18 to 25.

As a non-profit organisation, Creators House receives funding from Camden Council, demonstrating the valuable support it gains from a government body.

More importantly, Creators House fosters a strong sense of community by creating a supportive environment where creatives can connect with one another. It provides a safe space for them to explore their practice, meet like-minded individuals, and collaborate across disciplines.

Its strategic location at Camden Borough, aligns with its mission of connecting creatives. Camden is one of London's creative hubs with a thriving cultural scene, creative businesses and most importantly, the diverse community. Being situated in a cultural creative enclave makes Creators House more accessible and inviting for young creatives to gather together

Design Outcome



SERENDIPITY **Made in New Bahru:** **Built for Creatives, Driven by Creatives**

Serendipity is a **co-operative (co-op)** located in New Bahru.

The space is named Serendipity **to reflect the unexpected connections and opportunities that can emerge when creatives come together.**

It **captures the spirit of chance encounters** and meaningful conversations that may spark new ideas, collaborations, and possibilities.

Serendipity fosters the sense of **shared identity, belonging and purpose** in the creative community

What is a co-op?

A business or organisation democratically owned, controlled and run by its members to meet their shared needs (economic, social, cultural) and aspirations.

Cooperatives have a strong commitment to their community and a focus on strengthening the community they serve / exist.

Co-ops are driven by values and not just profit, they all prioritise fairness, equality and social justice at the heart of the enterprise and allow people to work together to create sustainable enterprises.

Additionally, as cooperatives are not owned by shareholders, the economic and social benefits of their activity stay in the communities where they are established and the profits generated in the cooperatives are either reinvested or returned to members.

Serendipity's co-operative model

At Serendipity, creatives have the freedom to organise workshops, exhibitions, and events, taking full ownership of how the space is run.

They make collective decisions on how profits—such as those from exhibitions—are reinvested, whether that's purchasing new equipment or improving the facilities.

Serendipity also fosters peer learning. For instance, a graphic designer might lead a zine-making workshop, or a photographer could run a session on how to develop photographs.

Through these exchanges, creatives upskill, connect, and build a stronger community.

When a creative feels they've achieved their goals and no longer need to be part of Serendipity, they can transfer their membership to another creative—ensuring a circular and continuous process of support and opportunity.

How Serendipity's co-op model meets creatives' needs & concerns

Serendipity's co-op model offers shared ownership, giving creatives a sense of belonging and ownership.

It is a supportive environment that nurtures meaningful connections, allowing members to develop a strong sense of community as they inspire and learn from each other.

Lastly, it addresses financial concerns as members have the full control in deciding how profits from events and initiatives are distributed.

Location of Serendipity

Serendipity will be located within New Bahru's compound, marked by a red star in the image below. A small building will be developed on-site, chosen for its strategic location within a vibrant and accessible creative hub.

Positioned in a strategic location near other creative enclaves in Singapore, Serendipity has the potential to serve as a central hub where creatives can meet, collaborate, and grow together.

Just like Creators House in Camden Borough which is a vibrant gathering space for creatives in London—this concept will be adapted to the Singaporean context, encouraging creatives to come together and foster a sense of community within New Bahru.

It also aligns with New Bahru's core value of fostering community and bringing people together.

Serendipity will be situated in central Singapore, close to other creative enclaves in Singapore (circled in yellow)

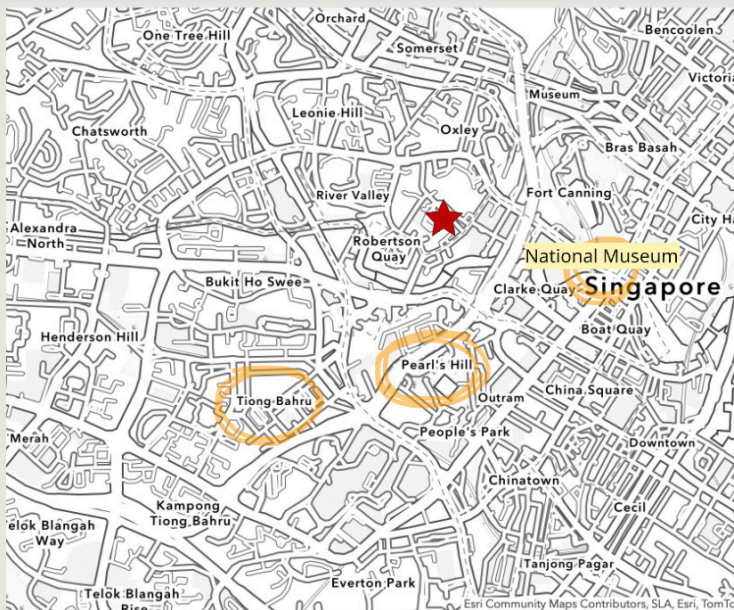


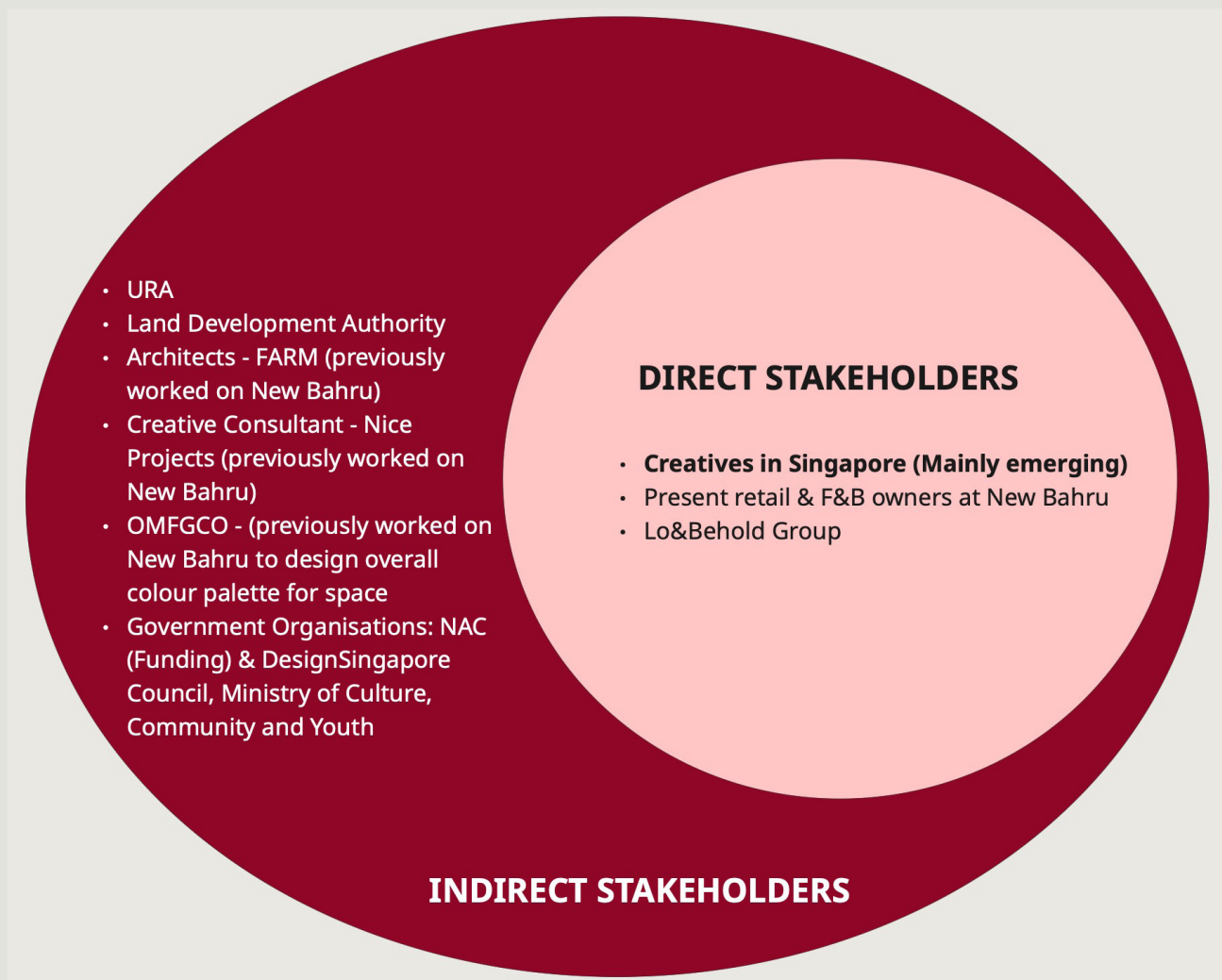
Image Source:
New Bahru's website -<https://www.newbahru.com>
<https://storymaps.arcgis.com/collections/1445eb78608b4c4b95602ce909dc2b07?item=1>

Stakeholder Map

To visualise the parties involved in Serendipity, I created a stakeholder map that categorises both direct and indirect stakeholders.

This includes architects and creative consultants who were previously involved in the development of New Bahru, as their experience and familiarity with the site contribute to greater cohesion and consistency in planning.

Involving them also **minimises the need for reintroductions to the space, potentially accelerating the development process.**



Service Blueprint

The AIDA model (Awareness, Interest, Desire, Action) is a strategic framework focused on customer-centric marketing, designed to guide audiences through each stage of engagement and decision-making.

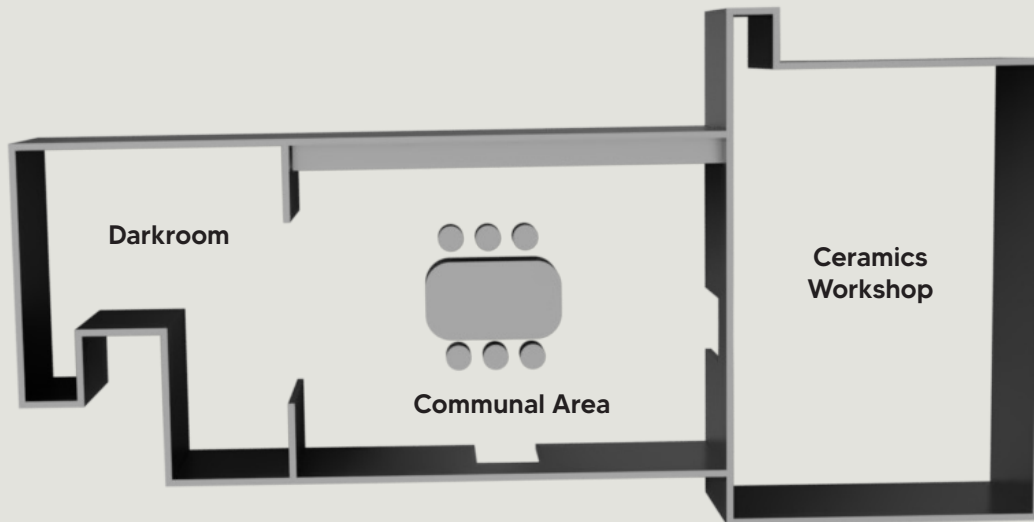
In this case, I applied the AIDA model (Awareness, Interest, Desire, Action) to structure and guide my thought process while developing the service blueprint. While traditionally used in digital marketing and public relations, I found it highly relevant for Serendipity which is a new initiative that aims to attract and engage creatives in Singapore to use this space.

The framework helped me consider how to capture attention and build interest, map out key interaction points and the behind-the-scenes elements needed to bring the experience to life.

Most importantly, it allowed me to establish a narrative that allowed me to better envision the user's journey within the space and identify potential key performance indicators—such as frequency of space usage, number of weekly booking to ensure that their needs are met

| Journey Steps Which step of the experience are you describing? | Awareness Why do they even start the journey? | Interest & Desire How does service meet their needs? | Action How can they feel successful? |
|--|--|--|---|
| Actions What does the customer do? What information do they look for? What is their context? | <ul style="list-style-type: none"> Passionate Paul has an independent photography project and needs a studio space for low hire cost Finds out about Serendipity through: <ul style="list-style-type: none"> New Bahru's Instagram Instagram Ads Local Media Agencies New Bahru's Website Gains interest to finding out more about Serendipity Wonders if it is just another co-working space | <ul style="list-style-type: none"> Passionate Paul indicates interest for a tour around Serendipity Realise that Serendipity aligns with needs (low rental cost of equipment, able to meet other creatives) during guided tour | <ul style="list-style-type: none"> Books a working space in Serendipity regularly Manages to expand network Completes project with another photographer that he met in Serendipity Retail owners in New Bahru knows about Passionate Paul's work and reaches out to him for discuss future collaboration opportunities Satisfied in Serendipity - Shares experience with other creatives about experience and introduces Serendipity to them |
| Needs and Pains What does the customer want to achieve or avoid? <i>Tip: Reduce ambiguity, e.g. by using the first person narrator.</i> | <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 30%;">High rental cost of creative workspaces</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Unsure of how to expand network especially when first starting out</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Would like to collaborate with other creatives on project</div> </div> <p style="text-align: center;">Pains Needs & Wants</p> | <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">See if the space and facilities aligns with practice</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">What are the opportunities available</div> </div> <p style="text-align: center;">What does Passionate Paul want to achieve</p> | <div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Collaboration opportunities beyond creatives</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Organise an exhibition and showcase works done at the end of the year to celebrate successes with other creatives in Serendipity</div> </div> <p style="text-align: center;">What does Passionate Paul want to achieve</p> |
| Touchpoint What part of the service do they interact with? | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 30%;">Read about Serendipity on a news article when researching on co-working spaces for creatives</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Infographic about Serendipity shared on New Bahru's Instagram page</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Reads about Serendipity on New Bahru's website</div> </div> | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 30%;">Book tour through a firm to facilitate an Instagram / website indicates type of practice. eg. Photograph, Fashion Design</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Learns about space through guided tour by resident creative</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Will be able to understand the practice, the space, the facilities, the equipment and people who work there in Serendipity</div> </div> | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Uses facilities in Serendipity regularly</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Booking system to book workspace whenever he needs to work on a project</div> </div> |
| Customer Feeling What is the customer feeling? <i>Tip: Use the emoji app to express more emotions</i> | <div style="display: flex; justify-content: space-around; align-items: center;"> </div> | <div style="display: flex; justify-content: space-around; align-items: center;"> </div> | <div style="display: flex; justify-content: space-around; align-items: center;"> </div> |
| Backstage | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 30%;">Coordinate with New Bahru's marketing team to plan marketing strategy</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Ensure consistent social media posts about events in Serendipity / infographic about Serendipity</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Ensure the content on Serendipity's webpage is up to date.</div> </div> | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Plan tour accordingly to relevant discipline</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Resident creative to give guided tour based on desired time</div> </div> | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Create backlog of creatives booking space over a period of time</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Create booking schedule system to ensure spaces in Serendipity are not overcrowded</div> </div> |
| Opportunities What could we improve or introduce? | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 30%;">Coordinate with New Bahru's marketing team to plan marketing strategy</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Ensure consistent social media posts about events in Serendipity / infographic about Serendipity</div> <div style="border: 1px solid black; padding: 5px; width: 30%;">Ensure the content on Serendipity's webpage is up to date.</div> </div> | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Plan tour accordingly to relevant discipline</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Resident creative to give guided tour based on desired time</div> </div> | <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Create backlog of creatives booking space over a period of time</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Create booking schedule system to ensure spaces in Serendipity are not overcrowded</div> </div> |

Floorplan Mockup



The image above showcases a mockup of a shared space for photographers and ceramicists. It features a darkroom on the left for photographers to develop photos, a ceramics workspace on the right, and a communal area in the middle.

This mockup was created based on the co-design workshop with future creatives - photojournalist and ceramicist, **demonstrating how individuals from different creative disciplines can coexist in a shared environment as it facilitates cross-disciplinary interaction.**

In this space, creatives engage deeply in their own practices while fostering meaningful exchanges with others. Despite having different practices, **the common space acts as a bridge for serendipitous connections through idea exchange and conversations that lead to collaborative opportunities.**

These moments of connection embody the core essence of Serendipity, igniting the unexpected connections and opportunities that can emerge when creatives come together

Diversity & Inclusion Framework

BELONGING

Serendipity believes in creating a culture where individuals feel accepted for who they are without feeling the need to conform.

EQUITY

Serendipity believes that everyone should be treated fairly and have access to resources to help them achieve equal outcomes.

OPPORTUNITY

Serendipity celebrates and allows individuals from all backgrounds to be heard.

A **Diversity & Inclusion (D&I) framework** is used to guide organisations in creating a workplace where employees feel valued, respected and have equal opportunities. It is **a set of values that promotes an inclusive environment** which fosters a sense of belonging and celebrates the diverse perspectives and experiences of its members.

Serendipity is an organisation dedicated to enriching lives, making it essential to foster an environment grounded in strong values – one that not only meets the goals and needs of its community, but also encourages individuals to be their true selves.

These 3 core values guide Serendipity in its mission to foster an inclusive environment where everyone—creative or not—feels valued, has equal opportunities, and develops a strong sense of connection and belonging.

Simulated Collaboration

To visualise how creatives might lead within the co-operative model, I simulated a potential collaboration to envision how this dynamic could look in practice.

I collaborated with an aspiring Singaporean graphic designer on this where she created visual assets for Serendipity’s key events such as **Serendipity’s 1st Anniversary Exhibition.**



Poster of Anniversary Exhibition



Event Brochure of Anniversary Exhibition

Feedback

“Having creative control means that I can play out the vision that I have in my head, allowing me to feel a sense of belonging as my own project.”

As a creative in Singapore, I'm often restricted by a project's rules and guidelines, which does not allow me to showcase my full creative potential. Having this opportunity to create, it allows me to be creatively free and bring my ideas to the table

"This whole collaboration process was great! It felt very liberating because there weren't any rules to follow like how it usually would be. It definitely benefits my development as I'm given the creative freedom to do as I wish, allowing me to think more out of the box and go crazy with my ideas."

-Denise, an aspiring Singaporean Graphic Designer

This feedback reinforces Serendipity's mission to create **a collaborative space that resonates with creatives.**

Having ownership and the freedom to shape their environment allows them to build a meaningful connection with the space. Without the usual constraints, they feel more open to explore, experiment, and grow. This shows how when creatives are given room to thrive, something powerful can emerge.

This therefore makes Serendipity a successful proposition

Wrap Up.

“

All you need to do is trust the process

”

Resolution & Overall Reflection

“Trust the process” they said. I never knew what this phrase meant until now.

This year-long project has truly been an **emotional rollercoaster**—filled with highs, lows, and everything in between.

I began with passion, energy, and countless ideas. However as the project progressed, I **hit several roadblocks that shook my confidence and made the end feel uncertain.**

Looking back, I’m grateful for those challenges. **They were stepping stones that pushed me beyond my limits and fuelled my passion for design research and strategy.**

This journey has taught me what it really means to be a design manager. The design process is never smooth sailing. **I will feel lost, unmotivated and even hopeless at some point in the process and that’s completely alright.**

I’ve learned that as long as I stay focused and grounded to the core of my project, I’ll always find my way.

All I need to do is be patient, trust the process and keep going because this is how I get closer to the finish line.