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Diagram of stakeholders, relationships and networks that provided the framework for Archifest 2017’s curatorial strategies and contents.
Project Details

Director
Eunice Seng
Co-Director
H. Koon Wee
Event Title
Building Agency: Archifest 2017
Organizing Institution
Singapore Institute of Architects (SIA)
Output
Curation and Design
Function
Architecture Festival, Exhibition, Conference, Workshops, Seminars and Study Tours on Art, Architecture and Urbanism
Location
Singapore
Venue
Marina Bay Sands Convention Centre, National Library, URA Centre City Gallery, Singapore Institute
of Architects, Singapore Botanic Gardens, The Esplanade, Nanyang Technological University Centre for Contemporary Art, National University of Singapore CREATE Tower, Wah Song Aerospace, Golden Mile Tower, DECK Gallery, Rainbow Centre, Funan Showsuite, and Great Madras Hotel

**Date**
4-15 October, 2017

**Funding Bodies**
Singapore Institute of Architects, Singapore Design Council, and CEMS ArchXpo

**Budget**
HK$ 800,000

**Institutional Partners**
The National University of Singapore, Singapore University of Technology and Design, Nanyang Technological University Centre for Contemporary Art, National Design Centre, National Library Board, National Parks Board
Building Agency (2017) is the central theme of the 11th annual architectural festival organized by the Singapore Institute of Architects in collaboration with major educational and statutory institutions in Singapore. It emphasizes building up agency and citizen participation through architecture; and foregrounds the agency of buildings as important materials and spaces of urban life. The key research and curatorial question is: Can the opinions and actions of citizens be part of the production and alteration of the built environment in a highly controlled and professionalized field?
Insisting on the empowerment of people as active agents in the making of our built environment, Building Agency marked the first time in Singapore’s highly specialized professional environment where a new paradigm of the architect’s role to create room for citizen participation was forwarded in the city-state’s single major architectural festival, potentially engendering new engagement policies. The Institute’s Design Trust Committee appointed Eunice Seng and Koon Wee as Directors’ in recognition of their roles in research innovation, education, public empowerment and the profession. This festival was awarded an Industry Association Development Assistance (IADA) grant from the Design Singapore Council.

The festival presented over fifty public engagement events to capture every
stakeholder of the built environment. Over 50,000 visitors were directly impacted by workshops, forums, exhibitions, debates, seminars, lectures, study trips for the general public and allied professionals, involving local museums, parks, schools, NGOs, societies, interest groups, municipal agencies and leading intelligentsia. Building Agency built upon the directors’ research since their 2015 study of the social-urban fabric in the Rail Corridor government proposal, and culminated in a number of research publications. The research had been presented in international lectures and workshops at International Studios Symposium, Seoul, University of Santo Tomas, Manila, the National University of Singapore, Meiji University, Tokyo, and University of Michigan.
ARCHIFEST 2017 is an annual public festival for Singapore to celebrate architecture and the built environment. It will build upon the five pillars of the festival: Archi-Interfaces, Conference, Conversations, Archifact and Architours. Held from 4 to 15 of October across multiple venues in Singapore, the goal is to invite conversations and establish greater collaboration between various institutions and communities for an exciting festival.

Building Agency

Building Agency emphasizes the facilitating and building (of) agency and citizen participation through architecture. It foregrounds the agency of buildings (in) as important materials and spaces of urban life. It focuses on the empowerment of people as active agents in the making of our built environment.

Architecture, in terms of building, is typically understood as a materialize of space and activities, as repositories of memories and aspirations. It has been presented as a movement to an idea or an ideal, a symbol for a collective. The social and economic shifts of the last decade have confronted us with the limitations of architecture and the inadequacy of the built environment. How can architecture be more equitable in terms of social and economic conditions? How can architecture be an agent for empowerment and dissemination without compromising on aesthetic and value?

More than ever, architectural binaries, exhibitions and festivals have emphasized the city’s engagement with its citizens. Architecture embodies the question of stakeholder engagement, beyond the simple trial of client-architect-etc. Who are the stakeholders of the architecture of building? How can stakeholder engagement be more equitable in terms of the acknowledgement of intellectual and labour production? How can architecture be an agent for empowerment and dissemination without compromising on aesthetic and value?

Conversations

Conversations comprised three to five speakers, focusing on architecture’s expanded engagement with (inter)disciplines such as art, cinema, writing, documentary practices, labour, education, and more. The sessions will take place in various locations in the city throughout the duration of the festival.

Archifact

Archifact is designed to be educational and interactive platforms. Conducted by architects and artists with specific expertise, these experiential sessions explore participatory processes from 3D printing and fabrication, urban design, design thinking to learning design and edible kitchen concepts.

Architours

Architours, led by the Architecture Society of SIA, comprises up to nine curated trips to special architectural projects and sites designed by members of SIA. The architecture of the projects will be on site to introduce the projects and share their insights on the processes of design and construction.
Originality

This endeavour marks the first time the national architectural institute acknowledges and incorporates the public as important stakeholders in the production of architecture and urban space. Each event – exhibition, installation, performance, seminar, workshop and architect-led tour – interrogates the tension around agency and the making of and use of buildings and spaces around them. Collaborative, multidisciplinary, multi-authored and occurring in various types of venues across the city-state, this festival, in scope and depth, is a departure from all preceding ones that comprise a main pavilion, fringe events and a trade conference. It is the first time women,
foreign construction workers, seniors and less-abled individuals are directly engaged in public architectural discourse in Singapore.

**Research Questions**

- Who are the stakeholders of architecture in a highly controlled and professionalized arena?
- How can the architect create room for citizen participation while responding to state regulation on urban vigilance?
- How can ordinary and daily life in the city produce engaging, meaningful and inclusive public spaces?
- How can stake-holding be more equitable in the acknowledgement of intellectual and labor production?
- In its conception, process, execution and maintenance, how can architecture be an agent for empowerment without compromising on aesthetic and value?
The Latent Power of a Festival

Every architectural festival has a capacity to exhibit, pollinate, educate and empower the professionals, students, stakeholders and end-users of the built environment. In fact, it has to disseminate knowledge and build awareness of how the built environment is produced and consumed. There are three temporal components to this architectural festival, namely, its conception and preparation, execution and documentation, and finally, transcription, reflection and dissemination.

A festival event is short-lived. Its immediate success is predicated on its public reach, most directly measured by the number of attendees, and also through media coverage and readership. But its resonance must go beyond the statistical measurement of success. When carefully documented, it can constitute an urban archive to be built up over time. It can then become an important platform for education, discourse and policy-making. The architectural festivals and biennales hosted by national institutes of architecture and municipal governments everywhere in the world have their own compelling stories to tell. Many of these are interconnected and integral to regional and global circumstances. These historical and contemporary networks of ideas are valuable especially in light of the newer forms of architectural education and practice at the cusp of the rise of Asia.

Who are the real agents of architecture? Observations and lessons drawn from recent decades would reinforce the fact that there are multiple active stakeholders in the production and consumption of architecture. They include municipal institutions, which ensures that the quality, safety and procedures in the construction of the built environment—buildings, infrastructure and landscapes—are meet with a high standard. Academic institutions are responsible for the professional education of the architect and urban designers, where intellectual and technical training is being nurtured. Private architectural firms provide the spaces of ethically sound and reliable professional practice. Private developers and clients have the capacity to negotiate with the government on the development and design of the built environment, and they can become purveyors of excellent architecture. Patrons and supporters of excellent architecture can always include anyone in the arts, government, media and education. Non-governmental and non-profit organizations, social enterprises, think tanks, and many socially grounded and interest-based groups are also participating in important ways. Many individuals and groups with no affiliation whatsoever are directly engaged in architecture as part of their work and practice. Many come with differing needs, desires and expectations on their built environment, including those who are least socially and economically mobile.

The million-dollar question remains: for whom is an architectural festival most pertinent? The architectural community of architects, landscape architects, urban designers, planners, educators, builders and developers must be expanded to acknowledge the active roles of other agencies, especially the multiple constituents of the public. In Singapore, where over eighty percent of the population lives in public housing, where public transportation is utilised daily, and where human resource is at a premium, one of the most consistent public users are the youths and students. But their daily routines and social status do not readily arm them with a voice in the public domain. Many of these non-participating publics cannot escape the demands of family and everyday life. If a festival can engage these multiple segments of the population, and engage them as agents of change, Singapore can create a new network of interest and expertise around architecture and the city. This can rejuvenate everyone’s lives, and bring about a new resonance across the city-state.
1. Essay by Archifest director Seng published in the festival newspaper that was available throughout the city.

2. Archifest passport of a participant showing individual stamps for each event that he has participated in.
Building Agency was inaugurated by Archifeast, where volunteer architects prepared food for the movie-going public. Over 250 people partook in the three-hour dinner feast.

Plan of the table designed as a fragment of the district in which the movie theater is located.

Plan of the table showing the pre-cut segments to be pieced together on site.
The project of agency building explores the limits of inclusion in the production of architecture and spaces in the city. Research began in 2015 with a fieldwork survey on types of stakeholders in the making of the built and social fabric in Singapore over time. Initially presented in a government masterplan proposal and further developed in a research studio (2017) and published papers, the research culminated in this festival with a framework of distinct yet interrelated topics – infrastructure, housing, nature, culture, education, religion, leisure, war history, industry, urban myths/narratives and health.
Key research methods include:

- Archival research including government records, newspaper reports and photographic records of land and building ownerships, types and uses
- Fieldwork survey of existing fabric, including Site visits and documentation studies.
- Interviews with key stakeholders
- Analysis, diagramming and mapping of types of stakeholders, architecture, spaces, uses and cultural meanings, to develop an inclusive design and programmatic brief.
- Translation of masterplan research and brief based on the pedagogy of inclusion to develop the curatorial framework.
- Experimentation on co-authorship and co-curatorial design of exhibitions with the participants, including site identification, development of content, representational types and techniques, construction and dissemination.
Archi-Interfaces are a series of curated exhibitions, installations and performances staged during the festival. They are visible manifestations of the collaborations between an independent curator who would use a well-thought out theme, alongside other interlocutors to generate meaningful engagements with the public through education, discussion and a broad appreciation of our built environment.

1 A photograph of migrant workers installing a metal canopy in a public housing estate, submitted by a Bangladeshi migrant worker for the exhibition “Migrant Art and Making Shadows.”
2 Artist Michael Lee explaining the process of designing the topiary architecture for Planting Buildings at the Singapore Botanic Gardens
3 Library visitors perusing a collection of books on Singapore and Southeast Asian architecture, and monographs by Singapore architects, curated by the directors and SIA
4 A young student participant setting out his freshly painted mural tile to dry prior to wall installation for the Rainbow Centre school for special needs, as part of ARCHIINTERFACE: Chasing Butterflies, Building Rainbows.

5 A string and piano trio performance in session under the Esplanade expressway as part of ARCHIINTERFACE: Pianos in Public Places.
The Conference is an open platform for conversations between local and overseas architects and academics on the issue of Building Agency through presentations and panel discussions as the industry and students gather together to discuss the impact of architecture in the city and the importance of engaging the multiple stakeholders in the conception, production, inhabitation and maintenance of architecture.
SIA Conference
4 Oct, Wednesday
9:30AM – 6:00PM
VENUE
ArchXpo
Marina Bay
Sands,
Singapore

KEYNOTE SPEAKER:
Liu Poe Chuen
(Professor & Former
Chief Defense Scientist)

THE BUILT ENVIRONMENT
AND BUILDING AGENCY
Rita Soh
(Director, BCA Architects)
Naazneen Seraji
(Atelier Seraji; Professor & Head,
HKU Arch, Hong Kong)
Ho Puay Peng
(Professor & Head, NUS
Arch, Singapore)

ARCHITECTURE AND
CULTIVATING COMMUNITY
Peter Sim
(Principal, FARM, Singapore)
Eleena Jenni
(Principal, EJA,
Kuala Lumpur)
Teerth Vajrabhaya
(Principal, Department of Architecture Co,
Bangkok)

ARCHITECTURE AND
CRITICAL PRACTICE
Richard Hassell
(Co-founding Director, WOHA,
Singapore)
Brigitte Shim
(Principal, Shim-Sutcliffe
Architects; Professor,
University of Toronto)

CONFERENCE TICKET
Early Bird (to 6 Sep)
SIA Member  $150
Non-Member  $190
SIA Student  FREE
Normal Price (6 Sep – 2 Oct)
SIA Member  $300
Non-Member  $380
SIA Student  FREE

Organiser
SIA
archifest.sg
1 Presentation by Brigitte Shim, founding partner of Shim-Sutcliffe and professor at the University of Toronto.
2 Presentation by Nasrine Seraji architect and HKU professor.
3 Presentation by Richard Hassell, architect and founding partner of WOHA
4 Presentation by Peter Sim, architect and founder of FARM.
5 Presentation by Eleena Jamil, principal of Eleena Jamil Architect.
6 A member of the audience asking a question.
FARM is made up of architects, interior, graphic, industrial designers and curators. So we take on projects that makes architecture, spaces, branding, objects come together as one. And always with an unique perspective.
CONVERSATIONS

The Conversation series comprised themed panels of three to four speakers, focusing on architecture’s expanded engagement with other fields such as art, media, writing, domesticity, gender, labour, education, and more. The sessions took place in various locations in the city throughout the duration of the festival. Some of these sessions were independent conversations while others were tied to Archi-Interfaces.

1 Conversation panel, Agency and Inclusion, chaired by Ho Han Peng of the Lien Center for Social Innovation, with sociologist and NUS professor Chua Beng Huat and SIA vice-president Seah Chee Huang.

2 Conversation panel, Women and Architecture, chaired by Chee Lilian. Panelists include architect and CEO of DPA Angelene Chan, curator of NTU CCA Ute Meta Bauer, NUS professor Swinal Samant, CPG architect Sue Seah, principal of Lekker Architects and assistant professor of Yale-NUS Josh Comaroff, ETH Future Cities Lab researcher Adrianne Jorgensen, partners of Arc Studio Khoo Peng Beng and Belinda Huang, and film-maker Tan Pin Pin.
Conversation series organised by Why-To Connects at Funan Showsuite and National Design Centre Auditorium.

Conversation panel, Why Architect? chaired by Casey Chua of ADX Architects. Panelists include: architect Teh Joo Heng, engineer Jason Lim, builder Martin Tai, house owner Au Foo Yien and graduate architect Jiaxin Chum.
ARCHICRAFT

Archicraft was a series of curated workshops, organised in carefully curated architectural space or buildings that provided the opportunity for participants to delve into a variety of disciplines in society and their interaction with architecture. There was a total of 8 workshops to choose from; from learning how 3D printing has impacted the practice of architecture to learning how to compose a thought-provoking architectural photograph or even to growing your very own personal ‘farm’. Curated by the Young Architects’ League from the Singapore Institute of Architects (YAL) and Singapore University of Technology and Design’s Architecture Student Society (SUTDIO).
Archifest’s ARCHICRAFT event posters - the city as an assemblage of everyday objects
ARCHIFEST 2017
ARCHICRAFT

ARKID BUILD!
youth x architecture

FROM 2D TO 3D
3d printing x architecture

EDIBLE GARDENS
farming x architecture

URBAN MURAL: LIVE!
urban art x architecture

1-8 Archifest’s ARCHICRAFT event posters - the city as an assemblage of everyday objects
Public participation during the ARCHICRAFT events (photographs corresponding to event posters on previous pages 30-31)
ARCHITOURS

Architours consisted of an array of hand-picked works thematically curated. Participants were immersed in the rich atmosphere of Singapore’s architectural environment, both old and new, and rediscovered hidden expected spaces around Singapore. Architours provided exclusive access into these architectural gems as participants were brought closer than ever into these projects. Participants got behind-the-scenes stories from the architects who brought them to life, as they shared their insights on the processes of design and construction.
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8 Tours
24 Sites

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ARCHITOURS

4 Days
8 Tours
24 Sites

7/8/14/
15 Oct

BLOCK 0 AT
GOODMAN ART CENTER

WAREHOUSE
HOTEL

WONDEROUS LIGHT
CHILDREN'S HOUSE

OUR TAMPINES HUB

EDL GALLERY

FU YONG
ESTATE

BRICK HOUSE
Tours to architectural and urban sites curated by the The Architectural Society (TAS) of the National University of Singapore, and led by the respective project architects.
Significance

Over 50,000 visitors attended the architectural festival. The conference drew an audience of 500 architects, designers, industry partners and students. Local, regional and overseas architects and heads of schools debated on the impact of architecture in the city and the importance of engaging the multiple stakeholders in the conception, production, inhabitation and maintenance of architecture.

The redirected focus of the festival away from the professional as the key stakeholder of design presented an alternative to the city-state’s fledging architectural Biennale, which mainly celebrates building as monument. This project challenges Singapore’s singular pursuit of excellence – its
existing architectural practice, education and urban policy particularly in the areas of urban redevelopment, citizen participation in design projects and architectural history writing.

Archifest also offered a direct precedent to the direction of architectural festivals in Southeast Asia in recent years, especially Anthology Festival, Manila, where Seng and Wee were invited as advisors and to lead a workshop on the topic; and DATUM, Kuala Lumpur. Seng has since been invited to a number of meetings with institutional and governmental stakeholders, media interviews, lectures and conferences to discuss and further explore issues of agency, public and public space in Singapore, in the region and beyond.
Multiple stakeholders engaging in the festival events: children, woman architects and filmmakers, foreign construction workers and elderly members of the public.
Dissemination and Evidence of Peer Review

Investigations and formulations on the multidisciplinary scope of agency building and how architecture is complicit in building agency that inform the curatorial strategy, content design and types of collaborations in the architectural festival include:


— “Housing Indust(o)ries: spatial narratives of work-live-play,” BAAS4 Architectural Design Studio, Spring 2017

Invited as consultants to the main team led by Rem Koolhaas/OMA and OLIN Partnership Limited, for the Singapore Rail Corridor Competition, Seng was principal investigator and together with Wee and research and design firm SKEW Collaborative, co-led the study of types of landuse and stakeholders along the former railway line.

The team of firms include:
OMA, OLIN, Atelier Dreiseitl, Atelier Ten, Camphora, DPA, DPG, Langdon & Seah, Ramboll, MVA, SKEW Collaborative, Space Agency and Studio Lapis.

To initiate the team into the issues and vicissitudes of the site, Seng was invited to give a lecture on the socio-political and cultural histories of urban development and housing in the city-state, in June 2015. Based on fieldwork
documentation, archival research and interviews, Seng and Wee developed a map of the heritage, ecological narratives and national imperatives for the report; and a full set of maps covering the histories and types of uses along the entire linear site: infrastructure, housing, nature, culture, education, religion, leisure, war history, industry, urban myths/narratives and health.

The map, Technologies and Histories of “Green and Blue,” is also published in:
Analytical mapping and timeline of the technologies and histories of greening and water. Research conducted by SKEW Collaborative and part of the government masterplan proposal for the Singapore Rail Corridor, led by OMA.
TECHNOLOGIES & HISTORIES OF GREEN & BLUE

CONSOLIDATION / Park Connector
Existing parks and pedestrian pathways are rationalised into systematised circuits around the island, linking up previously disparate parks and pockets of recreation spaces. Cycling, jogging and recreational activities are designated, but there is little or no ecological value for green systems or wildlife. The planning is generally more expedient and opportunistic, rather than strategic. Certain green corridors are considered “paper corridors” without sufficient understanding of actual migration patterns of species. The Eco-Link@BKE is a very different kind of connector, purpose-built between two natural reserves, but National Parks cannot resist initiating guided tours on it in 2015.

PRODUCTION / Agri-nature
Large tracks of farm land and industrial-scale agriculture were removed in favour of the building of new towns around the island. A fraction of these are being retained around the northwest of the island, close to unbuildable land reserved for the military. Farms are encouraged to transform themselves with high-tech and high-density solutions, as Singapore attempts to address issues of food sovereignty and food security. There is as yet no integration of farming within the urban areas, and farming and food production remains a separate zoning entity, incompatible with other greening strategies.

RECLAMATION / Terra-form and Desalinated Reservoirs
The expansion of territories along coastlines and aggregation of islands maximise land use for greater economic use, but ironically, it does not always translate to better enjoyment of the coastline for the public. This process requires sand imported from neighbouring nations, and environmental watchdogs have long suspected that such practices lead to environmental profiteering and corruption elsewhere. Tributaries and other natural watersheds were converted into fresh water reservoirs in order to address the water crisis. This form of reclamation is linked to issues of national sovereignty so much so that critics nickname the Marina Reservoir as the “Liquid Padang” as it assumes the new seat of power.

DESIGNATION / De-center Nature
Town parks were created within each new town as part of the planning of satellite new towns around the island. They were attempts to give each town a new form of central recreational feature. These designated green are later rationalised into a larger system of connected green, but because these town parks were highly ornamental in design, they never quite generate ecological value in terms of the biodiversity of plant and wildlife species.

BEAUTIFICATION / Trans-nature
The entire built urbscape is practically covered with trees because Singapore streets have a planting code associated with them. To aid the process of instant beautification, a large number of rapid-growing exotic species were imported. The modernised urbscape has indeed been given a softer touch with the lush greenery. The National Parks Board reminds us that there are over 2000 species of native plants in Singapore. It does not differentiate the exotic or highly engineered species from the native ones because only the shade and beauty of the trees really mattered. Tree planting efforts have gone vertical, as URA and N.Parks have adopted new vertical greening code.

PRESERVATION / Reserve
The central hills and water catchment area were marked out as reserves for the protection of the fresh water reservoir and secondary forest. Numerous cemeteries were also left untouched by urban development until recently. The notion of land and nature conservation remains subservient to urgent national agendas. Water sovereignty remains top of Singapore’s agenda, so the central water catchment area is likely to remain in the foreseeable future. Live firing and military uses are also critically important but they can sometimes give way to urgent housing agendas of national importance.

REHABILITATION / Re-nature
New enhanced ecological systems are reintroduced into previously impoverished sites to engineer a holistic restoration of the landscape. This may be done in industrial brown field sites left untouched by human interventions for sustained periods, such as the Rail Corridor.

ORNAMENTATION / Ornamental and Ceremonial
Symbolic landscapes are deployed as green, but are stronger in its function in the projection of national identity and tradition. The Padang remains the most charged political green from the colonial to the modern Singapore state, judging by the number of national day military parades staged on the ceremonial lawn. Gardens by the Bay represents the latest symbolic green that packages Singapore into a global consumerist experience. It recasts the colonial project of bioprospecting and control, marked by the highly embellished Botanical Gardens form.
Museum Trail - Mapping of all stakeholders along the Singapore Rail Corridor by SKEW Collaborative. Archival research, field studies and documentation conducted by SKEW Collaborative for the government masterplan proposal led by OMA.
The following pages provide our analysis of the rooms of the museum of Singapore - a series of artefacts found within 1km of the corridor of cultural and historical importance. Organised into the 11 categories, these rooms provide a cross section through Singapore’s heritage and hint towards a future.
1932 ALEXANDRA BARRACKS
THE SOUTHERN RIDGES

2012 DUKE AND DUCHESS OF CAMBRIDGE VISITED QUEENSTOWN

TELOK BLANGAH INDUSTRIAL ESTATE

2006 TANGLIN BARRACKS CONVERTED FOR FINE DINING,
EDUCATION AND ARTS BUSINESS

1983 BUKIT MERAH LIBRARY OPENED (150M FROM SRC)

THE HENDERSON PROJECT AT HENDERSON INDUSTRIAL PARK

2012 DUKE AND DUCHESS OF CAMBRIDGE VISITED QUEENSTOWN

2010 GILLMAN BARRACKS CONVERTED INTO ART HUB

1963 NOV IMMUNISATION CAMPAIGN AT STATION
SINGAPORE GENERAL HOSPITAL

1930S ALEXANDRA BARRACKS

1938 THE BRITISH MILITARY HOSPITAL (NOW ALEXANDRA HOSPITAL)

1864-2001 TANGLIN BARRACKS

2001 HDB CANTONMENT TOWERS

1960S HDB EVERTON PARK

1970S HDB SPOTTISWOODE PARK

1970S HDB BUKIT MERAH

1970S HDB BUKIT PURMEI

HDB TIONG POH

HDB KIM TIAN

1970S HDB REDHILL

1952-1959 PRINCESS MARGARET ESTATE (DAWSON PLACE)

HDB JALAN RUMAH TINGGI

HDB HOY FATT

HDB DEPOT

HDB MEI LING STREET

1970S APARTMENT BLOCKS FOR RAILWAY
STAFF REPLACED WITH SLAB-TYPE HOUSING

1952 SIT HOUSING FLATS AT KAMPONG SILAT

1963 SPEECH BY LEE KUAN YEW AT KAMPONG SILAT

2012 APR “OUR VOID DECKS, OUR SHARED SPACE”
HERITAGE EXHIBITION, QUEENSTOWN

1820 KERAMAT BUKIT KASITA GRAVEYARD OF BUGIS LEADER BALARRA

KERAMAT RADIN MAS AYU TOMB AND SHRINE OF EPONYMOUS PRINCESS

1995 MAY 12 HOCK LEE BUS RIOTS, LATER KNOWN AS “BLACK THURSDAY”

1925 TANGLIN TRUST SCHOOL 1965 NEW TOWN PRIMARY SCHOOL

1953 ASSUMPTION ENGLISH SCHOOL

CHIJ KELLOCK (PRIMARY)

RADIN MAS PRIMARY SCHOOL

1905 CARMELITE MONASTERY

CHIJ KELLOCK (PRIMARY)

BU BI TUNGE HILLOCK PARK

1830 KERAMAT BUKIT KASITA GRAVEYARD OF BUGIS LEADER BALARRA

KERAMAT RADIN MAS AYU TOMB AND SHRINE OF EPONYMOUS PRINCESS

1819 MASJID TEMEMGGONG DAENG IBRAHIM

1979 DEPOT LANE INDUSTRIAL ESTATE

2010 GILLMAN BARRACKS CONVERTED INTO ART HUB

TELOK BLANGAH HILL PARK

1929 SAINT THERESA’S CHURCH

1817 BUILDING OF THE KEPPEL HARBOR

1943-1945 2 RAIDS ON JAPANESE SHIPS AT KEPPEL HARBOR DURING JAPANESE OCCUPATION

1923 TANGONG PAGE RAILWAY STATION

1932 TPRS SINGAPORE MANUFACTURERS’ EXHIBITION

1970S TPRS FREIGHT WAREHOUSE CONVERTED INTO FOOD CENTER

2012 5 APRIL - FROM RAILWAY TO FASHION RUNWAY AT TPRS

3 - 4 “Rooms” - Mapping of a section of the Rail Corridor showing method of combination of spatial narratives based on 11 categories of stakeholding along the Singapore Rail Corridor by SKEW Collaborative.
### History of Food –

The Rail Corridor has paralleled the production, consumption, and transportation of food in Singapore, from the early plantations, to repurposed and ad hoc food courts. The new station will encompass food courts, weekend food markets and other food related activities to reinforce the rail’s unique history within Singapore’s food cultural context.

### Industrial Heritage –

The industrial heritage of the corridor and of the area should be highlighted especially once Keppel Harbour relocates and the area is converted into the new CBD. The station will touch on this history – co-working spaces, artists workshops etc will re-cast TPRS not only as a place of consumption, but of production.

### Public Space / People’s Park –

The importance of public space within the dense urban center is seen through the development of various parks over the years. Being next to various housing developments and high density office buildings, it is crucial that the new TPRS provides a viable open space for the heads of the community. We imagine the station to form a new “People’s Park”.

### Event –

Historically, the rail station has always been more than just a transport hub, being used for events both international and domestic, including cultural and trade shows. The new station is envisioned as a destination and multi-purpose event space, with a mix of formal institutional and informal/community-organized spaces, performance spaces, and activities. This will showcase Singapore’s global identity WHILE reinforcing the connections to the local communities.

### Religious –

As a historic center, the site is rich with religious structures, both existing and demolished. We believe it is important to have spaces of meditation/gathering included within the station for religious and secular spiritual needs.

### Archive –

TPRS and the rail corridors are inextricably linked to the multiple histories of Singapore, both official and otherwise. It is important that visitors experience and learn about the layered narratives that surround the rail corridor and TPRS. The station will comprise not only permanent exhibitions, but also a community library, community exhibition spaces, classrooms, live archive, opinion wall etc to showcase the multiplicity and richness of Singapore, Rail Corridor, and TPRS.

This published paper discusses the formation of a public space and its intended users through examining the case study of a civic green space – the Padang – which was introduced by the British colonial government in the 1820s. By discussing the types of public that were included and excluded from the use of the space over time, it postulates a theoretical framing of who are the (normalized) constituents of the public within the rubric of the city-state.
pertinent to acknowledge, not negate, the notion of the public commons.

Speculations: Provisionary Visions of Public Space

"What's a great city without great public spaces?" (Urban Redevelopment Authority, Master Plan Central Area, 2014)

The intersection of the symbolic and ceremonial with the mundane is already embodied in one of URA’s ideas for a Central Linear Park in Marina Bay that branches into tributaries of pedestrianized public spaces, including the Padang.10 This is reminiscent of Patrick Abercrombie’s open space system in his 1944 Greater London Plan. Following a Geddesian diagnostic survey of open spaces in the greater London region, he proposed that all the open spaces be conceived as components of a Park system—suggesting at least fourteen types ranging from children’s playgrounds to recreation fields to forests reservations to farmland—as a network in part to celebrate the countryside in the city and as a schema to reduce congestion in the city and redistribute the London population.11 In post-independence Singapore, Abercrombie’s wartime vision has been achieved to an even fuller extent as all aspects of the built environment and infrastructure have been conceived in tandem with the garden city plan. Throughout the evolution of the garden city from the early 1970s to the present, the designated functions and expectations of the Padang remain unquestioned.

What is a truly public space? Is it necessarily a liberated zone? There are two opposing and perhaps irreconcilable ideological visions of the nature and purpose of a public space.

The first is a vision of space marked by free interactions and associations without the intimidation of powerful institutions, not least the state. Public space is uninhibited space within which political operations can be organized and developed. Public space is produced and reproduced by political actors; it is politicized in essence; and it permits disorder as central in its operation. Henri Lefebvre refers to this appropriated lived space as representational space.12

The second—representation of space—is open space for recreation and entertainment purposes, contingent on "an appropriate public that is allowed in."13 Public space as such constitutes a controlled and orderly retreat where a public that is "properly" behaved might experience the city as spectacle as planned for them. Users of this planned and orderly space must be made to feel comfortable and safe, and they should not be put off or threatened by the unpleasant sight of the homeless or spontaneous political activity. Public open spaces such as the Padang, often originate as representations of space. But as people use these spaces, the spaces also become representational, appropriated in use. The loungers and vagrants at Scandal Point in the 19th century, the opportunistic cattle grazing, the 1950 and 1964 riots at the Padang testified to this.14 Since then,

This book chapter analyses the limits and placeness of agency by extending the notions of transnational identification and “flexible citizenship” as economic imperative into the social, political and virtual. It argues for the agency of the collectives and individuals that are not bounded by the geographical confines of home and nation.

TRANSGATIONAL UTOPIA: DIAZPSORA AS CREATIVE PRAXIS

In a somewhat ironic twist of entitlement as a consequence of being away, the Singapore diaspora is forced to contemplate its very condition of voluntary exile. Through navigating the interstitial spaces of the transnational, it acquires a political consciousness. Subject to sustained diasporic conditions of perpetually moving and circulating within the global knowledge network, the Singaporean overseas while being able to access fragments of Singapore, acquire rights that those at home do not yet have, and those other diasporas contracted to the island city-state are excluded from. Preliminarily, one could consider the very predicament of diaspora itself a stance of resistance.
null
As strategically-timed upgrading projects are taking place in older HDB estates under the Major Upgrading Programme (MUP), and pre-emptive multi-generational housing strategies are put in place, a reverse phenomenon of diaspora is taking place at the Pinnacle. A quick review of property sites show almost over 10% of the 1800 units are being rented out, which under the HDB regulations, meant that a good number of the owners of these units are most likely to be living overseas. In their place are foreigners, many of whom are expatriate professionals working in the Central Business District. Meanwhile, those who remained and held out for five years have or are becoming millionaires. This is unprecedented. When public housing becomes million dollar homes, what are the new challenges for housing policy?

A recent historical drawing analysis and research project of the older Toa Payoh New Town by SKEW Collaborative reveals similar contradictions and ideals of the housing policies and forms of Singapore (see Fig. 1). This work was included in a recent exhibition held at Para Site (2015) Gallery in North Point, Hong Kong, bearing the title “A Luxury We Cannot Afford.” This phrase was taken from a speech by former Prime Minister Lee Kuan Yew in 1968 at the then University of Singapore, and a poetry anthology of the same title printed by Math Paper Press in 2014. The exhibition uses popular culture, economic and urban planning history, and art of the 1950s/60s and 2000s – two historical moments in which Singapore was at the brink of economic utopia – to reflect on the formation, development, and paradoxes of the national ideology. Housing and the Garden City were two visible components and tropes of the exhibition.

Constructed in two phases between 1964 and 1987, Toa Payoh contains the majority of housing experimentation within the nation-state, especially in terms of the organisation of the land, the introduction of the “neighbourhood principle,” the building of a variety of high-rise typological blocks, and the almost complete transplantation of diasporic communities through resettlement and reallocation. With a plan comprising a town park and an industrial complex at its heart, and bounded by four major roadways in the cardinal directions, it beckons a utopic spatial analysis. In contrast to
**Fig. 1b** Existing site plan of Toa Payoh New Town with 1958 SIT plan overlay (dashed lines). The vertical rectangular inset is shown in Fig. 1a.
Invited to participate in the 2017 Seoul Biennale of Architecture and Urbanism international studios, Seng and Wee developed two individual design studios that examined the industrial area of Changsin-dong in Seoul through the histories that continue to be produced during the state’s most recent directive on community remaking and homebuilding. Seng’s research studio focused on developing an analytical mapping toolkit as a method for design.
The 27 participating schools of architecture include: Chinese University of Hong Kong, Delft University of Technology, Ecole Polytechnique Federale de Lausanne, Georgia Institute of Technology, Harvard University GSD, Hongik University, Keio University, Korea University, National University of Singapore, Princeton University, Rhode Island School of Design, Rice University, Seoul National University, Sungkyunkwan University, Texas Tech University, The University of Hong Kong, Universita Iuav di Venezia, Universite libre de Bruxelles, University of Camerino, University of Melbourne, University of North Carolina, University of Pennsylvania, University of Seoul, University of Technology Sydney, Washington University, Yonsei University.
Overview of Changsin-dong from the rooftop of a factory.
Key Question

• How can architecture effectively participate in these histories?
• What is the architecture of housing in a context where dwelling is, from the onset, a site of production as well as the familial home?
• What are the architectures, spaces and aesthetics of these hybrid domesticities?
• How can we map these spatial networks and analyse them from afar in ways that can meaningfully add to the ongoing efforts to develop yet preserve existing livelihoods and sustain future communities?
• What types of housing should be built, for whom and how should they be built?
Methodologically, students began on the production of atlases of housing in Changsin-dong to visualize the networks, circulation, types, spaces, forms, activities and representations, from the perspective of the following 6 types of inhabitants/stakeholders:

- Factory owners
- Women seamstresses
- Factory labourers
- Children and teenagers
- Urban poor and tent dwellers
- Cultural tourists

The atlases were developed into toolkits of design strategies that led to housing prototypes of work-live-play that formally and programmatic articulate their analyses of the existing urban conditions in multiple scales. Presented as 3-D books, the final projects consist of design propositions that replaced, adapted and reoccupied sites in Changsin-dong.
Seoul Biennale of Architecture and Urbanism 2017 - Exhibition of Housing Indus(t(o)ries and Thresholds by HKU BAAS Year 4 students, led by Seng and Wee respectively.
Selected reviews and publications:


The Inaugural Seoul Biennale International Studios, curated by John Hong, brought together 27 international universities and 417 students and professors to conduct design research in Seoul. Originally displayed in the exhibit’s ‘Micro-Auditorium,’ this video summarizes the conversations across 4 major symposiums.
2 Atlas of children in Changsin-dong district by Anderson Chan and Hayden Lo, HKU Spring semester 2017
BAAS 4 Final reviews for Housing Industries at HKU, June 2017.
HKU Housing Indust(o)ries 3-D books and atlases exhibited at the Seoul Biennale of Architecture and Urbanism, 2 September to 5 November, 2017.
Seoul Biennale of Architecture and Urbanism 2017
Exhibition of Housing Indust(o)ries and Thresholds by HKU BAAS Year 4 students, led by Seng and Wee respectively.
The festival received extensive media coverage and reviews including:

• An interview segment on Channel News Asia (CNA) news broadcast with Eunice Seng and SEAH Chee Huang, the vice-president of SIA

   “Archifest 2017,” CNA First Look Asia, 10 October 2017
Newspaper reports and interviews:


— May Seah. “The annual festival to be held all over Singapore,” ST, 30 September, 2017, https://www.straitstimes.com/lifestyle/home-design/architecture-for-all


— “Singapore Architectural Festival 2017 – Architecture is the home of the soul,” (xinjiapo jianzhujie 2017 – jianzhushi xinlingde guiyi), Lianhezaobao, 7 October 2017, 5.
— “SIA announces list of prize winners” (xinjiapo jianzhuxuehui gongbu dejiangmingdan), Lianhezaobao, 7 October 2017, 5.


Interviews and reviews in print and online design journals and magazines, and social media:


— “New blueprint - Singapore’s architecture festival has a plan: cities for the people, by the people,” Monocle, 4 October 2017. https://monocle.com/minute/2017/10/04/

Excerpt:
“Inspired by the hot topic among urban planners and architects – who believe that citizen participation is crucial when planning a city’s built environment – the multiple venues will represent Singapore’s
varied stakeholders, from government institutions to architects and individuals. The key, says Seng, is to ‘acknowledge and bring on board individuals and groups who have been overlooked – migrant workers in Singapore, for example.’ Indeed two exhibits will focus on the city from this group’s perspective. While it may be hard to imagine the tightly controlled city-state embracing a bottom-up system, it’s sure to spark a conversation about who architecture is for.”


Excerpt:
“Eunice Seng, co-festival director of Archifest 2017 and founding principal of SKEW Collaborative, said, “There is a fundamental shift we wish to bring about in Archifest, to guide the general public to realise that they have a role and a capacity to think about, and hence participate in the making and altering of the built environment. We arrived at the notion that there is a question of agency in architecture and not everyone is aware of this agency in them. This can be a frightening thought because the average person doesn’t feel particularly empowered in an environment like Singapore, but we think we can gradually improve on this.”
Post-festival invitations to present lectures on architecture, agency and labour, and workshops on building agency include:

— “Building Agency.” Fall Public Lecture Series: In-Progress, HKU, 16 November, 2017

Seng began the lecture by describing earlier experiments on collaborative labour processes that Wee and she conducted, particularly in the design research project, “Curtain Walls,” for the Shenzhen Biennale on Architecture and Urbanism in 2009 (poster image). With SKEW Collaborative and in collaboration with a team of scaffolding installers, they designed and built a 1:1 scale pavilion that used only bamboo and metal pipe scaffolding to make visible the traces of labour in the ever-evolving construction and urbanization process in Asian cities. Seng discussed the processes, methods and outcomes of collaborative, participatory design in the contexts of Singapore and Mainland China when this was still insipient practice then.
Building Agency emphasizes the facilitating and building up of agency and citizen participation through architecture. It foregrounds the agency of buildings as important materials and spaces of urban life. It insists on the empowerment of people as active agents in the making of our built environment. Architecture, in terms of building, is typically understood as a container of space and activities, as receptacles of memories and aspirations. It has been presented as a monument to an idea or an ideal, a symbol for a collective. The highly mediatised events, socio-political and economic shifts of the last decade have reinforced yet challenged these long-held notions of architecture and inadvertently impacted the practice and the education of the architect. Alongside increasing specialisation of expertise and digitalisation of modes of work, the collaborative nature of architectural practice have come to the fore. New multi-disciplinary practices have emerged, predicated on the energies of collaboration and networking in which architectural knowledge and design is crucial but not necessarily central. In advanced societies, architects, urban designers and planner grapple with the escalating cries of the people—often through interest groups and activists—for more engaging, meaningful and inclusive public spaces, while responding to state regulations on urban vigilance. More than ever, architectural biennales, exhibitions and festivals have emphasized the city engagement with its citizenry. Who are the stakeholder of the architecture of building? How can stake-holding be more equitable in terms of the acknowledgements of intellectual and labour production? How can architecture be an agent for empowerment and dissemination without compromising on aesthetic and value? In conception, process, execution and sustainability, what is the agency and potential agencies of architecture? Eunice Seng shares this ongoing inquiry in her work with particular reflection on Archifest 2017, an annual festival hosted by the Singapore Institute of Architects, which she directs.

Respondent
Thomas Tsang
Associate Professor
Department of Architecture

Eunice Seng
Associate Professor
Department of Architecture

The Department of Architecture launches its 2017-2018 Public Lecture Series, on the work of its Teaching Faculty. The “In-Progress” series will critically examine the relevance of a vast number of issues in relationship to Architecture. The Series itself will view its work through the eyes of others, publications in the discipline, and how it has been received and received. It will be a platform for dialogue and reflection on the work of the architect and its impact on society. It will be followed by a discussion chaired by a person of the author’s choice, who will be another faculty member from the School of Architecture or from within the wider professional and academic communities.

No registration is required.
All interested are welcome
Enquiry: ivanchui@hku.hk

16 November 2017
6:30pm
Rm 730 7/F Knowles Building
The University of Hong Kong
Pokfulam Road, Hong Kong
“Building Agency, Manila.” Anthology Architecture and Design Festival – Social Architecture, Instituto Carvantes of Manila and Intramuros Administration, Intramuros, Manila, 10-11 February, 2018

Through the professional and media networks, Building Agency Archifest 2017 reached the organizers of the Anthology Festival in Manila. Seng and Wee were invited to conduct a two-day workshop on the theme Building Agency: Manila for their architectural and design festival held at Fort Santiago, Intramuros in February 2018. Seng was also a panellist on Shelter Dialogues with on the subject of “Modernist origins,” moderated by Tobias Guggenheimer, Dean of SoFA Design Institute Manila. Seng and Wee were also invited to serve as advisors to the directors of Anthology Festival 2018 and 2019. Speakers include architects such as:

Kai Uwe Bergman of Bjarke Ingels Group, Chris Bosse of Laboratory for Visionary Architecture (LAVA), Lyndon Neri of Neri & Hu, Takashi Niwa of Vo Trong Nghia Architects, Billy Kwan of One Bite Design Studio, Rachaporn Choochuey of
all(zone), Raymond Hoe of Scott Brownrigg, Ben Duckworth of Hassell, Erico Abordo of Architects of Accessibility, Twitee Vajrabhaya of Department of Architecture Co., Dominic Galicia of DGA, Tobias Guggenheimer of SoFA, Chris Precht Fei Yi of House of Penda, Jinky de Jesus of Light Plan Inc., Yifei Li of Shenzhen University School of Art and Design, Florian Heinzelmann and Daliana Suryawinata of SHAU, Ivy and Cynthia Almario, of Atelier Almario, Alexander Furunes, Sudarshan Khadka Jr. of Project Tagpuro, and Edward Ng of CUHK.

Building Agency: Manila Workshop led by Seng and Wee, in session at Fort Santiago, Intramuros
The workshop was featured in:


Anthology Workshops

What We Need: A Collective Design Manifestation by SOFA Institute
9 Feb, 10 to 5 pm

Building Agency: Manila Workshop by SKEW Collaborative
10 & 11 Feb, 10 to 5 pm

Interior Design Series by WTA Architecture + Design Studio Interior Design
9, 10, & 11 Feb, 1 to 3 pm

Place Making: Small Projects / Big Impact by WTA Architecture + Design Studio
10 & 11 Feb, 10 to 5 pm

21.5 CPD Points

Anthology Workshops

Boysen
Rapidsteel Builders Incorporated
Metrobank Foundation
ISET
OMNI Light for Life
BluPrint

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Building Agency: Manila Workshop led by Seng and Wee in session, Anthology 2018, Intramuros - As part of their professional development accreditation, graduate architects from all over the Philippines engage in collaborative studies in stake-holding and scenario-building for multiple stake holders.
Following the Building Agency: Manila workshop, Seng and Wee further developed the methodology for workshops in Tokyo and Shanghai.

— “Building Agency – City Workshop,” International Summer Programme in Asia: Cities in Asia Tokyo, 26 June, 2018
“Building Agency – City Workshop,”
International Summer Programme in Asia: Cities in Asia Shanghai, 8 July, 2018
The inauguration of the topic of agency and inclusion specifically on women and domesticity at the festival led to invitations to speak at conferences and paper contributions, including the following:


1-3 Seng in panel discussion and presenting her paper; “Domesticity, Labour and ‘Ideal Homes’ in Singapore,” at the Situating Domesticities in Architecture: Tracing Emerging Trajectories International Workshop in NUS, 8 December 2017. International Workshop poster showing names of 19 participants from different institutions including: Izmir University of Economics Istanbul, Pennsylvania State University, National University of Singapore, Syracuse University, KTH Royal Institute of Technology, Yale-NUS, KU Leuven, Aoyama Gakuin University Tokyo, Deakin University, Harvard University GSD, University College of London Bartlett, Melbourne University, The University of Hong Kong, Columbia University, Monash University and the University of Sydney.
SITUATING DOMESTICITIES IN ARCHITECTURE
TRACING EMERGING TRAJECTORIES
7-8 DECEMBER 2017 | CREATE BUILDING, LEVEL 7 SIDE, NUS U-TOWN
The term Modernity is historically burdened. In postcolonial Asia and Africa, the framework of universal modernity was subject to intense debates in the 1950s. Resistances towards it were played out at varying scales and intensities in each of the new nations throughout the Cold War era and extend into the present. William Lim and Jeremy Chia recall the first Afro-Asian Conference in Bandung in 1955 as a concerted attempt by leaders of the developing nations to challenge the rules imposed by the dominant nations of the West. They highlight that the assembly of global entities was “a powerful collective demonstration of the non-West, assigned as peripheries, to be recognised on its own terms,” and to take “a central position across disciplines that included architecture, the arts, and social sciences.” While the relevance of the Bandung conference has diminished in recent decades, under the sway of neoliberalism, it remains a milestone event in which the seeds of resistance against the imbalance of hegemonic global power have been planted. To that end, historical scholarship on the geographical non-West or global south in the past decade has begun to present other perspectives in which architecture and urbanism are conceived, produced, developed and circulated.

“The past,” Lim and Chia write, “must be consistently explored and re-evaluated to ensure that our historical perspectives are set up correctly and our histories trigger useful ways in constructing different forms of Modernity.” Under the provocation of the “multiple,” the papers in this volume seek to rethink, re-conceptualise, re-situate and re-historicise modernity beyond its abstract and universal legacy. Instead, modernity is specific and situational (van Schak) and a dynamic notion with a radically different concept of space-time produced by active historical processes.
Bibliography


Ostrom, Elinor. Governing the Commons: the Evolution of Institutions for Collective


Dr Eunice Seng and Mr H. Koon Wee  
*Design & Research Principal, Design & Managing Partner*  
SKEW Collaborative  
158 Connaught Road West  
Unit 7A  
Hong Kong

Dear Eunice and Koon,

**INVITATION & APPOINTMENT OF SKEW COLLABORATIVE AS FESTIVAL DIRECTOR**

On behalf of Singapore Institute of Architects SIA, we are pleased to invite SKEW Collaborative to undertake the assignment as the Festival Director for Archifest 2017. The Archifest is SIA’s annual keynote event where we engage the architectural fraternity, our partners and the public to jointly celebrate the built environment, elevate awareness on issues and exchange ideas that shapes our surrounding and architectural practice, as well as more importantly, our community’s mind and lives.

The scope of service of the Archifest Festival Director are as followed:

**Curatorial**
- Develop Festival theme and its programs with SIA, its relevant partners and the Festival team
- Ensure smooth coordination among SIA, its partners and the Festival team in the execution of the Festival
- Assemble, direct and coordinate the Festival team including Events Director, Writers, Marketing, Designer and Volunteers for the execution of the Festival
- Responsible for fiscal management of the Festival
- Maintain & develop relationships with Festival partners and establish new relationships for the growth and benefit of the Festival
- Provide curatorial, editorial (with PR) direction and drive the thematic and graphic identity. This includes developing content and strategies developed by appointed PR Consultants and Graphic Designers
- Ensure cohesiveness, relevance and cohesiveness of all programmes under the Archifest theme
- Perform other duties and responsibilities as required of a Festival Director/ Curatorial Team

**Pavilion**
- Co-writing of competition brief with Festival Team
- Direct the organisation of the competition
- Assist in the selection of judging panel
- Assist in the appointment of the winning team for the Pavilion Design
- Assist in the selection and securing of site
• Assist in key coordination of SIA events, such as opening and closing of Festival in the Pavilion

Opening Party
• Organise and coordinate event with support from SIA and partners

Fringe Events
• Curation of events
• Approach potential participants and develop relationships with new partners
• Coordinate to feature events in festival brochures

Conditions of Assignment
For clarity or scope and roles, kindly take note that the key performance indicators [in Appendix A] should be closely observed.

Feel free to contact us, should you have further queries about the above matter. We look forward to your positive response, and shall be truly grateful if you can accept our invitation to be the Festival Directors for Archifest 2017. Kindly sign below as a form of acceptance and return a copy to SIA.

Yours sincerely,

Seah Chee Huang
SIA 1st Vice President & Co-Chairperson, Design Thrust
57th Council 2017-2018
Singapore Institute of Architects

Wu Yen Yen
SIA Council Member & Co-Chairperson, Design Thrust
57th Council 2017-2018
Singapore Institute of Architects

Please sign in agreement with the aforementioned and return an original copy to Singapore Institute of Architects

Name: Eunice Seng
Company: SKEW Collaborative
Date: 17 May 2017

Name: H. Koon Wee
Company: SKEW Collaborative
Date: 17 May 2017
Invitations to potential participants

1-12 Invitations on social media to participate in the following: Architecture & Photography of the Pioneer Generation, Pianos in Public Spaces.
ARCHIFEST 2017
Call for Entries!

Calling all seniors 55 years old and above, who have witnessed the change in our built environment.

Organized by the Singapore Institute of Architects, DECK, and photographer John Clang

ARCHIFEST 2017
Call for Entries!

Could be this...

by Audrey Tan

ARCHIFEST 2017
Call for Entries!

This...

by Ryan Ng

ARCHIFEST 2017
Call for Entries!

Or this...

by Ryan Ng
ARCHIFEST 2017
Call for Entries!

**DEADLINE: 24 SEP**
Submit it by mail to ARCHIFEST 2017 OPEN CALL PHOTOGRAPHY, 79 Neil Rd, Singapore 068904, or by email to archifest2017@gmail.com by 24 Sep 2017. For large files, upload via https://wetransfer.com/. By submitting to this open call, you release the right of use to exhibit and publish your photograph at no cost to the organizers. Each photographer would retain the copyright of the photograph.

ARCHIFEST 2017
Call for Entries!

This idea was born out of Clang's fascination with space and time. You need not be a professional photographer, and you are welcome to work with someone younger to submit your impressions. If you have a mobile phone camera, an old-fashion film camera, or a nice medium-format camera, we would like to invite you to submit a photograph to us. You can photograph a building or a built area, or submit any old photograph that has significance to you. It may be a place you grew up in, or a place that is undergoing massive change – a building being built or being demolished. It can be a remarkably well used place in the city, or an award-winning building you admire. It can be a building that is controversial, or long forgotten. It can be a building that exists in the public's imagination for a long time, but you wish to examine it from another viewpoint. All submissions will be included in a landmark collaborative exhibition curated by photographer John Clang, curator Gwen Lee, architect Ho Tzu Yen, and Archifest 2017 festival directors Eunice Seng and H. Koon Wee.

ARCHIFEST 2017
Call for Entries!

Archifest 2017 Exhibition at DECK Gallery, 120A Prinsep Street, October 4 to 15, 2017
Photographic prints sponsored by AVS Printing

ARCHIFEST 2017
Call for Entries!

Calling students from any design discipline
Prizes: $1,000
Organized by the Singapore Institute of Architects and Play It Forward
Please form teams of no more than seven members, and submit your interest to participate before September 10, 2017 via email to archifest2017@gmail.com and sg.playitforward@gmail.com. Hybrid teams are welcome as long as the majority of the members are enrolled students. Expert advice would be provided during the competition phase.

As a homegrown public piano movement, Yan Chang and Play It Forward put music in service of public space in Singapore. They transform old and unwanted pianos into public art pieces. As part of Archifest 2017, we will are going to enliven a public space in the vicinity of the Esplanade. We are looking for piano owners, creative individuals and design students to get involved in the following ways: (1) donate your old pianos that are still playable, and (2) join this design competition and transform old pianos into interactive public art.
Pages from the festival newspaper containing schedule of events and interviews with collaborators and participants that was available throughout the city in September and October 2017.
BUILDING & LABOUR PHOTOGRAPHY EXHIBITION
4 - 15 Oct
Wed to Fri 1pm - 7pm, Sat 1pm - 6pm
Grey Projects (Rooftop),
68 Kim Tian Road S163006
CURATORS:
Jason Wee (Grey Projects)
William Phuan (The Select Centre)

PLANTING BUILDING
4 Oct 2017 - End of Jan 2018
CURATOR:
Michael Lee (Studio Bibliotheque)

SHAPING URBAN AIRFLOW
Mon - Sat, 4 - 15 Oct
9am – 5pm
The URA Centre, City Gallery 3F
City Canvas
INTERLOCUTORS:
SUTD, DPA
Exhibition (Oct 4-15)
Panel Discussion (Fri Oct 13, 6pm)

SUBTERRANEAN SINGAPORE
4 - 15 Oct
9:30am – 6:30pm
No 6001 Beach Road #04-00,
Golden Mile Tower, S199589
ORGANISER:
Zarch Collaboratives

SUBTERRANEAN SINGAPORE is an exhibition of works by Finbarr Fallon. Combining architectural design, digital animation and photography, it speculates about the possibilities of subterranean space in an increasingly vertical urban environment.

A New Value System for Architecture

Photographer John Clang, LAUD Architect Ho Teun Yin, and curator Gwen Lee talk to Archifest Festival Director H. Koon Wee about the experimental nature of a collaboration that is centred on Clang’s fascination with space and time. More specifically, he is inspired by a diasporic space and a time eroded by distance. This curatorial team is putting our open call to invite all the seniors of Singapore, and their families and friends to submit an impression of our nation through photography.

Koon Clang, you have been fascinated with spatial and temporal aspects of photography. Is this your first foray into a collaboration with architects? What is your view about the shaping of our built environment? Architects are always needed in a professional setting, but how can other creative professionals, even the man on the street find opportunities to work together?

Clang: The frenetically modernising landscape in Singapore is essentially the work of architects and planners who are charged with elevating Singapore onto the world stage. Unfortunately, these same shifting landscapes have partially erased the architect’s memory. I am very curious about the narratives embedded in his memory. I want to rekindle this curiosity by initiating this project. If everyone can reach out to their elderly parents, or someone from the pioneer generation to photograph a building of their choice in Singapore, they will begin to assemble a repository of images. This could be the beginning of a special connection amongst Singaporeans. These stories can show us another dimension of how we view the architecture around us, as we continue to build our own narratives around them.

Gwen: When we are facing changes that we have no control over, like something decided by fate, we are all left with is nostalgia. For a young nation like Singapore, nostalgia is enormous. It is constantly being regenerated. Half a century of memories anywhere else would only take one to two decades to set in Singapore. I could see Singaporeans being nostalgic about the 1990s today.

Koon: Do you expect such an exhibition and collection of impressions by Singaporeans to reveal a new sensibility of the generation that witnessed the building up of the nation, and in the process, the erasure of different memories of Singapore? Would it be mundane, or would the everyday be the best mode of resistance in our modernity? Would it reveal a longing for the vanished parts of Singapore? Or would it be unexpectedly avant-garde?

Clang: Wouldn’t it be marvellous just to document the pioneers’ view of our architecture and the built environment without any preconceptions? Along with the belated government rewards, why can’t we give them an artistic voice? But they should be allowed to collaborate with younger members of their family. The concept should have a non-professional, raw, with an un-curated feel, so in the sense that all submitted entries can be exhibited, unadorned, unedited, straight from the photographers’ camera. They can submit entries in any format carrying a caption or short essay. It would be great to get everyone’s take on this unusual approach. Why are such opinions or points of view important? Does it offer us an alternative view of our built environment?

Koon: I find the experimental and temporary nature of DECK well suited to this same question about eroded memories. Can it lead to a new form of exhibition and discourse in Singapore? Can such a concept further revalorise, or even distort the way architecture is viewed in Singapore?

Gwen: Yes, DECK is always about ground-up possibilities. A temporal form with a desire to activate and create that has not been done before. It is in an imagination of what could be, or a dream of a certain impossibility. DECK is prepared to put this dream to test. It is a space or path that is least imagined in Singapore.

Koon: This approach is precisely what is powerful about it, because many can relate to it in unexpected ways. DECK destabilises many norms, and this instability is invincible. The container architecture designed by LAUD and Teun Yin made this possible, especially the flexibility associated with the spaces. Can such architecture have the mass appeal and plurality you have yearned for? Would you say the temporality and the instability can become the project in itself? Perhaps it is such an architectural change that is the constant. Permanence implied by the brick and mortar of architecture is fictional.

Gwen: There seems to be a fear of things that have never taken place before. Curiosity is a requisite character that allows one to overcome the fear of uncertainty. Then we can start to question, examine and wonder. Change is permanent.

Koon: I think economic conditions have shaped Singapore very strongly, especially in dictating the function of land prices versus the investments in architecture. They play a part in the dearth of temporary buildings, and a lack of experimentation. A pragmatic investor would not build a temporary building that lasts only three years on a piece of land they had paid for in Singapore.

Gwen: Private ownership and pragmatism tend to produce a kind of defensive attitude that prevent a freer imagination of use, even temporary use. Hence, there has to be new concepts for a shared city. New definitions of what constitutes the public or private spaces of tomorrow. I was recently invited to participate in the inaugural Seoul Biennale, to share our research on our urban formal and social organisation of a city. Their title is called the ‘Commons’, interrogating what ought to be free for all – clean air, water, even land. We build tall buildings. The owner of the penthouse pays a premium price and enjoys the best view, but it sits on the same gristy ground we share.

Koon: The commons is a condition that originated in Britain, describing land that is available for use by the ‘commoners’. It was the first form of public resources. But in today’s context, the lines can be blurred intentionally. I visited a group of container projects in Seoul called Common Ground. From the outside, it looks like a dusty assemblage of containers, and an affordable place for youths to hang out. Upon a closer look, it is really a simulacrum of a container building, with a patchwork of container parts and carcasses. It remains a commercially backed space of consumption.

Koon: Singapore has a fiercely socialistic base that is gradually being eroded by, or being managed alongside, a neoliberal economy that favours finance, shopping and tourism. However, Singapore’s balance of a top-down public sector, and a neoliberal economy still offers the best possibility of inventing a new public, or a new private. With new definitions of who owns what, maybe Singaporeans will become more generous. The temporary means literally less investment. And with less at stake, an authentic flexibility and freedom would arrive. This is counterintuitive to what architects do, but this exhibition at DECK may be just what Singapore needs.

Photo courtesy of Audrey Tan.
Women & Architecture:

The field of architecture today is seeing an increased number of partnerships between couples, siblings, family and friends, as well individual women professional practices and academics. Angelene Chan, CEO of DP Architects, shares candidly with Architect Director Enicie Seng what it means to practice within the current social and architectural context.

EUNICE Congratulations on your Her World Woman of the Year award! As CEO of a predominantly male-led large design office with a history almost as old as the nation, you have held your own in the field of architecture. Could you share some of the major milestones and the opportunities or missed opportunities in your career thus far?

ANGELENE I have been working in DP Architects for twenty-seven years. I have grown up with the firm and seen many projects from concept to completion. Amongst many retail and hospitality projects that I have designed and executed, I have been fortunate enough to be given the opportunity to work on universities, media buildings, and only recently completed a competition bid for an aviation project. I see these learning opportunities as interesting milestones in my work life. To be given time to work through issues on any project and see it fruition is a milestone to be celebrated.

During these twenty-seven years, we have lost many bids and competition designs. It can be exceedingly painful, and sometimes, difficult to accept. However, I have come to understand that many lessons can be learned from each missed opportunity, only to be usefully applied in future challenges.

EUNICE Gender-based barriers such as societal expectations of the woman have been discussed predominantly male-led large design offices. However, I have come to understand that it is not easy to accept. I believe that, man or woman, all that matters is if you know and execute your work well. You will be respected and treated accordingly, regardless of gender.

EUNICE What is your sentiment towards the term ‘female architect’?

ANGELENE It surprises me that much of the communication around women architects revolves around their gender, with their creations taking a backseat. One’s work should be enough to speak volumes. With the recent passing of Zaha Hadid, a pioneering figure for women architects everywhere as the first and still only individual woman to win the Pritzker Prize and the first female to be awarded the Royal Gold Medal by the Royal Institute of British Architects—legends and tributes lauded her work but typically foreground her identity as a woman architect and her ‘dis’ persona. This would not have been questioned in a man. It shows how the community views male and female architects differently.

What rings most true for me is Zaha Hadid’s interview with CNN where she said, “I am an architect, not just a woman architect.” A good architect is not defined by their gender or ethnicity, factors we do not control. Architecture is a profession that consumes much energy and personal milestones in my work life. To be given time to work through issues on any project and see it fruition is a milestone to be celebrated.

EUNICE What are the challenges for women architects that you see still present today and how do you hope this will change in the future?

ANGELENE Fortunately, I have never felt that being a woman has disadvantaged me. In my experience, women are given equal opportunities to excel. That said, architecture is a profession that consumes much energy and time; a project takes years to complete and requires dogged pursuit and total involvement. The creative exercise of design is a 24/7 all-consuming thought process. Even with equal opportunities, women are still outnumbered by men at the senior level. This could be because many women architects chose to place family and the duties of a parent and spouse above their career. So, a big challenge for women architects is to balance career and motherhood, but it is not impossible. As a wife, daughter and mother of two, I am constantly juggling my career and family life. But the unsilencing support of my family spurs me to give my best. I hope this helps in inspiring other women architects.

EUNICE Could you share some final thoughts on gender equality and the discipline of architecture?

ANGELENE Architecture to me, is the communication of an idea to better the human experience in built form. As with any communication process, good ideas need to be defended. Buildings only happen after a long process of listening, research, revision and approval—this creative process is gender-neutral. Buildings are physical records of a creative process where the strongest ideas win, regardless of the architect’s identity—a union of ideas material form of the circumstances, aesthetic and technical choices made by architects, developers and end-users.

When the creative process begins, we are all equal. The architect is the conductor of a multi-layered communication and creation process, through listening and asking the right questions, deciphering the underlying needs of the client, user, context, climate; ‘listening’ to the site and its constraints and challenges in order to formulate an innovative solution. Confidence, the ability to make good decisions and stand your ground in discussions are essential to success. The profession is about passion, talent and clarity of vision in the face of any obstacles; variations in architectural design are influenced more by design ideology, personal thinking, cultural differences and professional training rather than gender.

ANGELENE will be speaking at the ‘Women and Architecture’ conversation panel chaired by Dr Lilian Chee on 12 October at the Singapore Institute of Architects (SIA) on Neil Road.

Architect-Interfaces

—Curated exhibitions, installations and performances staged during the festival.

ARCHITECTURE IN PRINT

4 – 15 Oct
10am – 9pm
National Library Building, Promenade,
Level 8, 100 Victoria Street S188064
CURATORS: Stacy Peh, Archifest Team

‘Architecture in Print’, presents a diverse collection of print media, showcasing a range of published books, articles, features and print ephemera of Singapore architects on their built projects, speculative works and design processes. As an ongoing initiative by Singapore Institute of Architects, this collection will be exhibited as a pop-up of a non-borrowing shelf at NLB where the public can view and browse the copies during the library opening hours. This showcase would be a meaningful platform for the public to better understand the work of an architect and how it has influenced and shaped the built environment for Singaporeans.

1KM: JALAN BESAR

5 – 8 Oct
Various times
Various locations
ORGANISER: Industry+

Pioneered in the spirit of curation and experience, 1KM (www.1km.com) is a discovery of creatives who live and work within one kilometre radius in the same neighborhood. Like-minded entrepreneurs in art, design, architecture, retail and F&B are putting together ‘satellite events’ for curious eyes and potential collaborations with some of Asia’s most imaginative minds. One neighborhood at a time, the four days event celebrates passion that have helped transform the city into a blossoming ground for innovation, and personalities who have continually challenged conventions to spearhead art and design on the creative landscape. Offering a host of exhibitions, installations and workshops on their respective turf, the public is invited for a peek into their world of passion and specialties.
A New Total Scope of Architecture

Essay by Tay Kheng Soon

The world is in crisis, so is architecture and planning. To restart the world on a sound trajectory, a new form of urbanisation is necessary, therefore a new architecture must follow. This has to overcome gross inequality by rebalancing the mechanised with the humanistic economies, otherwise the stagnated global economy cannot be rescued. The rich are too rich and the poor are not rich enough. Contemporary architecture and urban development have been complicit in cementing this system of manufactured systemic inequality. And so the rich are saving off the branch on which they and their architects perch. To save themselves they must now help the poor, not because they necessarily love them but because they need them. The contribution of new planning and architecture is therefore to visualise a new natural landscape of social and environmental justice, in the form of dispersed human settlements close to nature and farms. This is the new agenda in which what humans are paid well to do what they do best, leaving machines to do drudgery work. China’s Belt and Road Initiative (BRI) epitomises this very moment. Whether to make or break the world, China’s huge financial resources and giant infrastructure capability will produce new forms of decentralised urbanisation, which will challenge all existing architecture and urban planning approaches. This demands architects and planners to broaden and deepen their design thinking beyond petty conceits, or they will fail to grasp the historic moment.

Well, new urbanisation aided by e-commerce, small producers can access distant markets, the poverty trap can at last be overcome. The grip of the big need not oppress the small. This is the rebalanced humanised economy, not only in the production of materialised goods but also in all forms of art. We have to imagine architecture as community art, no longer as individualised art. Even as decentralised urbanisation extends into the rural landscape, we should imagine architecture as aggregated craft and art, and the architect as an educator-facilitator-enabler. The creativity and devotion of thousands of people in making architecture as community art requires a sea-change in skills, roles and concepts. Architect and clients are particularly gifted to imagine new buildings like the ancient temples and cathedrals of sacred inspired participation but in a new way. Unlike previous epochs with social agreement to iconic messages and images, today a new social and ecological imagination is challenged to kindle a new architectural aesthetic. The challenge of community art will be to build upon a new social agreement inspired through the processes of mutual cooperation, learning and imagining. This new imagination comes out of the new cooperative economy where dog-eat-dog competition abates, and income disparity, now systematically detached from the mechanised economy’s self-interest, will at last be rebalanced through mutual benefit. This is not stagnation. The economies of Mondragon and Bali testify to its viability. When the expenditure of one becomes the income of another, the circular-economy can finally resolve environmental and human degradation. This is the challenge of a new CIVILISATION in the making! This is the new ‘Total Scope of Architecture’ towards an abundant world!

Visualising Air Flow

Wu Yen Yen, MSA, catches up with Kenneth Tracy and Christine Yogiaman, Assistant Professors of Architecture and Sustainable Design at Singapore University of Technology and Design (SUTD) for a preview of their research project on actuated, mechanised shape-shifting surfaces potentially controlling airborne airflow in architecture. This research project is co-funded by the International Design Center (IDC) and involves cross-disciplinary sharing between engineers and architects.

KENNETH: In architecture, you live in a world of either total control or chaos. Either you are blowing a fan and everything is predictable or you are outside and no one can attempt to predict the airflow, except for the predominant breeze. So there are some opportunities to pattern flow around or through structures. We are interested to know what it means to have visible patterns of air. We cannot show air easily but can utilise varying intensities and fluid disruption to display a certain pattern.

For research, we use a ‘whisker’ Venturi tube that is constructed in the middle to create an intensified flow. The exterior texture is meant to enhance vorticity which mixes the air. This surface is also going to be covered with ‘whiskers’ that sense the direction and intensity of flow.

CHRISTINE: ‘Whisker’ is a senior developer that can move 3-dimensionally and accurately detect directional wind changes.

KENNETH: Air can also pull or push on it, so it moves side-to-side, in-and-out.

This tube analyses the surrounding flow while simultaneously interesting and increasing the internal air velocity by having bumps on it. The idea is to create a predictable or repeatable vorticity, which is something that happens in airplanes, animals and plants.

It is more difficult to simulate the conditions in architecture compared to cars and airplanes. For buildings, singular wind direction is never consistent and airflow is usually turbulent. We do not know yet how to precisely control the flow as proposed by engineers. However, we are proposing these aspects to imagine the possibilities of control, how to visualise this flow and how to generate predictability.

CHRISTINE: Having the ability to see and test the intensity and direction of airflow better informs the design process.

KENNETH: How is this research in climate control different from earlier research, for example, Ken Yeang’s ‘eco-mimicry’ concept?

CHRISTINE: Earlier research was based on rules of thumb and one-to-one experiences. We want to employ data and physics to improve predictive control, so that in future when a building shivers, the shiver will make people feel different. It would not change the quantity of energy, hate or take it away from the environment, but different patterns of flow can make people feel warmer or cooler.

YEN: So this skin is computational and performative at the same time. It is recording, manifesting and also affecting the performance of airflow.

KENNETH: Yes, there are two things which are overlaid. First, a visualisation of the flow’s intensity and direction. Second, the ‘shape-shifting’ mechanised surface can effectively pattern the airflow in the city if you had an urban canyon or opening in the building, the buildings will have an increasing tendency to suck the air out or force it in, speed it through or slow it down. This encourages air-mixing which creates more heat transfer and even cooling in the area.

CHRISTINE: We are also exploring a more intelligent way to retrofit existing buildings. We could add an actuated surface that enables airflow to go around corners or direct them to the centre without changing the existing building’s mass, but it is a costly task. We first thought of this amazing thing as a direct location because the urban environment is so complex and we cannot shape all buildings according to their primary wind direction.

KENNETH: Our current research aims at actuating large surfaces will take a long time to realize. If you can activate surfaces and affect the ambient airflow as though the object is formally changed, when integrated with structural façades, the ambient air around buildings can be completely altered.

CHRISTINE: This happens independent of the building shape, which is noteworthy, because we are currently talking about the form. With surface activation technology, we can ‘camouflage’ the real building shape.

This exhibition will be held at the The URA Centre.

Research team: Christine Yogiaman, Assistant Professor, Architecture and Sustainable Design Pillar; Kenneth Tracy, Assistant Professor, Architecture and Sustainable Design Pillar; Peter Valdez Ay Aranzadi, Assistant Professor, Engineering Product Development Pillar; Sunil Mankad, IDC, IDC Researcher in Fluid Mechanics and Simulation; and Pamela Byungchel Chu, IDC Researcher in Architecture and Urban Environment.
Architecture in Print

As part of the imagination of a collection of books on architecture and architects at the National Library Board (NLB) contributed by the Singapore Institute of Architects (SIA), Architect 2017 will present ‘Architecture in Print’ as pop-up exhibition of print media of built projects, speculative works and design processes. Fong Hoo Cheong, Executive Director of SIA, shares his thoughts with Stacy Peh on the significance and potential of building up an archive.

STACY In contemporary culture where social media allows for the instant transfer of information and rapid proliferation of images, what does the collection mean for the architectural institute?

FONG HOO CHEONG As more information is now digitised, one becomes more selective. The historical aspect of the older texts is what makes them valuable. The contemporary ones are the consequence of careful selection, and the composition of palpable printed images and texts. That is the distinct difference. The impact of older texts may not be immediate or widespread. However, as it is more expensive to produce and limited in quantity, its true value is found in the format’s rarity.

STACY What is the relevance for emerging practices and how do we begin to make fuller use of such publications?

FONG HOO CHEONG Through publishing, architects offer a unique perspective of how three-dimensional ideas are presented in two-dimensional space. Print media is instructive and gives a deeper insight to the author’s ability to imagine and express in that dimension.

STACY One of the fundamental relationships between an architectural practice and the publication of ideas, built and unbuilt, is discourse. Throughout the twentieth century, we have seen the formulation of discourse primarily through the dissemination of ideas in publications. What types of discourses have entered the popular imagination, and how has it affected the way we perceive architecture in Singapore and the region?

FONG HOO CHEONG It is indeed a uniquely twentieth-century phenomenon. Futurism for instance, was literally a text-based manifesto before it was launched into art and offered the imagination of urbanism for a new society. As we extend back, Western European ideas percolate back into our contemporary urban space. Towads a Better Architecture by Le Corbusier, The International Style by Alfred Barr and Philip Johnson, are classic examples of printed manifestos that have affected the conception and planning of one’s own city. Complexity and Contradiction by Robert Venturi, presented ‘weak’ images of architecture yet powerful ideas that spurred off an entire architectural movement.

STACY In recent years, there has been an increase in the number of local publications, in the forms of poetry, literature, critical histories, some of which has received international recognition. Are there any examples of this trend for architectural publications in Singapore?

FONG HOO CHEONG One such publication is Topped Stone by Tan Hock Beng. He compiled and created elements for a resource book that triggered an entirely new way of viewing tropical resorts. Publications by Robert Powell also give us a visual feast on what architecture is. These images are still powerful today, revealing the carefulness of curated images in print in contrast to the looseness of digital curation. This is where print makes a tremendous impact.

STACY In the process of designing a building, can you identify points of intersections with architectural writing? How can these intersections fit into the broader conversations with the general public?

FONG HOO CHEONG Many existing buildings do not possess an explicit narrative presented by their creators. The brochure for a building’s launch is crucial as it is the explanatory voice of the architect. In this collection, the architect’s statement may be the only memory left of a building’s existence. The architect and the building may no longer exist, hence the need for complements or constraints in the design can only be understood through the text.

STACY The accumulation of these architectural publications at NLB has the potential to enrich the architectural community and reach a wider readership. It is an important resource for the public to understand architecture beyond the physical container, and that it is inseparable from issues of everyday life. Can the library collection offer a platform to change the public mindset of architecture as an exclusive discipline?

FONG HOO CHEONG It is a non-question. The public does not think or see like the architect. However, what they do see or experience is the building itself. When the public begins to question, the library and the public institution can facilitate discourse, educate and deepen people’s appreciation of architecture. We have not reached the level of sophistication. It is only here in Singapore, a kind of tabula rasa in the mind.

STACY How can this library meaningfully engage the public, and encourage the exchange of ideas on the environment, economy, politics and societal perceptions?

FONG HOO CHEONG By having more of such exhibitions! Take the information to the students, or take the students to the information. The younger generation has not honored an appreciation of such things. Instead of underestimating their comprehension capacity, we should persist in providing them with unlimited education.

STACY In contemporary architecture, the advent of global cities—with their aggressive form of neoliberalism—has become the unchallenged norm everywhere. This phenomenon has resulted in the mass displacement of locals, and an increasing income disparity that benefits only the super-rich. Housing has become unaffordable, emerging from land grab by international capitalism. In global cities, international star architects have become effective instruments to spread stylistic imagery in the public consciousness. These images are often controversial statements, containing only minimal concern towards local histories, cultures, climates and environments. In recent years, this destructive global development of downgrading localities as powerless entities is increasingly disputed by leading thinkers and scholars. They include Saskia Sassen, David Harvey, and Rem Koolhaas. With this worldwide context in mind, we must direct towards maximising sustainability. It will be a challenge to overcome the obsession for economic growth, and to ensure that our collective efforts to surmount the current climate crisis are effective. With the rise of the disruptive force of robotic technology and artificial intelligence, we need to provide new and alternative work that is useful and meaningful, implement responsible policies that tackle income disparity. In the case for the elderly, the sick and the disabled, and increase innovative opportunities in many industries, particularly in the arts. In light of enlightened inclusiveness, the goal will be to maximise happiness and the quality of life for everyone.
Collaborations in the Built Environment

ZACCH Collaboratives architect Randy Chan, and British architectural designer and cinematographer Finbar Fallon discuss the exhibition and film Subterranean Singapore 2061 with Architect director H. Koon Wee.

Many visions had existed before us in Singapore, whether it be the Ring City of the United Nations or the Garden City, but the underground imaginaries in this work are simply out of this world. What first inspired them? As a city, is Singapore ready for it?

KODAM: It is interesting to look back at SPUR’s (Singapore Planning and Urban Research Group) visions, from the viaduct that cut through Keppel to the relocation of the airport to Changi. These visions were being recommended to the government and widely discussed in the public sphere in the 1960s and 70s. These visions were deemed highly controversial, but there is also an intriguing how Singapore was influenced by them and has always been developing along alternative lines.

FINBAR: I have always been fascinated by underground spaces. As an avid carer and explorer who seeks out unusual places, my love for such settings stems from its unique spatial quality To descend into the earth is a special experience. During my multiple visits to Singapore, I witnessed the SG50 celebrations and it was marvelling to see a complete urban transformation over fifty years. I began to wonder how Singapore might renew itself in the next fifty years to what extent can the underground support a livable environment, and address Singapore’s ever-changing needs.

AUGUSTIN: More than any country in the world, Singapore has the ambition and potential to implement such a master plan, and the public realm all come into play. Can we encourage property owners to be more collaborative? More physical and socioeconomic connections mean more design and even legal work, but it reduces mono-functions, exclusivity and an oversimplified building form.

RANDBY: Singapore can in fact be a living laboratory for such experimentation. As we speak, there are plans for Jurong Lake District to become our second CBD. An architect’s role is not just limited to the built environment. There is an element of collaborations where architects have to work with other disciplines to formulate social, economic and political solutions that the city needs. As we plug into the visualising of the city, a new narrative emerges that points us to a shared economy. In these past decades, Singapore has shown that it has done so well within the state ideology of greening, there is no reason why it cannot succeed in legislating for an underground city?

KODAM: I anticipate the diversification of underground land use to trigger a more collaborative approach between policy makers and landowners. At the moment, aside from infrastructure, the majority of the publicly-accessible underground space in Singapore is raid. I wonder how partially subterranean parks and public boulevards could intercept and connect with these spaces, to make Singapore more spatially dynamic and livable at the same time. These spaces should also be used as a social equaliser, and perhaps collaboration can be achieved through more porous urban spaces. This would raise questions as to how policymakers could address competition between the privacy required by gated communities and public space that builds a healthy community.

KODAM: There is a big role where architects can find their place, especially if we look at the future where eighty percent of the world’s population will populate cities. Asia is the growth engine of this future. Architects are fortunate that the world has converged in such a way that our discipline is no longer confined within its traditional boundaries. There is a necessary intersection of multiple disciplines, powerful collaborations with all stakeholders, as well as activism supported by ground-up initiatives and social innovation.

RANDBY: These ideas must have an audience at policy-making level! Indeed, Singapore can be the leader in the discourse of this public realm because of our strong public service bodies. It adds another angle in the discourse of spatial governance, where there is high degree of a top-down approach, mixed with a neoliberal, pro-business and late capitalist approach that is essentially exploitative and highly privileged. The future will be a complex and interesting hybrid. Singapore has all the ingredients! Policy makers would need limitless, creative, and most importantly, courageous solutions to help them see possibilities. These visions are fundamentally a mirror for society, and this dimension must be made available in Singapore!
Future Cities

Architects are caught in a ‘form follows finance’ condition. So much intellectual capital is invested to service the wealthy.

ARCHITECTURE & SOCIAL INCLUSIONS
Sun, 15 Oct, 2pm – 4pm
Singapore Institute of Architects, 79 Nel Rd. 5088904
CHAIR: Ho Han Peng (Lien Center for Social Innovation)
SPEAKERS: Seah Chi Hwang, MSIA; Goodlife! Makan Program AWWA; New Hope Community Services

A discussion on the relationship between the built environment and social inclusion (vs. social isolation) with emphasis on social architecture with an angle on vulnerable or marginalized groups.

CONVERSATIONS
—Themed panels of three to four speakers, focusing on architecture’s expanded engagement with other fields such as art, media, writing, domesticity, gender, labour, education, and more.

THE TEXTUAL & THE VISUAL
Sat, 7 Oct, 1pm-3pm
Singapore Institute of Architects, 79 Nel Rd, 5088904
CHAIR: Fong Hoo Cheng, MSIA (HGFA)
SPEAKERS: Justin Zhuang (In Plain Words); Chang Jiat Hwee (NUS)

‘Why Architect?’ forum. This year’s Archifest team Jacky Mak and Eunice Seng chat with artist, Michael Lee, and director of DP Green, Yvonne Tan, on topiary and memories of the Singapore landscape in the 1970s and 1980s.

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EUNICE: If there is so much fatigue going around and most architects believe that these issues you have raised are too immense for them, what then are the channels left to work?
PENG: Everyone tries to hang on to models that work. These will eventually need to evolve. I have started work on architectural farms which can be co-programmed with buildings. Current technology allows us to grow food at a staggering 100kg/m² per year without toxic chemicals and soil, using 10% of the water in conventional farms. At the moment the inequality, demand and supply of food is too staggering. If a small country like Singapore can produce some food, it bodes well for our future. I see this as one of the challenges for future cities.

NASRINE: Architects need to be more interested in discovering how things work. Cities should produce knowledge, education and intelligence, not food.
PENG: We need to make productive and happenier cities through an interface of agriculture, neuroscience, social sciences and urban design.

NASRINE: Food needs space, something that cities don’t have much of.
PENG: Food doesn’t need space. It needs to be rethiought! That’s my point. It is a domain of design thinking.

EUNICE: Are you both proposing a departure from architects from professionalisation and specialisation?

NASRINE: Yes to professionalisation. We need to educate architects to think differently. The modernist model is exhausted. They need to look through different glasses before making propositions to change the world.
PENG: Yes! We need new technology to address actual needs, not to serve consumption and an ideology of wealth or we will end up as skin-deep designers, and no one wants to change because they have this purser mentality.

EUNICE: Could you discuss this through examples of your work?
PENG: We are all in a wait-and-see mode. Human beings are unable to perceive the slow changes of ecological time.

NASRINE: It is about time that architects introduce the temporal component into our designs. I have examples of how we could change the urban strategy with the reduction of the need for cars. Perhaps taking things off-grid. I am interested in carefully looking at peripheral cities before proposing anything.
PENG: Yes. Fundamentally, we would need to travel less and live close to the workplace. We have started developing urban plans that seek to transform behaviour through design and the way we move, and that have the potential to transform corridors in Singapore Art Museum; while buildings outside got engagement about architecture, horticulture and history.

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MICHAEL: Is it a matter of using what kind of density we are talking about? The run is gone as far as the internet is concerned but it is still feeding the city.

EUNICE: How do we reconcile this, given that the single family house is still often the architectural commission for architects?
PENG: Architects are caught in a ‘form follows finance’ condition. So much intellectual capital is invested to service the wealthy.

NASRINE: Architects are no longer interested in the city.

EUNICE: What then are possible trajectories and models in terms of design process, production and collaboration?
PENG: Up till sixty years ago, world population was only 2.5 billion, now we are at 7.5 billion. In another thirty years we will be 9 to 10 billion. The rate of growth requires everything to be re-thought! The problem is that the cost of earth’s ecosystem functions are externalised. That is possibly the single biggest challenge facing humanity today! We need to stop expanding and start contracting our footprint including that of food production. Architects need to invent buildings that stop extracting from the environment but are able to contribute to ecosystem function.

NASRINE: The world is understanding that growth is not the solution anymore.
PENG: Yes. I agree with you totally! My critique on Singapore as a city is that it has lost its sense of place. Singapore is perceived as a global city in terms of economic performance but it is a forest of vertical boxes. A place to stay or to work, not a place to live. The city needs a sense of connection and place.

EUNICE: We have come a long way from the twentieth century conceptions of the city, especially the issue of housing. Could you reflect upon the new, any, and productive roles of the architect and the city?
PENG: In Singapore, the single family home is a luxury typology not available to all.

NASRINE: Why is it still something that all layers of population aspire to? Density and compactness is one solution for the increasing needs of our cities. The individual house that allows for every man to have his own garden cannot work anymore.
PENG: This is where I feel architects have a role to play. We should organise ourselves along a density distribution that peaks in cities and taper off to the rural while possibly providing eco-systemic functions.

EUNICE: Is it a romantic idea? How does the rural figure in your respective problem is that the cost of earth’s ecosystem functions are externalised. Much intellectual capital is invested to service the wealthy.

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THE UNIVERSITY OF HONG KONG, and Khoo Peng Beng, founder and director of ARC Studio and Adjunct Associate Professor at The National University of Singapore.
On Topiary and Memory

Archifest team Jacky Mak and Eunice Seng chat with artist, Michael Lee, and director of DP Green, Yvonne Tan, on topiary and memories of the Singapore landscape in the 1970s and 1980s.

JACKY: Michael, is this project a repercussion of your explorations into memory? How does topiary act as a medium to express this concept? Yvonne, in your capacity as a Singaporean landscape architect, do you have any examples of how architecture and topiary perpetuate the idea of memory?

YVONNE: My earliest memories of the Singapore landscape are the omnipresent clipped hedges, sea balls and animal topiaries which most local children played with. I am glad that the trend and acceptance has evolved towards ‘natural’ and ‘controlled wild’. Personally, I prefer natural forms for their comfort and peacefulness.

MICHAEL: There have been many memory and nostalgia projects especially leading up to SGS. I am highly skeptical of memory projects that give a fuzzy warm feeling. My previous project City Planted: Tuang Memorial (2005) consisted of paper models of demolished or collapsed buildings in Singapore progressively made down a long corridor in Singapore Art Museum; while buildings outside got knocked down, small versions of them popped up inside the museum. On the invitation to this year’s Archifest, I thought of engaging the community by including unpredictability of plant growth and public response. Topiary is a fascinating medium to trigger imagination. Animal topiaries are the most engaging because they question the idea that flora and fauna are mutually exclusive. I am using topiary for this project about Singapore’s past architecture to create the possibility that what is gone may return in an uncanny way. I also want to see how these topiaries will perform as points of intrigue, discussions and engagement about architecture, horticulture and history.

YVONNE: I see flora and fauna as symbiotic but I agree that many see them separately and that flora is sometimes a sterile green blaze for whatever form architecture takes. Topiaries are flexible but grow into their dictated forms, reminding of me of how we maneuver buildings into plots. Presently, architects have to twist and warp forms to conserve our heritage trees, much like forming topiaries.

MICHAEL: Architecture as the new topiary with nature as structure and grid?

EUNICE: There is something very poignant yet somewhat sinister about the unnaturalness of topiary and the making of the city based on a developmental model. This means the old always has to go. So what happens to topiary? Do they just become plants again? What is the thinking about topiary beyond the period in which they were created?

MICHAEL: The artist-gardener Ian Hamilton once wrote, “Every healthy plant is a racist and an imperialist”. We can extend his observation to suggest that every topiary pays a price for ‘beauty’, the price of having a fixed form.

YVONNE: Topiaries exist through rigorous pruning. Once that control is stopped, the plant returns to its natural form, sometimes leaving remnant scars. The topiary ‘trend’ quickly passed when N Parks & town councils took over estate maintenance due to the rise of labour costs. Topiary balls and animals evolved into tropical eden landscapes in the late 80s. Greenwalls on buildings might be the topiary of today. Oasis at downtown will look like a topiary soon enough.

JACKY: Topiaries were commonplace in lavish ornamental gardens, being an additional way for the rich and powerful to show off their status.

YVONNE: Indeed. Topiaries still manifest in bonsai-style gardening, a cultured hobby which is also considered therapeutic gardening.

JACKY: Buildings and plants are often segregated into structural and naturalistic elements within the built environment. There is a certain irony in using topiaries to represent demolished buildings. Can you both share more about this relationship? decision?

YVONNE: Building is a living microcosm because it is always busy with inhabitants, systems, ever changing to user needs.

JACKY: Almost like a tree filled with insects, small mammals and birds, an eco-system.

MICHAEL: Buildings are inanimate only up to a point; they change, wear and tear. In the search for sunlight, ventilation, nature takes over a structure especially wheniss disused. In that sense, nature is always looking to become topiaries of man-made buildings. I am most excited regarding how much people will bother to take care of a memorial object that is alive and needs ‘care’.

JACKY: Old buildings form an integral element of our national identity and history. How does your topiary-based artwork address the disappearance of said buildings and our collective national memory?

MICHAEL: I see my topiaries as entry points for discussions about our architectural heritage. Not just lamenting about how specific buildings were razed in a let’s-not-go-there-again-way, but also about reviewing the criteria and processes of gazetting buildings for conservation/preservation; how to let our architectural past enrich our lives.

JACKY: Lastly, what role do you both envision these specific topiaries to serve in the context of our city? To what degree will the public be able to interact with your artworks?

MICHAEL: I think the work will be of interest to policy-makers, practitioners, lobbyists and users in the fields of architecture, landscape and history.

As an event of Archifest 2017, Michael Lee will be curating ‘Planting Building’ in the Singapore Botanical Garden to explore the coexistence of man-made and nature.
Seeing Architecture

Jointly organised by Singapore Institute of Architects (SIA) and The Architecture Society (TAS) of NUS, Architours is an annual event in Archifest—a platform for reflection, question, collaboration and experimentation amongst the public and professionals. The event presents an invaluable platform for architecture students to practice their knowledge of the city and for the public to learn more about the architecture and spaces of Singapore.

Come with us! Architours take participants through a specially-curated journey over a span of two weekends. The tours feature public institutions, exquisitely-designed houses, hidden architectural gems and best kept secrets tucked away in hidden corners of the city. Guided by the designers who brought these architectural visions and spaces to life, the tours aim to promote ways of seeing and appreciation of our environment as we explore noteworthy projects and our rich architectural history.

In the 11th running year, Architours 2017 returns with an array of thematically curated hand-picked works. Participants will be invited to immerse in the rich atmosphere of Singapore’s architectural landscape of both old and new. It is a valuable opportunity for the public to learn about architecture and urban spaces significant to the innovation and growth of the local architectural scene. Architours seek to facilitate personal engagements and meaningful dialogues between participants, cultural experts, creatives and the architects, so as to enliven the discussions surrounding the mutual relationship between the urban environment and the evolution of the city; and hear people’s responses to changing lifestyles and practices.

Our primary objective is to involve various strata of the society and professionals in active conversations with one another. Join us for an exclusive access into these architectural gems as we bring you closer than ever into these projects and get behind the scenes with the designers who brought them to life.

ArchXpo 2017

Wed, 4 & Thu, 5 Oct 10am – 6pm, Fri, 6 Oct 10am – 5pm
Marina Bay Sands Singapore, Halls B & C

ArchXpo 2017 will be the key showcase of relevant technologies, products and related services in the architectural and built environment industries. It will also be a key gathering of industry experts and talents that makes for excellent architectural landscape design, as well as an invaluable platform for the exchange of research and innovation in architectural design, practice and education. It will also be held in conjunction with the International Facility Management Expo 2017, LED+Light Asia 2017, Safety & Security Asia 2017, Fire & Disaster Asia 2017 and Work Safe Asia 2017, making it a comprehensive and integrated platform for all building needs under one roof! Together, the republics of exhibitions will be geared towards providing an integrated marketing platform for Southeast Asia’s architectural and building industries.

Architours

Sat & Sun 7, 8, 14, 15 Oct
Various times
Various locations.
Meeting point at Singapore Institute of Architects, 79 Neil Rd, S088904

Led by The Architecture Society of NUS, Architours 2017 returns with an array of thematically curated works. Join us for an exclusive access into these architectural gems as we bring you closer than ever into these projects and get behind the scenes with the designers who brought them to life. The architects of the projects will be on site to introduce the projects and share their insights on the processes of design and construction.

*For most updated information on all the events, please visit archifest.sg or facebook.com/archifest
With the growing population in Singapore, our environment is increasingly urbanised hence there is an ever pressing need for more sustainable breathing spaces amongst our built environment. The workshop will introduce participants to the concept of Urban Farming, its technical aspects and its integration with architecture. Participants will learn to reimagine leftover spaces in their homes, offices and search for opportunities to grow their very own mini farms in these environments.

**City Sketching**
- Sat, 14 Oct, 3pm – 6pm
- Rochor Centre, 1 Rochor Rd S180001
- Organisers: SIA YAL & SUTDIO (SUTD)
- Admission: $35 (Optional sketching materials kit $20)

The subject topic of the workshop is ‘Disappearing Architecture’. We have chosen Rochor Centre as it is an immediate danger of being demolished. By holding this workshop to sketch the Rochor Centre, we hope not to only impact sketching skills to the participants, but also to raise the awareness of our disappearing architectural heritage, and in the process, document the estate through their drawings.

**Arkid Build!**
- Fri, 6 Oct, 2pm – 5pm
- Sat, 7 Oct, 10am – 1pm
- The URA Centre
- Organisers: SAA AKKillecture
- Free Admission

In the Arkid Build workshop, participants will get to play architects as they are given a fictional urban plot to design and build their imaginative buildings, which together form the city. The workshop is guided by architectural practitioners and students who facilitate as different stakeholders and guide the participants to design to meet each department’s requirements. Guided for children age 8 to 12, Arkid Build develops their awareness and appreciation of the built environment through the understanding that architects work closely with developers (clients), specialist consultants, engineers and relevant authorities.

**Draw Me a Storey**
- Sun, 8 Oct, 2pm – 6pm (Pre-Workshop)
- Sun, 15 Oct, 2pm – 6pm (Workshop)
- Great Madras Hotel
- 28 Madras St S208422
- Organisers: SIA YAL & SUTDIO (SUTD)
- Admission: $30

Architecture is given life in the narratives it holds. Architecture sets the tone for what we remember and, more importantly, how we remember. This workshop aims to capture architecture in a creative and fun manner, and explores the expression of architecture through a relatable, dynamic and engaging medium of comic illustration. Participants would learn how to story-tell a memory that they have (i.e childhood, dating memories, first-time experiences, etc.) in an architecture that has meaning to them or change its relationship to them.

**Food and Architecture**

DP Architect Ng San Sen and SKEW Collaborative Principal Darren Zhou discuss the premise of food, society and culture in architecture with Architectural Director Darren and San Sen from the National University of Singapore and University of Hong Kong respectively, and they bring a fresh perspective to this understated but massively spatial topic of ‘makan’ in Singapore.

**Eunice**

The delivery, production and preparation of food has always been a key, albeit unseen, part of city planning—we need only to think about pre-modern links between city and country, central markets, food distribution centres, or even the history of hawkers food in Singapore. Today, due to technologies and practices such as refrigeration and food delivery, the idea of ‘spaces for food’ within a city seems to have become oversimplified. How do you think this has changed, and where do you see it going?

**San Sen**

It is clear that spaces for food supply and production are being displaced from the city centre. The making of food seems to be highly concealed, but educated consumers are becoming increasingly wary. There are numerous attempts in making visible the food production process by making food simultaneous and relevant to our everyday life. But in the bigger picture, these are unacknowledged representations of the ecology of food production and consumption. My worry is that food production for profit will rather than help us understand the relevant technologies to mitigate the rural-urban dichotomy.

**Darren**

While we focus on consuming food, we often forget that production has to be rationalised within the confines of a land-scarce island-city-state. This, however, is changing, as we see more emphasis on food safety, security, and even local agricultural produce after a period where food production was seen as contrary to the city’s clean and green image. Indeed, the return to these agrarian narratives is a retreat from urbanisation, with farm stays and farmers’ markets becoming popular.

**Eunice**

With the rise of social media, the visual aspect is more important than ever, with collaborations between designers and chefs. What do you think of this transition between the visual and gastronomic elements?

**San Sen**

What are we seeing is the process where a certain sector of food culture is becoming more like art. We cannot deny the old adage that ‘we eat with our eyes first’. In Singapore, when we say 佛跳墙 or 翡翠軋, the visual aspect is described first. In addition, the fundamental human need to belong to a community is seemingly stronger now, as the internet increasingly atomises the individual. While we can shop online, watch movies or even work remotely from home, communal dining spaces are still needed. Indeed, they seem to be thriving while traditional entertainment and leisure industries are on the decline. It is testament to the power of food that is so ingrained within our cultures, especially so in Singapore. It is the ultimate equaliser—everyone knows what chicken rice tastes like and is entitled to the same opinion about it.

**San Sen**

The making of food is not so dissimilar to the design of a building. The success of a cuisine and food product depends greatly on an integrated approach and narrative. The collaboration between architect and chef is all the more pertinent now in the world of social media.

**Darren**

I cannot agree more. Ultimately, food is a design and cultural product—by that I mean that if we study food, we can unravel the social, cultural, technological, political and economic forces that produce it. We have the rise of molecular gastronomy which hovers from deconstruction, fusion food which speaks of globalisation, or slow food which is a reaction to certain environmental concerns. The rise of visual culture and its intersection with food, is thus not surprising. But food is ultimately unlike the visual arts—over and above looking good, it firstly satiates the corporal appetite and has to taste good. Food trends that depend solely on the visual are bound to waver away.

**Eunice**

When students, architects and designers think of public spaces in design environments, the first thoughts are usually a café or restaurant. This speaks of the architects’ inability to question the actual mechanics of community building, since these programmes are simply stand-ins for the ‘public sphere’. Other than designing spaces for eating, how can architects engage the community through food?

**San Sen**

We just love food! The power of food is underutilised in architecture. We should integrate it as a catalytic to engage people from all walks of life. In other words, the position of the stalls, transparency of the outfit, and condition of the food has to be part of the overall strategy and composition. For a recently completed project, we deliberately surrounded a sheltered community plaza with a triangulation of a café, an affordable ‘kopitiam’-style outlet, and a mid-range alfresco western dining venue to encourage participation across different patrons and diners. The function of food is not merely to fill in commercial spaces, but they are often essential catalysts for social interaction.

**Darren**

From Vitruvius to Alberti, from Semper to Wright, architects and thinkers have always considered the gathering of people around a fire (and by extension to dine) to be the origin of architecture and placemaking. When we use cafés and restaurants as stand-ins for the public sphere, we are perhaps reaching back to the days of the French Revolution, where politics was discussed in taverns and bars within the nascent republic and the formation of the new free citizen. However, these do not constitute true public space in today’s world, but are instead places for commerce and capitalism. While architects continue to design these spaces or ‘hardware’ for social interactions to occur, we should focus on the ‘software’ as well-cam architects and designers go beyond simply adopting a brief from the client.

**The Social Role of Architecture**

*Written by* Yann Follain

Food and housing are two of humanity’s most basic necessities. They are social issues that are crucial to our wellbeing. Hence, it is important to understand how food and housing are connected and how both are influenced by and influence each other in our daily lives. This is particularly relevant in today’s world where we face challenges such as urbanisation, climate change, and technological advancement. Understanding the social role of architecture in relation to food and housing can help us create more sustainable and equitable communities.

**Housing and Food Design**

In the context of housing and food design, architecture and urban planning play a crucial role in shaping the environment in which we live and dine. They have the power to create spaces that are not only functional but also aesthetically pleasing and socially inclusive. By designing spaces that are tailored to the needs of the community, we can create environments that foster interaction, collaboration, and community building.

**Food and Architecture**

Food and architecture are closely intertwined. A building’s design can have a significant impact on the way food is consumed and prepared. On the other hand, culinary experiences can shape the architectural experience. By understanding the relationship between food and architecture, we can create spaces that are not only aesthetically pleasing but also functional and socially inclusive.

**Conclusion**

In conclusion, the social role of architecture in relation to food and housing is critical in creating more sustainable and equitable communities. By understanding the connection between food, housing, and architecture, we can create environments that are not only functional but also aesthetically pleasing and socially inclusive. This can help us create a better future for ourselves and future generations.
What is Archicraft?

Buildings are not stagnant objects but continuous platforms to facilitate the interactions between people. Olivia Tang and Jonathan Ng from SIA Young Architects’ League (YAL), and Melvin Keng from the Singapore University of Technology and Design (SUTD) share their aspirations and details of the architectural workshops with the Archifest team.

OLIVIA Archicraft sees its inaugural launch in this year’s Archifest. Never before organized in previous renditions of Archifest, it comprises a series of activity-based workshops that is conducted across two weekends in October during Archifest 2017.

As part of the broader theme, “Building Aways”, Archicraft aims to reinvent the idea that architecture-buildings can be activated and empowered by people in society-agents. By providing this medium of workshops, we hope that participants from all walks of life will be able experience firsthand how activities can transform a space and how programs can activate a building. Beyond that, we hope participants are able to witness the collaborative nature of ‘making architecture’ with the various sectors of society.

JONATHAN For its inaugural launch, there will be seven sessions of individually curated workshops, each focusing on a different sector, that is influential to ‘making architecture’ in Singapore. Each workshop provides a glimpse into the collaborations between respective sectors and architecture. From mural painting to growing agriculture in urban settings, Archicraft will provide each participant the opportunity to learn about their surrounding context and experience how human activities change the way the environment is perceived and used.

ARCHICRAFT: Now that you have described what Archicraft will offer to the public, can you discuss the value of workshops and open studios for architects, including those involved in researching, drawing, making the public, can you discuss the value of workshops and open studios for architects?

MELVIN According to the late American architect, Philip Johnson, “All architecture is sketch, all great architecture is the design of space that contains, cuddles, exalts, or stimulates the persons in that space.” I believe that this statement best applies to what we hope to achieve with Archicraft. For architects like myself, and even architecture students we are working with, I hope Archicraft provides the industry with more insights on how activities affect the making of architecture.

In my opinion, the life of a piece of architecture or building is more than its capability to withstand the test of time or the elements. Its spirit lies within its users and inhabitants; therefore a building intended for one purpose will definitely take on different characters as the uses change with different stakeholders.

OLIVIA We also have workshops that introduces the aspect of technology and its influence on how architecture is being made. One such workshop is ‘From 2D to 3D’, where participants get to experience 3D printing and how this technology has been used extensively in producing samples and prototypes of custom parts in building construction.

They even get to operate the technology (with some guidance, of course) and produce their very own 3D printed memento!

ARCHICRAFT: Unlike architectural practices that can last months and years, these workshops are short-lived events that target a much smaller audience in close proximity. How can workshops of such varying natures serve as interfaces between architecture and the public? Do any of these workshops have the potential for long-term collaborations or can impact the public realm and urban space?

OLIVIA: We hope that these ‘pop-up’ workshops can provide a deeper education about the making of architecture. I have observed that the media chooses to oversimplify design in order to make it accessible to the general public. I believe that the appreciation of good design and architecture can be alleviated through proper education. Our role as the makers of architecture are to provide avenues for such education. We hope Archicraft is one such avenue.

JONATHAN Some of the Archicraft workshops could have an aftersale. For example, ‘Mural Painting’ could be stretched to a year-long project involving the local community. It could potentially be a monthly affair where we engage the public to contribute to the overall vision of the ‘Mural Painting’, through physically painting or even writing a story about its process and outcome.

OLIVIA: I think the contemporary public is ready for good design education. With the rise of the smart city, good design and architecture is ever so accessible and people are getting more and more discerning. It is even more important for our industry to take charge and be the design influencers in Singapore. Rather than remain passive, we can educate and affect change!

AN EYE FOR DETAILS

Organisers: SIA YAL & SUTD (SUTD)

Admission: $40

The subject topic of the workshop is Architecture Details. Often, people enter buildings and use them without paying much attention. The truth is that there are many interesting views and details of buildings that are painstakingly created by matching geometries, aligned lines, juxtaposed composition etc. Through this eye of a lens, this workshop aims to intentionally create an opportunity for participants to wander around buildings to analyse and capture these details and gain a better understanding for buildings. Darren Soh, award-winning Singaporean photographer, will be sharing his works and his way of working with buildings to understand, discover and bring out the hidden beauty of buildings to public.

Food and Architecture

OLIVIA Archicraft sees its inaugural launch in this year’s Archifest. In Archicraft, food is not just food, but a tasty testament to the world of design.

Archicraft is a series of workshops held at Archifest 2017, could you elaborate on the overarching motivation for the workshops and open studios? Why are they important to this festival? How can the public gain access and what will they be expecting from these workshops?

We aim to provide a platform to educate the public and foster a sense of ownership and pride among the public towards their environment, to truly understand what it means to ‘live in an architecture’. Our vision is to spark conversations and ideas on the role of architecture in our lives.

Archicraft aims to give participants an insight into what 3D printing is about – its origin, its relationship with contemporary architecture and how it has impacted its making. Participants will learn about various 3D printing tools and get to undergo a simple 101 tutorial on the operation of some of them.

At the end, participants are even able to bring home 3D printed mementos.

The Great Architectural Bake-Off (GABO)

Organisers: SIA YAL & SUTD (SUTD)

Admission: $30

We just love food! The power of food is underutilised in design and architecture. We believe we can use food to influence the way the world views architecture and to assist in its making.

THE GREAT ARCHITECTURAL BAKE-OFF (GABO) is a tasty testament to the world of design. Baked-off individually or collectively, participants are encouraged to create a tasty fusion of food and architecture.

In the light of an increasing use of 3D printing, we hear of the prevalent use of 3D printing to produce prototypes, sample parts, engineering components etc., in every aspect of human societal construct (e.g. medicine, industrial design, automobiles and even architecture).

The workshop aims to give participants an insight into what 3D printing is about – its origin, its relationship with contemporary architecture and how it has impacted its making. Participants will learn about various 3D printing tools and get to undergo a simple 101 tutorial on the operation of some of them.

At the end, participants are even able to bring home 3D printed mementos.

Mural Painting

Organisers: SIA YAL & SUTD (SUTD)

Admission: $30

This workshop is an opportunity for participants to try their hands on basic mural painting techniques; to create an art piece that will enhance a public space. They will also learn about the history of murals in Singapore and how these are stripped by and reflect the sociocultural thoughts of the local community.
Building Agency was inaugurated by Archifeast, where volunteer architects prepared food for the movie-going public. Over 250 people partook in the three-hour dinner feast.

Axonometric studies of the food items designed as city building blocks.

Types and clustering of food items as city blocks.
ARCHI-FEAST 2017
THE ARCHITECTURE OF FOOD
FRIDAY, 6 OCTOBER

You are cordially invited to an evening of food, music, film, and fun for the opening of Singapore Archifest 2017.

This event is hosted by the Singapore Institute of Architects.

CURATORS:
Dennis Cheok (UPSTAIRS_)  
Ng San Son, MSIA (DPA/reDPan)  
Wong Ker How, MSIA (assolidplan)  
Darren Zhou (SKEW)

Intermission Bar, The Projector, 6001 Beach Road, Golden Mile Tower, #05-00, S199589

6:30pm Opening of Archi-interface: Subterranean Singapore 2065 at ZARCH COLLABORATIVES
7:00pm Doors open for Feast at INTERMISSION BAR, THE PROJECTOR
7:30pm Speech by Ong Tze Boon (President, SIA), Festival Directors, Event Sponsors, Curators
8:25pm Film series introduction by ASIAN FILM ARCHIVE
8:30pm Building Agency on Screen: Singapore Shorts at BLUE ROOM, THE PROJECTOR
10:00pm ARTIFACTS 05: Live DJ Set by AK Soul (Souloop) x Funk Bast*rd & Ramesh at INTERMISSION BAR, THE PROJECTOR
1-13 Description and details of each ARCHI-INTERFACE, public engagement events in which various individuals and groups participate in exhibitions, performances and discussions in and on architecture throughout the city.
The purpose of the Archi-Feast is not only to allow for architects and related professionals to socialise, exchange ideas, and network over food and drinks, it has a larger ambition to question architecture’s relationship to food and the public. In keeping with this year’s theme of Building Agency, we are reaching out to foodie architects to ‘feed the city’ by the collaborative making of a supersized edible diorama and screen a series of films curated by Asian Film Archive (AFA). Given Singapore’s reputation as a food paradise, there is no better way to bond and celebrate architecture through an evening of food, music and film!

ARCHI-INTERFACE

Fri, 6 Oct
7pm – 10pm

Intermission Bar, The Projector, 6001 Beach Road, Golden Mile Tower, #05-00, S199589

CURATORS:
Dennis Cheok (UPSTAIRS_)
Ng San Son, MSIA (DPA/reDPan)
Wong Ker How, MSIA (asolidplan)
Darren Zhou (SKEW)

ADMISSION:
Free (by registration only)
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ARCHITECTURE & PHOTOGRAPHY
OF THE PIONEER GENERATION

⁈ 4 – 15 Oct
12pm – 7pm, Closed on Monday

▷ DECK Gallery 1 & 2,
120A Prinsep Street, S187937

Curators:
John Clang
Gwen Lee (DECK)
Ho Tzu Yin, MSIA (LAUD)

Admission:
Free

Opening/Panel Discussion:
Wed, 4 Oct, 7pm-9:30pm

The idea was borne out of photographer John Clang’s fascination with space and time. More specifically, he is inspired by a diasporic space and a time eroded by distance. The curatorial team has put out an open call to invite all the seniors of Singapore, and their families and friends to submit an impression of our nation through photography. At the end, all submissions will be included in a landmark collaborative exhibition curated by Clang, curator Gwen Lee, architect Ho Tzu Yin, and Archifest 2017 festival directors, to expose the built environment from the perspective of the pioneer generation.
This year’s Archifest theme of Building Agency describes the empowerment of people through stakeholder participation in the shaping of architecture and the built environment. In the design of the extension wing to Rainbow Centre, an organisation that seeks to empower persons with disabilities so they can lead thriving lives, such an act of agency underpins every act of negotiation—each stakeholder, be it the owner, funder, authority, user, or designer, campaigns for their needs and their beliefs to be materialised in the lines, texts and geometries that will eventually constitute the building blueprint. The event will end with an inclusive art workshop that will engage all children, staff, volunteers and visitors alike.
ARCHITECTURE
WITH/OUT PUBLICS

Grey Projects present two exhibitions for Archifest. Migrant Art, originally conceived by William Phuan, co-founder of The Select Centre, as a book, is a sequence of photographs documenting the lives of migrant workers by the workers themselves. Making Shadows by Moses Tan explores the claims on the built environment and public spaces through the eyes of a much-discriminated group. The installation itself includes a suite of drawings and video works.

Two special walking tours, led by Gilles Massot, will explore the changes in the built environment within the city centre through the eyes of a heritage photographer. Lastly, join us for an evening of poetry and music with the migrant workers. Featuring them and musicians from the migrant worker community, the celebration marks the closing of the exhibition.
How have architecture and landscape in the Singapore Botanic Gardens responded to changing tastes and circumstances? In this lively discussion, we review the relations between buildings and nature in the contexts of the evolving garden city concept, particularly the city-state’s botanical gardens. We will share changes to horticultural practices and structural designs and recount the research and design processes of the recently completed Visitor Services Counter at the Garden’s Bukit Timah Gate. Michael Lee will share on Planting Building, a series of topiaries modelled after Singapore’s lost buildings and planted in the Gardens during Archifest 2017.

© 4 – 15 Oct

Singapore Botanic Gardens, Eco Garden near Botanic Gardens MRT Station Exit A

CURATOR:
Michael Lee (Studio Bibliothèque)

ADMISSION:
Free

Panel Discussion: Building Gardens: From Landscaping to Pavilion Design and Topiary Sat, 15 Oct, 10am - 11am
Visitor Services, Bukit Timah Gate, Singapore Botanic Gardens
Panellists: Yvonne Tan (DP Green), Wu Yen Yen, MSIA (GA), Michael Lee (Studio Bibliothèque)
PATTERNED FLOW:
*Augmenting Air Movement in Urban Environments*

Patterned Flow exhibition highlights current efforts and new tools being added to the discussion of how we shape sustainable cities. Comprised of simulation imagery and experimental models the exhibition peeks into ongoing research utilising physical and digital testing to help design novel building forms and patterns which intensify and/or pattern airflow.

The panel discussion will consider how new methods of design could change the look and feel of Singapore’s naturally ventilated spaces. This dialogue aims to provoke speculation and reflection on how the use of sophisticated design tools and new materials might impact the form and experience of the urban environment.

6 – 15 Oct
Mon to Sat, 9am – 5pm

The URA Centre, City Gallery 3F
City Canvas, 45 Maxwell Road, S069118

CURATORS:
Kenneth Tracy,
Christine Yogiaman (SUTD)

ADMISSION:
Free

Panel Discussion: Beyond Permeability:
The Future of Air Flow Design
Fri, Oct 13, 6pm
Panellists: Tan Szue Hann, MSIA (Surbana Jurong), Lee Boon Woei (DPA)
SUBTERRANEAN SINGAPORE

4 – 15 Oct
Mon - Fri 10am - 6pm,
Sat 11am - 5pm
6001 Beach Road #04-00,
Golden Mile Tower, S199589

ORGANISER:
Zarch Collaboratives

ADMISSION:
Free

Panel Discussion: Sat, 14 Oct, 2pm
Panellists: Finbarr Fallon, Randy Chan (Zarch Collaboratives), Charles Lim

‘Subterranean Singapore’ is an exhibition of works by Finbarr Fallon. Combining architectural design, digital animation and photography, it speculates about the possibilities of subterranean space in an increasingly vertical urban environment. The works question the role of underground space and policy in a country such as Singapore, a city-state which has literally defined itself; refusing to be circumscribed by its geographical constraints, it has reshaped itself through artificial and technological means. As cities worldwide awaken to the potential offered by sprawling tendons of tunnels and caverns below ground, what are the possibilities and pitfalls for Singapore’s subterranean future?
ARCHITECTURE IN PRINT

Architecture in Print’, presents a diverse collection of print media, showcasing a range of published books, articles, features and printed ephemera of Singapore architects on their built projects, speculative works and design processes. As an ongoing initiative by Singapore Institute of Architects, this collection will be exhibited at NLB where the public can view and browse the copies during the library opening hours. This showcase would be a meaningful platform for the public to better understand the work of an architect and how it has influenced and shaped the built environment for Singaporeans.

Date: 4 – 15 Oct
Time: 10am – 9pm
Location: National Library Building, Promenade, Level 8, 100 Victoria Street S188064
Organiser: SIA
Curators: Stacy Peh, Archifest Team
Admission: Free

Panel Discussion
Pioneered in the spirit of curation and experience, 1KM is a discovery of creatives who live and work within one kilometre radius in the same neighborhood. Like-minded entrepreneurs in art, design, architecture, retail and F&B are putting together ‘satellite events’ for curious eyes and potential collaborations with some of Asia’s most imaginative minds. One neighborhood at a time, the four days event celebrates passion that have helped transform the city into brewing grounds for innovation, and personalities who have continually challenged conventions to spearhead art and design on the creative landscape. Offering a host of exhibitions, installations and workshops on their respective turfs, the public is invited for a peek into their world of passion and specialties.
PIANOS IN PUBLIC PLACES

Through informal sharing and playing, homegrown piano movement, Play It Forward Singapore, will share their experiences in giving old pianos a new lease of life through activating public spaces. A pair of old pianos, newly transformed by design students, will be unveiled. All are welcome to come and play! Pianos will be displayed from 7 Oct to 30 Nov 2017.

Sun, 15 Oct
6pm – 7pm
Esplanade Park (under Esplanade Bridge)

ORGANISER:
Play It Forward Singapore
CURATORS:
Lee Yan Chang
Jean Hair
Billy Soh

playitforwardsg.org
DISCURSIVE PICNIC
Building Bridges: Business, Architecture and Art, Publicness

The Discursive Picnic is a format to build agency amongst different people in so-called public spaces. Conceived as a pre-launch event of Mapletree Business City II (MBC II), it starts with a walking tour of MBC II by architects of the development, DCA Architects Pte. Ltd.; Prapan Napawongdee, director of SHMA Company Ltd; and the NTU CCA curators. Featuring poetry readings by well-known local poet Isa Kumari, that look into stories behind urban architecture and stand in dialogue with interventions by young poet Samuel Lee. The tour will be followed by a discussion, moderated by Assistant Professor Sophie Goltz, amidst the lush garden landscape at MBC II. Participants, curators, and architects will have the chance to share their ideas of working with space between business/work and art/leisure.

Sat, 14 Oct
2pm – 6pm
Mapletree Business City, 20 Pasir Panjang Road, Singapore 117439.
Meeting point: central atrium, outside Kitchen Loft.

ORGANISER:
NTU Centre for Contemporary Art Singapore (NTU CCA Singapore)

CURATORS:
Professor Ute Meta Bauer
Khim Ong

ADMISSION:
Free (by registration at NTUCCAevents@ntu.edu.sg, limited capacity)
SCREENING OF WORKS
BY CHIA-WEI HSU

Fri, 6 Oct
7:30pm – 9pm

NTU CCA Singapore, The Single Screen, 43 Malan Road, S109443

ORGANISER:
NTU Centre for Contemporary Art Singapore

ADMISSION:
Free

ntu.ccasingapore.org

Chia-Wei Hsu’s 10-year long engagement with the moving image and the forgotten stories of the Cold War in Southeast Asia resulted in a complex body of works which address major historical events through the lens of minor narratives, often embedded in remote locations, that weave together reality and fiction, myth, and history. This event is part of the public programme of the exhibition Ghosts and Spectres – Shadows of History, currently on view at NTU CCA Singapore.

Image: Chia-Wei Hsu, Huai Mo Village, 2012, film still.
FUTURE CITIES: OPEN LABORATORY

Fri, 13 Oct
2pm – 4:30pm

Future Cities Laboratory, Singapore-ETH Centre, 1 Create Way, CREATE Tower, #06-01, S13860

ORGANISER:
Future Cities Laboratory

ADMISSION:
Free (by registration via peatix.com/event/302436)

The open house will bring participants on a journey to the ‘future city’ through several research themes developed at the Future Cities Laboratory. Through a series of presentations, demonstrations and discussions, participants will learn about how innovative approaches can shape future cities and improve the life of their citizens.
Descriptions and details of each Conversation panel, which focused on architecture’s expanded engagement with other fields such as art, media, writing, domesticity, gender, labour, education, and more. The sessions took place in various locations in the city throughout the festival.
A PLAYGROUND NEEDS ONLY TO BE INTERESTING

Viewing art and the world as a metaphorical playground can provide the basis to orient creative thoughts and processes. ‘A Playground Needs Only to Be Interesting’ is an explorative exercise to lay out playful contexts and gather unexpected associations. The programme consists of a presentation about Singapore playgrounds by writer Justin Zhuang interspersed by Cake Theatre’s recitations of Playground Manifesto, a selection of artists’ statements collected and ‘remixed’ over the years by artist Chun Kaifeng.

ARCHITECTURE & CURATION

Much has been made of the blurring of lines—between architecture and design, urbanism and art—in contemporary practice and perception, especially within the frame of the global proliferation of cultural infrastructure (museums, galleries, biennales, trade fairs, festivals etc). At the same time, the term ‘curation’, once the preserve of high-brow cultural institutions, has been appropriated by everyone from retail merchandisers to lifestyle bloggers. How then, might we best engage with the potentials, constraints and consequences of ‘curating’ architecture, whether representing the built environment in exhibitions (and other cultural formats), or approaching buildings (and public spaces) as the grounds for curatorial intervention?
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**THE FUTURE IS NOW**

**Sat, 14 Oct**
10am – 12:30pm

The URA Centre, Function Hall, 45 Maxwell Road, S069118

**SPEAKER:**
William Lim (Asian Urban Lab / SIA Gold Medalist)

**DISCUSSANTS:**
Richard Ho, MSIA (Richard Ho Architects)
Kwok Kian Woon (NTU)

This year’s SIA Gold Medal recipient, veteran architect and urban theorist William Lim will be giving his award lecture on 14 October at the The Urban Redevelopment Authority (URA) Centre on Maxwell Road. Dedicating five decades to causes against urban inequality, he is an advocate of Asian local identity and cultural plurality, and ardent supporter of Singapore’s art and culture. Lim is indefatigable in his urge for urban change through various non-governmental organisations he founded with others.

**THE TEXTUAL & THE VISUAL**

**Sat, 7 Oct**
1pm – 3pm

Singapore Institute of Architects, 79 Neil Rd, S089904

**CHAIR:**
Fong Hoo Cheong, MSIA (HCFA)

**PANELLISTS:**
Justin Zhuang (In Plain Words)
Imran bin Tajudeen (NUS)
Chang Jiat Hwee (NUS)

Why should we bother researching, writing and reading about art, architecture and design? Aren’t these visual fields that have artifacts to speak for themselves? Why should our experience of art, architecture and design be mediated with texts? Who are the writers of art, architecture and design? Why do they write? What do they write about? Who do they write for? In this panel, we invite three prolific writers of three different visual fields—art historian/critic T. K. Sabapathy, architectural historian Imran bin Tajudeen and design writer Justin Zhuang—to share with us their experience of writing and researching on Singapore in Singapore.
LANDSCAPES & MONUMENTS OF PROGRESS

Sat, 7 Oct 
3pm – 5pm

CHAIR: 
Tay Kheng Soon (NUS)

PANELLISTS:
Elaine Lynn-EE Ho (State of Building)
Lee Kah-Wee (NUS)
Fong Hoe Fang (Ethos Books)

When buildings go up, are they an emblem of our progress, or a means towards progress? What kind of social meanings, or social myths about progress do we invest in architecture? In particular, what myths and meanings have the Marina Bay Sands and the casino have taken on since their opening seven years ago? Join us for a dialogue featuring leading architects, urban planners and scholars on the hand architecture has in not reflecting, but creating ‘progress’ in Singapore.

SINGAPORE CONSTRUCTION INNOVATION ROAD MAP

Fri, 13 Oct 
2pm – 5pm

Chair: 
Lee Kay Lian, MSIA (POD Structures)

PANELLISTS:
Leong Kok Ming (CPCF/BCA)
Nick Milestone (Tiong Seng Contractors)

Registration at sia.org.sg (CPD Event)
WOMEN & ARCHITECTURE:  
Conversations on the Discipline

Architecture today is seeing an increased number of partnerships between couples, siblings, family and friends, as well individual women professional practices and academics. As one of the partners, women who are also spouses, daughters, mothers, sisters, mentors and teachers are often caught in work narratives and societal hierarchies that hinder equitable rights and access to options. In Asia, the deep sense of patriarchy further necessitates an adjustment of priorities. The (female) architect’s allegiance between career and family, invariably challenges her social relationships, mental health and physical wellbeing. This panel strives for a candid discussion on the discipline of the architectural discipline, in other words, what it means for women (and men) to practice, theorise, think and work within the current social-professional architectural schema.
**WHY ARCHITECT?**

** MEDIA & ARCHITECTURE**

Sat, 7 Oct  
3pm – 5pm

Singapore Institute of Architects,  
79 Neil Rd, S089904

CHAIR:  
Casey Chua (ADX Architects)

PANELISTS:  
Teh Joo Heng, MSIA, Architect (Teh Joo Heng Architects)  
Jason Lim, Engineer, (TnJ Consultants)  
Martin Tai, Builder (Lifestyle Home)  
Au Foo Yien, House Owner  
Jiaxin Chum, Graduate Architect

The Small and Medium Architectural Practices Committee (SMAP) presents the popular “Why Architect?” forum. The consumption of spaces in today’s rapidly disruptive and digitised world, has made the art and science of building a common commodity. As the architecture discipline becomes increasingly more multi-faceted and multi-disciplinary to cater to the modern expectations, the questions that arise who are the lead agencies in creating our buildings? As designers of various inclinations take to the fore in their enthusiasm to be advocates of building, the consumer requires clarity and distinction on the roles these people play and the responsibilities that bear with these roles.

Sun, 14 Oct  
3pm – 5pm

Singapore Institute of Architects,  
79 Neil Rd, S089904

CHAIR:  
Teo Yee Chin, MSIA, (The Singapore Architect)

PANELISTS:  
Dr Erwin Viray, ASIA (SUTD ASD)  
Khairudin Saharom (Kite Studio Architecture)  
Narelle Yabuka (Indesign)  
Ng San Son (DP Architects)  
Lim Zi Yuan (Vouse)

Other than built space, how do architects communicate our work to the public? Traditional print and broadcast media have lately been joined by social media and even augmented reality. Technology makes the consumption of content increasingly intuitive to users. Amidst these changes, has the practice of architecture shifted from a discipline of technical production to a mode of communication? Is the use of media only about marketing ourselves, or is it also changing how we design and build? This conversation will bring together practitioners using various forms of media, old and new.

Sun, 15 Oct  
2pm – 4pm

Singapore Institute of Architects,  
79 Neil Rd, S089904

CHAIR:  
Ho Han Peng (Lien Center for Social Innovation)  
Seah Chee Huang, MSIA (DPA)  
Chua Beng Huat (NUS)

The Asian Film Archive (AFA) is a charity that focuses on culturally important works by independent Asian filmmakers. It preserves Asia’s rich film heritage in a permanent collection and promotes a wider critical appreciation of Asia’s cinematic works through initiating programmes like screenings and talks. This free event, curated by Asian Film Archive and SIA, features a series of selected films about the built environment of Singapore and the region.
BUILDING AGENCY & INCLUSION

📅 Sun, 15 Oct
2pm – 4pm
📍 Singapore Institute of Architects,
79 Neil Rd, S089904
mozilla
CHAIR:
Ho Han Peng (Lien Center for Social Innovation)
Seah Chee Huang, MSIA (DPA)
Chua Beng Huat (NUS)

A more diverse and inclusive society can lead to a more resilient one—but what does this mean? Today’s social organisations and social enterprises are seeking to address unmet social needs in innovative ways. This session welcomes a robust discussion on architecture, agency and inclusion with an interest in positive social change for vulnerable or marginalised groups in our society.

FILM & THE CITY

📅 Fri, 6 Oct 7:30pm – 9:30pm
Sat, 14 Oct 7:30pm – 9:30pm
📍 6 Oct at The Projector,
Golden Mile Tower
14 Oct at NTU CCA Singapore
 mozilla
CHAIR:
Thong Kay Wee (Asian Film Archive)

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WY-TO Connects brings together architects, designers, thinkers and innovators intimately concerned with contemporary local, regional and global issues. The inaugural series was launched at the 2017 Singapore Design Week, and its initial focus on architecture and design has evolved to include a diverse range of pressing urban, social and cultural themes. The second edition at Archifest 2017 takes on an exciting, inclusive curation that introduces pertinent topics to both the public and industry. Find out how the evolution of workspace design affects productivity, mobility and sociability; how innovative forms of display are changing the retail landscape; how new definitions of classrooms are redefining the way we educate children, and the urban, social, economic and mobility consequences that Singapore’s new transportation hubs and modes will create. From the established and highly influential large practices, to the compact and inventive studios, understand how strategic design is the catalyst for social change at WY-TO Connects.
Sat, 7 Oct
Crafting Workspaces (AM Session)*
  Derek MacKenzie (designphase dba)

The Art of Display (PM Session)
  Yann Follain (WY-TO)
  Sujit Tolat (Gallagher & Associates Asia)
  Shashikala Shanmugasundaram (Funan Redevelopment)
  Ho Chiew Peng, (Kingsmen Exhibits)
  Mike Lim (DP Design)

Sat, 14 Oct
Education as Change Agent (AM Session)*
  Phan Pit Li (MKPL Architects)
  Dr Jawn Lim (Singapore Institute of Technology)

Innovative Moving Spaces (PM Session)*
  Yann Follain (WY-TO)
  Nigel Greenhill, MSIA (GreenhiLi)
  Li Sau Kei, MSIA (GreenhiLi)

* More speakers to be announced soon.
Archicraft is a series of curated workshops, organised in carefully curated architectural space or buildings, that provides the opportunity for participants to delve into a variety of disciplines in society and their interaction with architecture. There is a total of eight workshops to choose from; from learning how 3D printing has impacted the practice of architecture to learning how to compose a thought-provoking architectural photograph or even to growing your very own personal ‘farm’. Curated by the Young Architects’ League from the Singapore Institute of Architects (YAL) and Singapore University of Technology and Design’s Architecture Student Society (SUTDIO).

ArchXpo 2017 will be the key showcase of relevant technologies, products and related services in the architectural and built environment industries. It will also be a key gathering of industry experts and talents that makes for excellent architectural and built environment design, as well as an invaluable platform for the exchange of research and innovation in architectural design, practice and education. It will also be held in conjunction with the International Facility Management Expo 2017, LED+Light Asia 2017, Safety & Security Asia 2017, Fire & Disaster Asia 2017 and Work Safe Asia 2017, making it a comprehensive and integrated platform for all building needs under one roof! Together, the repertoire of exhibitions will be geared towards providing an integrated marketing platform for Southeast Asia’s architectural and building industries.

📍 Wed, 4 & Thu, 5 Oct 10am – 6pm
Fri, 6 Oct 10am – 5pm

🏊 Marina Bay Sands Singapore
Hall B & C

👨‍👩‍👧‍👦 ORGANISERS:
SIA
CEMS

坬 ADMISSION:
Free for trade professionals only

Archxpo.com.sg
info@cems.com.sg
Rail Corridor Singapore Masterplan

1 - 24 Museum Trail - Mapping of all stakeholders along the Singapore Rail Corridor by SKEW Collaborative. Archival research, field studies and documentation conducted by SKEW Collaborative for the government masterplan proposal led by OMA.
"The station was the point where my grandpa exchanged key tokens giving the train driver the right of way for the Bukit Timah and Tanjong Pagar stretch of the railway."
TPRS Refuelling Station

Exhibits

Jurong Branch Line 1930s:
A 2km line that was added to the earlier lines, along with the establishment of Jurong Industrial Town.

TPRS Platforms and Railway Track

Fas-faced Brick Drain:
The rare brick drain is found at the intersection of the rail, an earth-lined drain between Bukit Timah First Diversion Canal and Clement Road. It has heritage value and will be one of the community nodes along the corridor.

Underpass at Holland Road (North):
Unlike the underpass along Holland Road to the south, this crossing is much more secluded and connects to a private residential estate.

TPRS Fuel Storage Tank (removed):
These Skid Tanks used to store fuel in the past.

Underpass at Holland Road (South) 1952:
The original structure was kept intact while an extension was added to it for heavier traffic.

TPRS Platforms and Railway Track

Ancillary structure at former Tanglin Hall Station vicinity. Marked for Demolition by SLA as of 7/7/2012:
Possibly an old storage room serving Tanglin Hall station.

Underpass at Holland Road (North) 1952:
The pedestrian crossing connects the Gram Moh Estate towards Holland Village and its environs.

Old Station at Cluny Road, (Closed and Demolished 1939):
The station was closed in 1932 along with the stations at Tank Road, Holland Road and Newton Road.

Alexandra Fire Station 1954:
As the third fire station in Singapore, it played an important role in putting out fires in the industrial area.

TPRS Platforms and Railway Track

TPRS Shed(Loko Sketor)

Old Station at Newton Road, Closed 1932:
The old station was located on the left of the future Newton circus, facing Bukit Timah Canal. The King of Siam arrived at the old station at Newton Road in 1924.

TPRS Platforms and Railway Track

TPRS Shed(Loko Sketor)

TPRS Running Bungalow (F.M.S.R. Running House) 1930s:
The running house was to serve train drivers for a short stay whenever they have a stopover upon arrival at station. It provides 16 rooms for accommodation.

F.M.S.R Police Station:
The FMSR Police Station had jurisdiction over the rail. Historically there have been strikes and skirmishes between the rail workers and the police.

TPRS Platforms and Railway Track

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TPRS Platforms and Railway Track

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Old Station at Tank Road, (Closed 1932; demolished 1939):
This modest station was once Singapore's Terminus Station.

TPRS Platforms and Railway Track

TPRS Running Bungalow: The running house was to serve train drivers for a short stay whenever they have a stopover upon arrival at station. It provides 16 rooms for accommodation.

Alexandra Halt 1932:
The station was meant to serve residents of the Alexandra Barracks as well as the factories in that area, when a branch was added in later.

TPRS Platforms and Railway Track

TPRS Running Bungalow: The running house was to serve train drivers for a short stay whenever they have a stopover upon arrival at station. It provides 16 rooms for accommodation.

FMSR Quarters 1930s:
Built to accommodate the subordinate staff of the F.M.S.R. Part of them has been conserved and rebuilt into Slab Block Housing now.

TPRS Platforms and Railway Track

TPRS Running Bungalow: The running house was to serve train drivers for a short stay whenever they have a stopover upon arrival at station. It provides 16 rooms for accommodation.

Former Singapore Harbour Board (S.H.B) Quarters ( pertained):
Completed during 1930s. The quarters are of fair faced brick structures.

TPRS Platforms and Railway Track

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"The station was the point where my grandpa exchanged key tokens giving the train driver the right of way for the Bukit Timah and Tanjong Pagar stretch of the railway."
Section 4 — TPRS

Exhibits

**Causeway 1933:**
On September 1933, the Causeway linking Singapore and Johor Bahru was opened for goods trains while the passenger trains used the Causeway one month later.

**Woodlands Railway Station:**
The terminal station of Singapore Kranji Railway when train service was extended from Bukit Timah to Woodlands Station. People used to take a ferry to cross the straits.

**1926 Opening of Segamat Stretch to Johor Bahru:**
The railway facilitated development of agricultural goods such as rubber plantations in Malaysia and Singapore as a trading port as well.

**Railway crossings across Sungai Mandai Bridge:**
Similar to Kranji station, it is possibly built to serve industrial or military purposes instead of carrying passengers. Likely ceased operation in mid 1930s.

**Bukit Panjang Circus:**
Was the site of the former Bukit Panjang station and was rebuilt as a cross junction in 1982.

**Hillview Road Bridge:**
Instead of relying on girders like the river-crossing bridge, railway sleepers, ballast and tracks were laid onto the solid steel deck of the road bridge.

**Bukit Panjang Station, Closed in 1936 (demolished):**
The station belonged to the Singapore-Kranji Railway and was integrated into the new line in 1932, travelling between Johor and Singapore terminus.

**Mandai Station, Crossing and Gate Hut:**
The gate hut is located where the railway intersects with Stagmont Ring Road. It is also known as Mandai Gate Crossing.

**Bukit Panjang Circus:**
The fire station is the fourth station in Singapore, after Central, Gaylang and Alexandra stations. It has been repurposed as restaurants and bakeries.

**Bukit Timah Fire Station 1956:**
The fire station is the fourth station in Singapore, after Central, Gaylang and Alexandra stations. It has been repurposed as restaurants and bakeries.

**Hinhede Road Bridge:**
A minor bridge on the rail corridor where the tracks and sleepers were retained.

**Old Bukit Timah Railway Station 1903-1932 (demolished):**
The old station used to be the mid-way point of the Singapore-Kranji Railway Line until it was demolished after 1932, when the new BTR5 was constructed.

**Green Bus Terminal:**
The terminal was located near the old Bukit Timah Station to allow transfer between different transportation modes in the past.

**Woodlands Checkpoint 1967:**
Woodlands became the new border and immigration control point after Singapore’s separation from Malaysia. While a new checkpoint was opened in 1999, the old was refurbished and reopened in 2008.

**Milestone Marker (removed):**
Possibly built to serve industrial or military purposes instead of carrying passengers. Likely ceased operation in mid 1930s.

**Bukit Panjang Circus:**
The semi-detached KTM hut is adjacent to the level crossing, served for railway staff who managed the crossing in the past. It is located at the vicinity of the Hillview Camp and Ministry of Defence.

**Truss Bridge Across Bukit Timah and Dunsam Rd, 1932 (Intact):**
The 150-feet railway bridge spans across Bukit Timah Canal. It was part of the deviation of the railway.

**BTRS Railway Staff Quarters:**
The semi-detached staff quarters with its fan-faced brick façades, Mars villa laid roof, timber windows, and ventilation louvres.

**Bukit Timah Railway Station (BTRS) 1932:**
The station was the point where key tokens were exchanged, allowing the train driver the right of way for the Bukit Timah and Tanjong Pagar stretch of the railway.

**Sungei Mandai Villages 1850s:**
The cut-off Mandai Road gave rise to the establishment of villages around the area.

**Milestone Marker (removed):**
Might have been in disused.

**Sungei Kadut Worker’s Quarters:**
The rear complex area is now abandoned.

**Bukit Panjang Circus:**
The fire station is the fourth station in Singapore, after Central, Gaylang and Alexandra stations. It has been repurposed as restaurants and bakeries.

**CCK Gate Hut (Intact):**
The gate hut remained in its place at the intersection of Choa Chu Kang road and Woodlands Road, even after Bukit Panjang Station was decommissioned by the late 1950s.

**Bukit Panjang Village, Demolished 1986:**
The village clustered around Bukit Panjang Circus, and was demolished in 1986 due to the development of Bukit Panjang New Town.

**Dunearn Rd, 1932 (Intact):**
The terminal station of Singapore Kranji Railway when train service was extended from Bukit Timah to Woodlands Station. People used to take a ferry to cross the straits.

**Truss Bridge Across Bukit Timah and Dunsam Rd, 1932 (Intact):**
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**Stagmont Ring Level Crossing & Gate Hut:**
The gate hut is located where the railway intersects with Stagmont Ring Road. It is also known as Mandai Gate Crossing.

**Milestone Marker (removed):**
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**Bukit Panjang Circus:**
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A minor bridge on the rail corridor where the tracks and sleepers were retained.

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The terminal was located near the old Bukit Timah Station to allow transfer between different transportation modes in the past.

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"I live on the 5th floor. Jelapang means “criss-cross” in Malay. It was a pilot project featuring “stepped housing” that was launched in 1994, where apartment blocks are integrated with carparks."
Exhibits

Yew Tee Village: Yew Tee was developed as part of Choa Chu Kang New Town in the 80s. The pre-existing Yew Tee Village and farms were cleared.

Visit Deck Controversy: The COX town council issued notices to remove chairs used by senior citizens, citing fire regulations. A compromise was reached whereby the chairs were removed only after proper seating were installed.

HDB Lompang: Like the other streets in Bukit Panjang, the name is geographically themed. Lompang means "plain" or "empty" in Malay.

Tah Hui Drive 1960s: Plans to develop studio housing for elderly on existing community space were met with resistance and debate in 2012. HDB has moved forward with plans.

Commonwealth Avenue 1996: Named in commemoration of the organization of post-colonial British nations. Commonwealth Avenue was officially named in 1995, and was originally to be called Crown Road.

HDB Mei Ling: Distinctive block built in 1973, with fanning out wings, garnering it the nickname "Butterfly Block". It's unique form broke away from HDB's previous schemes.

HDB Petir 1988: The name means "thunder" in Malay.

HDB Holland Drive: The proximity of Holland Drive to Holland Village and one-north has made it popular with residents. Recently parts of the Holland estate have been demolished.

Stirling Road 1969: The Stirling Road flats built in the late 50s marked the transition from SIT to HDB when the former was dissolved. The flats were started under SIT and completed by HDB in 1960.

Our Void Decks, Our Shared Spaces: 2012 exhibition by National Heritage Board commemorating the varied histories and transformations of void decks as public space.

Langklo Bahru: Representing a bygone era, Lengkok Bahru is a housing estate made up of one-room rental flats. The estate is old, and residents complain of vice and crime.

Princess Margaret Estate (Dawson Place) 1959: The estate was Queenstown's first subdistrict as well the second renovated project under Selective En bloc Redevelopment Scheme.

Seng Poh Road: These low rise pre-war flats were built by the SIT in the 30s, fusing Art Deco modernism with vernacular shophouse typologies. The estate was conferred conservation status in 2003.

Singapore Improvement Trust Flats at Kampong Glam 1952: Five blocks out of 21 of the original buildings have been conserved. This is the second oldest surviving public housing estate in Singapore.

Spottiswoode Park 1970s: The development was originally a private apartment built by the Port Authority for employees, but was transferred to HDB in 1975.
“My great-great-grandfather helped Wallace collect flora and fauna here in 1883 to study the island’s biodiversity.”

Nature “Rooms”
Kranji Reservoir:
Kranji Reservoir was a former river that has been converted into a freshwater reservoir. The environs form a park space where it is permissible to fish.

Bukit Timah Nature Reserve:
BT Nature Reserve was one of the first reserves, and was established in 1883. Wallace studied the reserve, providing the first in-depth analysis of the island's biodiversity.

Duxton Plain Park:
Built between 1955 and 1961 over the dismantled rail corridor connecting to Tank Road, Duxton Plain Park now traverses shophouses in Chinatown.

Spottiswoode and Raeburn Parks:
Previously a nutmeg plantation, the parks were converted to residences for the Tanjong Pagar Dock Company, within a garden setting. Blair Plains, a conservation area, was previously part of Spottiswoode Park.

Alfred Wallace Trail and Education Centre:
Named for the British naturalist who studied the flora and fauna in Singapore in the 19th century.

Butterfly Spotting:
The NSS has developed various initiatives, including voting for Singapore's National Butterfly, an iPhone Butterfly App, as well as the Butterfly Trail @ Orchard.

Singapore Quarry:
The site of an old quarry, where mining continued till the 1980s. The quarry was reopened as a park in 2009.

Horseshoe Crab Rescue and Research Programme:
A Nature Society (Singapore) initiative since 2007, which maps and studies the creature along the Mandai mudflats and other parts of Singapore.

Pang Sua Park Connector:
The Pang Sua Park Connector runs along the Pang Sua Canal and is parallel to the rail corridor for a significant distance. It is a site for bird watching and also has two butterfly gardens planted along the park connector.

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Holland Woods:
Previously a rubber plantation which has been abandoned since the 1940s. Some rubber trees still exist in the area. Small settlements were developed in the 1960s, and the previous Jurong line ran through the secondary forest.

Southern Ridges:
Part of the National Park connector which links the southern part of Singapore from Kent Ridge to Mount Faber, it contains a rich variety of plants and animals, the Forest and Canopy Walks, as well as the Henderson and Alexandra Bridges.

Bukit Purmei Hillpark:
The small community park serves residents of the area, and includes a children’s playground and fitness corner. The park was the first to launch the IPPT - In-Your-Community Project in 2010.

Telok Blangah Hill Park:
Telok Blangah Hill Park connects Mount Faber and the Southern Ridges. The historical Alkaff Mansion is located within the park.

Mount Faber:
The 105m hill was once a fort in defence against rebellious Indian sepoys. It is now a tourist attraction with a cable car system that links it to Sentosa Island, and is famed for its panoramic views of Singapore's CBD.

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HortPark:
Launched in 2008, HortPark was the first gardening and lifestyle hub in South East Asia. It focuses on gardening related recreational, educational, research and commercial activities.

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Stagmont Park:
A small community park that serves the local residents, it is near Choa Chu Kang Stadium and various educational facilities, and is popular with residents.

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“In 1937, despite the pouring rain, my grandparents went to greet Pandit Nehru. There were thousands of people crowding to meet him.”
Exhibits

Kranji State Cemetery:
The national cemetery of Singapore, it is reserved for individuals who have contributed significantly to Singapore, including the first and second presidents.

Choa Chu Kang Street 62 Void Deck Gallery:
As part of Passion arts, the community void deck of the HDB block was converted into an arts space in 2012.

Commonwealth Viaduct for Streetart:
Two walls under the Commonwealth Avenue viaduct were set aside for street art by the URA and the National Arts Council.

Singapore Wind Symphony:
The Singapore Wind Symphony has been located in a specially built space within the community center since 2000.

Bukit Panjang Public Library:
Set up in 1998 when Bukit Panjang Mall, the library is part of the then-recent movement to situate libraries within malls so as to attract a larger population.

Geneva Theatre:
Located in Fusionopolis, the theater seats 440 people, and is part of the One North development. It is a multi-purpose hall for arts performances as well as conferences.

Tanglin Barracks:
The SLA calls for upgrading the barracks into a site for lifestyle, education, and arts interests in 2006, building on the organic growth of antiques and furniture stores already in place.

Bukit Merah Library:
The library was the fourth full-time branch library built by the NLB in its efforts to reach more residents.

Gillman Barracks:
The government announced that Gillman Barracks would be converted into an art hub in February 2010. The Barracks and car parks are part of the National Arts Council art spaces, and have been the site of various exhibitions and installations.

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"I attended the Infants School when it started in 1954 and my older siblings joined the Juniors school five years later before they merged into the present West View Primary School in 1981."

Education “Rooms”
"The lush greenery of the Masjid Hang Jebat reminds me of my morning walks near the 778.25 km marker before the mosque got enlarged in 1996."
Exhibits

Sri Annaiavasam Temple:
The temple was originally located at Woodlands Road, where it remained for over 80 years. It relocated to its current site in Sungei Kadut, an industrial estate.

Bukit Panjang Gospel Chapel:
The Bukit Panjang Gospel Chapel is located within a small residential estate, and has needed to partner with neighboring churches for the growing community.

St. Joseph's Church (ST):
Built in 1946 the church grew significantly and was targeted by gangs in the 1980s, resulting in the first martyr in Singapore. Used as a base by Alfred Russell Wallace.

Church of Singapore (ST):
Established in 1975 as a branch from the Marine Parade church in order to offer services to a paralytic member.

Faith Methodist Church:
Begun in 1996 to serve the residents of Queensview. Early services were conducted in the open air and later in a temporary shed.

Blessed Sacrament Church:
Established in 1993 at the early years of Queensview, the distinctive building is a landmark. It now serves a large Indonesian Catholic community.

Masjid Hang Jebat:
The mosque was close to the location of the 778 km marker. Established in 1952, it was enlarged in 1996, but still takes on its ad hoc look with its zinc roof and lush greenery.

Wat Ananda Meyarama Thai Buddhist Temple:
Established in 1920, it was the first Theravada temple in Singapore. The new building opened in 2014.

Masjid Temenggong Daeng Ibrahim:
The mosque houses the cemetery that holds the burial grounds of Temenggong Abdul-Rahman, who signed the treaty with Stamford Raffles, effectively creating Singapore as a colony.

Sri Murugan Hill Temple:
This shrine dedicated to the Hindu Deity that prevented accidents, was built for the rail workers. It relocated in 1991 to its existing site along Queensway.

Chamrajya Vidyotha Centre:
A 24/7 meditation center that was established in 2011. Located in a small residential estate, the center teaches Buddhism, Burmese tradition and Myanmese.

Al-Khair Mosque:
The mosque was founded in the early 60s and has been rebuilt several times. It is noted for the Schholi Khair, a senior citizen group which helps the aged stay active.

Masjid Al Iman:
Opened in 2003, the 4-storey mosque can accommodate 5000 jemaah. The mosque is known for its grandeur, jester-shaped dome and 6 symbolic minarets.

Trinity Theological College:
Established in 1948, it was the first Seminary in Singapore. It was later in Mt Sophia moved to its current location in 2001.

Masjid Mujaehidin:
The mosque was designed by the HDB under the Mosque Building Fund, and opened in 1977. Before its establishment, religious classes were held at the Police Reserve Unit.

Sri Muneeswaran Shrine (dismantled):
The now demolished structure was used by large groups of Tamil railway workers, and was accessed via Star Road.

Queensway Railway Worker’s Quarters:
The quarters and shrine are slated for demolition by the SLA, and sit adjacent to the Queensway viaduct. Despite being vacant, the statues are still extant.

Sri Muneeswaran Temple:
The shrine dedicated to the Hindu Deity was built in 1828 and was one of the earliest temples on the island. It was destroyed in a fire in the 1980s.

Sri Murugan Hill Temple (old and new sites):
The temple started as a shrine in the Alexandra Brickworks and was later rebuilt.

Carmelite Monastery:
The monastic community and the buildings next to it were founded by Father Stephen Lee in the 1930s, and house the Carmelites, a contemplative order.

Silat Road Sikh Temple:
The Gurdwara houses the tombstones of the Sikh freedom fighter Bhau Mang Singh Ji. The Temple has been declared a historic site.

Sri Arasakesari Temple:
Established in 1920, it was the first temple started as a shrine in the Alexandra Brickworks.

Sri Muneeswaran Temple:
This temple was originally located at Lam San Village, and consecrated in 1962, but building activity stopped due to fire hazards. It was re-registered in 1973.

Sri Rukhia Kali Amman Temple:
The temple is dedicated to the goddess Kali, who is the main deity. The temple was built in 1828 and was one of the earliest temples on the island. It was destroyed in a fire in the 1980s.

Hindu Shrine:
The religious sites of the rail workers played an important role. Shrines and makeshift religious sites can be found along the trail.
Alexandra Hospital was the primary British Military Hospital. It was also the site of a horrific massacre when Singapore fell to the Japanese during World War 2.
1601-2001 Tanglin Barracks: The site of one of the early British army hospitals, the Tanglin Barracks was later used by the Singaporean military as the Medical Corp Headquarters before being re-purposed as a F&B lifestyle center.

1938 The British Military Hospital (Alexandra Hospital): It was the main hospital for the British in the east of Singapore during WWII due to its adjacency to the railway line. It was renamed as Alexandra Hospital after Singapore government took over in 1971.

Alexandra Barracks: Mostly built in the 1930s, some of the buildings from the former barracks still remain intact and serve as private residences now. Adjacent to Alexandra Hospital, it used to accommodate nurses working there.

1963 Nov Immunization campaign at station: The government implemented national healthcare campaigns and immunization programmes during 1959-1983. The Anti-Rabies and Anti-Leprosy vaccination programs were carried out in 1963.

Villa Francis Home for the Aged: Built in 1970, the Catholic-run home was established to combat sickness and death in places like Sago Lane in Chinatown. The hospice has since moved but the building, in the middle of the industrial estate, remains.

Bukit Panjang Child Welfare Clinic: Started operation in the 1940s. It was a welfare clinic for all children in the village. Teaching on maternal and infant care were provided for the village people.

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World War II “Rooms”

"The Bukit Timah Battle site is where my grandfather told us anecdotes of how he fought against the Japanese in 1942 to protect the highest point of the island and the British supplies stored in the area."
Post-war Memorial: The Battle for Bukit Timah site at the Bukit Timah Nature Reserves was officially marked in 1995.

Site of Bukit Timah Battle: Bukit Timah was strategically important to the Japanese, who fought hard to capture the highest point of the island, as well as the supplies of the British stored in the area.

Bukit Batok Memorial: Three memorials were first built by the Japanese with POW labor, but later destroyed and removed after the war, leaving only steps to where the monuments were.

1942 Massacre at Alexandra Hospital: Then still known as the British Military Hospital, the hospital was the site of a massacre in 1942. The advancing Japanese killed both patients and staff, numbering 200, over a 2-day period.

Bukit Chandu: A hill in Kent Ridge Park, the hill was the site of one of the final battles in Singapore during WW2. The Japanese forces faced off against the Malay Regiment for close to 2 days in a conflict known as The Battle for Pasir Panjang.

Keppel Harbour: There were 2 raids on Japanese ships by Allied operatives in Keppel Harbour during the occupation, namely Operation Jaywick and Operation Rimau. While the first was a success, the second resulted in all special operatives being captured.

Kranji War Memorial: The memorial is dedicated to the brave who died defending Singapore during WW2. Over 4500 soldiers were buried, and 23,000 names are engraved on the steal.

Old Ford Factory: It was Ford’s first motorcar assembly plant in South East Asia, and was the site where the British surrendered to the Japanese in 1942. It has been converted to a WW2 museum.

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The Old Ford Factory is still a place for my grandparents to reflect on the World War II happenings, as it marks the place where British surrendered to Japan in 1942.
Exhibits

Kranji industrial Estate:
Reclamation of land took place from 1965 to 1970 for the establishment of the Kranji Industrial Estate. The estate was first developed for the industry of saw-milling.

Mandai Food Link:
A raw food processing and food production facilities located within Mandai estate. The building is a JTC zoned Food Industrial Site.

Mandai Industrial Estate
Mandai Estate is a relatively small industrial estate next to Kwek Hou Sua Cemetery, with various automobile and industrial buildings within. Notably it was the site of Villa Francis, an elderly home from the 70s to 2012.

Bukit Timah Quarries
In early 1920s, large scale mining activities took place in BT for the supply of granite aggregated to railway ballast and Causeway.

Singapore Granite Quarry:
It became a wetland habitat and now non-use. It is on the south end of the Dairy farm area which was purchased by Scottbair's and Jardine Matheson in 1929.

Tanglin Halt and Industrial Area:
Designated as an experimental area in early 1964. It held early industries of the Commonwealth Avenue area.

Kranji Water Reclamation Plant:
The Kranji Water Reclamation Plant was commissioned in 2002 and is part of Singapore's agenda to be self-sufficient in water. The plant reclaims wastewater to standards beyond WHO's guidelines.

Bukit Timah Industrial Estate:
Mandai Estate is an industrial estate and is known for milling and furniture factories. There have been several fires due to the flammability of these products, and a fire post is installed within the estate.

Thye Hong Biscuit Factory (Alexandra Halt industrial area):
Established before war, Diethelm&Co. was a Swiss company producing aluminium equipment for exports. In 1950, it started running in Alexandra.

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Archipelago Brewery
(Alexandra Halt industrial area):
Started operation in November 1933 in the production of Anchor Beer. Ownership changed to Malayan Breweries Ltd. in year 1941.

Yew Tee Industrial Area:
Yew Tee was once for oil storage during the Japanese Occupation and therefore named so. It accommodated over 300 families as a housing village until the development of land started in the 1980s.

Biopolis:
In the 1970s, the Singapore government put forward the Science Park to facilitate engagement of R&D companies and organizations while the Biopolis hubs is one of them.

Old Ford Factory:
Relocated to upper Bukit Timah in 1941. It became significant being the place where British surrender to Japan on 15 Feb 1942. In 2006, was opened as a WWII documentary gallery.

Setron TV Factory:
It was the country's television maker. It ran until the 1980s and then demolished.

Alexandra Industrial Estate:
12m was put to support small scale manufacturers of eg.biscuits, cigarettes, canvas, weaving, motor transport, aerated waters, printing and electrical storage batteries in 1953.

Telok Blangah Industrial Estate:
The base economic conversion department established by the Singapore government proposed an offshore oil-drilling site off Sembawang, to support development of industrial estates at Telok Blangah in early 1970s.

Lee Hsin Hardware:
The factory was established in 1954. The factory was associated with the railway siding due to its proximity in locations.

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Hock San Brickworks (Alexandra Halt industrial area):
The Alexandra brickworks was sited west at the current location of PSA building.

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Sungei Kadut Industrial Estate:
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Ever since 1977 it has been a family ritual for us to traverse the whole of Singapore to go to the Ghim Moh Market for the hawker food.
Exhibits

Racecourse at Kranji:
The Singapore Turf club was founded in 1842 and is the oldest existing club in Singapore. It relocated from Fane Park to Bukit Timah, before moving to Kranji.

Bukit Timah Plaza:
Located next to Beauty World, BT Shopping Center boasted another form of entertainment—a cinema. It was popular with tourists from Malaysia but now stands as a shadow of its former self.

Alexandra Village Food Ctr:
Completed in 1976, it is still known to be a specialist in sports equipment and shoes. The mall also has clothing stores, copy shops, and trophy-making stores.

Yew Tee Point Mall:
Conveniently located near Yew Tee MRT station, the mall was completed in 2003 by Frasers Centreport and includes residences.

Ghim Moh Market:
The market was developed to serve the residents of the Mei Ling Estate in 1960s, which gave the development its name.

TPRS Freight warehouse converted into Food Ctr:
Previously an open-air food market hidden from the main street. After the land swap, there were calls to use the space for interim dining spaces.

Junction 10:
Previously named Ten Mile Junction, in association with the tenth mile railway line marker of the defunct railway.

Rail Mall:
Located next to a truss bridge, Rail Mall is a small commercial cluster and is nostalgically themed around the defunct train line.

Choa Chu Kang Stadium:
The stadium opened in 2001, and can hold 4000 people. The home ground of the SAFTC the structure won a merit award from the Singapore Institute of Architects in 2002.

Queenstown Stadium:
Queenstown Stadium was the first sports complex built in Singapore, and was completed in 1970. It seats 3800 people.

Anchorpoint:
The site was originally the manufacturing plant of Anchor Brew from the 1930s to 1990s, which gave the development its name.

Telok Blangah Crescent Food Ctr:
Telok Blangah in Malay means “cooking pot bay”, which refers to the shape of the bay. It is one of the oldest areas in Singapore, pre-dating Singapore’s colonial history.

Redhill Lane Food Centre
The market, also known as Redhill Food Center, is next to the Bukit Merah Central, which serves as the core of the New Town.

Queenway Shopping Ctre:
Completed in 1976, it is still known to be a specialist in sports equipment and shoes. The mall also has clothing stores, copy shops, and trophy-making stores.

ABC Brickworks Food Ctr:
Built in 1974, the ABC Brickworks Market and Food Center was named after the Archipelago Brewery Company.

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From Railway to Fashion Runway at TPRS:
TPRS has hosted various events including fashion shows and exhibitions. In 2015, the Singapore Land Authority has declared the station open and free to the public on every public holiday.

Senja-Cashew Community Centre:
Located opposite Bukit Panjang Plaza, the Senja-Cashew CC is the first fully integrated community center and sports complex.

Jelita Shopping Centre:
A small shopping center in the middle of Newton.

Senja-Cashew Community Centre:
The fire hazard posed by Beauty World Park resulted in the relocation of tenants into a formalized building: Beauty World Center, which opened in 1994.

Green Corridor Run:
The 10.5km run starts at TPRS and ends at the station open and free to the public on

Ulu Pandan Community Club:
Ulu Pandan CC is the largest in Singapore, standing at 9 stories tall. The CC provides various amenities such as a theatrette, sports facilities, and even has a cheerleading squad.

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Rochester Park:
A heritage site, the estate comprises colonial black and white bungalows used to house British military personnel. The cluster is converted to a lifestyle area.

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The market, also known as Redhill Food Center, is next to the Bukit Merah Central, which serves as the core of the New Town.

Queenway Shopping Ctre:
Completed in 1976, it is still known to be a specialist in sports equipment and shoes. The mall also has clothing stores, copy shops, and trophy-making stores.

ABC Brickworks Food Ctr:
Built in 1974, the ABC Brickworks Market and Food Center was named after the Archipelago Brewery Company.

ABC Brickworks Freight warehouse converted into Food Ctr:
Previously an open-air food market hidden from the main street. After the land swap, there were calls to use the space for interim dining spaces.

From Railway to Fashion Runway at TPRS:
TPRS has hosted various events including fashion shows and exhibitions. In 2015, the Singapore Land Authority has declared the station open and free to the public on every public holiday.

Senja-Cashew Community Centre:
Located opposite Bukit Panjang Plaza, the Senja-Cashew CC is the first fully integrated community center and sports complex.

Jelita Shopping Centre:
A small shopping center in the middle of Newton.

Senja-Cashew Community Centre:
The fire hazard posed by Beauty World Park resulted in the relocation of tenants into a formalized building: Beauty World Center, which opened in 1994.

Green Corridor Run:
The 10.5km run starts at TPRS and ends at the station open and free to the public on

Ulu Pandan Community Club:
Ulu Pandan CC is the largest in Singapore, standing at 9 stories tall. The CC provides various amenities such as a theatrette, sports facilities, and even has a cheerleading squad.

Racecourse at Kranji:
The Singapore Turf club was founded in 1842 and is the oldest existing club in Singapore. It relocated from Fane Park to Bukit Timah, before moving to Kranji.

Rochester Park:
A heritage site, the estate comprises colonial black and white bungalows used to house British military personnel. The cluster is converted to a lifestyle area.

Junction 10:
Previously named Ten Mile Junction, in association with the tenth mile railway line marker of the defunct railway.

Rail Mall:
Located next to a truss bridge, Rail Mall is a small commercial cluster and is nostalgically themed around the defunct train line.

Choa Chu Kang Stadium:
The stadium opened in 2001, and can hold 4000 people. The home ground of the SAFTC the structure won a merit award from the Singapore Institute of Architects in 2002.

Queenstown Stadium:
Queenstown Stadium was the first sports complex built in Singapore, and was completed in 1970. It seats 3800 people.

Anchorpoint:
The site was originally the manufacturing plant of Anchor Brew from the 1930s to 1990s, which gave the development its name.

Telok Blangah Crescent Food Ctr:
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The events of Black Thursday on 12 May 1955 are still passed on through word of mouth by the participants like my grandfather, who joined the union workers to riot. He regretfully recalls a few fatal incidents.
Keramat Radin Mas Ayu:
The Keramat purportedly belongs to a Javanese Princess who shielded her father from being killed. The legend gave the name to a kampong, mosque, and Primary school.

Eviction Notices to Squatters:
In 1967, the Malaysian railway served eviction notices to illegal squatters along the KTM. The squatters were mainly foreign workers, and also used for storage and construction.

Brothel and Cigarette Peddlers:
The rail corridor became a makeshift brothel near Sungei Kadut Avenue. The brothel, comprising chairs and tents moved along various parts of the corridor. The illegal sale of cigarettes was also reported.

Eviction of Illegal Farmers:
After receiving complaints of burning, the SLA discovered illegal farmers near the railway. The farmers were to be evicted but a compromise, in the form of a formalized parcel of farmland, was reached.

Hock Lee Bus Riots:
Students and union workers went on strike in April 1955. The strikes snowballed into a major riot on 12 May, 1955. The riots resulted in the death of two police officers, a student and an American reporter.

Holy Rock of Batu Lapan:
The site of a keramat for a Muslim mystic, who would meditate by his holy rock. In 1938, the caretaker of the site claimed to be 142 years old.

Elderly Garden in Ghim Moh:
From the mid 1980s, senior citizens at Ghim Moh started a community garden which was later assimilated into the “Community in Bloom” Program by NParks.

Woman Killed by Sniper at Tanglin Halt:
A seamstress was killed by a bullet from the highrise while walking along Tanglin Halt. The suspect was never caught.

Kg Fatimah Demolished:
Kampong Lorong Fatimah survived till 1989, when it was cleared for the extension of the Woodlands Checkpoint. In the past, ronggeng was performed here by the nomadic boat people.

Last Railway Death:
In 2009, a train knocked down two students from Republic Polytechnic near the Rail Mall. The students were said to have been drinking or too tired to hear the approaching train.

Kranji Estate and Caltex Spirit:
After 11pm, the estate is apparently haunted by ghosts who will confront dispatch riders and trespassers. The gas station is now demolished.

Korang Hou Sua Teochew Cemetery:
The exhumation of the graves to make way for a new MRT depot raised an outcry when some tombs were found to have been allegedly mishandled. The development is echoed in other places like Bukit Brown.

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Spirits of Couple Sighted:
There have been various reports in the media of the ghostly couple appearing along the truss bridge, with photographic evidence.

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Fires at Beauty World Amusement Park:
A series of fires in the 70s alerted the authorities to the potential hazards posed by the amusement park. The government acquired the land for redevelopment and put in place plans to relocate tenants to neighboring sites and shopping centers.

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Illegal Entries to Singapore:
Numerous people entered the railway tracks through Johor Baru Sentral, and walked to the Singapore border. The illegal crossing shortened the commute time by 15-20 min.

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Keramat Bukit Kasita:
The grave stones here are apparently those of Malay royalty linking to the mythical king of Singapore, Sang Nila Utama. The site is said to have existed from the 16th century.

Taoist Shrine Removed:
A Taoist shrine along Commonwealth Drive was cleared by the Singapore Land Authority. The bamboo grove was initially a hang out area for drivers.

Choa Chu Kang Sec School Spirit:
It has been reported that the ghost of a girl who committed suicide roamed the toilets of the school. It was said the toilet was never used.

Tanglin Barracks:
It is believed that Rudyard Kipling stayed in the Tanglin Barracks, and penned a few poems here, when he visited Singapore during his Asian tour of 1898.

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The Department of Architecture educates students in an active culture of service, scholarship and invention. Uniquely situated at the crossroads of China and global influence, the Department takes the approach that design is best explored from a sophisticated understanding of both. With a multidisciplinary curriculum emphasizing technology, history and culture, students gain broad knowledge and skills in the management of the environmental, social, and aesthetic challenges of contemporary architectural practice. With opportunities for design workshops, international exchanges, and study travel, graduates of the Department of Architecture are well prepared for contribution to both international and local communities of architects and designers.