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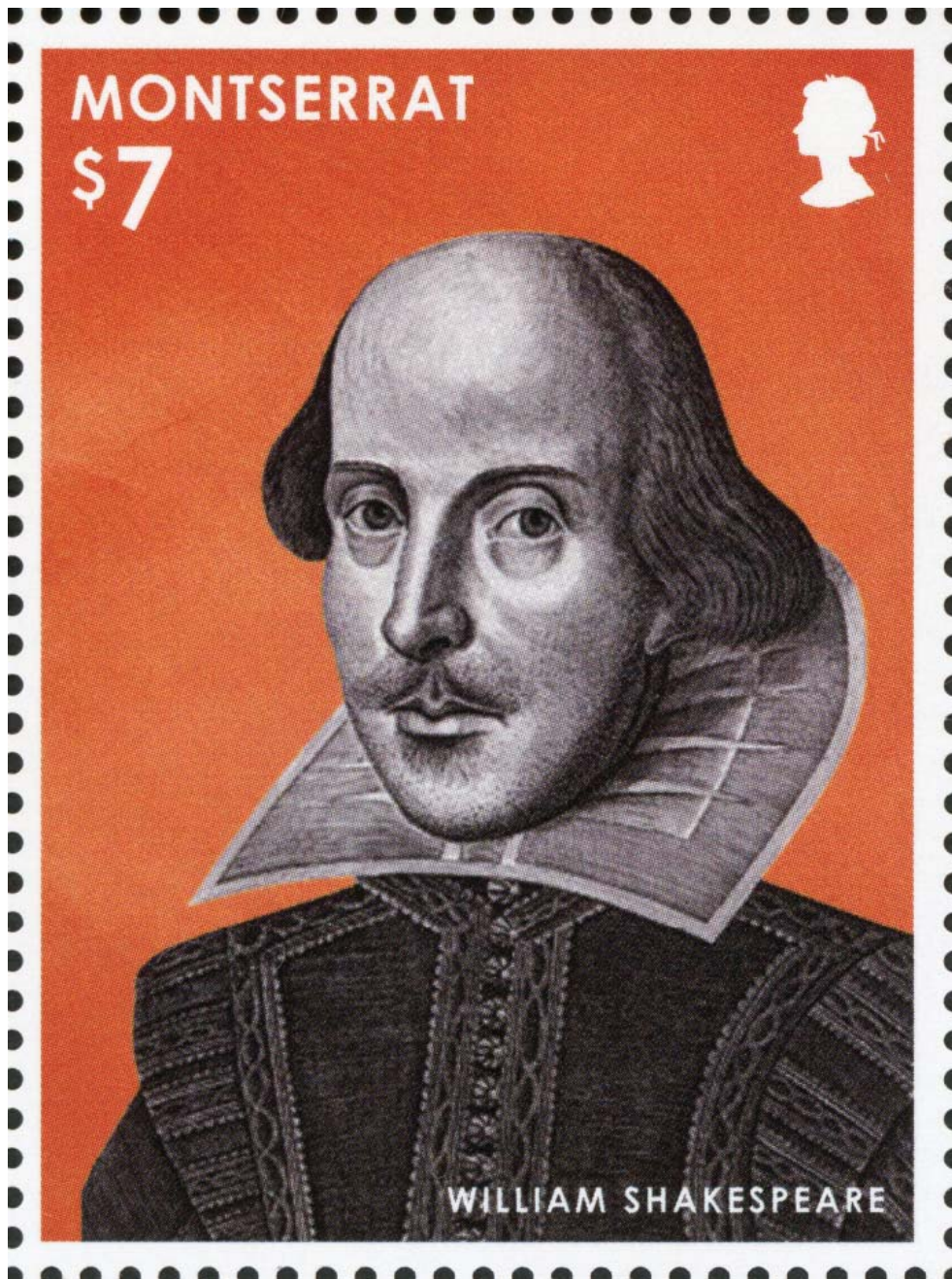
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**PORT CITIES:
MULTICULTURAL
EMPORIUMS OF
ASIA, 1500–1900**

**COMMUNITY
HERITAGE TRAIL:
BUKIT TIMAH**

**HAWKER CENTRES:
THE VIEW
FROM ABOVE**





Front Cover

Bramina Woman. Goa, India, around 1785 - 1800. Oil on canvas. Private Collection.

Inside Front Cover

The famous portrait of Shakespeare by Martin Droeshout, May 29, 2013. Collection of Singapore Philatelic Museum.

Read more about Looking for Shakespeare on Page 13

If you have any feedback, please email muse@nhb.gov.sg or go to www.nhb.gov.sg

FOREWORD

All too soon, we have come to the end of 2016 and a good resolution that we can all make for 2017 is to make a commitment to continuously enrich ourselves by acquiring knowledge of new and exciting cultures. And a great place to start, as you will realise in this issue of *MUSE SG*, will be our museums. Through the wonders of exhibitions, we do not have to travel very far to discover foreign lands and explore different cultures.

In this issue, two of the exhibitions covered will feature topics that transcend the boundaries of time and geography. The first – *Shaking it with Shakespeare* provides interesting insights into how a man who lived more than 400 years ago continues to make his presence felt in countries all over the world today. You can discover more about the life and impact of this literary genius through our *Looking for Shakespeare* article (page 13).

The second example can be found in our cover story – *Port Cities: Multicultural Emporiums of Asia, 1500–1900* (page 4), which explores the impact that a port city has on local culture, a topic particularly relevant to Singapore. You can find out more about how waterways facilitated the movement of goods and created an environment where cultures met and merged. This article sets the context for the exhibition, which is currently on display at the Asian Civilisations Museum.

Extending beyond the walls of our museums, you can also discover how different aspects of Singapore's

intangible heritage are preserved and promoted through oral traditions and documentary films respectively in *Roots/Routes: Safeguarding Singapore's Diasporic Heritage* (page 19) and *Recording the Past with Film* (page 23).

As we often emphasise, heritage is everywhere and accessible to anyone, and perhaps nothing proves this point better than Singapore's food heritage. In this issue's *Hawker Centres: The View from Above* (page 33) article, you can savour the history of street hawkers and hawker centres, and find out more about the efforts of ordinary Singaporeans and the government in the preservation and promotion of our street food heritage.

Lastly, in this issue, we pay homage to the 75th Anniversary of the Fall of Singapore by focusing on one of the areas that bore witness to the Japanese invasion during World War II in *Community Heritage Trail: Bukit Timah* (page 26). Despite its past, the Bukit Timah area is also known as a green sanctuary for many who seek a reprieve from the hustle and bustle of city life. These interesting aspects of the area and more are highlighted in the National Heritage Board's Bukit Timah Heritage Trail.

On behalf of the team at *MUSE SG*, we would like to thank you for your support throughout the year and wish all of you a Happy New Year!

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The collection comprises 477 watercolour drawings commissioned by William Farquhar, the first Resident and Commandant of Singapore (1819 – 1823), during his prior tenure as Resident of Melaka. These natural history drawings depict the flora and fauna of the Malay Peninsula, most likely accomplished by local Chinese artists, with inscriptions identifying the species by their English and Malay names. Farquhar brought this set along with him when he left Singapore, and subsequently donated it to the Royal Asiatic Society in London in 1827. In 1993, it was put up for auction and purchased by Mr G.K. Goh, who donated the entire collection to the National Museum of Singapore.

MUSEUM LABEL has developed a series of merchandise inspired by these drawings. For more information or purchase inquiry, please contact Retail and Merchandising Division at: nhb_museumlabel@nhb.gov.sg



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A NEW LINE
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PORT CITIES



MULTICULTURAL EMPORIUMS OF ASIA, 1500–1900

Text by Peter Lee and Naomi Wang

Photo on this page
Percy Carpenter, *View of
Singapore from Mount Wallich*,
1856. Collection of National
Museum of Singapore.



01. Inner robe with standing tree design, tailored in Japan during the Edo period, c.1603 to 1868. Aichi, Japan. Matsuzakaya Collection.

Port Cities: Multicultural Emporiums of Asia, 1500–1900 will be on display at the Asian Civilisations Museum (ACM) from November 4, 2016 to February 19, 2017. Peranakan scholar Peter Lee, together with ACM's former director Dr. Alan Chong, conceptualised this show, the first of its kind to explore the histories of Asian port cities through the perspective of local inhabitants, rather than European colonial ties and trading networks.

Port cities perfectly encapsulate a fundamental human process that has existed since time immemorial – the constant mixing of people, objects and ideas. These cities and the powerful cultural dynamics within and between them reflect how culture is formed, spread and shared. The story of port cities in Asia is the story of multiracial

communities and networks. It is also the story of global trade, diverse consumption of objects and the spectrum of responses to them. Supply and demand engendered extensive competition, counterfeits, cheap replicas, as well as innovations and improvisations. New cultural forms emerged. Singapore – an active port in the mid-19th century, as depicted in the panoramic view painted by Percy Carpenter – is a large part of this story (left page).

Oceans and waterways facilitated the movement of people, ideas and goods, while climate and trade winds governed them. By considering three categories of cultural dynamics in Asia – divergence, convergence and integration – and by connecting contact points and the complexity and confusion of multi-directional cultural flows,

the exhibition manages to elicit new ways of thinking about history.

In the period leading up to the 17th century, starting up life and trading in a new country took place against enormous odds. Those who succeeded reaped rich rewards and made a tremendous impact on material culture. The production of copies and cheap imitations, and their wide circulation created international styles and fashions. The rare example of a kimono made of Indian chintz is testament to the international circulation of textiles and their adaptation in local contexts (fig. 1). Over time, this creativity and the ever-changing dynamics of port cities facilitated what we understand today as modernity and globalisation, and also the development of popular culture.

02. *Arch for an icon (prabhavali)*, 20th century. Vietnam. Collection of Saigon Chettiar's Temple Trust Ltd. On long-term loan to Indian Heritage Centre, Singapore.



02

03. Jacob Coeman. *Pieter Cnoll, Cornelia van Nijenrode and their daughters*, 1665. Batavia. Collection of Rijksmuseum, Amsterdam.



03

NEW PLACES, NEW LIVES

The exhibition begins with an eclectic array of mannequins depicting 19th century inhabitants of Singapore. The presence of people from different backgrounds, dressed in their own fashions, was common not only in Singapore, but also in the many port cities of Asia. Five intimate stories of transnational communities which illustrate the diversity of port cities are told through the objects on display.

Mobile and enterprising, Chettiars have been trading beyond their homeland of the Chettinad region, in Tamil Nadu, India, for centuries. More than 200 years ago, Chettiars built temples in Saigon. Links were strengthened when Pondicherry (near Chettinad) and Saigon became part of the French colonial empire. The treasuries of Chettiar temples in Saigon were filled with ornate gold jewellery offered to deities as devotional embellishments. A gold prabhavali would have been placed around the image of a deity (fig. 2).

Cornelia van Nijenroode (estimated to have lived around 1629 to 1691) was born in Hirado, Japan, to a Dutch merchant and a geisha. This family portrait was made in Batavia, where she had gone after her father's death (fig. 3). At the time, she was married to the wealthy Dutch merchant Pieter Cnoll. Upon Cnoll's death, she became a very rich widow. Her marriage four years later to Johan Bitter and his subsequent attempts to take over her inheritance led to one of the most famous and acrimonious international court cases of the 17th century. It was fought all the way to The Hague, where she passed away.



04

Dokutan Shoen is the Japanese name of the Chinese monk *Duzhan Xingying* (1628 to 1706), from Putian in Fujian province, China (fig. 4). Together with thirty other disciples, he followed his Zen master, *Yinyuan Longqi* (*Ingen Ryūki* in Japanese), to the port city of Nagasaki, Japan, in 1654 to serve the Chinese population living there. Seven years later, Master *Ingen* established the *Ōbaku* sect of Zen Buddhism, centred at *Manpuku-ji* in Uji, near Tokyo. *Dokutan* was part of this new sect and he later established a Zen temple, *Shosan Horin-ji*, in Hamamatsu. In addition to his Zen teachings, he also made paintings, three of which are part of this exhibition. The practices of the *Ōbaku* sect are closely linked with Pure Land Buddhism and Ming culture. *Dokutan* himself had a strong inclination towards Pure Land philosophy and also held strong Confucian attachments to his parents and ancestors.



05

Georg Franz Müller (1646 to 1723) grew up in the Alsace region of France and became a soldier of the United Dutch East Indian Company (*Vereenigde OostIndische Compagnie*, commonly abbreviated as *VOC*). He arrived in Java in 1670 to serve as a soldier in Batavia and other outposts. He studied the Malay language and kept an illustrated diary of his travels, making portraits of the various people in the region, as well as drawings of exotic flora and fauna (fig. 5). The diary also includes sketches of mermaids. When he returned to Europe, he worked for a Roman Catholic church in St Gallen, Switzerland. He left his diaries and other objects collected on his travels to that church before returning home in 1720.

04. *Sushin*. Inscribed by *Dokutan*. Hanging scroll: Portrait of *Dokutan Shoen*, 1660 to 1728. Japan. Collection of *Manpuku-ji Temple*, Uji, Kyoto Prefecture.

05. *Travel diary of Georg Franz Müller*, 1669 to 1682. Dutch East Indies. Collection of *Stiftsbibliothek*, St Gallen, Switzerland.

06. *Hikayat Abdullah*, 1849. Mission Press, Singapore. Collection of National Library Board.

07. Jan Daniël Beijnon. *Young woman in rocking chair*, 1869. Batavia. Collection of Mr Jan Veenendaal.



06



07

Hikayat Abdullah is the autobiography of Abdullah bin Abdul Kadir (1797 to 1854). Born in Malacca, he had a strict Muslim upbringing and scholarly education. The book is written in Jawi, and gives vivid accounts of everyday life and politics in Singapore, Malacca and the region (fig. 6). For his literary contributions, Abdullah is often referred to as the “father of modern Malay literature”.

OWNING, COLLECTING AND COMMISSIONING

The convergence of people and goods in port cities was made visible by diverse architecture and imported international goods. The multicultural populations spurred conspicuous consumption, social competition and an increasingly globalised marketplace. Unified tastes and fashions became the norm. Members of various communities residing in a port city often coveted the same luxury objects and imported goods. The material culture of port cities was therefore dominated by the coexistence of a comprehensive array of imported goods from the whole of Asia.

One section of the exhibition is devoted to objects from Batavia, perhaps the most important port city in Asia in the 18th century. International goods circulated widely among its multiracial residents, who sported the latest fashions. The flood of Asian goods into this metropolis was probably unprecedented in history. Jan Daniël Beijnon’s painting of a Eurasian woman from Batavia shows an interior space filled with imported goods from Asia. The silk tablecloth and Chinese wooden folding screen (also referred to as a Coromandel screen, after the name of the Indian port from which these screens were exported) were common luxury goods of Asia (fig. 7).



08



09

MAYHEM: THE DARK SIDE OF DYNAMIC ENCOUNTERS

Underlying the extraordinary convergences of people was the brutality of travel and urban life. Piracy was rife, mortality on voyages high and among warring nationalities, the plunder of cargo was justified as legal booty. Commerce was often conducted under mercenary and violent terms, and involved harming competitors, forcing agreements, then ignoring agreed-upon terms of such agreements. Trade and armed force went together hand in hand.

Slavery and human trafficking had great impact on urban society, intensifying the racial diversity of the population. Political and religious leaders put into place extremely ruthless measures to control the population. Japan, for example, underwent a period of isolationism under the *sakoku* (literally “closed country”) policy from 1633 to 1866. Strict restrictions were put in place on the entry of foreigners and the movement of Japanese people abroad. An official 1808 document from the Hirado archives details foreigners who were detained by Japanese authorities due to their illegal entry into Japan (fig. 8). Regulations on the population, however, did not stop violent upheavals nor the whole range of human vices, including murder, gambling, prostitution and illicit drugs.

CONTRIVING, COMBINING AND CREATING

The concentration of diversity in port cities engendered not only racially hybrid communities, but also a multiplicity of hybrid forms. Adaptations and improvisations were the norm because of the commercial nature of most aspects of cultural output. In environments where migrants far from their motherlands made up a large percentage of the population, the traditional was often transgressed. These modern elements can be traced through the material culture of port cities, in the heterogeneous forms and trends, and in the diversity of objects. A locally produced chair from 18th century Batavia features hybrid forms that are a mix of Dutch and Chinese designs. In addition, Chinese-style lacquer coating indicates that the chair was the work of Chinese craftsmen in Batavia (fig. 9).

Increasingly, itinerant craftsmen of different nationalities offered their services in every port of call and were adept at producing work in a range of styles. Consequently, many categories of objects do not have clear provenance. The complexity, chaos and creativity of port cities reveals that globalisation and multicultural, hybrid environments are not new at all. Rather, they are a persistent and ancient phenomena.

08. *Scroll depicting detained foreigners, 1808. Japan. Collection of Matsura Historical Museum, Hirado.*

09. *Chair, 18th century. Batavia. Collection of Gereja Sion (Portuguese Zion Church), Jakarta.*



10



11

Ultimately, they also raise deep questions about whether anything can or needs to be considered homogenous or pure.

The material culture of mixed-race communities illustrates this hybrid quality through the adaptation of new fashions and styles. Adaptation and use of the sarong kebaya by Peranakan nyonyas, for instance, reveals hybrid influences stretching from Europe and southern Africa through to the Indian Ocean and Southeast Asia (fig. 10).

The person in the *Portrait of a Man in Barong Tagalog* has been identified as Don Paterno Molo y San Agustin, called Paterno Molo (1786 to 1853). This painting represents the earliest known

dated portrait of a local painted by a Filipino artist. Paterno Molo belonged to an important Chinese-Filipino merchant family who were suppliers of Chinese goods destined for re-export in the Galleon Trade to New Spain. The family's descendants are still prominent in Filipino society today. Portraits like this are indicative of the emergence of a native middle class, who conscious of their newly attained achievement and status, drove the demand for privately commissioned portraits during the mid-19th century. The *barong tagalog* is today considered one of the forms of national dress in the Philippines. In this picture, the high collar was inspired by Spanish outfits of the period (fig. 11).

10. *Kebaya. Europe*, tailored in Indonesia, late 19th or 20th century. Cotton. Collection of the Peranakan Museum. Gift of Mr and Mrs Lee Kip Lee. *Sarong*. Signed: Lien Metzelaar Java, late 19th or early 20th century Cotton (drawn batik). Collection of the Peranakan Museum.

11. Severino Flavier Pablo. *Portrait of a man in Barong Tagalog*, 1835. Philippines. Collection of Mr Jamie C. Laya.

A full-colour catalogue with essays on subjects related to the exhibition and images of all the objects is available for purchase at all MUSEUM LABEL stores, Port Cities: Multicultural Emporiums of Asia, 1500 - 1900.

A PIECE OF DOWNTON ABBEY AT THE ASIAN CIVILISATIONS MUSEUM

Text by Dr Alan Chong



Photo on this page
A pair of mounted blue
jars. Collection of Asian
Civilisations Museum.



01. *9th Duchess of Marlborough (West Corridor)*. Courtesy of Blenheim Palace.

01

02. *Portrait of the 9th Duke and his family*. Courtesy of Blenheim Palace.



02

A pair of beautiful vases was recently acquired by the Asian Civilisations Museum (ACM) and now sits on display in its Trade Gallery. The vases connect many different cultures over the centuries, having travelled the world, from China where it was made in the 18th century, to France, Britain, the United States and today, Singapore. Interestingly, the vases share a connection with the hit British TV drama series, *Downton Abbey*.

The plot of *Downton Abbey* in which an American heiress provides much-needed cash to a struggling British aristocratic estate was based on the story of a real-life American heiress named Consuelo Vanderbilt, who lived from 1877 to 1964. She was a famed beauty and socialite, and the daughter of William K. Vanderbilt, one of the

richest Americans of the late-19th century, who at one point owned this pair of vases.

Consuelo's wealth and charm attracted the attention of many European suitors. In 1895, she met the Duke of Marlborough at a prominent social event. The duke, who was to later receive a US\$2.5 million dowry, owned Blenheim Palace – one of the grandest country houses in England.

The Duke and Duchess of Marlborough inspired one of the most grandiose yet insipid portraits of the time. It was painted by John S. Sargent and still hangs at Blenheim Palace today. The puffy drapery and shallow expressions captured in the painting seemed to reflect their loveless marriage, which ended in 1906.

In 1921, Consuelo re-married Jacques Balsan, a dashing French pilot and heir to a textile fortune. In 1937, a book on their French home in the countryside north of Paris was published. In one of the pictures, you can see sitting on a sumptuous mid-18th century mantle, the ACM's blue vases.

The vases feature a deep glaze, characteristic of porcelains produced in China during the reign of Emperor Qianlong from 1736 to 1745. They were likely to have been exported to Europe soon after they were made because the mounts consisting of dragons cast in bronze and then gilded were added in Paris shortly after. This combination of Chinese and European art was clearly adored by Consuelo Vanderbilt, who represented the taste of the aristocracy during the modernist age of gossip and opulent excess.

LOOKING FOR SHAKESPEARE



Text by Mishelle Lim

*Photo on this page
Main gallery of Shaking
It With Shakespeare
Exhibition at Singapore
Philatelic Museum.*



01



02



03

01. Atrium of Shaking It With Shakespeare Exhibition at Singapore Philatelic Museum.

02. Poets and Writers, Hungary. 1948. Collection of Singapore Philatelic Museum.

03. Left to right: Droeshout Engraving, Chandos Portrait & Cobbe Portrait. Collection of Singapore Philatelic Museum.

THE HISTORY OF THE BARD

For someone as famous as Shakespeare, surprisingly little is known about the man many refer to as The Bard. What we know has been pieced together through his writings and through official documents such as his will, legal papers, church records and property deeds. To this day, the full story of this enigmatic playwright continues to unfold as researchers chance upon new discoveries.

Shakespeare was born into a middle-class family in Stratford-upon-Avon in 1564. He endured waning family fortunes when his father, once the

Mayor of Stratford, fell on hard times. We know that he married Anne Hathaway, a lady eight years his senior who was pregnant at the time of the wedding. He also had two daughters and a son, Hamnet, who died at the age of 11 from unknown causes. Was he a loving husband? A devoted father? A loyal friend? We can only guess. The only surviving letter to Shakespeare was penned by Richard Quiney, a family friend, requesting the former to send him some money. As it was found posthumously in Quiney's possession, it is likely that the letter never reached the Bard. By the time of his death in 1616, Shakespeare was a rich man. He co-owned the



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Globe and the Blackfriars theatres, was a successful playwright and a shareholder of The King's Men, a theatre company.

During his lifetime, the Bard wrote around 38 plays and 154 sonnets. His plays suggest an erudite author well-versed in the classics, botany, the latest fads in Europe and medical practices; more than 700 medical references have been identified in his plays. Yet there is no evidence that Shakespeare attended university or even travelled out of England. His foray into theatre is also a mystery. He was first mentioned as a playwright at the ripe old age of 28 – by a rival dramatist, Robert Greene, who called him “an upstart crow”. If Greene felt threatened by the newcomer, he was right to feel that

way, for Shakespeare quickly rose to theatre stardom, enjoying the royal patronage of Queen Elizabeth I and King James I.

Although Shakespeare is better known for his plays today, Shakespeare’s most popular printed work during his time was *Venus and Adonis*, a narrative poem that would have made many a young maiden blush. While Shakespeare did not shy away from bawdiness, he was no stranger to taking inspiration from the work of others. Like other writers of his time, he adapted existing tales and made them his own. The most notable example being *The Tragic History of Romeus and Juliet* by Arthur Brooke, which was published in 1562, two years before Shakespeare’s birth.

- 04. UK's first Shakespeare stamp issue, 1964. Collection of Singapore Philatelic Museum.
- 05. Letter from Richard Quynne to William Shakespeare requesting help with a loan of £30, 1598. Courtesy of Shakespeare Birthplace Trust.
- 06. Replicas of everyday objects from Shakespeare's world. Collection of Singapore Philatelic Museum.
- 07. The First Folio of Shakespeare – facsimile, 21st century. Collection of Singapore Philatelic Museum.



08



09

08. Textbooks of Shakespeare used in Singapore, 1950s to 1980s. Collection of the Ministry of Education.

09. The Herball or Generall History of Plantes by John Gerarde, 1633. Collection of Chelsea Physic Garden.

Shakespeare's plays were first compiled in the *First Folio* by two friends, John Heminge and Henry Condell, seven years after his death. Without the *First Folio*, 18 of the Bard's plays, including *Macbeth* and *The Tempest*, might not have survived. The trend of the day was to print plays in the form of quartos, small books which were often used and discarded. The Folio editions, on the other hand, were large and expensive books that resided in the libraries of the rich for generations. Considered the Holy Grail by antiquarians, only about 750 *First Folios* were printed. In them, Heminge and Condell divided the plays into comedies, tragedies and histories, a categorisation that still defines how we look at Shakespeare's plays today.

SHAKESPEARE'S ENDURING LEGACY

Shakespeare's plays, which explore the age-old dilemmas of humanity, have endured time and crossed cultural barriers. Even 400 years after his death, Shakespeare's influence is still all around us. We often pepper our speech unknowingly with words invented by him and fret over the fates of his characters in print, on screen and on stage. It is said that we owe at least a whopping 2,000 words to Shakespeare. While verification would require a time machine, these words are attributed to Shakespeare because they first appeared in his printed works.



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13



14

The Bard had a penchant for putting together old words and adding new prefixes and suffixes to them. Naturally exuberant in expression, he must have found existing words wanting. Shakespeare's coined words were often spot-on and you intuitively knew what they meant. "Eye-ball" was such an example. Indeed, Shakespeare's talent lay in evoking vivid imagery with his words. Best read aloud, his verses pulsate with a rhythmic life of their own as they roll off your tongue.

As testament to his popularity, Shakespeare has graced the surface of stamps across the world, from the United States to Sierra Leone. Hungary was the first country in 1948 to honour the Bard with a stamp issue titled *Poets and Writers*. Sixteen

years later, the United Kingdom defied conventions with the design of its first Shakespeare stamps. Never before had the portrait of a commoner shared the spotlight with that of the reigning monarch. A few eyebrows were raised, feathers ruffled, but in the end, the Bard prevailed. Other examples of Shakespeare's face on stamps, include the famous Droeshout engraving from the *First Folio*, the Chandos portrait and the recently discovered Cobbe portrait. Till this day, stamps featuring iconic Shakespearean characters and scenes, and well-loved quotes continue to pay tribute to the literary giant.

In 2012, to celebrate the Bard's 450th birthday, the Globe in London invited theatre companies

- 10. *Shakespeare's Globe & Bankside Theatres*, United Kingdom, 1995. Collection of Singapore Philatelic Museum.
- 11. *Shakespeare*, United Kingdom, 2016. Collection of Singapore Philatelic Museum.
- 12. *Famous Figures from Classical Literature*, Liechtenstein, 2012. Collection of Singapore Philatelic Museum.
- 13. *Scenes from Shakespeare's Works*, Fujera, 1969. Collection of Singapore Philatelic Museum.
- 14. *Shakespeare's 425th Birth Anniversary*, Sierra Leone, 1989. Collection of Singapore Philatelic Museum.



15



16



17



18

from around the world to stage 37 of his plays in 37 languages, including Swahili and Macedonian. The universality of Shakespeare perhaps lies amongst the pages of his plays. Here, you will find poetical lines of speech with almost no contextual references, leaving you free to interpret and re-imagine the plays in any setting. You would be hard-pressed to find another playwright whose works are as popularly adapted and performed across the globe. Each year, new versions appear and old versions are re-worked, adding to the living tradition that is Shakespeare.

A PIECE OF LITERARY HISTORY AT THE SINGAPORE PHILATELIC MUSEUM

From now till March 2017, you will be able to see many items of significance to Shakespeare's colourful life and legacy on display at the Singapore Philatelic Museum. Highlights include stamps featuring Shakespeare's portrait and works, the replica of the letter penned by Richard Quiney to Shakespeare requesting for a loan and the facsimile of the *First Folio* of Shakespeare, amongst many others.

- 15. *Shaking It With Shakespeare Exhibition at Singapore Philatelic Museum – Exploring Shakespeare's library.*
- 16. *Shaking It With Shakespeare Exhibition at Singapore Philatelic Museum – What would you serve Shakespeare for dinner?*
- 17. *A Tudor Fayre Open House (5 & 12 June 2016) at Singapore Philatelic Museum – Action-filled storytelling session by Shakespeare's Globe.*
- 18. *Shaking It With Shakespeare Exhibition at Singapore Philatelic Museum – Words we owe to Shakespeare.*

Shaking It With Shakespeare Exhibition
Singapore Philatelic Museum
 From now till March 2017.

For more information, please visit
www.spm.org.sg

ROOTS/ ROUTES



SAFEGUARDING SINGAPORE'S DIASPORIC HERITAGE

Text by Georgia Mackie

Images courtesy of
Georgia Mackie

*Photo on this page
Gong player from
Singapore Polytechnic's
Keseri Puthera.*



01

01. *Rebana Anak* player from Singapore Polytechnic's Keseri Puthera.

02. Performers from Nanyang Polytechnic's Betara Karisma wearing the *ikat kebalaeh*.



02

Throughout the months of April and May 2016, I undertook a placement with the department of Heritage Research and Assessment at the National Heritage Board (NHB) of Singapore, as part of my Master's course in International Cultural Heritage Management (Durham University). During the placement, I undertook research projects on Singapore's intangible cultural heritage (ICH).

INTANGIBLE CULTURAL HERITAGE AS LIEUX DE MÉMOIRE

Writing about identity formation in his seminal 1985 book *The Past is Foreign Country*, David Lowenthal has argued that there is a dependence on three key elements: relics, history and memory. It is the final element – memory and the processes of

communal remembering – which is of crucial importance to the global diasporic community, central to the formation of Singaporean identities. Kim Butler, in her 2001 paper *Defining Diaspora, Refining a Discourse*, has emphasised the pivotal role of this collective memory in the construction of diasporic identity and ultimately in “their survival as a cultural unit”, particularly in cases where there has been a separation from the homeland for several generations. *Les Lieux de mémoire* – a term famously coined by Pierre Nora in his 1989 paper *Between Memory and History* – i.e., places which activate processes of collective memory-making, are therefore of enormous significance for the diasporic community. Just as buildings and landscapes can act as sites of signification, ICH can

also perform as *lieux de mémoire*: functioning as symbolic platforms for the expression and negotiation of collective memory and identity.

ROOTS/ROUTES

As heritage comes increasingly into the foreground in the public eye, ICH is recognised as part of nation-building and fostering community identity and cultural understanding. This is in line with significant international shifts in the understanding of cultural heritage as reflected in the 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage which builds on the earlier 1972 World Heritage Convention. It recognises that heritage does not have to be tangible in order to be important



03. *Rebana Ibu* player
from Singapore
Polytechnic's Keseri
Puthera

03

or worthy of safeguarding. While it is internationally agreed that ICH is essential to the vitality of any community, ICH arguably takes on a distinct pertinence within the Singaporean context.

Identifying and studying ICH can reveal the many nuanced dimensions of identity. This is especially important to multi-racial society like Singapore. ICH is highly relevant for diasporic societies. Unable to transport buildings or landscapes, it is the moveable ICH elements like food, stories, languages, religions and music (amongst many other things) that are carried along when communities migrate to new homes. Recognising and promoting the ICH of the different cultural

groups in Singapore celebrates Singapore's cultural diversity and fosters cross-cultural understanding and ultimately encourages peace and tolerance across diverse groups and communities. A community identity is established providing Singaporeans a sense of belonging in a more multidimensional way, and one that is not based along ethnic lines. Such emphasis is also useful in the construction of ethnic, cultural and national identity beyond the constraints of state-designated taxonomies. Identifying and studying ICH can reveal the many nuanced dimensions of identity within Singapore and empower people to relate to communities and society in a more multidimensional way, beyond the ethnic boundaries

of Chinese, Malay, Indian or Other. Within the context of a multi-cultural population, such recognition can help to foster cross-cultural understanding and ultimately encourage peace and tolerance across diverse groups and communities.

As part of my placement at NHB, I conducted research into three ICH elements in Singapore: *Lo Hei*, *Thimithi* and *Dikir Barat*. The aim of this research was to create three detailed case study reports which combined secondary and primary research: incorporating knowledge gleaned from archives and literature with insights from practitioner communities. *Dikir Barat* stood out in my research.

04. Yaser Abqari Bin Abdul Nassir Basatamah, Gong chanang player in Betara Karisma and president of Malay Cultural Group at Nanyang Polytechnic.



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DIKIR BARAT: A VESSEL FOR MALAY IDENTITY

Dikir Barat provides fertile ground for the assertion and negotiation of Malay community memory and identity, and therefore responds directly to Nora's conception of a *Lieux de Memoire*. Its significance lies in its multidimensionality: functioning on a variety of levels and transcending any one classification. A vibrant and colourful performing art style, it is a vessel which carries the four major Malay art styles: *Seni Musik* (music), *Seni Gerak Tari* (dance), *Seni Suara* (singing) and *Seni Sastra* (literature), as well as traditional costume. More than just a form of entertainment, however, *Dikir Barat* is a vehicle for social commentary and the transmission of community knowledge and values. In its truest sense, it provides a mediation between past/present, here/there and ultimately a negotiation of contemporary Malay identity in Singapore. The modern variation

of the performance oscillates fluidly between *asli* (original) and *baru* (new) with the unapologetic blending of hip-hop choreography and Western rap with traditional Kelatanese elements like the *Wau Bulan*.

Like most ICH elements, the survival of *Dikir Barat* is heavily reliant on oral transmission, passed down from an increasingly shrinking older generation to the younger generation. This poses huge challenges to safeguarding it. Unlike a building or object which can be restored with careful conservation, *Dikir Barat* exists ephemerally in the precise beats of the *rebanas* (Malay hand drum), the synchronised movements of the *awok-awok* (chorus) and the witty pantuns of the *tukang karut* (key song initiator) and therefore requires a much more creative approach to its protection.

CONCLUSIONS

During my time at NHB, I was impressed and inspired by the

rich, diverse and intricate cultural heritage that Singapore bears. As a researcher, I felt moved by the generosity of Singaporean practitioner communities to be involved in our research, as well as their resilience and fervour to maintaining their community identity. It was the younger generations in particular who struck me with their true comprehension of the significance that these cultural expressions have for their individual, local, national and community identity. It is this zeal and insight which I believe is central to the future safeguarding efforts of NHB and which gives me great confidence in the success of this venture.

The importance of such expressions of cultural diversity cannot be overstated: their survival is not only crucial to the success of Singaporean society, but more broadly, their protection is critical to the resistance of globalisation and for fostering a global diasporic consciousness.

RECORDING THE PAST WITH FILM

Text by Dr John Kwok

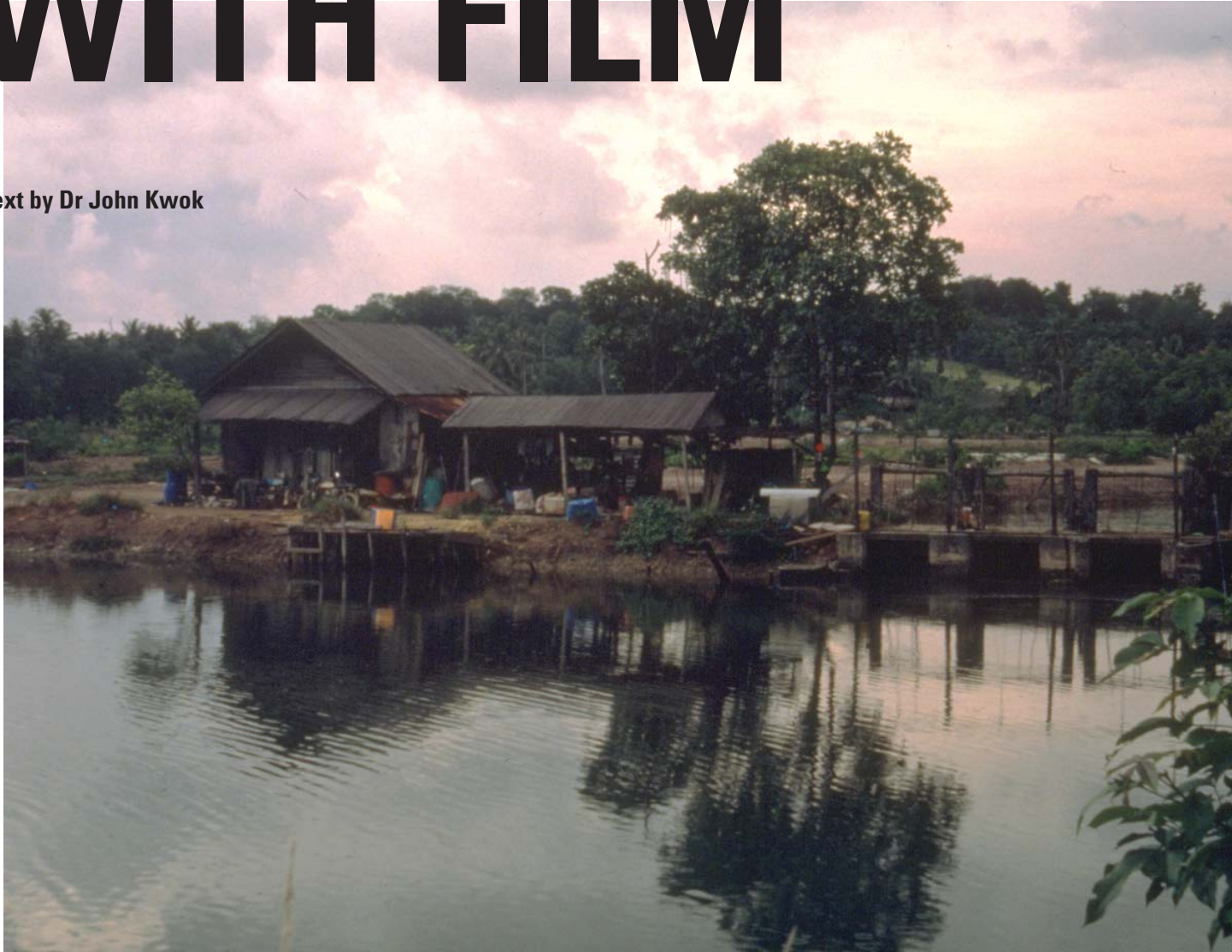


Photo on this page
Pulau Ubin Village.
Courtesy of National
Archives of Singapore.



01. Street scene of Pulau Ubin. Courtesy of National Archives of Singapore.

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Historical films are the most difficult types of film to make because in a way the script has already been written. Past events are immutable, which challenges the scriptwriter and director's creativity, style and approach. Get it wrong and academics will challenge the film for historical inaccuracy or film critics will criticise its historical authenticity. The historian Mark Carnes reminds us that there is a difference between reel history and real history. According to his 2004 book *Shooting (Down) the Past, Historians vs. Hollywood*, reel history is comprehensible and accessible as it "unfolds according to the dramatic conventions with which audiences are familiar" and real history is complicated as the "plot lines skitter in every direction and seldom terminate in clear points".

In 2016, as part of the celebrations for Singapore's 50 years of independence, two filmmakers were commissioned to make two separate films about Pulau Ubin – an island situated on the northeast of Singapore's main island. The island's heyday was from the 1950s to the 1970s, when the island had a population of around 2,000, most of whom were working in the granite quarries or in supporting industries like the Food & Beverage industry. The population declined after the quarries closed down and the island took on a different role as the last of Singapore's island kampong community.

The first film – *Homecoming*, is by Singaporean filmmaker, Royston Tan. He was commissioned by the National Museum of Singapore

to produce a film on Ubin as part of the National Heritage Board's annual Singapore Heritage Festival. The film's plot follows an old man as he travels back to Ubin to reconnect with his past. On his trip, he meets with people who are either working or living on the island and they share with him personal stories on their family background, how they arrived in Ubin and why they stayed. There is a feeling of nostalgia throughout the film as the old man revisits the places of his childhood and youth, only to discover that they have mostly vanished. At the broader level, the film reflects the way Singaporeans engage with heritage issues.

The second film – *Life on Ubin*, is made by budding independent filmmaker, Clarice Lee. She was



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leaving only a tiny hole, only big enough for him to drop food inside.

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Then a bird house was built high up on a structure near the chalet.

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Sometimes, the former residents will return

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commissioned to make a film as part of the National Heritage Board's cultural mapping project. The story of Ubin is presented in a series of interviews with the residents of the island who share stories about their past and present lives on Ubin. This film does not have a central character or even a narrator to string together all of the narratives. Yet the narratives come together in a magical and charming way that tell the story of Ubin – past and present. It reflects the real history of the island community.

Both films move in different directions to present the realities of life in Ubin and Singapore, succeeding realistically to portray a slice of Singapore's heritage from the perspective of Singaporeans in 2015 for audiences in the future. This is the power of historical films when the filmmakers get it right.

Progress of ICH Survey

The National Heritage Board will be embarking on a nationwide survey on intangible cultural heritage (ICH) in Singapore. ICH elements such as oral traditions and expressions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship will be surveyed in the project. This survey will run in tandem with the heritage survey covering tangible heritage in Singapore.

- 02. *Documentary opening, Life on Ubin.* Courtesy of Clarice Lee.
- 03. *Resident of Pulau Ubin.* Courtesy of Clarice Lee.
- 04. *Hornbill birds sighted in Pulau Ubin.* Courtesy of Clarice Lee.
- 05. *Tua Pek Kong Festival 2015 at Pulau Ubin.* Courtesy of Clarice Lee.

COMMUNITY HERITAGE TRAIL BUKIT TIMAH

Text by Stefanie Tham



Photo on this page

Railway station at Bukit Timah, early 20th century.
Collection of National Museum of Singapore.
Courtesy of National Heritage Board.

01. *Road leading up Bukit Timah hill, 1890s. Collection of National Museum of Singapore. Courtesy of National Heritage Board.*

02. *Students from Bukit Panjang Government School swimming in a pool during an excursion to the Bukit Timah Nature Reserve, 1950. Bukit Panjang Government School Collection. Courtesy of National Archives of Singapore.*



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One gets a sense of both the local and the colonial when exploring Bukit Timah. From road names such as Princess of Wales Road and Jalan Haji Alias, to buildings like St Joseph's Church, the former Ford Motor Factory and The Chinese High School, centuries of history can be found in Bukit Timah, each telling a part of Singapore's past.

Remnants of Singapore's colonial era can be found in the very road that traverses Bukit Timah today. In the early years after Sir Stamford Raffles established Singapore as a British trading port in 1819, the country's interior was still relatively unexplored by the Europeans. Even though there were signs in the 1820s that indicated the presence of local settlers inland, the land beyond the Singapore River, such as Bukit Timah, was still deemed "wild and lawless" and these early inhabitants as "straying from the fold of civilisation", quoting Sir James Brooke a naval officer stationed in Singapore in 1839.

Brooke's evident bias reflected the colonial thinking of the time. Without access into the interior, it was impossible for the British to establish control over the land. As such, a long road weaving into Bukit Timah was constructed from the 1830s to 1840s, an attempt by the British authorities to impose some degree of colonial regulation over the unsurveyed interior. Part of this road is known contemporarily as Bukit Timah Road and Upper Bukit Timah Road. Completed in 1845, the road connected the northern tip of Singapore from Kranji to the heart of the city in the south, serving also as the main artery leading to neighbouring Johor.

The road's establishment precipitated a greater flow of people and commodities into the interior of Singapore. About half a century later in 1900, a railway line was being built to facilitate this movement. This railway line was



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03. *Workers at a granite quarry in Bukit Timah, 1957.* Wong Kwan Collection. Courtesy of National Archives of Singapore.



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later known as the Singapore-Johor Railway, and has become a shared memory among the subsequent generations of Singaporeans who remembered travelling to Malaysia via this railway.

As the interior opened, missionaries also ventured inwards to evangelise. French Missionary Fr Anatole Mauduit MEP purchased a parcel of land from the British East India Company to set up St Joseph's Church between 1852 and 1853 at the 9 ½ milestone along Upper Bukit Timah Road. Like many of the early Christian churches that owned tracts of land, the church parcelled out its land to parishioners to live and work. Over time, a network of institutions were built around St Joseph's Church, including a trade school that would become Boys' Town Singapore, serving the local community at Bukit Timah.

Bukit Timah Nature Reserve is arguably the most prominent landmark in the area. Standing at 163 metres high, the reserve is

a sanctuary for many who seek reprieve from the hustle of the urban city today. The establishment of the reserve began in the 1840s, when the colonial authorities first made the hill a reserve. The area was recognised for its thriving ecology, with naturalist Alfred Russel Wallace extolling about the rich biodiversity found there after visiting Singapore in the 1850s. Wallace described the reserve in his book, *The Malay Archipelago*, saying, "[in] all my subsequent travels in the East I rarely if ever met with so productive a spot." His observations in Bukit Timah also contributed to his eventual thesis on natural selection, conceived independently from Charles Darwin who also arrived at the same theory.

However, despite initial colonial efforts to prevent illegal timber harvesting and preserve the rainforest, poor management over the years depleted the hill's primary forests. The granite quarries of the 1900s that are today incorporated into the reserve's trails had further threatened the hill's fragile ecology. Portions of the primary rainforest

remaining today were saved in the 1930s by the efforts of Richard Eric Holttum, the director of the Botanic Gardens and his staff, including assistant director E. J. H. Corner and his assistant Mohammad Noor, who tried to lure away illegal woodcutters and throw their logging equipment away when they were distracted.

The serenity of the reserve today betrays the darker side of its history during the Second World War. The hill's elevation made Bukit Timah an important target for the Japanese during the Second World War, providing a tactical vantage point that the invading troops wanted. Moreover, vital British supply dumps were stored in the area. At midnight of 10 February 1942, Japanese troops marched into Bukit Timah Village and by the following day, Bukit Timah hill fell into Japanese hands.

Another prominent site in Bukit Timah also featured significantly during the war. The former Ford Motor Factory along Upper Bukit

04. *The Ford Factory at Upper Bukit Timah Road, early 20th century. Collection of National Museum of Singapore. Courtesy of National Heritage Board.*



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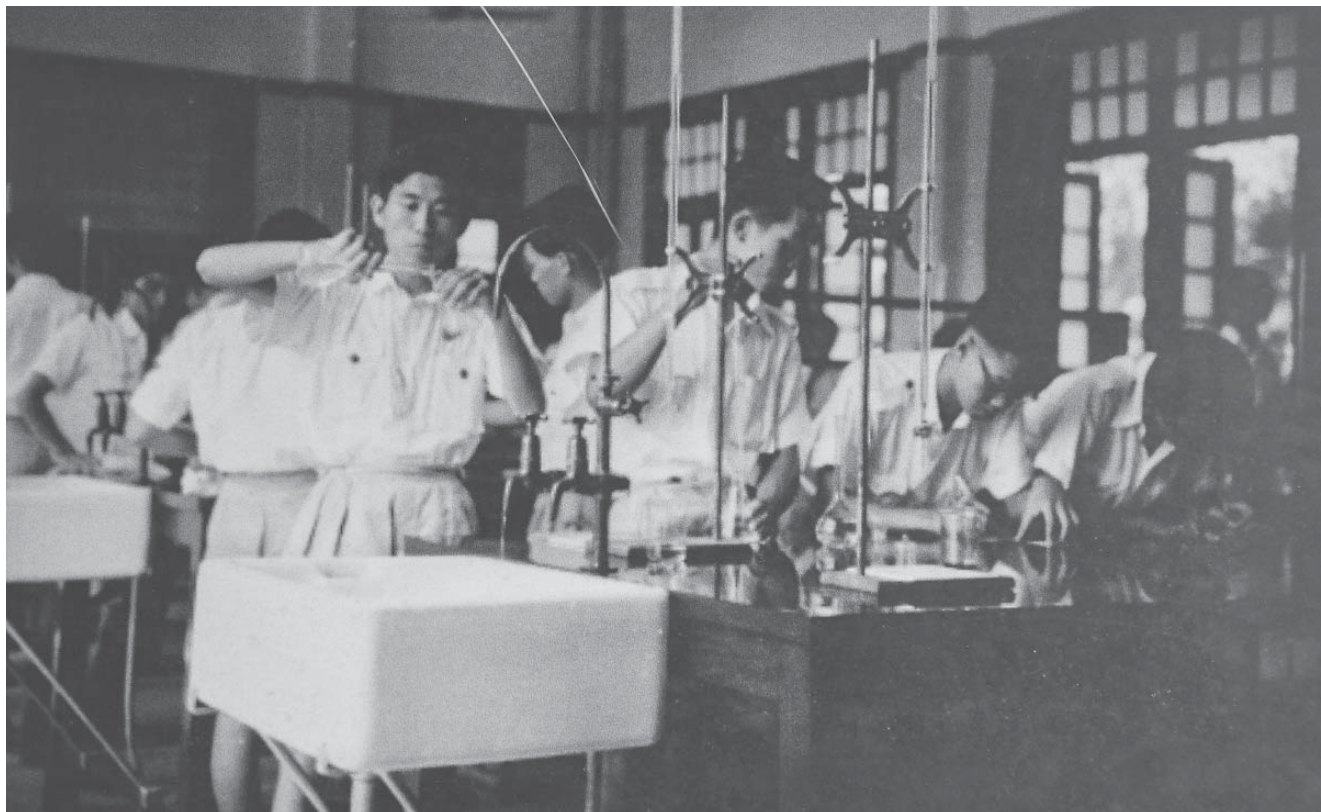
05. *Lieutenant General Percival (far right) and other British officers on the way to Ford Motor Factory at Bukit Timah to surrender, marking the fall of Singapore and the beginning of the Japanese Occupation, 1942. Quah We Ho Collection. Courtesy of National Archives of Singapore.*



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Timah Road was converted into Lieutenant General Yamashita's forward headquarters. It was at the factory where the terms of British surrender were discussed on February 15, 1942, a date that is still somberly commemorated annually.

As the 1950s arrived, stirrings of early nationalism began to take hold in Singapore. Bukit Timah bore witness to this period of political awakening during the tumultuous decades of the 1950s and 1960s. Students from The Chinese High School were at the frontlines of several anti-colonial disputes, including the May 13, 1954 student protest over national conscription, which then saw about 2,000 Chinese High and Chung Cheng High School students staging a 22-day hunger strike against police violence in the following days. Students from the nearby University of Malaya (today's National University of



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06. *The Chinese High School students conducting experiments in the school's old laboratory. Courtesy of National Heritage Board and Hwa Chong Institution.*

07. *The Chinese High School Clock Tower, gazetted as a National Monument in 1999. Courtesy of National Heritage Board.*

08. *The former Raffles College, today's National University of Singapore Bukit Timah Campus. Courtesy of National Heritage Board.*

Singapore Bukit Timah Campus) also formed societies such as the University Socialist Club and Democratic Club to agitate for social and political causes during this period.

While these heritage sites reflect the more eventful moments in Singapore history, other places in Bukit Timah are remembered for being well-loved community spaces. Unsurprisingly, several of these spaces revolve around food, which

is an unspoken shared pastime for Singaporeans. Some of these places draw Singaporeans from other parts of the island to Bukit Timah. The Adam Food Centre, for example, is one such popular food haunt. It started as a group of open-air stalls before moving to its current location opposite Serene Centre in 1974. Some of the stalls today, such as Bahrakath Mutton Soup King (stall No. 10) and Sathiyame Jeyam (stall No. 13), have been



09. *Adam Road Food Centre, 2007.*
Courtesy of National Heritage Board.

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around since the early 1970s. The rows of shophouses at Cheong Chin Nam Road and Chun Tin Road also offer a plethora of food choices. The latter street was named after Cheong Chun Tin, the first qualified dentist of Chinese descent in Singapore, whose son Chin Nam owned a rubber estate in the area. These roads grew popular from the 1990s, becoming well-known for restaurants that served halal Malay, Indian and Chinese dishes. Today, Korean and Chinese eateries can also be found there, offering even greater variety to the bustling lunch and dinner crowd.

Especially for the older generation, it is also not possible to speak of Bukit Timah without referring to the once-famous Beauty World, which started out as an amusement park during the Japanese Occupation and later converted into a marketplace in 1947. Unfortunately, Beauty World was destroyed by two large fires in 1975 and 1977, and subsequently redeveloped. Today, the Beauty World name is carried on by the shopping malls Beauty World Centre and Beauty World Plaza, both built in the 1980s and located across the road of the original market.

It is hard not to notice the number of schools that line the stretch of Bukit Timah Road. Bukit Timah is home to The Chinese High School, Nanyang Girls' High School, Methodist Girls' School, National Junior College and Pei Hwa Presbyterian Primary, to name a few. Pei Hwa Presbyterian is one of the oldest schools in Bukit Timah, founded by the Chinese Christian Church (now Glory Presbyterian Church) in 1889.

For many of these students who went to school in the area in the 1990s, the former McDonald's Place at



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King Albert Park would have been one of the choice places in Bukit Timah to hang out after class. The spacious two-storey branch opened in 1991 as the biggest McDonald's outlet in Singapore, and also housed the restaurant's corporate headquarters and a staff training centre. Students and residents alike have incorporated their visits to the restaurant as part of their daily routine. "We would have lunch, read books, study and enjoy the air-con," David Lim, a former Nan Hua Secondary alumnus remembers. Some students would park themselves on one of the 433 seats daily to study during the examination period. It is also very common for residents to visit the outlet for breakfast on Saturday

mornings. Although the outlet closed in 2014, these memories live on among the generations of students who studied in Bukit Timah.

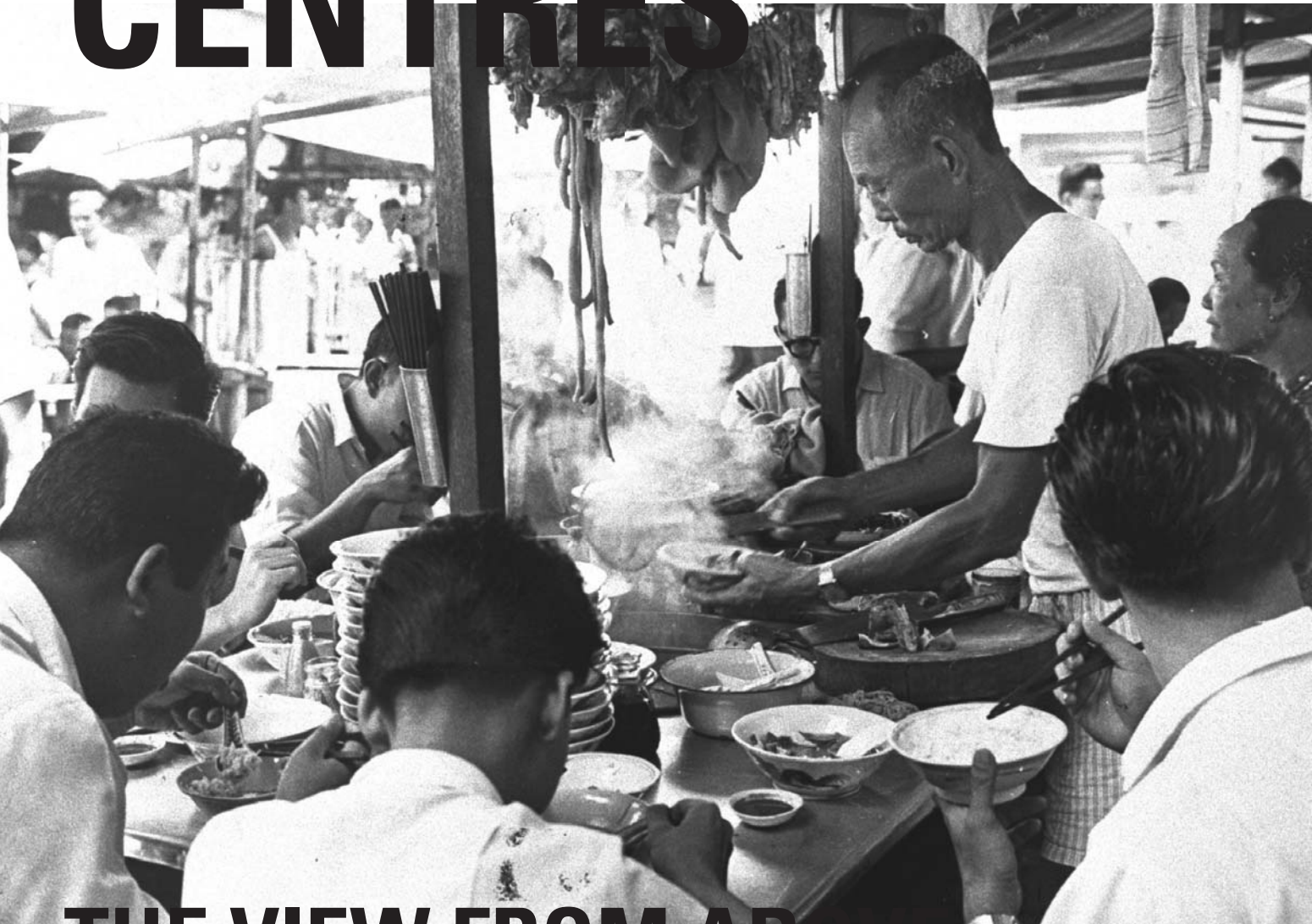
Bukit Timah is one of the areas that witnessed the Japanese invasion during World War II, and was also where the British surrendered on 15 February 1942, marking the start of the Japanese Occupation of Singapore. These sites of World War II are featured in the Bukit Timah Heritage Trail, one of the 17 trails offered by the National Heritage Board. The trails can be downloaded at the NHB portal at <https://roots.sg/visit/trails>.



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10 & 11. *The former McDonald's Place at King Albert Park, 2007. Courtesy of National Heritage Board.*

HAWKER CENTRES



THE VIEW FROM ABOVE

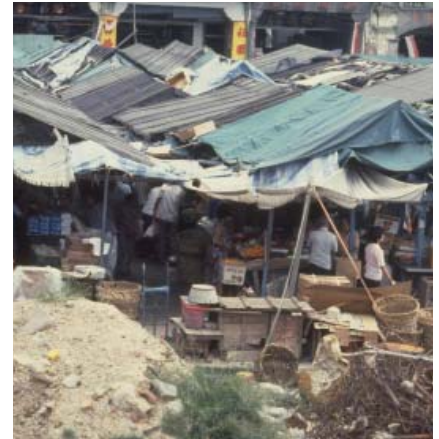
**Text by Goh Tiong Ann,
Student Contribution**

Photo on this page
Diners sit on wooden
stools around the stall
facing the hawker who
would take their orders
and serve the food hot
from the pot.
Ministry of Culture
Collection. Courtesy of
National Archives of
Singapore.



01. *Mother and child strolling the market.*
Source: The Straits Times © Singapore Press Holdings Limited. Reproduced with permission

02. *Makeshift hawker centre in the 1980s.* Courtesy of National Archives of Singapore



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Singaporeans have fond memories of their beloved hawker centres. They bear witness to significant as well as ordinary events such as our first taste of chilli, our birthday celebrations, our breakfast rituals and the constant satisfying of our hunger pangs. Hawker centres allow us to gather and eat at communal tables, savouring and partaking in each other's food heritage. It is a place where we build our sense of solidarity as we stand side by side in line for that famous *nasi lemak* ("coconut milk rice" in Malay) while discussing where the best Indian *rojak* ("mixture" in Malay) can be found. Hawker centres, however, did not exist in the years before independence in 1965. To examine what precipitated their formation, let's examine this issue with a view from the top, beginning in 1950 with what the Colonial Government termed as the "Hawker Problem".

THE HAWKER PROBLEM

In 1950, the Governor of the Crown Colony of Singapore, Sir F. Gimson, established the Hawkers Inquiry Commission to study and recommend solutions for what the government termed as the "Hawker Problem". According to an article from *The Straits Times* in November, 1950, hawkers were seen by government officials as "primarily a nuisance to be removed from the streets", because their unsanitary conditions were contributing to the spread of diseases while their stalls were obstructing cleaners from tidying up the streets during the post-war era.

An earlier attempt in the 1930s to license hawkers was not effective because most hawkers were illiterate and did not understand the requisite hygiene standards to get licensed. The 1950 report

reflected that about two-thirds to three-quarters of hawkers were operating illegally without licences. Police constables who were tasked with enforcing hawker licenses were regularly bribed. Frequent police raids carried out on illegal hawkers were also criticised for not only being ineffective at deterring illegal hawking, but also causing unnecessarily painful losses to the poor hawkers. The hawkers received widespread public support because they provided meals at affordable prices. Any attempt at dismantling the hawkers' livelihood was perceived to be an excessive abuse of colonial authority.

Some solutions were proposed, including making licenses more attractive to hawkers. Another recommendation to place hawkers into approved shelters or markets was deemed ineffective because



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people would rather eat outdoors where there was better ventilation. Unless there was a provision for the wholesale rebuilding of entire residential estates, there would be no easy solution to the “Hawker Problem”.

POST-INDEPENDENCE: A CHANCE TO REBUILD

The golden opportunity to redevelop large neighbourhoods came after independence in 1965. The Housing and Development Board (HDB) was given the authority to rebuild entire housing estates to accommodate new residents from the old kampongs (“village” in Malay). In order to feed residents from these new neighbourhoods, the Parliament legislated a programme to build hawker centres in conjunction with new housing and industrial estates. From 1971 to 1986, 113 government hawker centres were constructed to house street-side hawkers.

According to Professor Lily Kong, in her 2007 book *Singapore Hawker Centres: People, Places, Food*, poor hygiene remained an issue despite the new facilities. Hawker centres were dirty as a result of stray animals and rodents eating leftovers from the floors.

Compounding matters, hawkers also carried on their bad habits from their street hawker days, such as smoking while preparing food or handling raw food and money without washing their hands. These conditions provoked urgent action and in the 1980s, the government started enforcing stricter hygiene practices through punitive fines. This was further enhanced in 1987, when a Point Demerits System was put in place. Hawkers who broke hygiene rules were given demerit points and repeated offenders would have their licenses revoked.

Beyond reactionary measures, the Ministry of Environment also instituted pre-emptive solutions to deal with refuse and trash in the hawker centres. Contract cleaners were employed to clear tables of crockery and leftover food quickly. Hawkers also had to undergo an annual inspection and were given a hygiene grade, from A to D, which had to be prominently displayed on their store fronts. A “D” grade would most certainly turn customers away.

The Ministry of Environment also launched a public education campaign, encouraging the public to exercise its consumer power to influence hawkers to maintain

03. *Wet market fish seller using a daching (weighing scale), 1960s.* Primary Production Department Collection. Courtesy of National Archives of Singapore

04. *After the 1980s, street hawkers no longer plied the streets as permanent hawker centres were set up.* Paul Piollet Collection. Courtesy of National Archives of Singapore.

05. *Taman Jurong Market and Food Centre, a three-story complex.* Courtesy of National Environment Agency.



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hygiene standards through the dissemination of pamphlets, brochures and travelling exhibitions. Then Minister for Environment, Dr Ahmad Mattar, said in 1989 that as long as people continued to patronise eating establishments and hawker stalls of questionable hygienic conditions, Singapore would not be able to weed out irresponsible food handlers.

Government officials recognised the role of hawker centres as more than mere food establishments. In 1977, Mr Chai Chong Yii, then Member of Parliament for Bukit Batok and Senior Minister of State for Education, extolled hawkers to “work in harmony and with the spirit of mutual accommodation”. Hawker centres were places where people from all walks of life could gather to enjoy a wide variety of food options. Their integration with town centres and convenient location next to bus interchanges, ensured that hawker centres remained popular among neighbourhood residents.

NEW HAWKER CENTRES FOR THE NEW MILLENNIUM

Over time, hawker centres were inevitably beginning to show signs of deterioration. A *Straits Times* report in September 2000 revealed that hawkers wanted better ventilation in hawker centres as it could become very stuffy in the late afternoon after the lunch crowd had left.

As neighbourhoods were starting to get upgraded from the 1990s, the Ministry of Environment took the opportunity in 2001 to launch the Hawker Centres Upgrading Programme. Then Acting Minister for the Environment, Mr Lim Swee Say, told *The Straits Times* in February of 2001 that as we were upgrading our living environment, it was only appropriate that we also upgraded our eating environment.

Renovated hawker centres were installed with anti-slip floorings, new sewage and water pipes, a

reorganised table and stool layout, as well as innovative architectural features to improve ventilation.

The upgrading process involved gathering feedback and suggestions from the public and the hawkers themselves. One major suggestion was to retain the characteristic features of individual hawker centres, such as iconic trees or signboards.

LOOKING BEYOND

In October 2011, the Singapore government announced that it would build 10 more hawker centres, after a hiatus of 26 years, focusing on HDB towns currently facing an under-provision of eating options, subject to land availability. In 2012, the government announced the towns where the 10 new hawker centres will be built. These include the first three new hawker centres in Bukit Panjang, Hougang and Tampines. In March 2015, it was announced that another 10 new hawker centres will be built by 2027.



06. *Taman Jurong Food Centre during peak hours.* Courtesy of National Environment Agency.

07. *Taman Jurong Food Centre.* Courtesy of National Environment Agency.

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As many early-generation hawkers began to retire, a group of Singaporeans took it upon themselves to catalogue their valuable history, knowledge and skills for the benefit of future generations. Dr Leslie Tay, a family physician, started his blog *ieatishootipost* in 2006 to post professionally crafted photos of hawker favourites, helping to chronicle and digitise Singapore's hawker heritage online. He also interviews venerable store owners, who are always happy to share something witty and memorable, and sometimes drop hints of their secret ingredients.

Hawker centres have withstood the test of time and continue to reinvent and prepare themselves for the future. Even in today's modern age, the old-school charm of savouring delicious hawker fare in the midst of the clanging of woks and the sizzling hiss of

fried garlic is not one that can be easily replaced. Hawker centres have certainly evolved from being a problem in the earlier part of the 20th century to today forming an indelible part of our everyday lives.

Visit Our Museum @ Taman Jurong's new exhibition titled, Eat at TJ – Our Hawker Centres and Food Heritage. The exhibition showcases the social history and heritage of Singapore's food culture and how the various hawker centres of Taman Jurong have evolved over time and remained significant to the residents of Jurong. Told through the memories of residents, this exhibition will explore areas such as the hawker culture prior to the establishment of hawker centres, hawker centres as a social space for the local community and food as a form of cultural identity that defines Singaporeans. The exhibition is on until January, 2017.

BULAN BAHASA



Let's learn more about
piracy back in the old
days

Sultan Sir Abu Bakar –
Founder of modern
Johor

CELEBRATING THE DYNAMISM OF MALAY LANGUAGE AND CULTURE

Text by Aisyah Noor Mohd

Images courtesy of Malay Language Council, Singapore

*Photo on this page
Rakan Bahasa excited
and ready to share
stories on Malay pioneers
and the artefacts on
display.*



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01. Soliloquy Competition for primary and secondary students by Perkumpulan Seni.
02. Dondang Rakyat – a poetry workshop by Mohd Khair Mohd Yasin & The Kaizen M.D.
03. Speech by Mr Ng Chee Meng, GOH for Bulan Bahasa 2016 launch ceremony.
04. Night Concert by Singapore's very own, Rausyanfikir.
05. Syair recitation by Ms Rahayu Mahzam, Chairperson of Bulan Bahasa 2016.
06. Performance on the progress of the Malay community during the launch ceremony.



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Bulan Bahasa 2016 (Malay Language Month 2016) was launched at the National Museum of Singapore on September 3, 2016. Held from August 15 to October 15, 2016, Bulan Bahasa featured a variety of programmes and activities that showcased the dynamism of the Malay language, and its relevance as *Bahasa Ilmu* (knowledge), *Bahasa Budaya* (culture) and *Bahasa Mesra* (relationships).

FESTIVE WEEKEND AT THE NATIONAL MUSEUM OF SINGAPORE

Over 10,000 visitors were treated to a myriad of Malay language, culture and heritage activities at the National Museum of Singapore on September 3 and 4, 2016. Home to many artefacts and displays

on Malay pioneers that depict significant events and milestones in Singapore's history, the museum formed the perfect setting for the Bulan Bahasa launch weekend.

Extolling the virtues of the Malay language at the Bulan Bahasa launch ceremony, Guest-of-Honour Mr Ng Chee Meng, said: "In diverse and multicultural Singapore, our mother tongues are pivotal in strengthening our ethnic roots, as well as our cultural and national identities. Bahasa Melayu is our national language, and the Malay culture is very much an integral part of Singapore's heritage. It is a social fabric we must hold together."

This year, special effort was made to ensure that both Malay and non-Malay speakers could appreciate



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the festival better by having the presentation of programmes in both English and Malay.

Museum visitors were also treated to interactive tours of the Singapore History Gallery conducted in Malay and English by *Rakan Bahasa* (Friends of the Language) from the secondary schools. Trained by Friends of the Museum, the students worked closely with the museum to present memorable tours that took visitors through significant moments in history. Together, students and visitors journeyed through the stories behind the displays, exhibits, artefacts and historical milestones of importance to the Malay community, including jewellery from Fort Canning and stories of prominent persons such as Singapore's first President, Mr Yusof Ishak.

Amidst the festivities, Ms Rahayu Mahzam, Chairman of Bulan Bahasa Committee and Member of Parliament for Jurong GRC, remarked: "It is through language that we build kinship and connection to our roots, values, heritage and culture, preserving it for the young and generations to come."

She also expressed her optimism for the future as she observed more youths and new partners stepping forward to organise programmes for the community. "I am pleased to acknowledge that more than 50 partners came together this year to produce over 100 programmes for our community, so that everyone can continue to enjoy Bahasa Melayu as a relevant and dynamic language," said Ms Rahayu.

- 07. *Dikir Barat* performance in English and Malay.
- 08. *Silat* and poetry demonstration with narrative in English and Malay.
- 09. Sharing session on Malay orchestras conducted in English and Malay.
- 10. *Rakan Bahasa* showing museum visitors the Treaty of Friendship & Alliance.
- 11. *Rakan Bahasa* presenting on Singapore's first President, Mr Yusof Ishak to GOH and other guests.



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12. Newly appointed language ambassador, Siti Khalijah Zainal.

13. Newly appointed language ambassador, Megat Muhammad Firdaus.

14. Newly appointed language ambassador, Uztazah Nurul 'Izzah Khamsani.



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APPOINTMENT OF LANGUAGE AMBASSADORS

The Malay Language Council, Singapore appoints new language ambassadors every year. These ambassadors are recognised for the passion they have for the Malay language, and are appointed for their ability to champion the use of Bahasa Melayu, along with the promotion of Malay culture and heritage. Three language ambassadors were appointed this year.

Siti Khalijah Zainal is an actress with more than 10 years of experience in theatre. Siti is passionate about promoting the Malay language to youths and hopes to heighten their language appreciation as she presents the beauty and vibrancy of the

language in her Malay productions. Megat Muhammad Firdaus is the founder and conductor of Orkestra Sri Temasek. Megat believes in the power of Malay Orchestra to bring people together, so everyone can better appreciate the Malay language through poetic lyrics and songs.

Ustazah Nurul 'Izzah Khamsani is an Executive Officer at the Jamiyah Ar-Rabitah Mosque in Education and *Dakwah*. Ustazah Nurul is keen to share her *ceramah* ("lecture" in Malay) skills with other lecturers and teachers as she continues to encourage members of the community to perfect presentation skills by strengthening their command of the Malay language.



14

BULAN BAHASA IN THE HEARTLANDS

The Malay Language Council, Singapore first took Bulan Bahasa into the heartlands in 2014. This year, Bulan Bahasa was celebrated in Tampines, Choa Chu Kang, Nee Soon and Jurong. And for the first time ever, Bulan Bahasa was also held in Sembawang.

The Malay Activity Executive Committees (MAECs) and many more language, arts and community partners all play key roles in bringing together Bulan Bahasa's heartland and *Semarak* (fringe) activities island-wide.

For more information on Bulan Bahasa, please visit mbms.sg. Follow Bulan Bahasa on Facebook at [facebook.com/majlisbahasa](https://www.facebook.com/majlisbahasa) and Instagram at [#bulanbahasa](https://www.instagram.com/bulanbahasa).



15



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15. Tampines residents enjoying the Bulan Bahasa celebrations.

16. Playing traditional Malay games with Choa Chu Kang residents.

17. Bulan Bahasa launch at Tampines.





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- 18. Performance by Concord Primary School during Bulan Bahasa at Choa Chu Kang.
- 19. Bulan Bahasa launch at Nee Soon.
- 20. Nee Soon residents enjoying the Bulan Bahasa celebrations.
- 21. At Bulan Bahasa in Jurong, close to 30 teams of students participated in Lubumba – an Amazing Race-styled game where they got to learn about Malay language and culture.
- 22. Sembawang residents enjoying the Bulan Bahasa celebrations.
- 23. Ms Rahayu Mahzam and Mr Amrin Amin joining in the Dikir Barat Performance at Sembawang.
- 24. Photo of Malay Language Council, Singapore, Bulan Bahasa committee members, Language Ambassadors, community partners and the NHB Language Councils Secretariat.

TRACING THE HISTORY OF PENANG'S STATE MUSEUM AND STATE ART GALLERY



Text by Haryany Mohamad and Rufus Tan

**Images courtesy of Penang's State Museum
and State Art Gallery**

*Photo on this page
Penang State Art Gallery,
Ground Floor, Dewan
Sri Penang.*



01. Penang State Art Gallery, Ground Floor, Dewan Sri Pinang.

01

Even though Penang's State Museum and State Art Gallery have only been around for slightly over 50 years, the buildings which house them date as far back as the 19th century. The heritage and story of these buildings figure as much in Penang's colourful history as do the exhibits contained within.

PENANG STATE MUSEUM AT LEBUH FARQUHAR

On Lebuah Farquhar, stands the main branch of the Penang State Museum. The history of the building which houses the Penang State Museum dates back to the late 19th century, when it was first built to house one of the region's first English-medium schools. This historical fact is a fitting reflection of Penang's status as Britain's first settlement in Southeast Asia.

Supported by the East India Company, Captain Robert Smith of the Royal Engineers was tasked to prepare a building plan for a school which could accommodate

100 boys and 50 girls. Penang Free School and later on Hutchings School occupied the premises from 1897 until 1960.

By the early 1960s, Penang still did not have a permanent museum to preserve and document its history. Hence, in 1962, the late Tunku Abdul Rahman Putra Al-Haj, Malaysia's First Prime Minister, who was himself a former student of Penang Free School, suggested that the state government acquire the premises to house Penang's State Museum.

On April 14, 1965, the museum was officially opened and in 2005, the Penang State Museum building was designated a heritage building.

Today, the Penang State Art Museum welcomes approximately 80,000 visitors each year, who come to learn more about Penang's history through the museum's comprehensive collection of artefacts, photographs and paintings.

MUSEUM AT MACALISTER (NO. 57 MACALISTER ROAD)

Like the State Art Museum at Lebuah Farquhar, Museum at Macalister Road, located within the premises of the Penang State Museum, too has an interesting story to tell. First conceptualised as a hospital, its existence was made possible through generous donations from prominent early 20th century members of Penang society. These included the likes of the Huttenbach brothers, Tye Kee Yoon – the 4th Chinese Consul to Penang, the Sarkies Brothers of E&O Hotels fame and various clan associations. A plaque at the hospital building shows the total funds raised to be \$65,435 – a considerable sum in those days.

No. 57 Macalister Road served as a maternity hospital from 1915 to 1955, with a short break in between when the Japanese used it as a communications centre and hospital for Japanese troops during WWII. From 1955 to the mid-80s,



02

02. Penang State Museum, Farquhar Street.

03. Penang State Museum, Administration Office at No. 57 Macalister Road.



03

the building was occupied by various organisations including the St John's Ambulance, the Red Crescent Society and a vocational training centre for adults. It then stood derelict for 15 years before the Penang Municipal Council started renovation works in 2001. It cost RM6.5 million and six years to restore the heritage building back to its former glory.

Museum at Macalister took over the site in September, 2010, and officially opened its doors to the public on April 2011, in conjunction with the Penang State Museum's 46th anniversary. Today, it is used as a venue for various arts and cultural heritage activities, and special-themed exhibitions.

STATE ART GALLERY AT DEWAN SRI PINANG

When the Penang state government first decided to create a permanent space dedicated to the preservation of culture and history in Penang in 1962, it was decided that both the State Museum and State Art Gallery would be housed within the same premises. In 1995, however, the State Art Gallery was relocated to Dewan Sri Pinang, where it currently occupies two floors.

The Penang State Art Gallery houses a comprehensive collection devoted to modern and contemporary art. Various artworks revolving around ideas of identity, urbanisation, globalisation and the environment prompt visitors to consider how artists have translated their views on these issues into works of art. They also frequently host arts exhibitions by local and international artists as a way of fostering an environment conducive to exchanging ideas between domestic and foreign talents.

The Contemporary Gallery on the ground floor covers an area of 5,725 square feet. This visual arts showcase covers a variety of themes and hosts around 10 to 15 exhibitions each year. Examples of activities held here include forums, art talks, workshops, painting competitions and publication displays.

The Permanent Gallery on the third floor consists of 6,400 square feet of space showcasing a collection of art works. Within the collection are approximately 1,400 works of visual art dating back to 1965. These artworks are in the form of paintings, sculptures, photographs, ceramics, prints and various other media.

Opening Hours and Fees

Penang State Museum at Lebuh Farquhar

Opening Hours: Every day except Fridays and public holidays, from 9:00 am to 5:00 pm

Admission Fee: RM1.00 for adults and RM0.50 for students

Penang State Museum at No. 57 Macalister Road

Opening Hours: Every day except Fridays, from 8:00 am to 5:00 pm

Admission Fee: Free

Penang State Art Gallery

Opening Hours: Every day except Fridays and public holidays, from 9:00 am to 5:00 pm

Admission Fee: Free

NUS MUSEUM'S PREP-ROOM



Text by Kenneth Tay

Images courtesy of the NUS Museum

*Photo on this page
Gallery impression of
Raffles Lighthouse
prep-room.*



01

01. Associate Professor Peter Pang, Associate Provost (Student Life), NUS, accepting the award from UMAC Chair Professor Hugues Dreyssé at NUS Museum, May 10, 2016.

On May 10, 2016, the NUS Museum's prep-room became the first-ever recipient of the University Museums and Collections (UMAC) award for innovative practice within a university museum setting.

Professor Hugues Dreyssé, Chairman of UMAC, who gave out the award shared that NUS Museum demonstrated through its prep-room a commitment towards creating a contact between the audience and the museum. He further acknowledged the creative approach that they took in facilitating "discussion between researchers, interns, artists and the public and the ease of adapting the idea to other museums".

Initiated in 2011, the preparatory room or prep-room at the NUS Museum was conceived as a means to incubate and test out curatorial experiments. Its slogan – things may or may not happen – is an important indicator to the heuristic impulses underlying much of the curatorial work encouraged at the museum.

To better understand the concept behind the prep-room, we borrow from Ryan Bishop, a professor from the University of Southampton. In his paper on research in *Theory, Culture & Society*, he noted that in traditional research work, "... the object of inquiry was constituted

ahead of time, leaving little desired room for accidental or unintentional discovery, and targeting a specific outcome". Later on, however, Bishop observed that universities evolved into centres where the process of research, and not just its outcomes, was valued in and of itself. For these universities, the potential of unsettling received knowledge and unquestioned orthodoxy was sometimes even valued over the results and concluding reports.

This is something that is intimately tied to the curatorial labour undertaken by the NUS Museum. Compared to most of the other exhibitions at the museum, prep-room projects tend to function as open-ended experiments that are very much still works in progress. These projects, therefore, may or may not eventually be formalised into formal exhibitions. But the space provided by the prep-room, both physical and psychical, allows for curators at the museum to encounter and discover new methods and subjects. It is a space which can accommodate accidental discoveries, necessary experimentations, and also failures.

Since 2011, a total of ten projects have been incubated as prep-rooms at the Museum.

One such project, *Concrete Island* initially began as a prep-room project in the second half of 2014, centred around three prospective exhibitions at the NUS Museum: artist Debbie Ding's *The Library of Pulau Saigon* project; *Sheltered: Documents for Home*, an exhibition dealing with architecture and its representations; and lastly, an anticipated survey show of filmmaker Tan Pin Pin's practice. *Concrete Island* was conceived as a curatorial framing encompassing

all three exhibitions. Working with three curatorial interns from Curating Lab 2014, key concepts that would function as critical junctions for the programming of *Concrete Island* were mapped out. Somewhere along the way, things changed and this meta-curatorial gesture was abandoned.

In its current incarnation, *Concrete Island* incorporates elements from J.G. Ballard's novel of the same title and Tan Pin Pin's film *80km/h*. It is an ongoing five-year project (2016 to 2020) that attempts to read Singapore as a condition of movement, exchange and intensities. This city, the project contends, must be read as a medium with networks overlapping onto other existing networks.

As such, rather than positioning a formalised exhibition as its terminal end point, the project unfolds across various public formats. At present, it unfolds as a publication reader comprising entries based on nine selected passwords (concrete, architecture, control, access, speed, excess, museum, current, island), an incubation space at the NUS Museum, a potential series of bus tours along the Pan-Island Expressway, an experimental reading workshop based on Ballard's novel and a mobile cinema programme.

The research remains open-ended and generative, very much animated by the conversations and collaborations that have taken place as part of the project, each happening building onto the next. In some ways, this prep-room project is a means to think about curating as an expanded notion of publishing (the act of making public) beyond the conventional format of: exhibition + exhibition catalogue + public programming.

The NUS Museum is a member of the Museum Roundtable (MR). See page 68 for more details on the MR and its members.

THE GRAFTBUSTERS' TRAIL APP

Text by Phang Su Hui

Images courtesy of the
Corrupt Practices Investigation Bureau



Photo on this page
The Old Supreme
Court and Municipal
Building, 1960s – 1980s.
Collection of National
Museum of Singapore.

The Graftbusters' Trail

• COMBATING CORRUPTION SINCE 1952 • TUESDAY 05 APR 2016 •



01



03

01. Home screen of The Graftbusters' Trail.

02. Wefie with Prime Minister Lee Hsien Loong at the launch of The Graftbusters' Trail.

03. The Graftbusters' Trail mobile app icon.



02

The Corrupt Practices Investigation Bureau (CPIB) is an independent agency under the government of Singapore. Established in 1952 by the British Colonial government, it is responsible for the investigation and prevention of corruption in Singapore and is one of the oldest anti-corruption agencies in the world.

At the opening ceremony of the CPIB exhibition – *Declassified: Corruption Matters* on April 7, 2016, Guest-of-Honour, Prime Minister Lee Hsien Loong launched the CPIB heritage trail mobile application – *The Graftbusters' Trail*.

Encompassing seven sites that connect the past, present and future of the Bureau's and Singapore's anti-corruption experience, *The Graftbusters' Trail* takes you on a journey, appreciating the obstacles, the challenges and the triumphs that transformed Singapore from a corruption-rife mudflat to a modern metropolis known for its efficiency and incorruptibility.

These seven sites include well-known Singapore landmarks as well as former sites of CPIB's offices, such as the former Supreme Court, the Stamford Road site and the current Lengkok Bahru office, which has witnessed the development and

establishment of key legislative and operational measures in the fight against corruption. The vision of the founding fathers, the efforts of the CPIB, the officers' hard work and camaraderie, and some of the high profile cases that have been successfully investigated, forms the backdrop of this trail.

Explore interesting features to see the transformation of former CPIB offices, unlock a quiz when you visit each site and take pictures using the postcard function which you can share on Facebook.

The app is available on the Apple App Store and Google Play Store.

Interesting Fact:

Did you know that CPIB's second office at Stamford Road used to serve as a Japanese military headquarters during World War II? This led to many myths and rumours about the building being haunted. There were ghostly tales told from officers who were on night duty. They would sometimes hear the sounds of flushing toilets, flipping of pages and keys turning even though there was no one around. It did not help that the gate to the 'White House' often produced a loud creaking sound.

- 04. CPIB's Stamford Road office from 1962 to 1984, also known as the 'White House'.
- 05. Before and after comparison of CPIB's first office at the old Supreme Court.
- 06. The old Supreme Court as featured on The Graftbusters' Trail.



04



05



**THE OLD SUPREME COURT
1952 - 1961**

The old Supreme Court Building which sits alongside the Old City Hall on Saint Andrew's Road is the masterpiece of architect Frank Warrington Ward and Singapore's last neo-classical building. It served as Singapore's Supreme Court from 1939 to 2005 until the Supreme Court commenced its operations in the new building on 20 June 2005.

CPIB's very first office was located on the second level of the old Supreme Court.



06



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11

07. The Hill Street Centre, where CPFB used to reside from 1984 to 1998.

08. Recreation room at the Hill Street office – a place for officers to relax.

09. A briefing room-cum-classroom at the Hill Street office.

10. Grey and khaki uniform that CPFB officers used to don in the past.

11. CPFB's premises along Lengkok Bahru since 2004.

HERITAGE EXPLORERS PROGRAMME



Text by Nurliyana Halid

Photo on this page
Pei Tong Primary School
students having a go at
Yeh Yeh (Jump Rope)
at the launch of the
Heritage Explorers
Programme.



01

Museums have always served as authentic destinations for experiential learning. During museum visits, students learn about history and heritage through first-hand observation and interaction with historical and cultural artefacts. However, beyond museum walls, the opportunities to further disseminate knowledge for heritage and culture, encourage self-learning and foster greater personal ownership of heritage are limitless.

The National Heritage Board (NHB) introduced the Heritage Explorers Programme in March 2016 to primary school students to extend the learning of history, heritage and culture beyond textbooks and the museums' walls, and to cultivate a sense of commitment and passion for heritage. The Heritage Explorers Programme was developed in consultation with the Ministry of Education (MOE) to complement school curriculums in the areas of National Education, Social Studies, and Character and Citizenship Education. In 2016, over 17,000 students from more than 40 primary schools participated in the Heritage Explorers Programme, which won the Silver Award for Most Innovative Project in the 2016 PS21 ExCEL Awards at the Ministry Level.

The Heritage Explorers Programme enables primary school students to try different heritage professions and experience first-hand what it is like to be a curator, historian, designer, educator and ambassador. Each profession is fleshed out through a set of five tasks, bringing students beyond the classroom to explore their neighbourhoods, national museums, heritage institutions, historic sites and cultural precincts. Upon selecting a particular profession, students need to complete three

out of five tasks to earn a Heritage Explorers badge. Students who complete all five professions will get to collect the full set of five Heritage Explorers badges.

Eight-year-old Charissa Khor, a Primary 3 pupil from West View Primary School, said: "I enjoyed taking part in the Heritage Explorers Programme and found the tasks, while challenging, still very fun and interesting. It also gave me a chance to interact with my family, friends and even my neighbours. After taking on the tasks, I have discovered amazing things about our heritage!"

Mdm Kylicia Soo, Head of Department for Character and Citizenship Education at Punggol Green Primary School, shared that the programme gave students a chance to explore and learn about various heritage professions which they had not been previously exposed to. She felt, however, that the most important takeaway was how students could now see their identity as Singaporeans in relation to their families, communities and way of life. "The Heritage Explorers Programme builds upon the learning of national education in Character and Citizenship Education, where students can learn about the importance of racial harmony and how each and every one of us is responsible for playing a part in building our community, our Singapore," she explained.

This programme is free for a limited time period. Schools must register their interest by March 3, 2017 to nhb_educationprogrammes@nhb.gov.sg.

For more information on the Heritage Explorers Programme, please visit <http://www.nhb.gov.sg/education/resources-for-schools-and-students>.

01. The Heritage Explorers' Programme card that students complete.

02. The complete collection of Heritage Explorers Badges that students collect.



02

SHIOK, SIA! – SKETCHING SINGAPORE'S FAVOURITE STREET FOOD

Fish Head Curry



66



Fish Head Curry in Singapore is usually the head of red snapper fish stewed in a Kerala-style curry with okra / ladies fingers and eggplants.

A popular fusion version uses tamarind / asam juice to give the gravy a sweet-sourish punch enjoyed by many. Like many fusion dishes, no two recipes are the same.

Indian

67

Text by Wong Jiashi

Images courtesy of Anita Ryanto

Photo on this page
Fish head curry recipe.



My addiction to food continues to grow - savouring, sketching and even painting them on location. A friend once said it is unhealthy to eat cold food, a remark that drives me to sketch and paint faster.

Another friend says I eat one dish and take-bao (take away) another - the sketch being the take-bao. A few others have begun calling me The Food Specialist.

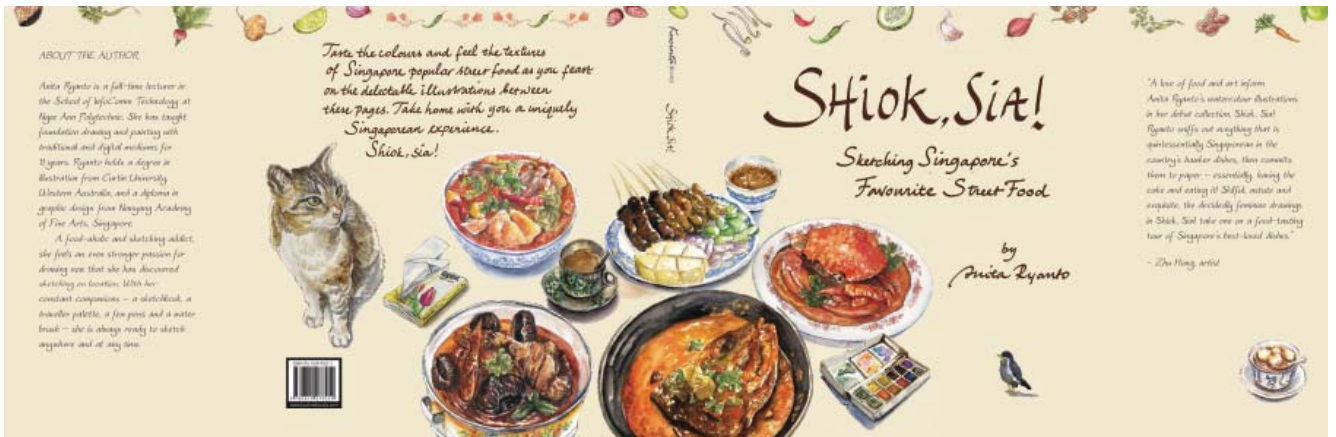


02 Shiok, Sia!



01

01. Illustrations in the book were made by Anita Ryanto herself.
02. Book cover designed by Anita Ryanto.



02

Singaporeans' deep and enduring relationship with food can be clearly seen in the numerous food blogs and guides that fill the Internet space today. Personal gastronomic adventures are comprehensively documented on social media and are often accompanied by impressive photographs; these days, it is the camera that often takes the first whiff of any dish before the nose even has a chance to smell it.

Anita Ryanto's *Shiok, Sia!* – *Sketching Singapore's Favourite Street Food* book employs a different visual approach. Inside the 15-cm tall book are pages and pages filled with mouth-watering watercolour illustrations of local delights, accompanied by nuggets

of information and descriptions. The soft, blended colours and vivid details of the illustrations create dreamy, romantic portrayals of many well-loved dishes.

Shiok, Sia! is a celebration of local food. Its very title, which incorporates the phrase "street food", pays homage to a time before the 1970s where vendors still sold food from mobile pushcarts on the streets. This book is a reminder that many of Singapore's favourite dishes have been around for more than fifty years. It is a part of heritage that connects bellies to memories.

Beyond heritage, the handbook also persuades readers to develop a deeper appreciation of food through

questions such as: "What goes into a dish to give it its colour, texture and flavour?" and "How did the dish come into its current form?" The author beautifully describes *mee siam* as "a fine example of how a dish finds favour in other communities and evolves", noting that there are Indian, Malay and Peranakan versions of this dish.

Very often, little thought is given to the things that surround us. Learning to live slower, to pause and smell the curry, may just help us to notice and appreciate the complex craft that goes into our food.

Shiok Sia! is currently available at major bookstores.

STYLE AND SECRETS



Text by Maggie Tan

Images courtesy of Peter Yeo



*Photo on this page
Four looks of Zoe in a
showgirl outfit, 1990.*

"If you think pre-Independence Singapore was a fashion backwater, you're in for a big surprise."



01

01. *Glenda Chong was a model before she became a television anchor.*

02. *Hanis was a cabine model for Yves Saint Laurent in Paris after she was spotted at the YSL show in Singapore, late 1980s.*



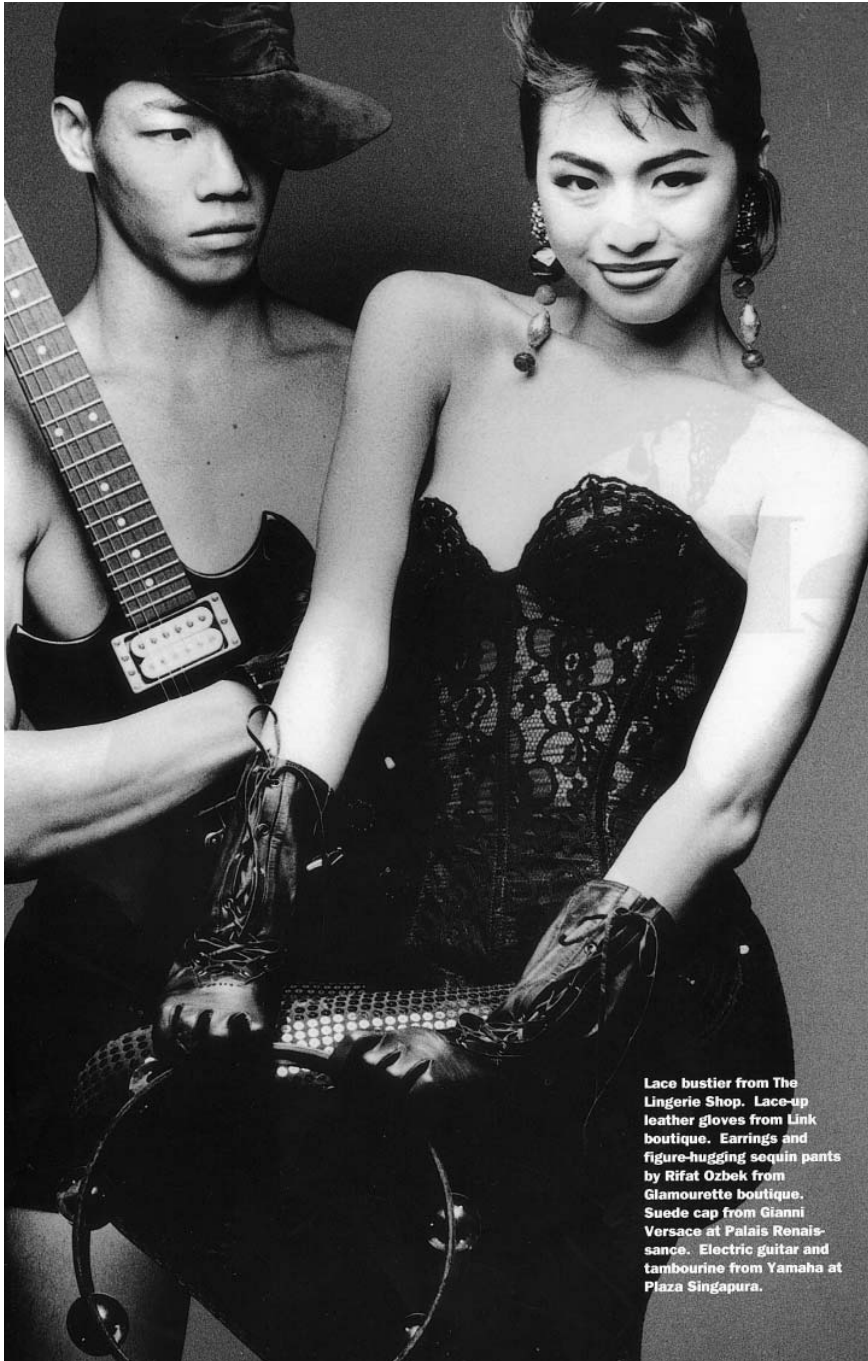
02

Vestis virum facit. A man is his clothing.

The idea that clothes make a man is not new. People of all ages in societies across time have been forming judgements about others based on their accoutrement. After all, human beings are visual creatures. But what of the stories behind these garments? What of the designer behind the drapery, the fingers that style the hair and the muses that inspire visions? In this dizzying age of digital distractions and technological wizardry, it is easy to forget whose work goes into the creation

of our daily apparel, whether it's an avant-garde top or a simple everyday t-shirt.

Fashion Most Wanted: Singapore's top insider secrets from the past five decades by John de Souza, Cat Ong and Tom Rao takes readers on a whirlwind trip through time to look at the "who's who?" of the local fashion industry and what they've accomplished in the last 50 years. Featuring a dazzling plethora of fashion personalities from designers to fashion magazine editors, photographers and entrepreneurs, the book is divided into decades starting from the 1960s to the present day.



Lace bustier from The Lingerie Shop. Lace-up leather gloves from Link boutique. Earrings and figure-hugging sequin pants by Rifat Ozbek from Glamourette boutique. Suede cap from Gianni Versace at Palais Renaissance. Electric guitar and tambourine from Yamaha at Plaza Singapura.

The publication offers a glimpse into the socio-economic forces of each decade and covers the city-state's transformation by documenting the memories, trials and achievements of professionals from the fashion industry, both past and present. In the author's words, the book is a "whodunnit, complete with charismatic protagonists, gripping plot twists, thrilling cliffhangers and legions of fashion royalty who have played their own game of thrones in the last five decades".

Anyone interested in fashion will discover a treasure trove of recollections, photographs and of course, style. *Fashion Most Wanted: Singapore's top insider secrets from the past five decades* is a book that proudly celebrates 51 years of the local fashion industry, paying tribute to the fashion industry's pioneers, while looking boldly into the future.

Published by the Straits Times Press and recently launched at the National Gallery Singapore, the book is available at Books Kinokuniya & Times Bookstores.

03

03. Jazreel as dark as a noir drama.

WHAT'S ON



PORT CITIES: MULTICULTURAL EMPORIUMS OF ASIA, 1500–1900

Asian Civilisations Museum

Ongoing to February 19, 2017

Saturday to Thursday | 10 am to 7 pm

Friday | 10 am to 9 pm

\$6 for Singaporeans and Permanent Residents, \$15 for Foreigners

Traders and migrants, jewellery and multi-coloured cottons, languages and commerce – port cities mix people, merchandise and ideas. This exhibition paints a picture of life through photographs, paintings, fashion, luxury goods and everyday objects. Disembark at ACM for a view of hybrid cultures, ingenuity and global trends in these cosmopolitan centres.

For more information, please visit acm.org.sg



ISTANA HERITAGE GALLERY

The President's Office and the Preservation of Sites and Monuments Division

35 Orchard Rd, Istana Park

Ongoing

Thursday to Tuesday | 10 am to 6 pm

Free admission

This Gallery presents the history and heritage of the Istana (a National Monument of Singapore), and its significance in Singapore's evolving political context. It also showcases a selection of artefacts – including state gifts which are lasting testimonies of Singapore's friendship with other countries – and photographs that show how the Istana, which is set in one of the most beautiful natural locations in Singapore, is an important site of social memory.

For more information, please visit istana.gov.sg/the-istana/istana-heritage-gallery/visitors-information



MERAKA UTUSAN: IMPRINTING MALAY MODERNITY

Malay Heritage Centre

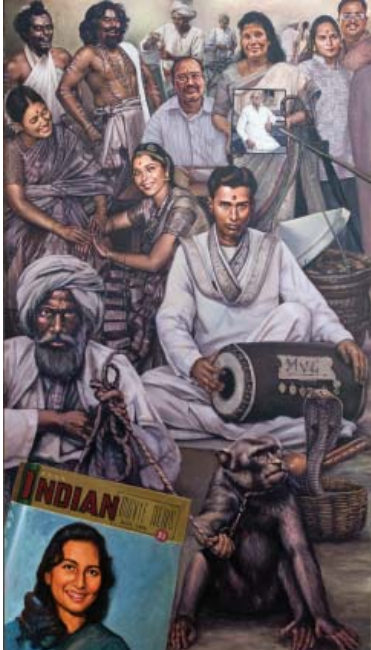
Ongoing to June 25, 2017

Tuesday to Sunday | 10 am to 6 pm

Free admission

The Malay Heritage Centre's fifth special exhibition, titled *Meraka Utusan: Imprinting Malay Modernity*, launched together with the Malay CultureFest, affirms the importance of language to a community by tracing the development of Malay modernity and identity through print, advertisements and editorial cartoons. Gain insights into how the Malay community in Singapore used the power of the mass media to discuss and respond to historical events such as the Great Depression, World War II and the nationalist movements that swept across Southeast Asia afterwards.

For more information, please visit malayheritage.org.sg/en



ONCE UPON A TIME IN LITTLE INDIA

Indian Heritage Centre

Ongoing to April, 2017

Tuesday to Thursday | 10 am to 7 pm

Friday and Saturday | 10 am to 8 pm

Sunday and Public Holidays | 10 am to 4 pm

\$6 for adults and \$4 for students and seniors

Free admission for Singaporeans
and Permanent Residents

Once Upon a Time in Little India tells the story of Singapore's Little India through historical and contemporary lenses, and draws parallels with diasporic settlements across the globe. Recreating moments past and present, this exhibition presents an appealing and arresting mix of historical artefacts and contemporary art installations by leading artists Kumari Nahappan, K Rajagopal and Navin Rawanchaikul.

For more information,
please visit indianheritage.org.sg/en



ANATOMY OF A FREE MIND: TAN SWIE HIAN'S NOTEBOOKS AND CREATIONS

National Library of Singapore

Gallery, Level 10, National Library Building

Ongoing till 23 April 2017

10am to 9pm

Free admission

Lauded as a cultural icon in Singapore and the most expensive living artist in Southeast Asia, Tan Swie Hian's oeuvre encompasses multiple mediums, genres, languages and subject matters. In collaboration with the artist, the National Library presents this special exhibition of over 100 works of his creations, including paintings, sculptures, calligraphy, seal carvings, photographs, lithographs, multimedia performances and his original writings. Displayed alongside the artworks are the artist's personal notebooks, manuscripts and artefacts which provide insights into his creative mindscape.

For more information, please visit
<http://www.nlb.gov.sg/exhibitions/?p=330>



SCRIPT & STAGE: THEATRE IN SINGAPORE FROM THE 50S TO 80S

National Library of Singapore

Levels 7 & 8, Promenade, National Library Building

Ongoing till March 26, 2017

Daily | 10 am to 9 pm

Free Admission

Script & Stage explores the fascinating roots of local playwriting and theatre production, highlighting significant performances, playwrights and prominent theatre companies that have shaped the foundation of contemporary theatre in Singapore.

As we trace the development of Singapore's vernacular theatre communities from the 1950s to the 1980s, treat yourself to publications such as *Keris Sempena Riau*, the first sandiwara ("Malay historical theatre" in Malay) published and staged locally, as well as the manuscripts and drafts of acclaimed local playwrights like Kuo Pao Kun and Stella Kon.

Not to be missed are showcases of notable local musicals, such as *Beauty World* (TheatreWorks) and *Chang and Eng* (Action! Theatre), at the lobby of the National Library Building.

For more information, please visit
<http://www.nlb.gov.sg/exhibitions/?p=327>.



"THERE ARE TOO MANY EPISODES OF PEOPLE COMING HERE..."

NUS Museum, NX1 Gallery

Ongoing to January, 2017

Monday | Visits by appointment
for schools and faculties only

Tuesday to Saturday | 10 am to 6 pm

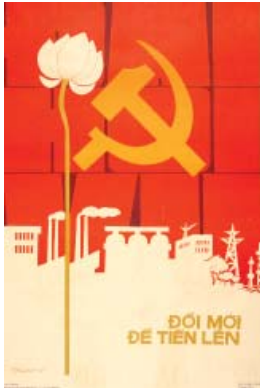
Closed on Sundays and Public Holidays

Free admission

This exhibition builds on the previous exhibition's interests towards the textuality of exhibitions, bringing in materials by artists Charles Lim, Dennis Tan, Lucy Davis and Zai Kuning as a means to rewrite and open up newer points of departure. Each work or project may be considered in its

own right and contexts, or may be read simultaneously as episodic units of meaning. This inclusion of newer materials by the aforementioned artists generates a new complexity for the exhibition, but at the same time points also to the very conditions of the exhibitionary medium.

For more information, please visit museum.nus.edu.sg



“WHO WANTS TO REMEMBER A WAR?” WAR DRAWINGS AND POSTERS FROM THE AMBASSADOR DATO’ N. PARAMESWARAN COLLECTION

NUS Museum, Ng Eng Teng Gallery

Ongoing to January, 2017

Monday | Visits by appointment for schools and faculties only

Tuesday to Saturday | 10 am to 6 pm

Closed on Sundays and Public Holidays

Free admission

This exhibition of artworks produced during the period of the Indochinese and Vietnam Wars (1945 to 1975) draws from the one of the largest privately-held collections of the genre. The works were collected by Dato’ N. Parameswaran during his appointment as Ambassador of Malaysia to Vietnam, stationed in Hanoi, between 1990 to 1993. These were the middle years of Doi Moi – the period of Vietnamese economic reforms begun in 1986 that aimed at bringing about socialist market liberalisation.

For more information, please visit museum.nus.edu.sg



1+1=1: NG ENG TENG

NUS Museum

Monday | Visits by appointment for schools and faculties only

Tuesday to Saturday | 10 am to 6 pm

Closed on Sundays and Public Holidays

Free admission

Through the motifs of spacing and difference, this exhibition features works produced by the artist Ng Eng Teng between 1958 and 2001. The title of the exhibition takes as its point of reference a series of sculptures developed by the artist during the 1990s.

For more information, please visit museum.nus.edu.sg



CHINESE ART COLLECTION FROM THE LEE KONG CHIAN MUSEUM

NUS Museum, Lee Kong Chian Gallery

Monday | Visits by appointment for schools and faculties only

Tuesday to Saturday | 10 am to 6 pm

Closed on Sundays and Public Holidays

Free admission

The Chinese Art collection consists of bronzes, ceramics and paintings, gathered to represent the expansive history of Chinese art. The nucleus of this collection was established and

developed at the Nanyang University in the 1970s with significant expansion in the 1980s under the newly inaugurated National University of Singapore (NUS).

For more information, please visit museum.nus.edu.sg



CHINESE INK WORKS FROM LEE KONG CHIAN COLLECTION OF CHINESE ART

NUS Museum, Lee Kong Chian Gallery

Monday | Visits by appointment for schools and faculties only

Tuesday to Saturday | 10 am to 6 pm

Closed on Sundays and Public Holidays

Free admission

With works from the Qing Dynasty as a starting point to introduce the general history of Chinese ink traditions, this display goes on to explore its evolution in Chinese art history, as well as its development outside the mainland. Besides paintings by Singaporean artists, from the Nanyang Style to the contemporary, the current display also highlights the pioneering achievements of Singaporean artists in their innovation of a longstanding art form.

For more information, please visit museum.nus.edu.sg



ARCHAEOLOGY LIBRARY

NUS Museum, Archaeology Library

Monday | Visits by appointment for schools and faculties only

Tuesday to Saturday | 10 am to 6 pm

Closed on Sundays and Public Holidays

Free admission

Bringing together finds from past and newer excavations from Fort Canning in Singapore to Changsha in China, these finds from the pre-colonial and colonial periods sample the materials produced and used in Singapore and beyond. Further, as part of an evolving body of artefacts, they provide a glimpse into the dynamics between material culture and history, and its making.

For more information, please visit museum.nus.edu.sg

RESOURCE GALLERY

NUS Museum, Resource Gallery

Monday | Visits by appointment for schools and faculties only

Tuesday to Saturday | 10 am to 6 pm

Closed on Sundays and Public Holidays

Free admission

The Resource Gallery provides an encounter with the NUS Museum's collections and their histories as an open-storage display. Objects are organised to accommodate material categories, area classifications, as well as contingencies of collecting and its strategies. Their roots lie in the shifting curatorial positions and museum practice since the mid-1950s, with the formation of the University of Malaya Art Museum in 1955; and at the Nanyang University, and the Lee Kong Chian Art Museum in 1969.

For more information, please visit museum.nus.edu.sg

LAW OF THE LAND: HIGHLIGHTS OF SINGAPORE'S CONSTITUTIONAL DOCUMENTS

National Gallery of Singapore

Ongoing

Sunday to Thursday and Public Holidays | 10 am to 7 pm

Friday, Saturday and Eve of Public Holidays | 10 am to 10 pm

Free admission

Organised by the National Archives of Singapore and the National Library Board, the exhibition explores the history of Singapore's constitutional development from a British colony in 1819 to its emergence as a sovereign republic in 1965. The exhibition features rare documents from the National Archives and the National Library.

For more information, please visit nationalgallery.sg/see-do/exhibitions



WHAT IS NOT VISIBLE IS NOT INVISIBLE

National Museum of Singapore

Ongoing to February 19, 2017

Friday to Wednesday | 10 am to 7 pm (last admission 6.30pm)

Thursday | 1 pm to 7 pm (last admission 6.30pm)

\$8 for adults, \$4 for students and seniors with valid ID and \$6 for SIA-KrisFlyer members

Free admission for Singapore Citizens, Permanent Residents (unless otherwise stated) and visitors aged 6 years and below

What is Not Visible is Not Invisible broadly surveys the imaginary and the temporary through selected artworks from the French Regional Collections of Contemporary Art (FRAC). The title and design of this exhibition take inspiration from the artwork of the same title by Julien Discrit.

The visual paradox initiated in this modest yet profound work sets the premise for the deep-seeded themes that resonate throughout the exhibition. The 34 artworks by 32 French and international artists navigate a transient journey through both the philosophical and the physical by means of unconventional approaches in art-making. Together, the artworks encourage the audience to interact with and explore the intangible, the emotional and the volatile relationship between the abstract, the organic and the structured.

The exhibition is a parallel project of the Singapore Biennale 2016.

For more information, please visit nationalmuseum.sg/



MUSEUM ROUNDTABLE: A 20-YEAR JOURNEY

National Museum of Singapore

Ongoing to February 26, 2017

Daily | 10 am to 7 pm

Free admission

Held in celebration of the 20th anniversary of the founding of the Museum Roundtable (MR), the exhibition brings visitors through the history of the MR, introducing its many institutions and their collections. These include heritage galleries and unique attractions of science and discovery in Singapore, which many Singaporeans would be familiar with. Through a diverse selection of artefacts from MR members, visitors can glean greater insights into Singapore's rich and multi-faceted heritage.

For more information, please visit nationalmuseum.sg

STORY OF A FOREST / SINGAPORE, VERY OLD TREE

National Museum of Singapore
Glass Rotunda, Level 2
From December 10, 2016 onwards

Daily | 10 am to 7 pm
(last admission at 6.30pm)

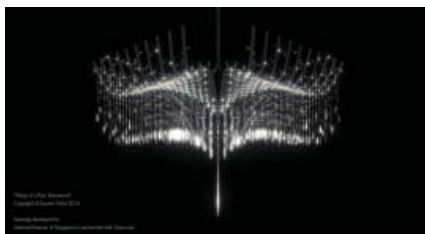
\$15 for adults and \$10 for students and seniors with valid ID

Free admission for Singapore Citizens, Permanent Residents (unless otherwise stated) and visitors aged 6 years and below

The National Museum of Singapore's Glass Rotunda is home to two new permanent art installations that kick-start the visitors' journey into the Singapore History Gallery. The first work is a digital art installation inspired by the William Farquhar Collection of Natural History Drawings, titled *Story of a Forest*. Visitors will experience the treasured collection of the National Museum brought to life through a spectacular, larger-than-life digital presentation, and be transported to 20th century Malaya as viewed through the eyes of the artists of that time and reimagined today by interdisciplinary Japanese art collective teamLab.

At the end of their multimedia journey, visitors will view a photography exhibit titled *Singapore, Very Old Tree* by Singaporean artist Robert Zhao that explores the discourse of nature through 17 images of trees around Singapore, before they continue on to explore the Singapore History Gallery.

For more information, please visit nationalmuseum.sg/



WINGS OF A RICH MANOEUVRE

Commissioned by National Museum of Singapore in collaboration with Swarovski
Glass Atrium, Level 2

From November 10, 2016 onwards

Daily | 10 am to 7 pm

Free admission

Wings of a Rich Manoeuvre by homegrown artist Suzann Victor presents a chorus of eight kinetic chandeliers that 'sing' with movement as they sway in a dramatic mid-air choreography of light. Each chandelier is constructed and shaped from stainless steel and studded in a sparkling array of precision-cut Swarovski crystals accentuated by LED light. Together, the chandeliers create breath-taking aerial calligraphy as they morph from one hypnotic pattern to another, high above the bridge linking the National Museum's original 19th century colonial building with its modern futuristic glass wing.

For more information, please visit nationalmuseum.sg/



SINGAPORE HISTORY GALLERY

National Museum of Singapore
Ongoing

Daily | 10 am to 7 pm (last admission 6:30 pm)

\$15 for adults and \$10 for students and seniors with valid ID

Free admission for Singapore Citizens, Permanent Residents (unless otherwise stated) and visitors aged 6 years and below

The Singapore History Gallery's updated narrative charts the development of the island as it was known through the years as Singapura, a Crown Colony, Syonan-To and finally, Singapore. This gallery chronicles Singapore's journey from its earliest beginnings 700 years ago, to the colonial period, to the Japanese Occupation and post-war struggles, and to the global city we enjoy today.

For more information, please visit nationalmuseum.sg

LIFE IN SINGAPORE: THE PAST 100 YEARS

National Museum of Singapore
Ongoing

Daily | 10 am to 7 pm (last admission 6:30 pm)

\$15 for adults and \$10 for students and seniors with valid ID

Free admission for Singapore Citizens, Permanent Residents (unless otherwise stated) and visitors aged 6 years and below

Spanning the last 100 years, the Modern Colony gallery, Surviving Syonan gallery, Growing Up gallery and Voices of Singapore gallery present snapshots of everyday life through the different eras in Singapore's history.

For more information, please visit nationalmuseum.sg/



GOH SENG CHOO GALLERY: DESIRE AND DANGER

National Museum of Singapore
Ongoing

Daily | 10 am to 7 pm (last admission 6:30 pm)

\$15 for adults and \$10 for students and seniors with valid ID

Free admission for Singapore Citizens, Permanent Residents (unless otherwise stated) and visitors aged 6 years and below

Discover the fine line between *Desire and Danger* at this stimulating new exhibition at the Goh Seng Choo Gallery. Featuring a selection of drawings from the William Farquhar Collection of Natural History Drawings, the gallery explores the complex and sometimes uneasy relationship between man and nature.

For more information, please visit nationalmuseum.sg/



WE BUILT A NATION

National Museum of Singapore

Ongoing

Daily | 10 am to 7 pm (last admission 6:30 pm)

\$15 for adults and \$10 for students and seniors with valid ID

Free admission for Singapore Citizens, Permanent Residents (unless otherwise stated) and visitors aged 6 years and below

Through a selection of more than 100 artefacts, and archival images and documents, this exhibition explores the first ten pivotal years of independence (1965 to 1975) that shaped Singapore's history, and the important roles and leadership of Singapore's first Prime Minister Lee Kuan Yew and his team who laid the foundations for modern Singapore.

For more information, please visit nationalmuseum.sg/

EAT AT TJ: OUR HAWKER CENTRES AND FOOD HERITAGE



National Heritage Board

Foyer, Level 1, Taman Jurong Community Club

Ongoing to January, 2017

Monday to Friday | 3 pm to 9 pm

Saturday | 10 am to 9 pm

Sunday | 10 am to 6 pm

Closed on Public Holidays

Free admission

Eat at TJ: Our Hawker Centres and Food Heritage is a showcase of the social history and heritage of Singapore's food

culture and how the various hawker centres of Taman Jurong have evolved over time and remained significant to the residents of Jurong. Through the memories of residents, this exhibition will explore areas such as the hawker culture prior to the establishment of hawker centres, hawker centres as a social space for the local community, and food as a form of cultural identity that defines Singaporeans.

For more information, please visit [facebook.com/OMATTJ](https://www.facebook.com/OMATTJ) or email raudha_muntadar@nhb.gov.sg

GUIDED TOUR OF EAT AT TJ EXHIBITION

National Heritage Board

Foyer, Level 1, Taman Jurong Community Club

Ongoing to January, 2017

Monday to Friday | 3 pm to 9 pm

Saturday | 10 am to 9 pm

Sunday | 10 am to 6 pm

Closed on Public Holidays

Free admission

Join the free guided tours of Our Museum @ Taman Jurong's new exhibition and learn more about the social history and heritage of Singapore's food culture and how the various hawker centres of Taman Jurong have evolved over time and remained significant to the residents of Jurong.

For more information, please visit [facebook.com/OMATTJ](https://www.facebook.com/OMATTJ) or email raudha_muntadar@nhb.gov.sg



SHAKING IT WITH SHAKESPEARE

Singapore Philatelic Museum

Ongoing to March, 2017

Daily | 10 am to 7 pm

\$8 for adults and \$6 for children (3 to 12 years old)

Free admission for Singapore Citizens and Permanent Residents

Celebrate the life and times, and the enduring legacy of the world's greatest playwright, William Shakespeare. This activity-based and fun-filled exhibition invites families to uncover nuggets of information about the literary giant.

View over 400 stamps and philatelic materials issued by 70 countries, century-old picture postcards, books from Shakespeare's time, historical Tudor era replicas and animal specimens.

For more information, please visit spm.org.sg



COLLECTING MAGIC: FROM STAMPS TO WANDS

Singapore Philatelic Museum

Ongoing to June, 2017

Daily | 10 am to 7 pm

\$8 for adults and \$6 for children (3 to 12 years old)

Free admission for Singapore Citizens and Permanent Residents

Be spellbound by beautiful Harry Potter stamps from all over the world as well as movie memorabilia and collectibles from private collectors. On display are the first licensed Harry Potter stamps, First Day Covers, postcards, special cancellations, unusual stamp labels, limited edition books and DVDs, prop replicas, movie posters, toys and more.

For more information, please visit spm.org.sg

MARVEL AVENGERS S.T.A.T.I.O.N.

Science Centre Singapore

Ongoing to March 5, 2017

Daily | 10 am to 6 pm

\$30 for adults and \$22 for children (3 to 12 years old)

\$25 for adults and \$18 for children (3 to 12 years old) for Singapore Citizens and Permanent Residents

Marvel Avengers S.T.A.T.I.O.N. (Scientific Training and Tactical Intelligence Operative Network) is a completely interactive experience that brings visitors into the cinematic world of Marvel's The Avengers.

This exhibition will provide a first-hand look at intelligence files, classified studies, and experiments that explores the history and scientific origins of Marvel's The Avengers including Iron Man, The Hulk, Captain America, Thor and more.

Get your tickets now for this first-ever interactive, immersive Marvel super hero experience!

For more information, please visit science.edu.sg

ONE NIGHT IN WUCHANG: 1911 REVOLUTION AND NANYANG

Sun Yat Sen Nanyang Memorial Hall

November 5 to April 30, 2017

Tuesday to Sunday | 10 am to 5 pm

Free admission

This special exhibition provides insights into the historical significance of that one night in Wuchang in October, 1911 and the social impact on Chinese society, as well as the Singapore Chinese community's response.

For more information, please visit sysnmh.org.sg

TOOLS OF OLD SINGAPORE

A Living Heritage Museum

27 Perak Road

Ongoing

Tuesday to Saturday | 9:30 am to 5 pm

Sunday and Monday | By appointment

\$12 for adults, \$8 for children

(6 to 16 years old), \$9 for senior citizens

and NS personnel, and \$30/family

Current introductory promotion for walk-in tickets: 50% off published rates

During a colourful walk through Little India, enjoy a welcome break from rain or shine in a cosy ambience with a delightful mix of fun, from dressing up as a samsui lady to making your own ice-ball. The museum features tools used in historical trades and shows how skills with tools have enriched lives.

For more information, please visit toolsmuseum.com

**BY APPOINTMENT ONLY****NUS BABA HOUSE**

NUS Baba House

Free admission

Now conceived as a heritage house facilitating research, appreciation and reflection of Straits Chinese history and culture, the NUS Baba House at 157 Neil Road was built around 1895 and was once the ancestral home of a Peranakan Chinese family. During the one-hour tour, guests will be introduced to the history and architectural features of the House, and experience visiting a Straits Chinese family home in a 1920s setting, furnished with heirlooms from its previous owners and other donors.

Free-of-charge tours are conducted five times a week. Email babahouse@nus.edu.sg to reserve spaces.

**PRESERVE/CONSERVE/RESTORE: STUDIES AT 157 NEIL ROAD**

NUS Baba House

Free admission

The initiative seeks to tap the under explored potential of 157 Neil Road as an asset for engaging with the disciplines of urban development and technical conservation of built heritage. The gallery is repurposed as a laboratory in which a few studies run simultaneously, presenting field notes, test results, illustrations, images and artefacts.

Free-of-charge tours are conducted five times a week. Email babahouse@nus.edu.sg to reserve spaces.



The Museum Roundtable (MR) is an initiative led by National Heritage Board since 1996. It represents and comprises a collective of public and private museums, heritage galleries, and unique attractions of science and discovery in Singapore. With more than fifty members currently, the MR strives to develop a stronger museum-going culture in Singapore while positioning museums as unique and fascinating destinations. Please visit museums.com.sg for more information.

A **THE ARMY MUSEUM OF SINGAPORE²**

520 Upper Jurong Road,
Singapore 638367
+65 6861 3651
http://www.mindef.gov.sg/imindef/mindef_websites/atozlistings/army/microsites/armymuseum/index.html

ART RETREAT MUSEUM*¹

10 Ubi Crescent, Lobby C,
#01-45/47, Ubi Techpark,
Singapore 408564
+65 6749 0880
artretreatmuseum.com

ARTSCIENCE MUSEUM

10 Bayfront Avenue,
Singapore 018956
+65 6688 8826
marinabaysands.com/museum.html

ASIAN CIVILIZATIONS MUSEUM²

1 Empress Place,
Singapore 179555
+65 6332 7798
acm.org.sg

B **BABA HOUSE*¹**

157 Neil Road, Singapore
088883
+65 6227 5731
nus.edu.sg/museum/baba

BATTLEBOX³

2 Cox Terrace, Singapore
179622
+65 6338 6133
<http://www.battlebox.com.sg/>

THE BUILDING & CONSTRUCTION AUTHORITY GALLERY*³

Building Construction & Authority
200 Braddell Road,
Singapore 579700
+65 6248 9930
bcaa.edu.sg/learning-journey-sites/bca-gallery

C **CHINATOWN HERITAGE CENTRE³**

48 Pagoda Street,
Singapore 059207
+65 6224 3928
chinatownheritagecentre.com.sg

CHINESE HERITAGE CENTRE²

Nanyang Technological University, 12 Nanyang Drive, Singapore 637721
+65 6790 6176
chc.ntu.edu.sg

CIVIL DEFENCE HERITAGE GALLERY¹

62 Hill Street, Singapore
179367
+65 6332 2996
www.scdf.gov.sg

THE CHANGI MUSEUM¹

1000 Upper Changi Road North, Singapore 507707
+65 6214 2451
changimuseum.com.sg

E **EURASIAN HERITAGE CENTRE**

139 Ceylon Road,
Singapore 429744
+65 6447 1578
www.eurasians.org.sg/eurasians-in-singapore/eurasianheritage-centre

F **FORT SILOSO**

Sentosa Island, Siloso Point, Singapore 099981
1800 736 8672
sentosa.com.sg

FU TAK CHI MUSEUM^{2,3}

76 Telok Ayer Street,
Singapore 048464
+65 6580 2888

G **GAN HERITAGE CENTRE*²**

18 Bukit Pasoh Road,
Singapore 089832
+65 6223 0739
ganclan.sg

GRASSROOTS HERITAGE CENTRE¹

National Community Leaders Institute, 70 Buona Vista Road, Singapore 118176
+65 6672 5200
nacli.pa.gov.sg/grassroots-heritage-centre.html

H **HDB GALLERY¹**

HDB Hub, Basement 1, 480 Toa Payoh Lorong 6, Singapore 310480
hdb.gov.sg/hdbgallery

HEALTHZONE

Level 2, Health Promotion Board, 3 Second Hospital Avenue, Singapore 168937
1800 435 3616
hpb.gov.sg/healthzone/

HOME TEAM GALLERY*¹

501 Old Choa Chu Kang Road, Singapore 698928
+65 6465 3726

I **IEXPERIENCE CENTRE**

B1-10/18 Esplanade Xchange, 90 Bras Basah Road, Singapore 189562
+65 6820 6880
iexperience.sg

INDIAN HERITAGE CENTRE²

5 Campbell Lane, Singapore 209924
+65 6291 1601
Indianheritage.org.sg

THE INTAN *¹

69 Joo Chiat Terrace, Singapore 427231
+65 6440 1148
the-intan.com

IRAS GALLERY¹

Revenue House, 55 Newton Road, Level 1, Singapore 307987
+65 6351 2076

www.iras.gov.sg/irashome/About-Us/Our-Organisation/IRAS-Gallery

L **LAND TRANSPORT GALLERY¹**

1 Hampshire Road, Block 1 Level 1, Singapore 219428
+65 6396 2550
lta.gov.sg/ltgallery/index.html

LEE KONG CHIAN NATURAL HISTORY MUSEUM

2 Conservatory Drive, Singapore 117377
+65 6601 3333
lkcnhm.nus.edu.sg

* By Appointment Only

¹ Free

² Free for Singapore Citizens and Permanent Residents

³ Opening soon

M **MALAY HERITAGE CENTRE²**
 85 Sultan Gate, Singapore 198501
 +65 6391 0450
malayheritage.org.sg

MARINA BARRAGE¹
 8 Marina Gardens Drive, Singapore 018951
 +65 6514 5959
www.pub.gov.sg/marina

MEMORIES AT OLD FORD FACTORY²
 351 Upper Bukit Timah Road, Singapore 588192
 +65 6332 3255
nas.gov.sg/moff

MINISTRY OF EDUCATION HERITAGE CENTRE
 402 Commonwealth Drive, Singapore 149599
 +65 6838 1614
moeheritagecentre.sg

MINT MUSEUM OF TOYS
 26 Seah Street, Singapore 188382
 +65 6339 0660
emint.com

N **NATIONAL HEALTHCARE GROUP POLYCLINICS' GALLERY OF MEMORIES¹**
 Level 3 of Bukit Batok Polyclinic, 50 Bukit Batok West Avenue 3, Singapore 659164
 +65 6355 3000
nhgp.com.sg

NATIONAL LIBRARY GALLERY¹
 100 Victoria Street, Singapore 188064
 +65 6332 3255
nlb.gov.sg/golibrary/exhibitions.aspx

NATIONAL MUSEUM OF SINGAPORE²
 93 Stamford Road, Singapore 178897
 +65 6332 3659
nationalmuseum.sg

NEWATER VISITOR CENTRE¹
 20 Koh Sek Lim Road, Singapore 486593
 +65 6546 7874
www.pub.gov.sg/water/newwater/visitors

NGEE ANN CULTURAL CENTRE¹
 97 Tank Road, Teochew Building, Singapore 238066
 +65 6737 9555
ngeeann.com.sg/en/ngee-ann-cultural-centre

NUS MUSEUM¹
 University Cultural Centre, 50 Kent Ridge Crescent, Singapore 119279
 +65 6516 8817
nus.edu.sg/museum

P **PERANAKAN MUSEUM²**
 39 Armenian Street, Singapore 179941
 +65 6332 7591
peranakanmuseum.org.sg

POLICE HERITAGE CENTRE*¹
 28 Irrawaddy Road, Singapore 329560
 +65 6478 2123
police.gov.sg/spfheritage

R **RED DOT DESIGN MUSEUM¹**
 Ground Floor, Red Dot Traffic Building, 28 Maxwell Road, Singapore 069120
 +65 6327 8027
museum.red-dot.sg

REFLECTIONS AT BUKIT CHANDU²
 31-K Pepys Road, Singapore 118458
 +65 6375 2510
www.nhb.gov.sg/museums/reflections-at-bukit-chandu

REPUBLIC OF SINGAPORE NAVY MUSEUM¹
 112 Tanah Merah Coast Road, Singapore 498794
 +65 6544 5147
www.mindef.gov.sg/navy

REPUBLIC OF SINGAPORE AIR FORCE MUSEUM¹
 400 Airport Road, Singapore 534234
 +65 6461 8504
www.mindef.gov.sg/rsaf

SCIENCE CENTRE SINGAPORE²
 15 Science Centre Road, Singapore 609081
 +65 6425 2500
science.edu.sg

S **THE SGH MUSEUM¹**
 Singapore General Hospital, Bowyer Block Clock Tower, Outram Road, Singapore 169608
 +65 6326 5294
www.sgh.com.sg/museum

SINGAPORE ART MUSEUM²
 71 Bras Basah Road, Singapore 189555
 +65 6589 9580
singaporeartmuseum.sg

SINGAPORE CITY GALLERY¹
 45 Maxwell Road, The URA Centre, Singapore 069118
 +65 6321 8321
www.ura.gov.sg/uol/citygallery

SINGAPORE COINS AND NOTES MUSEUM
 20 Teban Gardens Crescent, Singapore 608928
 +65 6895 0288
scnm.com.sg

SINGAPORE DISCOVERY CENTRE
 510 Upper Jurong Road, Singapore 638365
 +65 6792 6188
sdc.com.sg

SINGAPORE MARITIME GALLERY¹
 Marina South Pier, Level 2, 31 Marina Coastal Drive, Singapore 018988
 +65 6325 5707
maritimemuseum.sg

SINGAPORE PHILATELIC MUSEUM²
 23-B Coleman Street, Singapore 179807
 +65 6337 3888
spm.org.sg

SINGAPORE SPORTS MUSEUM²
 6 Stadium Walk, Singapore 397698
 +65 6653 9710
sportshub.com.sg/venues/Pages/singapore-sports-museum.aspx

SUN YAT SEN NANYANG MEMORIAL HALL²
 12 Tai Gin Road, Singapore 327874
 +65 6256 7377
wanqingyuan.org.sg

T **TAN TOCK SENG HOSPITAL HERITAGE MUSEUM¹**
 11 Jalan Tan Tock Seng, Level 1, Singapore 308433
 +65 6357 8266
ttsh.com.sg/TTSH-Heritage-Museum

TAN SWIE HIAN MUSEUM
 460 Sims Avenue, Singapore 387601
 +65 6744 3551
www.tanswiehian.sg

W **WOODBIDGE MUSEUM¹**
 10 Buangkok Green, Buangkok Green Medical Park, Singapore 539747
 +65 6389 2000
www.imh.com.sg



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If you have any feedback, please email muse@nhb.gov.sg or go to roots.sg

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