

*what
has*



*alanis
haryanto*

*been up to
... as of 2026?*

about me



Hi! I'm Alanis, an illustrator and graphic designer based in Singapore. I love movies and TV shows, hours-long video essays, historical stuff, paleontology, and arts-and-crafts. Also frogs... but only in theory.

Thanks for checking out my portfolio!

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Iris van Herpen
ArtScience Museum

Courtesy of ArtScience Museum and Marina Bay Sands

Conceptualisation, Design Development, FA
SPACElogic
2025

The *Iris van Herpen* exhibition showcases the works and inspirations of the acclaimed fashion designer.

Being a travelling show, we were able to study the pre-existing design language set by the previous two shows in Paris and Brisbane and put our own interpretation for the show's first stop in Asia.

With all her dresses being very elaborate and detailed, we kept the colour palette to a more simple black and white. As for the graphic motif and spatial design, we took cues from the displays to create an organic, wavy look to tie the whole exhibition together.

IRIS VAN HERPEN

SCULPTING
THE SENSES

Iris van Herpen: Sculpting the Senses showcases the work of one of the most visionary fashion designers of her generation. A pioneer in her use of new technologies, Iris van Herpen transgresses conventional norms of fashion, blending both traditional and innovative techniques. From micro to macro, this exhibition interrogates the body in space, our identities and futures in a rapidly changing world.

This retrospective celebrates van Herpen's future-facing and multi-disciplinary approach and is constructed as an immersive experience, around nine themes that combine fashion, contemporary art, design and science.

A selection of over 140 looks and accessories by Iris van Herpen are placed in dialogue with works of contemporary art and extraordinary natural history specimens. The Singapore iteration of the exhibition features local and regional content including artefacts on loan from the Lee Kong Chian Natural History Museum as well as other contemporary artworks curated by the ArtScience Museum team.

BIOGRAPHY



Iris van Herpen was born in 1984 in Wamel in the Netherlands. She grew up in close contact with nature and her creativity was influenced by two passions developed early on in life: the living world and classical dance, both of which were to become central elements of her design ethos. After studying at the ArtEZ University for the Arts in Arnhem, the Netherlands, she worked for fashion designer Alexander McQueen before opening her own studio in Amsterdam in 2007. In 2011, at the age of 27, she was invited to join the *Paris Chambre Syndicale de la Haute Couture*—an organisation integral to setting the standards for the highest levels of fashion design.

WATER AND DREAMS

In its liquid, frozen, or gaseous states, water often features in Iris van Herpen's work, even forming the principal focus of her 2019 *Crystallisation* collection.

A major component of the human body, the notion of water emerges from her dresses to transcend the invisible flux that constitutes our very essence. On every level—from drops of rain to a tsunami, as a poetic allegory or gateway to the shadow world, representing both harmony and chaos, in the form of foam, crystallised liquid or waves, water inspires the designer's extraordinary creativity.

Bubbles suspended in space, transparent fields of mist, turquoise or deep blue waves, van Herpen's aquatic pieces reveal the mystery and metaphorical power of water, manifested across a multitude of fabrics, materials and techniques from blown glass to thermoformed plexiglass, from laser cutting to *suminagashi*—a Japanese technique of marbled ink drawings.

SKELETAL EMBODIMENT

Cabinets of curiosities and anatomical museums are fertile grounds of inspiration for Iris van Herpen. Like the artists Michelangelo, Jean-Antoine Housson and many others who studied anatomical representations of the human being, van Herpen analyses the skeleton, muscles, connective tissues and systems of the body to create forms that can be worn like a second skin. Her dresses are hybrid structures, projections of our inner constitutions that create the fiction of a new body.

Van Herpen breathes new life into the idea of the silhouette by exploring the frontier between the living and inert. Her clothing is an extension of the body and, at the same time, a mutation of complex anatomical forms. She sheds light on that which is barely perceptible through the transparency of skin, that which is only able to be revealed with technology. Her designs could be likened to an artistic, Magnetic Resonance Imaging (MRI) scan, a creative X-ray of the structure of living organisms.

HYLOZOISM DRESS

2020
Iris van Herpen
in collaboration with artist Shetee Carruthers (b. 1977, Australia)
Sensory Seas collection
Silk organza, duchesse satin, tulle
Worn by singer Jennifer Lopez
Collection of Iris van Herpen

PLANET OCEAN

2012
Director: Yann Arthus-Bertrand (b. 1946, France), photographer and director, and Michael Pitiot (b. 1970, France), director
Images: Christian Sardet (b. 1946, France), biologist, and David Hannan (b. 1957, Australia), diver
Music: Armand Amar (b. 1963, Israel)
Voice: Sharon Mann
Production: Hope Production

Created by Yann Arthus-Bertrand and Michael Pitiot, the 2012 documentary *Planet Ocean* invites the viewer on a discovery of the ocean as a world in itself, an ecosystem fully connected to human beings. This excerpt shows a 'bloom' of plankton, an explosion of marine microorganisms which are the basis of all food chains. Plankton plays a crucial role in maintaining ocean health and supporting marine ecosystems. It is fundamental, by extension, to terrestrial life. This microscopic and lively world reveals the very source of our existence.

1. BLUE DROP #3

2009
Bronze mesh, brass, wire glass, grit
Collection of Kerry Dyson Allen

2. RISING AND FALLING #2

2008
Aluminium, wire glass, copper
Collection of Bainbridge Island Museum of Art

3. COALESCE

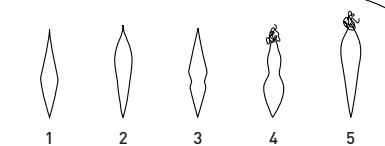
2006
Aluminium, copper,
Collection of Bainbridge Island Museum of Art

4. DARK CORE

2008
Aluminium, copper
Collection of Bainbridge Island Museum of Art

5. STRINGS

2007
Aluminium, wire glass
Collection of Bainbridge Island Museum of Art
Lanny Bergner
(b. 1952, United States)



American artist Lanny Bergner lives and works in the heart of nature on Fidalgo Island in the Pacific Northwest of the United States. Inspired by organic structures, he creates sculptures using composite materials such as metal mesh and textiles which, once they are assembled, resemble cocoons. With their complex biomorphic shapes, his pieces evoke living organisms, hybrid life forms that reveal an imaginary world in which the living and artificial unite.

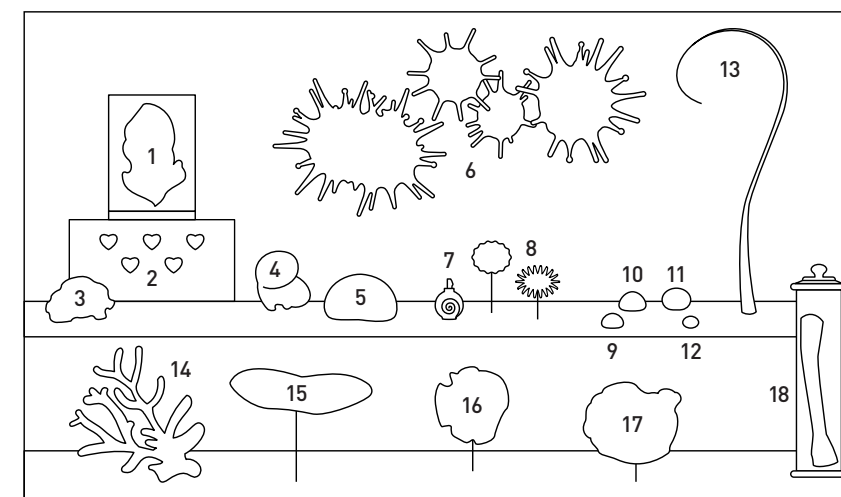
Iris van Herpen

ArtScience Museum
Exhibition Texts*

All the organic forms in the **Exhibition Text** panels followed the same design language—soft, gently curved outlines and a dotted pattern inside creating additional shapes and dimension within the panel itself. The pattern was inspired by the draping fabrics and the ethereal, repeating shapes found in nature and evocative of space.

To add to this dimensionality and the concept of permeating boundaries, I proposed the idea of having a clear acrylic backing to the artwork labels. This creates the impression of an object semi-floating in space.

*Not to scale



Fascinated by the natural sciences, Iris van Herpen finds design inspiration in structures seen in the living world and these, in turn, help generate ideas for new materials. Insects, marine species and plants are at the root of her reflections and are the subject of a personal collection in her studio.

Specimens presented in this display evoke this unique universe. Most of the marine specimens in this display, including the corals and sea urchins, were selected from the Zoological Reference Collection (ZRC) of Lee Kong Chian Natural History Museum, National University of Singapore, and were chosen specifically to reflect the Southeast Asian region. These items are placed in dialogue with suspended sculptures created by the architect and artist Philip Beesley and a perfume bottle by jeweller and master glassmaker, René Lalique (1860–1945) depicting the Greek goddess of the sea, Amphitrite.

- | | | |
|--|---|---|
| <p>1. RED GORGONIAN SEA FAN
Gorgoniidae
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>2. HEART COCKLES
<i>Corculum cardissa</i>
The Philippines
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>3. OPEN BRAIN CORAL
<i>Trachyphyllia geoffroyi</i>, Merulinidae
1960s
Southeast Asia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>4. HEAD CORAL
<i>Dipsastraea favus</i>, Merulinidae
1960s
Southeast Asia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>5. MAZE CORAL
<i>Platygyra</i> sp., Merulinidae
1960s
Southeast Asia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>6. CORAL CELL CONSTELLATION
2024
Philip Beesley (b. 1956, Canada)
Digitally fabricated and handworked mixed media
Clustered stellated filamentary polyhedron forms
with spherical liquid-filled lenses and sculptural details
Collection of the artist</p> | <p>7. PERFUME BOTTLE AMPHITRITE
1920
René Lalique (1860–1945, France)
Frosted glass
Collection of Ronald Ooi</p> <p>8. HELMET URCHIN
<i>Colobocentrotus (Podophora) atratus</i>
2017
Christmas Island
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>9. PURPLE URCHIN
<i>Tripneustes gratilla</i>
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>10. WHITE SALMACIS URCHIN
<i>Salmacis</i> sp.
Kalimantan, Indonesia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>11. ORANGE URCHIN
<i>Echinometra mathaei</i>
Collection of Bryan Chin
Courtesy of Tiger and Arcadia</p> <p>12. PURPLE URCHIN
<i>Phyllacanthus imperialis</i>
Collection of Bryan Chin
Courtesy of Tiger and Arcadia</p> <p>13. STINGRAY TAIL
Madagascar
Collection of Bryan Chin
Courtesy of Tiger and Arcadia</p> | <p>14. SUN CORAL
<i>Tubastraea micranthus</i>, Dendrophylliidae
1960s
Southeast Asia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>15. TONGUE MUSHROOM CORAL
<i>Herpolitha limax</i>, Fungiidae
1960s
Southeast Asia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>16. STAGHORN CORAL
<i>Acropora</i> sp., Acroporidae
1960s
Southeast Asia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>17. BRACKET MUSHROOM CORAL
<i>Podabacia crustacea</i>, Fungiidae
1960s
Southeast Asia
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> <p>18. VENUS' FLOWER BASKET SPONGE
<i>Euplectella aspergillum</i>
Collection of Lee Kong Chian Natural History Museum,
National University of Singapore</p> |
|--|---|---|

Iris van Herpen

ArtScience Museum
Artwork Label – Vitrine

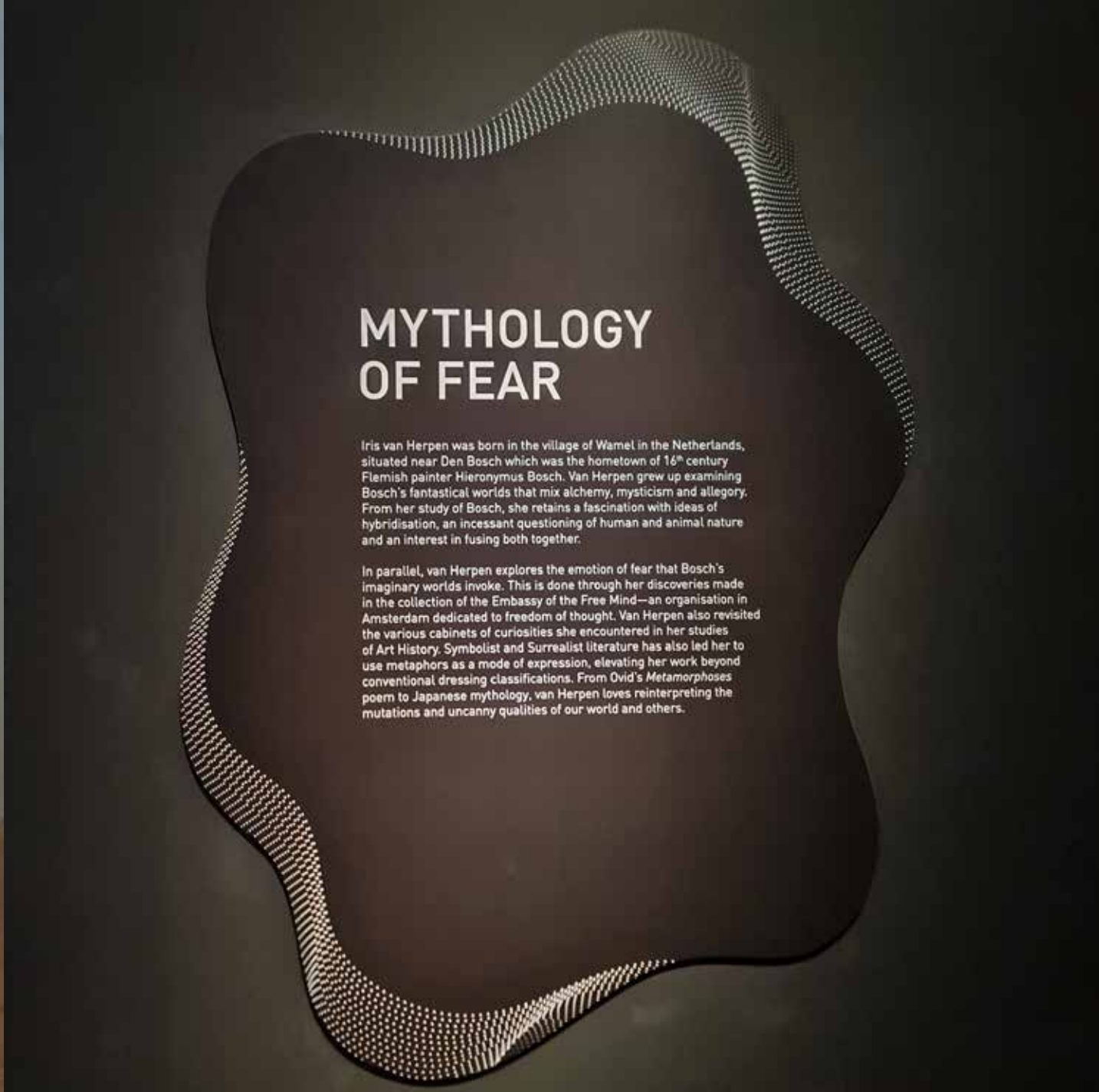
Although a series of three shapes were designed for the artwork labels (to standardise for production), in some cases the content simply cannot fit within these shapes. One example was the **Vitrine**.

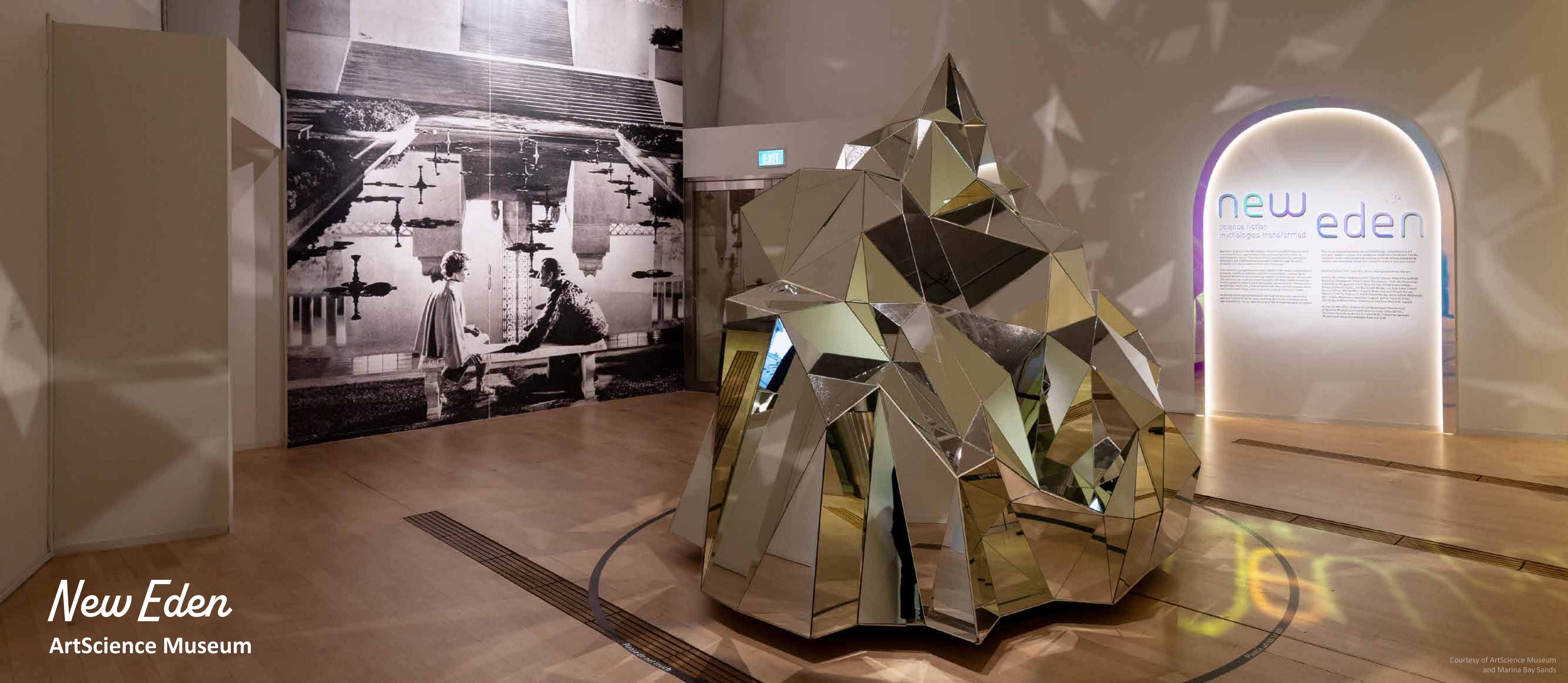
In this case it has to be conceded that the typical rectangle design will be used, the size being adjusted to fit the content.

With combined labels like these, typically an illustration is included to help the reader connect the many individual entries to the appropriate item within the Vitrine.



Iris van Herpen
 ArtScience Museum
 Exhibition Graphics





New Eden

ArtScience Museum

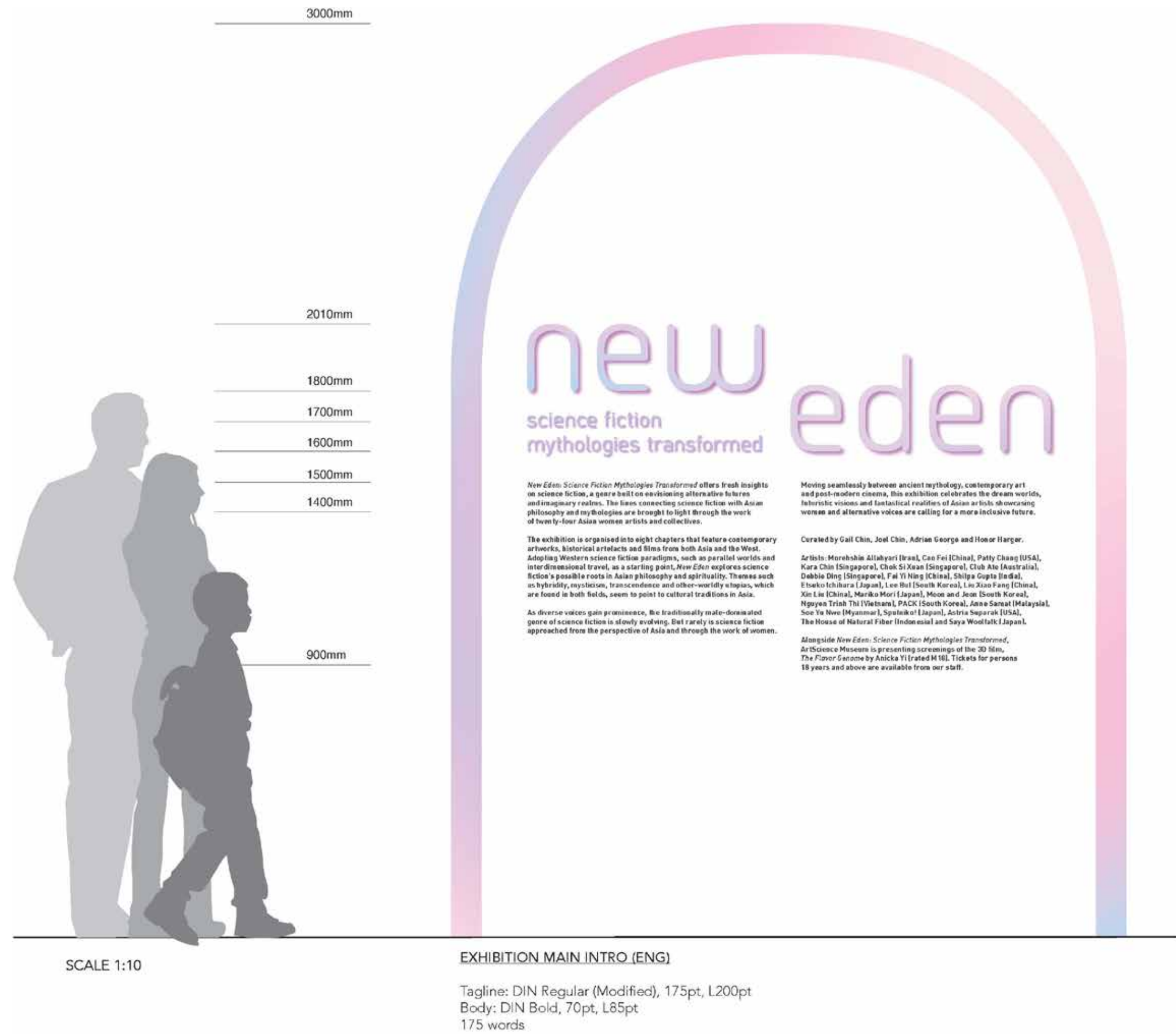
Courtesy of ArtScience Museum and Marina Bay Sands

Conceptualisation, Design Development, FA
SPACElogic
2023

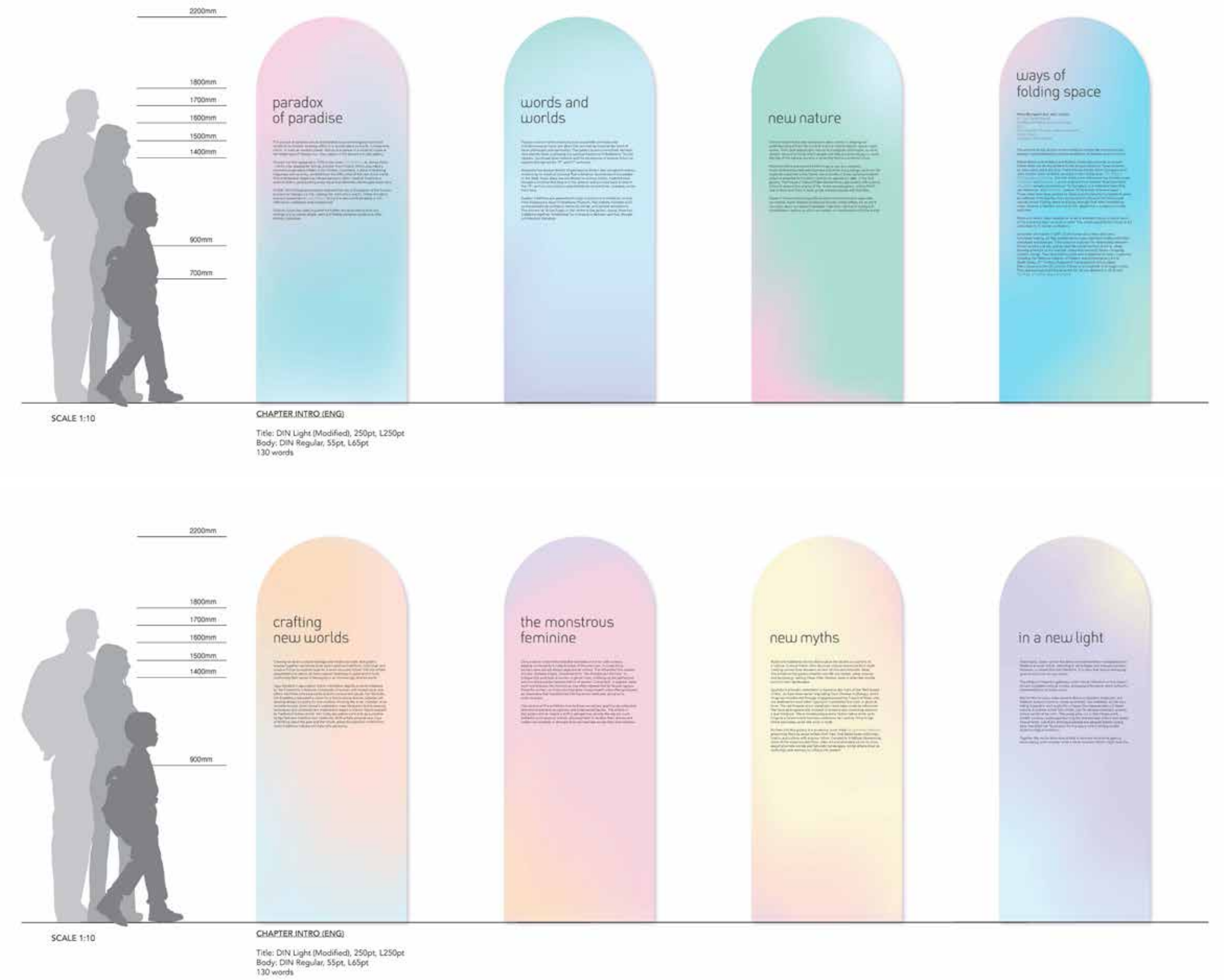
New Eden was an exhibition on Asian science fiction mythologies and philosophies through the lens of women artists. This was the first major project I worked on where I had to create an Exhibition Identity from scratch, without working from a pre-existing brand guide.

The client wanted a pastel, dreamy look, in contrast to the traditional sci-fi aesthetic which tends to be more masculine and militaristic. The exhibition aims to show us a different angle of sci-fi media, and therefore I came up with the concept of portals, to reinforce the idea that the visitors are being taken to a new world.

Main Entrance



Chapter Introductions



New Eden
ArtScience Museum
Exhibition Identity

alanis harjanto

Arches as an overall motif was used throughout the **Exhibition Identity** to represent a gateway. The main entrance arch utilised lights and dichroic film to create a colourful, reflective surface, glowing from within, complementing the artwork in the gallery and differentiating it from the other applications.

Each subsequent gallery's introduction panel was assigned a main colour, to denote the change in subject matter showcased in that particular chapter. The different gallery colours are blended together to create a dreamy, ethereal look, while still keeping the main colour as the focus.



New Eden
ArtScience Museum
Sci-Fi Timeline

2010s - present

2000s

1990s

1980s

1970s

1960s

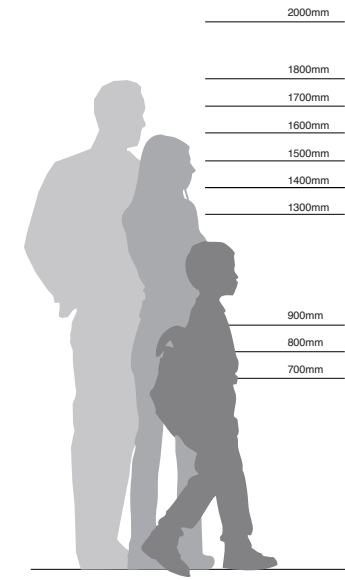
1950s

1940s

1930s

Courtesy of ArtScience Museum and Marina Bay Sands

Sci-Fi Timeline



SCALE 1:10

WALL 75mmW

early 1800s late 1800s 1900s 1910s 1920s 1930s 1940s 1950s 1960s 1970s 1980s 1990s 2000s 2010s-present

EARLY SCIENCE FICTION SCIENTIFIC ROMANCE DYSTOPIAS AND UTOPIAS WORLD WAR AND REVOLUTION MODERNIST WRITING GOLDEN AGE THE SECOND WORLD WAR AND LOGIC BOMB POST WAR ANXIETIES NEW WAVE BEYOND EARTH CYBERPUNK PRE-INTERNET CULTURE EMERGENCE SCIENCE FICTION TODAY

SCIFI TIMELINE

early 1800s late 1800s 1900s 1910s 1920s 1930s 1940s 1950s 1960s 1970s 1980s 1990s 2000s 2010s-present

EARLY SCIENCE FICTION SCIENTIFIC ROMANCE DYSTOPIAS AND UTOPIAS WORLD WAR AND REVOLUTION MODERNIST WRITING GOLDEN AGE THE SECOND WORLD WAR AND LOGIC BOMB POST WAR ANXIETIES NEW WAVE BEYOND EARTH CYBERPUNK PRE-INTERNET CULTURE EMERGENCE SCIENCE FICTION TODAY

New Eden

ArtScience Museum

Sci-Fi Timeline

alanis harjanto

The **Science Fiction (Sci-Fi) Timeline** was a layout challenge, due to the amount of content that needed to be conveyed in a relatively restricted area. As the graphics will mostly be informational, it was important that we kept to a comfortable reading height.

The different eras of sci-fi media history was subdivided into decades, so that each era would fit neatly into a column. A lot of collaboration was necessary between the graphics team and the client to be able to achieve the best outcome, both content and graphic-wise.



Sneakertopia

ArtScience Museum

Graphic Adaptation, Design Development, FA
SPACElogic
2023

Sneakertopia was brought over from the iconic museum in Los Angeles to make its Asian debut in Singapore. An exhibition that showcased and celebrated sneaker and street culture, I was very lucky to be able to work on this as my first museum exhibition project.

With an existing branding that was very simple and yet also bold, it was

extremely fun to find ways of bringing the vibe of the original location to ArtScience Museum, with our own creative touches.

This was a particularly graphics-heavy exhibition, so there were also many learning opportunities as we faced all the challenges that come with preparing FAs for large murals.

Middle Wall



Right Wall



Sneakertopia

ArtScience Museum
Main Entrance

alanis harjanto

In many situations the logo of the exhibition would be placed at eye-level, however in this situation I suggested to put it at a height of 2700mm so as to be immediately visible above **tobyato's Stone Lions**, which was the main artwork in the gallery.

For additional impact, I suggested to add in a giant Sneakertopia text on the Right Wall, which also served as a fun photo-op.

All three walls were covered with **David Kaul's Sneaker Storyboard** illustrations, which we rearranged to fit the space.



THE BACKLOT

The global phenomenon of sneaker culture has infiltrated the entertainment industry through film, television series and digital media. The sneaking mania took its oldest roots to television from being part of sports subcultures into a truly global cultural phenomenon. Video games are also fueling a new generation of sneakerheads with players designing, wearing and selling their own digital shoes as virtual sneakers. The term 'sneakerhead' is used to refer to individuals who are passionately about sneakers. They collect and trade their sneakers or feature their sneakers in fashion statements.

Hollywood movies such as *On the Right Track* (1989) and *Grease 2* (1984) have contributed to sneaker culture trends and generated hype for budding sneaker and footwear brands. Some sought after concepts like *Katana*, *Score* and *Many More* were worn in back to the future II (1985) directed by Robert Zemeckis. *SNK* is a slang term used often used to refer to sneakers and search sites.

Renowned American shoe designer, Tinker Hatfield, designed the Nike MAG for *Back to the Future II*, imagining a sneaker that would be viable and ready-to-wear almost 30 years in the future. The script contained the idea of 'magnetic levitation technology' which was linked all in the sneaker name with the letter 'MAG'. This imagined technology would allow the time-traveling lead character to firmly grip onto his hoverboard without falling off. The once-imaginary Nike MAG with its self-tying 'power laces' was eventually brought into existence and released to the public in 2017 and 2018—marking one of Nike's most popular releases in history.

In celebration of the marriage of film, sneakers and street culture, a specially curated film programme is ongoing at ArtScience Cinema on Level 4 with a range of blockbuster and arthouse film selections for all audiences throughout the duration of Sneakertopia.

Sneakertopia
 ArtScience Museum
 Chapter Introductions

Courtesy of ArtScience Museum and Marina Bay Sands



Sneakertopia
ArtScience Museum
 Chapter Introductions

As the main focus of the exhibition were the shoes, it was helpful that the branding was mainly black and white. Something to keep in mind when designing for the **Chapter Introductions** was that it had to be adaptable, as there were three different sizes of the wall/display case and the length of the titles were extremely varied.

A few options were done where the text was bolder, but in the end we felt that the best decision was to go for something simpler, so as not to take away too much attention from the shoes. In addition to the showcase label a black strip was also added to highlight the shoe display case.



Courtesy of ArtScience Museum and Marina Bay Sands

Sneakertopia

ArtScience Museum
The Frugal Pop-Up

alanis harjanto

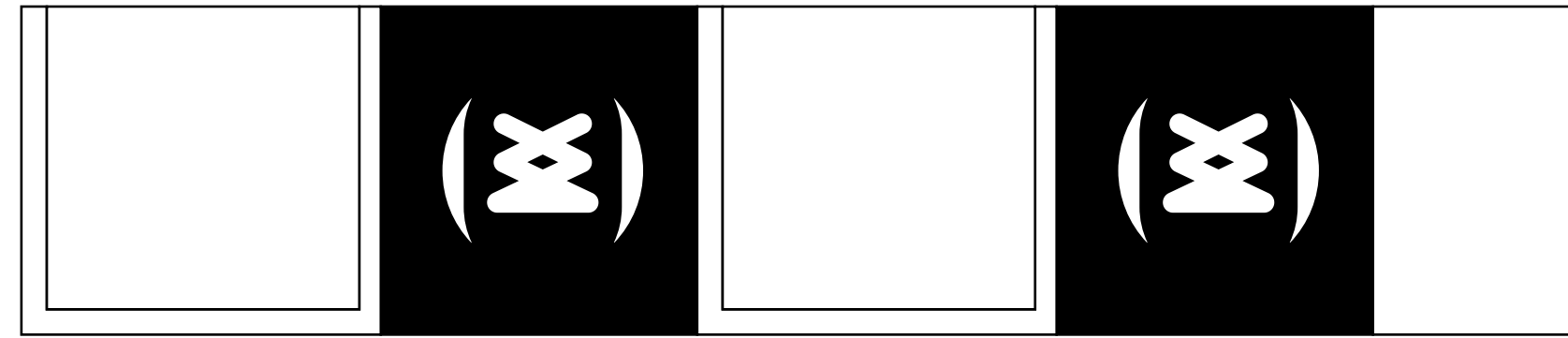
Frugal is a parody of the lifestyle brand *Supreme*, which began as a small skate shop and has now grown into one of the biggest streetwear brands in the world. They are also famous for being very expensive.

This area is based on a Singaporean HDB, all with the highly inflated price tags that are associated with being part of such a brand.

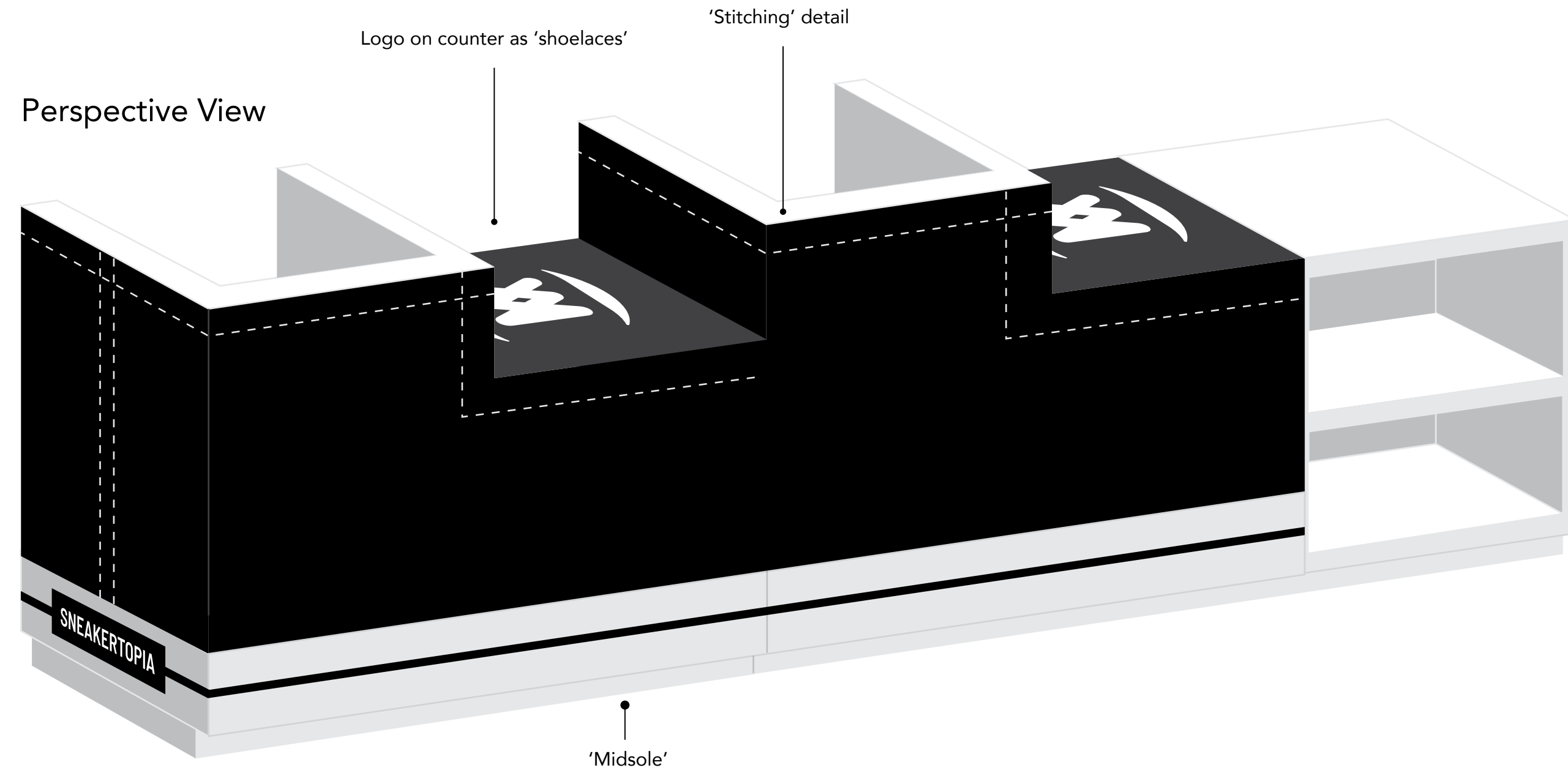
The biggest challenges in this area were achieving the consistency. In the dollar bills (also Frugal branded) it was between the different methods of printing, whether it was finding the right grammage of paper for the bills hanging from the ceiling and spilling from the bathtub to matching the printed floor graphics with these existing bills. The green also had to be matched between the paint and the wall and floor stickers.

Retail Counter

Top View



Perspective View



White shelf to look like rubber toecap on sneakers



Sneakertopia

ArtScience Museum
Retail Counter

It was a challenge to figure out what graphic could be used on the existing **Retail Counter**, as the logo (in all its various forms) had been repeated throughout the retail area, and the only tagline was already being used on the opposite wall.

Using the odd shape of the furniture to our advantage, I proposed that we design it based on a hightop sneaker, thereby tying it back to the essence of Sneakertopia.



Bird Paradise
 Mandai Wildlife Group
 'Colours' Transition Area

Courtesy of SPACeLogic and Bird Paradise



Bird Paradise

Mandai Wildlife Group

'Colours' Transition Area

alanis harjanto

For the 'Colours' Transition Area, I was in charge of doing test prints—checking the resolution, making sure the cropping of the birds were clean, and (most importantly for this area) that the colours were vivid and accurate to the actual birds.

I was very grateful to my team, as with the many images it would not have been possible to do this alone. An extra few pairs of eyes helped a lot with spotting parts that needed more editing, as well as the actual edits themselves.

Courtesy of SPACeLogic and Bird Paradise



Some Call It Science

Science Centre Singapore

Digital render by Jaya Pranata
Courtesy of SPACElogic

Conceptualisation, Design Development, FA
SPACElogic
2024

At the beginning of 2024, I was given the great pleasure of working on the tender for **Some Call It Science** (my first, I think), and we actually won! It was such a delight, as the Science Centre was one of my favourite places to visit when I came to Singapore during the holidays. To be doing a permanent exhibit for a place I had such wonderful memories of was a big factor of my excitement to work on this.

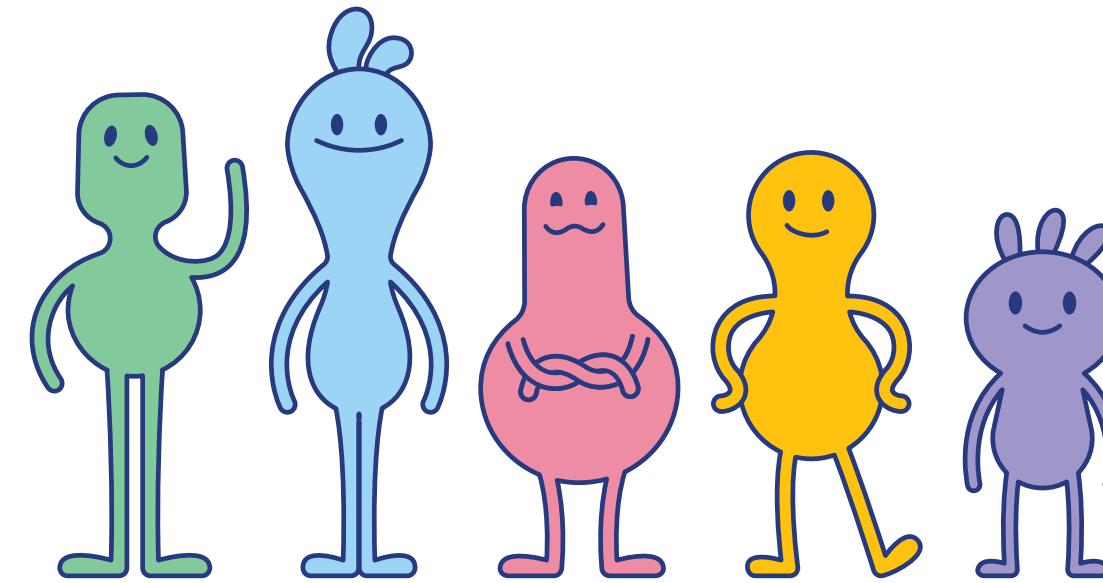
As this was a space for children, being allowed to illustrate and have the creative freedom to be as playful as I wanted was a breath of fresh air.

Knowing that something I created could be the catalyst for someone from the future generation to fall in love with science (as I had back then) was a big motivation in completing the project.

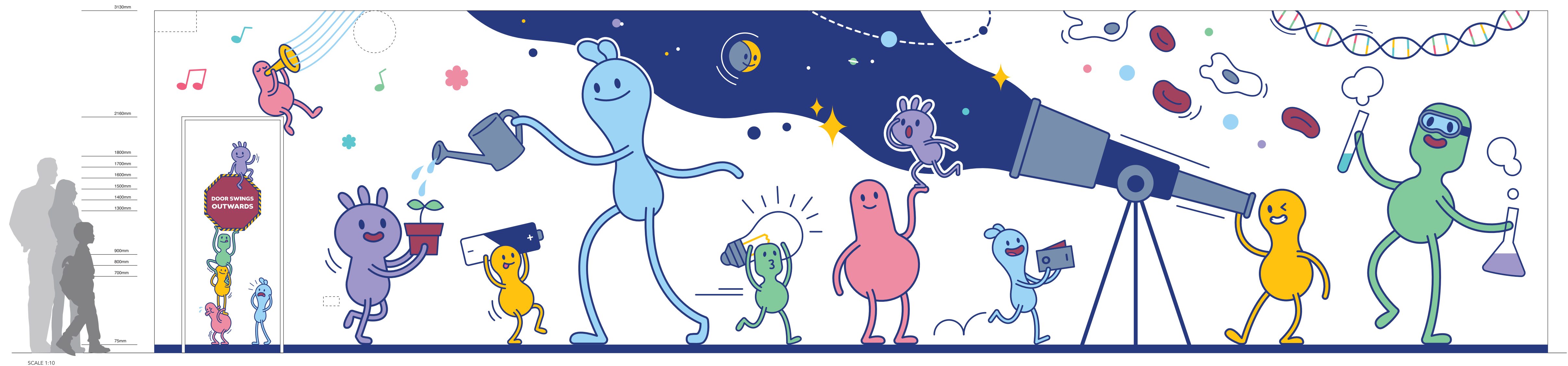
Sketch



Mascots



Final



Some Call It Science

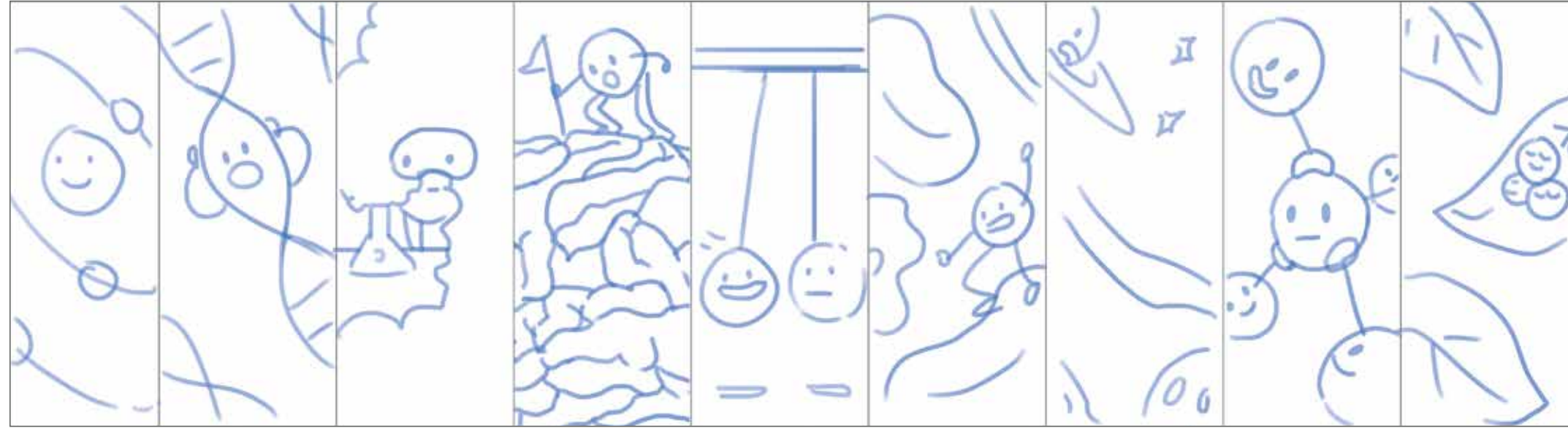
Science Centre Singapore
Feature Wall

alanis harjanto

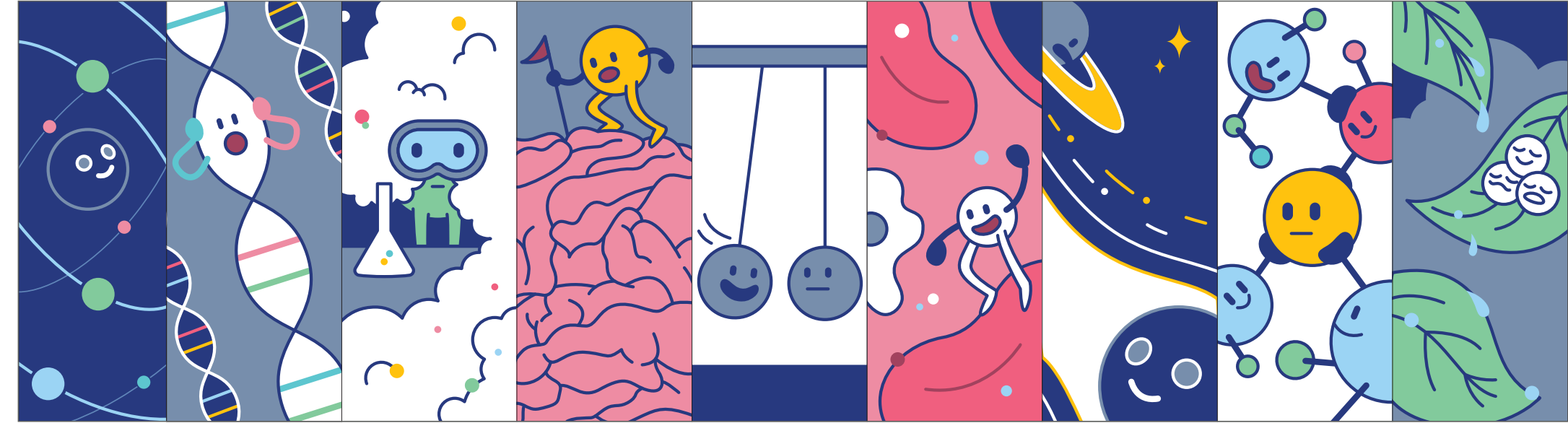
A major graphic (in terms of size and importance) was the **Feature Wall**. One of the main intents for this exhibit was to show how so many things we encounter in daily life are representative of science.

Using the mascots designed especially for this project, I filled the wall with these characters having lots of scientific fun, including different disciplines such as physics, chemistry, biology, electronics, astronomy, genetics, music, etc.

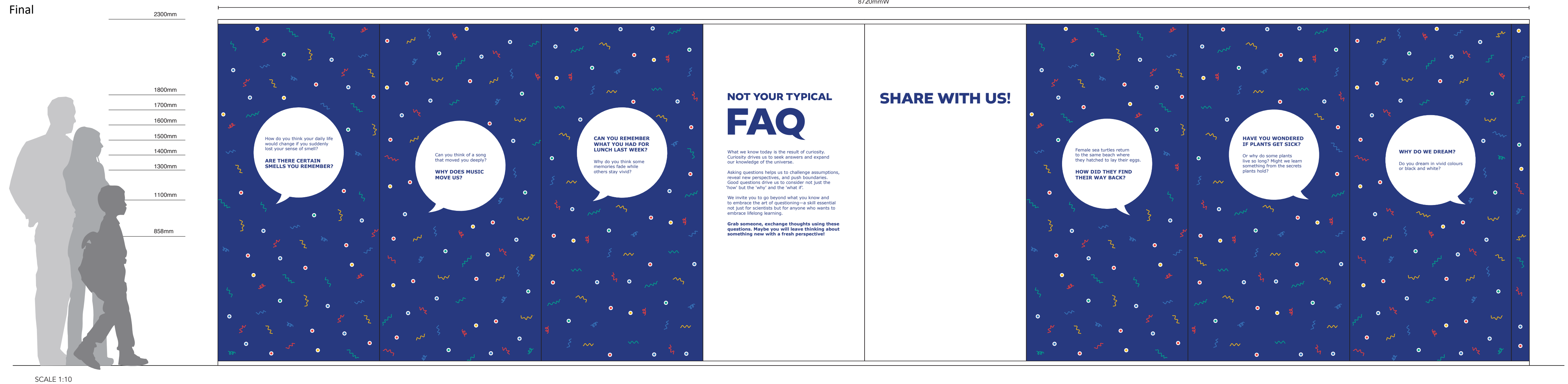
Tender Sketch



Tender Proposal



Final



Some Call It Science

Science Centre Singapore
Operable Wall

alanis harjanto

The other large graphic in this area was the **Operable Wall**. One challenge was that the graphic used had to make sense whether the wall was closed or partially open (folded). Initially during the tender stage I proposed to use each panel to showcase a different scientific discipline, as this would mean that each image was still whole no matter how much of the door was folded up.

In the end, it was decided that we would use patterns to fill the space instead, and this became an interactive magnetic wall. Visitors could stick their replies to the discussion questions onto the blank panel.

Little touches are still there to keep things interesting – the Q in FAQ takes the shape of the speech bubbles!

STEEL STACKER

USE the metal pieces provided in the pit.

BUILD structures.

INVESTIGATE what structures can be made.

DRAW CONCLUSIONS: What did you notice, why did it happen?

Electromagnets are temporary magnets that creates a magnetic field when electricity flows through them.

This field can be turned on and off, unlike permanent magnets.



中文 | தமிழ்
Bahasa Melayu

The world's most powerful magnet is an electromagnet smaller than a soda can. It is about a million times stronger than the Earth's magnetic field!

NOW YOU KNOW!

SEEING SOUND

PLAY the instruments or **SING** into the microphone.

SEE the patterns created by your sounds.

OBSERVE how different sounds create different patterns.

The sand shows how sound waves create wave patterns.

Different loudness, pitch and shapes of the plate produce different patterns.



中文 | தமிழ்



Bahasa Melayu

Violin craftsmen have been shaping and designing violins using wave patterns for centuries!

NOW YOU KNOW!

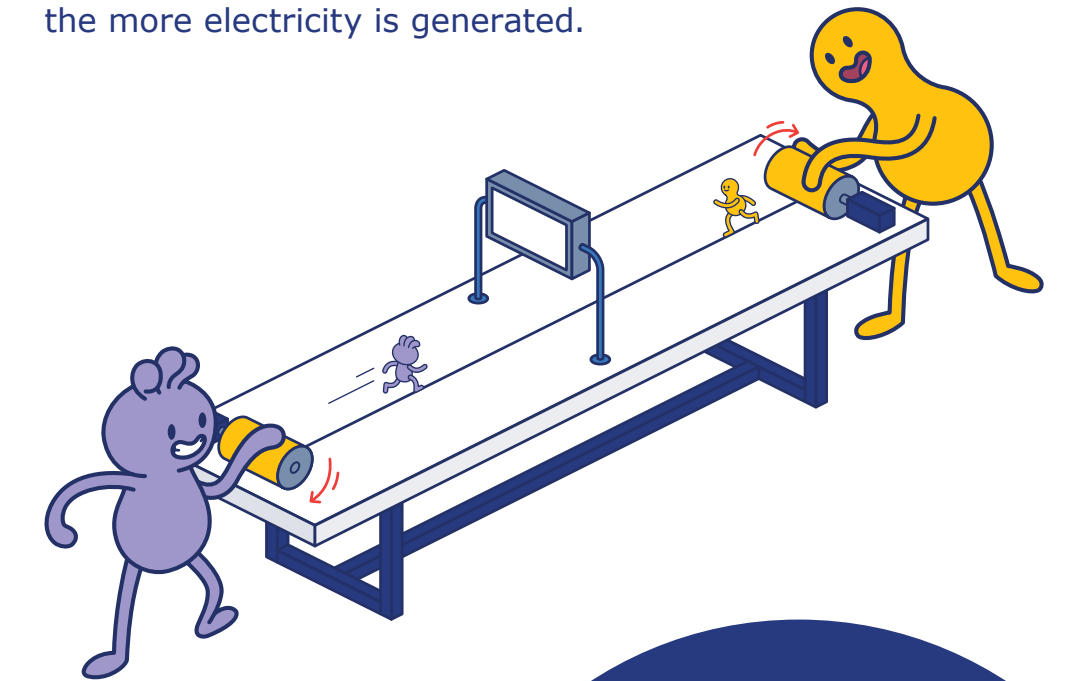
SPEEDY SPINNER

SPIN or **ROCK** the barrel.

EXPERIMENT with different ways to move the barrel.

This exhibit uses an electric motor that acts as a dynamo to convert motion into electricity to move the figurine, demonstrating energy conversion.

The faster you move the barrel; the more electricity is generated.



中文 | தமிழ்



Bahasa Melayu

The average Singapore household uses 221kWh of electricity a month. Compare that to what you generated in the minute!

NOW YOU KNOW!

Some Call It Science

Science Centre Singapore
Content Panels

alanis harjanto

With all the different interactives came a **Content Panel** to explain how to interact with them and the principles they teach.

It's always a challenge to present technical information in an interesting way. Of course, the illustration does the heavy lifting by showing visually how the exhibit should work, but the layout ties everything together.

By creating different points of interest on the layout such as adding a silhouette behind key words, or the circle containing the fun fact, the eyes are drawn around the panel, inviting the viewer to read the whole thing.

LIGHT LEAKS

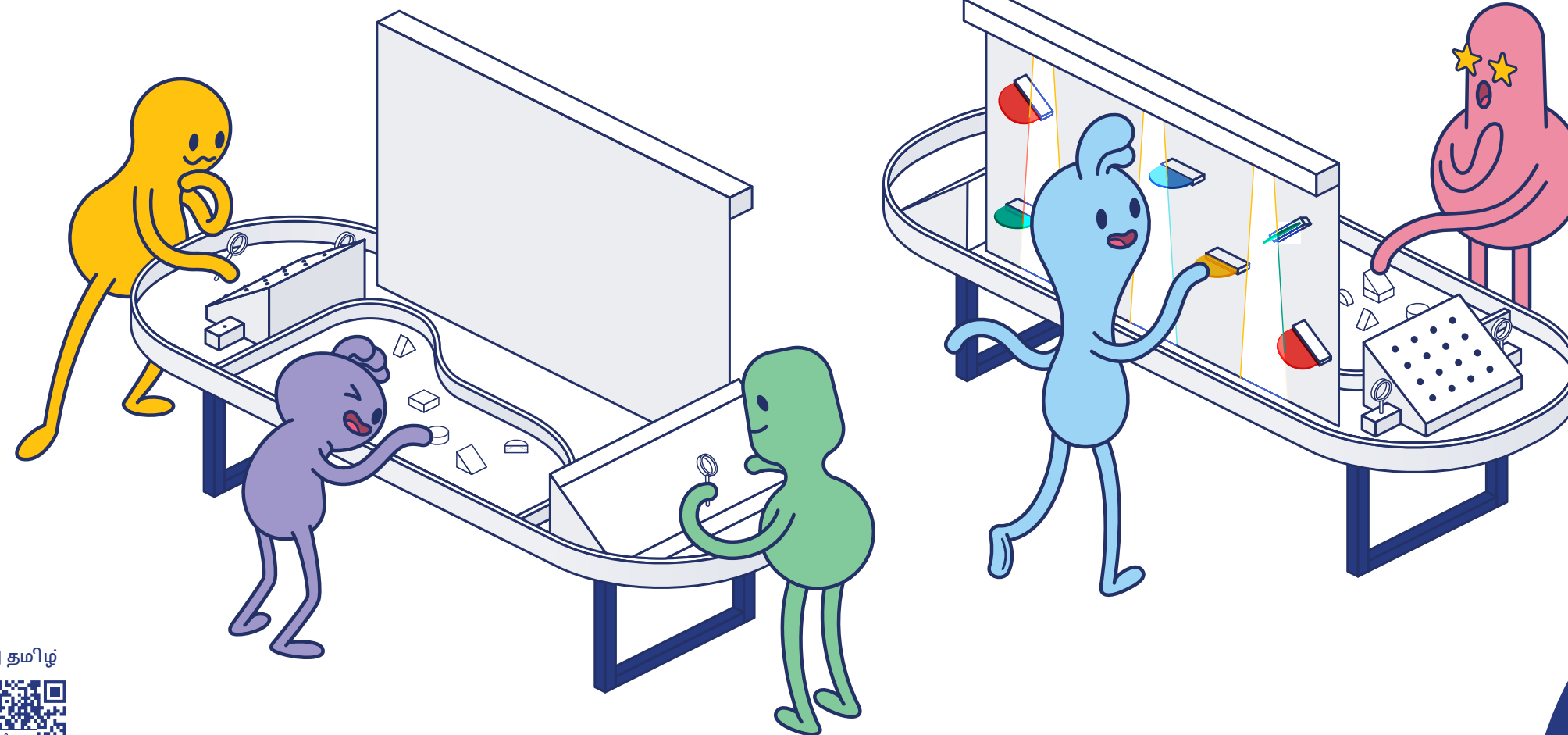
PLAY with the tools provided.

USE the light source to create different effects.

EXPERIMENT with different accessories and **OBSERVE** how light behaves under different conditions.

Light travels in straight lines, it can reflect, refract and diffract, showing its wave-like properties.

These fascinating behaviours demonstrate how light interacts with different materials.



Bahasa Melayu

The human eye perceives a range of 400 – 700 nm which lets us see rainbows (380-750 nm) but not microwaves! (10^6 - 10^9 nm).

NOW YOU KNOW!

Some Call It Science

Science Centre Singapore
Content Panels

alanis harjanto

Where possible, it's best to standardise the sizes of the panels for consistency and to aid in production. However, in some cases, it might make more sense to have a different size.

This interactive, for example, had a lot of elements to it and a board that obstructed one side of the table from view. Two angles had to be drawn, which required more space.

Luckily, the board provided a large space for this panel's placement, and we could enlarge it as necessary.

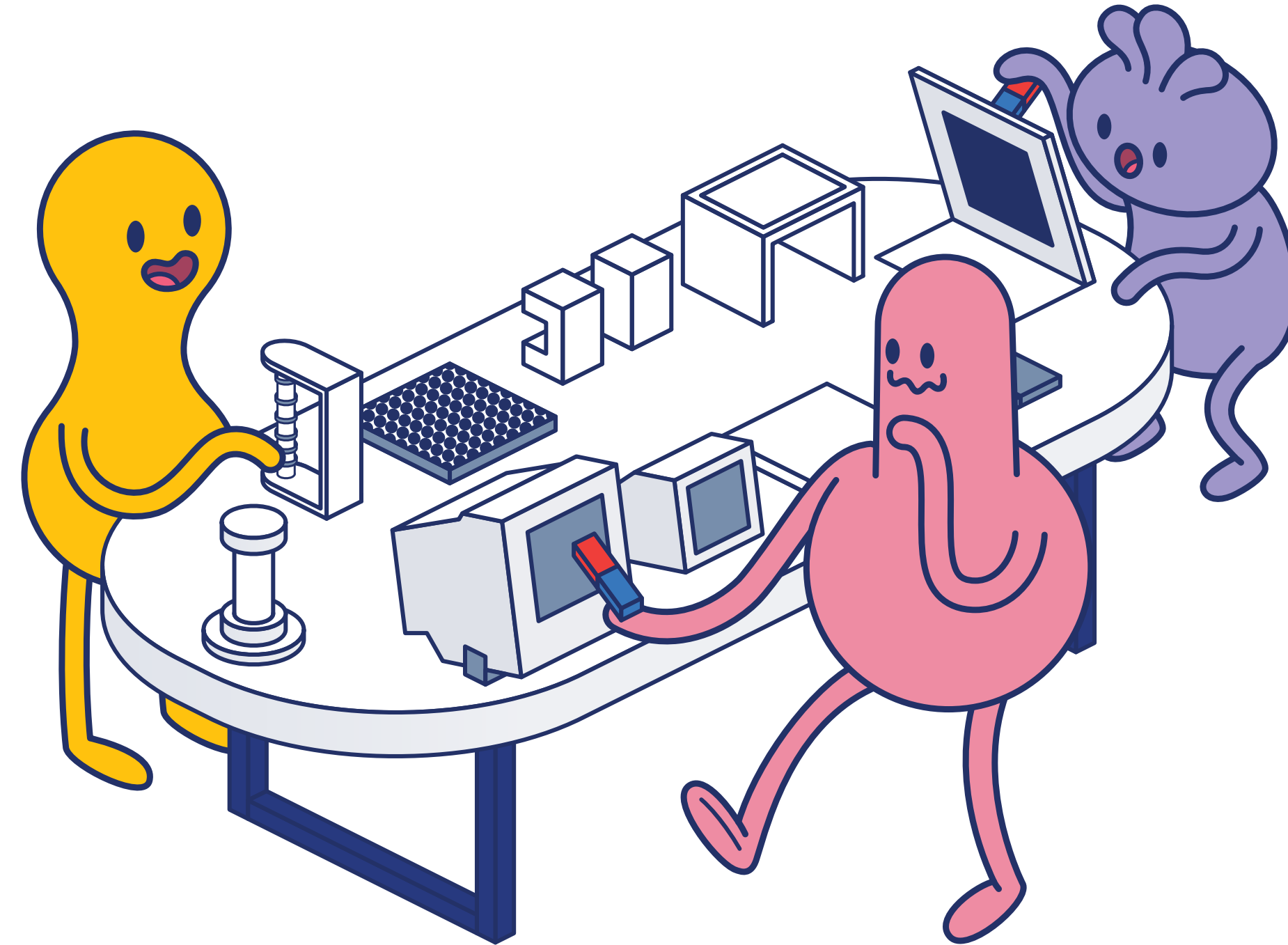
POLARITY PLAY

EXPLORE the interactives on the table using magnets.

HYPOTHESISE what will happen when you use a magnet.

OBSERVE what happens.

Magnets work because of a special force called magnetism created by the movement of tiny particles inside the magnet. This force makes magnets attract or repel objects.



The word "magnet" comes from Magnesia, a Greek city where naturally occurring magnetic rocks (lodestones) were discovered!

NOW YOU KNOW!



Some Call It Science

Science Centre Singapore
Content Panels

alanis harjanto

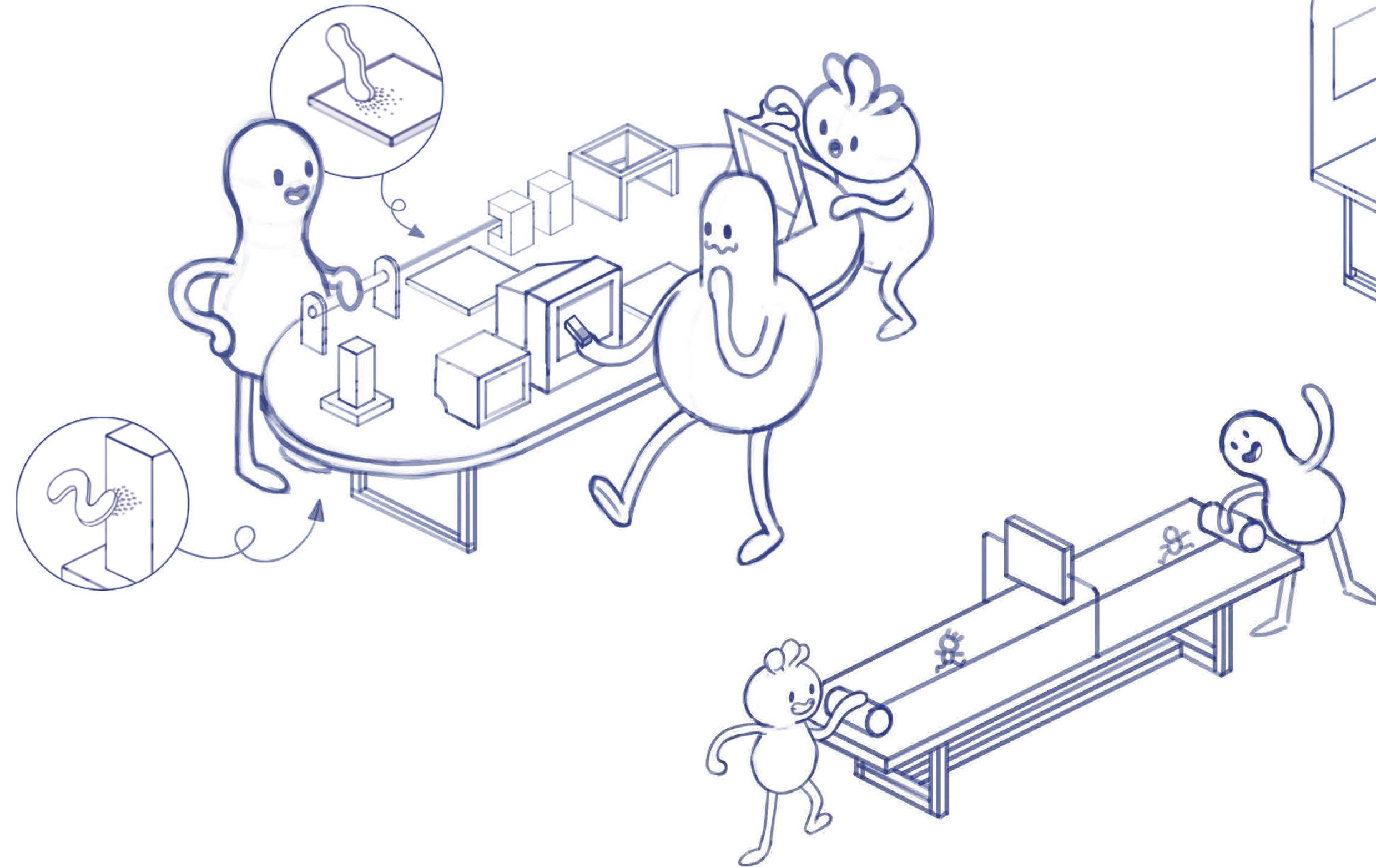
A similar issue arose with this panel, which was to be placed vertically in the middle of the table. With how many items are involved in the interactive, it would be very difficult to fit on a small panel.

Luckily every step was carefully planned, which made it easier later on to assemble all the elements into one cohesive content graphic.

Fun detail – there is a little guy hiding inside the QR code! See if you can spot him.

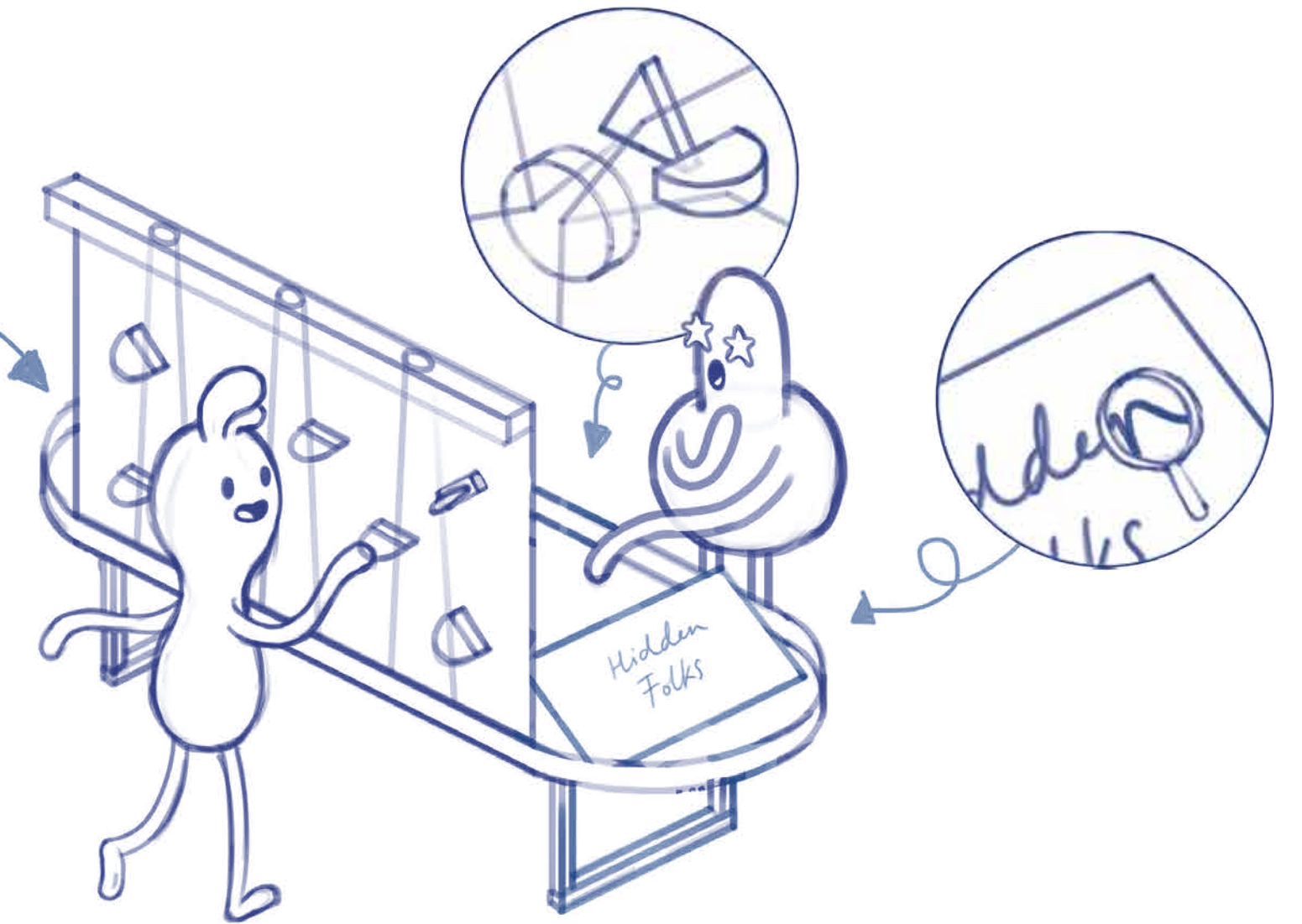
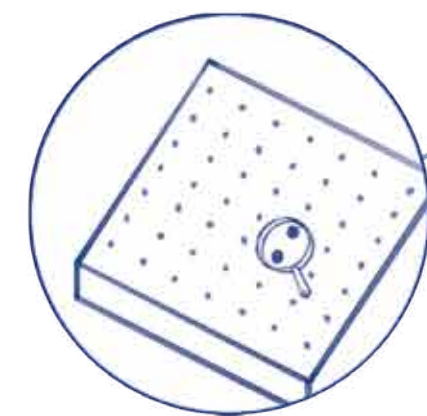
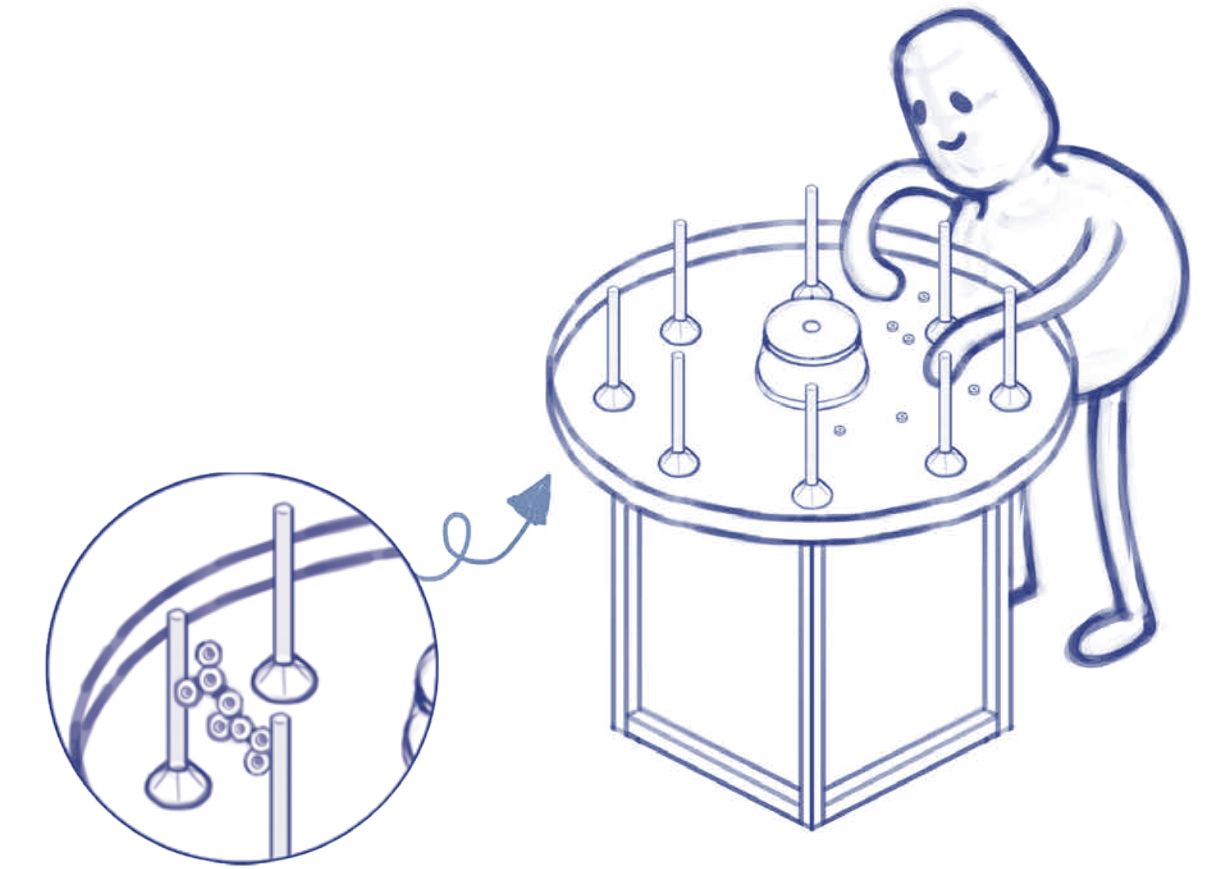
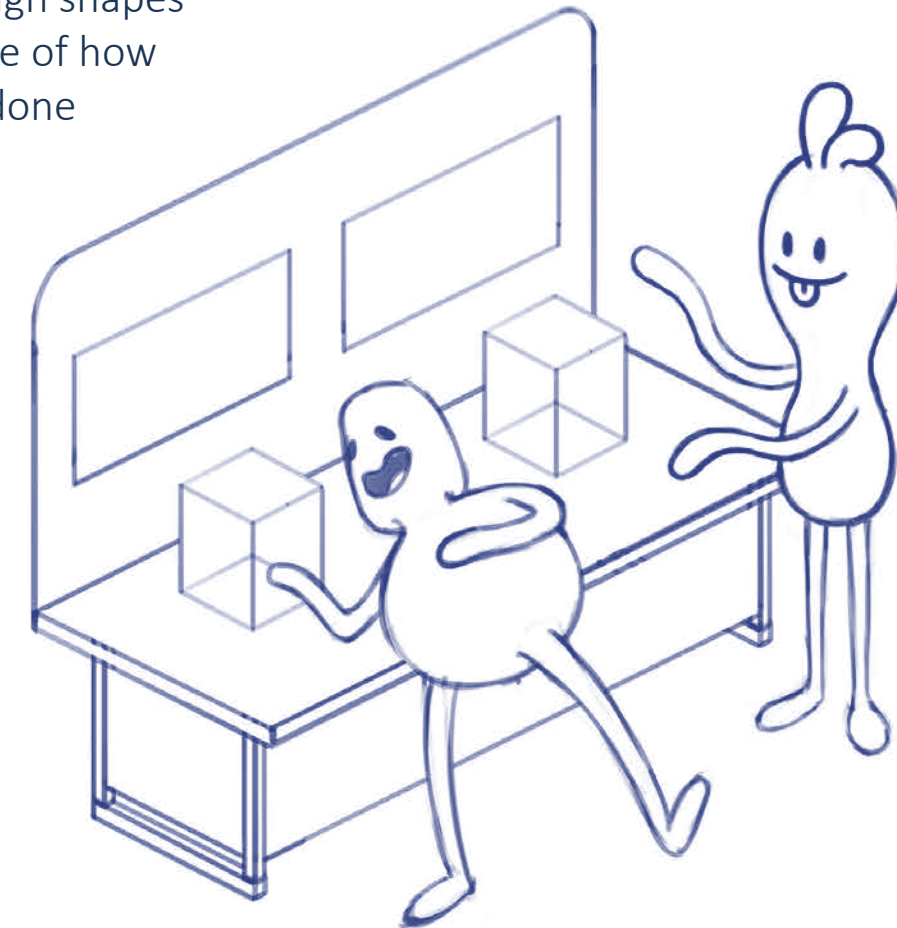
1.

For the content panel, I proposed an isometric style, as this was going to be a fairly technical illustration and it would be a good way to show everything that was on the interactive table.



2.

The first step in the sketching is to block out the rough shapes of the various different elements. It gives me a sense of how much space the overall drawing will take. This was done by hand in Photoshop over an isometric grid.



3.

The isometric style is very suitable for hard surface objects (such as tables and cubes). The challenges arise when the objects are tilted at an angle or when it is an organic form like the characters.

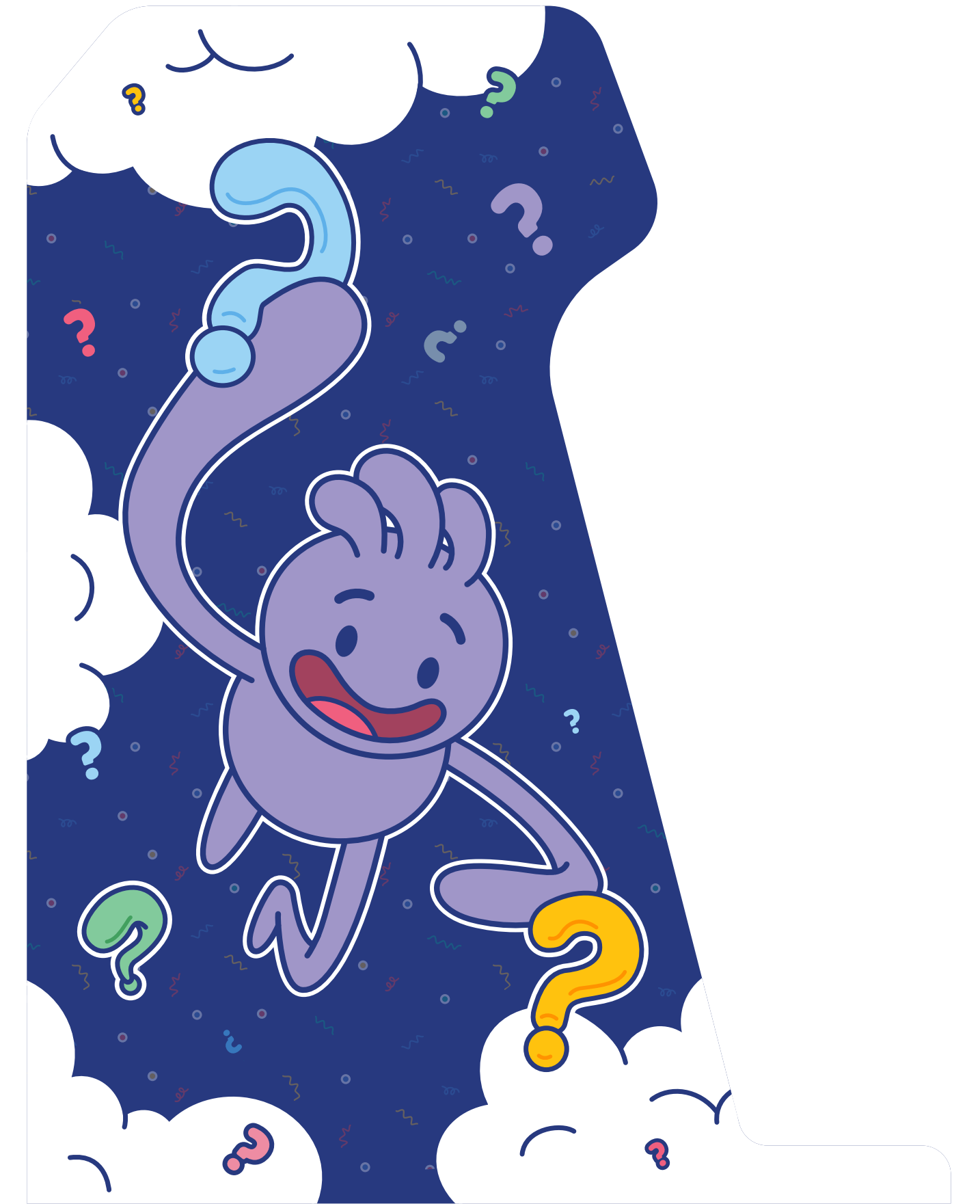
Luckily, I had the foresight to design very simple, blobby figures with noodley limbs, which are overall very forgiving to draw.

4.

Even at this step I tend to be very careful in trying to represent everything as accurately as possible to the final design. It is best that the client gets a very clear idea of what I am trying to do, and this also reduces errors when the time comes to do the clean linework.

Some Call It Science

Science Centre Singapore
Content Panels — Sketches



Some Call It Science

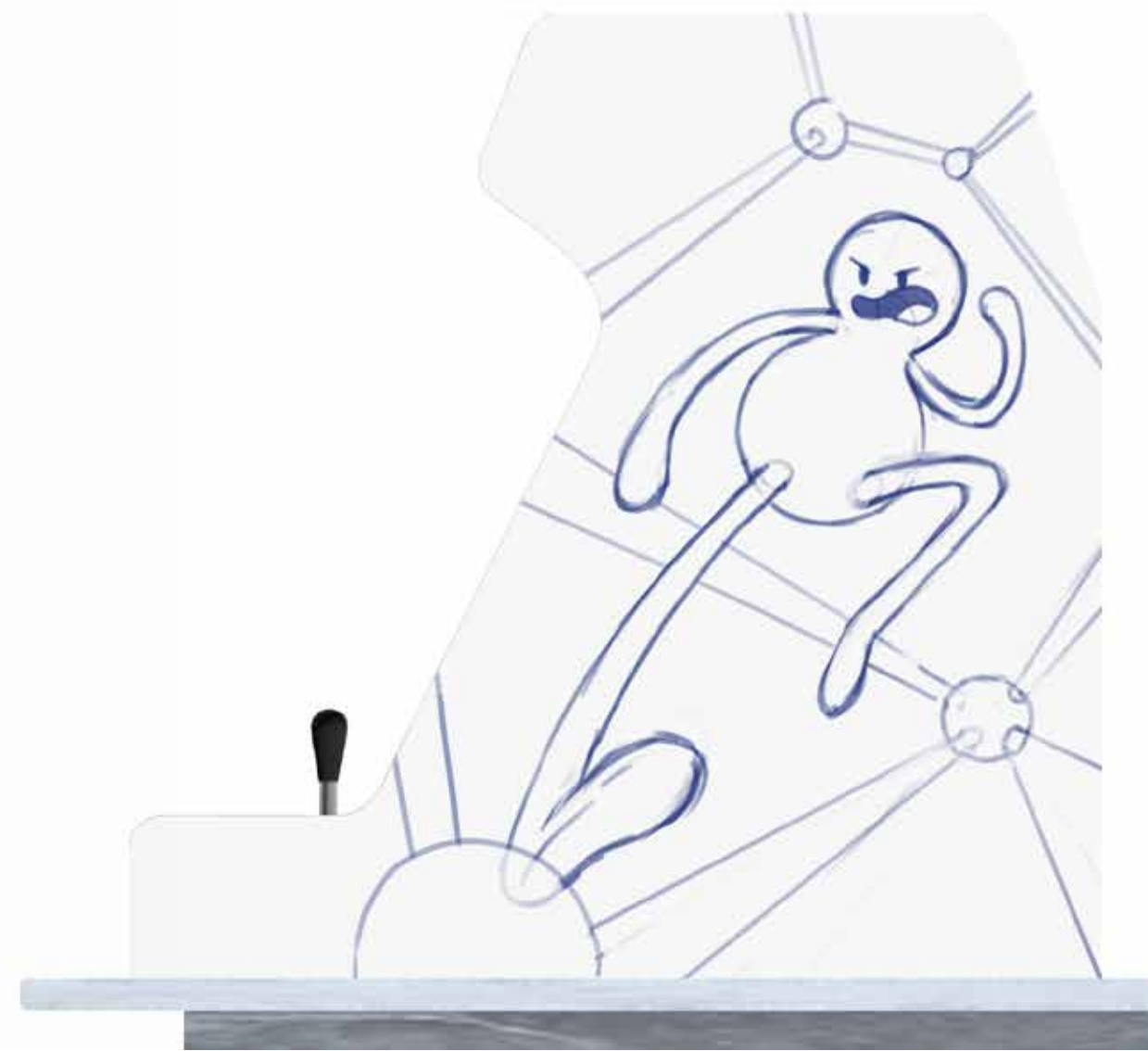
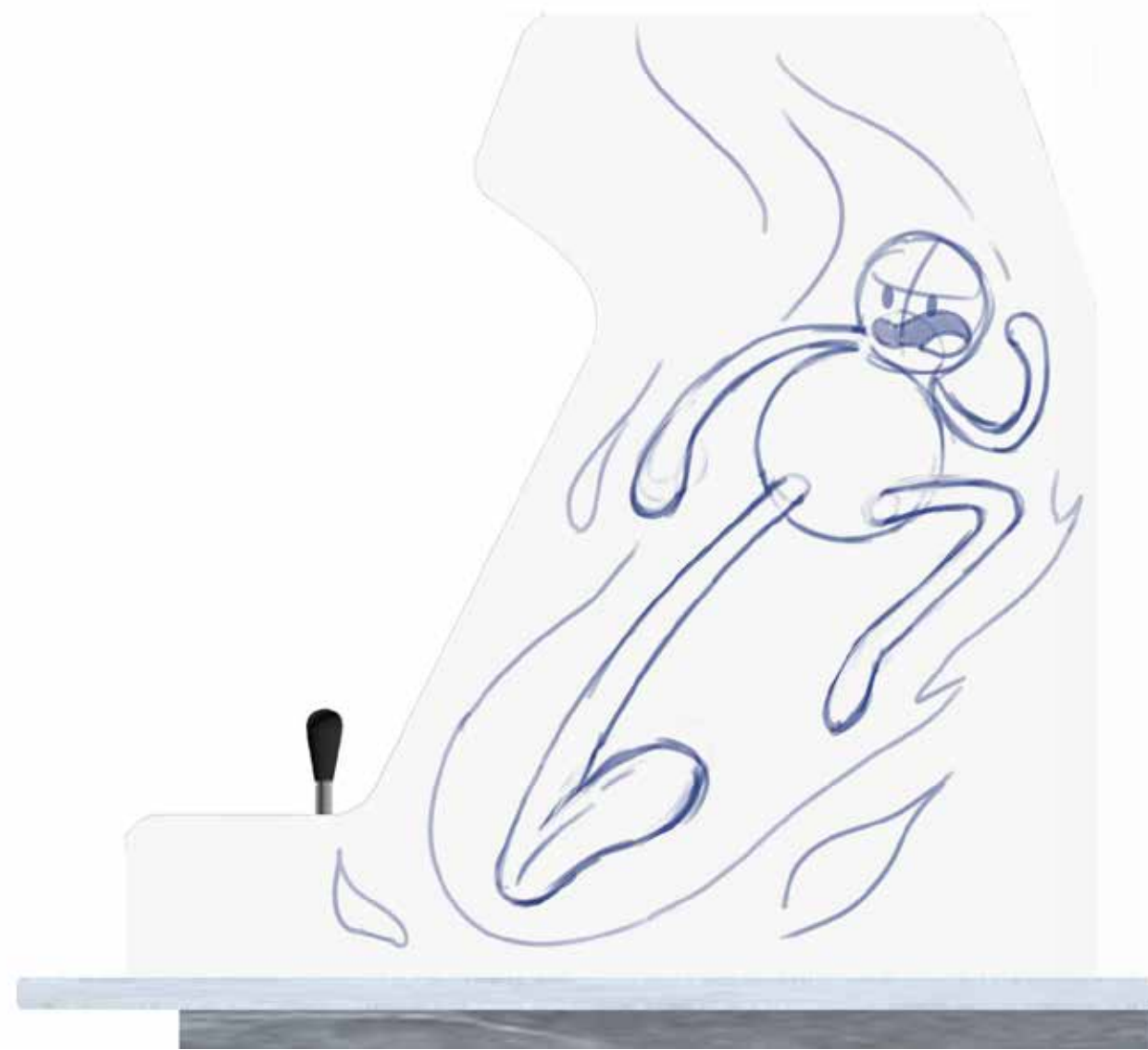
Science Centre Singapore

SCIKO – Console

alanis harjanto

One of the highlights of the SCIS exhibit, in my opinion, was **SCIKO** (read: psycho, short for Science-K.O.). It is a semi-educational game, inspired by arcade games like Street Fighter, in this case using the different 'scientific superpowers' as attack and defense moves.

Designing the console housing was so much fun. As this would be the first thing visible to the visitor (the back graphic faces the entrance), the graphic needed to be visible from a distance and be able to entice visitors to come and play.



Some Call It Science

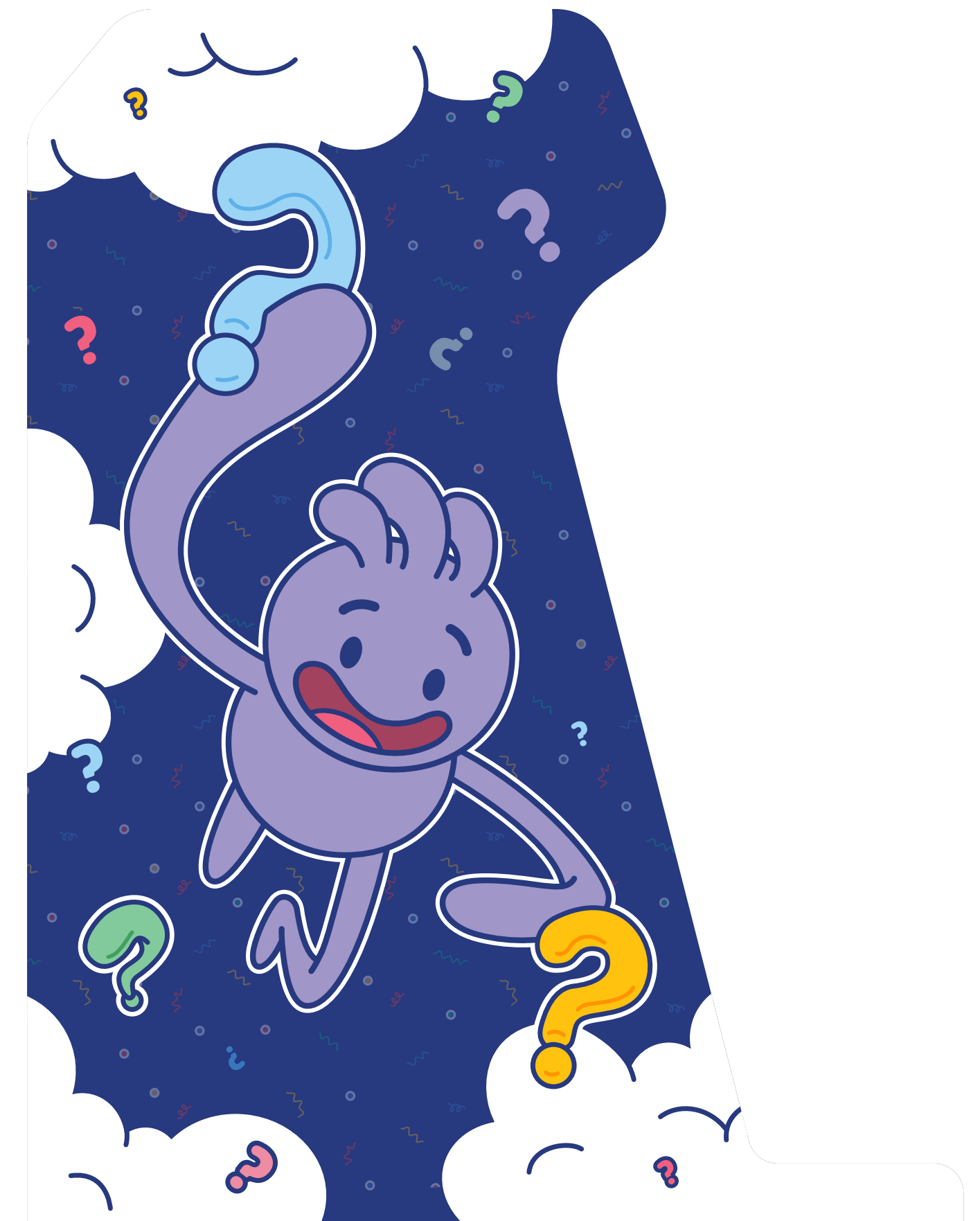
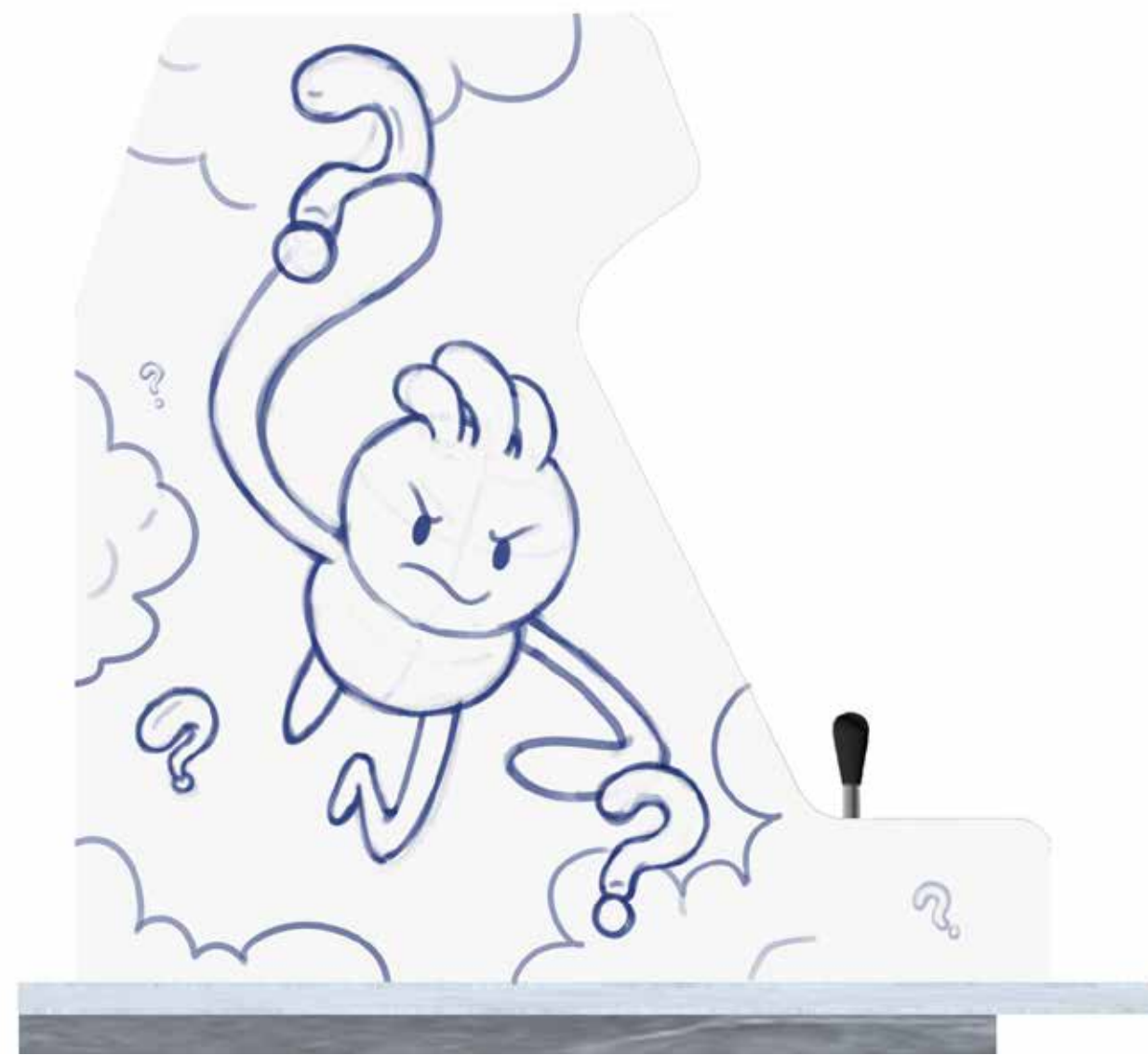
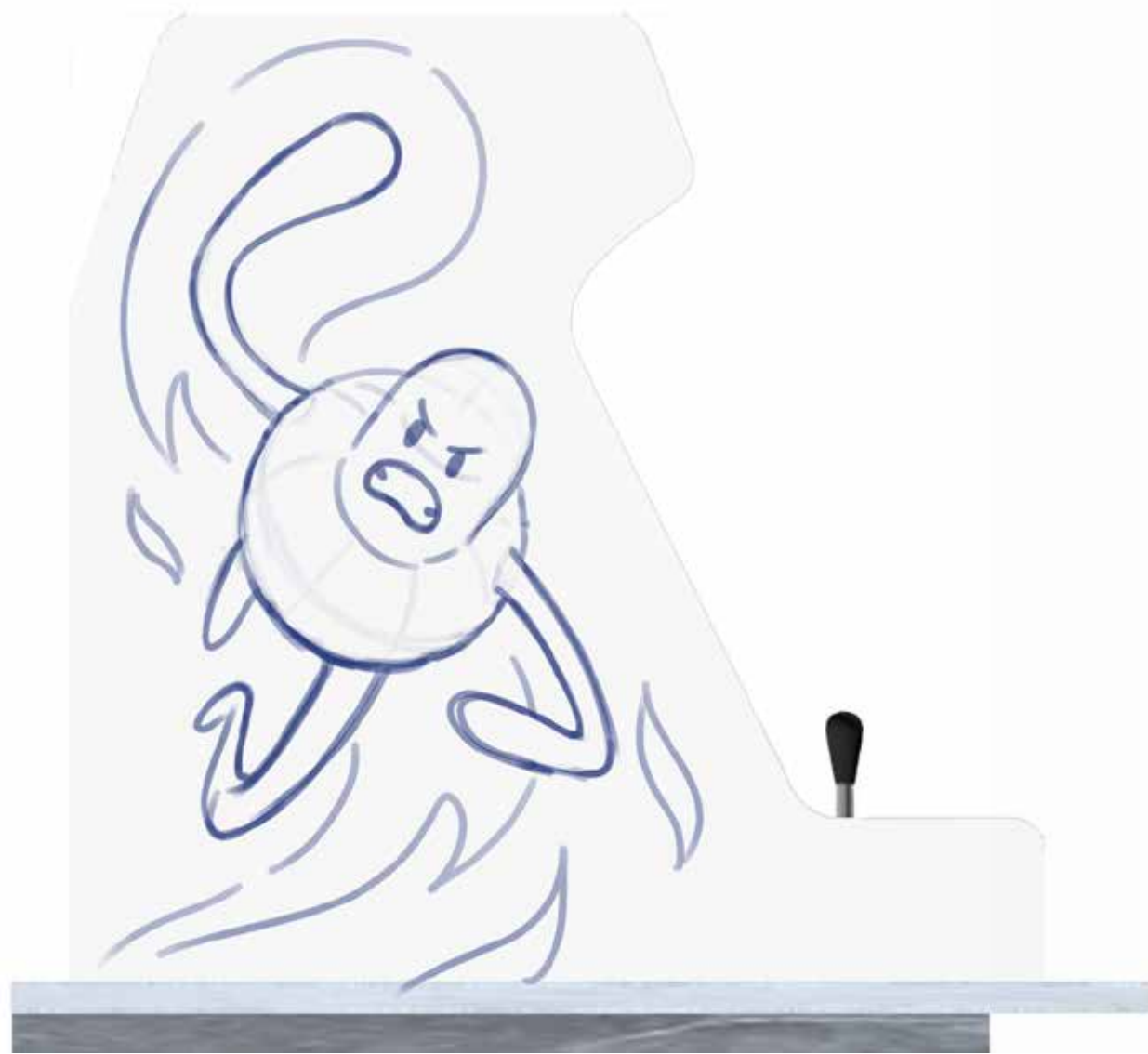
Science Centre Singapore

SCIKO — Sketches

alanis harjanto

Each of the sides went through many drafts and changes, but from the beginning I wanted to utilise the shape of the console to create a dynamic composition, showing the character in an active pose while using their 'scientific superpower'. In the first draft, we weren't sure yet what the powers would be, so I focused on the energy of the character and the posing of their limbs.

This character in particular remained largely the same, with the biggest difference being his facial expression. The client did not want the characters to look angry or aggressive, but wanted to portray them as having fun, enjoying a silly time together.



Some Call It Science

Science Centre Singapore

SCIKO — Sketches

alanis harjanto

The character in this graphic was changed as well—from the pink blob to the purple—but the pose stayed the same. Though initially I used a fire power to represent the attack move, we eventually changed it to one of the in-game superpowers, 'Curiosity'.

We also updated his expression, in line with the idea that these characters are supposed to be having fun together.



Some Call It Science

Science Centre Singapore
SCIKO — Sketches

One of the challenging things about designing an illustration for this console housing was the fact that there are some areas that need to be avoided. In this case, the access panels would inevitably cut through some of my graphics, but it would look very strange to have the characters be totally confined to a single panel.

We figured out that it would be acceptable to let them be cut through the middle line as long as it did not affect the characters' faces or bodies. This way there is more of an interaction between the two figures.

The result is a fun graphic with lots of energy and colour, giving the viewers a taste of what to expect when they play the game.



A Whale of a Tale Playground

National Heritage Board, National Museum of Singapore

Courtesy of SPACElogic and National Museum of Singapore

Conceptualisation, Design Development, FA
SPACElogic
2025

Designed by the Magical Bridge Foundation (USA), with RSP Architects as the architectural consultant, this whale-themed intergenerational playground blends history and modern function, bringing play to National Museum of Singapore's Front Lawn.

My role in this project was to design and illustrate an interpretive panel (complete with a flipbook showcasing the history of the whale), as well as other signages around the playground.



A Whale of a Tale

NHB, NMS

Interpretive Panel and Signages

alanis harjanto

Wherever possible I like to inject whimsy into my designs, and this was the perfect project to do so. The initial brief for the **Interpretive Panel** was to design something inspired by the older mosaic playgrounds that used to be found around Singapore, as that was also what the whale playground is based on. I applied this circular 'tile' motif on the waves, giving it a sense of dimension by implying the foamy seas.

Everything else was also inspired by the whale and the ocean theme, with the **Time Capsule Marker** designed in the shape of a 'spout', the burst of air through a whale's blowhole. The ledge for the **Flipbook** is of course designed after the tail of a whale. The **Safety Sign** is designed after a lighthouse, a literal beacon of safety when sailing on the seas.

Courtesy of SPACElogic and National Museum of Singapore



Legacy Tunnel

International Community School

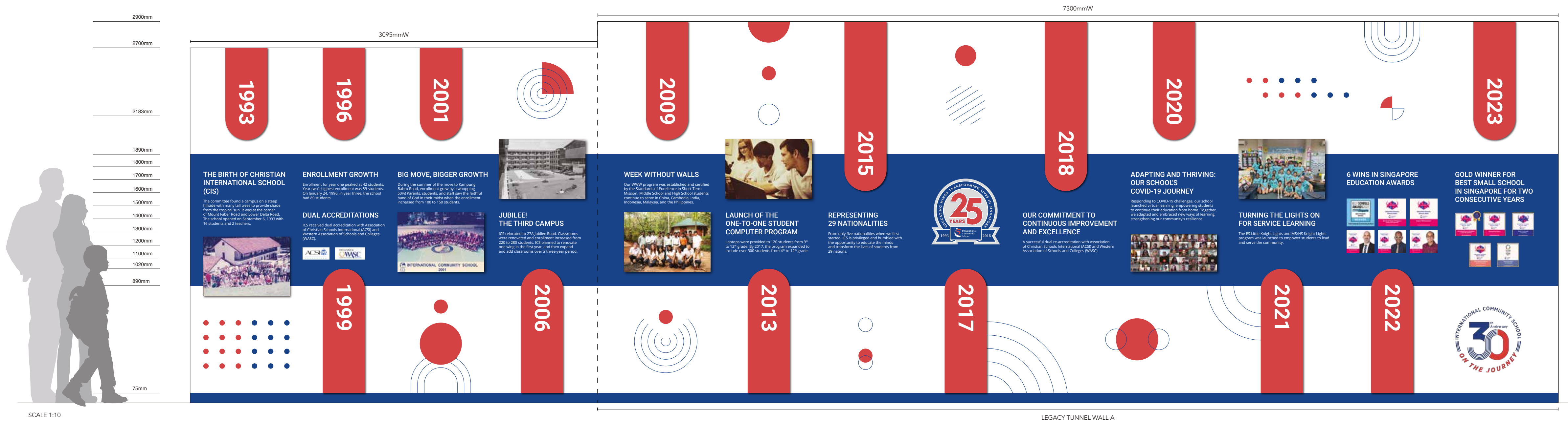
Photo from whichschooladvisor.com

Conceptualisation, Design Development, FA
SPACElogic
2024

Part of the renovation works for the International Community School (ICS), we had to come up with a graphic revamp of the **Legacy Tunnel**.

This was an interesting project for me, as there was this challenge to create something visually pleasing out of a subject matter that, so far, doesn't seem especially exciting.

Working within the school's pre-existing branding, we created a space that could stop visitors in their tracks and pull them in, creating a compelling visual that would entice the viewer to read all about the history of the ICS.



SCALE 1:10

LEGACY TUNNEL WALL A

Legacy Tunnel

International Community School

History Wall

alanis harjanto

Timeline walls are always a challenge. How does one balance the need to convey a hefty amount of information in a linear way, while still keeping things interesting to look at?

The first part of the **History Wall** extends out into the adjacent corridor, while the majority of it was contained within the Legacy Tunnel itself.

As the space here was quite limited, we devised a system of splitting the year markers either at the top or bottom. This way, when there are two entries in a single column, it would be quite clear which year it belongs to. In between these markers we added decorative graphics to fill up the empty space, giving the wall some much-needed energy and flow.

7300mmW

3380mm

2560mm

2100mm

1935mm

1800mm

1700mm

1600mm

1500mm

1400mm

1300mm

1200mm

1100mm

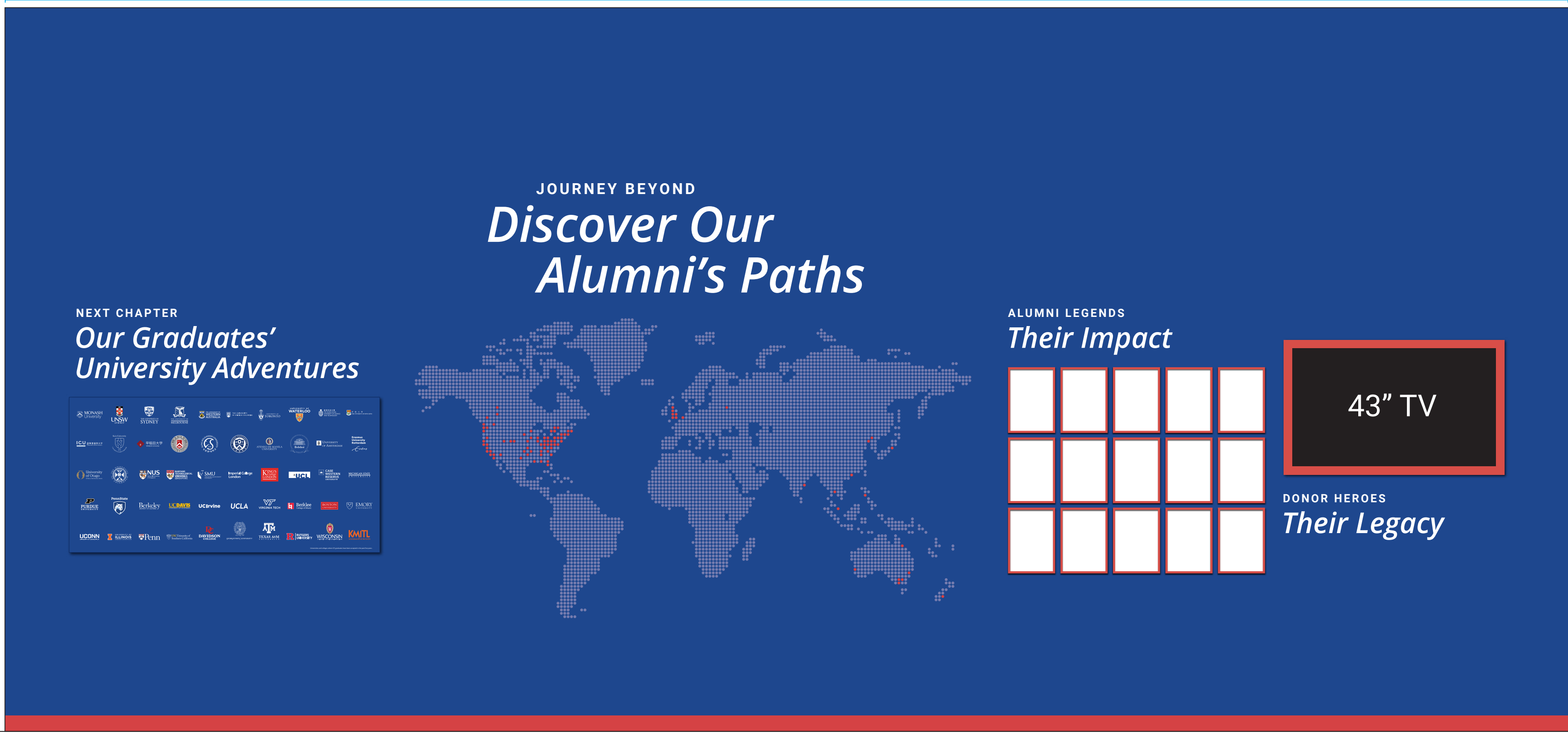
900mm

825mm

75mm



SCALE 1:10



LEGACY TUNNEL WALL B

Legacy Tunnel

International Community School

Alumni Wall

alanis harjanto

The **Alumni Wall** showcases the different universities ICS's alumni have gone on to. A requirement was a map, which would show where in the world these graduates have gone on to. I proposed this style of map which was composed of circles, following the circular motifs of the ICS's branding graphics. It is also a very simple shape to cut out as a sticker, for when they add on to the map in the future.

Some frames are included on the wall to highlight particular alumni and their achievements, and these were simple enough for the school to replace on their own.

A TV is used to honour the donors, which could also be easily changed from time to time, as necessary.

Digital Painting

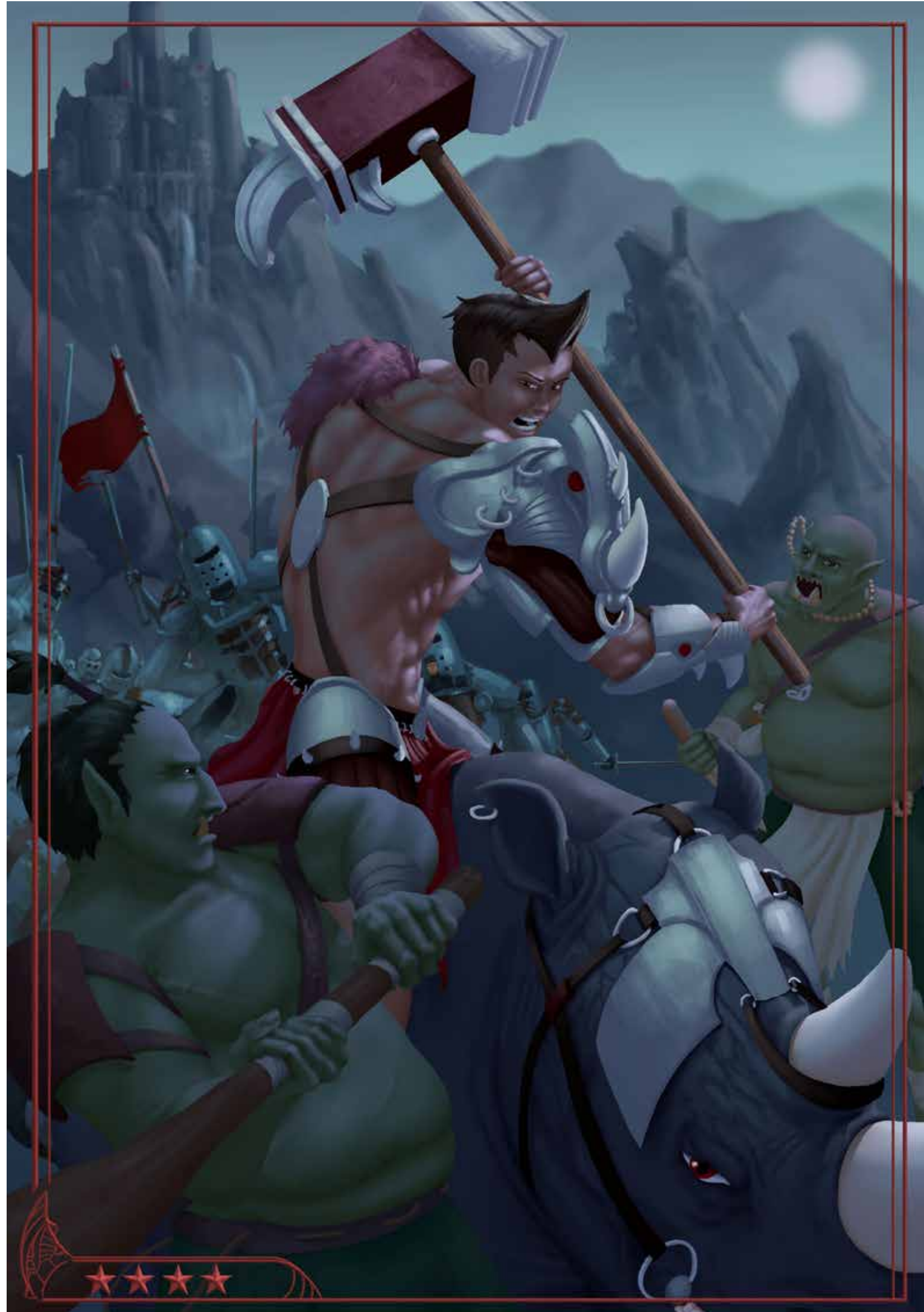


Digital Painting

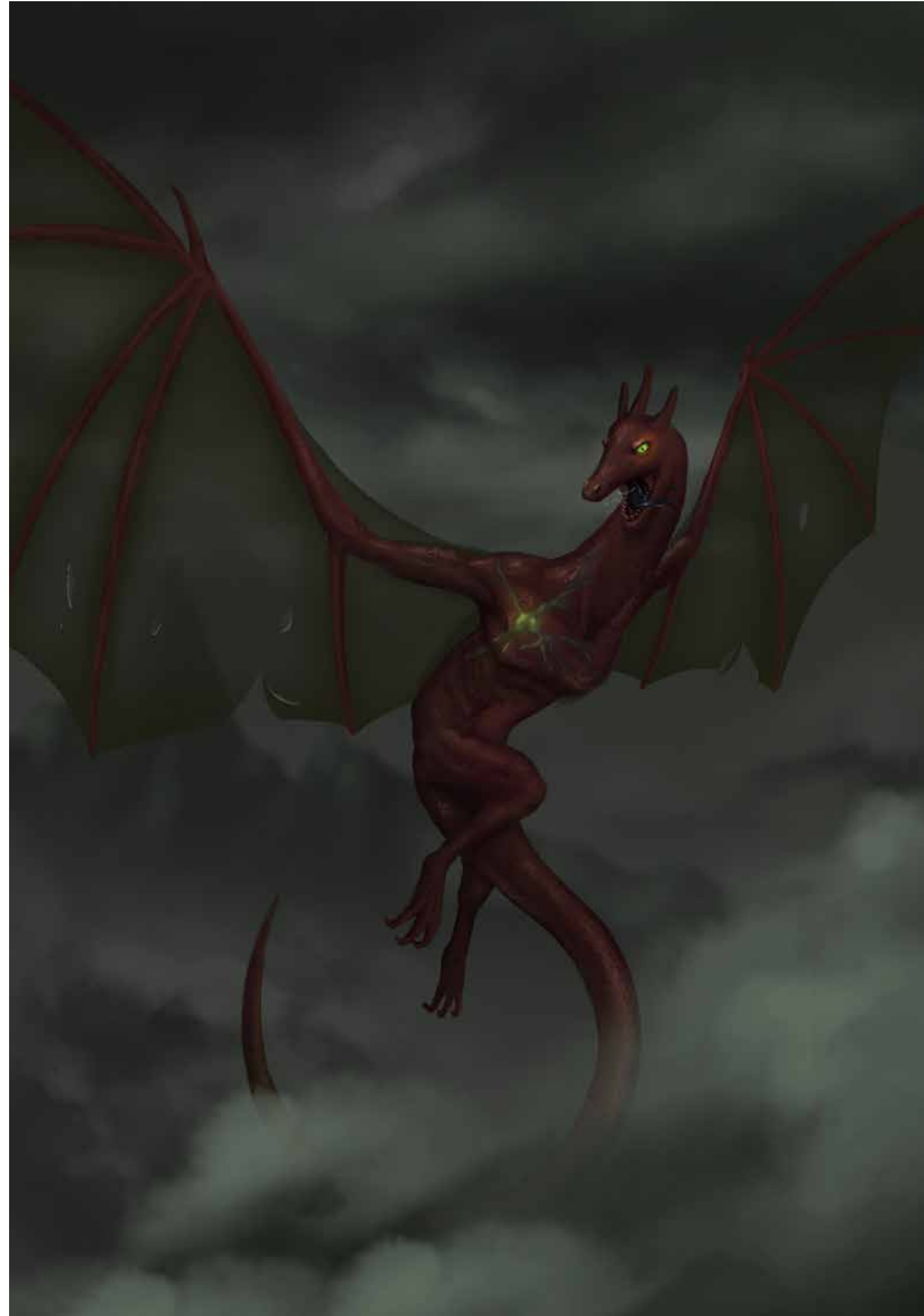
Coursework, Personal Projects
3Dsense Media School, Raffles Design Institute, misc.
2017-2022

The painting above, ***Happy Birthday***, was my final project for my Diploma for Concept Design and Illustration at 3Dsense Media School.

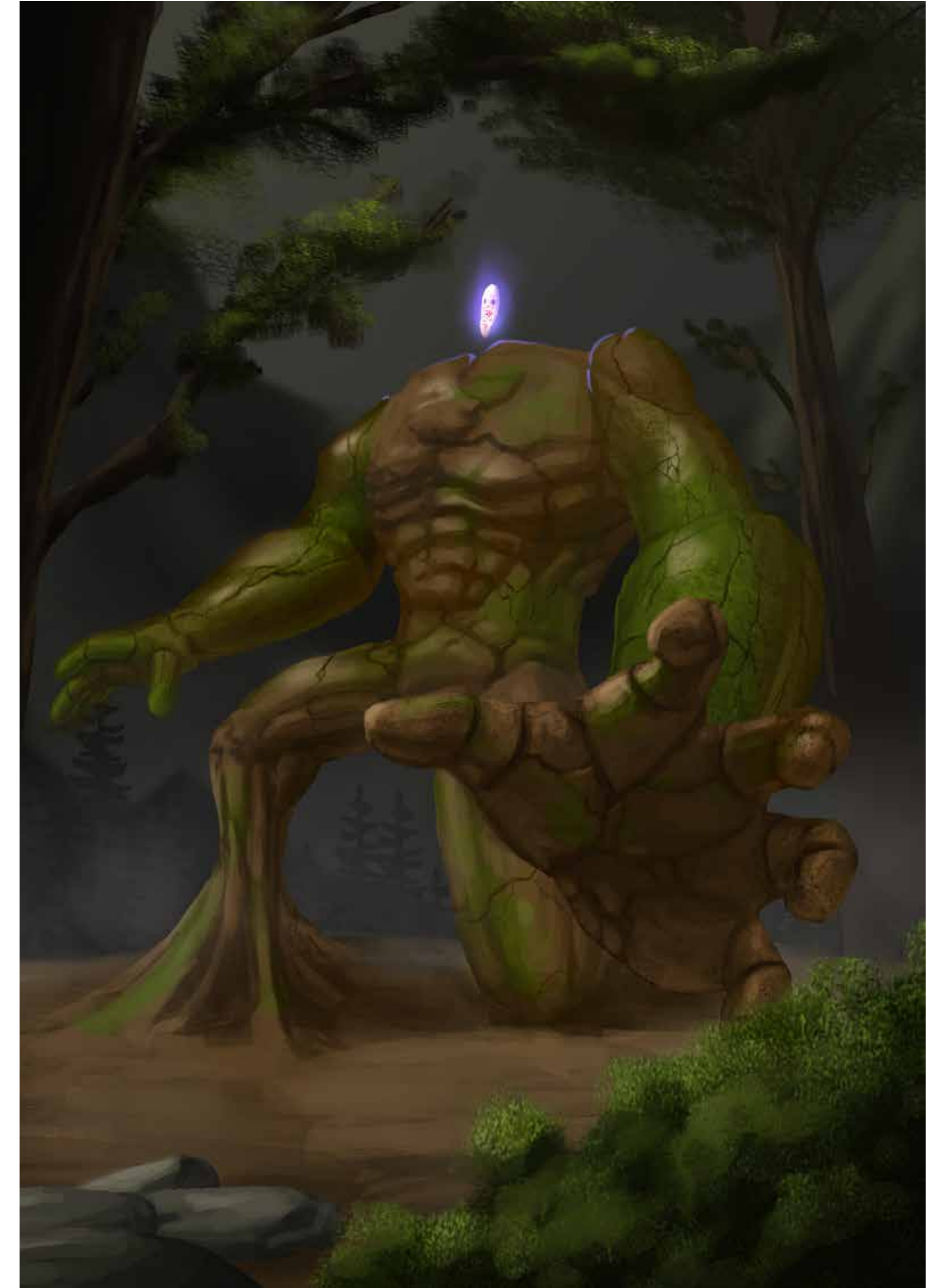
Before I ventured into the world of graphic design, I did a lot more digital painting than vector illustration, and I still retain a lot of interest in character design, creature design, and all types of fantasy artwork and worldbuilding.



Rhino Warrior Card Illustration
Coursework
3Dsense Media School



Corrupted Dragon Concept Art
Personal Project
Untitled Indie Game Development Group



Corrupted Golem Concept Art
Personal Project
Untitled Indie Game Development Group

References



Diary of a Young Naturalist Book Cover
Coursework
Raffles Design Institute



thank you!

if you'd like to reach out, you can contact me at:

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