

EUNICE  
SENG

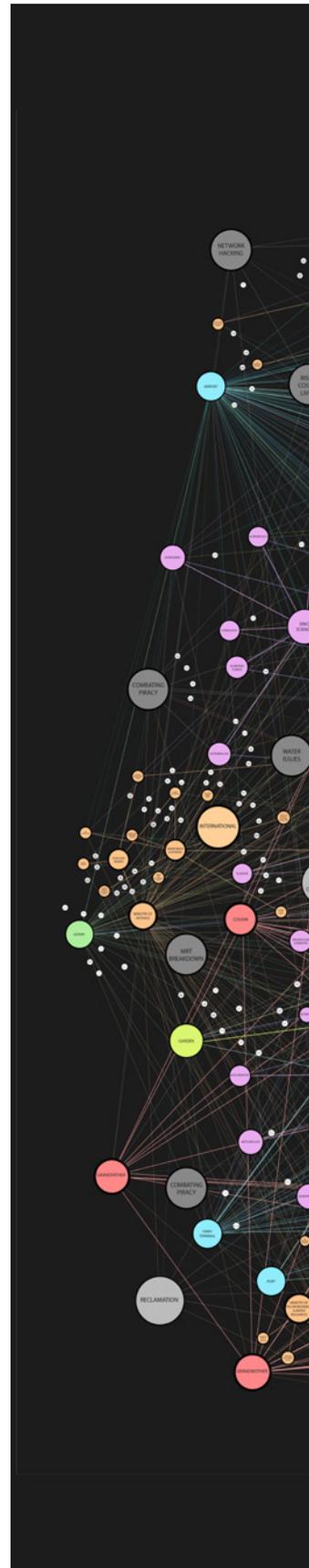
BUILDING  
AGENCY:  
ARCHIFEST  
2017



DESIGN FOLIO  
FACULTY OF  
ARCHITECTURE  
UNIVERSITY OF  
HONG KONG

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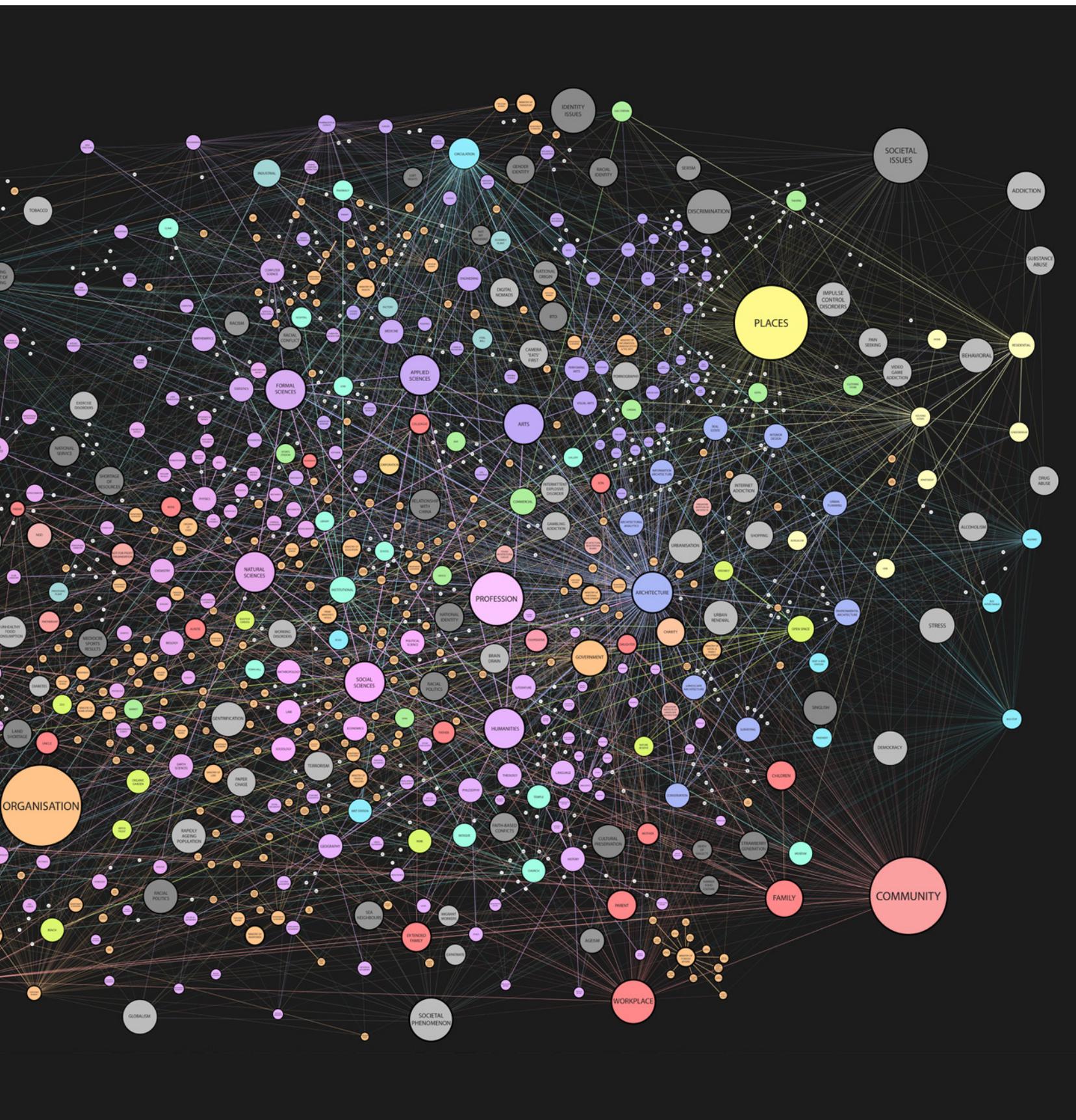


Diagram of stakeholders, relationships and networks that provided the framework for Archifest 2017's curatorial strategies and contents

## 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

## Summary of the Work and its Significance, Originality, and Rigor

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, Archicraft 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* emphasises the facilitating and building (v.) up of agency and citizen participation through architecture. It foregrounds the agency of buildings (n.) 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 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 social 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 specialization of expertise and digitization of our scopes of work, the collaborative nature of architectural practice has 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 planners grapple with the escalating cries of the people—often through interest groups and activists—for more engaging, meaningful and

inclusive public spaces, and still respond to state regulations on urban vigilance.

More than ever, architectural biennales, exhibitions and festivals have emphasized the city's engagement with its citizenry. This necessitates the question of stakeholding, beyond the simple triad of client-architect-user. Who are the stakeholders of the architecture of building? How can stakeholding 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? In conception, process, execution and sustainability, what is the agency and potential agencies of architecture? In what ways can we nurture our children to be accountable and critically-minded stakeholders of the urban environment?

The festival will be a platform to create a network of multiple stakeholders of the built environment—including government institutions, academies to architects, clients and patrons to NGOs, think tank, individuals and user groups—to engage in meaningful conversations and creative co-production.

Eunice Seng  
H. Koon Wee

Festival Directors / Archifest 2017  
Singapore Institute of Architects

## Archi-Interfaces

A series of curated exhibitions, installations and performances staged during the festival; visible manifestations of the collaborations between an independent curator, alongside other interlocutors to generate meaningful engagements with the public through education, discussion and a broad appreciation of our built environment.

## Conference

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.

## Conversations

Comprising 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 shall take place in various locations in the city throughout the duration of the festival.

## Archicraft

Designed to be educational and lively learning platforms. Conducted by instructors and architects with specific expertise, these experiential sessions expose participants to many experimental fields, from 3-D printing and fabrication, urban sketching, drone photography to learning trips to a kelong, and edible kitchen concepts.

## Architours

Led by The Architecture Society of NUS, Architours comprise up to eight curated trips to specific architectural projects and sites designed by members of SIA. The architects 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?

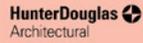
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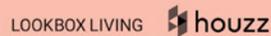
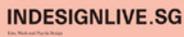
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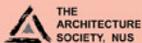
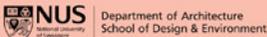
Media Partners



ArchXpo Partners



Architours Partners



Archicraft Partner



Publicist



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# 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 lastly, 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—meet with a high standard. Academic institutions are responsible for the professional education of the architect and urban designer, 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 organisations, social enterprises, think tanks, and many socially grounded and interest-based groups are also participating in important ways. Many individuals and groups with no affiliations 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 invigorate everyone's lives, and bring about a new resonance across the city-state.





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<sup>1</sup> 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.

<sup>2</sup> Plan of the table designed as a fragment of the district in which the movie theater is located.

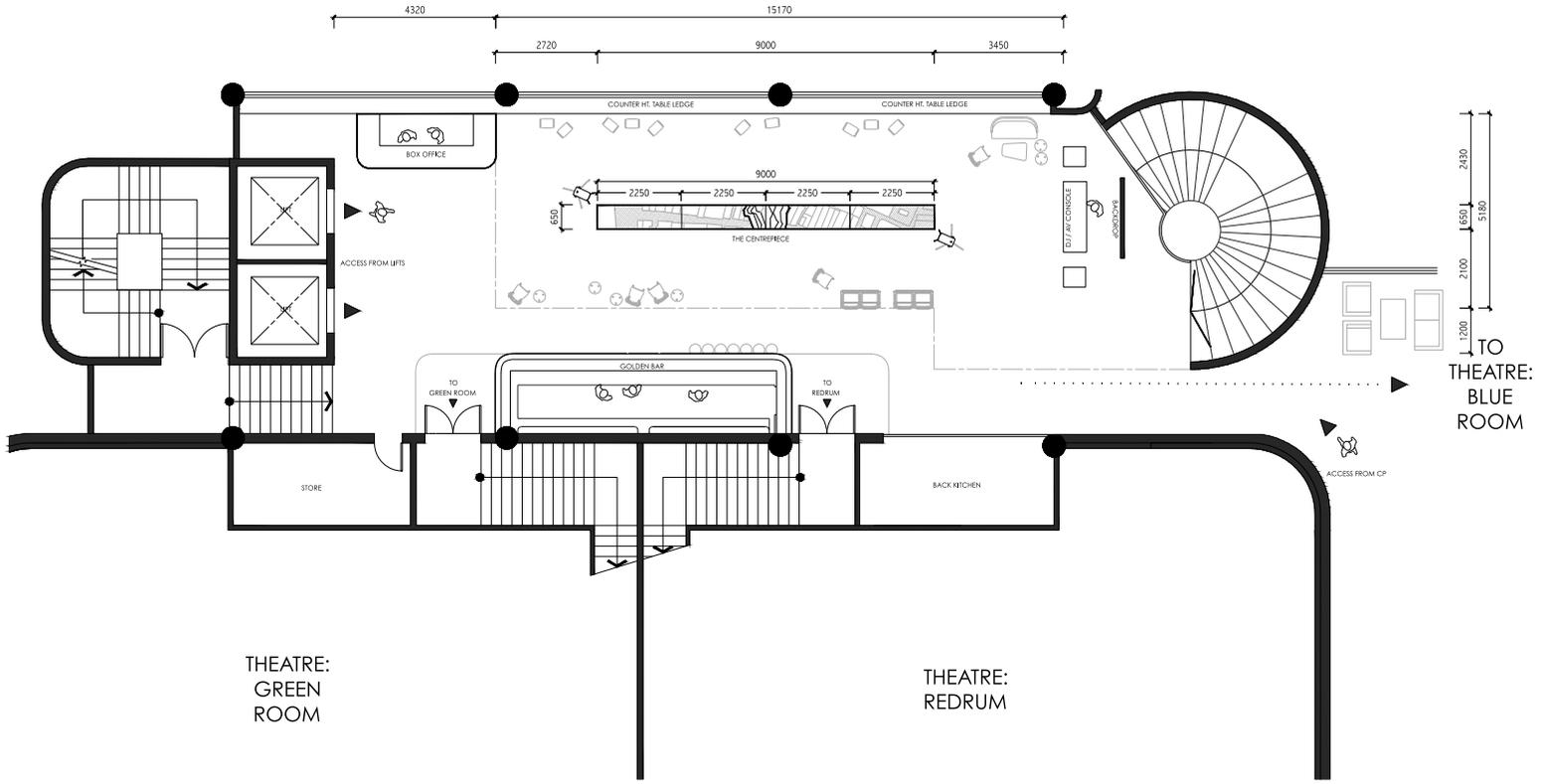
<sup>3</sup> Plan of the table showing the pre-cut segments to be pieced together on site.

## Rigor

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.

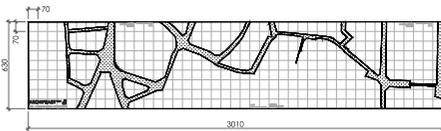
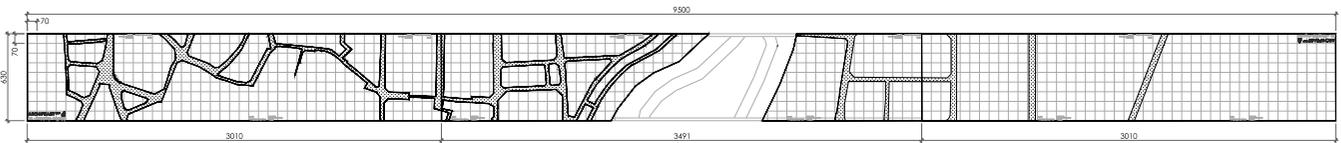
## Key research methods include:

- 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.

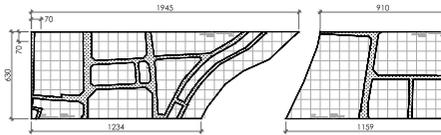


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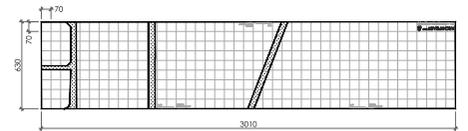


PANEL A



PANEL B1

PANEL B2



PANEL C

3

# ARCHI-INTERFACES

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.



<sup>1</sup> 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.”

<sup>2</sup> Artist Michael Lee explaining the process of designing the topiary architecture for Planting Buildings at the Singapore Botanic Gardens

<sup>3</sup> Library visitors perusing a collection of books on Singapore and Southeast Asian architecture, and monographs by Singapore architects, curated by the directors and SIA



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<sup>4</sup> 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 ARCHIIINTERFACE: Chasing Butterflies, Building Rainbows.

<sup>5</sup> A string and piano trio performance in session under the Esplanade expressway as part of ARCHIIINTERFACE: Pianos in Public Places.

# ARCHI-CONFERENCES

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.



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<sup>1</sup> Archifest 2017 director Seng giving the introductory lecture at the conference.

<sup>2</sup> SIA Archifest 2017 Conference poster

# ARCHIFEST 2017



## SIA Conference @ ArchXpo

04 OCT

Organiser



archifest.sg

**SIA Conference**  
4 Oct, Wednesday  
9:30AM – 6:00PM

VENUE  
**ArchXpo**  
Marina Bay Sands,  
Singapore

**KEYNOTE  
SPEAKER:**

**Liu Pao Chuen**  
(Professor & Former  
Chief Defense Scientist)

**THE BUILT ENVIRONMENT  
AND BUILDING AGENCY**

**Rita Soh**  
(Director, RDC Architects)  
**Nasrine 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 Jamil**  
(Principal, EJA,  
Kuala Lumpur)

**Twitee 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**

<b>Early Bird (to 5 Sep)</b>	
SIA Member	\$150
Non-Member	\$190
SIA Student	FREE
<b>Normal Price (6 Sep – 2 Oct)</b>	
SIA Member	\$300
Non-Member	\$380
SIA Student	FREE



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<sup>1</sup> Presentation by Brigitte Shim, founding partner of Shim-Sutcliffe and professor at the University of Toronto.

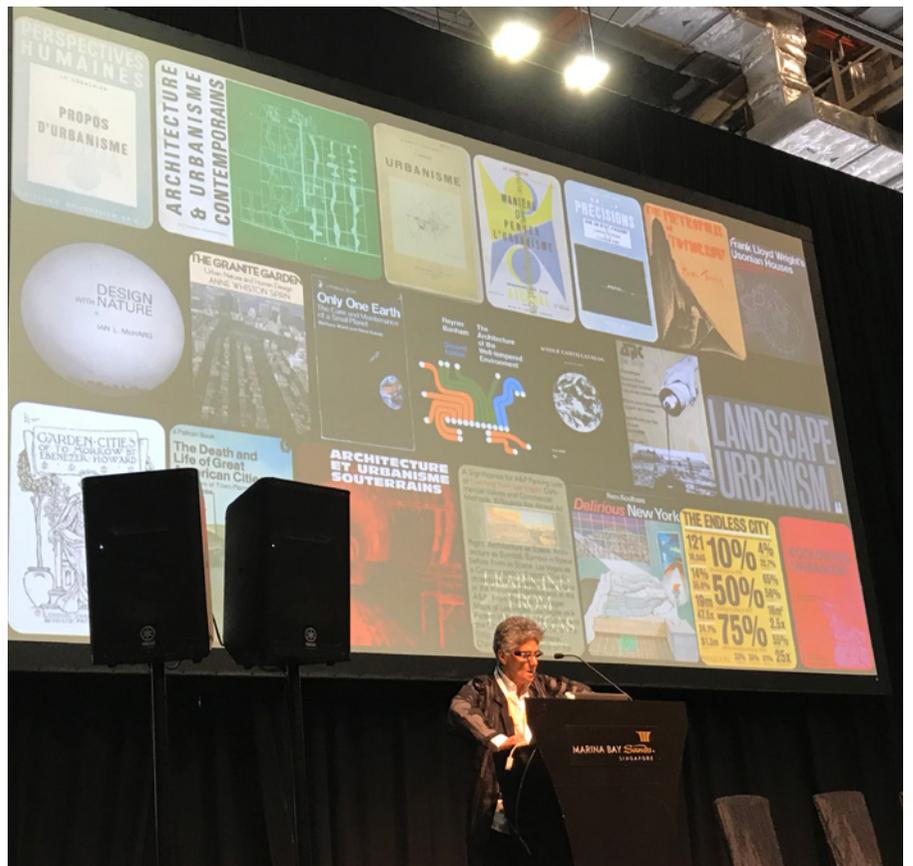
<sup>2</sup> Presentation by Nasrine Seraji architect and HKU professor.

<sup>3</sup> Presentation by Richard Hassell, architect and founding partner of WOHA

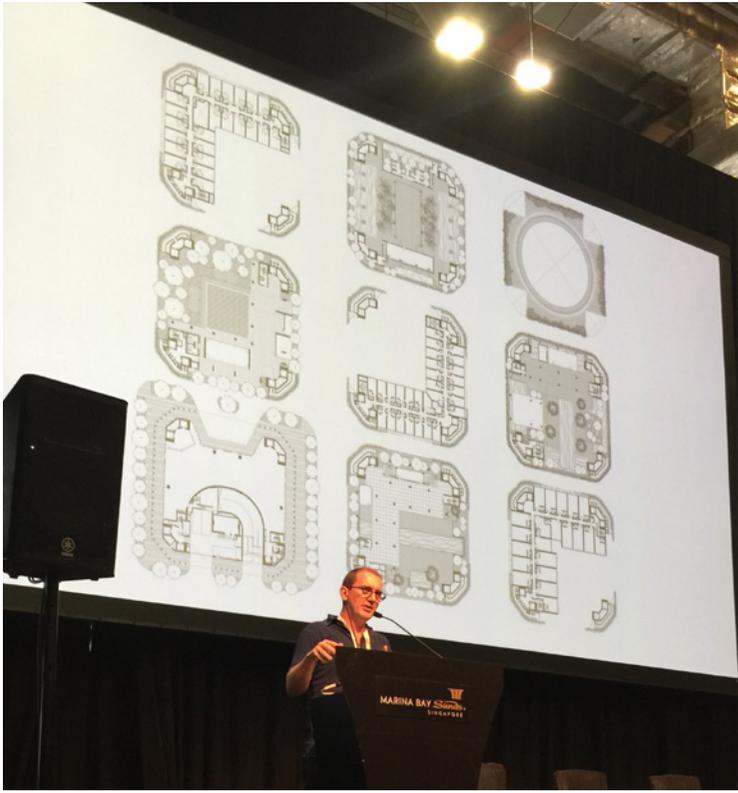
<sup>4</sup> Presentation by Peter Sim, architect and founder of FARM.

<sup>5</sup> Presentation by Eleena Jamil, principal of Eleena Jamil Architect.

<sup>6</sup> A member of the audience asking a question.



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# 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.

<sup>1</sup> 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.

<sup>2</sup> 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 Adrienne Jorgensen, partners of Arc Studio Khoo Peng Beng and Belinda Huang, and film-maker Tan Pin Pin.



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<sup>3</sup> Conversation series organised by Why-To Connects at Funan Showsuite and National Design Centre Auditorium.  
<sup>4</sup> 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.



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# 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).





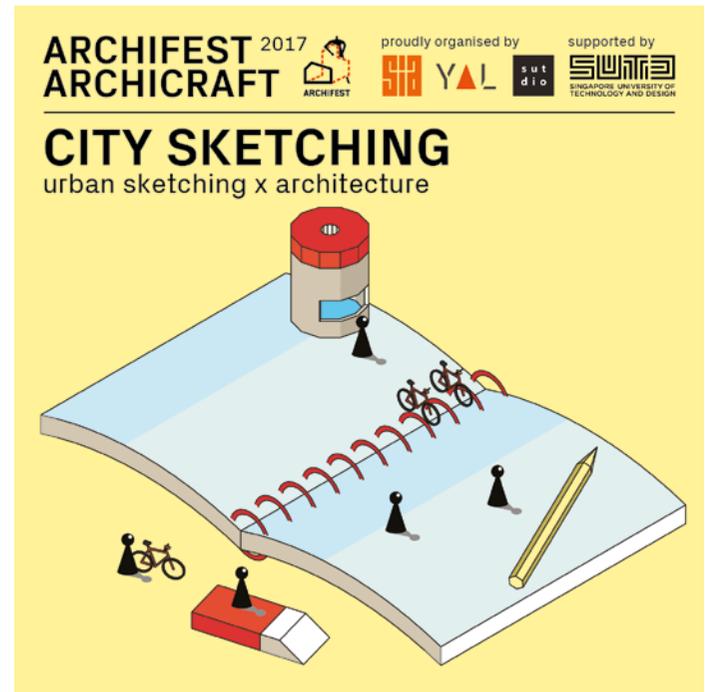
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ARCHIFEST 2017  
ARCHICRAFT



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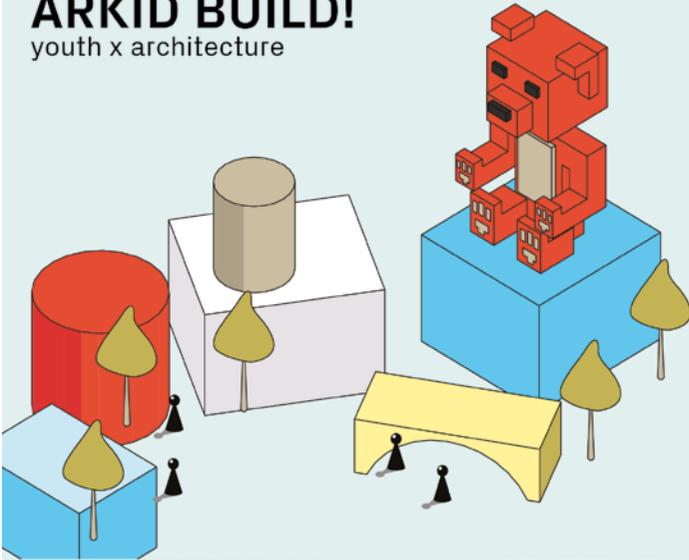


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## ARKID BUILD!

youth x architecture



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ARCHIFEST 2017  
ARCHICRAFT



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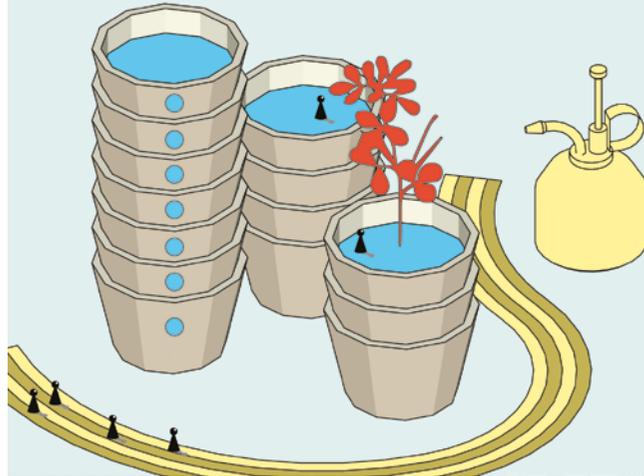


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## EDIBLE GARDENS

farming x architecture



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ARCHIFEST 2017  
ARCHICRAFT



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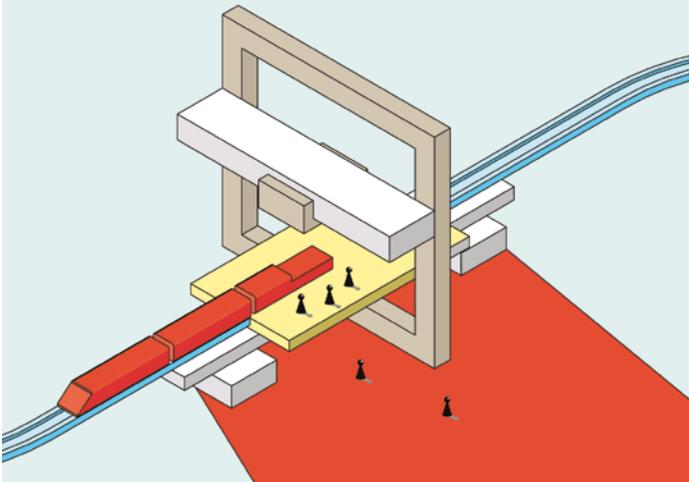


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## FROM 2D TO 3D

3d printing x architecture



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ARCHIFEST 2017  
ARCHICRAFT



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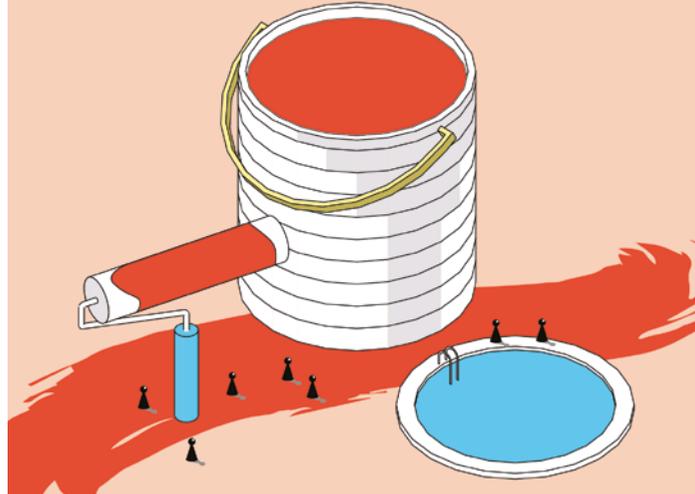


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## URBAN MURAL: LIVE!

urban art x architecture



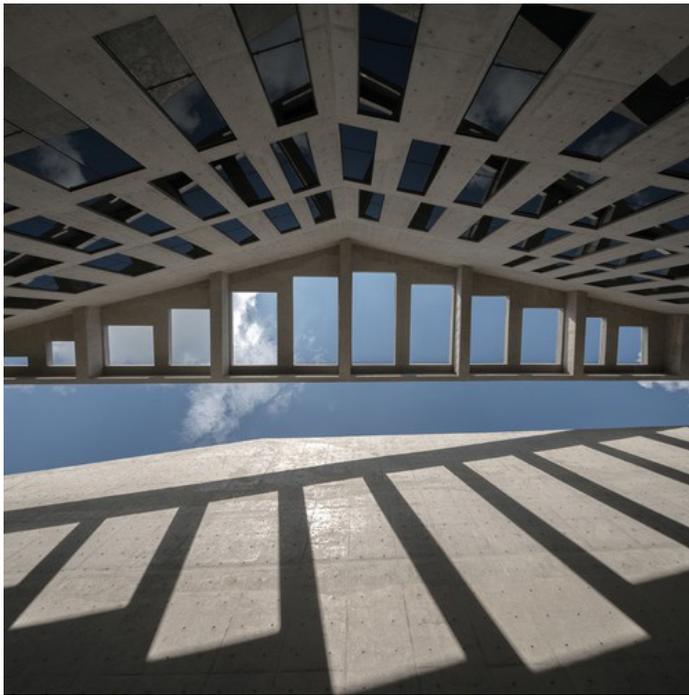
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## ARCHITOURS

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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COMMUNITY  
HOSPITAL



#1



SANDCRAWLER  
BUILDING



48

SINGAPORE  
DANCE THEATRE



CHEMPEDAK HOUSE

268  
ORCHARD  
ROAD



CORALS KEPPEL BAY



# 7/8/14/ 15 Oct

BLOCK 0 AT



GOODMAN ART CENTER

WAREHOUSE  
HOTEL



WONDROUS LIGHT  
CHILDREN'S HOUSE



OUR TAMPINES HUB



EDL GALLERY



BRICK HOUSE



FU YONG  
ESTATE



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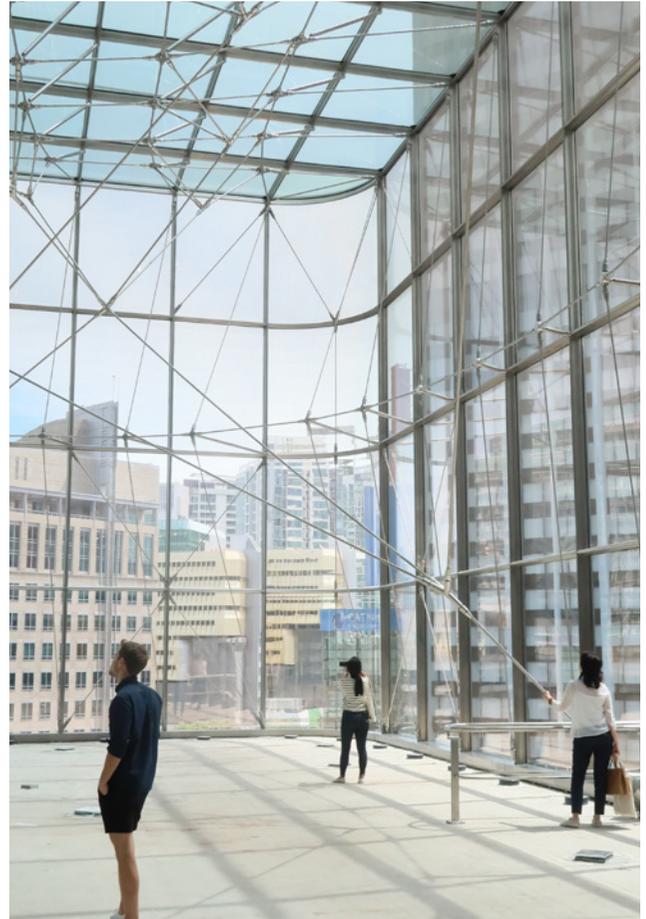


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<sup>1-3</sup> Tours to architectural and urban sites curated by the The Architectural Society (TAS) of the National University of Singapore, and led by the respective project architects.



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## 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.



## 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:

— A masterplan report, “Rail Corridor Singapore: concept masterplan and concept proposals,” submitted to the Urban Redevelopment Authority of Singapore, 2015.

— “Common Ground: Reflections and Speculations on the Padang as Public Space,” *The Singapore Architect* (2015): 72-80.

— “Transnational Utopia: Diaspora as Creative Praxis.” In *Singapore Dreaming: Managing Utopia*. Edited by Koon Wee and Jeremy Chia. Singapore: Urban Asia Lab, 2016, 146-165.

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

— A masterplan report, “Rail Corridor Singapore: concept masterplan and concept proposals,” submitted to the Urban Redevelopment Authority of Singapore, 2015.

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:

— Wee, H.K., “Modernizing Project of Sustainability: The Green and Blue Plans.” In Singapore Dreaming: Managing Utopia, edited by Wee, H.K. and J. Chia, eds. Singapore: Asian Urban Lab / Select Publishing, 2016, 64-81. ISBN 978-981-09-8418



## 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 urbanscape 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 urbanscape 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

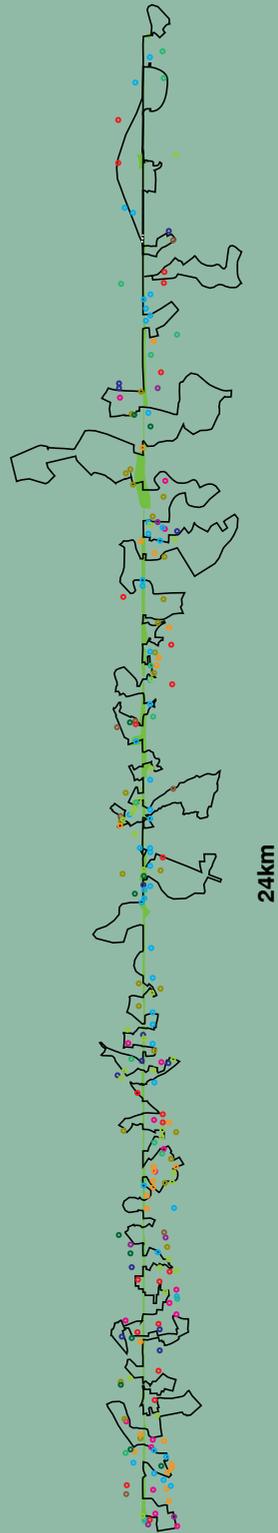
Symbolic landscapes are deployed as green, but are stronger in its function in the projection of national identity and tradition. The Padang remains the most charged political green from the colonial to the modern Singapore state, judging by the number of national day military parades staged on the ceremonial 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.

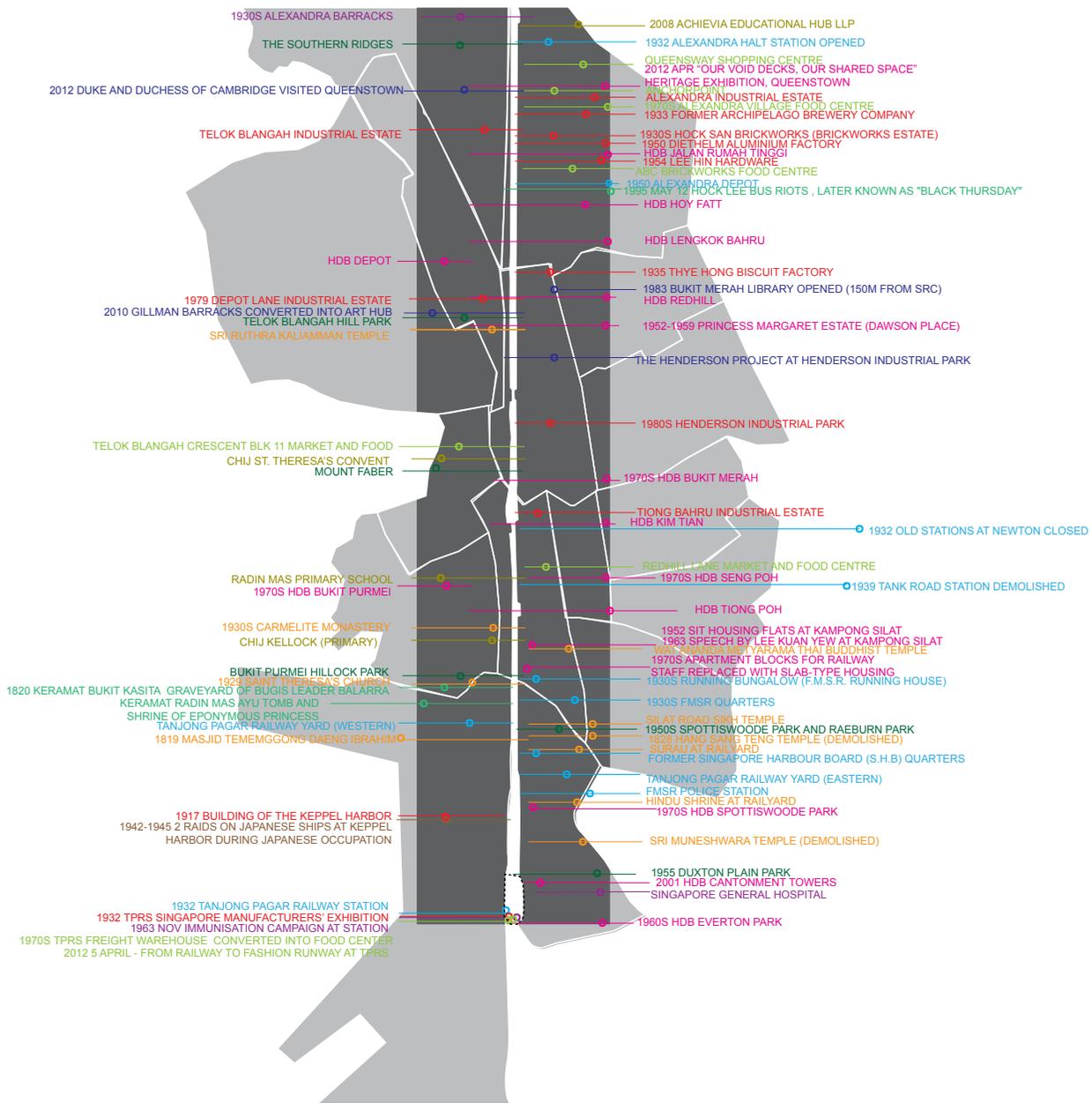


1-2 Museum Trail - Mapping of all stakeholders along the Singapore Rail Corridor by SKEW Collaborative. Archival research, field studies and documentation conducted by SKEW Collaborative for the government masterplan proposal led by OMA.

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.

- Rail Corridor
- Housing
- Nature
- Culture
- Education
- Religion
- Leisure
- World War II
- Industry
- Alterity
- Health





### 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.



Spottiswoode Park and Raeburn Park



TPRS Freight Warehouse

### 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.



Henderson Industrial Park



Tiong Bahru Industrial Estate



Tanjong Pagar Railway Station (TPRS) 1932



Keppel Harbour

### 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 health of the community. We imagine the station to form a new "People's Park".



Bukit Purlmel



Singapore Improvement Trust



Kim Tian Road



Spottiswoode Park, 1970's



Spottiswoode and Raeburn Parks



Telok Blangah Hill Park



1889 Singapore General Hospital



Duxton Plain 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.



From Railway to Fashion Runway in TPRS



Singapore Manufacturer's Exhibition, 1932

### 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.



Heng Seng Teng Temple (demolished)



Sri Muneswara Hindu Temple



Surau at rail yard



Sital Road Sikh Temple

### 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.



1942 Massacre at Alexandra Hospital



Keppel Harbour



Hock Lee Bus Riots



Keramat Bukit Kasita



Keramat Radin Mas Ayu



FMSR Quarters 1930s



Radin Mas Primary School



CHU Kellock



Tanjong Pagar Railway Yard (Eastern and Western)



F.M.S.R Police Station



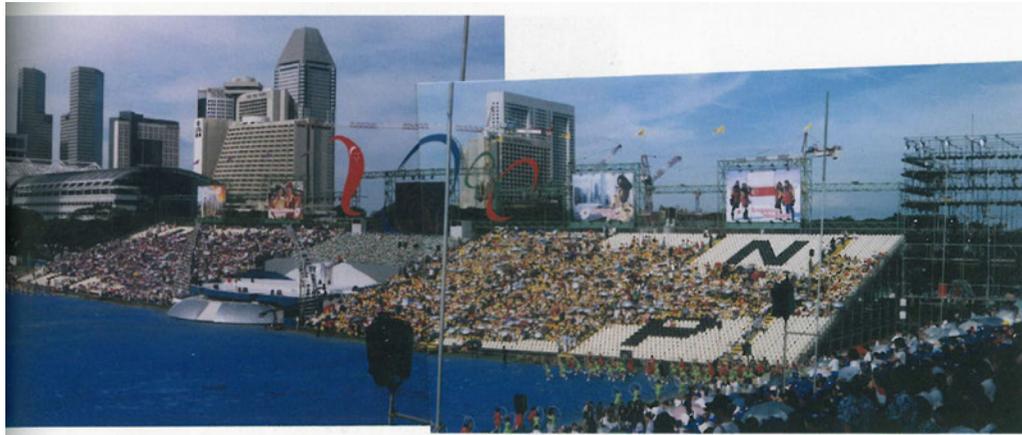
Running Bungalow (F.M.S.R Running House) 1930s

- Alterity
- Culture
- Education
- Industry
- HDB
- Health
- Leisure
- Nature
- Religion
- SRC
- WW2

— *“Common Ground: Reflections and Speculations on the Padang as Public Space,”* The Singapore Architect (2015): 72-80.

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 quotidian 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.<sup>10</sup> 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.<sup>11</sup> 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.<sup>12</sup>

The second—representation of space—is open space for recreation and entertainment purposes, contingent on “an appropriate public that is *allowed in*.”<sup>13</sup> 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.<sup>14</sup> Since then,

6 The National Day Parade at Padang, 9 August, 1959. Source: Chang Jiat Hwee

11 *Greater London Plan*. London: His Majesty’s Stationery Office, 1945, 103-110.

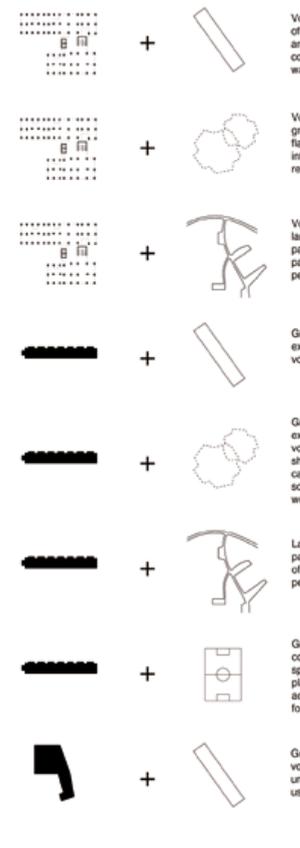
12 Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Massachusetts: Editions Anthropos, 1984) 40-45, 116-19.

13 Don Mitchell, “The End of Public Space? People’s Park, Dullinons of the Public, and Democracy,” in *Common Ground? Readings and Reflections on Public Space*, eds. Anthony M. Orum and Zachary P. Neal (New York: Routledge, 2010) 83-99.

— *“Transnational Utopia: Diaspora as Creative Praxis.”* In *Singapore Dreaming: Managing Utopia*. Edited by Koon Wee and Jeremy Chia. Singapore: Urban Asia Lab, 2016, 146-165.

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.

Narratives

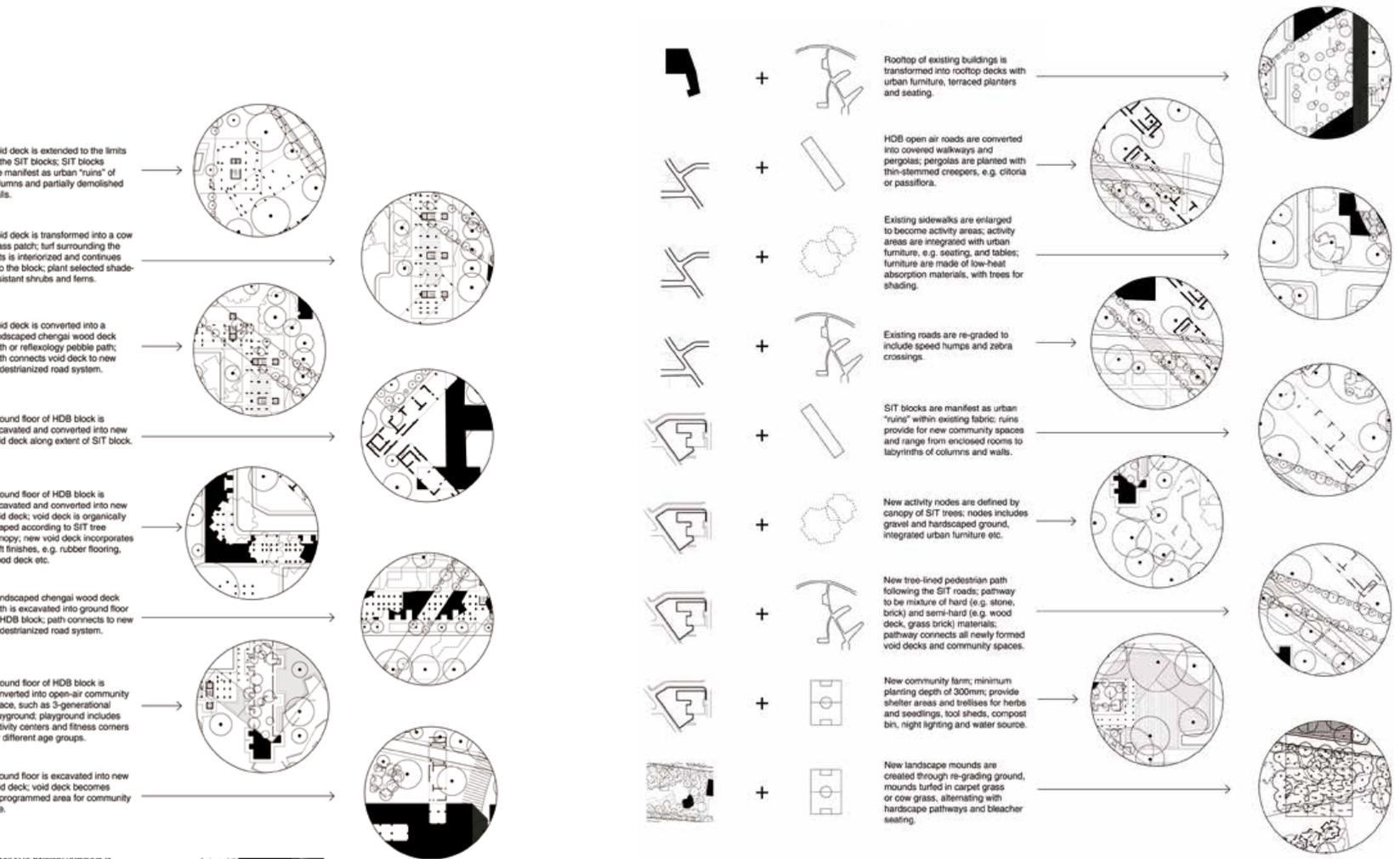


# TRANSNATIONAL UTOPIA: DIASPORA AS CREATIVE PRAXIS

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.

SINGAPORE DREAMING

EUNICE M.F. SENG



## Legend

### SIT (SINGAPORE IMPROVEMENT TRUST) 1927-1959



### HDB (HOUSING DEVELOPMENT BOARD) 1960-PRESENT



### HDB/MUP (MAJOR UPGRADING PROGRAM) 1990-PRESENT



Fig. 1c Void Deck Narratives & Legend

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

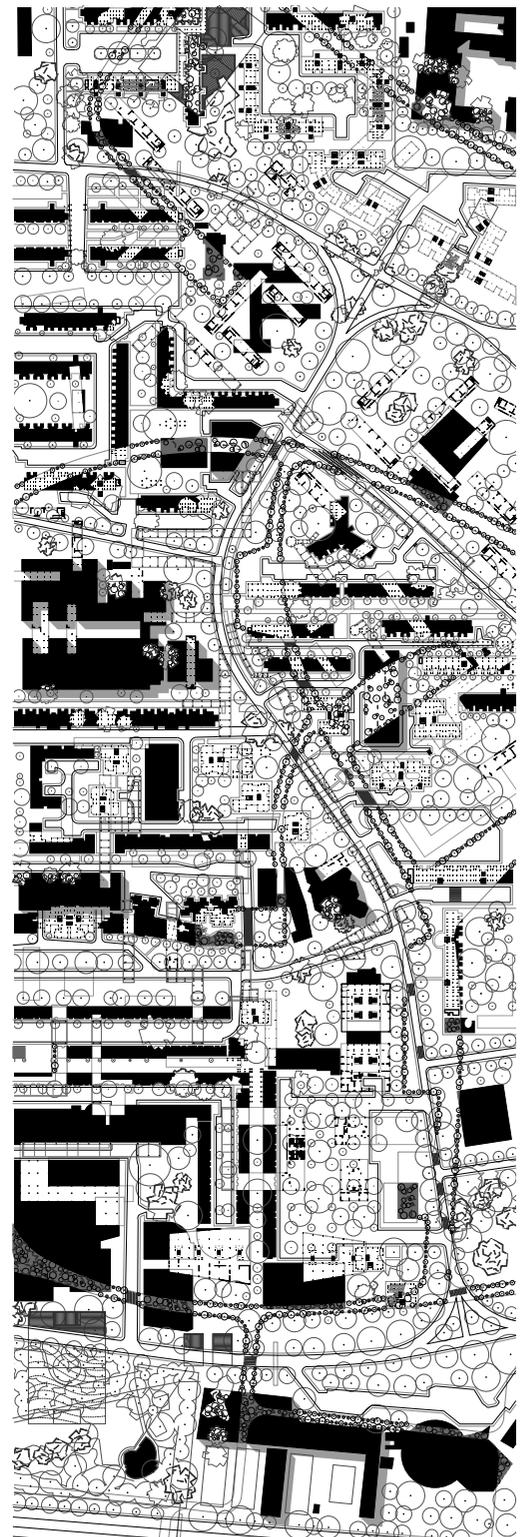
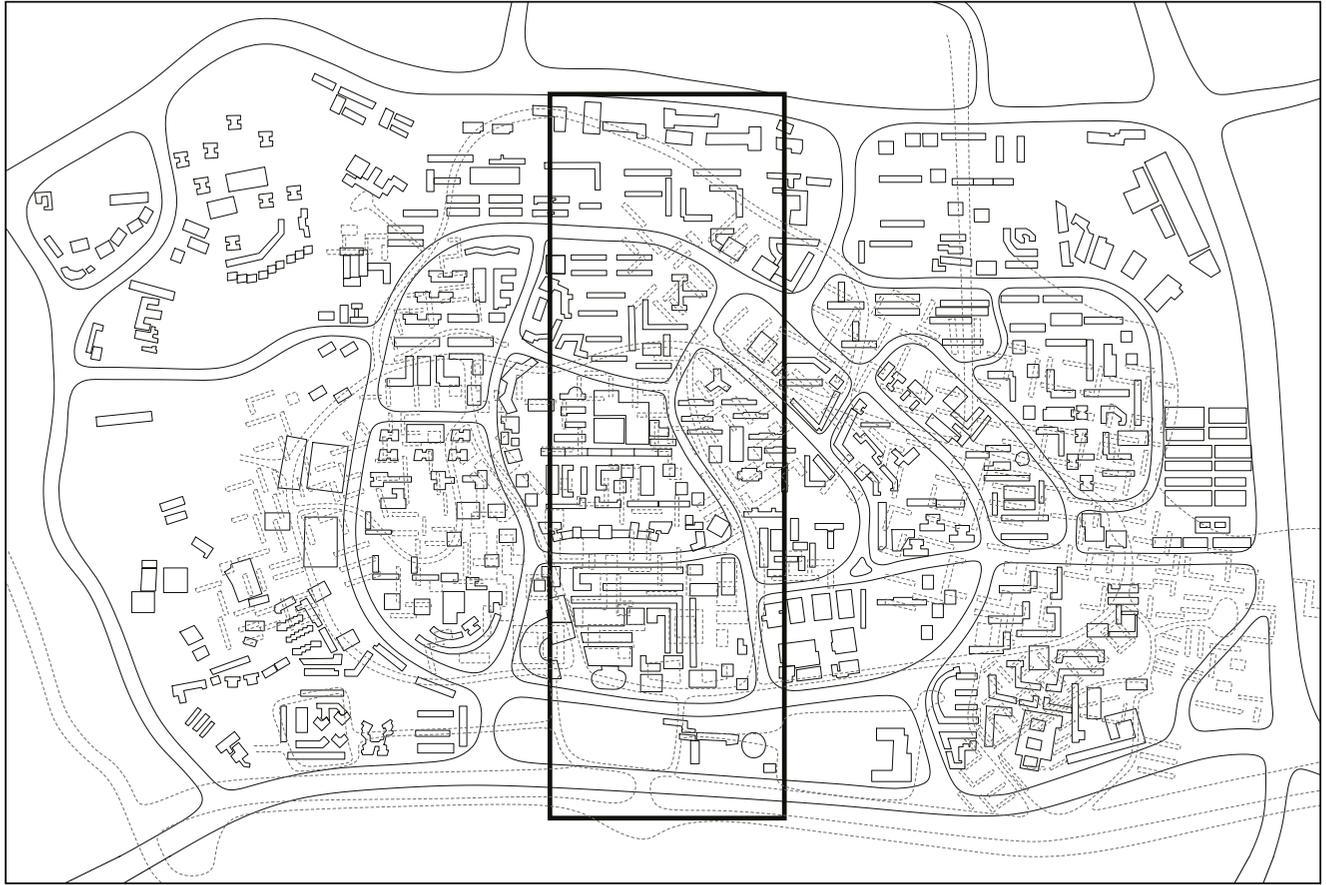


Fig. 1a Inset detail of site plan: Void Deck Planned Utopias Toa Payoh



**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.

(Drawings & Diagrams courtesy of Author  
and SKEW Collaborative)

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

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.



<sup>1-2</sup> A textile factory in Changsin-dong; and with students from other participating universities of Seoul Biennale International Studios.

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 luav 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 Indust(o)ries and Thresholds by HKU BAAS Year 4 students, led by Seng and Wee respectively.

## Selected reviews and publications:

— Yoon So-Yeon. “Seoul celebrates architectural experimentation,” Korea Joongang Daily, 6 September 2017. <http://koreajoongangdaily.joins.com/news/article/article.aspx?aid=3038017>

— Manon Mollard. “Life and Seoul: Seoul Biennale 2017,” Architectural Review, 18 September 2017. <https://www.architectural-review.com/today/life-and-seoul-seoul-biennale-2017/10023542.article>

— 2018 Seoul Biennale of Architecture and Urbanism: Imminent Commons,” UrbanNext, 21 February 2018. <https://urbannext.net/seoulbiennale/>

— “Micor-Auditorium,” Seoul Biennale International Studios 2017, 28 April 2018. [https://youtu.be/79AZj\\_sdP4g](https://youtu.be/79AZj_sdP4g)

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.



1



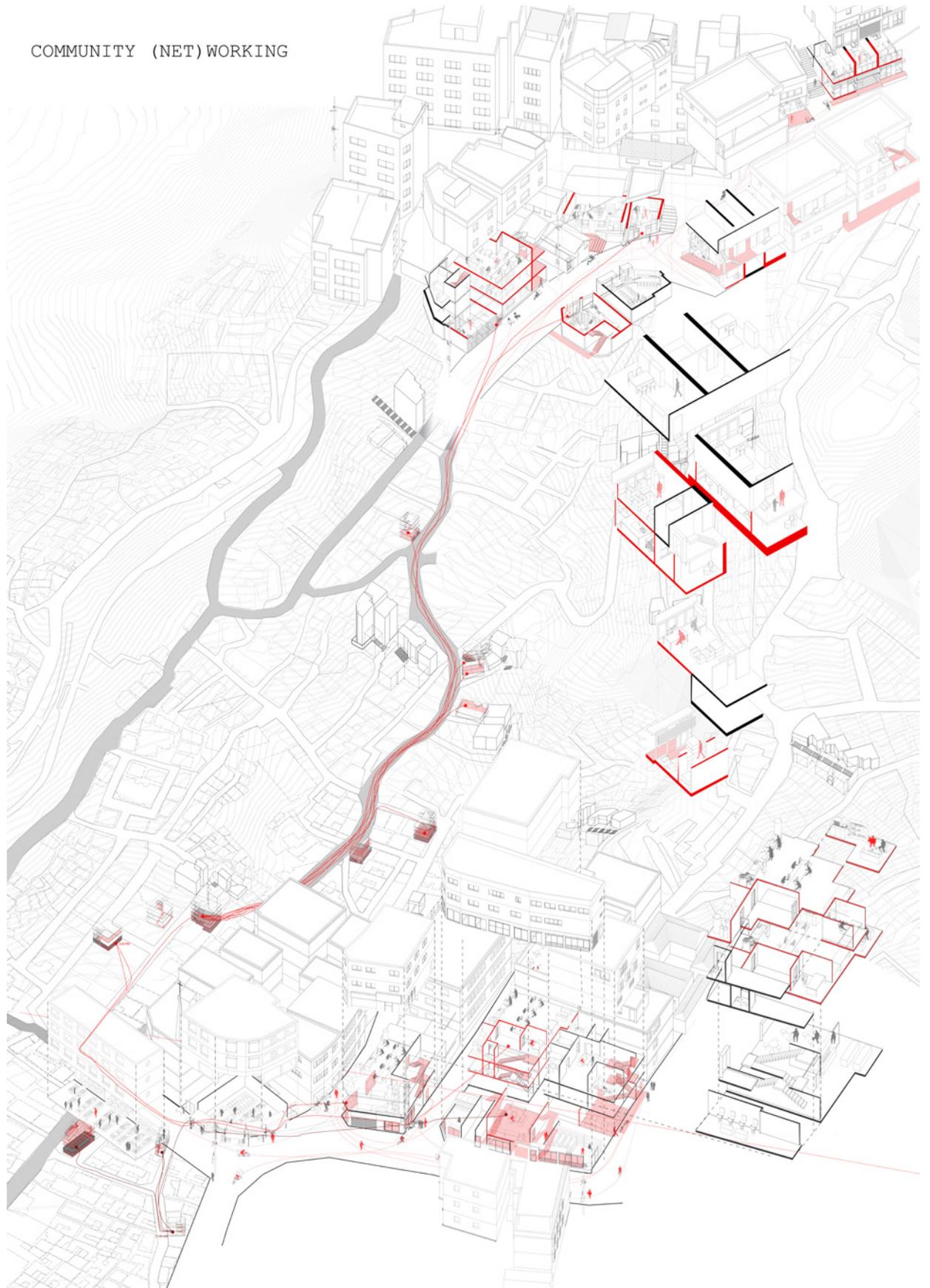
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<sup>1-2</sup> Lecture by Seng at the Seoul Biennale of Architecture and Urbanism International Studios Symposium.



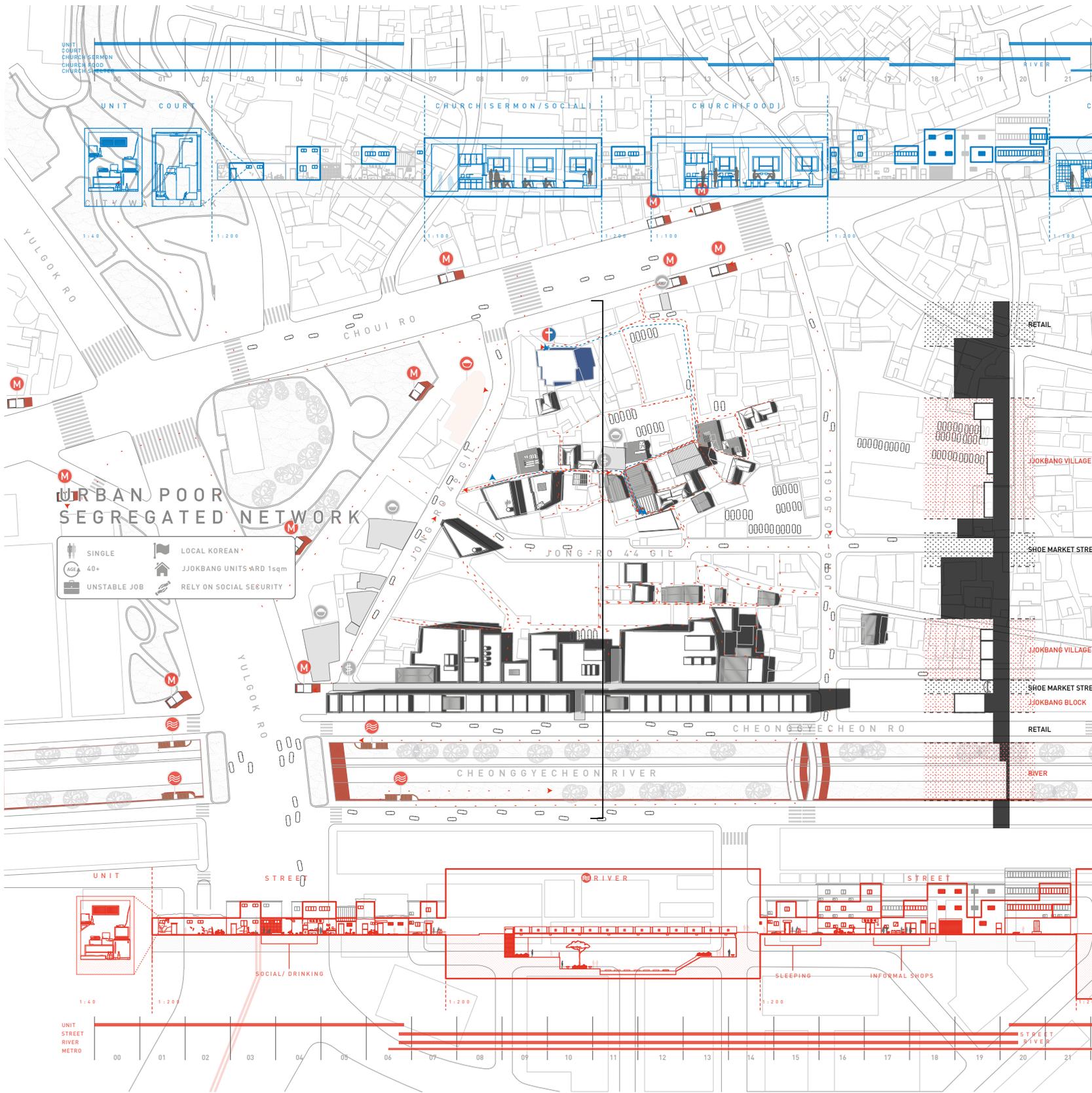
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 1 Atlas of factory workers in Changsin-dong district by  
 Jessie Chui and Tracy Yeung, HKU Spring semester,  
 2017.

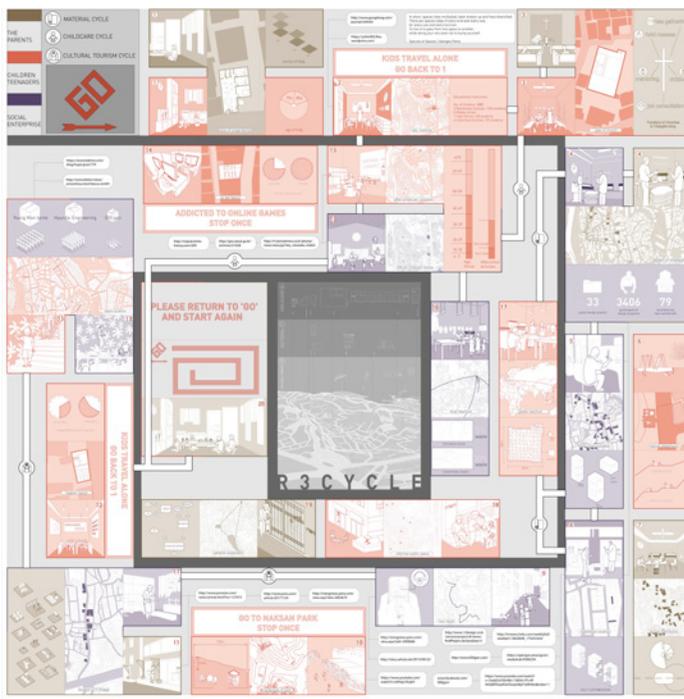
COMMUNITY (NET) WORKING



2

<sup>2</sup> Atlas of factory owners in Changsin-dong district by Canossa Chan, Justin Kong and Connie Yeung, HKU Spring semester 2017.



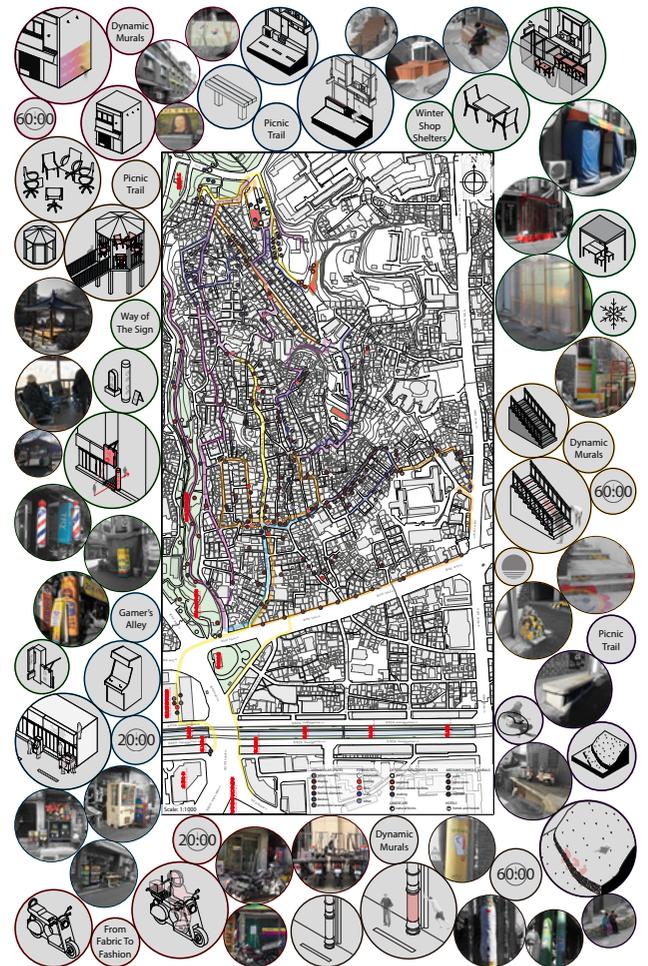


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<sup>1</sup> Atlas of urban poor in Changsin-dong district, by Thomas Lee and Tim Wong, Spring semester 2017.

<sup>2</sup> Atlas of children in Changsin-dong district by Anderson Chan and Hayden Lo, HKU Spring semester 2017

<sup>3</sup> Atlas of tourists in Changsin-dong district by Johnny Tse and David Wong, HKU Spring semester 2017.



5



1

1-4 BAAS 4 Final reviews for Housing Indust(o)ries at HKU, June 2017.



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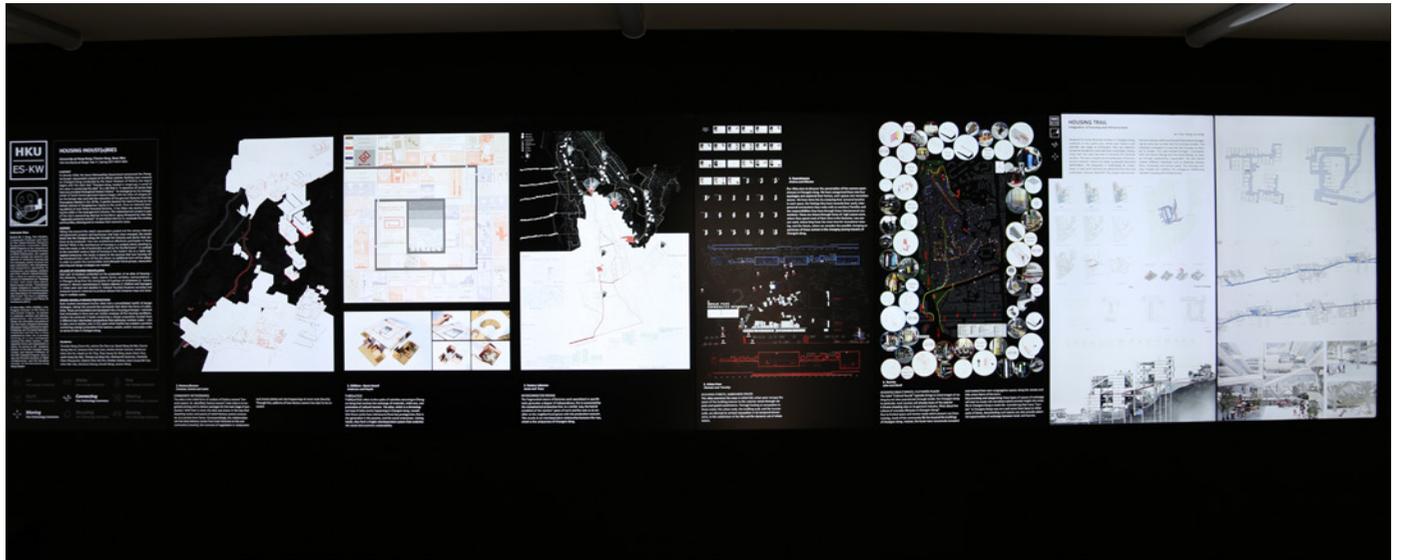


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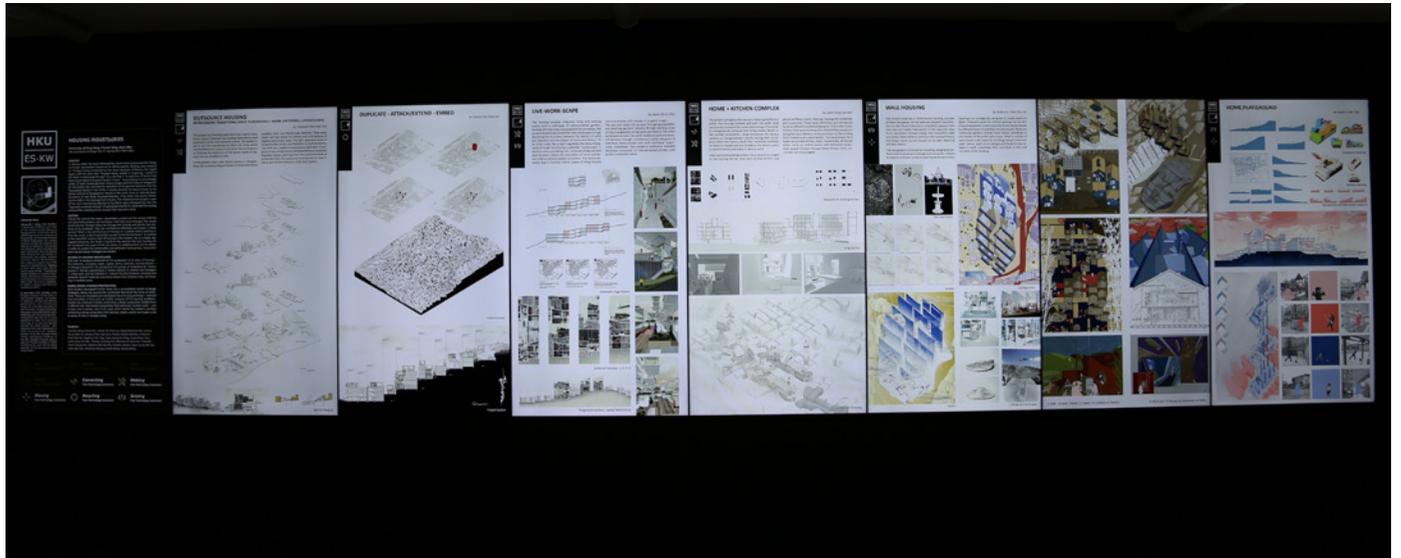


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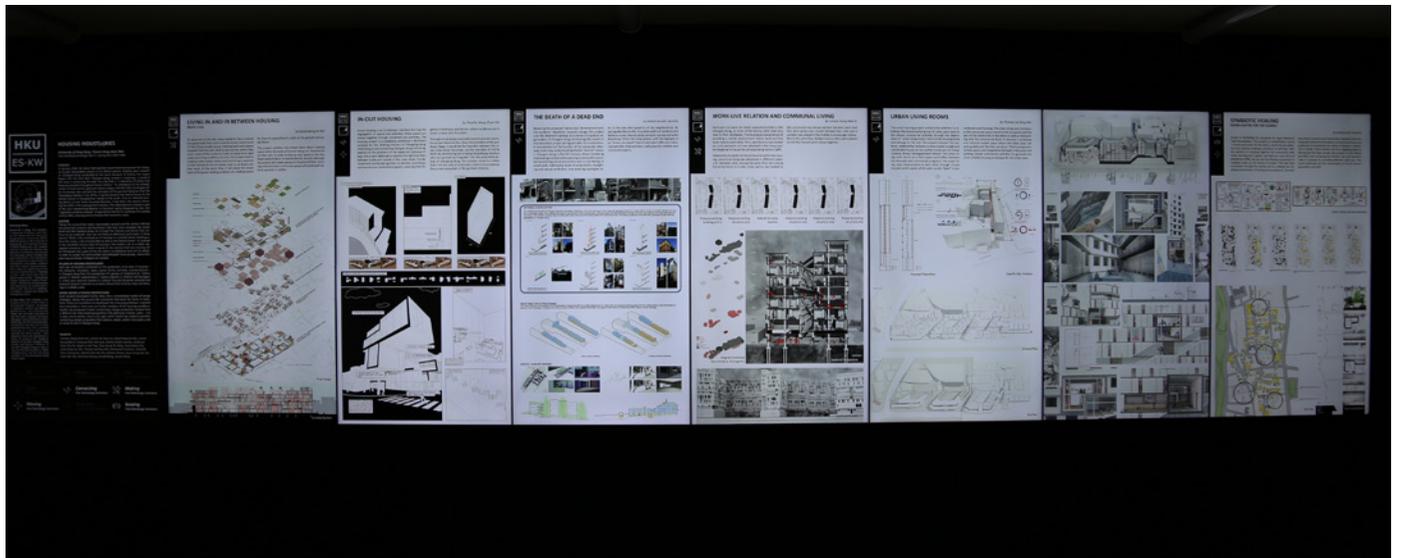
1-3 HKU Housing Indust(o)ries 3-D books and atlases exhibited at the Seoul Biennale of Architecture and Urbanism, 2 September to 5 November, 2017.



4



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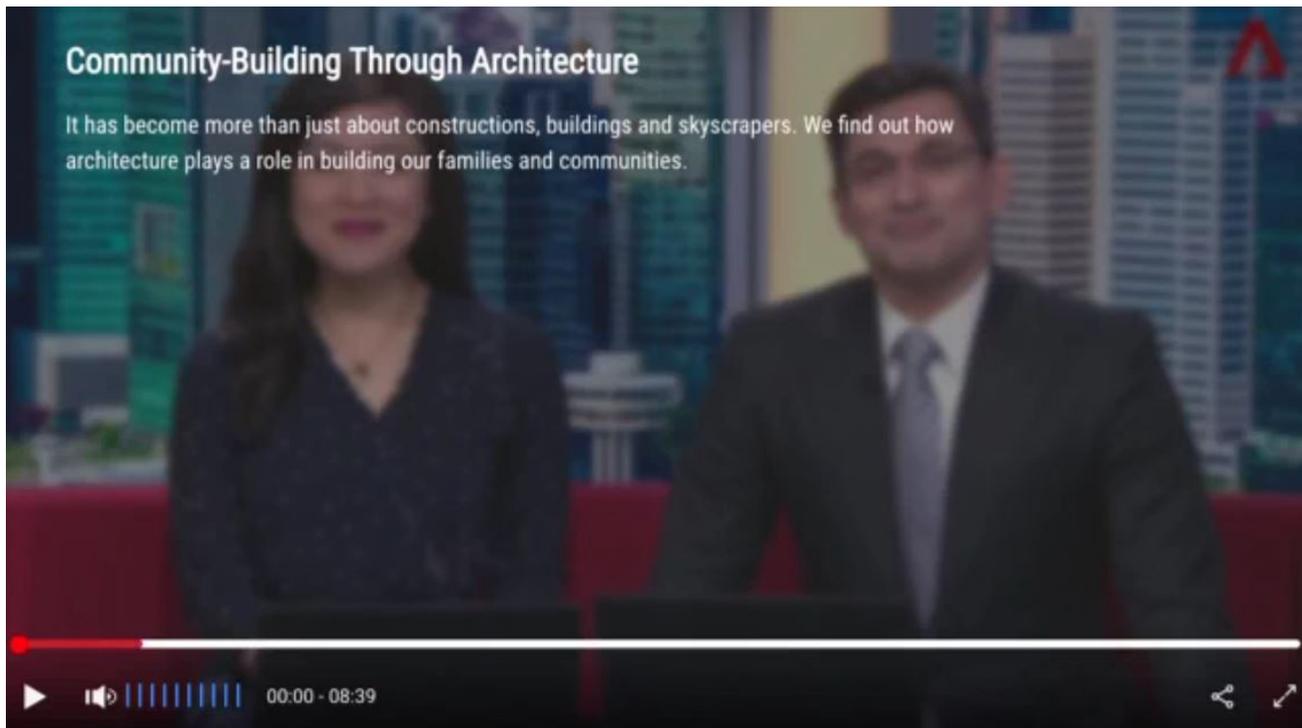


6

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. “Architecture for all,” The Straits Times (ST), 30 September, 2017, D2.

— 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>

— Bryna Singh. “Delightful Designs,” ST, 7 October, 2017, D4.

— Eddino Abdul Hadi. “Buildings good enough to eat,” ST, 16 October 2017, D4.

— Tay Suan Chiang. “Architecture, food tell a lot about culture and society,” The Business Times (BT), 29 September, 2017, 27.

— “Cream of the Crop,” BT, 7-8 October, 2017, 18-19.

— “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.

— “Esplanade’s ‘durian’ cake wins Great  
Architectural Bake-Off, ST, 14 October, 2017.

— “Iconic structures take centre stage at the Great  
Architectural Bake-Off, 16 October, 2017.

Stills from the 2016 film, Subterranean Singapore 2065 (right) at the Subterranean Singapore exhibition – part of Archifest – at Golden Mile Tower. ST PHOTO: MARK CHEONG



## Architecture for all

Funds for the main pavilion at Archifest re-channelled so that festival can cover a wide range of subject matter

### May Seah

The Archifest pavilion is usually a crowd favourite and the highlight of Archifest – the annual public festival celebrating architecture. But this year, when the festival returns for its 11th edition from Wednesday to Oct 15, there will be no eye-catching structure such as the rainbow pavilion at Raffles Place last year or the pavilion made of 3,888 plastic stools the year before.

Doing away with the pavilion is part of efforts by organiser Singapore Institute of Architects to ensure that the focus – as well as

funds – are shared more evenly across events and attractions at the festival.

Previous pavilions were built based on a winning design submitted by architectural firms, says festival director H. Koon Wee, who is the founder of Hong Kong- and Shanghai-based architect-educative Siew Collaborative.

“Instead of spending the money to build one architect’s work, we decided to redistribute the available funds as broadly as possible,” he adds.

This is also tied to this year’s “Building Agency” theme, which hopes to spread the idea that architecture should serve the public, who in turn should play a part in shaping its built environment.

“Because the making of architecture involves large sums of money and involves massive resources, architects are often pressured to serve predominantly the patron or client who pays, even to the extent of compromising on the needs of the broader public,” says Mr Wee.

“Therefore, it has become the duty of architects to make a bridge back to the people and the society they are supposed to serve.”

This year’s festival will cover a wide range of subject matter that aims to encourage people from all walks of life to see themselves as agents of their built environment.

For instance, an exhibition titled Architecture & Photography Of The Pioneer Generation shows buildings from the perspective of the pioneer generation, while Migrant Art And Making Shadows: Two Exhibitions depicts public spaces through the eyes of migrant workers.

Subterranean Singapore is an exhibition of works by architecture studio Zarch Collaborative’s designer Farhad Falon. Combining architectural design, digital animation and photography, the free exhibition at Golden Mile Tower speculates on the possibilities of underground space.

Other highlights include the Great Architectural Bake-Off, which will take place at co-working space The Working Capital in Keong Saik Road on Oct 14, where some of Singapore’s top architects

and designers will compete to recreate the world’s iconic buildings using cake.

There are also curated Archistours exploring Singapore’s hidden architectural gems: An Eye For Details, an architecture photography workshop by award-winning Singapore photographer Darren Sook, and a series of talks on topics such as Women In Architecture and The Future Is Now.

For the little ones, there will be activities such as ARKO Build (Oct 6 and 7), a build-your-own-city workshop, and Urban Maral: Live! (Oct 1), a mural-painting activity. Children’s Day, a holiday for kids, falls on Oct 6 when the festival is ongoing.

Archifest drew 128,500 visitors last year due to the pavilion being situated in Raffles Place, an accessible location. This year, a turnout of 40,000 is expected, similar to years in which there were no pavilions.

Corporate communications executive Loh Wai Yi, 24, who has been a regular Archifest attendee for the past four years, was surprised to hear that there would be no pavilion.

“It feels a bit different. However, I understand there are a lot of different areas of focus this year, which diverges from the design-centric focus of the previous years,” she adds.

“The aim might be to reach out to different communities in different places. There are also a lot of crossovers with other genres such as film. I think that will make it interesting this year, without an actual pavilion.”

mayseah@sp.com.sg

**VIEW IT / ARCHIFEST 2017**  
WHERE: Various locations  
WHEN: Wednesday to Oct 15, 10am-5pm  
ADMISSION: Free unless stated otherwise  
INFO: www.archifest.sg

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

— “Architecture & photography of the pioneer generation,” 6 September 2017. <https://www.agelessonline.net/9127/architecture-and-photography-of-the-pioneer-generation/>

— “Archifest 2017,” Design and Architecture, 2 October 2017. <http://www.designandarchitecture.com/article/archifest-2017.html>

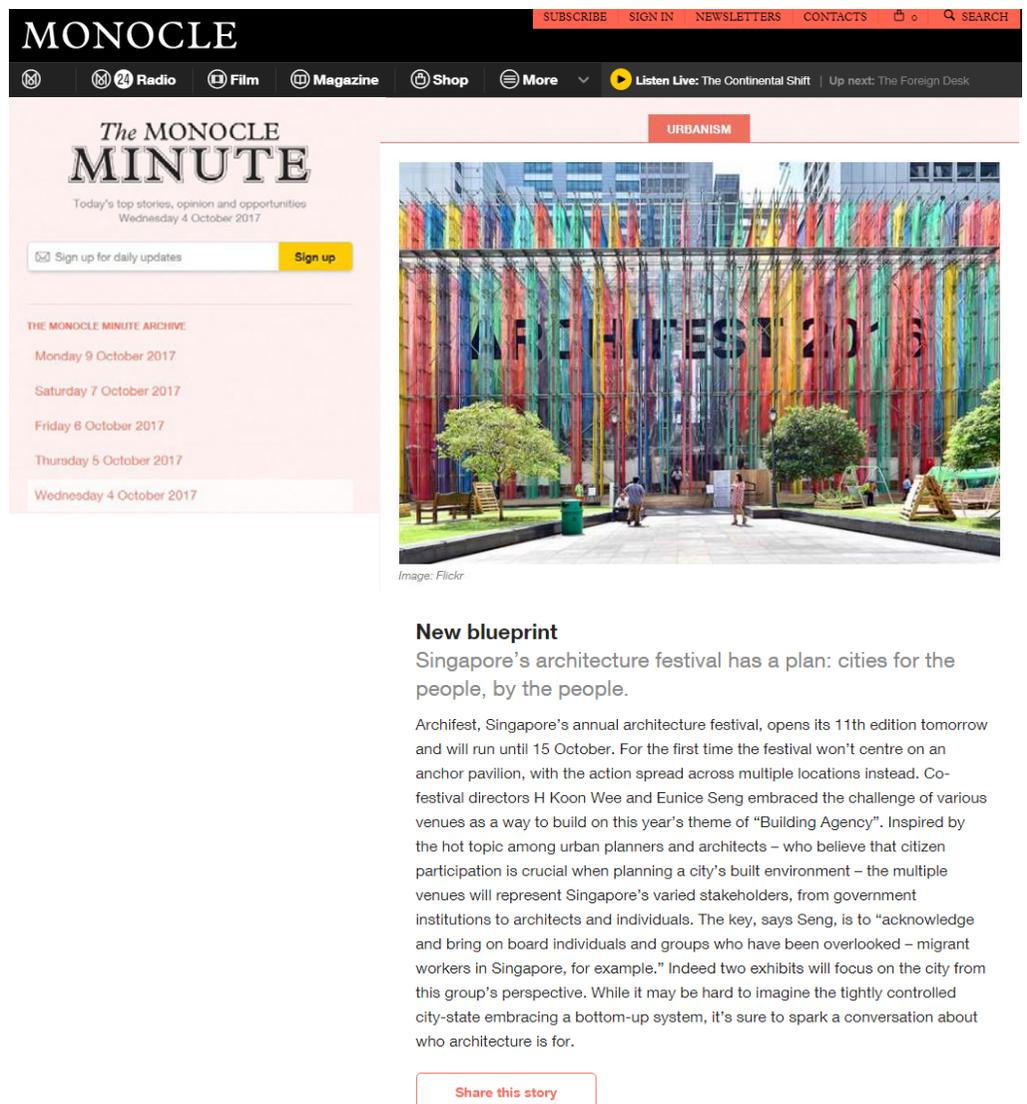
— Chiquit Torrente-Brammall. “Q&A with the Headliners of Archifest’s Women and Architecture,” Houzz, 2 October 2017. <https://www.houzz.com.sg/magazine/qanda-with-the-headliners-of-archifests-women-and-architecture-stsetivw-vs~93129614>

— “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.”



The screenshot shows the Monocle website interface. At the top, there is a navigation bar with the Monocle logo and links for SUBSCRIBE, SIGN IN, NEWSLETTERS, CONTACTS, and a search icon. Below this is a secondary navigation bar with icons for Radio, Film, Magazine, Shop, and More, along with a 'Listen Live: The Continental Shift' button and a link to 'Up next: The Foreign Desk'. The main content area features the 'The MONOCLE MINUTE' section, dated Wednesday 4 October 2017, with a sign-up button for daily updates. To the right, there is a 'URBANISM' category tag and a large image of the Archifest 2017 festival, showing a colorful, multi-colored structure made of vertical poles and horizontal beams, with people walking around it. Below the image is a caption 'Image: Flickr'. The article title is 'New blueprint' and the sub-headline is 'Singapore's architecture festival has a plan: cities for the people, by the people.' The main text describes the festival's theme of 'Building Agency' and its focus on citizen participation and varied stakeholders. At the bottom of the article, there is a 'Share this story' button.

— Olha Romaniuk, “SIA Conference @ Archifest: Are Architects Agents of Change? Indesignlive.sg, October 2017. <https://www.indesignlive.sg/happenings/sia-conference-archifest-architects-agents-change/amp>

— “Archifest 2017,” World Architects, October 2017. <https://www.world-architects.com/de/veranstaltungen/archifest-2017-1>

— “Archifest 2017” and “SIA Conference 2017,” Construction Plus, October 2017. <http://www.constructionplusasia.com/sg/archifest-2017/>

— “Archifest 2017,” Construction 5 (October 107): 16-18, 22. <https://www.bciasia.com/wp-content/uploads/2017/11/CplusSG-Issue5.pdf>

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### Archifest 2017: Building Agency

Taking the theme of 'Building Agency', the 2017 edition of Archifest seeks to facilitate and build up agency and citizen participation through architecture with a line up of more than 50 events.

Coral Reppel Bay Photography (CRA) Architects

Initiated by the Singapore Institute of Architects (SIA) in 2002, Archifest is a citywide celebration of architecture and the built environment aiming to foster a design-conscious society. For its eleventh iteration this year, Archifest takes on a new festival format, diving deep into the annual traditions of Archifest Pavilion in favour of longer list of events taking place at various locations from 4 to 15 October 2017.

The SIA has engaged Eunice Seng and H. Koon Yee, Singaporean founders of Hong Kong and Shanghai based architecture practice MEEY Collaborative, to curate the festival.

"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," says Seng.

This year's theme is 'Building Agency', which emphasises the facilitating and building up of agency and citizen participation through architecture. Says Seng of the theme, "We extend 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 lightening thought because the average person does not feel particularly empowered in an environment like Singapore, but we think we can gradually improve on this."

The two-week festival will be built upon five pillars: Archi interfaces (exhibition, installation and performances), Archifest benchmarks, Architecture, Conversations and Conferences.

Festival highlights will include Architecture & Photography of the Pioneer Generation, an exhibition showcasing images of the built environment captured by seniors above 55 years old, mobile installation Archi Face, An Eye for Details, architectural photography exhibition by Charles Fook and The Great Architectural Bake Off, an event that challenges design firms to create the best interpretation of a building or landmark entirely out of cake.

The crowd favourite Archifest will be making a comeback with a handpicked lineup over two consecutive weekends on 14, 15 and 16 October. Destinations will include EDL Gallery, The Warehouse Hotel and Our Tampines Hub (look out for a feature in Cube95, not this October).

Follow Cubes\_Indesignlive on Instagram

— Jonathan Choe, “Interview-Subterranean Singapore,” *Urban Architecture Now*, 9 October 2017. <http://www.urbanarchnow.com/2017/10/subterranean-singapore.html>

— Yvonne Xu. “Why do we write about architecture?” *Indesignlive.sg*, 10 November 2017. <https://www.indesignlive.sg/insight/why-do-we-write-about-architecture>

— “Archifest 2017,” *FuturArc*, Jan.-Feb. 2018. <http://www.futurarc.com/happening/archifest-2017/>

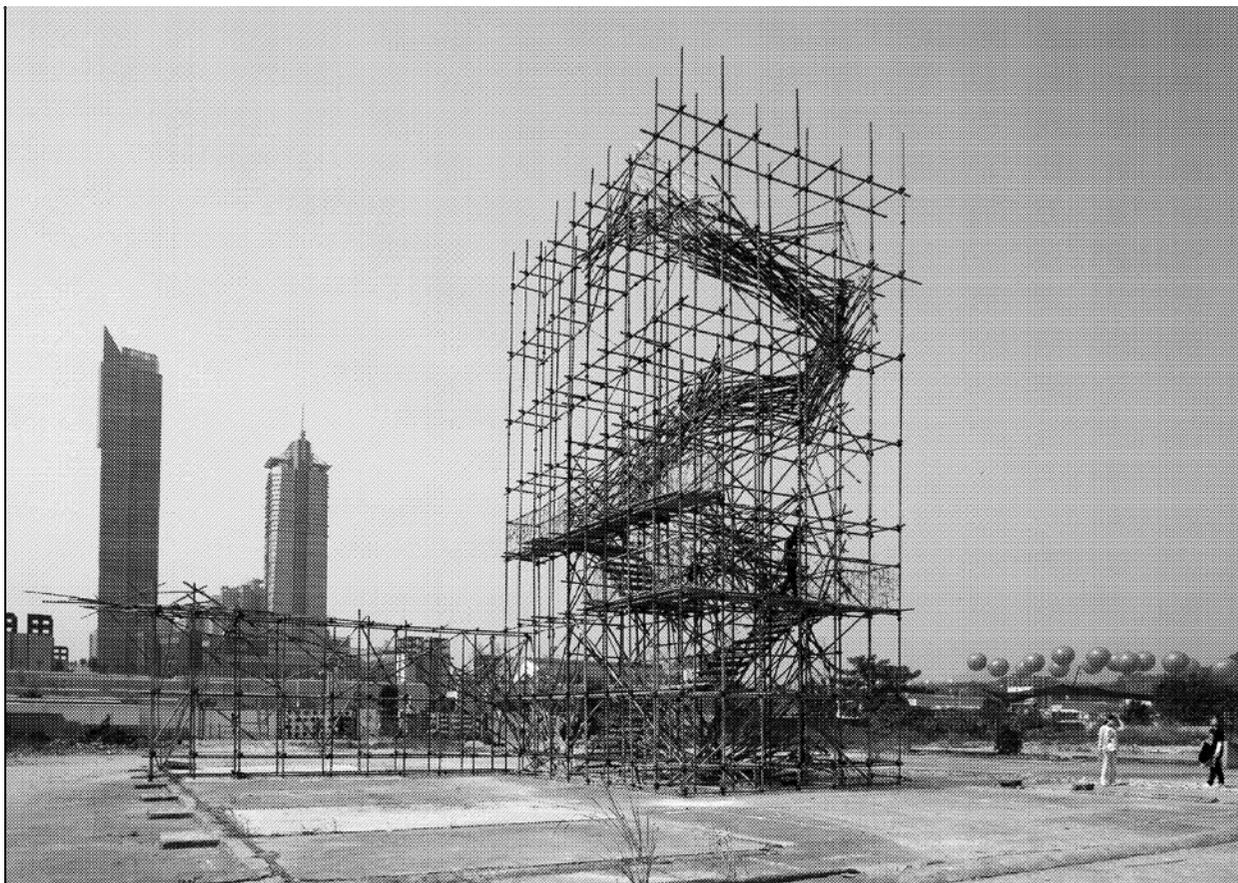
Excerpt:

“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.



## 2017 Fall Public Lecture Series In-Progress

## Building Agency

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 faculty. The "In-Progress" series will critically examine the relevance of a vast number of issues in relationship to architecture. The teaching staff will share their most recent work / research / publications in a 60 minute talk which, will be followed by a discussion chaired by a person of the speaker's choice. The respondent will preferably be from other faculties at HKU or outside of the university. We look forward to your active presence and participation.

No registration is required.  
All interested are welcome.

Enquiry: [ivanhus@ku.hk](mailto:ivanhus@ku.hk)

16 November 2017  
6:30pm

Rm 730 7/F Knowles Building  
The University of Hong Kong  
Pokfulam Road, Hong Kong

Building Agency emphasizes the facilitating and building up (v.) of agency and citizen participation through architecture. It foregrounds the agency of buildings (n.) 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 mediated 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 specialization of expertise and digitization of scopes of work, the collaborative nature of architectural practices 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 planners grapple with the escalating cries of the people – often through interests 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 stakeholders 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.



The University of Hong Kong 香港大學  
Department of Architecture 建築學系  
Landscape City Architecture 景觀城市建築

— “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 Architecture Festival 2018 Discussed Social Architecture with Top Design Professionals,” *World Architecture*, 27 February 2018. [https://worldarchitecture.org/articles-links/cmhgg/anthology\\_architecture\\_festival\\_2018\\_discussed\\_social\\_architecture\\_with\\_top\\_design\\_professionals.html](https://worldarchitecture.org/articles-links/cmhgg/anthology_architecture_festival_2018_discussed_social_architecture_with_top_design_professionals.html)

— Amor Maclang. “Building the City of Tomorrow, Today: Anthology Architecture and Design Festival,” *Business Mirror*, 6 February 2018. <https://businessmirror.com.ph/2018/02/06/building-the-city-of-tomorrow-today-anthology-architecture-and-design-festival/>



“Modernist Origins,” Shelter Dialogues at Anthology 2018, Intramuros - Seng in panel conversation with Tobias Guggenheimer, Dean of SoFA, Daliana Suryawinata of SHAU, Bandung, Indonesia, and Matthieu Begoghina of WTA Architects + Design Studio, Manila, Philippines.



ANTHOLOGY  
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# 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**





1



2

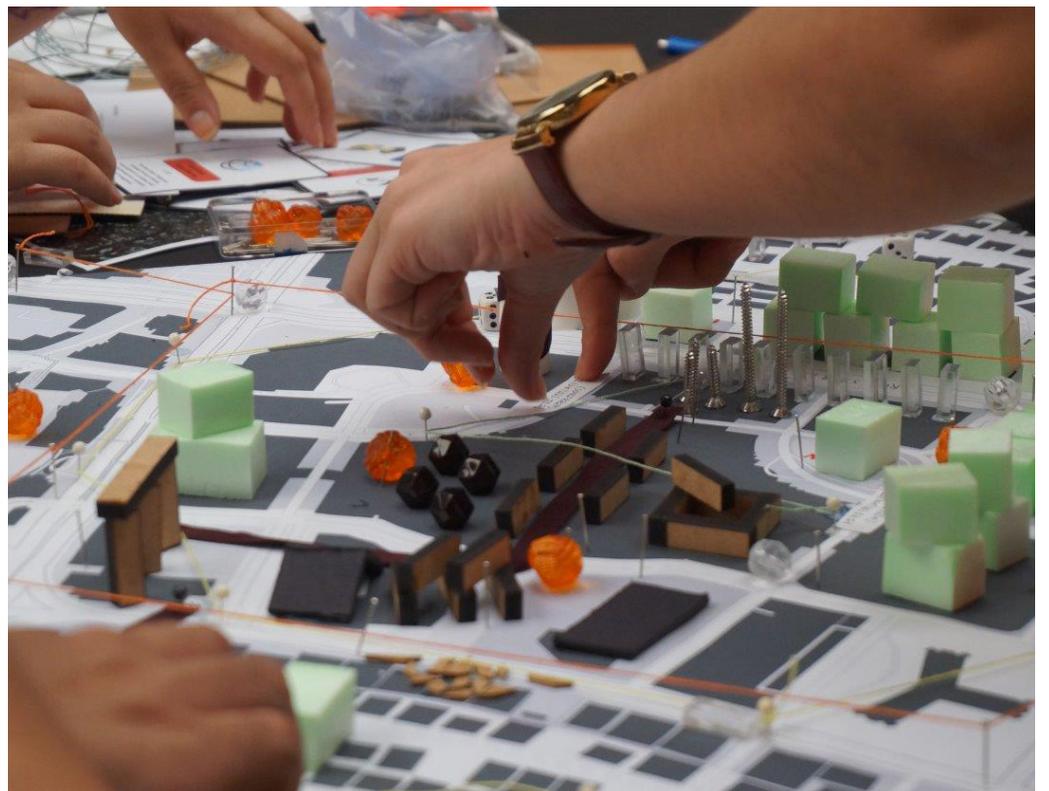


3

1-5 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.



4



5

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



1



2

<sup>1-2</sup> Building Agency: Tokyo workshop led by Seng and Wee in session

<sup>3</sup> Building Agency: Shanghai workshop led by Seng and Wee in session

— “Building Agency – City Workshop,”  
International Summer Programme in Asia: Cities in  
Asia Shanghai, 8 July, 2018



3

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:

— “Domesticity, Labour and ‘Ideal Homes’ in Singapore,” Situating Domesticities in Architecture: Tracing Emerging Trajectories, International Workshop, National University of Singapore, 7-8 December, 2017. <https://situatingdomesticities.com/>



1



2

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.

Conveners—  
Dr. Lilian CHEE  
Dr. Simone CHUNG  
Dr. Jessica COOK

Registration—  
[situatingdomesticities.com/](http://situatingdomesticities.com/)

Funded by the National University of Singapore  
Humanities and Social Sciences (HSS) Seed Fund



Department of Architecture  
School of Design & Environment



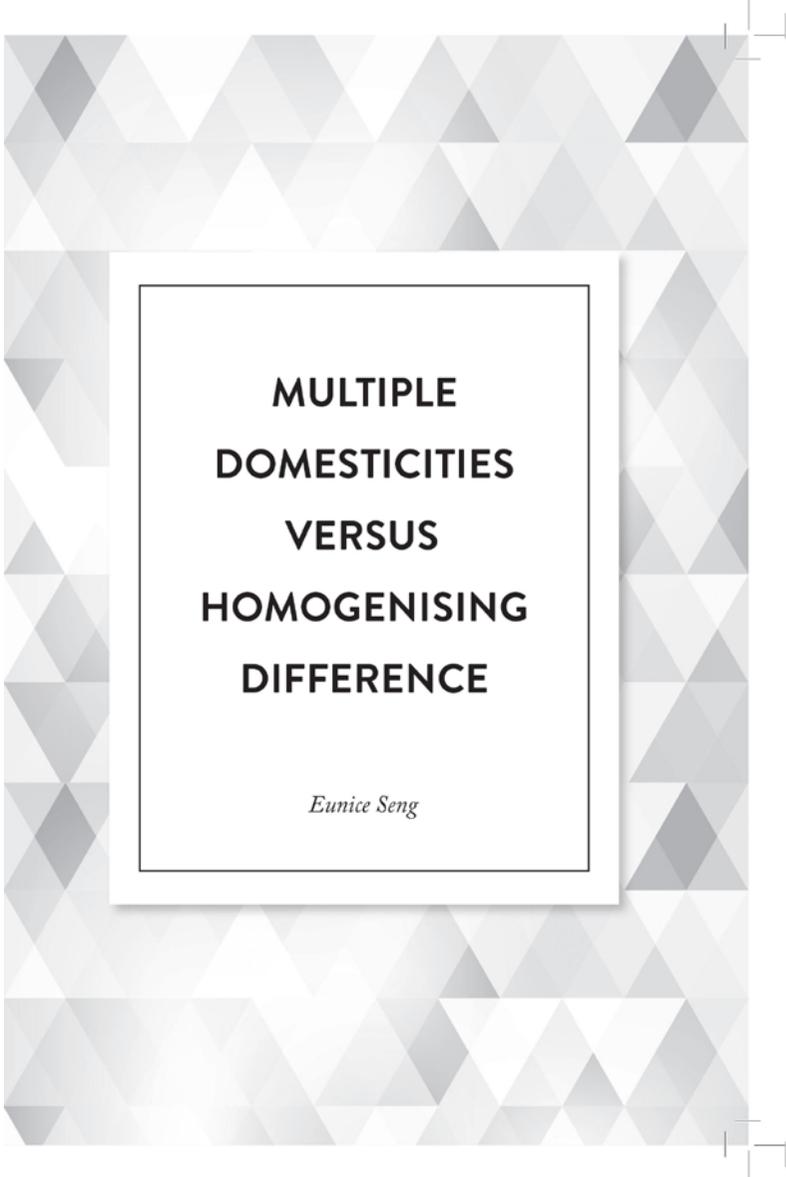
**GÜLSÜM BAYDAR  
MALLIKA BOSE  
LORI A. BROWN  
LILIAN CHEE  
SIMONE CHUNG  
JESSICA COOK  
TERESITA CRUZ-DEL ROSARIO  
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BARBARA PENNER  
ANOMA PIERIS  
EUNICE SENG  
ANOORADHA IYER SIDDIQI  
NAOMI STEAD  
NADIA WAGNER**

## **SITUATING DOMESTICITIES IN ARCHITECTURE**

TRACING EMERGING TRAJECTORIES

7-8 DECEMBER 2017 | CREATE BUILDING, LEVEL 7 SDE, NUS U-TOWN

— Seng, E. “Multiple Domesticities versus Homogenizing Difference.” *Multiple Modernities*, edited by W.S.W. Lim and J. Chia. Singapore: Asia Urban Lab, 2018.



**MULTIPLE  
DOMESTICITIES  
VERSUS  
HOMOGENISING  
DIFFERENCE**

*Eunice Seng*

MULTIPLE DOMESTICITIES VERSUS HOMOGENISING DIFFERENCE 173

**T**he 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 Schaik) and a dynamic notion with a radically different concept of space-time produced by active historical processes

— “Agency and Affordability: Transnational technologies and housing a city” Re: Housing Detroit Symposium, The University of Michigan, 12-13 September, 2019. <http://taubmancollege.umich.edu/events/2019/09/13/re-housing-detroit>

≡ M TAUBMAN COLLEGE / architecture / urban planning

## Re: Housing: Detroit



[← Back to Events](#)

**Date:** September 13, 2019  
- 9:00am – 6:00pm

**Address:** 2000 Bonisteel Blvd.

**Building:** Art + Architecture Building

**Room:** A. Alfred Taubman Wing Commons  
7347636518

[kateej@umich.edu](mailto:kateej@umich.edu)

**Event**

**type:** ConferenceLecture

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### RE: HOUSING: DETROIT

As North American cities work through the long-term implications of globalization, disinvestment, and post-recession revitalization, affordable housing and community resilience are essential, but often elusive elements of urban life. In its inclusive vision of “A City for All,” Detroit’s unprecedented multi-pronged approach to housing and neighborhood preservation and development offers lessons relevant to both rapidly growing and Rust Belt cities looking to preserve existing housing stock and spark new development.

Re: Housing: Detroit, a symposium held in Detroit and Ann Arbor at the University of Michigan, will convene innovators and researchers across the academy, real estate, architecture, planning, housing advocacy, and the city of Detroit in pursuit of real solutions to Detroit’s “Missing Middle” density housing. Architects and developers working on current projects in Detroit will meet together with others working on similar projects in the US and internationally in the context of the Detroit’s Month of Design and biennial exhibition “Detroit Design 139.” Through panels focused on urban density, domestic arrangements, and development protocols, they will exchange current research and contemporary projects that address the design of inclusive, affordable, medium-density housing.

The symposium is part of a five-year collaboration between the City of Detroit Planning and Development Department and Taubman College, University of Michigan.

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# Appendix

Our Ref: Archifest/2017-18/02/GN  
Date: 5 May 2017

*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

Page 1 of 2



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web: [www.sia.org.sg](http://www.sia.org.sg)

GST REG. NO.: M9-0001281-J  
G.N. No. 565 in Gazette No. 27

- 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**

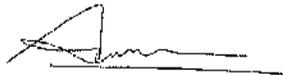
- Curation of events
- Approach potential participants and develop relationships with new partners
- Coordinate to feature events in festival brochures

**Conditions of Assignment**

For clarity of 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 Director/s for Archifest 2017. Kindly sign below as a form of acceptance and return a copy to SIA.

Yours sincerely,



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



**Wu Yen Yen**  
**SIA Council Member &**  
**Co-Chairperson, Design Thrust**  
 57<sup>th</sup> 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

<sup>1-12</sup> Invitations on social media to participate in the following: Architecture & Photography of the Pioneer Generation, Pianos in Public Spaces.



1



2



3



4

## ARCHIFEST 2017

### Call for Entries!

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#### DEADLINE: 24 SEP

Submit it by mail to ARCHIFEST 2017 OPEN CALL PHOTOGRAPHY, 79 Neil Rd, Singapore 088904, or by email to [archifest2017@gmail.com](mailto:archifest2017@gmail.com) by 24 Sep 2017. For large files, upload via <https://wettransfer.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.

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## ARCHIFEST 2017

### Call for Entries!

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This idea was borne 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 view point. All submissions will be included in a landmark collaborative exhibition curated by photographer John Clang, curator Gwen Lee, architect Ho Tzu Yin, and Archifest 2017 festival directors Eunice Seng and H. Koon Wee.

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## ARCHIFEST 2017

### Call for Entries!

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Archifest 2017  
Exhibition at DECK  
Gallery, 120A  
Prinsep Street,  
October 4 to 15,  
2017

Photographic prints sponsored by AVS Printing

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## ARCHIFEST 2017

### Call for Entries!

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Calling students  
from any design  
discipline  
Prizes: \$1,000

Organized by the Singapore Institute of  
Architects and Play It Forward

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## ARCHIFEST 2017

### Call for Entries!

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Fill it up with anything!

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## ARCHIFEST 2017

### Call for Entries!

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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](mailto:archifest2017@gmail.com) and [sg.playitforward@gmail.com](mailto: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.

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## ARCHIFEST 2017

### Call for Entries!

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Enliven a  
Public Space  
with  
Urban Art!

by Kenneth Lee

11

## ARCHIFEST 2017

### Call for Entries!

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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 be 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.

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# ARCHIFEST 2017 NEWSPAPER

<sup>1-11</sup> 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.

# A New Value System for Architecture

## BUILDING & LABOUR PHOTOGRAPHY EXHIBITION

🕒 4 – 15 Oct  
Wed to Fri 1pm – 7pm, Sat 1pm – 6pm

📍 Grey Projects (Rooftop),  
6B 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 (Studiobibliothèque)

How does the past visit the present? Planting Building aims to bring back two aspects of Singapore's urban memory: topiary and lost buildings. Join us to witness past architecture resurrected as living plants!

## 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.

\*For most updated information on all the events, please visit [archifest.sg](http://archifest.sg) or [facebook.com/archifest](https://facebook.com/archifest)

Photographer John Clang, LAUD Architect Ho Tzu 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 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.

**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, or even the man on the street find opportunities to work together?

**CLANG** The ferociously 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 my father'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 narratives. 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, all we are 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 vanishing 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, 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 reveal, realign, or even distort the way architecture can be 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 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 invaluable. The container architecture designed by LAUD and Tzu Yin certainly 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 in such art and architecture, change is the constant. Permanence implied by the brick and mortar of architecture is fictional.

**GWEN** There tends 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.

**TZU YIN** 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.

**KOON** 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 late industrial forms and

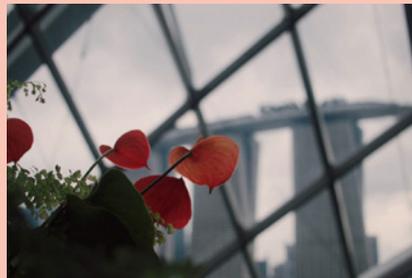
organisation of a city. Their title is called the *Imminent Commons*, interrogating what ought to be free for all – clean air, water, even land. We build tall buildings. The owner of the penthouse pays a premium price and enjoys the best view, but it sits on the same gritty ground we share.

**TZU YIN** 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 gritty 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 pastiche of container parts and carcasses. It remains a commercially backed space of consumption.

**KOON** Singapore has a fiercely socialist 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 offer 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 Archifest Director Eunice 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 opportunities 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 to 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,

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—eulogies and tributes lauded her work but typically foreground her identity as a woman architect and her 'diva' persona. This would not have been questioned in a man. It shows how the community views male and female successes 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 testament to human innovation and factors meticulously



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 more openly in developed economies of late. Could you recount certain examples which you have encountered and fought back?

**ANGELENE** Many people have asked me what it is like to work in the male-dominated building and construction industry. Over the years, there was not a time that I felt differently treated because I am a woman. Even while working in traditionally male-dominated cultures like for The Dubai Mall project, my gender was hardly a disadvantage. 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

orchestrated as part of their birthing process—this is what should be celebrated. One should be considered an architect first, and judged on the merit, worth of their ideas and hard work.

**EUNICE** Could you describe an architectural project that you led which you found rewarding?

**ANGELENE** A personal sentimental favourite is Wisma Atria on Singapore's Orchard Road, if only because it is rare for architects to have to redesign their own building. It is an interesting challenge to rethink the same structure over subsequent decades, within different economic contexts and changes in retail environment. The Wisma Atria mall changed owners three times, and each time we were engaged to recreate the facade. Our chairman, Francis Lee, was the architect of the original building in 1986. I re-designed the facade in 2004 and 2012. The 2004 facelift, with the blue grid and one of the first external escalators on Orchard

Road, converted the introverted, atrium-centric mall into one that is integrated with the street, increasing connectivity between the activities of the pedestrian promenade and the internal retail shops. Later, the 2012 jewel-inspired crystalline facade clad over the existing grid frame, giving Wisma Atria a new lease of life without extensive demolition or rebuilding, which is a more sustainable form of redevelopment.

**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 unfailing 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 approved—this creation process is gender-neutral. Buildings are physical records of a creative process where the strongest ideas win, regardless of the architect's identity—a precipitation into material form of the circumstances, aesthetic and technical choices made by architects, developers and end-users.

When the creation 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.

## Archi-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 (the1km.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 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.

## URBAN ART PICNIC

📅 Sat, 14 Oct  
4pm – 7pm

📍 Maple Tree Business City Plaza (“Arts in the City”), 10 Pasir Panjang Road

👤 CURATOR:  
NTU CCA

## PLAY IT FORWARD SINGAPORE

📅 1 Oct - 30 Nov

📍 Esplanade Bridge Public Plaza

👤 ORGANISERS:  
Lee Yan Chang, Jean Hair, Billy Soh

As a homegrown public piano movement, Jean, Yan, Billy and Play It Forward Singapore put music in service of public space in Singapore. They transform old and unwanted pianos into public art pieces. 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. Please form teams of no more than seven members, and submit your interest to participate via email to [archifest2017@gmail.com](mailto:archifest2017@gmail.com) and [sg.playitforward@gmail.com](mailto:sg.playitforward@gmail.com)

## ‘FUTURE CITIES: OPEN LABORATORY’ BY THE FUTURE CITIES LABORATORY AT THE SINGAPORE-ETH CENTRE

📅 Fri, 13 Oct  
2pm – 4:30pm

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

👤 ORGANISER:  
Future Cities Laboratory

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.

\*For most updated information on all the events, please visit [archifest.sg](http://archifest.sg) or [facebook.com/archifest](https://facebook.com/archifest)

# A New Total Scope of Architecture

Essay by Tay Kheng Soon

Ever insisting on the cogency of ideas and the urgency for architects to be engaged in issues beyond the formalistic aspects of architecture, veteran architect Tay Kheng Soon, provocateur, comprehensivist and founding principal partner of Akitek Tenggara, encapsulates his call to reimagine architecture in this statement, otherwise titled, “End of Contemporary Architecture: A New Beginning Beckons”.

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 resolved. The rich are too rich and the rest 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 sawing 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 drudge 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.

With 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 extend 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 conceptions. Architects 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 built 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 utopian. 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, MSIA, catches up with Kenneth Tracy and Christine Yogiawan, 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 ambient 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 ‘bumpy’ Venturi tube that is constricted 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** The ‘whisker’ is a sensor engineers developed 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 intervening 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.

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

**KENNETH** 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, hide 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 surfaces 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 center 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 realise. 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 all we currently talk about is 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 Yogiawan, Assistant Professor, Architecture and Sustainable Design Pillar; Kenneth Tracy, Assistant Professor, Architecture and Sustainable Design Pillar; Pablo Valdivia y Alvarado, Assistant Professor Engineering Product Development Pillar; Sunil Manohar Dash, IDC researcher in Fluid Mechanics and Simulation; and Pamela Dychengbeng Chua, IDC researcher in Architecture and Urban Environment.

# Architecture in Print

As part of the inauguration of a collection of books on architecture and architects at the National Library Board (NLB) contributed by the Singapore Institute of Architects (SIA), Archifest 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?

**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?

**HOO CHEONG** History reveals imagination and capabilities of a bygone past. Print media, whether historical or contemporary, demonstrates a combination of skills. A historical document showcases the conflated combination of abilities of the period in which it was produced. One inspiration drawn from print media is the spirit of how it utilises the limitations of technology and resources. It informs us of how we should work today, a similar degree to that of pushing the envelope. 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?

**HOO CHEONG** It is indeed a uniquely twentieth century phenomena. 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



## The Future is Now

Introduction and Abstract of "Future Is Now"  
Lecture by William Lim

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 Urban Redevelopment Authority (URA) Centre on Maxwell Road. Dedicating five decades to causes against urban inequality, he is an advocate of Asian identities and cultural plurality, and an 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 such as the Singapore Planning and Urban Research Group, Singapore Heritage Society, AA Asia, and Asia Urban Lab. He shares the abstract of his upcoming lecture here.

our contemporary urbanscape. *Towards A New 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 our cities. *Complexity and Contradiction* by Robert Venturi, presented 'weak' images of architecture yet powerful ideas that spun 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?

**HOO CHEONG** One such publication is *Tropical Resorts* 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?

**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 their compulsions or constraints in the designs 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?

**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 expectations?

**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 honed an appreciation of such things. Instead of underestimating their comprehension capacity, we should persist in providing them with undiluted education.

Since the late twentieth century, 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 strive 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, provide better care 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.

## 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 FUTURE IS NOW

🕒 Sat, 14 Oct  
10am – 12.30pm

📍 The URA Centre, Function Hall

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

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

### ARCHITECTURE & CURATION

🕒 Thu, 5 Oct  
6pm – 8pm

📍 Singapore Institute of Architects,  
79 Neil Rd, S088904

🗨️ CHAIR:  
Sarah Mineko Ichioka (Independent Curator, Writer and Strategist)

SPEAKERS:  
Adjib Jalal (Co-founder and Director,  
Shophouse & Co.),  
Ong Ker-Shing (Director, Lekker Architects),  
Shirley Surya (Associate Curator,  
Design and Architecture, M+)

This international panel of curators, place-makers and architects will explore the topic of architecture as both site and object of 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?

# Collaborations in the Built Environment

ZARCH Collaboratives architect Randy Chan, and British architectural designer and cinematographer Finbarr Fallon discuss the exhibition and film *Subterranean Singapore 2065* with Archifest director H. Koon Wee.



## WOMEN & ARCHITECTURE: CONVERSATIONS ON THE DISCIPLINE

🕒 Thu, 12 Oct  
4pm – 6pm

📍 Singapore Institute of Architects,  
79 Neil Rd, S088904

🗨️ SPEAKER:  
Lillian Chee (NUS)

DISCUSSANTS:  
Angeline Chan (DPA)  
Ute Meta Bauer (NTU CCA)

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.

## LANDSCAPING PROGRESS: DECONSTRUCTING MARINA BAY SANDS

🕒 Fri, 7 Oct

📍 The URA Centre, Function Hall

🗨️ CHAIRS:  
Loh Kah Seng  
Foo Pei Ying

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.

\*For most updated information on all the events, please visit [archifest.sg](http://archifest.sg) or [facebook.com/archifest](https://facebook.com/archifest)

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

**RANDY** 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 inkling of how Singapore was influenced by them and has always been developing along alternative lines.

**FINBARR** I have always been fascinated by underground spaces. As an avid caver 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 amazing to see a complete urban transformation over fifty years. I began to wonder how Singapore might reinvent itself in the next fifty years—to what extent can the underground support a liveable environment, and address Singapore's ever-changing needs? More than any country in the world, Singapore has the ambition and potential to implement such a master plan.

Architects are fortunate that the world has converged in such a way that our discipline is no longer confined within its traditional boundaries.

The nature of land ownership, initiative by the government, and favourable ground conditions are all enabling factors. The largest challenges are the people's perceptions of not wanting to be in an underground space without daylight, and the incredible cost of excavation. However, the underground passages beneath Orchard Road are often more popular than the surface streets, so I believe Singaporeans are open to the idea of a cooler climatic space!

**KOON** You have raised the possibility of infinite control and connections, and it will demand a different way of visualising our master plan. Our Urban Redevelopment Authority (URA) would have to come up with a whole new set of sectional notation system and color codes! Do you think our current visualisation of land use and land ownership, with routine extrusions and setbacks, are limiting our imagination of architecture in the city?

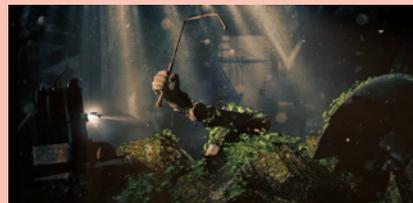
**FINBARR** Yes, it would be interesting to imagine a completely three-dimensional master plan that is abstracted from the ground plane with interspersed layers of land use and ownership. The traditional top-down way of demarcating space and envelope regulations definitely limit architectural design on an urban scale. It is fascinating to think that underground space could act as a tabula rasa for architectural interventions that are relatively autonomous to ground plane.

**KOON** The complexity of land rights, infrastructure, private property

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.

**RANDY** 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 collaboration 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!

**FINBARR** 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 retail. 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 contestation between the privacy required by gated communities and public space that builds a healthy citizenry.



**RANDY** 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.

**KOON** 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 privatised. 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

Archifest Director Eunice Seng moderates a debate on the need for the expanded roles of architects in the future development of cities between Nasrine Seraji, Paris-based architect, Professor and Head of Department of Architecture at 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.

**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, if any, and productive roles of the architect and architecture?

**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** But the rural is almost, if not, completely gone so isn't that simply a romantic idea? How does the rural figure in your respective conceptions of the city?

**NASRINE** It is a matter of seeing what kind of density we are talking about. The rural 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 compact city is that it outsources too much of its needs especially those that require land. Cities cause people to feel stressed, overwhelmed and fatigued.

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

**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/sqm 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 happier cities through an interface of agriculture, neuroscience, social science and urban design.

**NASRINE** Food needs space, something that cities don't have much of.

**PENG** Food don't need space. It needs to be rethought! That's my point. It is a domain of design thinking.

**EUNICE** Are you both proposing a departure for 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 idolatry of wealth or we will end up as skin-deep designers, and no one wants to change because they have this pauper 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—designed for conviviality, close to nature yet functions as a city. However, our city is still dependent on roads as the primary network of connection. Singapore is shifting very slowly towards that mindset.

**EUNICE** Shall we conclude with some reflections on the future of cities?

**NASRINE** I have just returned from Tehran, a city with a beautiful mountain in the northern region. It is beginning to look like a melding of Kuala Lumpur, Shanghai, Lebanon and favelas in Rio. It has lost its soul and uniqueness. It is one of the most polluted, ugly cities in the world, with highways on top of highways, saturated even before completion. High-rise shoe boxes popping up like mushrooms just like in China except here they are not empty. Is this the future city? I ask myself...

**PENG** Future Cities will amalgamate into regional megacities clustered around good sources of water. Buildings will become part of the ecological cycle, hosting flora and fauna in harmony with human life. Architects will need to understand neuro-science, sociology and the impact of space on qualities like compassion, generosity and peace. Architects will need to do more with less land and less wastage. My vision of future cities is optimistic and I believe architects will rise to the occasion. Impossible within one generation? Then we will turn towards the next generation and even the generation after that.

## 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 Neil Rd, S088904

👤 CHAIR: Fong Hoo Cheng, MSIA (HCFA)

SPEAKERS: 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.

### ARCHITECTURE & SOCIAL INCLUSIONS

📅 Sun, 15 Oct, 2pm - 4pm

📍 Singapore Institute of Architects, 79 Neil Rd, S088904

👤 CHAIR: Ho Han Peng (Lien Center for Social Innovation)

SPEAKERS: Saah 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 marginalised groups.

\*For most updated information on all the events, please visit [archifest.sg](http://archifest.sg) or [facebook.com/archifest](https://www.facebook.com/archifest)

# 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.

## FILM & THE CITY

🕒 Fri, 13 Oct, 8pm – 10pm  
Sat, 14 Oct, 4pm – 6pm  
Sat, 14 Oct, 8pm – 10pm

🗨️ PROVOCATEUR:  
Thong Kay Wee (Asian Film Archive)

This event, curated by Asian Film Archive and SIA, features a series of selected films about the built environment of Singapore and the region.

## SINGAPORE CONSTRUCTION INNOVATION ROAD MAP

🕒 Fri, 13 Oct  
2pm – 5pm

📍 Singapore Institute of Architects,  
79 Neil Rd, S088904

🗨️ CHAIR:  
Kay Lian Lee, MSIA (Pod Structures)

INTERLOCUTERS:  
BCA,  
Nick Milestone (Tiong Seng  
Contractors)

## WHY ARCHITECT?

🕒 Sat, 7 Oct  
3pm – 5pm

📍 Singapore Institute of Architects,  
79 Neil Rd, S088904

🗨️ CHAIR:  
Catherine Loke, MSIA (Lander Loke  
Architects)

INTERLOCUTER:  
Small and Medium Architectural  
Practices (SMAP)  
Casey Chua (ADX Architects),  
Yann Follain (WY-TO Architects)

In conjunction with this year's Archifest 2017, the Small and Medium Architectural Practices Committee (SMAP Committee) will be presenting another instalment of the popular 'Why Architect?' forum. This year's Archifest theme is *Building Agency*—encompassing the participation of people in the agency of building our environment. Traditionally, this means the specialists of the building industry—architects holding a key role and responsibility. The consumption of spaces in today's rapidly disruptive and digitised world, has made the art and science of building a commodity. As the architecture discipline becomes increasingly multi-faceted and multi-disciplinary to cater to the modern expectations, the questions that arise are 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.



**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 bougainvillea balls and animal topiaries which most local children posed 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 SG50. I am highly skeptical of memory projects that give a fuzzy warm feeling. My previous project *City Planned: Tracing Monument (2005-6)* 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 blanket for whatever form architecture takes. Topiaries are flexible but grow into their dictated forms, reminding me of how we maneuver buildings into plots. Presently, architects have to twist and wrap forms to conserve our heritage trees, much like forming topiaries.

**MICHAEL** Architecture as the new topiary with nature as structure and grids!

**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 NParks & 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; Oasia 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, sustenance, nature takes over a structure especially when 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 enliven 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, hobbyists 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 Gardens 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.



03

01 The Warehouse Hotel's lobby shows hints of the building past, with the selection of interior decor adding layers of new narratives to the spaces. Photo by The Warehouse Hotel

02 268 Orchard Road's three cascading glass boxes are lit up like a lantern at night. The structural stainless steel tension cables are highlighted and thus shine naturally. Photo by Aaron Pocock

03, 04 The Brick House. Photo by Jeremy San



02

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.



04

## 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 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.

## 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](http://archifest.sg) or [facebook.com/archifest](https://www.facebook.com/archifest)

## EDIBLE GARDENS

- 🕒 Sat, 14 Oct, 10am – 1pm,
- 📍 Wah Song Aerospace, 1 Seletar Aerospace Heights S797547
- 📄 ORGANISERS:  
SIA YAL & SUTDIO (SUTD)
- ADMISSION:  
\$45

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 in immediate danger of being demolished. By holding this workshop to sketch the Rochor Centre, we hope not to only impart 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 AKKIDecture
- 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. Geared 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 Street 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 comics 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 Son and SKEW Collaborative Principal Darren Zhou discuss the promise of food, society and culture in architecture with Archifest Director Eunice Seng. San Son and Darren teach at 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 hawkker 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 SON** 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 piecemeal attempts in making visible the food production process by making urban farms more accessible and relevant to our everyday urban life. But in the bigger picture, these are unrealistic representations of the ecology of food production and consumption. My worry is food production will be further obscured unless we have 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 seen as 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 intersection between the visual and gastronomic elements?

**DARREN** What we are 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 Chinese, when we say 色香味俱全, 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 it 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 their own opinion about it.

**SAN SON** 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 unearth the social, cultural, technological, political and economic forces that produce it. We have the rise of molecular gastronomy which borrows 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 wither 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 in questioning 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 SON** We just love food! The power of food is underutilised in architecture. We should integrate it as a catalyst to engage people from all walks of life. In other words, the position of the stalls, transparency of the outlets, and curation of type of food can 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—can architects and designers go beyond simply adopting a brief from the client?

## The Social Role of Architecture

Written by Yann Follain

Housing and Development Board (HDB) public housing is not only a social provision but an architectural capstone, where architecture meets social demands. French architect Yann Follain, co-founder of WY-TO Architects (Paris, Singapore) with Pauline Gaudry, believes that design must serve a social cause.

Living in Paris, where I was born and educated, has been crucial to the development of my disposition as an architect. France has had, and continues to have a long tradition of state intervention for the public. The use of concrete as a predominant material for the repetitive design of public housing, where typologies are not unlike those of HDB public housing, represents the French government's social programme to provide affordable homes for lower income groups.

My formative spatial experience has left an enduring influence on my objective as an architect. Having lived in public housing for many years has shaped my belief that architecture's agenda is humanitarian and altruistic in nature, and a catalyst for social transformation in its provision of environments from which the quality of life can be affected. Every architectural creation has a social consequence that extends beyond the discipline itself. It involves sustainable design that minimises negative environmental impact, and

maximises our ability to connect people with each other and with nature. In order to deliver architecture that humanises, Design with a Cause has been an entrenched philosophy within my practice.

Being a member of SIA goes beyond a professional association. It is an affirmation of the architect's ability to intervene in everyday life to achieve basic needs and daily usage on a domestic scale. There will always be a place for the daring, the opulent, and the audacious in our profession, while we concurrently manage diverse complexities of scale from the economic and urban, to nature and neighbourhoods. Ultimately, we serve an audience much greater than our profession—the inhabitants and users of our inventiveness, the masses whose well-being and quality of life we must uphold in the highest regard.

Much of this has been my inspiration for WY-TO Connects. What began as a congenial partner event for the Singapore Design Week in March this year, has now evolved into a curated, public architectural forum for SIA during Archifest. It is a channel for me to contribute on a professional and public level, and a platform for SIA members, architectural contributors, and the wider architectural and design industry to converge. The four discussion topics highlight pressing, contemporary urban and social issues that connect us locally, regionally and globally: 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 massive urban, social, economic and mobility consequences that Singapore's new transportation hubs and modes will create.

We hope this event will provoke, inspire, and leave each one of you compelled to design solutions that resist mediocrity, educate sustainability and create social resilience as our society advances.

# 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 organised 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 Agency", Archicraft aims to reinforce 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.

**ARCHIFEST** 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 and building?

**MELVIN** According to the late American architect, Philip Johnson, "All architecture is shelter, 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.

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?



**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 mementos!

**ARCHIFEST** 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?

**MELVIN** 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 roles 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 afterlife. 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 evermore 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

🕒 Sat, 7 Oct, 3pm – 6pm,

📌 ORGANISERS:  
SIA YAL & SUTDIO (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 the eye of a lens, this workshop aims to intentionally create an opportunity for participants to wander around buildings to explore 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.

## FROM 2D TO 3D - ARCHITECTURE X 3D PRINTING

🕒 Sun, 8 Oct  
9:30am – 12:30pm, 2:30pm – 5:30pm

📌 One Maker Group (OMG),  
National Design Centre

📌 ORGANISERS:  
SIA YAL & SUTDIO (SUTD)

ADMISSION:  
\$30

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 of 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)

🕒 Sat, 14 Oct, 12pm – 2:30pm

📌 The Commons, The Working Capitol  
1 Keong Saik Road, S089109

📌 ORGANISER:  
WATG

FREE ADMISSION

WATG is bringing The Great Architectural Bake-Off (GABO) to Singapore, following the success of the event in London and New York. The event is set to see some of Singapore's top architects and designers put their creativity and design skills to the test as they compete to build some of the world's most iconic buildings entirely out of cake. Held in tandem with Archifest 2017, GABO promises to be a tasty testament to the world of design.

## MURAL PAINTING

🕒 Sun, 15 Oct, 12pm – 6pm

📌 ORGANISERS:  
SIA YAL & SUTDIO (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 shaped by and reflect the sociocultural thoughts of the local community.

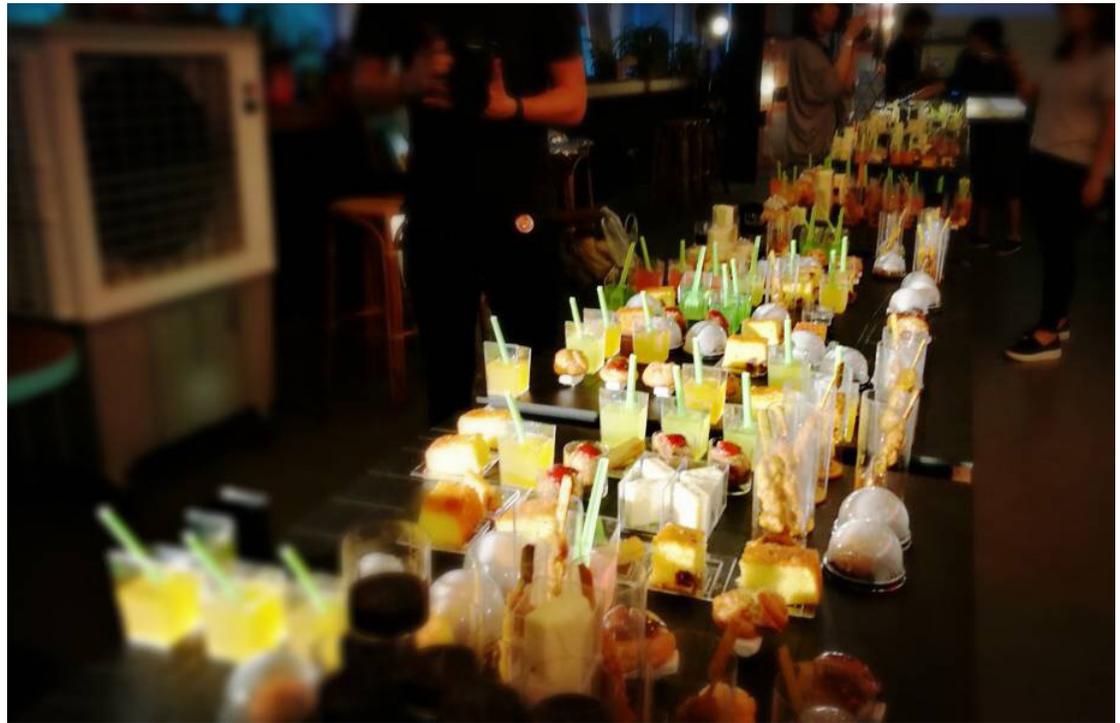
\*For most updated information on all the events, please visit [archifest.sg](http://archifest.sg) or [facebook.com/archifest](https://www.facebook.com/archifest)

# ARCHI-FEAST

<sup>1-3</sup> 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.

<sup>4</sup> Axonometric studies of the food items designed as city building blocks.

<sup>5-6</sup> Types and clustering of food items as city blocks.



1

**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 (asolidplan)  
 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

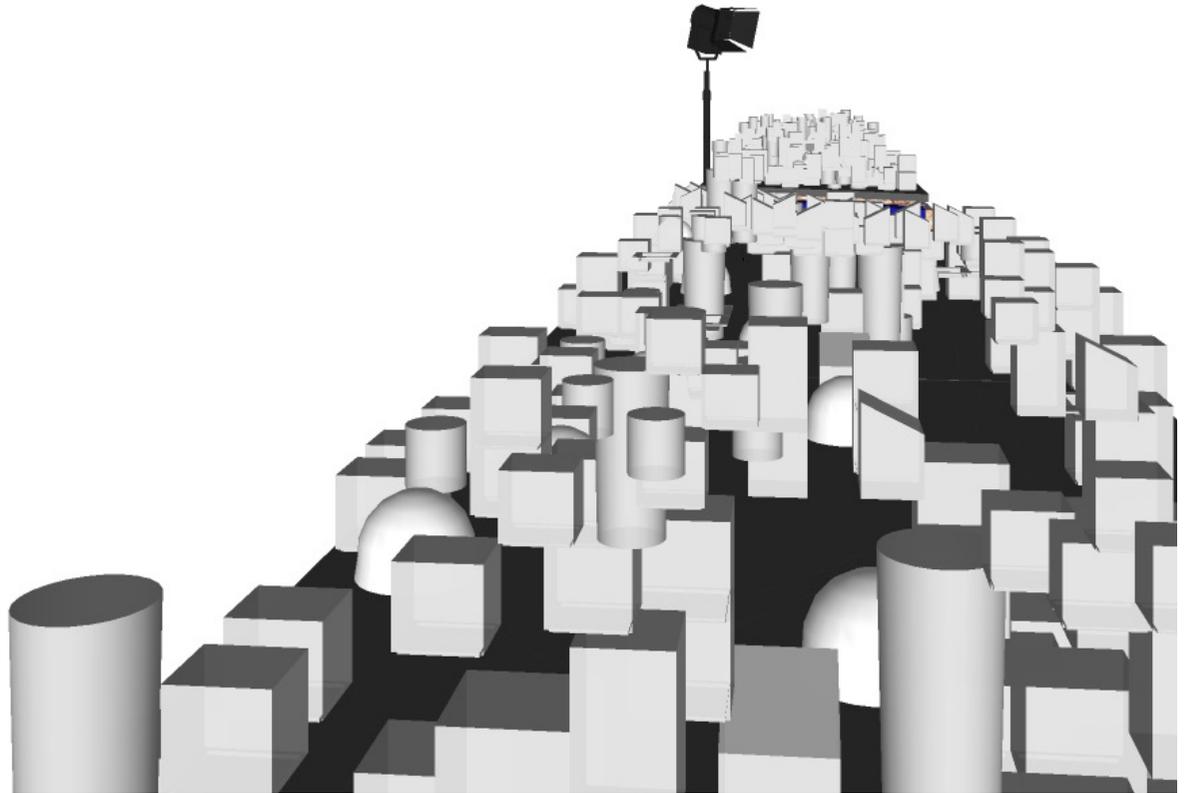
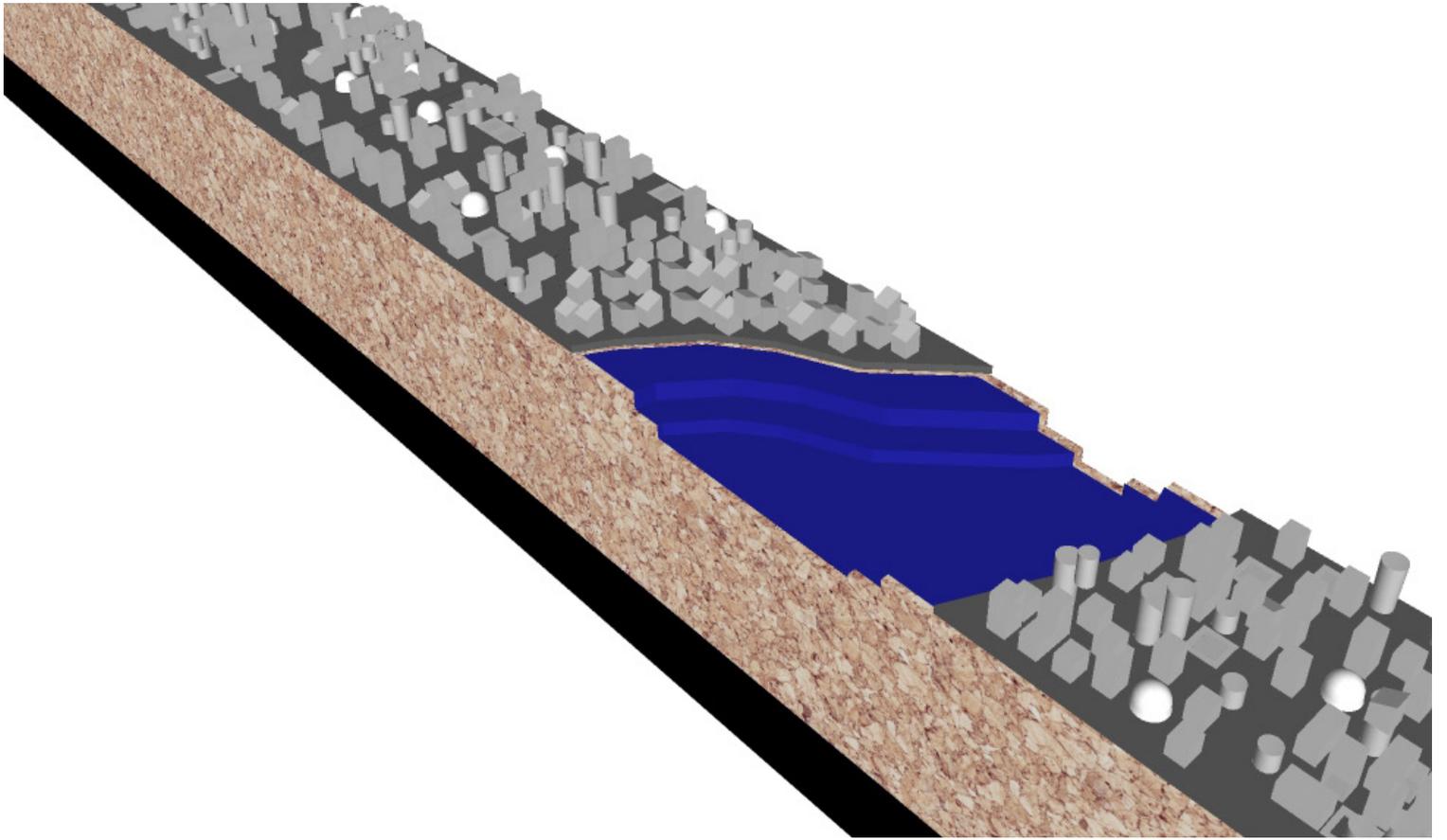
10:00pm ARTIFACTS 05: Live DJ Set by AK Soul ( Souloop ) x Funk Bast\*rd & Ramesh at INTERMISSION BAR, THE PROJECTOR

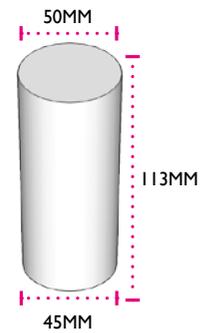
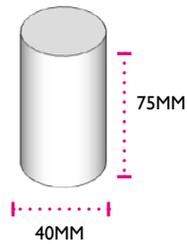
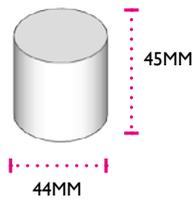
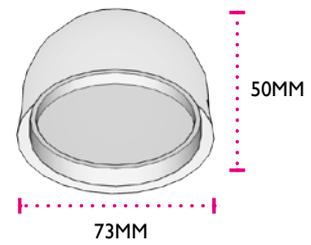
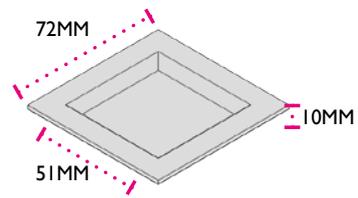


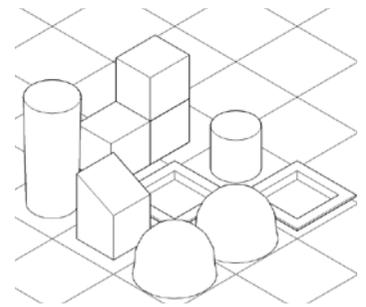
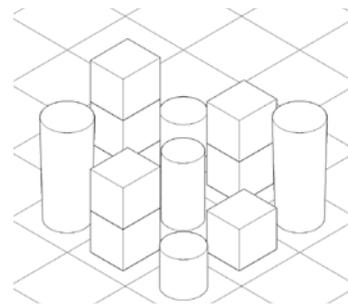
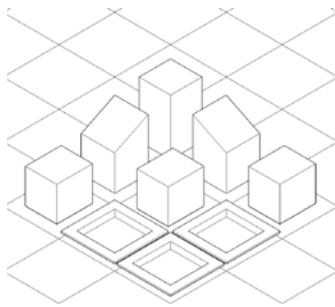
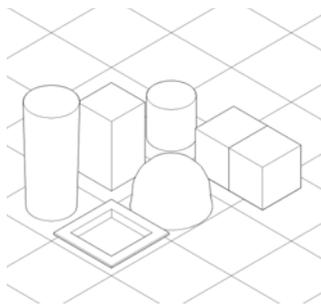
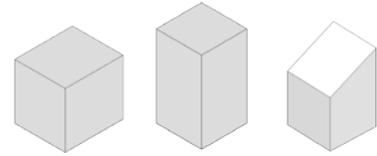
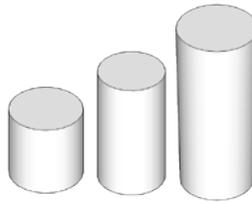
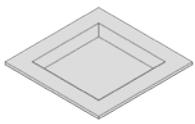
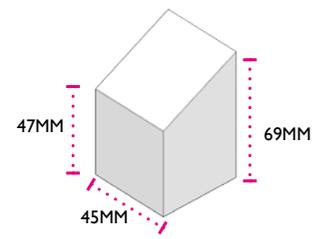
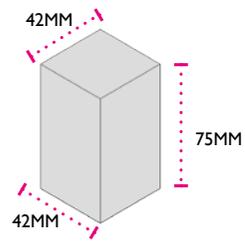
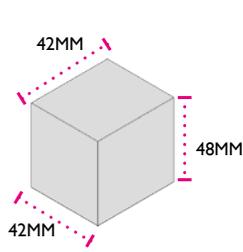
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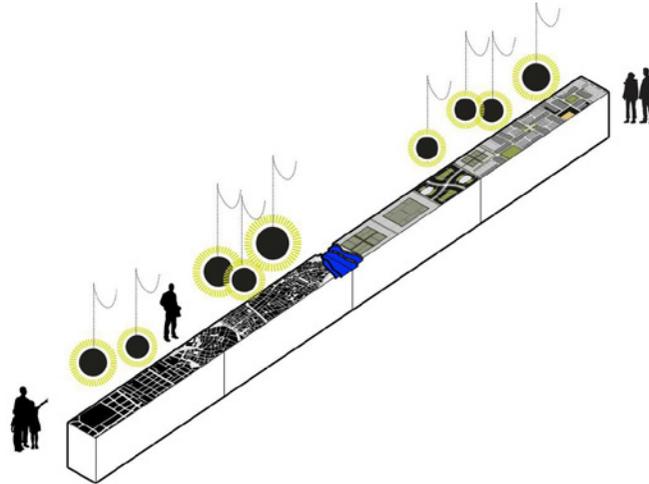


# ARCHI-INTERFACES

<sup>1-13</sup> 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.

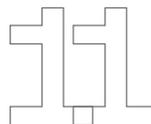
# ARCHI-FEAST: THE ARCHITECTURE OF FOOD

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)

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!



# ARCHITECTURE & PHOTOGRAPHY OF THE PIONEER GENERATION



Image: Audrey Tan

🕒 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.

12

# CHASING BUTTERFLIES, BUILDING RAINBOWS



- 🕒 Sat, 14 Oct  
3pm
- 📍 Rainbow Centre Singapore,  
501 Margaret Drive, S1493062
- 👥 ORGANISERS:  
Rainbow Centre  
Plystudio Architects
- PANELLISTS:  
Fauziah Ahmad (Rainbow)  
Tan Sze Wee (Rainbow)  
Choy Kah Kin, MSIA  
(Architects' Circle)  
Loo Pei Wen, MSIA  
(Architects' Circle)  
Victor Lee, MSIA (Plystudio)  
Jacqueline Yeo (Plystudio)
- ADMISSION:  
Free (by registration)

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.

13

# ARCHITECTURE WITH/OUT PUBLICS



☒ CURATORS:  
**Jason Wee (Grey Projects)**  
**William Phuan (The Select Centre)**  
**Alex Au (TWC2)**

🕒 Exhibition: Migrant Art and  
 Marking Shadows  
 7 – 18 Oct, Wed to Fri, 1pm – 7pm  
 Sat, 1pm – 6pm

📍 Grey Projects (Rooftop),  
 6B Kim Tian Road S163006

🕒 Walking Tours: From  
 Black and White to Color  
 Sat, 7 & 14 Oct, 5pm - 7pm

ADMISSION:  
 Free (by registration via  
[nicole@greyprojects.org](mailto:nicole@greyprojects.org).  
 Limited to 25 per tour.)

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.

Panel Discussion/Poetry  
 Performance and Music  
 Sun, 15 Oct, 4pm - 7pm

14

# PLANTING BUILDINGS



🕒 4 – 15 Oct

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

👤 CURATOR:  
Michael Lee (Studio Bibliothèque)

ADMISSION:  
Free

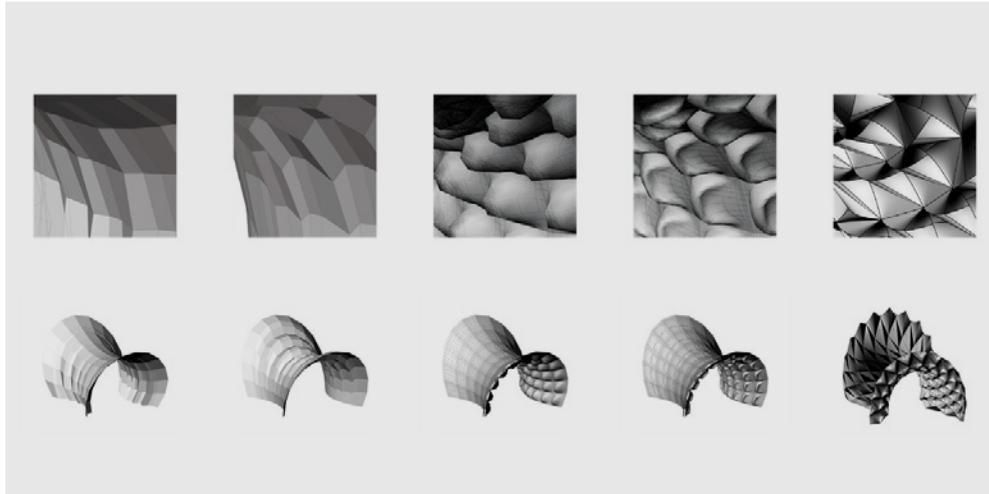
Panel Discussion: Building Gardens: From Landscaping to Pavilion Design and Topiary  
Sat, 15 Oct, 10am - 11am  
Visitor Services, Bukit Timah Gate, Singapore Botanic Gardens  
Panellists: Yvonne Tan (DP Green), Wu Yen Yen, MSIA (GA), Michael Lee (Studio Bibliothèque)

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.

15

# PATTERNED FLOW:

*Augmenting Air Movement in Urban Environments*



- 🕒 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)

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.

16

# 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



- 🕒 4 – 15 Oct  
10am – 9pm
- 📍 National Library Building,  
Promenade, Level 8, 100  
Victoria Street S188064
- 📄 ORGANISER:  
SIA
- CURATORS:  
Stacy Peh  
Archifest Team
- ADMISSION:  
Free

Panel Discussion

‘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.

# 1KM: JALAN BESAR



🕒 5 – 8 Oct  
Various times

📍 Various venues

🏢 ORGANISER:  
Industry+

ADMISSION:  
Free

20+ events/open studios/workshops.  
For more information:  
[the1km.com](http://the1km.com) / [facebook.com/the1km](https://facebook.com/the1km)

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.

19

## PIANOS IN PUBLIC PLACES



- 🕒 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](http://playitforwardsg.org)

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.

20

# DISCURSIVE PICNIC

*Building Bridges: Business,  
Architecture and Art, Publicness*



- 🕒 **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](mailto:NTUCCAevents@ntu.edu.sg), limited capacity)

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.

21

## 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](http://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](https://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.

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# CONVERSATIONS

<sup>1-9</sup> 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

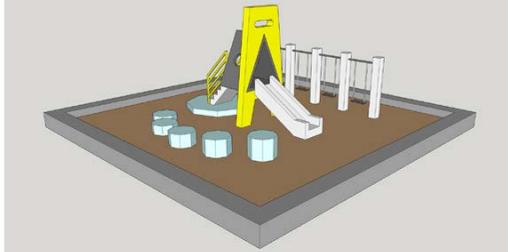


Image: Chun Kaifeng, Playground design sketch, 2015.  
Courtesy the artist.

- 🕒 **Wed, Oct 11**  
7:30pm-9pm
- 📍 **NTU CCA Singapore, The Single Screen, Block 43, Malan Road, S109443**
- 📌 **ORGANISER:**  
NTU Centre for Contemporary Art Singapore (NTU CCA Singapore)
- PANELLISTS:**  
Chun Kaifeng  
Justin Zhuang (In Plain Words)  
Lee Tat Haur, MSIA (Tat Architects)  
Cake Theatrical Productions

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



- 🕒 **Thu, 5 Oct**  
6pm – 8pm
- 📍 **Singapore Institute of Architects,  
79 Neil Rd, S089904**
- 📌 **CHAIR:**  
Sarah Mineko Ichioka  
(Independent Curator, Writer  
and Strategist)
- PANELLISTS:**  
Adib Jalal (Shophouse & Co.),  
Ong Ker-Shing, MSIA (Lekker  
Architects), Shirley Surya (M+)

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?

## 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 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

📍 Singapore Institute of Architects,  
79 Neil Rd, S089904

🗨️ CHAIR:  
Lee Kay Lian, MSIA  
(POD Structures)

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

Registration at [sia.org.sg](http://sia.org.sg) (CPD Event)

# WOMEN & ARCHITECTURE:

*Conversations on the Discipline*

CONVERSATIONS



🕒 Thu, 12 Oct  
4pm – 6pm

📍 SIA, 79 Neil Rd, S089904

🗑️ CHAIR:  
Lilian Chee (NUS)

PANELLISTS:  
Angelene Chan, MSIA (DPA)  
Ute Meta Bauer (NTU CCA)  
Swinal Samant (NUS)  
Sue Seah (CPG)  
Josh Comaroff (Lekker Architects/  
SUTD)  
Adrienne Jorgensen (FCL/ETH)  
Khoo Peng Beng, MSIA and Belinda  
Huang, MSIA (Arc Studio and  
Urbanism)  
Tan Pin Pin (filmcommunitysg)

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.

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## WHY ARCHITECT?



🕒 Sat, 7 Oct  
3pm – 5pm

📍 Singapore Institute of Architects,  
79 Neil Rd, S089904

🗣️ CHAIR:  
Casey Chua (ADX Architects)

### PANELLISTS:

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 are 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.

## MEDIA & ARCHITECTURE



🕒 Sun, 14 Oct  
3pm – 5pm

📍 Singapore Institute of Architects,  
79 Neil Rd, S089904

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

### PANELLISTS:

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.

## BUILDING AGENCY & INCLUSION

- 🕒 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)

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
- 🗑️ CHAIR:  
Thong Kay Wee (Asian Film Archive)

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.

## WY-TO CONNECTS



- © Sat, 7 & 14 Oct  
9:30am – 6:30pm
- ⇒ 7 Oct  
Funan Show suite, Junction of High Street and Hill Street
- 14 Oct  
National Design Centre Auditorium,  
Level 2, 111 Middle Road, S 188969
- ⊗ ORGANISER:  
WY-TO
- ADMISSION:  
Free entry with registration

Registration:

7 Oct: [wytoconnects7oct.peatix.com](http://wytoconnects7oct.peatix.com)

14 Oct: [wytoconnects14oct.peatix.com](http://wytoconnects14oct.peatix.com)

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 &amp; 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.



# ARCHXPO



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

📍 **Marina Bay Sands Singapore**  
**Hall B & C**

🏢 **ORGANISERS:**  
**SIA**  
**CEMS**

**ADMISSION:**  
**Free for trade professionals only**

[Archxpo.com.sg](http://Archxpo.com.sg)  
[info@cems.com.sg](mailto:info@cems.com.sg)

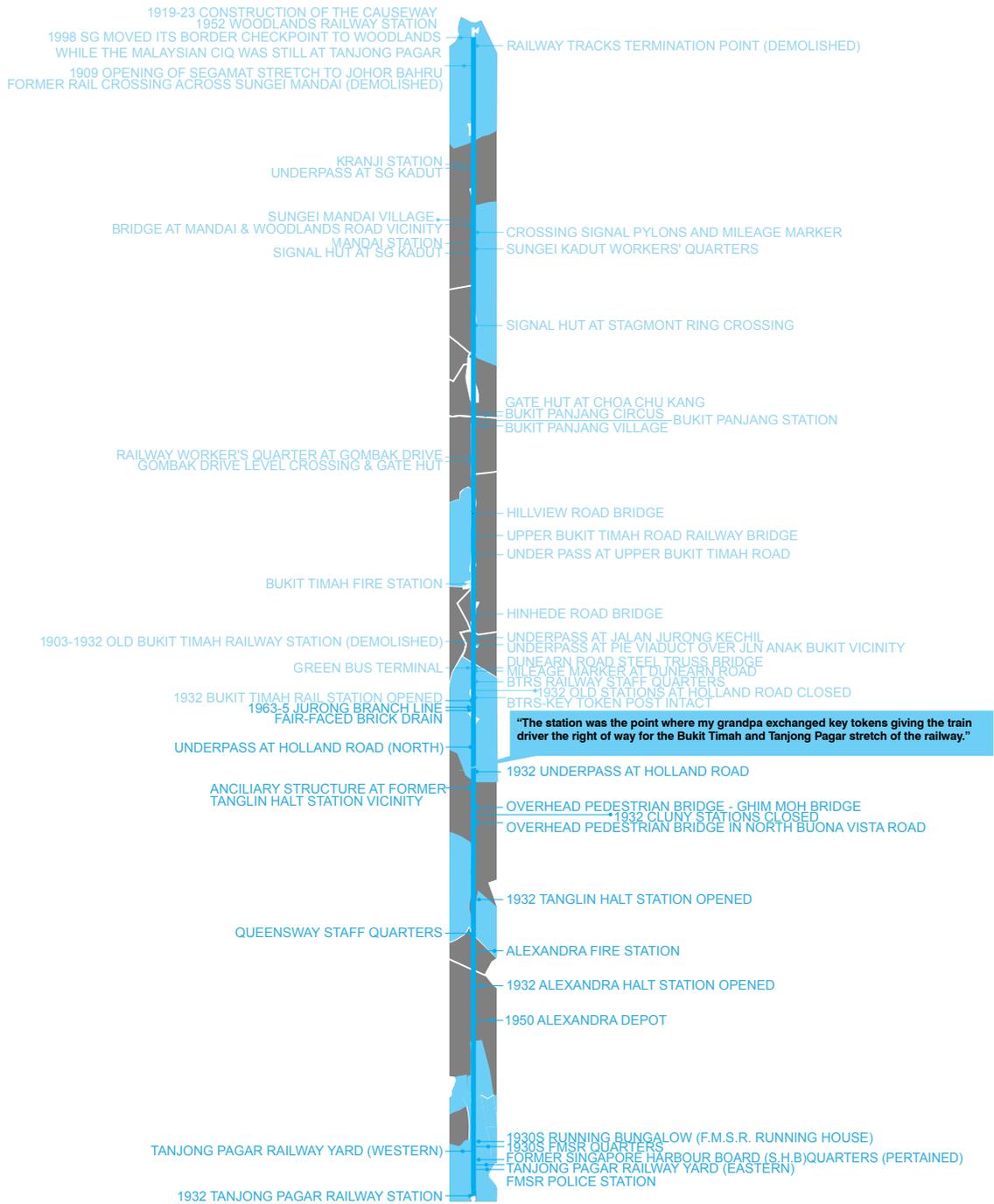
ArchXpo 2017 will be the key showcase of relevant technologies, products and related services in the architectural and built environment industries. It will also be a key gathering of industry experts and talents that makes for excellent architectural and built environment design, as well as an invaluable 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.

# 40

# Rail Corridor Singapore Masterplan

<sup>1-24</sup> 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.

# Rail Corridor 'Rooms' (South)



## Exhibits



**Jurong Branch Line 1960s:**  
A 24km line that was added to the earlier lines, along with the establishment of Jurong Industrial Town.



**Fair-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 Clementi 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.



**Underpass at Holland Road (South) 1932:**  
The original structure was kept intact while an extension was added to it for heavier traffic.



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



**Overhead Pedestrian Bridge-Ghim Moh vicinity:**  
The pedestrian crossing connects the Ghim Moh Estate towards Holland Village and its environs.



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



**Tanglin Halt Station 1932:**  
The station was a part of the rail deviation, built to serve Tanglin and Pasir Panjang area. It was closed as passenger stop on 31 May 1939, and fell out of use in 1950s.



**Queensway Staff Quarters, Marked for Demolition by SLA as of 7/7/2012:**  
The quarters are found beside the railway tracks by Queensway Underpass. There is also an Hindu shrine within its compound.



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



**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.



**Alexandra Depot:**  
The Alexandra bus depot was replaced when Bukit Batok Bus Depot was built in January 1985. A demonstration by Hock Lee Bus workers took place in the area on 24 April 1955.



**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 Newton Station in 1924.



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



**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.



**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.



**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.



**Tanjong Pagar Railway Yard (Western):**  
The Western Railway Yard used to serve the station, but was removed with the development of the Port and the construction of Ayer Rajah Expressway.



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



**Tanjong Pagar Railway Yard (Eastern):**  
It was continued operation after the Western one was demolished, and was dismantled in 2012 after the land-swap. It is a rich site for rail artefacts.



**TPRS Warehouse No.2 Demolished, left with RC plinth**



**TPRS Warehouse No.1**



**TPRS Shed(Loko Sketor)**



**TPRS Refuelling Station**



**TPRS Locomotive Sheds and Maintenance Workshop 1930s:**  
The structure comprises of an engineering shed for steam engines and ventilation jacked roofs. Skylights allowed sufficient daylight for the interior.



**TPRS Carriage Sheds:**



**TPRS Railway Inspector's Shed**



**TPRS Railway Workers' Clubhouse**



**TPRS Brick Shelter**



**TPRS Locomotive Turntable 1892:**  
Constructed in 1892 and installed in the TPRS yard in 1932. The turntable is now removed and only the concrete plinth is retained.



**Pre WWII TPRS Signal Cabin**



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



**TPRS Platforms and Railway Track**



**TPRS - Open-sided Shed, Status as of 7/7/12: Intact**

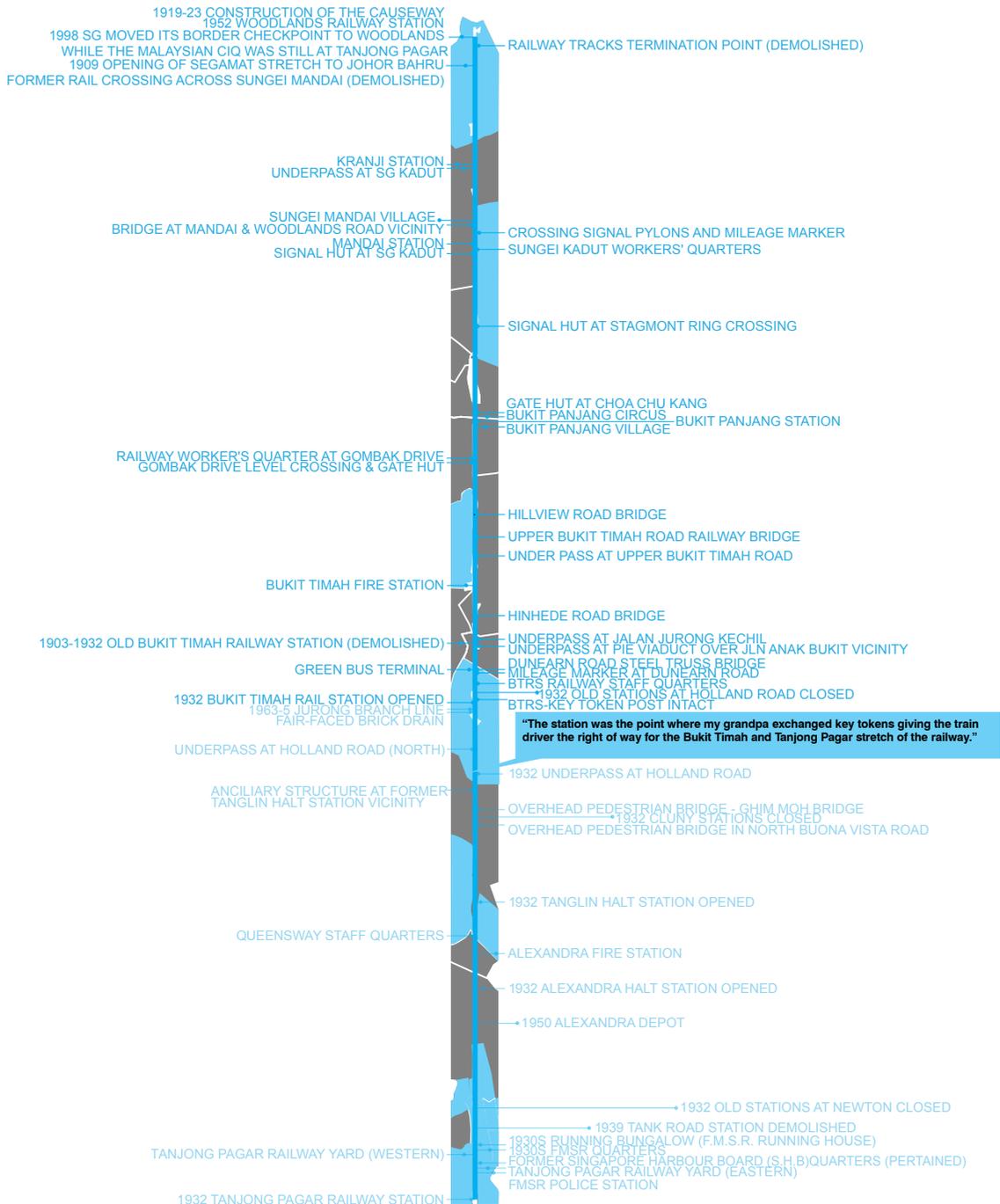


**TPRS Signal Cabin**  
Likely constructed between late 1970s to early 1980s. There is a canopy extension to the rail for key token to be easily passed to train driver.



**Tanjong Pagar Railway Station (TPRS) 1932:**  
This art deco-style inspired station was designed by Swan & Naclaren.

# Rail Corridor 'Rooms' (North)



## Exhibits



**Causeway 1923:**  
On September 1923, 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.



**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.



**Railway tracks termination points: demolished**



**1909 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 (demolished):**  
Steel beams supported the railway tracks and are joined to large steel girders on both sides, spanning across Mandai River.



**Kranji Station, Crossing and Gate Hut mid 1920s:**  
Possibly built to serve industrial or military purposes, but was not used as a passenger stop.



**Underpass at Sungai Kadut and Woodlands Road vicinity:**  
Has a curved profile and RC supports. Might have been in disused.



**Sungei Mandai Villages 1950s:**  
The cut in Mandai Road gave rise to the establishment of villages around the area.



**Bridge at Mandai & Woodlands Rd vicinity**



**Crossing Signal Pylons and Mileage Marker (removed):**  
A semaphore-type signal post by the gate hut at Sungei Kadut.



**Mandai Station, Crossing and Gate Hut:**  
Similar to Kranji station, it is possibly built to serve industrial or military purposes instead of carrying passengers. Likely ceased operation in mid 1930s.



**Sungei Kadut Worker's Quarters**



**Signal Hut at Sg Kadut, Marked for demolition by SLA as of 7/7/12:**  
Existing hut at the Sungei Kadut Level Crossing. Some former KTM houses located next to the level crossing which are now abandoned.



**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.



**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 1930s.



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



**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 Johore and Singapore terminus.



**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.



**Railway Worker's Quarters at Gombak Drive, Marked for demolition by SLA as of 7/7/12**



**Gombak Drive Level Crossing & Gate Hut:**  
The former small 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.



**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.



**Railway Bridge across Upper Bukit Timah Rd:**  
The 132-foot diagonal steel bridge spans across Upper Bukit Timah. Finished with Shanghai plaster, the pylons are customized to its diagonal geometry.



**Underpass at Upper Bukit Timah Road (Hume Ave) vicinity: Status as of 7/7/12: Intact**



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



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



**Underpass at Jln Jurong Kechil:**  
Jalan Jurong Kechil is a short road that connects Bukit Batok to Bukit Timah. It is a conservation area and comprises several Art Deco style terraces and shophouses.



**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 BTRS was constructed.



**Underpass at PIE Viaduct Over Jln Anak Bukit Vicinity:**  
As one of the highest spaces, the underpass at PIE will be converted into a community node along the rail corridor.



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



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



**Mileage Marker at Dunearn Rd Railway Bridge, Intact:**  
There used to be markers every 250m demarcating the distances along the railway from Butterworth, but this is the only remaining mileage marker now.



**BTRS Railway Staff Quarters:**  
The semi-detached staff quarters with its fair-faced brick façades, Marseille tiled roof, timber windows, and ventilation louvers.



**Holland Road Station, Closed 1932 (demolished):**  
The station was named after the now Old Holland Road which was previously known as Holland Road.

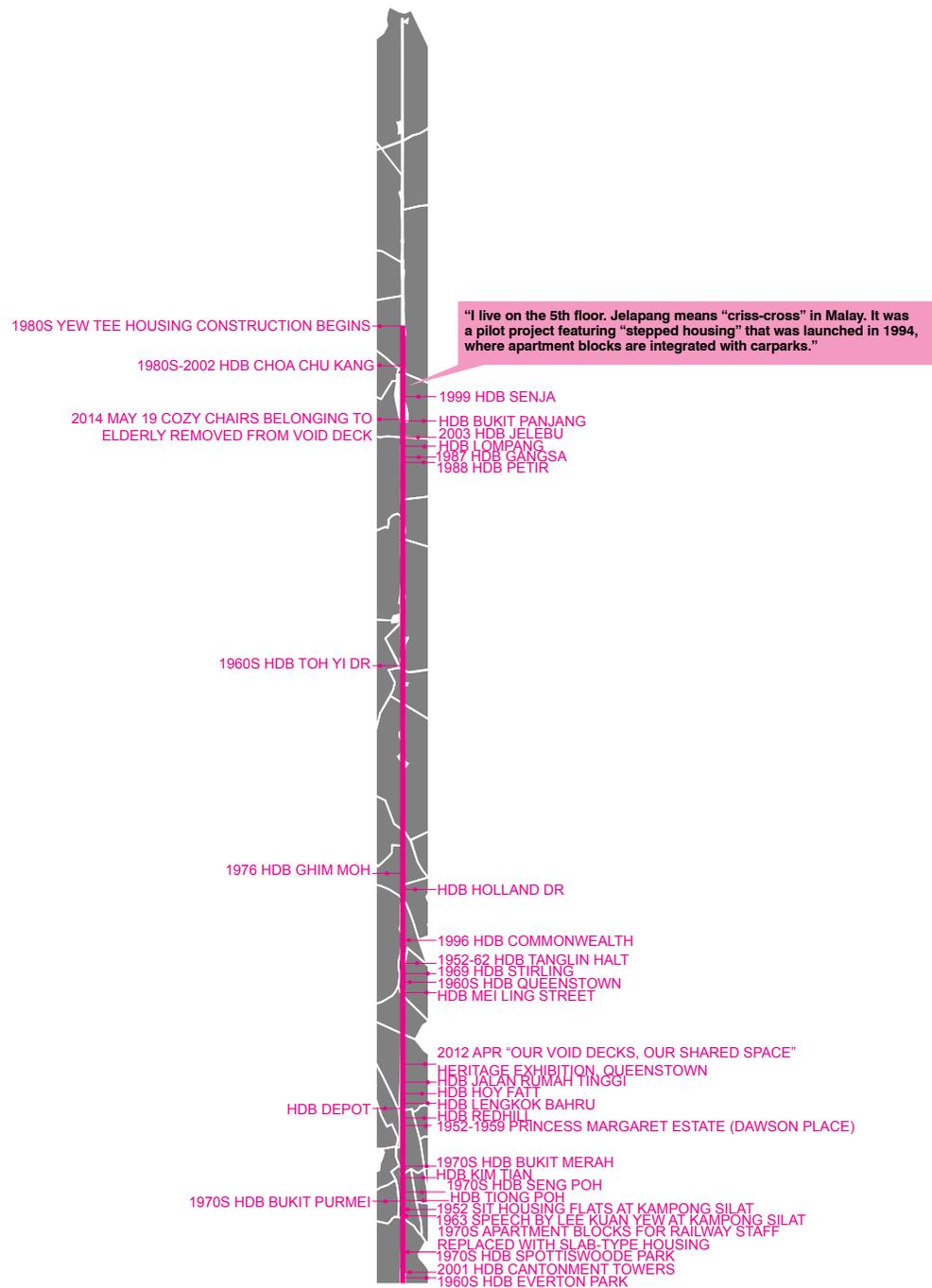


**BTRS-Key Token Post, Intact:**  
Developed in Britain in the 19th century, the use of tokens is to prevent collisions along the track. Once the token is dropped by a train, it can be passed on to the next train so that the awaiting train can use the sector.



**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.

# Housing “Rooms”



## 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.



**Choa Chu Kang New Town:**  
Developed in the 80s over villages, it is a relatively new satellite town. The first driverless light rail system in Singapore was built here in 1999.



**HDB Senja 1999:**  
Part of Bukit Panjang New Town (renamed from Zhenghua New Town in 1986). The names of the streets are named after the original village tracks, which have geographical themes.



**Void Deck Controversy:**  
The CCK 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.



**Bukit Panjang:**  
Bukit Panjang was originally planned as Zhenghua New Town, but this proved unpopular. Reverting back to Malay, the streets within the estate have geographical influences in Malay.



**HDB Jelebu 2003:**  
Bukit Panjang was previously developed as Zhenghua New Town in 1984. The name Jelebu refers to "haze".



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



**HDB Gangsa 1987:**  
In Malay, the name refers to "bronze", which follows the naming conventions of other streets in Bukit Panjang.



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



**Toh Yi 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.



**HDB Ghim Moh 1976:**  
The name possibly refers to "golden hair" of the Caucasians who lived historically in the adjacent Holland Village. The area still boasts a mix of international and local residents.



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



**Commonwealth Avenue 1996:**  
Named in commemoration of the organization of post-colonial British nations. Commonwealth Avenue was officially named in 1955, and was originally to be called Crown Road.



**Tanglin Halt Estate:**  
Iconic 10-storey flats built in 1962, with light industry added to fringes to facilitate Singapore's industrialization. The flats were commemorated on the SGD1 note.



**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.



**Queenstown:**  
Built in 1950s, Singapore's first satellite town was named, and themed, in honor of Elizabeth's coronation.



**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.



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



**Rumah Tinggi:**  
Adjoining Brickworks Estate, which speaks to the area's industrial past, the flats were once in front of a now demolished bus terminal.



**Hoy Fatt Road:**  
The earliest block was built in the 1970s. The name Hoy Fatt was dialect for "create and prosper".



**Lengkok 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.



**HDB Depot:**  
The Depot Road residences front Telok Blangah Hill Park and Mount Faber, which was a strategic colonial defence point. The parks are now part of the Southern Ridges Park Connector.



**Redhill:**  
The name is linked to a myth of a murdered boy in pre-colonial Singapore, whose blood stained the soil. This myth has been taught to students through the years.



**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.



**Bukit Merah 1974:**  
Literally means "Redhill". The Redhill area has an industrial history, such as brickworks and glassworks. The area is now mainly residential.



**Kim Tian Road:**  
Once part of the Tiong Bahru estate, the site was redeveloped by HDB into slab blocks. The road is named after Tan Kim Tian, a self-taught compactor who traded with the British.



**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.



**Tiong Poh Road:**  
As with the other parts of Tiong Bahru estate, the low density estate has become a bustling enclave for young cosmopolitans. The road was named after a Chinese merchant Khoo Tiong Poh.



**Bukit Purmei:**  
Bukit Purmei is sited within Bukit Merah, and means "Serene Hill" in Malay.



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



**Lee Kuan Yew Speech 1963:**  
After winning the elections of 1963, Lee Kuan Yew was garlanded and celebrated at the Kampong Silat.



**Apartments replaced with slab housing:**  
The Spooner blocks were built in the 1980s by HDB to house railway employees. These were handed over to the SLA with the landswap.



**Spottiswoode Park 1970s:**  
The development was originally a private apartment built by the Port Authority for employees, but was transferred to HDB in 1979.

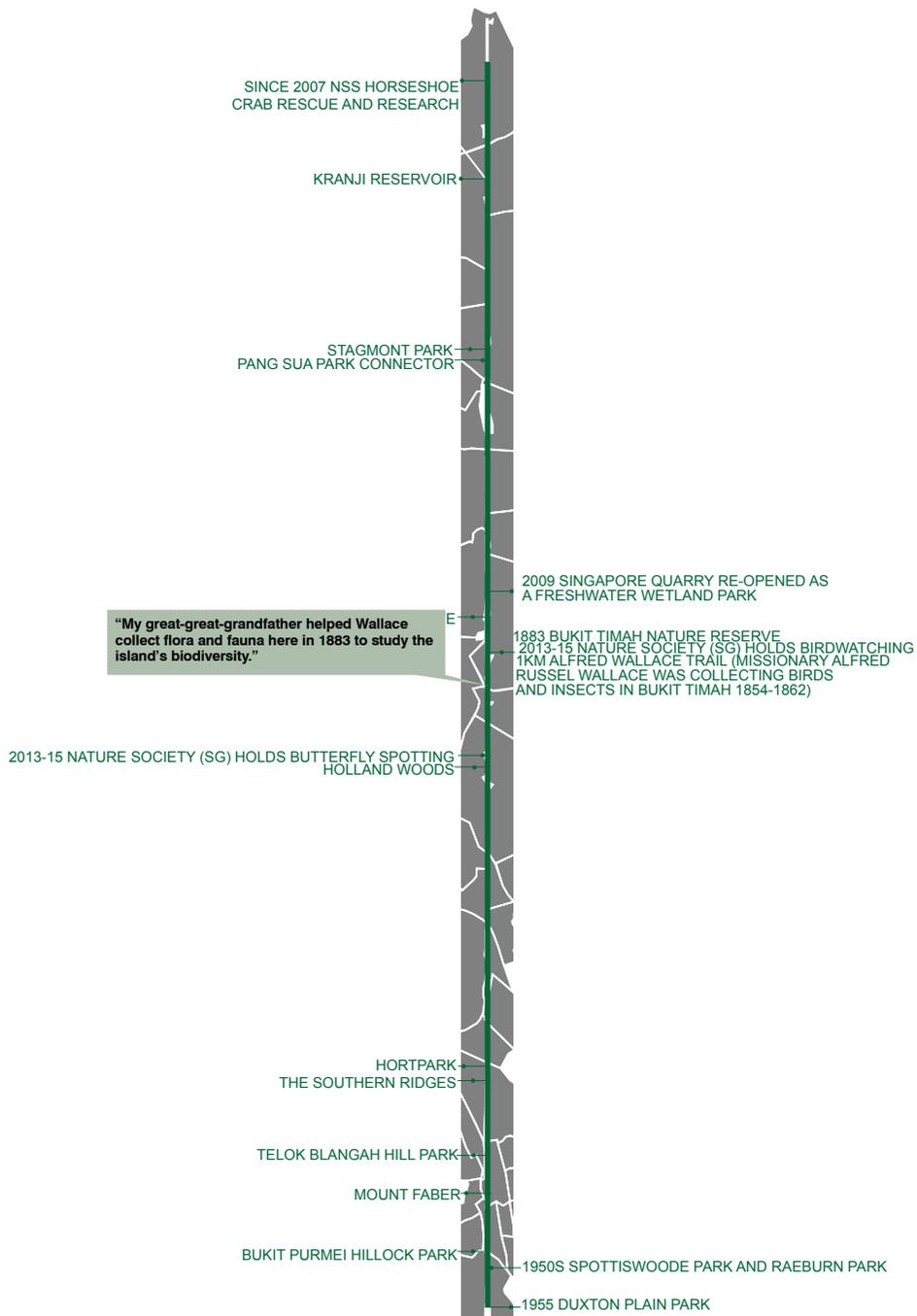


**Cantonment Towers 2001:**  
When Outram Park Complex was listed for en-bloc sale and subsequently demolished, the residents were relocated to Cantonment Towers.



**Everton Park 1960s:**  
Part of HDB's Urban Renewal Plan, Everton Park was one of various large blocks of residential built over demolished low rise housing in the city center to deal with population increase.

# Nature "Rooms"



## Exhibits



**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.



**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.



**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.



**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.



**1988 Bukit Batok Nature Park:**  
The 36ha park was the site of an abandoned quarry, which has since been reopened. It was also chosen by the Japanese for a memorial commemorating their dead, and is now part of the Singapore's natural and historical heritage.



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



**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.



**Birdwatching:**  
The Singapore Land Authority selected the Bird Group of NSS to map out the birdwatching hotspots in Singapore as part of the island's natural heritage.



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



**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.



**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.



**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.



**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.



**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.



**Bukit Purmei Hilllock Park:**  
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.

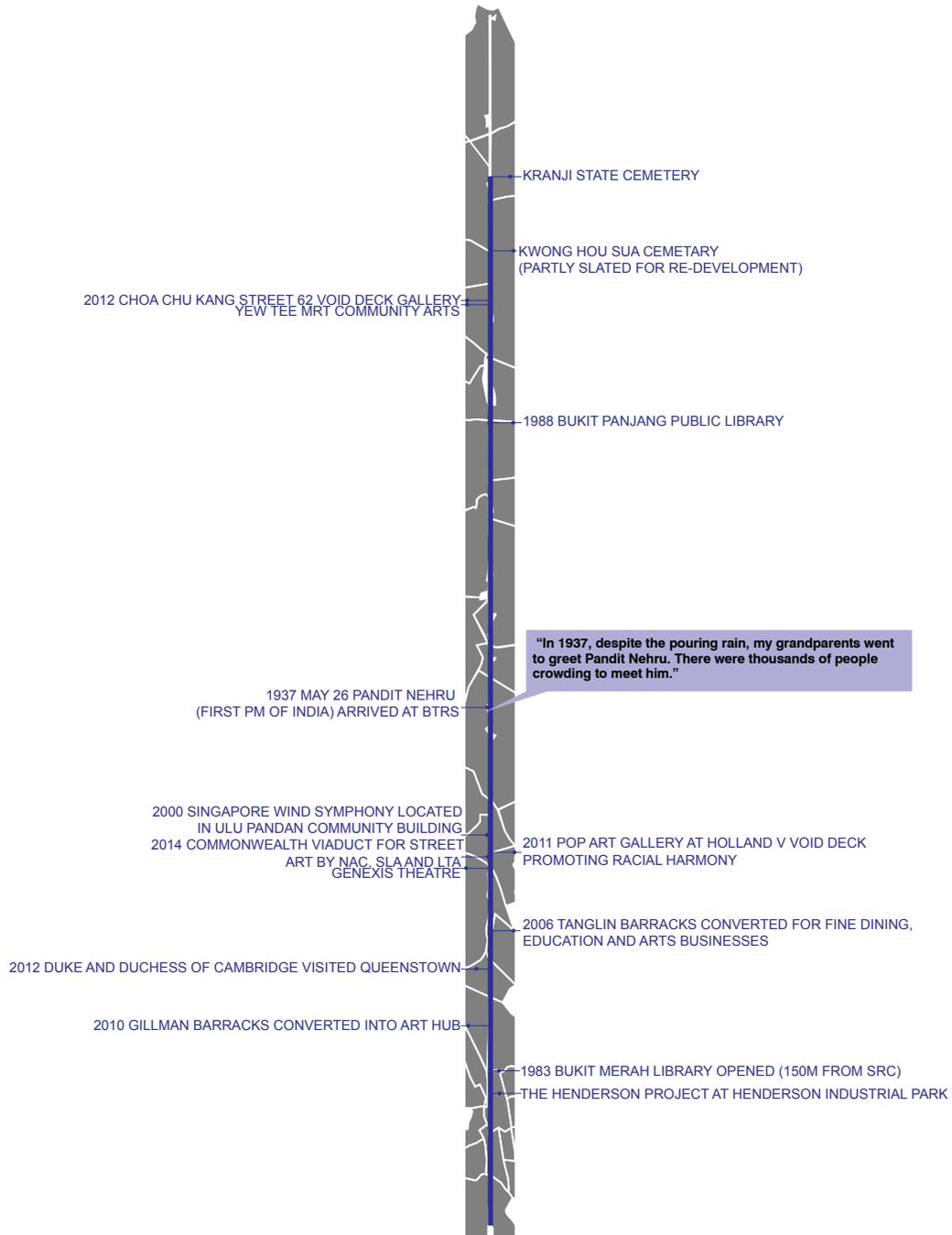


**Spottiswoode and Raeburn Parks:**  
Previously a nutmeg plantation, the parks were converted to residences for the Tanjong Pagar Dock Company, within a garden setting. Blair Plains, a conservation area, was previously part of Spottiswoode Park.



**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.

# Culture “Rooms”



## 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.



**Kwang Hou Sua Teochew Cemetery:**  
Nearly 2000 graves were exhumed for the construction of the Gali Batu MRT Depot in 2008. Several Singapore pioneers were buried at the 150 yr old cemetery, and Qing era artifacts have been unearthed at the site.



**Yew Tee MRT Community Arts Gallery:**  
A community art gallery was installed outside of the MRT to foster a greater outreach of the arts to the heartlands.



**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.



**Bukit Panjang Public Library:**  
Set up in 1988 within Bukit Panjang Mall, the library is part of the then-recent movement to situate libraries within malls so as to attract a larger population.



**Pandit Nehru's Visit:**  
Pandit Nehru arrived in Singapore on 26 May 1937, as the general secretary of the Congress in India. His arrival was greatly expected and he was greeted by thousands of Indians despite the rain.



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



**Genesis Theatre:**  
Located in Fusionopolis, the theater seats 420 people, and is part of the One North development. It is a multi-purpose hall for arts performances as well as conferences.



**Pop Art Gallery at Holland Void Decks:**  
The void decks of HDB flats in Holland Estate were transformed into an art gallery promoting the arts and racial harmony.



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



**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.



**Queenstown:**  
Despite being named for Queen Elizabeth upon her coronation in 1952, the British monarch never visited the estate on her three state visits to the island. In 2012, the Duke and Duchess of Cambridge visited Queenstown.



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

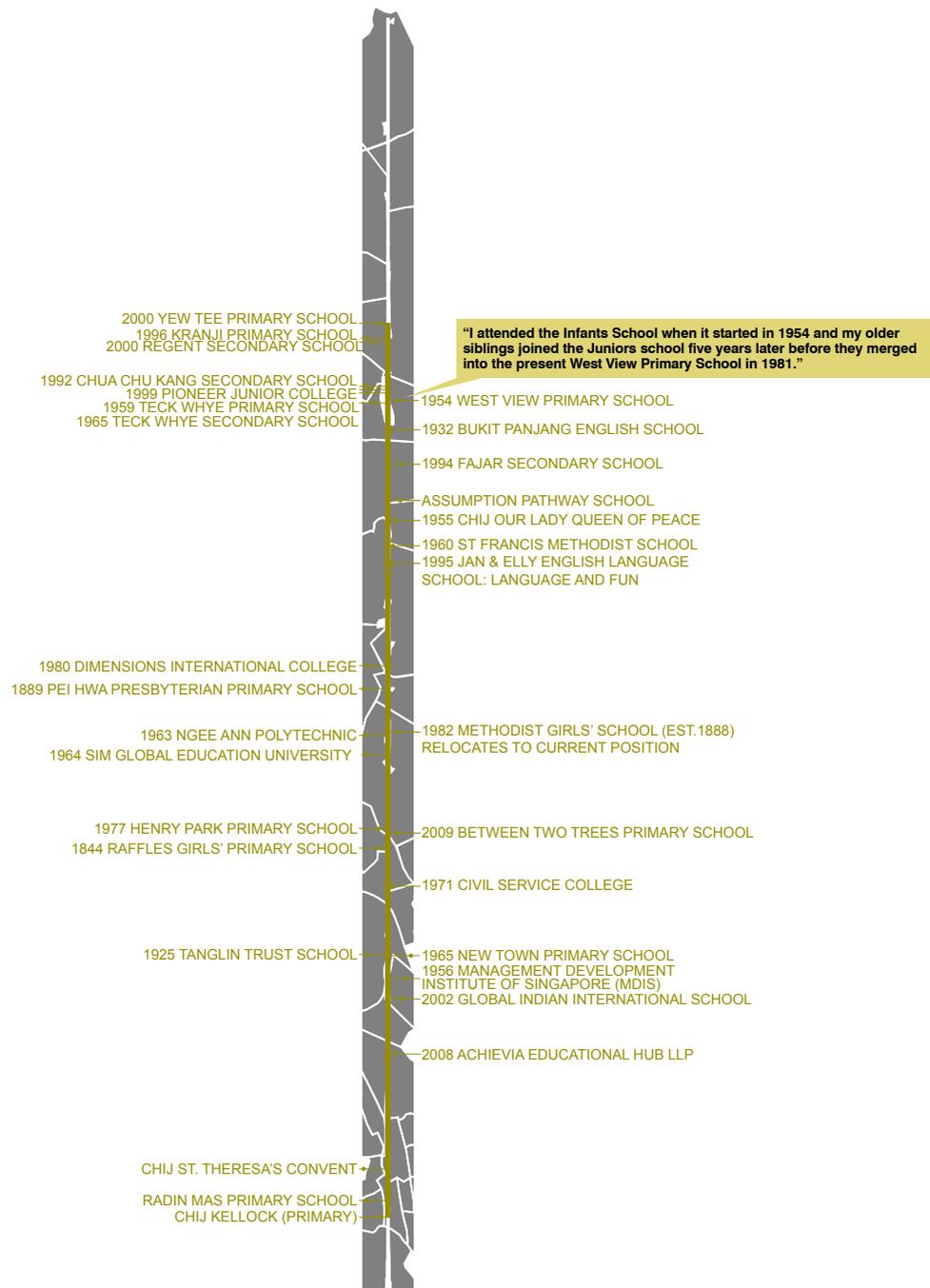


**Gillman Barracks:**  
The government announced that Gillman Barracks would be converted into an art hub in February 2010. The Barracks and car parks are part of the National Arts Council art spaces, and have been the site of various exhibitions and installations.



**Henderson Industrial Park:**  
A part of Henderson Industrial Park was converted into an arts space under the Henderson Project initiative. The site is also the location of local theatre group Dream Academy.

# Education “Rooms”



## Exhibits



**Yew Tee Primary School:**  
It was built in 2000.



**Kranji Primary School:**  
Kranji Primary School is established in 1996.



**Regent Secondary School:**  
It is a co-educational government school founded in 2000. Secondary 1 to 4/5 levels of express, normal academic and technical courses are provided.



**Choa Chu Kang Secondary School:**  
The CCKSS is established in 1992. 5 Express and 3 Normal academic classes were provided for the first batch of 318 students.



**Pioneer Junior College:**  
Founded in Dec 1999. Former sites of the schools were the campus of former French-German Institute before it was relocated to the present site in December 2002.



**Teck Whye Primary School:**  
Founded in 1959, it served CGK's farming community. When practice of vernacular schools discontinued in 1972, it united with the Bukit Panjang Malay School. It was moved to its present site in Dec 2001.



**West View Primary School:**  
The Infants' school was established in 1954 while the Juniors school in 1959. In 1981, the two schools became the present West View Primary School.



**Teck Whye Secondary School:**  
Established in 1965. It was moved to the present site in 2002. Most of the enrolled students come from the adjacent neighbourhoods.



**Bukit Panjang English School :**  
In 1932, it was founded as one of the rare educational institutions in north of Singapore.



**Fajar Secondary School:**  
The FSC was founded in 1994. It is a co-educational secondary school.



**Assumption Pathway School :**  
Founded in 17 Jan 1938 by two brothers from Catholic Order of the Brothers of St Gabriel. Formerly known as the St Joseph's Trade School.



**CHIJ Our Lady Queen of Peace:**  
The 7th school established by the Infant Jesus Sisters in 1955 in sight of the need of education for girls in Singapore. It was relocated to current site in 1957.



**St Francis Methodist School:**  
Founded as a girls school in 1960 by Mrs Harriet T Doraisamy. First batch of student enrolled was 27. It was handed over to the Methodist Church in Singapore in 1994.



**Jan and Ely English Language School:**  
It is an English language school founded by Ely Sim in year 1995.



**Dimensions International College:**  
It was established in 1980 as the Dimensions Commercial School.



**Pei Hwa Presbyterian Primary School:**  
Founded in 1889 by Preacher Joseph Koh. The first medium of teaching was Teochew. The School was under temporary closure in the 1941 due to WWII.



**Methodist Girls' School :**  
Established on 25 July 1887 by Sophia Blackmore. It is an independent girls' school with both the primary and secondary sections. Due to insufficient space of the school area, it was moved in 1992 to its present site.



**Ngee Ann Polytechnic:**  
Started operation as the Ngee Ann College in 1963. It was founded by Ngee Ann Kongsi. It relocated from Teochew building on Tank Road to the current Clementi campus in 1968.



**SIM Global Education University:**  
Was founded in 1964 as a national management organisation under initiation of Singapore's Economic Development Board.



**Henry Park Primary School:**  
Started operation on 22 March 1977 with 287 student enrolled. It was moved from the Holland Grove Road to its present location in 2013.



**Between Two Trees Preschool:**  
The school was established in 2009. It was relocated to the Ming Teck Park in 2013.



**Raffles Girls' Primary School:**  
Founded in 1844. It formerly located at Queen Street, was forced to close and was occupied by the Kempital as headquarter during the WWII. It was moved to the current location in 2014.



**Civil Service College:**  
Established in March 1971 as a staff training institute. It is a college for government employees.



**Tanglin Trust School:**  
Non-profit international school founded in 1925 by Anne Griffith Jones. It provides British-based education for students of age 3 to 18.



**New Town Primary School:**  
Founded on 26 July 1965. Former campus relocated to Queenstown's junction of commonwealth drive and avenue. In 1992, it extended its campus after Permaisura Primary School was demolished.



**Management Development Institute of Singapore:**  
Founded in 1956, is Singapore's oldest not-for-profit professional institute for lifelong learning.



**Global Indian International School:**  
Initial established as Indian Central School Singapore (ICS) on August 2002.



**Achievia Educational Hub LLP:**  
Founded in 2008, it provides education for primary and secondary students.



**CHIJ St Theresa's Convent:**  
Founded in 1892 and formerly known as the Chij Kampong Bahru. English and Tamil teaching for primary students were provided at separate buildings after the WWII until 1948. It was moved to its current site in Nov 2009.

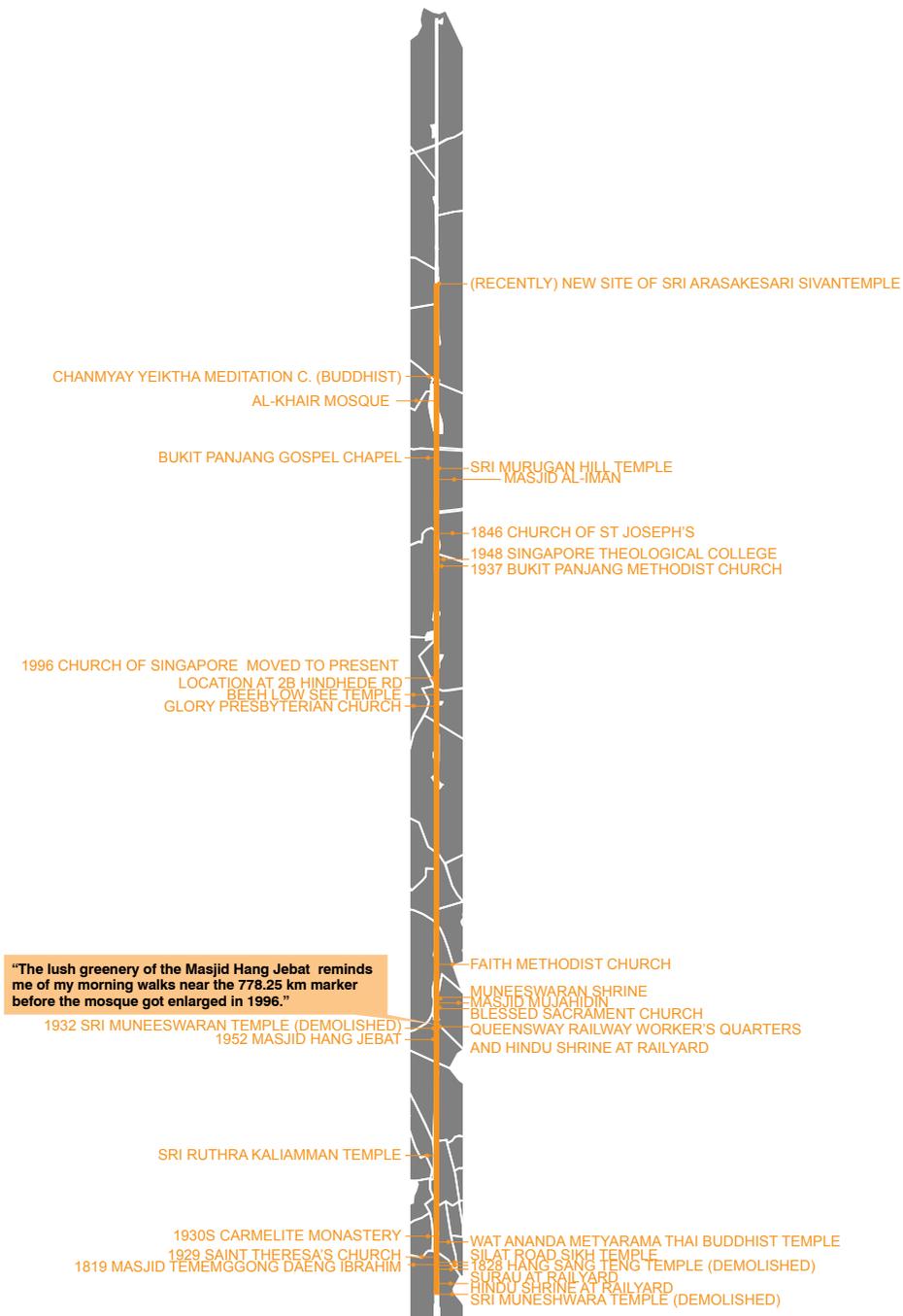


**Radin Mas Primary School:**  
Formerly main building of an Istana owned by Lord Pengiran Agong of Java and transformed into a school in 1926. An annex was built to extend the building in the 1950s. In 1984, it was relocated to its current site.



**CHIJ Kellock:**  
Founded in 1964. It is one of the girl schools among the Convent of the Holy Infant Jesus schools.

# Religion "Rooms"



## Exhibits



**Sri Arasakesari 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 (BT):**  
Built in 1846 the church grew significantly and was targeted by gangs in the 1850s, resulting in the first martyrs in Singapore. Used as a base by Alfred Russell Wallace.



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



**Faith Methodist Church:**  
Began in 1986 to serve the residents of Queenstown. Early services were conducted in the open air and later in a temporary shed.



**Blessed Sacrament Church**  
Established in 1963 at the early years of Queenstown, 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 778.25km marker. Established in 1952, it was enlarged in 1996, but still takes on the 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 Muneswara Hindu Temple:**  
The Sri Muneswara Hindu Temple was a shrine built by the Hindu workers. The building has since been demolished, but the sacred tree next to it remains.



**Chanmyay Yeiktha Centre:**  
A 24hr meditation center that was established in 2011. Located in a small residential estate, the center teaches Buddhism, Burmese tradition and Myanmar.



**Sri Murugan Hill Temple:**  
The holy site was discovered at Lam San Village, and consecrated in 1962, but building activity stopped due to fire hazards. It was re-registered in 1973.



**Trinity Theological College:**  
Founded in 1848, it was the first Seminary in Singapore, and was located in Mt Sophia. It moved to the current location in 2001.



**Beeh Low See Temple:**  
Established in 1935, the temple was a refuge in the early days for the sick and aged. 2 shells were dropped during WW2, but the temple remained undestroyed.



**Muneswaran Shrine (demolished):**  
The now demolished structure was used by large groups of Tamil railway workers, and was accessed via Blair Road.



**Sri Muneswaran Temple:**  
This was a shrine originally dedicated to the Hindu Deity that prevented accidents, apropos to the rail workers. It relocated in 1991 to its existing site along Queensway.



**Sri Ruthra Kalliamman Temple (old and new sites):**  
The temple is dedicated to the the goddess Kall, who is the main deity. The temple started as a shrine in the Alexandra Brickworks and was later rebuilt.



**St Teresa's Church:**  
Established in 1929, the church was built near the port. It was expanded in 1959 and is a gazetted national monument.



**Hang Seng Teng Temple (demolished):**  
The temple was built in 1828 and was one of the earliest temples on the island. It was destroyed in a fire in the 1990s.



**Hindu Shrine at Railyard:**  
The religious lives of the rail workers played an important role. Shrines and makeshift religious sites can be found along the trail.



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



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



**B. Panjang Methodist Church:**  
Established in 1937 as a predominantly Hokkien (Fujian) congregation, the church had humble beginnings in a charcoal shop.



**Glory Presbyterian Church:**  
Established by foreign religious to cater to the Teochew-speaking Christians that were around the site.



**Masjid Mujahidin:**  
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.



**Queensway Railway Worker's Quarters and Hindu Shrine:**  
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.



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

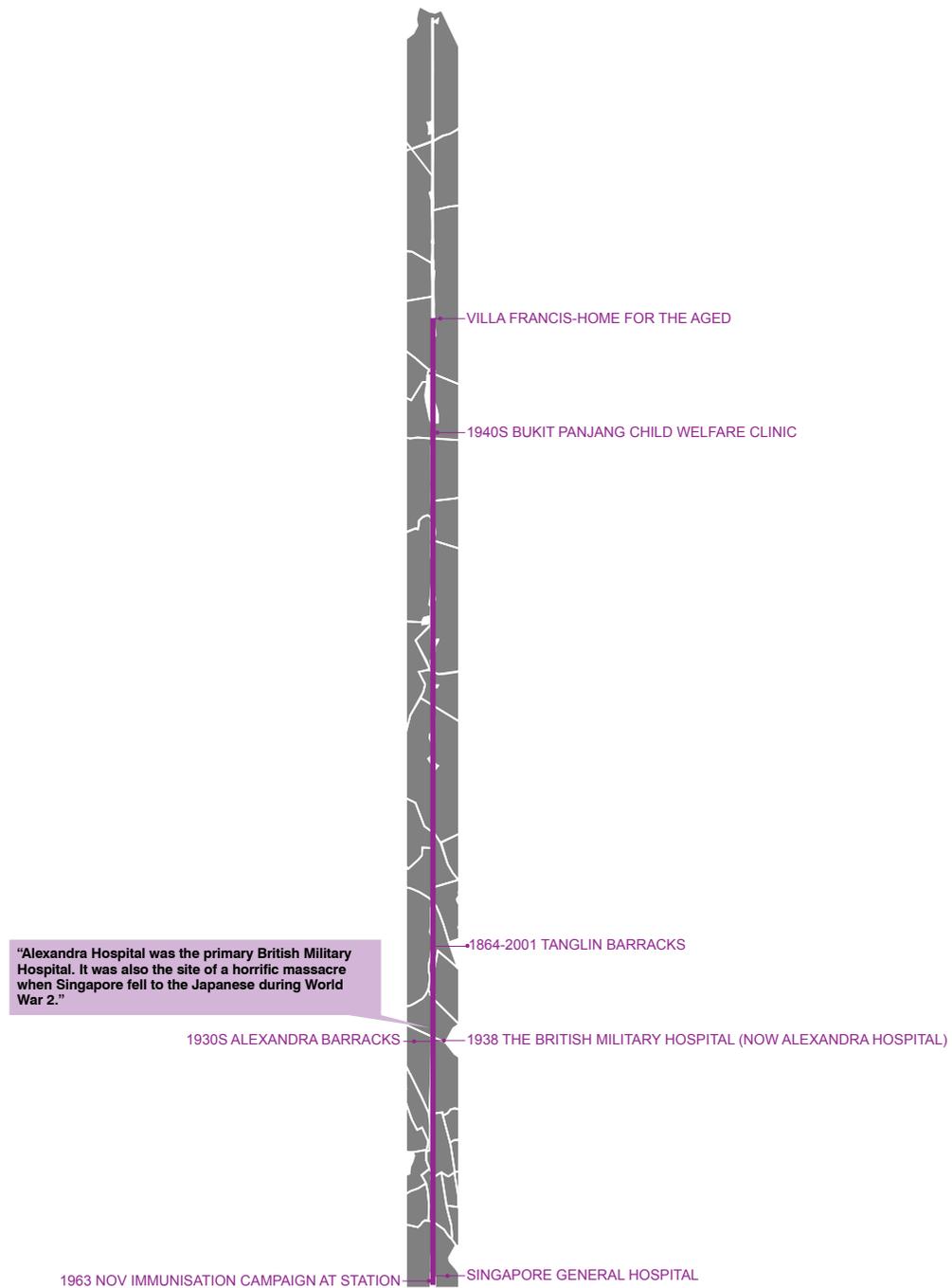


**Silat Road Sikh Temple:**  
The Gurdwara houses the tombstone of the Sikh freedom fighter Bhai Mharaj Singh Ji. The Temple has been declared a historic site.



**Surau at Railyard:**  
The Surau was a prayer room used by Muslims for their daily prayers. The Surau here was used by the rail workers and is still extant at the Tanjong Pagar Rail Yard.

## Health “Rooms”



## Exhibits



**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.



**1861-2001 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.

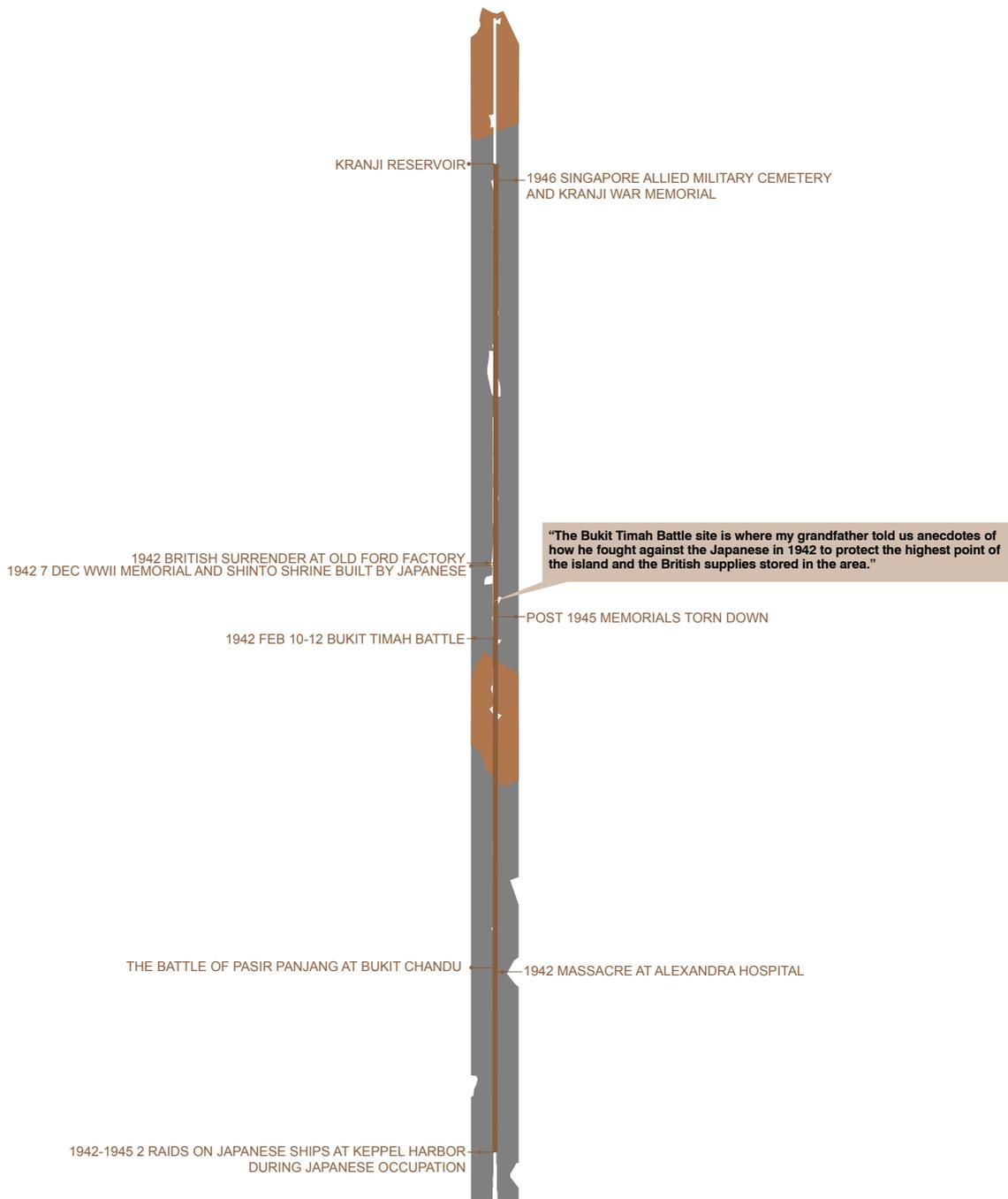


**1963 Nov Immunization campaign at station:**  
The government implemented national healthcare campaigns and immunization programmes during 1959-1963. The Anti-Rabies and Anti-Leptosy vaccination programs were carried out in 1963.



**1889 Singapore General Hospital:**  
Founded in 1821 and moved to its current location in Outram in 1889, SGH is Singapore's largest and oldest hospital. It now houses the SGH Museum, which charts the parallel history of the island and the hospital.

# World War II “Rooms”



## Exhibits



**Kranji Reservoir:**  
Kranji Reservoir was where the Battle of Kranji took place on 9 Feb 1942, when the Japanese invaded Singapore. Capturing Kranji was crucial for the invaders as they pushed towards Bukit Timah.



**Kranji War Memorial:**  
The memorial is dedicated to the brave who died defending Singapore during WW2. over 4500 soldiers were buried, and 25,000 names are engraved on the steel.



**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.



**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.



**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.



**Post-war Memorial:**  
The Battle for Bukit Timah site at the Bukit Timah Nature Reserves was officially marked in 1995.



**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.

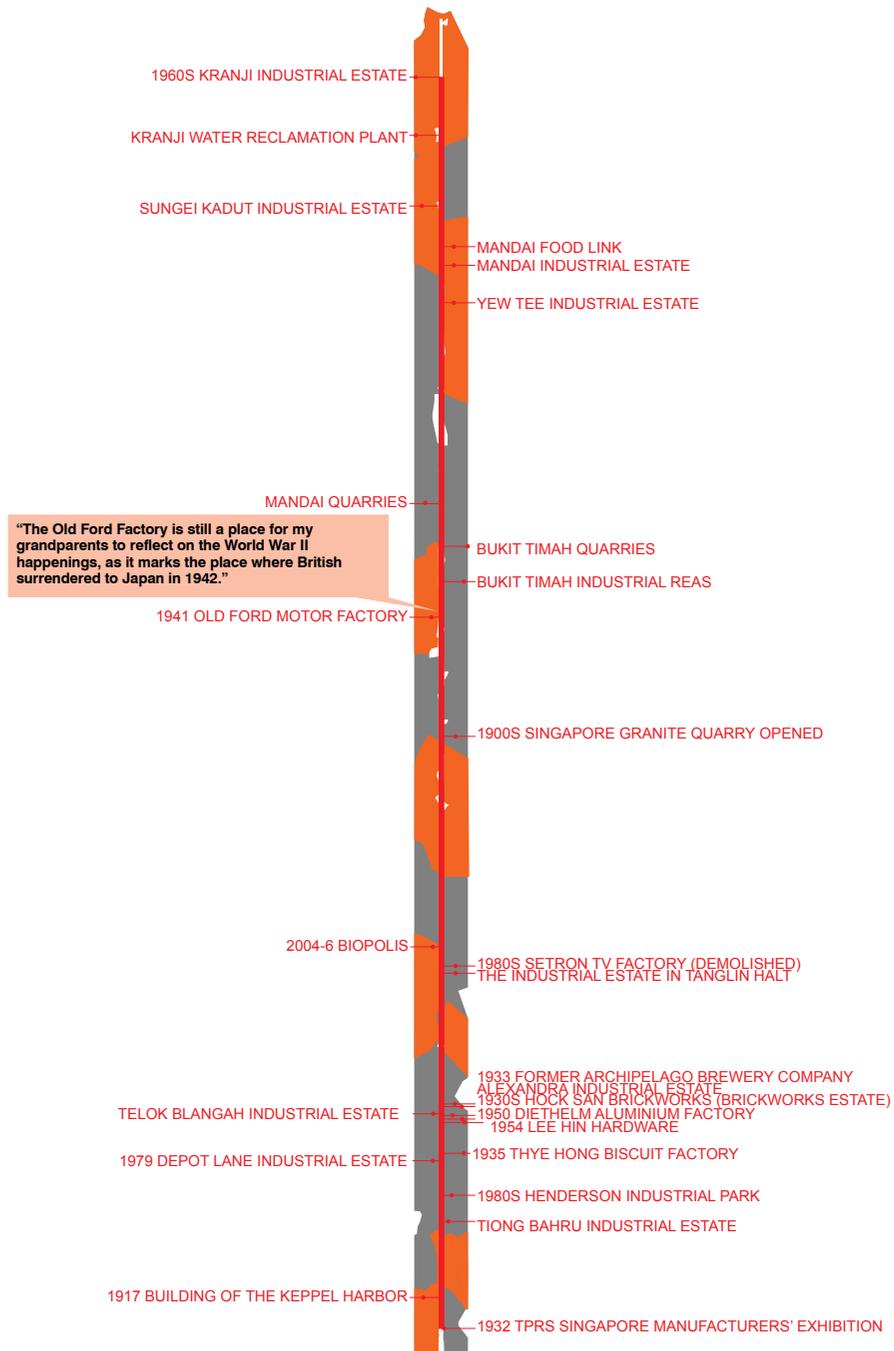


**Bukit Chandu:**  
A hill in Kent Ridge Park, the hill was the site of one of the final battles in Singapore during WW2. The Japanese forces faced off against the Malay Regiment for close to 2 days in a conflict known as The Battle for Pasir Panjang.



**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.

# Industry "Rooms"



## 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.



**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.



**Sungei Kadut Industrial Estate:**  
Sungei Kadut 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.



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



**Mandai Industrial Estate**  
Mandai Estate is a relatively small industrial estate next to Kwang 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.



**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 1960s.



**Mandai Quarries:**  
Intensive mining activities carried out in Bukit Mandai during the post war period in extracting raw material for building constructions.



**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.



**Bukit Timah Industrial Area (1960s factories in Gornbak):**  
In early 1920s, large scale mining activities took place in BT for the supply of granite aggregated to railway ballast and Causeway.



**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.



**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 Scottish's Jardine Matheson in 1929.



**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.



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



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



**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.



**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.



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



**Diethelm Aluminium 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.



**Telok Blangah Industrial Estate:**  
The Bases 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 Hin Hardware:**  
It was established in 1954. The factory associated with the railway siding due to their proximity in locations.



**Thyee Hong Biscuit Factory (Alexandra Halt industrial area):**  
Started operation in March 1935. It had two automated plants for monthly production of more than 1500 tons of biscuits. The factory stopped running on 7th Jan 1982.



**Depot Lane Industrial Estate 1979:**  
Located at Depot Road, the estate offers single storey terrace workshop units as well as individual units within a 4-storey industrial shop block.



**Henderson Industrial Park:**  
Situated at Henderson Road Road in the Bukit Merah District, the industrial park provides warehouse and office spaces.



**Tiong Bahru Industrial Estate:**  
A commercial property at Lower Delta Road. The units are generally rented or sold for Light Industrial Purposes.

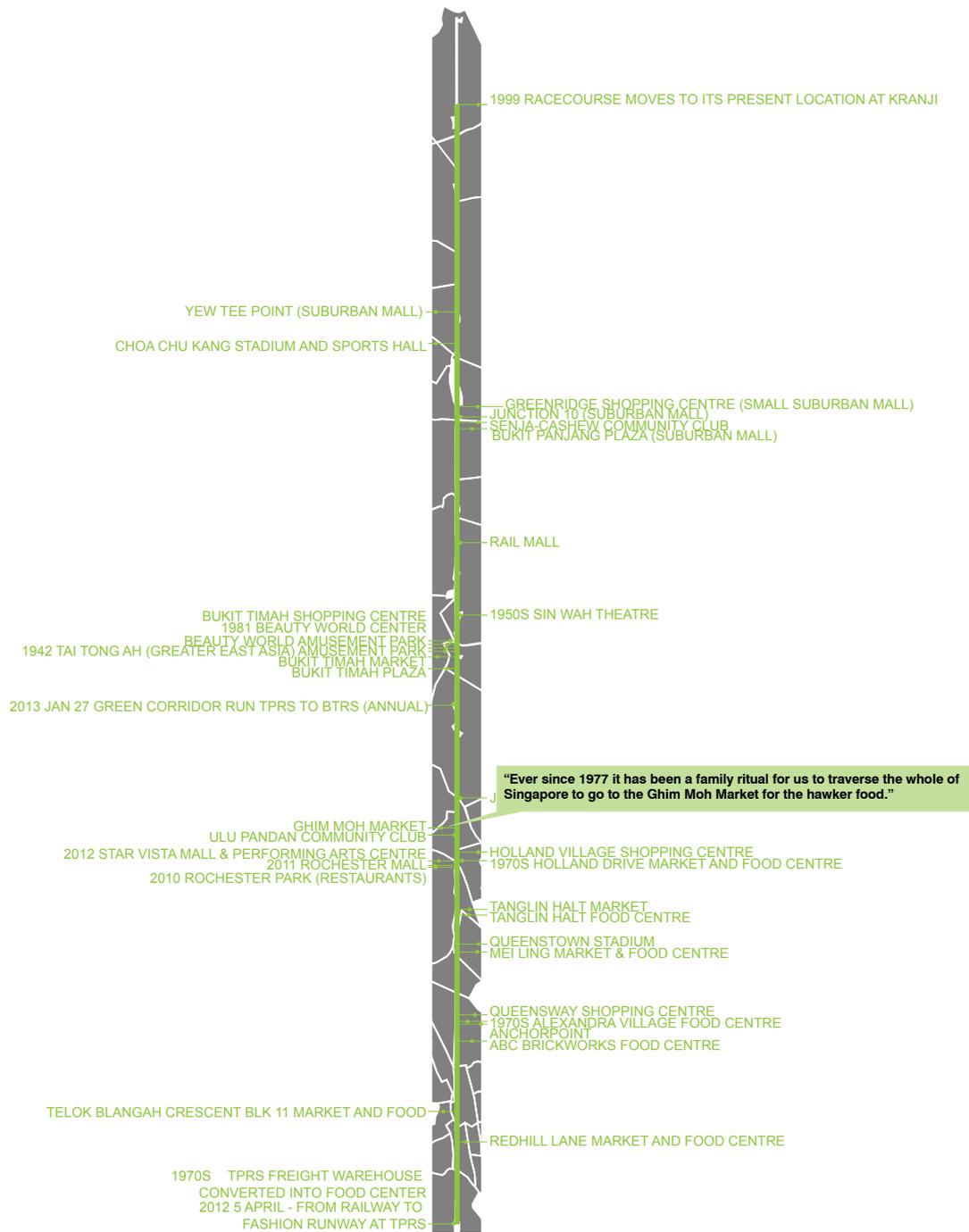


**Keppel Harbour:**  
Known as New Harbour in 1890s. It was renamed in 1900 to honour Sir Henry Keppel. It acted as a connection hub of the rail, contributed to economic trade throughout 20th century.



**1932 Singapore Manufacturers' Exhibition:**  
Held from 2 May 1932 to 30 June 2011 each year. The station displayed Singapore's manufacturing industries after the Great Depression.

# Leisure “Rooms”



## Exhibits



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



**Yew Tee Point Mall:**  
Conveniently located near Yew Tee station, the mall was completed in 2008 by Frasers Centerpoint and includes residences.



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



**Greenridge Shopping Centre:**  
Greenridge Shopping Center was one of the first shopping centers to be built in Bukit Panjang to serve the community.



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



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



**Bukit Panjang Plaza:**  
Largest shopping mall in Bukit Panjang. The Bukit Panjang Community Library and the NTUC FairPrice supermarket are also within. It is renowned as a food paradise in the centre of BP town.



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



**Sin Wah Theatre:**  
The theater was a popular landmark with residents, but fell into decline with the development of the New Town. The theater specialized in Chinese kungfu and Western films.



**Tai Tong Ah Amusement Park:**  
Two businessmen sought permission to operate an amusement park on the 7th milestone, naming it after the Japanese order of the Greater East Asia Co-Prosperty Sphere.



**Beauty World Amusement Park:**  
After the occupation, the Tai Tong Ah Amusement Park was reopened as Beauty World Market in 1947, capitalizing on rising leisure spots.



**Beauty World 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 1984.



**Bukit Timah Shopping Centre:**  
Next to Beauty World, BT Shopping Center boasted another form of entertainment – a cinema. It was popular with tourists M'sia but now stands as a shadow of its former self.



**Bukit Timah Market and Food Centre:**  
The Market and Food Center was built in 1975. It was known informally as "7 miles", that being the distance to downtown Newton.



**Bukit Timah Plaza:**  
When it first opened, BT Plaza was a high end mall with the Japanese departmental store Yachan. Its tenants now are mainly renovation and maid companies.



**Green Corridor Run:**  
The 10.5km run starts at TPRS and ends at the old Bukit Timah Rail Station, bringing runners of all levels through the green corridor.



**Jelita Shopping Centre:**  
A small shopping center in the middle of an expensive residential district. Pizza Hut famously opened a restaurant here in 1981, introducing Singaporeans to the Italian pie.



**Ghim Moh Market:**  
Arguably the most famous site within the Ghim Moh estate, the Market and Food Center, built in 1977, is known for food stalls that Singaporeans will traverse the island for.



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



**Star Vista Mall:**  
A new mall sited within One-north, Star Vista is Singapore's first naturally cooled mall.



**Rochester Mall:**  
Sited next to Rochester Park, it is promoted as a meeting space for families, professionals, expatriates and tertiary students, and includes several colonial era buildings.



**Holland Village:**  
Named after Hugh Holland, an architect and amateur actor. Originally plantation land, it was developed as prime residential enclave, and attracted many expatriates.



**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.



**Hoiland V Shopping Centre:**  
The mall serves the enclave, and is a landmark within Holland Village. It comprises a 24hr supermarket, while the floors above house craft stores, beauty salons, and lifestyle shops.



**Tanglin Halt Market and Food Centre:**  
The Tanglin Halt Market was added to the estate in 1967, to better serve the residents and light industry. It will be demolished as part of an upgrading process.



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



**Mei Ling Market and Food Ctr:**  
The market was developed to serve the residents of the Mei Ling Estate in Queenstown. The area was formerly a Chinese cemetery.



**Queensway Shopping 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.



**Alexandra Village Food Ctr:**  
Alexandra Village Food Center is hidden amongst low flats and light industry buildings. It is less crowded than the more well known hawker centers, serving mainly residents of the area.



**Anchorpoint:**  
The site was originally the manufacturing plant of Anchor Beer from the 1930s to 1960s, which gave the development its name.



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



**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.



**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.



**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.

# Alterity “Rooms”



## Exhibits



**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.



**Eviction Notices to Squatters:**  
In 1997, the Malayan railway served eviction notices to illegal squatters along the KTM. The squatters were mainly foreign workers, and also used for storage and construction.



**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.



**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.



**Kwang 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.



**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.



**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.



**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.



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



**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.



**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.



**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.



**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.



**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.



**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.



**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.



**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.



**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.



**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.





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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.

