

# MUSE SG

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**BEDOK HERITAGE  
TRAIL: A GLIMPSE  
OF THE SEASIDE  
TOWN OF THE  
PAST**

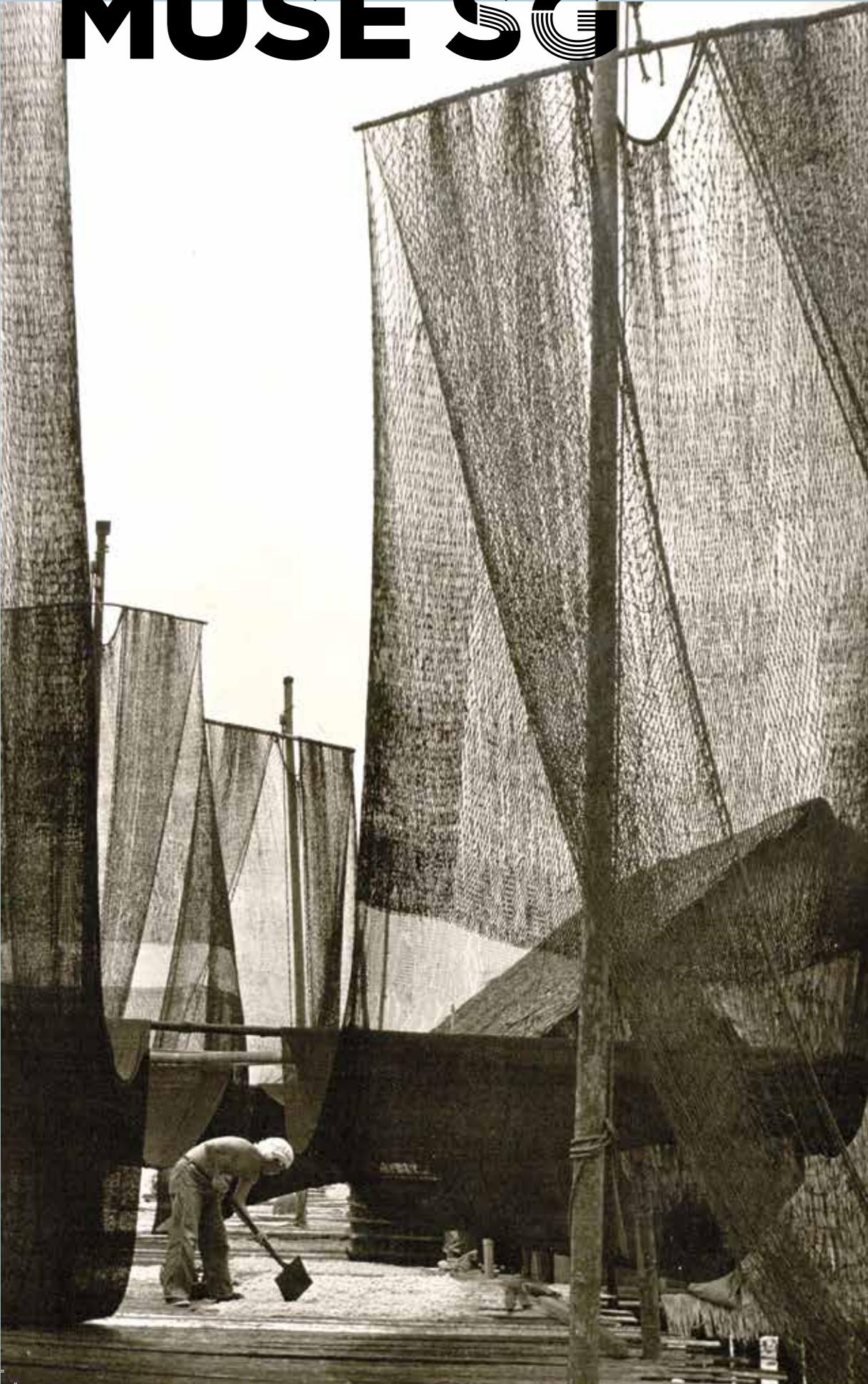
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**TRANSFORMING  
JUNK INTO  
NATIONAL  
TREASURES**

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**CULTURE,  
*KOPI* AND *KUEH***

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# FOREWORD



#### Front Cover

Yip Cheong Fun. *Amidst the Nets*. East Coast, c. 1940s. Collection of National Gallery Singapore.

A pioneer photographer in Singapore, Yip Cheong Fun is known for his seascapes. He captured the atmosphere of Singapore from the 1950s onwards, but before industrialisation took hold. Yip has won over 50 awards worldwide for his photographs, including the Cultural Medallion Award (Photography) in 1984.

#### Inside Front Cover

Gramophone, c. 1930s to 40s. Given to the National Museum by Mr Thomas Rim during the donation drive at the first Singapore Heritage Week, 1986. Collection of National Museum of Singapore. Read more about the first Singapore Heritage Week on page 40.

It gives us great pleasure to present you with this latest edition of MUSE SG packed full of exciting stories that trace Singapore's rich heritage from its roots as a small fishing village to the bustling metropolis that stands in its place today.

In our cover story – *Bedok Heritage Trail: A Glimpse of the Seaside Town of the Past* (page 10), we discover the history of Singapore's multicultural eastern coastal settlements with the meaningfully designed Bedok Heritage Trail. Follow the footsteps of fishermen and farmers as they ply their trade, and learn about the unique stories behind the names and origins of various *kampongs* that used to dot the east.

To celebrate the 30th anniversary of what has evolved into the popular Singapore Heritage Festival, we feature a special interview with Juliana Lim (page 18), who oversaw the event's very first incarnation. Hear interesting anecdotes on how the landscape of heritage preservation has evolved from that of a lowly-funded junk-collection project into one of pride and prominence.

On a slightly more serious note, discover how social support organisations in Singapore are leveraging on our museums as a means of reaching out to the under-privileged. Learn more about the *HeritageCares* initiative (page 47), which sees museums such as

the National Museum and the Peranakan Museum collaborate with Community Chest's beneficiaries to create meaningful programmes that foster community well-being.

Finally, for those among you who lived through the early years of Singapore, our features on the National Day Parades of yesteryear (page 39), and of listening to the radio over medium wave radio or on Rediffusion in decades past (page 33) will certainly warm your hearts and take you on a nostalgic walk down memory lane.

Heritage belongs to each and every one of us and is an integral thread in the fabric of Singapore society – tying together the various races, age groups and social classes into one common identity. We hope you enjoy reading and savouring this latest collection of experiences and that you'll find renewed inspiration in our nation's rich heritage.

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# INSPIRED BY OBJECTS IN THE TANG SHIPWRECK GALLERY & THE SCHOLAR IN CHINESE CULTURE GALLERY AT THE ASIAN CIVILISATIONS MUSEUM

To celebrate the opening of the Tang Shipwreck Gallery & the Scholar in Chinese Culture Gallery, MUSEUM LABEL has collaborated with Arch Singapore to specially design a unique range of handmade accessories and stationery. These beautifully designed pieces draw inspiration from the rich art associated with the lives of the literati and the culture of the imperial courts of China. The items from the Scholar in Chinese Culture range will be on sale at the MUSEUM LABEL shop at the Asian Civilisations Museum.



## AVAILABLE AT FOLLOWING LOCATIONS:

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**National Museum of Singapore**  
93 Stamford Road  
Singapore 178897  
Mondays to Sundays | 10 am to 6.30 pm

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## WHAT'S ON

# PULAU UBIN



## SINGAPORE'S KAMPONG ON THE FRONTIER

Text by John Kwok

*Photo on this page*  
Boat and fishing platforms just  
off the coast of Pulau Ubin,  
2014. Courtesy of John Kwok.



01



02

01. *Panorama of Pekan Quarry, 2014.*  
Courtesy of John Kwok.

02. *Mr Quek Kim Kiang catching crabs.*  
Courtesy of John Kwok.

Every morning, 64-year-old Mr Quek Kim Kiang checks the tools of his trade, a pair of hooked poles, before he heads out to the mangroves. There he wades into knee-deep waters to catch mud crabs by hooking them out of their mud holes. He is careful to make sure that the crabs are not injured or broken in the process. If the crab caught is a juvenile, it goes back to the mangroves.

Ahmad Kassim is 80 years old and he lives away from the mangroves. His home is a large wooden house that his father built during World War II. He has added a shop to his home and sells drinks to visitors. Recalling life in the village, he says,

“In the past, we villagers practised *gotong royong*. We worked together. Neighbours came together to help each other.” Ahmad does not speak English but he understands the language of a thirsty person. The drinks he sells are not overpriced.

These men are part of a small community of residents who live on Pulau Ubin, Singapore’s *kampung* (“village” in Malay) island off the northeast coast of Singapore.

The story of Pulau Ubin is intimately tied to Singapore in the way of a metropolis and its frontier. The British claimed Pulau Ubin (then spelled Pulo Obin) on August 4, 1825 when John Crawfurd led an expedition to the island from Singapore, which the British had colonised only six years earlier. Crawfurd hoisted the Union Jack on the island and with a 21-gun salute, claimed Pulau Ubin and the small community of woodcutters there as part of the British Empire. Pulau Ubin was later described as an important island that commanded the entrance of the “highway for all vessels trading to China and the Far East”.

In an effort to combat piracy on the Johor Straits in the early 1850s, the



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03. A view of Pulau Ubin during the Tua Peh Kong Festival, 1992. Courtesy of National Archives of Singapore.

04. View of abandoned fish farms along Jalan Ubin, near the entrance to the NParks Sensory Trail, 2015. Courtesy of John Kwok.

colonial administration encouraged Malay settlers to colonise the island with tax-free land incentives to prevent pirates from using the island as a hideout. Another wave of Malay settlers came in the 1880s from the Kallang River in Singapore to settle around the coastal *kampongs* such as Noordin, Mamam and Petai. These settlers became fishermen.

By 1847, Pulau Ubin was settled by the Chinese who started private quarrying companies on the island to quarry granite and feed the demand for stone as the colony of Singapore expanded. Later in the 1850s, the colonial administration established large-scale granite quarrying operations on Pulau Ubin for the construction of the Horsburgh Lighthouse on Pedra Branca, the Raffles Lighthouse, the Causeway, Pearl's Hill Reservoir, Fort Canning and its reservoir, and the Singapore Harbour.

At the turn of the 20th century, large tracts of land on the island

were cleared for cash crop cultivation. Coffee, nutmeg, pineapple, coconut, tobacco and rubber plantations were opened up on the island but only rubber remained profitable. Together with granite quarrying, these became the pillars of the island's economy. Not all the people in Ubin were involved in granite quarrying or rubber cultivation. Coffee shops and provision shops were opened across the island to cater to the needs of the quarry and plantation workers. Boat operators started ferry services to connect parts of the island together as the mangrove swamps were impassable on foot. This was an important service as the Tua Peh Kong temple, the focus of religious life on Pulau Ubin, was located at the main town on the island. It was only after the introduction of prawn farms to Pulau Ubin in the 1950s that many of the swamps were drained, linking up the different parts of Ubin and making most of the island accessible by foot.



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The 1950s also marked important milestones in Pulau Ubin's history. The first educational institution, Bin Kiang School, was established in 1952 to provide education to the island's children, and a maternity and child health clinic was set up in 1957. Both reflected the increasing needs of the island's growing community.

Population growth on Pulau Ubin reflected the island's economic development. In the 1970s, Pulau Ubin had a population of 2,000 to 4,000 people as granite quarrying reached its peak, due largely to the formation of the Housing & Development Board in 1960 that started large-scale housing development projects

across Singapore. By the 1980s, granite quarrying operations were starting to fold up due to the drop in demand for local granite. Rubber cultivation on Pulau Ubin also declined in the 1980s as the soil was exhausted and plantations were no longer profitable to run. The loss of these economic pillars saw many people leaving the island. The population fell to 1,000 people in the late 1980s and by the mid-1990s, the population of Pulau Ubin was approximately 400. By 2001, the population fell to below 200 and it has remained that way ever since.

Pulau Ubin's population decline and loss of economic significance should not be taken as a sign of

05. A Chinese festival at the Tua Peh Kong temple, 1992. Courtesy of National Archives of Singapore.

06. A Chinese opera stage performance during the Tua Peh Kong festival, 1992. Courtesy of National Archives of Singapore.

07. Street scene of Pulau Ubin, 1992. Courtesy of National Archives of Singapore.

08. Vacated Bin Kiang School, 1992. Courtesy of National Archives of Singapore.



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09 & 10. The wildlife of Ubin – Hornbill spotted near the Police Post (top) and a pair of wild boars (above), 2016. Courtesy of John Kwok.

failure. The island continues to play an important role at Singapore's frontier. The former quarry sites have been reclaimed by nature and transformed into large lakes. The jungle and mangroves have grown into the abandoned plantations creating secondary forests and enabling wildlife to return to the island. The island is now colonised by species of bats, herons, hornbills and crabs that are no longer found in Singapore.

Thousands of people travel to Pulau Ubin every year, not as workers or

commuting residents, but visitors who wish to experience the island's natural and cultural heritage. They come to experience the rustic way of life – the *kampong* life – that can no longer be found anywhere in the metropolis. For example, the annual Tua Peh Kong festival celebrated on the island is a six-day festival featuring processions, opera performances, lion dances, mediumship and *getai* (live stage performances more popularly associated with the Hungry Ghost Festival). Such a long duration of

celebrations is no longer practiced in Singapore. While vestiges of Pulau Ubin's tangible past – the former maternity and child health clinic, the Tua Peh Kong temple, abandoned fish farms and quarries, and *kampong* houses reminds us of Ubin's history, the stories of local residents like Mr Quek and Mr Ahmad continue the story of Pulau Ubin as the living *kampong* on Singapore's frontier.

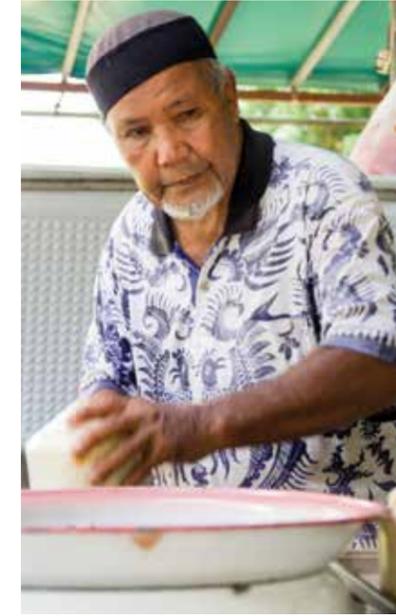


11

**Mr Quek Kim Kiang**

Mr Quek Kim Kiang settled in Pulau Ubin sometime in the late 1980s when the population on the island was in decline. Unlike other residents on Pulau Ubin, Mr Quek alternates between living in a house on the island and on a fishing platform anchored just off the southern coast. The fishing platform is a reminder of his past as a fisherman. These days he catches more crabs than fishes. He uses traps and hooked metal poles to catch freshwater mud crabs on the island's mangrove swamps.

Mr Quek is keenly aware of the impact of human activities on Ubin's ecosystem. He recalled an incident when he encountered someone who caught a small-sized crab and he confronted him. The person responded: "If I don't catch it, someone else will." Mr Quek continues to catch crabs in a sustainable manner, releasing juvenile crabs that he catches that are too small back to the wild. He has also taken on a ten-year-old apprentice who is eager to learn the skills of a fisherman.



12

**Mr Ahmad Kassim**

Mr Ahmad Kassim and his wife reside permanently on Pulau Ubin. He arrived on the island with his father and his six siblings during the Japanese Occupation of Singapore. He remembered that life during the war period was difficult and their diet consisted mainly of tapioca. That was until the Japanese offered him and his family some work and they were paid in rice. However, as Ahmad recalled: "When we got the rice, we sold it to the Chinese. We took the money and went gambling."

When the war ended, Ahmad remembered the Communists taking over from the Japanese on the island. They came with machine guns, pistols and bayonets. However, after a week, the British returned to the island and chased the Communists out.

Ahmad also remembers a time when his fellow villagers used to call him Ahmad Janggut: Ahmad the Bearded. Today, his family and his brother's family are the only ones left in Kampong Melayu.

11. Mr Quek returns after a successful catch, October 7, 2015. Courtesy of John Kwok.

12. Mr Ahmad prepares a coconut to be served, 2016. Courtesy of John Kwok.

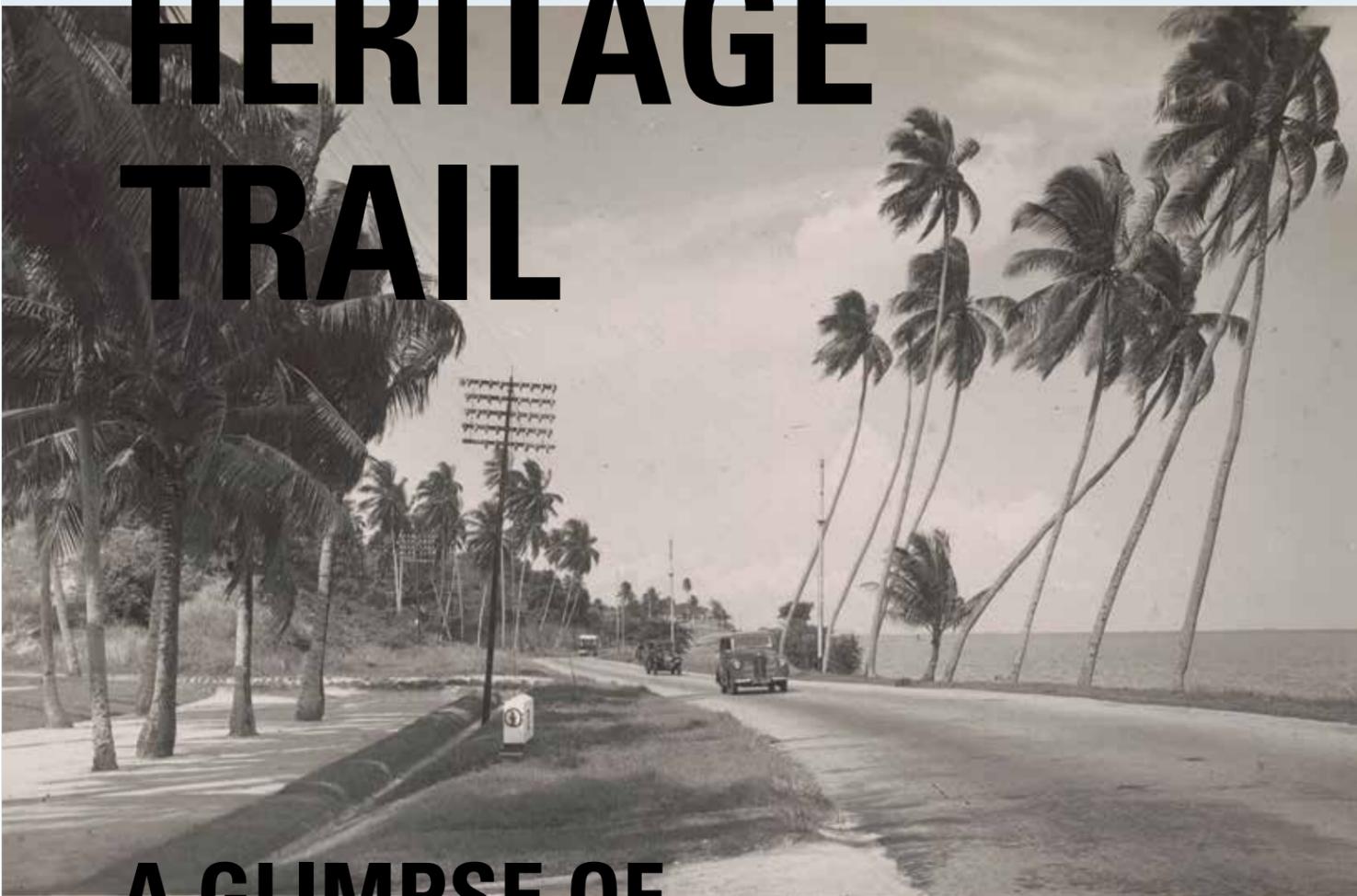
NHB's year-long Pulau Ubin Cultural Mapping Project, concluded in April 2016, included a 25-minute documentary titled "Life on Ubin". The documentary presents the memories and experiences of current and former residents of Pulau Ubin, and can be viewed on NHB's new heritage portal, [Roots.sg](http://Roots.sg).

# BEDOK HERITAGE TRAIL

## A GLIMPSE OF THE SEASIDE TOWN OF THE PAST

Text by Ruchi Mittal

Photo on this page  
Bedok Beach (Changi Beach / East Coast  
Park today), 1940s. Collection of National  
Museum of Singapore.



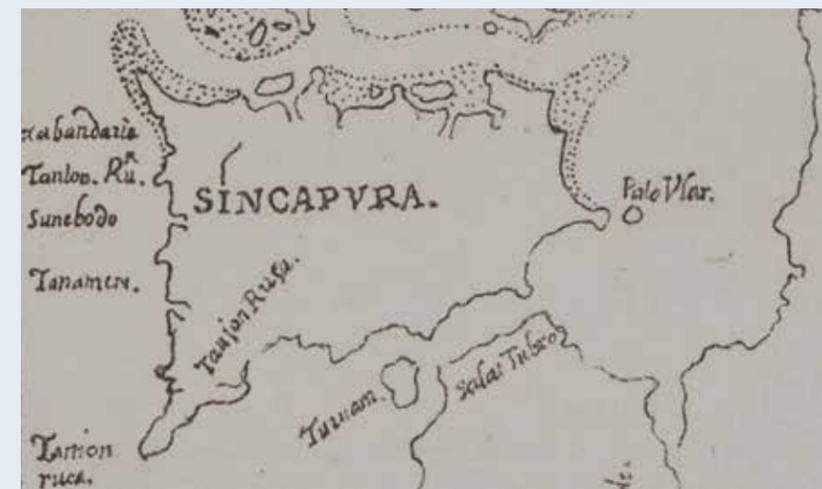
01. Restaurant by the sea at Bedok Rest House, which was located at the current junction of Bedok Road and Upper East Coast Road, c. 1940s. Courtesy of Long Beach Seafood.
02. Example of a Malay bedoh. Collection of National Museum of Singapore.
03. Cartographer Manuel Godinho de Eredia's map of Singapore showing Sunebodo (known today as Sungei Bedok), 1604. Courtesy of Bruxelles, 1881 to 82; p. 61, National Library Board, Singapore 2015.
04. Hua Yu Wee Restaurant, 2016. Courtesy of National Heritage Board.



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Sun, sand and palm trees have defined Singapore's eastern coast for over a hundred years. Before the extensive land reclamation project that began in the 1960s, the seashore was right outside many of the houses still seen today, including the popular Hua Yu Wee restaurant, which retains its original steps that used to lead to the beach. The East Coast of the first half of the twentieth century was what we now know as Bedok and its surrounding areas. Singapore Memory Project contributor Bernard Han shares: "Before Marine Parade was reclaimed, the beach used to be along Marine Parade Road, just behind the courtyard of the Grand

Hotel – a place where children could really grow up by the sea."

Bedok was one of the earliest documented places in Singapore, as seen from a 1604 map referring to Sungei Bedok (Bedok River) as Sunebodo. As to how the name came about, one view is that it derives from the Malay word *bedoh*, a wooden drum formerly used to issue the Islamic call to prayer. Another links Bedok to the word *biduk*, a riverine fishing boat.

Bedok grew around the river and the coast as a series of villages. Each village had its own unique story. Chai Chee's name refers in Hokkien to a vegetable market,

which is what it first began as. Heritage blogger Yeo Hong Eng remembers: "As soon as we moved there, acquaintances were forged. There was the fishmonger, Mr Lee Tng, from Chai Chee market... His well constantly supplied the neighbours with cool refreshing water. He invited us to use his well water which we did until we got portable pipe water."

Kampong Bedok was situated at the crossroads of Bedok Road and Upper East Coast Road and is an area still affectionately known as Bedok Corner. Ronald Ho, who was born there, shares his memories: "It was the best days of my life living in Bedok Village..."



05. *Bridge over Sungei Bedok, 1926.* Collection of National Museum of Singapore.

06. *A kampong ("village" in Malay) at Bedok Corner, early-mid 20th century.* Collection of National Museum of Singapore.

07. *Tanah Merah Kechil, 1930s.* Collection of National Museum of Singapore.

05

we owned nothing of luxury but we led a most colourful childhood. From climbing trees searching for fruits to attempting to swim in the sand mines at Koh Sek Lim Road, our afternoons were never lonely or dull."

Bedok of the past included Siglap, which also comes from the Malay word *si-gelap* ("dark one"), likely referring to either an eclipse at the time of its founding or the thick canopy of coconut trees in the area. The village's founder was Tok Lasam, believed to be an Indonesian royal fleeing from the Dutch. Today his tombstone is located in Siglap. Mrs Rita Fernando speaks of her experiences living in the village: "For us, I would say there really was no difference in race. We did not even think of ourselves as Singaporeans then, because we were just emerging from colonial rule. We just lived as *kampong* people and neighbours and we shared whatever we had."

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Tanah Merah, also part of the larger Bedok in the past, literally means "red cliffs" in Malay, referring to the seaside cliffs of reddish clay-like soil that characterised the area. Heritage blogger Jerome Lim reflects: "Marked by a landscape that would seem out of place in the Singapore of today with its terrain that undulated with cliffs that overlooked the sea, the area was decorated with gorgeous seaside villas and attap-roofed wooden huts of coastal villages that provided a laidback feel to the surroundings..." In stark contrast, the Tanah Merah area was also fortified with artillery guns and pillboxes from which soldiers could shoot enemies approaching from the sea.

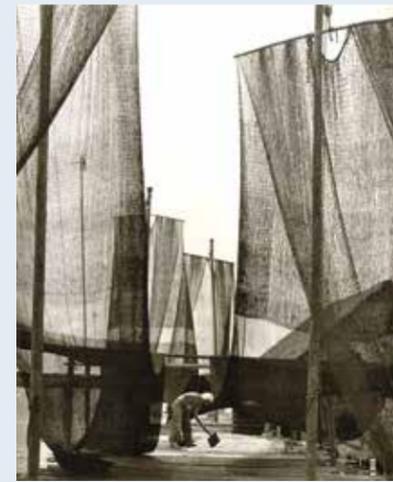
Surviving fragments of old seawalls tell of the evolution of the east's character and physical landscape. Two of these seawalls can be found behind Elliot Walk and along Nallur Road today, indicating the former coastline. As Bedok was close to the sea, it was not surprising that many



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08. *Seawall in Bedok along Nallur Road, 2016.*

09. *Residents waiting for the flood to subside in Bedok, 1954.* Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

10. *Yip Cheong Fun. Amidst the Nets. East Coast, c. 1940s.* Collection of National Gallery Singapore.

made their living from this water-side advantage. Fishermen would haul their catch of local fish such as scad, wolf herring and mackerel from the shore to Siglap Market for sale. Others toiled the land, farming tapioca, vegetables, and collecting coconut and nipah palms. Harvests were then transported via old Changi Road to nearby Chai Chee for sale.

Along these low-lying areas, floods however were a frequent occurrence. Former Siglap resident Felicia Goh shares: "Whenever there were heavy showers, we would have to watch out for floods and bring our furniture to the second floor. It was fun for us kids as we could play water officially!" Fire, too, did not spare these areas. In a 1962 blaze, 500 Siglap residents saw their *kampong* ravaged by flames on Chinese New Year's day – the result of firecrackers landing on flammable attap roofs. Long-time resident Goh Chiang Siang shared that affected families had to be resettled to temporary housing nearby. Former bank officer Aloysius Leo De Conceicao also recalled how the neighbouring

*kampongs* united to put out the fire: "I remember everybody from the neighbourhood came out to help the fire brigade and firemen because they had a bit of difficulty getting the water. It was sad because it was during the festive season."

Seaside and water activities were part of the area's recreational highlights. Bedok Beach (the coastal stretch from Upper East Coast Road to Bedok Corner) was the site of holiday accommodations and restaurants. This lifestyle was enjoyed by residents and visitors from across the island and even overseas, who visited the beach for picnics, recreational fishing, swimming and *kolek* (small wooden boat of regional origin) racing. Dance parties by the beach were said to have been organised for all to enjoy. Writing in *The Straits Times* in 1978, T. F. Hwang shares: "I remember the early 1950s where the annual Bedok-Siglap boat races were major *pesta* ["carnival" in Malay] events, culminating at the end of the day in Bedok with community *joget* [a dance of Malaccan origin], dancing under coconut trees by the sandy beach."



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In the 1960s, land scarcity prompted the government to embark on major land reclamation exercises. The extensive East Coast Reclamation Scheme, which commenced in 1966, was undertaken by the Housing & Development Board (HDB) as its largest venture at that time. Hills at Siglap, Bedok and Tampines were levelled using fully mechanised bucket wheel excavators and an automated conveyer belt transported the sand to the reclamation site. This project eventually added 1,525 hectares of land stretching from Bedok to Tanjong Rhu. It aimed to combine high density housing development

with commercial and industrial interests in one area. By the 1970s, *kampongs* began to make way for modern flats and industrial parks, and villagers were offered new flats in surrounding areas. At the time, Chai Chee was the only urban residential estate in the otherwise still rural, eastern region of Singapore. Mah Eng Siong, one of Chai Chee's first residents, recalls: "By then, our family house (in the *kampong*) was very crowded. There were a lot of problems with so many people living so close together. It felt good to move to my own house."

Completed in the early 1980s, Bedok New Town was one of

11. By the early 1970s, flats like these were built in Chai Chee. Courtesy of Chai Chee Citizens' Consultative Committee.
12. Automatic conveyer belt and earth spreader at the Bedok coastal reclamation site, 1966. Courtesy of the Housing & Development Board.
13. Firemen battling the blaze at Kampong Siglap, 1962. Reproduced with permission from The Straits Times © Singapore Press Holdings Limited.
14. Boat race at Bedok, 1963. Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.
15. Corona typewriter manufacturer's factory at No. 7 Bedok Plain, 1974. Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.



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16. Artist's Impression of Bedok Integrated Complex (actual development may differ) Courtesy of People's Association.

the new generation HDB towns that was planned as a total living environment. Residents, largely former farmers and fishermen, were also able to find new employment with big industrial companies like Matsushita, Hitachi and Fuji, whose factories were located in the area. Bedok's connectivity with the rest of Singapore increased with the completion of the 36-kilometre Pan-Island Expressway (PIE) in 1980 linking both ends of the island.

Bedok resident Keith Tan remembers moving into a high-rise flat in Bedok South: "When we first moved, I was excited – you get to see such a nice view over the east coast." Resident Mahat Bin Ariffin, also appreciated the comforts of the new flats: "It's a most convenient

town, particularly for me because I work at the airport... You can really get a good night's sleep here. There are no mosquitoes!"

While older residents recall the *kampong* days, the younger generation has fond memories of the stretch of East Coast created through land reclamation. Singapore Memory Project contributor Cassandra Lee recounts: "To me, my neighbourhood constitutes of ECP (East Coast Park) because the route towards it holds a very special place in my heart. I will always remember my cycling trips with my dad... On those weekly Sunday trips, I would cycle behind my dad, taking in all the sights and sounds from our house to ECP. Sometimes, we would cycle as far as we could, until

we were exhausted. It was fun and a great adventure for a kid."

Development of the area continues, with HDB's Remaking Our Heartlands (ROH) project that has once again transformed the Bedok town centre through an integrated complex, redeveloped hawker centre, sporting facilities, and a town plaza that includes a heritage corner supported by the National Heritage Board.

If you are keen to discover more about Bedok and the East Coast's rich heritage, set out on the Bedok Heritage Trail. Simply pick your first site from the trail map and follow the many way-finding signs to navigate your way around the trail. Enjoy your adventure!

**Heritage Sites**

-  Bedok Heritage Corner
-  Chai Chee
-  Siglap, Frankel Estate & Opera Estate
-  Former Coastline
-  Jalan Puay Poon
-  Seafront Homes & A Holiday Lifestyle
-  Military Landmarks in the East
-  Kampong Bedok
-  Highlands of Bedok
-  Simpang Bedok & Koh Sek Lim
-  Fengshan Estate



# TRANSFORMING JUNK INTO NATIONAL TREASURES

INTERVIEW



01. Interviewee Juliana Lim, who oversaw the first Singapore Heritage Week. Courtesy of Tan Ngiap Heng.

02. Singapore Heritage Week Press Conference at National Museum Lecture Theatre, 1986. Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

03. Traditional games stall with gasing (Malay for "top") demonstrations on the grounds of the National Museum, 1986. Courtesy of National Archives of Singapore.

MUSE SG spoke to Juliana Lim, who organised the very first Singapore Heritage Week in 1986 and coined its slogan – “Your Junk could be our National Treasure”. Singapore Heritage Week emerged from the recognition that the Singaporean public had much to contribute to heritage, and equally importantly, that museums ought to preserve the stories of ordinary people, not just the national narrative that speaks of international events and the political development of a nation. It has been exactly 30 years since that event, which has evolved, through many incarnations, into the very popular Singapore Heritage Festival today.

*Tell us how you got into the arts.*

Upon graduation, I joined the Singapore Administrative Service, where I was rotated across ministries like Education, Communications and National Development.

In 1981, I was posted to the Ministry of Culture where I anchored the visual arts and music portfolios. It is unimaginable how much we did then with so few staff and such limited funds. Every year, we organised a slew of three-week long festivals including the National Music Competition, Drama Festival, the Festival of Chinese Instrumental Music and the Singapore International Festival of Arts.

Enjoying the work a lot, I followed the Cultural Affairs Division into the Ministry of Community Development (1985) and Ministry of Information and the Arts (1990) after which I was appointed General Manager, Singapore Arts Centre Limited (1992) to develop The Esplanade Theatres.

*So how did Singapore Heritage Week come about?*

In 1985, the Ministry of Community Development (MCD) was established. At the Cultural Affairs Division, my job included oversight of the heritage departments (National Museum, Oral History Department and National Archives) and the National Library. At one of our



*Photo on this page*  
People contributing documents and artefacts during the walk-in donation drive at the National Museum, 1986. Courtesy of National Archives of Singapore.

## 30 YEARS OF HERITAGE OUTREACH

Text by Ruchi Mittal



04. Some of the objects collected at the Singapore Heritage Week donation drive, 1986. Courtesy of Juliana Lim.

05. Porcelain Steamboat Pot. Collection of National Museum of Singapore.

monthly meetings with the four departments, then Deputy Director of National Archives, Lim Guan Hock, wisely observed that "... people are moving out of their *kampongs* ["villages" in Malay] into HDB [Housing and Development Board] flats and they're throwing away everything." The Singapore Heritage Week was the response to this observation. On the one hand, we had a tiny acquisition budget and on the hand, people were throwing things away. So, we dreamt up a way to catch what they discarded.

The first Singapore Heritage Week was actually a ten-day event organised by MCD with the four departments. The museum staged an exhibition *What We Collect* to show the kinds of objects we were interested in collecting. All week long, traditional food and games stalls dotted the museum grounds selling *kueh tutu* [steamed cake delicacy], dragon-beard candy and games like *congkak* and *gasing* [Malay for "tops"]. We also organised the competitions like *Construct my Family Tree* to engage students.

Singapore Heritage Week kicked off on Friday evening but for the team, the much-anticipated highlight was Walk-in Donation Day. All day long on Sunday people streamed in, offering us their previously-loved items, shyly asking: "Would this do? This one, can or not?" We were humbled and touched. As it turned out, no one gave us "junk". We collected interesting items like World War Two ration cards, Chinese-Malay dictionaries, an agreement for the sale of a child bride and Baba literature books.

**Was there any particular item that really stood out for you?**

The item I loved most was a 1940s white porcelain steamboat set as I'd never seen such an elegant steamboat.

**Did you accept all the objects that were offered?**

We accepted about 450 objects in all. Representatives from all four departments were present that weekend – Lim Guan Hock (National Archives), Susie Koay and Loh Heng Noi (National Museum), Tan Beng Luan (Oral History) and David Tan (National



The donor of the steamboat, Mrs Winnie Lee said, "The steamboat was from my granny's time. I was only four years old then. They used it often. But granny died in 1940 at the age of 72 and since then it's been in a showcase."

My mother kept it and I kept it. Then when I read about Heritage Week, I thought it was better to give it to the museum. If not, it might get broken."



06. People contributing artefacts during the walk-in donation drive, including the gramophone featured on the inner cover, 1986. Courtesy of National Archives of Singapore.

07. Traditional food and craft stalls at the National Museum, 1986. Courtesy of National Archives of Singapore.

Library). They assessed the objects and decided what to accept and the agency at which it would best serve a purpose.

**What would you say was one of the event's main highlights?**

The highlight of the event was the Walk-in Donation Day but the most dramatic moment was at the Friday evening opening ceremony, when our Guest-of-Honour Encik Zulkifli Mohammed (then Political Secretary of Community Development) cut a bunch of balloons with a 19th century keris (Malay dagger). It was quite a thrill to watch the colourful balloons float up to nestle in the National Museum dome.

**How was your experience of Heritage Week?**

We all felt satisfied that we manage to grow our limited collection with so many gifts. Also, that the event had created awareness of what the community could do and the significance of simple household items to social history. It was

heart-warming to watch the (wo) men in the street streaming in, not complaining about the queue, befriending other donors, and all eager to entrust their objects to the care of trustworthy heritage agencies.

There was a festive community air on the museum's grounds. 7000 visitors thronged the museum that week, some of whom had never been there before. That weekend, whole families came, including my mum and my children. There was a sense of belonging to a larger community and a common purpose. Looking back now, I think this was an early version of "crowdfunding".

**You've been engaging people in the arts and cultural landscape for many years, how has the landscape changed over the past 30 years?**

The art and heritage calendar is so proliferant today compared to the 300 events we managed in a year in the 1980s. Postings in the arts are now "glamour postings" whereas it

was once a "dumping ground" for under-performers. I was offered alternative postings but chose to stay in the arts for over 20 years even though money and support staff were very limited. My career stagnated, with zero promotion. Finally, a sympathetic boss advised: "At the interview, don't talk about the arts. If it had mattered, you would have got your promotion long ago." How right he was! I got a promotion for six months of administrative work, guided by Government manuals. Easy-peasy compared to arts administration where we had used our ingenuity to raise funds and inspire volunteers. I suspect arts administrators still feel challenged today but there is a world of difference now, with multimillion dollar festivals around the year.

**What do you think about the different platforms of heritage outreach today, such as the Singapore Heritage Festival and Heritage Trails?**



08. Zulkifli Mohammed (then Political Secretary of Community Development) at the opening ceremony, 1986. Reproduced with permission from The Straits Times © Singapore Press Holdings Limited.

10. People contributing documents and artefacts during the walk-in donation drive at the National Museum, 1986. Courtesy of National Archives of Singapore.

09. A bookmark for Singapore Heritage Week, 1986, with a logo designed by Dr John Tay, former Head of Design at the National Museum. The chains of ring figures represented the four main races and cultures of Singapore with their traditional, cultural and historical links and heritage, as well as the transmission of these across generations. Courtesy of Juliana Lim.

11. Mrs Juliana Lim with her family at Singapore Heritage Week, 1986. Courtesy of Juliana Lim.

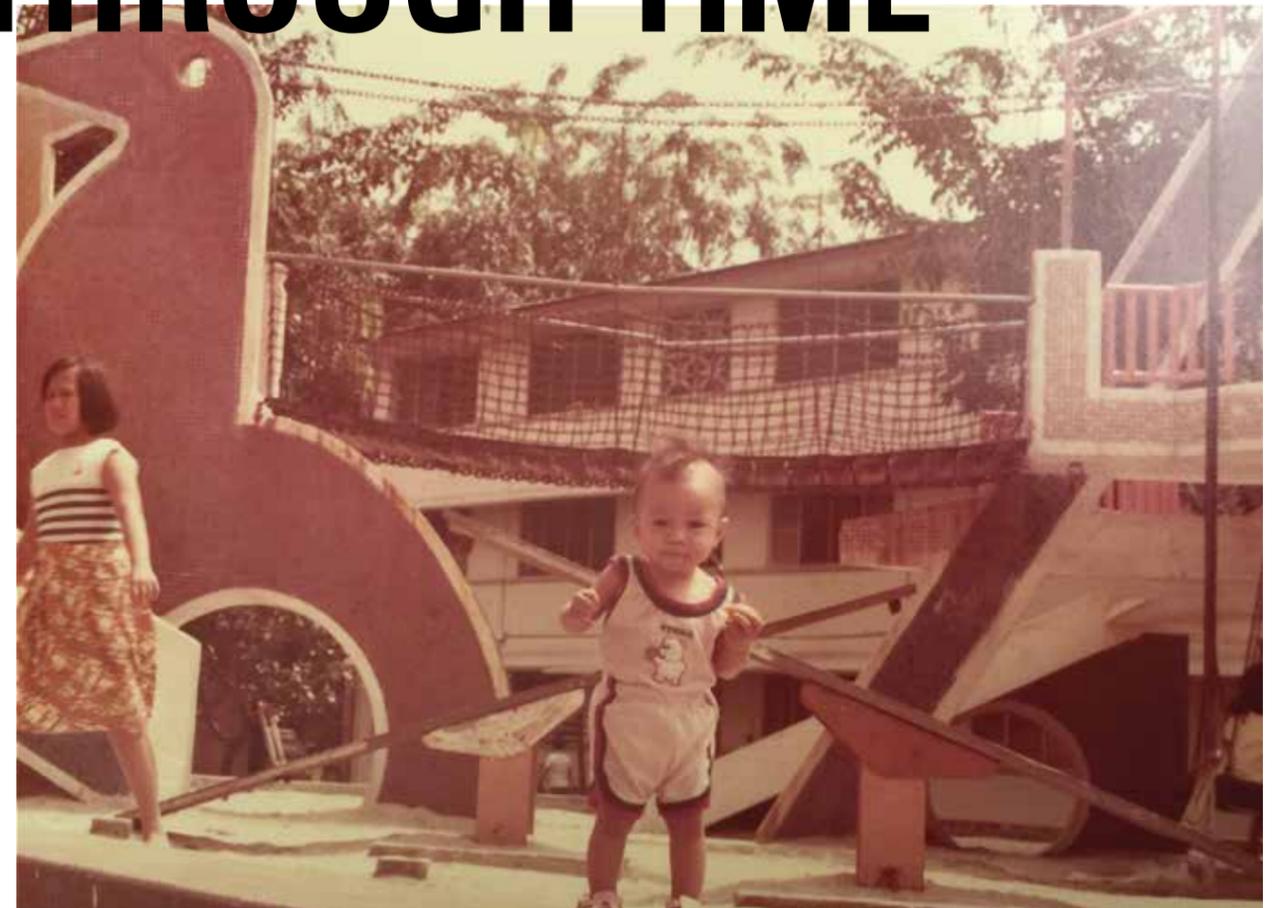
I make a point of driving my 92-year-old mum now and then, to CHJIMES where she schooled and took sanctuary during WW2, St Peter & Paul's Church where she married and our former homes (thankfully, her teenage home and first matrimonial home still stand). It gives her a sense of reality about her past. The cityscape between these destinations (Benjamin Sheares Bridge, Gardens by the Bay) is totally surreal to her. If she had felt that we thought she had imagined her glory days living in a cottage with garden on Bukit Timah Road or watched tiny fishes swim beneath the pier of her uncle's Pasir Panjang seaside home, these outings vindicated her.

So I think it is important to preserve parts of Singapore, to encourage heritage trails, especially to allow our aged to reconnect with the reality of their past. Sensorial experiences from eating traditional foods and the handling of familiar

objects like pots and pans also give a sense of reality, of what one used to be and what life in a distant past was like. I think it's disorientating not to be able to see the places and feel things that one previously knew. The heritage agencies play an important role in this respect, to use their collections as an opportunity to remind individuals and communities of shared moments and give them a sense of place and belonging. Exhibitions, festivals and trails are good platforms to these ends.

I think the SG50 campaign flushed out old memories and objects in much the same way as the first Singapore Heritage Week. I think it made older Singaporeans feel at home and very proud. Singapore was theirs again. Even if it was a different Singapore, they could claim that they were part of the Singapore that was.

# A JOURNEY THROUGH TIME



## REMEMBERING DAKOTA CRESCENT (A COMMUNITY PROJECT BY DUNMAN HIGH SCHOOL)

Text by  
Tay Sin Min Glenda,  
Cao Yixuan and  
Foo Toon Siang

Images courtesy of  
Mdm Ho Su Siew and  
Mdm Lim Seow Yin

Photo on this page  
A resident's photo of the iconic dove playground at Dakota Crescent, 1980s.



01. The Dakota Crescent estate with its uniquely designed flats, 2016.



02. Iconic dove playground remains at Dakota Crescent, 2016.

We had never thought that Dakota Crescent could be so full of charm. Taking a stroll along the Dakota Crescent Estate gave us the feeling that we were stepping back in time.

The precinct is currently home to 17 blocks of old low-rise flats built by the Singapore Improvement Trust in the late 1950s. Prior to embarking on this research project, we would never have imagined that its establishment and development would be so deeply intertwined with Singapore's history.

In the past, Dakota Crescent had not meant much to us. We only knew it as the name of an MRT station and an estate near our



school, Duman High School. We thought that it was just an old residential area where the majority of the residents were the elderly and that the place would be, in the near future, under redevelopment for other needs and plans.

It was only after a recce trip with our teachers and peers, as well as a visit to the Care & Friends Centre at Dakota Crescent that we begin to realise that the area is a place of great heritage. We suddenly found an emotional connection to the old-fashioned cliché: "home is where the heart belongs."

03. Dunman High School students with Singapore's YouTube sensation – Mr Tok Tok Man, 2016.

04. A sign that states "please do not throw cats here" hangs flimsily on some pipes outside a flat, 2016.

**INTERESTING ENCOUNTERS DURING OUR RECCE TRIP – MR TOK TOK MAN**

Our recce began with a pleasant surprise as we were most privileged to meet Uncle Lai Kok Chuan, the famous Tok Tok Man, right outside Tian Kee & Co, an old provision shop which has been converted into a retro-style café. He demonstrated to us how to use the two *tok tok* sticks he had with him and narrated to us how a noodle man would announce his arrival in the olden days. He even gave each of us his name card – a slip of paper with a YouTube link – so that we could find out more about him. He

05. Posing with the residents of Care & Friends Centre, 2016.



04



05

then continued to astonish us with his impressive skills, like balancing an umbrella with a ballpoint pen! Before we departed, he even taught a few of our classmates some magic tricks.

**PLEASE DO NOT THROW CATS HERE**

As we continued to explore the estate, we caught sight of a handmade sign that hung insecurely to a pair of sewage pipes. It read: "Please do not throw cats here" (we hoped not literally)!

To the dismay of our cat-loving teammates, we did not see any cats while we were there. Through our

interviews with the senior citizens living at Dakota Crescent, we found out that there used to be many older residents who kept cats. When they moved out or passed on, the cats were abandoned. Back then, there were many stray cats around, causing inconvenience to other residents and resulting in a filthy environment.

**THE TIME TRANSPORTER**

We continued to Block 18 of Dakota Crescent, where we went up to the highest floor that the lift could take us (6th floor) to admire the scenery. We were careful not to overload the lift as its capacity was five persons or 340 kg, almost

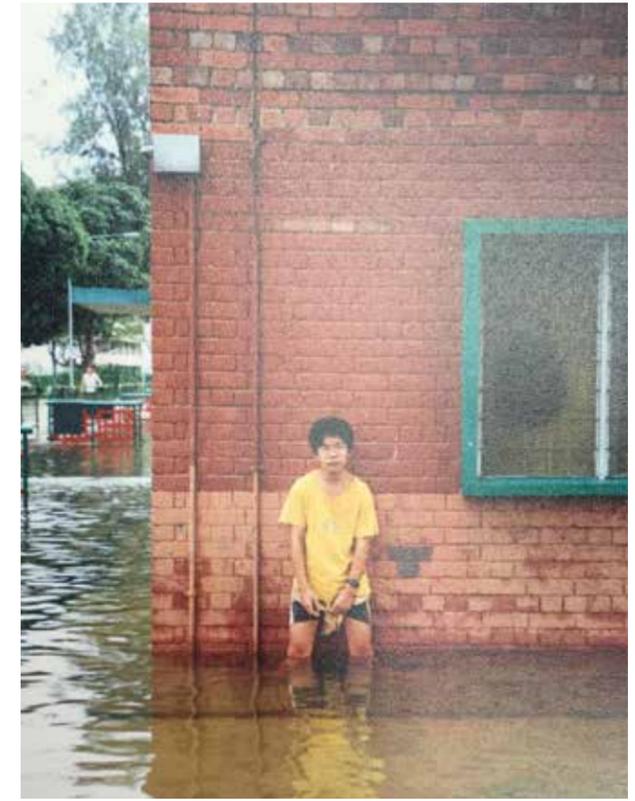
06. These lifts were installed in 1958, the same year that the Dakota Crescent flats were built, 2016.



07. Mdm Lim Seow Yin at her Dakota Crescent unit, 2016.

08. Mr Billy Koh shares about growing up in Dakota Crescent and returning home after spending almost 20 years working abroad, 2016.

09. Mdm Lim Seow Yin's son standing in floodwaters during the 1990s.



half the load of newer HDB lifts. The lift was so old that we hardly trusted it would still be in good working condition, but after some periodic metallic-sounding groans, it did its job and brought us safely to our destination. Images of its wooden-paneled walls and unique buttons (we could not find any button to close the lift door) are deeply imprinted in our memories.

### MEETING THE LONG-TIME RESIDENTS OF DAKOTA CRESCENT

The senior citizens at the Care & Friends Centre were exercising when we arrived on a hot and humid Tuesday afternoon. Mr Roger Neo, the manager of the centre, greeted us with a big smile and explained that most of the senior citizens here

come almost every day to chit-chat or play *mahjong* (a Chinese game) and card games to keep their minds active. On Tuesdays and Fridays, they do some workout exercises to keep fit.

The senior citizens were very friendly and warmed up to us quickly. Many of them have stayed here since 1958, witnessing the various changes to their surroundings. We had many questions to ask them, such as: "How did Dakota Crescent get its name?", "How did you manage to get this flat?" and "Were there any interesting shops in this area previously?" The senior citizens actively participated in the discussion and answered our questions with enthusiasm and vigour. They also helped clear many doubts and questions in our minds.

We came to know that there used to be two rows of two-storey shop houses at the current Dakota Residence. Other than the local King's Shoes Manufacturing, there was also another shoe shop, Lim Kee, in the area. We learnt from Mdm Lim Seow Yin, whose father used to own the shop, that he used to make shoes inside his shop and paid his workers a salary of \$30 a month.

The senior citizens also told us about the floods they witnessed, and the inconveniences these caused. In a photo shared by Mdm Lim taken in the 1990s, she remarked on how one of her sons was standing by a wall with the water up to his knees.

The floodwaters also caused much damage and brought great loss to

the previous Tian Kee & Co owner, Mr Lim Han Tian. As his shop was on the ground level, many of his goods such as sacks of rice and refrigerators were destroyed.

Mr Billy Koh, who eventually returned to Singapore after working overseas for close to 20 years, chooses to continue living at Dakota Crescent. He said: "There will be a place to settle in after passing many destinations in life, because only that place [Singapore] can truly give me a sense of belonging. I grew up together with Singapore, witnessed it evolving, changing and eventually turning half a century old."

Mr Koh thinks that Dakota Crescent plays an important part in Singapore's history and feels it is

irreplaceable. He revealed: "I have lived here ever since I was four. Growing up here, I have developed sentimental feelings for this place, a sense of familiarity and love – Dakota Crescent is my childhood sweetheart!"

Having heard so many opinions and thoughts, we have grasped a better understanding of the history and heritage of Dakota Crescent. We realise that Dakota Crescent not only gives off a retro vibe but also displays a nowadays rarely seen side of Singapore. It possesses a unique history that should be known to all Singaporeans.

Residents also shared about the times in the past when they used to go down to the Geylang River to catch fish and crabs, only to

discover to their horror that there were small crocodiles lurking in the water. On a lighter note, stories were also shared about parents taking their young children cycling around the estate, and to the now-iconic dove playground to play.

All of the residents interviewed mentioned that Dakota Crescent is a place they hold dear to their hearts.

# NANYIN: AN EVOLUTION IN SINGAPORE

Text by Joen Goh

Images courtesy of  
Siong Leng Musical  
Association



Photo on this page  
Hymn to the Fallen (国  
殇) from Soul Journey  
Nine Songs (九歌·意象),  
performed at Esplanade  
Theatre, August 2015.



01

01. Siong Leng Musical Association innovates with contemporary stage and musical arrangements of Nanyin, featuring traditional instruments with cross-cultural elements. *Soul Journey – Cicada Zen* (蝉·息) performed at Esplanade Theatre Studio, July 2012.

02. Gong Che Pu (工尺谱) scores showing unique Nanyin music notations from the book *Nanyin – Music of the South*, 2002.

## FEATURE

### Melody in Nanyin ‘指Zhi’ / ‘谱Pu’ / ‘曲Qu’

1. Zhi – One of the Nanyin instrumental music. Have lyric, music notes, and a type of verse for singing. There are total of 48 Pieces music.

2. Pu – This is another form of instrumental music. No lyric, the pieces are mostly short, 13 set of music are unique to Nanyin.

3. Qu – This is vocal music, have lyric, music notes.



02

In today’s fast-paced Singapore, it is hard to imagine ancient art forms like Nanyin (南音) and Liyuan (梨園) opera taking root and finding a following among youths. Yet a Singaporean group in their 20s faithfully immerse themselves in this world of centuries-old musical instruments such as the *dongxiao* and *saxian*, and slow, melodious singing in Southern Min dialect.

“Nanyin is soothing and calming... and not something youngsters in Singapore would chance upon easily,” highlighted Joel Chia, one of the seven principal musicians in the Siong Leng Musical Association.

The original tone of instruments, tunes, lyrics and vocalisation are carefully preserved through scores and scripts, via a teacher-apprentice system. Watching a Nanyin performance today is similar to watching it in ancient China. Nanyin is often nicknamed the living fossil of ancient Chinese music and was listed as an Intangible Cultural Heritage of Humanity by UNESCO in 2009.

### NANYIN AND LIYUAN OPERA

Nanyin (“southern music” in Chinese) is a music genre which originated as court music during the Han Dynasty in China, more than two thousand years ago. As civil unrest over the years uprooted nobles and musicians from the Central Plains, Nanyin took root in the southern coastal area of Quanzhou in Fujian province.

In recent centuries, Nanyin followed the Chinese diaspora and spread to other shores. It reached Taiwan, Philippines, Malaysia, Indonesia and Singapore, where large groups of people of southern Chinese origin reside.

Nanyin remains close to its most traditional form, with music, lyrics and instrumental performance methods originating from Song and Tang Dynasty periods. Traditionally, Nanyin is performed by five musicians, with the vocalist seated in the middle and holding a clapper to set the beat. On the left, two musicians would play the *dongxiao*, a bamboo flute, and the *erxian*, a two-stringed fiddle. On



03. An ancient instrument that survived the times is the sibao, a percussion instrument consisting of four pieces of bamboo that is unique to Nanyin. Illustration from *Music of the South*, 2004.

04. From left to right: Lin Shao Ling (Artistic Director), Teng Hong Hai (Chairman and son of the late Teng Mah Seng) and Wang Pheok Geok (Executive Director), 2013.



the right of the vocalist, two other musicians would play the pipa, a Chinese lute, and the *sanxian*, whose sound is one octave lower than the *pipa*.

What makes Nanyin unique is its close preservation of the art form. The *dongxiao* has retained its length of one foot eight inches in Nanyin, and while the modern-day *pipa* is constructed with a straight neck and held upright, Nanyin musicians use a crooked-necked *pipa* and hold it horizontally, like a guitar.

A natural extension of Nanyin music, Liyuan opera's origins can be traced to Quanzhou in Fujian, China. Unlike Teochew, Hokkien or Cantonese operas, Liyuan opera is a lesser-known variety of Chinese opera. It is commonly regarded as dramatised Nanyin. Preserving elements and essence of Tang and Song dynasties' Nan opera, Liyuan opera is one of the most ancient surviving forms of Chinese opera.

### KEEPING TRADITIONAL ART ALIVE

Siong Leng Musical Association was founded in 1941. Today its mission is to preserve, develop and promote

Nanyin and Liyuan Opera. What sets it apart from other traditional performing troupes is that most of the members in the Nanyin section are relatively young, in their 20s, providing an interesting contrast to this ancient art form.

The charm of the old, traditional music is precisely what draws its members together. However, being traditional is a double-edged sword for Nanyin and Liyuan Opera. While its quiet, old-world charm attracts some, others find it hard to endear themselves to these niche art forms.

Lin Shao Ling, Artistic Director of the association, recognises this challenge. Bold, new directions have been taken to bring Nanyin closer to the local audience. He has experimented with the use of musical instruments such as the Indian *tabla* and Malay *kompang* to create fusion performances. During the 2016 Huayi Festival at the Singapore Esplanade, he blended Nanyin and Xinyao songs.

"We want to create a multi-sensorial experience for our audience where they are enveloped in a whole artistic and cultural experience,"



05. *Siong Leng's seven* – a new generation of young principal musicians being groomed to lead the association, 2013.

06. *The Mountain Spirit (礼魂)* from *Soul Journey Nine Songs (九歌·意象)*, performed at Esplanade Theatre, August 2015.

07. *The God of the Xiang & The lady of the Xiang (湘君与湘夫人)* from *Soul Journey Nine Songs (九歌·意象)*, performed at Esplanade Theatre, August 2015.

Lin shared. "That is why before our performances at the Esplanade, our audiences participate in a ritual of cleansing their hands with flowered water, listening to music and sipping tea amidst the scent of incense. These allow audience members to quieten their hearts and minds and be more ready to experience the soothing Zen-like ambience of Nanyin."

To reach a bigger audience and stay in touch with older Nanyin appreciators, Siong Leng keeps up an annual tradition of staging three open performances at the Thian Hock Keng Temple and a performance at Kusu Island. The team has also conducted workshops and demonstrations at public libraries, and continues to hold special workshops at its Bukit Pasoh premises.



The passion to keep the art form alive keeps Lin and his team going. This is a spirit they inherited from the late Teng Mah Seng, a Cultural Medallion recipient and former chairman of Siong Leng, who was a prolific Nanyin artist himself, composing more than a hundred Nanyin songs.

In 1983, Teng brought Siong Leng's artists to compete overseas, walking away with a third prize in the Folk Solo category at the 37th Llangollen International Musical Eisteddfod. It was the first time Nanyin had shone on the world stage. The feat was repeated in 2010 when Siong Leng took part in the same contest and clinched first prize.

Celestina Wang, Executive Director of Siong Leng, was a protégé of the late Teng. She was tasked to run the association after his passing, and still



08. *Original Nanyin composition and score by the late Teng Mah Seng: Singapore, Garden of the East (东方花园), 1982.*



09. *Soul Journey – Cicada Zen (蝉息), performed at Esplanade Theatre Studio, July 2012.*

looks to Teng’s legacy of foresight for guidance. “Mr Teng’s undying spirit in promoting Nanyin and Liyuan Opera continues to spur us to greater heights,” Wang said.

**CULTIVATING THE NEXT GENERATION OF ARTISTS**

For Wang, her key challenge is to keep this cultural endeavour going. “In five to 10 years, we need a new generation of musicians and instructors to take the association further,” she said.

The current hand-picked team of seven young local musicians, including Wang’s two sons, were selected to join the association during their teenage years. For the past seven years, they have been journeying to China for intensive training with Nanyin masters. Back at Siong Leng, they are also taking up roles in administration and marketing even as they prepare for performances throughout the year.

Over the years, the seven have grown to become a close-knit group. “An intimate bond and a level of chemistry have built up between the seven of us after playing Nanyin together for so many years and training together,” said Cassandra Wang, principal musician and teacher of *pipa* and *sanxian* at Siong Leng.

**LOOKING AHEAD**

Lin strives to produce quality contemporary Nanyin presentations that Singaporeans will come to know and appreciate. He shared: “It is also my hope that Siong Leng can take Nanyin and Liyuan opera into the international scene. Even more pressing is the transmission of culture, which must happen together with the passing of the art to the next generation.”

It is this dedication to heritage and culture that makes Siong Leng Musical Association a treasured organisation in Singapore.

Watch Siong Leng on Youtube: [youtube.com/channel/UCeB6bb5Z6WV-rf4szH4PYdw](https://www.youtube.com/channel/UCeB6bb5Z6WV-rf4szH4PYdw)

To keep tabs on upcoming performances, check out their Facebook page at: [Facebook.com/Siong-Leng-Musical-Association-141656159188926/](https://www.facebook.com/Siong-Leng-Musical-Association-141656159188926/)

# CELEBRATING RADIO



## SOUNDS FROM THE PAST

*Photo on this page Image of the interior of a house showing a family and their Rediffusion set, c. 1950s. Collection of National Museum of Singapore.*

Text by Vidya Murthy and Jermaine Huang

01. *Vocalion Phonograph, Aeolian Co., London, c. 1920s. Aeolian Co., London. Collection of National Museum of Singapore.*



01

Radio, when it first arrived, produced a unique acoustic space and created a new aural experience. Like other colonial technologies such as the gramophone and cinema, it created a new and distinct form of entertainment in Singapore. Besides broadening people's imagination, radio also created a vast community – one that crossed the boundaries of age, ethnicity, gender and nationality.

*Celebrating Radio: Sounds from the Past* thematically charts some of the significant phases of Singapore's broadcasting history, from the 1930s to 1980s. The audience is treated to a rich soundscape comprising live commentaries, folk theatre, jingles, music, slogans, stories and speeches, which complement the narrative.

Listening to the radio was a common pastime for children from the 1950s to 1970s. Children's programmes included educational storytelling, song dedications, radio plays and live performances by young artists. In a specially designed interactive space within the exhibition, children will enter the immersive environment of a broadcasting room. Engaging through imagination and drama, children can role-play a radio broadcaster, read stories aloud and make song dedications. Outside the broadcasting room, parents and children can design their own vinyl records or make vintage radio boxes for a donation of \$2. They can also try their hand at creating sound effects.



**Parents and teachers, engage your little ones in a conversation about radio!**

- Do you have a radio at home?
- Do you or your family members listen to the radio?
- What radio stations do you or your family members listen to?
- Who is your favourite radio broadcaster? Why?
- What are your favourite radio programmes? Why?
- Why do you think people listen to the radio? What makes you say that?

### AMATEUR EXPERIMENTS (1930s TO 1940s)

Radio broadcasting in Malaya began as an amateur, experimental and private endeavour. In Singapore, there were the Amateur Wireless Society of Malaya (1924 to 1928) and Radio Service Company of Malaya's ZHI (1933 to 1936). Besides news bulletins and talks, the ZHI broadcasted both gramophone and live music from local dance halls.

Invented in 1877, the phonograph or gramophone is a device that allows both the recording and reproduction of sound. Pictured here is a phonograph produced by the Aeolian Company. These Aeolian phonographs usually came with a patented feature – the

02. *Cathay Cinema on Handy Road, 1938 to 1939. Collection of National Museum of Singapore.*

03. *Permit to listen to the wireless radio issued in Penang, 1942 to 1945. Collection of National Museum of Singapore.*

04. *Permit to listen to medium wave radio issued by the Syonan Municipality, 1942 to 1945. Collection of National Museum of Singapore.*



02

graduola, a cable that allowed the volume to be controlled from a distance.

With the government's decision to issue broadcasting licenses, radio services became more structured and regulated. The British Malaya Broadcasting Corporation (BMBC), a private company based in Singapore, started medium wave transmission in 1937. However, the onset of World War II created another set of challenges.

### MEDIUM OF CONTROL (1940 TO 1946)

Both the British and Japanese governments understood radio's ability to reach large audiences. A new department to publicise Britain's war efforts and dispel enemy claims was created in 1939. The government purchased BMBC in 1940, renamed it Malayan Broadcasting Corporation (MBC), and enhanced radio facilities.

The BMBC studios were located within the Cathay Building on Handy Road, which was designed by Frank Brewer. The building also housed a cinema, hotel and restaurant, and was Singapore's tallest building in the 1940s. Its history intersects with that of radio, as news about the advancing Japanese was announced from the BMBC studios. During the war, the Japanese took over the building and used it for its Broadcasting, Propaganda and Military Information departments.

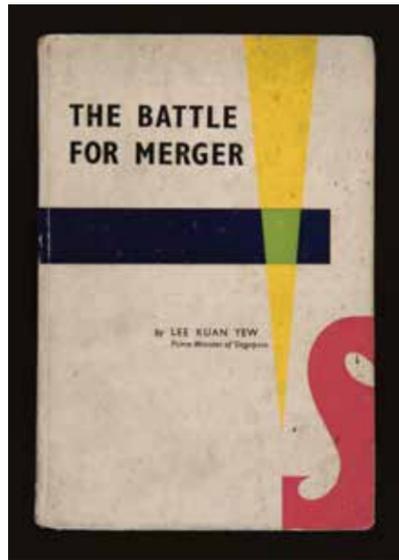
During the Japanese Occupation (1942 to 1945), the function of radio changed. More than a source of power, it was also a medium to control the population. Radio became the chief means to spread the Japanese language, through which listeners were persuaded to accept the larger cultural superiority of Japan.



03



04



05



06

05. *The Battle for Merger* – a compilation of transcripts of Lee Kuan Yew's radio talks, 1961. Collection of National Museum of Singapore.

06. *Learn Malay with Radio Singapura, Book 2.* Collection of National Museum of Singapore.

07. *Take a Chance* contestants inside Radio Malaya's studio, 1952. Collection of National Museum of Singapore.



07

### RADIO FOR DEVELOPING SOCIETY (1946 TO 1959)

The nature of broadcasting in Singapore changed after British rule was restored. To fight threats from various insurgents, radio was used to spread political awareness, as well as inform and educate the wider population. Farther out, villages, estates and tin-mining areas began to experience radio. In 1946, the government formed the Pan-Malayan Department of Broadcasting, known on air as Radio Malaya. The Singapore-based station provided programmes for the entire Malay Peninsula. On January 1, 1959, the Singapore station was renamed Radio Singapura, while the Federation's services continued to be known as Radio Malaya.

### RADIO AND NATION BUILDING (1959 TO 1965)

Radio in postcolonial Singapore served as a stage for political theatre and facilitated nation building.

The persuasive power and reach of the media was utilised by the fledgling government under the People's Action Party. As early as 1957, one of the Party's founders, S. Rajaratnam, wrote a six-part radio play titled *A Nation in the Making*. This dialogue-based play was aired on Radio Malaya and articulated Rajaratnam's views on Malayan identity. In 1961, Singapore's then Prime Minister Lee Kuan Yew wrote and delivered a series of 12 weekly talks on the topic of merger, which was broadcasted in English, Malay and Mandarin.

Radio was instrumental in educating listeners about Malay, the national language. Malay was meant to foster a common identity among Singaporeans. The Ministry of Culture published a multilingual booklet containing 16 lessons that were broadcast from April 11 to June 1, 1960.

After Singapore's merger with Malaysia in 1963, broadcasting services were reorganised. Radio



08

Malaysia was created, with its headquarters based in Kuala Lumpur, while Radio Singapura remained here. In that same year, Television Singapura was launched as Singapore's first television station. After independence in 1965, Radio Singapura and Television Singapura merged to form Radio Television Singapura (RTS) as a department under the Ministry of Culture.

### VOICE OF THE NATION (1960s TO 1980s)

Radio played a major role in shaping postcolonial Singapore. The multilingual nature of radio programming in Singapore strengthened vernacular traditions, particularly in drama and music. Programmes often highlighted local experiences and attempted to articulate the Singapore identity. Traditions such as storytelling were also facilitated by radio. Several well-known Rediffusion storytellers turned the dramatisation of written text into a fine art. Rediffusion

(Singapore) Pte Ltd started its services in 1949, broadcasting entertainment materials in Malay, English, Mandarin and Chinese dialects.

In order to generate finances for broadcasting, commercial advertising was introduced in 1960. In 1980, RTS was renamed Singapore Broadcasting Corporation (SBC). As a statutory board, SBC was tasked with providing information, education and entertainment. Radio services were augmented to include FM stereo services, a new Radio Programmes Division and programming adapted to nine channels in English, Mandarin, Malay and Tamil.

### TRANSISTOR RADIOS

Transistor radios altered the way radios were used. While large radios encouraged families to gather and listen to programmes together, portable transistors were sources of personalised leisure. As



09



10

08. *Carl Gibson-Hill.* Image of the Rediffusion building on Clemenceau Avenue, c. 1960s. Collection of National Museum of Singapore.

09. *Emouzy console radio with turntable,* c. 1950s. Collection of National Museum of Singapore.

10. *HMV radio, c. 1930s to 40s.* Collection of National Museum of Singapore.

11. *Siera (世乐) calendar featuring popular entertainment appliances, 1965.* Collection of National Museum of Singapore.

12. *Philips transistor radio, c. 1950s to 60s.* Collection of National Museum of Singapore. Gift of Mrs Pansy E Vishun.



11



12

mass produced items, they were affordable. Compact radios with simple controls and attractive casings became favoured consumer items. This was until portable cassette and CD players that offered better sound quality emerged in the 1980s.

### RADIO AND POPULAR MUSIC

Broadcasting both local and international music, radio in Singapore inspired many to make music. Their songs were in turn popularised on the radio, producing several local celebrities. One of the most successful local shows was Radio Malaya's *Talentine*. First aired in 1949 and hosted by Kingsley Morrando, the show became a popular platform for local talent. In the 1950s, the popularity of radio and the invention of the electric guitar in America

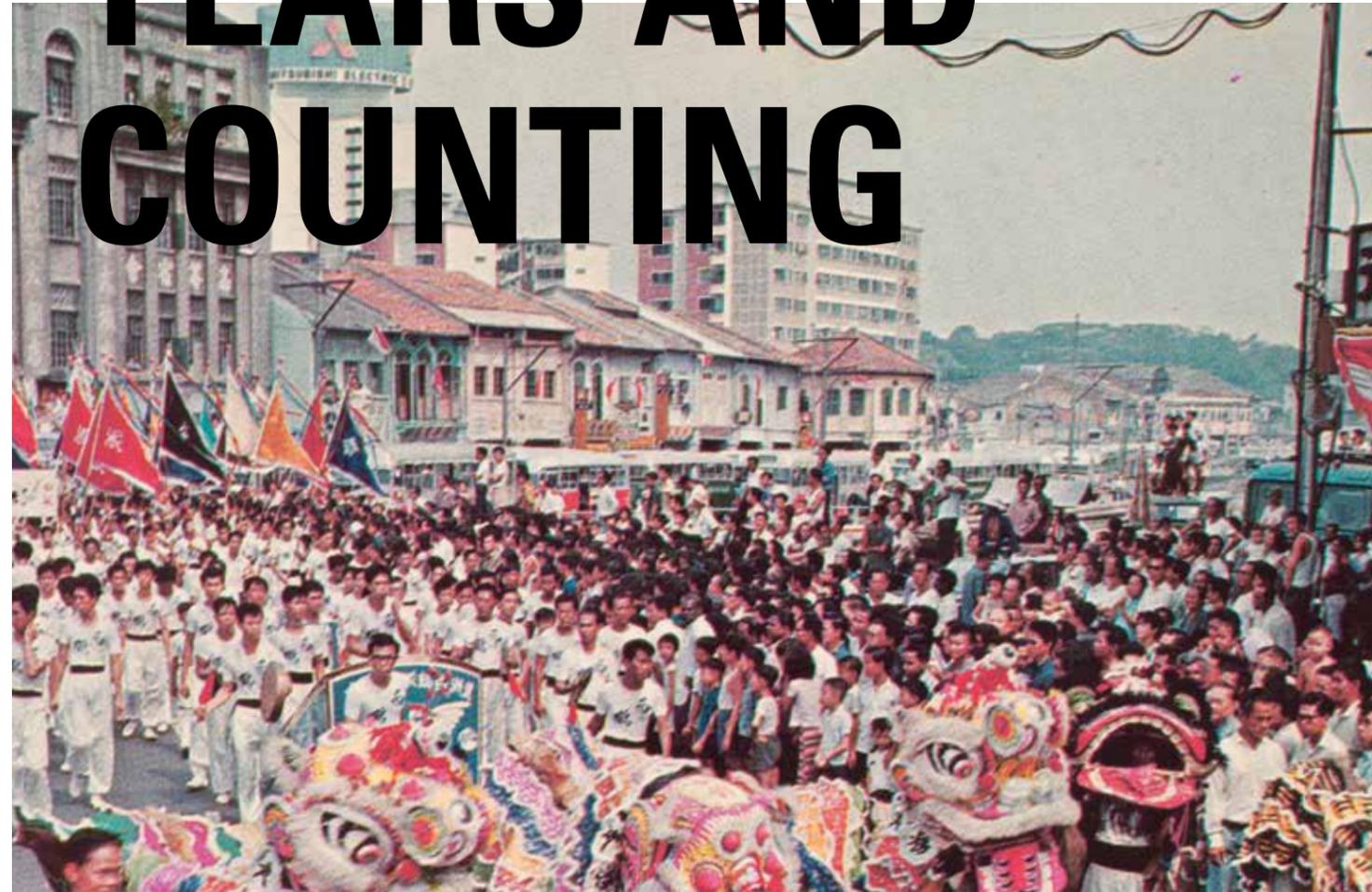
introduced listeners in Singapore to jazz, rhythm and blues, swing, and rock and roll. Listening to these musical styles encouraged young people to create local bands and produce original content.

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*The Celebrating Radio: Sounds from the Past exhibition runs till July 17, 2016 at the National Museum of Singapore, Salon, Level 1.*

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# 50 YEARS AND COUNTING



## TRACING THE HISTORY OF THE NATIONAL DAY PARADE

Text by Jan Chen

*Photo on this page*  
National Day procession at Chinatown, c. 1960s. Collection of National Museum of Singapore.



01

01. National Day Parade 1966 at the Padang – marchpast by the Guard of Honour contingent. Yusof Ishak Collection. Courtesy of National Archives of Singapore.

The National Day Parade (NDP) is an annual celebration of Singapore’s independence. It is also a platform for Singaporeans from all walks of life to come together to celebrate the nation’s milestones and achievements while rallying ourselves in preparation for the future. This article traces the many firsts and highlights of NDPs over the past 50 years.

Singapore’s first NDP was held in 1966, a year after being separated from Malaysia. In the 1960s, all the parades were held at the Padang, which is one of the reasons that the Padang is still an iconic historical landmark in Singapore. The military displays and marching parades drew spectators young and old, regardless of the weather. This speaks of the nation’s strength, progress and unity.

The 1970s was a decade that saw a surge in industrial development and technological advancement. This

was evident in the NDP celebrations as Singapore had her first state flag flypast in 1970. In 1974, the parade was broadcast in colour for the first time. In 1975, 1977, 1979, 1981, 1982 and 1983, NDP celebrations were decentralised and were more informal and casual. This allowed more people to catch the performances and parades on-site. In the 1980s, National Day songs made their debut with songs such as *Stand up for Singapore* (1984). Separately, Singapore’s impressive military displays grew continually and advanced technologically. Since 1986, parade spectators have enjoyed atmospheric effects created through laser beams, lights and projections.

As Singaporeans came together in 1990 to sing *One People, One Nation, One Singapore* in celebration of Singapore’s 25th birthday at The Padang, they also saw, for the first time, a sea review of our defence on water. NDPs in



02



03

02. National Day Parade 1968 at the Padang – close-up of members of combined schools band, including the young Prime Minister Lee Hsien Loong (left row, holding clarinet). Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

03. National Day Parade 1968 at the Padang – Cadet Corps girls’ contingent marching along St Andrew’s Road. Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

05. NTUC float at the National Day Parade at the Padang, 1982. Collection of National Museum of Singapore.



04

04. National Day Parade 1974 Second Rehearsal at the Padang – flypast. Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.



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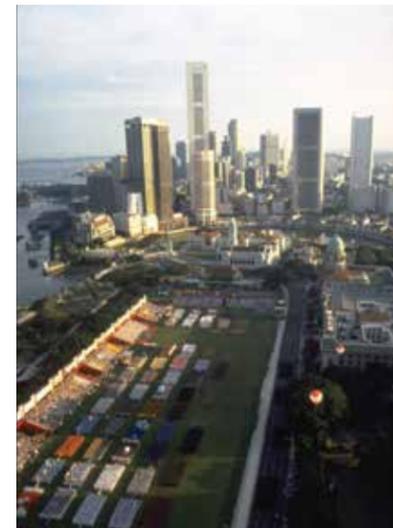
11. *National Day Parade 2007 at Marina Bay – President S R Nathan on ceremonial Land Rover.* Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

12. *Spectators at the Golden Jubilee NDP at Padang watching the F-16 fighter jets forming the number '50' as part of the Republic of Singapore Air Force's salute on 9 August 2015.* Courtesy of Singapore Press Holdings.

13. *National Day Parade 1990 at the Padang – aerial view of contingents.* Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.



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13

the 1990s were filled with much spectacle. Particularly memorable was the 1994 NDP "night parade" that started later than usual at 7.15 pm.

NDPs in the 2000s were vastly different from the ones before, reflecting the changes and progress the young nation had made. In NDP 2002, there was a grand toast to Singapore's NEWater. The shift from the National Stadium to The Float@Marina Bay in 2007 was also a key event for Singapore. That year, Singapore saw the first ever NDP on water with Singapore's skyline providing the backdrop. NDP 2015, however, was Singapore's grandest NDP to date, with the nation celebrating its 50th birthday. Year-long celebrations marked the golden jubilee, which was termed SG50.

The past 50 years for Singapore have been a swift march of growth and confidence, with these changes reflected in the choreography of our parades. National Day is not just a day for Singaporeans to celebrate their nation's birthday, it is also a day when Singaporeans set aside everything to celebrate their achievements, and look back with pride at the nation's growth from year to year, recalling key national moments that will stay in their hearts and minds.

06. *Flower girls at the 1982 National Day Parade at the Padang.* Collection of National Museum of Singapore.

07. *Singapore Armed Forces armoured vehicles at the 1982 National Day Parade at the Padang.* Collection of National Museum of Singapore.

08. *National Day Parade 1983 at Ang Mo Kio – Guest-of-Honour Dr Ahmad Mattar, Acting Minister for Social Affairs reviewing the parade.* Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

09. *The Colours Party and Guard of Honour contingents marching into the parade area, 2007.* Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

10. *National Day Parade 1990 at the Padang – President Wee Kim Wee reviewing the parade.* Collection of Ministry of Information and the Arts. Courtesy of National Archives of Singapore.

# A FRAGMENT OF HISTORY



## ANCIENT LEGEND OF THE SINGAPORE STONE

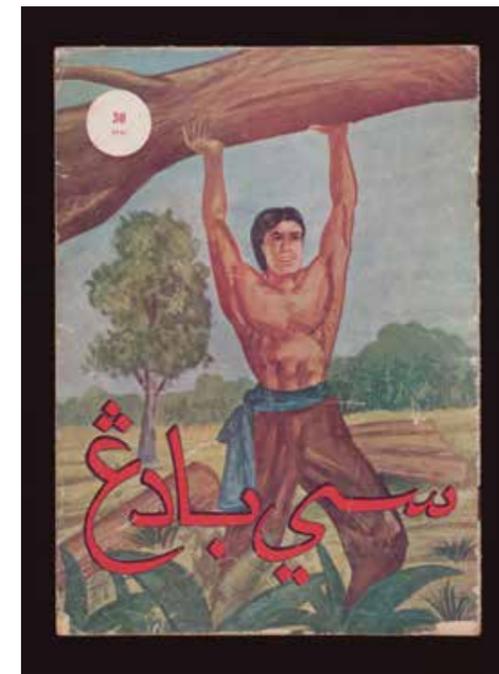
Text by Sharon Ng

*Photo on this page*  
Fragment of the Singapore  
Stone currently on display  
at the National Museum of  
Singapore, 10th to 14th century.  
Collection of National Museum  
of Singapore.

### FEATURE



01



02

01. Manuscript version of the *Sejarah Melayu*, 1896; the earliest known version was written in 1612. Collection of National Museum of Singapore.

02. Cover of a book titled *Si Badang*, 1950s to 60s. Collection of National Museum of Singapore.

At the heart of the Singapore River sits the myth of the Singapore Stone and strongman Badang, a mysterious legend from Singapore's past found in the *Sejarah Melayu* (Malay Annals), a chronicle of the Malay courts of Singapore and Melaka from the 14th to 16th centuries.

Most Singaporeans are probably unfamiliar with the story of the Singapore Stone, and I myself was no exception. With the popularisation of Western stories such as fairy tales from the Grimm Brothers, Singapore's rich cultural reservoir of folklore and legends might seem to pale in comparison. They are, however, worthy of holding their own. Many other notable folk stories are also found in the *Sejarah Melayu*, such as the legend of Bukit Merah, as well as the founding of Singapura by Sang Nila Utama.

Folklore is not only a great source of entertainment, but also provides insight into the culture, traditions, values and even language of the

kingdom that called this land home before us. To me, it is fascinating that a physical piece of this nearly five hundred-year-old legend still survives, yet its stories are not already common knowledge to us. The story of the Singapore Stone holds important clues to what life was like in Singapura before Raffles, and allows us to extend our knowledge and appreciation of the very long journey that our island has traversed. The possibility of Singapore having its own local ancient tales worth retelling spurred me to find out more about the myths surrounding this mysterious stone and Badang.

### THE STRONGMAN BADANG

The earliest record of the story of strongman Badang can be found in the *Sejarah Melayu*, which is still considered a fundamental text of Malay history today.

According to one version of the folklore, Badang was a slave who worked to clear the forest for his

03. Drawings of three fragments from the Singapore Stone, from Laidlay's 1848 article in the *Journal of the Asiatic Society of Bengal*. The last fragment (labelled Fig 3) is now on display at the National Museum of Singapore.



04. Part of a wall mural in Fort Canning Park depicting warriors in Ancient Singapura, 2007. Courtesy of William Cho.



05. A map of Singapore showing the location of Rocky point, where the Singapore Stone used to stand, 1825. Courtesy of The British Library Board.



owner. One day, Badang caught a genie in his fishing net at the Singapore River and the genie agreed to grant Badang one wish in exchange for his release. Thinking it would help him in his work, Badang asked to be the strongest man in the land. The genie told Badang that he had to eat his vomit if he wanted strength, so Badang ate the genie's vomit and became very strong. He was even able to uproot trees effortlessly.

Badang's immense strength caught the attention of King Seri Rana Wikrama and he was eventually summoned to court and appointed the commander-in-chief of the army. His strength also drew the attention of other regional leaders such as one of the kings in India, who sent his country's own champion, Nadi Bijaya Pikrama, to the Malay Archipelago to compete with Badang. The winner of the duel would be the one who could lift a large rock in front of the palace. Nadi managed to lift the stone up before dropping it. Badang lifted up the stone and flung it towards

the Singapore River, where it lay for a very long time and became known as the Singapore Stone.

### THE SINGAPORE STONE

The Singapore Stone once stood at the mouth of the Singapore River. The huge sandstone was believed to span three metres in both height and width. On the face of the slab were 50 lines of inscription, measuring 1.5 metres in height and 2.1 metres in width. The inscription, which could hold secrets to Singapore's history, is in Kawi script and contains some Sanskrit words, but has not been fully deciphered. The Stone has been dated from the 10th to the 14th century, and is believed to be the oldest record of writing found in Singapore.

In 1843, the British blew up the Stone to build Fort Fullerton and colonial living quarters. Only one of the three fragments of the stone remains, measuring about 74cm in width. This is currently on display at the National Museum of Singapore and will be featured in this year's National Day Parade.

### PRESERVING OUR HERITAGE

The legend of the Singapore Stone serves as a reminder that economic development and modernity does not have to come at the expense of our history. As Singapore steps into the next 50 years of her independence, we write new chapters where heritage and advancement co-exist and complement each other. While the Singapore Stone and the story of Badang still has a fragment that stands testimony to their legacy, we may not be as fortunate regarding other local folklore and traditions. Hence, it is up to us, the people of Singapore, to preserve and pass down these Singapore stories to future generations to better appreciate our history and heritage.

# ENGAGING DIVERSE COMMUNITIES



## SHOWING HERITAGECARES!

*Photo on this page*  
Participants and facilitators before the HeritageCares pilot run at the National Museum of Singapore, February 21, 2016.

Text by Ruchi Mittal

Images courtesy of National Heritage Board



01

01. *HeritageCares* participants at the Fort Canning Spice Garden, 2016.

02. A participant eagerly completing the Jubilee Walk Family Time activity sheet that came with the goodie bag, 2016.



02

03. A participant interacting with the exhibits at the Central Fire Station Gallery, 2016.



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It is often said that arts and culture are the preserve of the privileged. However, the National Heritage Board, with all its national museums, creates access for all. This is why I feel that the recently-launched *HeritageCares* programme, for which I volunteered, is such a great initiative. While recognising that our shared heritage is relevant and important for all Singaporeans, it also acknowledges that its reception and use may vary for different audiences, all of which are equally valid and meaningful.

Hence *HeritageCares* has, as its

primary aim, not to be a high-handed information-heavy teaching vehicle, but a platform for family bonding, social skills and quality educational experiences. The beneficiaries of this programme are currently the underprivileged being supported by Community Chest – low-income families, people with disabilities, youths-at-risk and senior citizens. The programmes under *HeritageCares* are facilitated by volunteers who function as both buddies and guides.

Before the official launch, a pilot run of the programme was held, with the route based around a



04

04. A facilitator interacting with one of the younger participants over displays at the Peranakan Museum, 2016.

05. Participants enjoying an exhibition at the Singapore Philatelic Museum, 2016.



05

section of the Jubilee Walk trail. The attendees were largely children from low-income families, many with accompanying parents and some without. Hailing from three Family Service Centres, they woke up early on a Saturday morning for a rather unusual outing that began at the National Museum. Here the volunteers, including myself, greeted the participants and divided them into smaller groups that each of us would chaperone.

I accompanied a family of four, which included two young kids. The parents had never been to a museum in their lives. Despite this being something I had been told to expect, it was difficult for someone such as myself, who frequently spends spare time walking through the calm spaces of museums and galleries, to imagine. What surprised me even more was the fact that the parents I was with immediately removed the notebooks from the goodie bag they had been given and started taking notes from the first gallery we took them to. This touched me, because it was clearly their first opportunity to experience the museum, and they really wanted to make the most of it by recording their memories to take home.

Another sweet moment occurred at our last stop, the Peranakan Museum, which the elder son remembered from a previous school trip. He was really excited and eager to share his knowledge with his parents, and distinctly remembered certain facts about objects that his teacher had shared with him previously. While the facts were interesting, the more important thing was that they became a medium for bonding between him and his parents. By sharing, he reinforced his knowledge, and gave himself greater confidence in his own competence and understanding of the cultural domain. Seeing how much the participants got out of this walk while also enjoying themselves through the entire event was truly the greatest reward.

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*If you too would like to do some meaningful volunteering at HeritageCares events, please get in touch with us at [nhb\\_heritagetrails@nhb.gov.sg](mailto:nhb_heritagetrails@nhb.gov.sg).*

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# CULTURE, KOPI AND KUEH



## SPECIALLY-CURATED MUSEUM EXPERIENCES FOR THE ELDERLY

Text by Sharon Chen

With inputs from Charmaine Tan (Agency for Integrated Care)



01. A session at Ling Kwang Home for Senior Citizens where participants were introduced to Peranakan culture using items such as the kebaya and batik tops from TPM's handling collection, 2015. Courtesy of Agency for Integrated Care.

02. A participant holding up her self-designed fan, 2015.

Starting the *Culture, Kopi and Kueh* pilot programme was an almost serendipitous process. Over the past two years, the Peranakan Museum (TPM) has received an increasing number of requests for guided tours from persons with disability, schools for children with special needs, nursing homes and other eldercare facilities. The last group is a reflection of Singapore's changing population demographics and global trends that is only going to get larger with time.

Facing the need to provide an enjoyable museum experience for these mostly first-time visitors, we started reading and attending courses to better understand their needs. We also joined several online forums by museums overseas to learn how they had developed programmes which address community health, well-being

and health promotion. Taking part in guided tours and gathering feedback from our docents and visiting groups also contributed to the preparatory work for the project.

In the beginning, it was difficult adapting the information from overseas museums to meet Singapore's needs. One particular issue was that many of the elderly and their caregivers found it daunting to visit museums because of literacy issues. In addition, caregivers who were foreigners were unfamiliar with local traditions and culture.

However, the project really came together when last year TPM invited Ms Wendy Gallagher, a very experienced Arts and Health coordinator from the University of Manchester and the Whitworth Art Gallery, to conduct a public talk about her experiences in developing



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museum programmes for the elderly. The Agency for Integrated Care (AIC) got wind of the public talk, contacted Wendy, and the rest, as they say, is history.

AIC had been seeking to collaborate with a museum to co-develop programmes that would be able to meaningfully engage the elderly living in community care facilities, such as nursing homes and senior care centres. With their aim so closely aligned with TPM's, a partnership was born. As part of the collaboration, AIC helped to identify the pilot nursing home site, manage the project, and provide research and evaluation support. After three months of intense planning with AIC, the pilot programme was finally delivered.

*Culture, Kopi and Kueh* began on July 6, 2015 and ran for 12 weeks (comprising two cycles, each lasting six weeks). It included 30 residents and five staff from the Rehabilitation and Nursing departments of Ling

Kwang Home for Senior Citizens. The staff lead from the Home was an Occupational Therapist.

The objectives of *Culture, Kopi and Kueh* were for seniors to:

- Enhance social skills through conversations inspired by objects from the museum;
- Express their creativity and imagination through art-making activities; and
- Access opportunities to increase self-confidence through acquiring and fostering new skills and interactions.

While evaluation of the programme is currently underway, initial results show that the majority of participants enjoyed their sessions and would participate again, given the opportunity. One of them said: "I enjoyed the activity and I liked all the activities that were done... because everything is new to me." In addition, they also spoke about the sessions helping them



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03. The bag-making activity was the most popular activity for participants in both cycles. Each selected their favourite Peranakan motif and colours to decorate their very own cloth bags, 2015.

04. Participants sharing their knowledge about wedding rituals as part of their visit to the Wedding Procession gallery, 2015.

05. A nursing home staff discussing a Peranakan participant's memories about traditional Peranakan weddings, 2015. Courtesy of Agency for Integrated Care.



06

cultivate better social connections with others. One shared: "Our relationship became better and [we had] more things to discuss," while another said: "[The programme] help[ed] me become friendly."

Staff, too, enjoyed the programme, with some citing that it helped them foster a better relationship with their residents and peers. "I was able to understand more of their capabilities," shared one. Another staff member added: "[The programme] built a stronger bond with the residents and also helped me boost my confidence in the way I assist them." Summarising, one staff member said: "Going to TPM is an avenue for residents to connect with the community and relive the past through activities related to the museum."

In this pilot, we learned about patience and the joy of small victories. These seniors are vastly different from the students and adult visitors we have encountered in the museum. In the first cycle, we encountered a participant who had suffered from a stroke and was too shy to speak because she was conscious of her slurred speech. By the second session, she gamely raised her hand and provided her

view on the difference between a *kamcheng* (a covered jar that was used to contain water and food) and a *chupu* (a bowl with a lid used to serve soup). The joy on her face in that spark of newly regained self-confidence will forever be etched on our minds.

In the second cycle, there was an elderly participant with dementia. Throughout the sessions, he hardly responded and we wondered if he took in anything we said. However, in the final session, just as he was being wheeled onto the bus to return to the nursing home, he suddenly said: "Thank you for everything." That was the best affirmation for the programme.

All in all, although the nursing home residents needed more time to understand and respond, their rich life experiences and personal stories frequently added to our joyful discussions. They recounted days of working in the old kitchens pounding chilli, correcting my chilli-pounding skills as we playfully gave a demonstration. A few nonyas in the group shared about their experiences of growing up in a Peranakan household. There was so much to learn from them about life and these stories flowed as

06. A visit to the Kitchen gallery provided opportunities for participants to exchange stories and cooking secrets with each other, 2015. Courtesy of Agency for Integrated Care.

if time stood still and the residents were young again.

From this experience, we believe museums can make a positive difference in the quality of people's lives, especially to these largely underserved audience segments. We would love to receive suggestions and feedback as we continue to refine and develop programmes. There is always more to be done and collective efforts can make a bigger impact.

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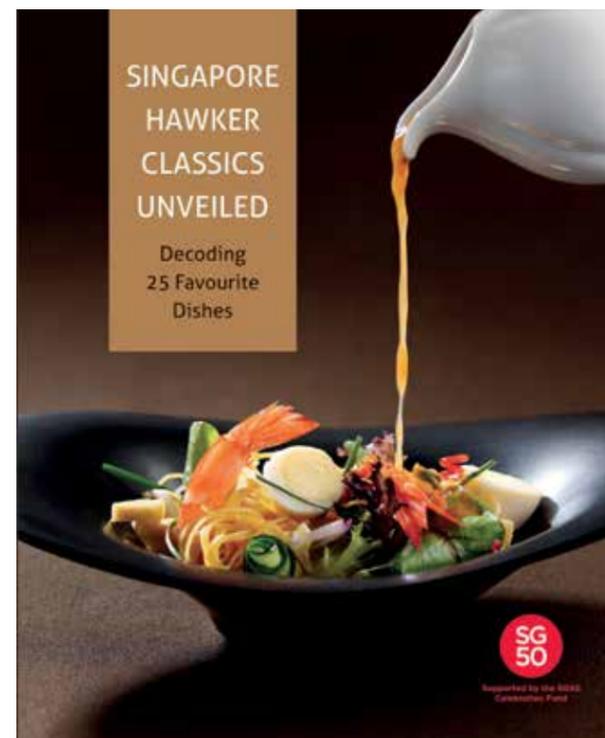
*This programme is among the top 20 best practices received internationally for inclusion in the ICOM-CECA Best Practice 2016. Our special thanks to the management, staff and residents of our pilot nursing home site – Ling Kwang Home for Senior Citizens, for helping make this pilot programme possible.*

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# A LABOUR OF PALATABLE LOVE

## 25 HAWKER CLASSICS UNVEILED

Text by Maggie Tan



From famous sayings such as: “the way to a man’s heart is through his stomach” to a quote taken from the book’s foreword written by Boo Kheng Hua, Principal and CEO of Temasek Polytechnic: “it is well known that we Singaporeans love our food”, it is evident that food is oft associated with the act of love. *Singapore Hawker Classics Unveiled: Decoding 25 Favourite Dishes* is a labour of that palatable love.

Supported by the NHB Grant Scheme, this cookbook was first conceptualised in 2010 when Professor Tommy Koh, then Chairman of the National Heritage Board, called for hawker dishes to be taught in culinary schools. Produced in celebration of our culinary heritage, each of the selected recipes were thoroughly researched and tested by students, staff and graduates from Temasek Polytechnic’s School of Applied Science’s Baking & Culinary Science programme. Each recipe offers the reader not only

detailed step-by-step instructions and photographs of important techniques, but also its historic background, nutritional value, scientific explanation and chef’s advice.

What home chefs and potluck party-goers might delight in are the alternative presentations offered. There are full-page photos of the dishes as we know them alongside modern interpretations. For example, in the *Light Meals and Snacks* section, there is a photo of *chwee kueh*, a familiar smooth round steamed rice flour cake with a small topping of preserved sweet radish, served on an old-fashioned dish with a pair of wooden chopsticks bathed in bright morning light. Turn the page and you’ll see a rectangular *chwee kueh* sandwich with minced meat and XO sauce displayed on an elegant long grey dish!

Published in 2015, the book was a double celebration for Temasek Polytechnic which commemorated

its 25th anniversary in conjunction with Singapore’s Golden Jubilee.

A welcome addition to anyone’s bookshelf, it is a well-produced publication for budding home chefs in the digital era. Besides easy-to-follow recipe instructions, you can also snap a quick photo of your results to share on social media (with the hashtags – #homemade #sgheritage #heritagefood) or impress your dinner guests with interesting anecdotes such as, “in the olden days, *chwee kueh* was made by milling aged rice...”

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*Singapore Hawker Classics Unveiled: Decoding 25 Favourite Dishes* can be found at all good local bookstores. It is also available at Village Café in Temasek Polytechnic for a special price of \$28.

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## RECIPE FOR CHWEE KUEH



400 g of dried shrimps  
 150 g of preserved sweet radish  
 (tian chye poh) chopped  
 150 ml of corn oil  
 15 g of garlic peeled and minced  
 15 g of Shallot peeled and minced  
 6 g / 1 tsp of dark soya sauce  
 30 g / 2 tbsp of sugar  
 3 g / half-tsp of salt  
 A dash of ground white pepper  
 15 g of white sesame seeds toasted  
 120 g of rice flour  
 8 g / 2 tsp of tapioca flour  
 3 g / half-tsp of salt  
 20 g / 2 tbsp of corn oil  
 330 ml of water  
 500 ml of water boiling  
 Corn oil

1. Soak ingredients separately in sufficient warm water to cover. Leave for 30 minutes.
2. Drain and chop finely, then set aside.
3. Heat oil in a pan over medium heat and stir-fry dried shrimps until fragrant.
4. Add garlic, shallot and preserved sweet radish. Stir-fry until mixture darkens and is fragrant.
5. Add to pan and stir-fry for another 20 minutes.
6. Add to pan and mix well. Set aside and keep warm.
7. Combine ingredients in a mixing bowl.
8. Add water and whisk well.
9. Add boiling water and whisk well as batter thickens.
10. Grease *chwee kueh* moulds with oil and fill with batter.
11. Steam for 15 minutes. Unmould onto serving plates.
12. Spoon topping over *chwee kueh*.
13. Serve hot.

### AROMA

*Fragrant blend of fried shallots and garlic, and a light sesame aroma.*

### FLAVOUR PROFILE

*Slightly salty chwee kueh paired with sweet and salty preserved salted radish.*

### MOUTHFEEL

*Smooth, springy and firm yet with a melt-in-your-mouth texture, with small crunchy and chewy bits of preserved salted radish.*

### CHEF'S ADVICE

*Cook the flour mixture, stirring it gently over low heat until slightly thickened, to ensure that the finalsteamed product will not have a starchy taste.*

# THE EURASIAN COLLECTION OF ARTEFACTS AND FAMILY HEIRLOOMS



**Text by Reena Devi**

**Images courtesy of the Eurasian Association**

*Photo on this page  
 A kerosang belonging to  
 the donor's grand-aunt,  
 Eliza Thomazios. Donated  
 by Kevin N M Aeria.*



01

Produced by the Eurasian Association and launched on December 12, 2015, *The Eurasian Collection* commemorates Singapore's Jubilee Celebrations. The publication features more than 150 artefacts and family heirlooms donated by over forty individuals and families from the Eurasian community. This commendable ground-up effort culminated in a book that tells the story about Eurasian history, traditions and culture through artefacts from various points in history; some items are more than a hundred years old.

The collection of artefacts featured in the book is categorised based on family, fashion, recreation, religion, wedding and war, indicating the different purposes and occasions these items were most used for. Through easy to read captions and photographs, the book provides the reader a first-hand glimpse into Eurasian heritage.

The collection stands out because the items featured represent the juncture of cross-cultural interaction and influences. This is clearly represented by artefacts such as the *kerosang* (a three-part brooch used in place of buttons to pin a blouse). Eurasian women wore clothes which were very similar in style to the fashion of the local Nonya ladies. This included the accessories accompanying the clothes such as *kerosangs* and *sanggols* which were distinctly Peranakan. This particular *kerosang* featured in the book was donated by Kevin Aeria. It previously belonged to his grandaunt, Eliza Thomazios.

Alongside accessories, the clothes featured in the publication include three different samples of *Baju Panjang* (long blouse) donated by Valerie Scully. Women of

Portuguese descent paired a *baju panjang* with a *sarong* as daily attire. These donated tops were made of cotton, nylon and lace respectively, and were worn most often in the 1950s with a gold- or silver-plated *kerosang*.

Aside from Asian influences in fashion wear, the reader is also introduced to the cultural melting pot that is the Eurasian household. A silver candelabrum or three-tier cake stand would not seem strange next to traditional woven baskets in a Eurasian home. The cake stand donated by Cedric Pereira is around 43 cm tall and was a wedding present to his grandmother Margaret Augusta Klass when she got married in 1913. Providing a glimpse to the Victorian times, it remained in his grandmother's residence, the grand Edmar Villa at 4 Tay Lian Teck Road, until her demise. The brass *breudher* moulds used to make cake are another interesting artefact. *Breudher* was first introduced by early Dutch settlers, but localised by Eurasians here with an Asian flavouring in the form of *toddy* – a fermented coconut tree sap.

Through personal memories and interesting origins associated with the artefacts, *The Eurasian Collection* is an intimate introduction to the rich heritage behind the small yet influential community that has been present in Singapore since the early 19th century.

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*The Eurasian Collection* is available for purchase at the Eurasian Association, as well as selected Kinokuniya and Times bookstores.

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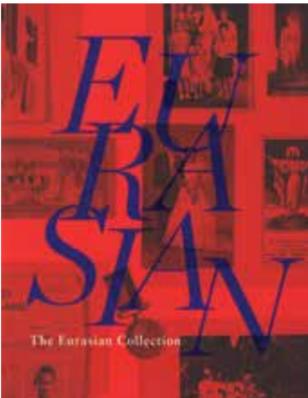
# ARMCHAIR TRAILS



## HERITAGE AT YOUR FINGERTIPS

Text by Rebekah Lim

*Photo on this page*  
Go on virtual tours to places of historic significance like Toa Payoh's dragon playground.



02

01. *Baju Panjang*, a type of top that was typically worn by women of Portuguese descent, c. 1950s. Gift of Valeri Scully.

02. *The Eurasian Collection* Book Cover.

03. A three-tier cake stand that was a wedding present to the donor's grandmother in 1913. Gift of Cedric Pereira.

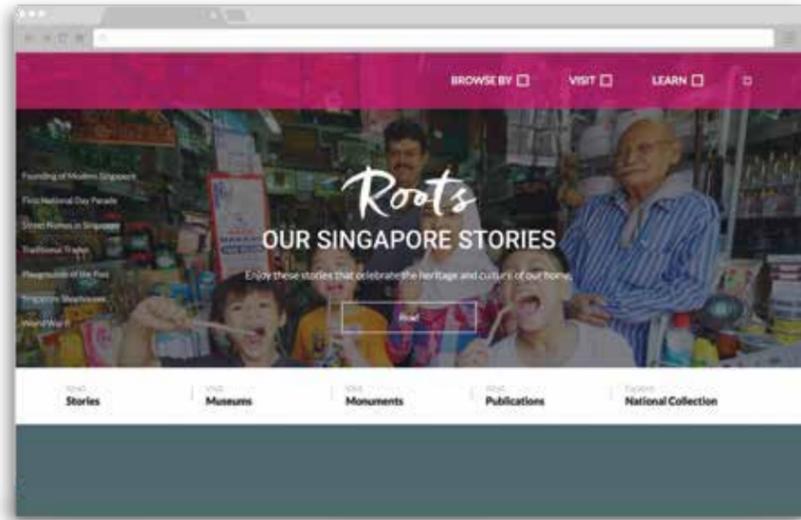


03

04. Brass *breudher* moulds used for making cake containing *toddy*. Gift of John Conceicao.



04



01. Read the different stories featured in Roots.sg.

02. The trails in the app are divided into different categories for easy navigation.



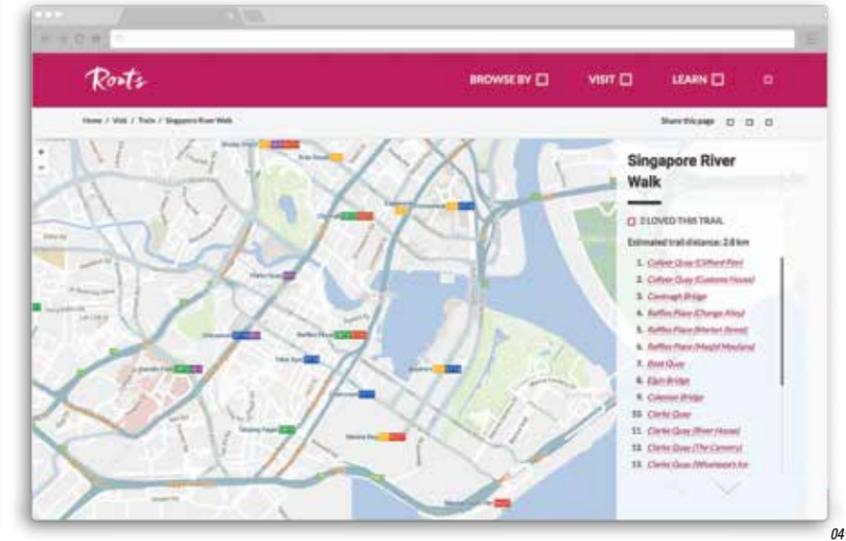
I have always been interested in the field of history ever since I was a child. Watching local television dramas that are based on Singapore's history like *The Price of Peace* and *The Journey* trilogy, I often wondered what it would be like to live in old Singapore. As a history major in university, I took modules that exposed me to Singapore's dynamic past from the 1400s to its post-independence years, but even that was not enough to feed my hunger to know more about what was being done to preserve Singapore's heritage.

I was therefore glad to have the opportunity to intern and work at the National Heritage Board (NHB) where I was introduced to numerous heritage trails, national monuments and historic sites that exist on our little island. Sharing my learning journey in NHB with my family and friends made me realise that people are generally unaware of these heritage trails and sites, and the huge pool of resources on Singapore's heritage that are available. "Inaccessibility" was often the word used by many to explain their lack of knowledge about Singapore's heritage. It is, however, possible to counter this problem of

inaccessibility with technological advancements of today's digital age. Efforts are increasingly being made to create and design heritage-related mobile apps and websites, bringing Singapore's heritage closer to us.

I was recently introduced to two new digital platforms – a website created by NHB known as *Roots.sg*, and a mobile application developed by Keio-NUS CUTE (Connective Ubiquitous Technology for Embodiments) in collaboration with NHB called *Singapore Heritage Trails*. As I explored both digital platforms, I was surprised to find a rich collection of information about Singapore's heritage.

*Roots.sg* is a place for online education and discovery of heritage content. Through stories, *Roots.sg* brings together the National Collection, heritage trails, monuments and multimedia resources in a single portal. Although I studied history, I have never been to many of the historic sites in Singapore such as the Bukit Brown Cemetery or Toa Payoh's dragon playground. I was thus delighted to find out that I could go on virtual tours to various places of historic value through this website.



03. Information about each heritage site is readily available.

04. The Singapore River Walk and its featured sites which are shown in the map.

Reading through the *Stories* section, I was brought back to my Secondary Two days when I was first introduced to Singapore's history dating back to 1819. While the bulk of my peers saw history as a very dry and content-heavy subject, I found myself reading the textbook as if it was my favourite storybook. I was particularly intrigued by the topic of the Japanese Occupation in Singapore, and until today the stories of Elizabeth Choy, Lim Bo Seng and Lieutenant Adnan bin Saidi remain fresh in my mind. Even though we had to remember a whole lot of content as students, especially during tests and examinations, I realised that it was much easier when I linked all the topics together to form a narrative of Singapore's history. In fact, I feel that people will be able to relate more to Singapore's history when it is being presented in short stories like those seen on *Roots.sg*.

Since people seem generally unaware of the existence of numerous heritage trails, I was

pleasantly surprised when my doctor asked me about how she could get information on these trails. I never thought that heritage trails would garner much attention and the very first thing that came to my mind was the *Singapore Heritage Trails* app. Both *Roots.sg* and *Singapore Heritage Trails* hold a wide collection of trails created by various organisations and individuals, and sufficient information about each trail is provided for users.

As part of my job scope as a Research Assistant in NHB, I was tasked to fact-check and organise the trails before they are uploaded to the app and website. In the process of checking through these trails, I learnt a lot of new knowledge regarding Singapore's history, and more importantly I gained a new perspective of what heritage means to me.

My perspective of heritage used to be restricted purely to events, personalities, places and objects that were directly related to history. To me, there had to be a certain degree

of prominence for something or someone to be considered as part of Singapore's heritage. After reading through the different trails, my understanding of heritage changed. Heritage does not only encompass things or people that are seemingly important, it also includes the ordinary things that bear meaning and significance to people. The trees featured in the NParks trails; the various architectural forms mentioned in the URA trails; and the delicious food seen in trails like the Balestier Food Trail, are all part of Singapore's unique heritage.

Working on heritage trails and being exposed to these two digital platforms has enabled me to see the usefulness of technology in bringing Singapore's heritage closer to our doorsteps. More than this, I hope to go beyond exploring Singapore's heritage in the virtual world and physically visit the various historic sites for a first-hand experience of our Singapore Story.

# HERITAGE IN ILOILO CITY

## A TALE OF LOVE, LOYALTY AND NOBILITY IN THE PHILIPPINES

Text and images courtesy of Vincent Koh

Photo on this page  
Façade of Molo Church in  
Iloilo, 2015.



01. The pavilion outside Molo Church with statues of six Greek goddesses, 2015.

Situated in Western Visayas in central Philippines, Iloilo City is affectionately known as the “City of Love”. Also going by the nickname of “Most Loyal and Noble City”, Iloilo City boasts many attractions, from its friendly people to its sparkling clean Iloilo River. For heritage enthusiasts, the breathtaking buildings and monuments are guaranteed to provide a love-at-first-sight experience, especially when you come face-to-face with the UNESCO World Heritage Site of Miagao Church, which is one of the four famous Baroque Churches of the Philippines.

### ILOILO: MOST LOYAL AND NOBLE CITY

The history of Iloilo dates back to the mid-16th century during the early Spanish colonial period. The Spaniards, under Miguel López de Legazpi, set foot on Panay Island and established a settlement in the Oton-Arevalo area. The arrival of the Spaniards was welcomed by the local Madya-as people as allies against external invaders from neighbouring kingdoms and sultanates.

Under Spanish rule, Iloilo became a key economic centre, witnessing an economic boom in the 19th century as a result of its developing sugar industry in an era where sugar was in high demand. Iloilo was granted city status in 1889. As a result of the local elite’s support and affirmation

of loyalty to Spain during the 1896 rebellion in Manila, the city was conferred the title of “Most Loyal and Noble City” through the Royal Decree of 1896.

### ILOILO: CITY OF LOVE

Spanish influence in Iloilo is particularly pronounced in its many churches and cathedrals. Besides the famous Miagao Church, two other religious monuments that are worthy of a visit are the Molo Church of St Anne and the Jaro Cathedral. The Molo Church of St Anne is a famous Spanish colonial church and heritage site situated in the Molo District. Built in a Gothic style, the church was constructed in 1831 and is known for its red spires that crown its bell towers, as well as a pavilion housing six Greek goddesses. Known throughout the



02

Philippines as “the feminist church” due to its all-women statues of saints along the aisle pillars, the Molo Church of St Anne offers a picturesque view, especially on a clear and sunny day.

In contrast to “the feminist church”, the Jaro Cathedral features an all-male ensemble of saints on its columns. This is the second national shrine in the Visayas and was first constructed in 1874. It underwent restoration works in 1956 after an earthquake in 1948 destroyed the cathedral. Built with Romanesque revival influences, the cathedral has a distinctive set of stairs at the front façade of the cathedral, leading up to a statue of Our Lady of the Candles. Together, these religious monuments represent the extent of Christian influence in the Philippines during the Spanish colonial period.

In addition to majestic churches, Iloilo City also features numerous heritage houses. One of these heritage houses is the Lopez

Heritage House, also known as Nelly’s Gardens. Built in 1928 by an Ilonggo statesman and his wife, the house was named after their eldest daughter, Lilia Lopez y Hofileña. It was nearly burnt to the ground during World War II by Filipino guerrillas, but the Beaux-Arts mansion, with its grandiose architecture, was spared when a squad of Japanese soldiers arrived just as kerosene was being poured over the property. Today, the descendants of Lilia Lopez y Hofileña continue to manage the stately white mansion that is open to the public and whose exterior has been described as bearing a resemblance to the White House.

Thanks to its history as a centre of religious-political power during the Spanish colonial period, Iloilo City is today a city full of heritage monuments and buildings that make it a worthwhile destination for heritage enthusiasts and tourists alike.



03

02. Façade of Jaro Cathedral with stairs leading up to the statue of Our Lady of the Candles, 2015.

03. Façade of Nelly’s Garden, said to resemble the White House, 2015.

# WHAT’S ON



## THE EURASIAN EXPERIENCE TOUR @ EURASIAN HERITAGE CENTRE

The Eurasian Association  
9 am to 6 pm  
Closed on Mondays  
\$15 for adults (Minimum 20 pax)

The Eurasian Experience Tour (duration of 1 hour 30 minutes) offers an immersive experience of Eurasian culture, through the informative guided tours of the three galleries, participation in a traditional folk dance and sampling of a Eurasian delicacy. Groups need to call to make a tour booking at least two weeks in advance.

For more information, please visit [eurasians.org.sg](http://eurasians.org.sg)

## VAN CLEEF & ARPELS: THE ART AND SCIENCE OF GEMS

ArtScience Museum  
Ongoing to August 14  
10 am to 7 pm (6 pm last admission)  
\$17 for adults, \$12.80 for senior citizens and students, and \$10 for children (2 to 12 years old).  
Admission for Singaporeans and Permanent Residents is \$10 for adults, \$8.50 for senior citizens and students, and \$6 for children (2 to 12 years old).

Exploring the worlds of exquisite jewellery and their links to minerals, *Van Cleef & Arpels: The Art and Science of Gems* exhibition will showcase over 400 stunning creations from Van Cleef & Arpels and 250 minerals from the French National Museum of Natural History Collection.

For more information, please visit [marinabaysands.com/museum.html](http://marinabaysands.com/museum.html)



## FUTURE WORLD: WHERE ART MEETS SCIENCE

ArtScience Museum  
10 am to 7 pm (6 pm last admission)  
\$17 for adults, \$14 for senior citizens and \$10 for children (2 to 12 years old).  
Admission for Singaporeans and Permanent Residents is \$14 for adults, \$11 for senior citizens and \$7 for children (2 to 12 years old).

Ignite your creative spark in an exciting and fully immersive digital universe. ArtScience Museum’s landmark permanent exhibition, *FUTURE WORLD: Where Art Meets Science* aims to inspire your imagination in an ever-

changing space. Co-curated with Japan’s teamLab, *Future World* features 16 cutting-edge digital installations that immerses visitors into a world of playful possibilities, where they will be taken on an adventure of exploration.

For more information, please visit [marinabaysands.com/museum.html](http://marinabaysands.com/museum.html)



## EXHIBITION: FUTURE

Red Dot Design Museum  
Ongoing to November 30  
11 am to 8 pm  
\$8 for adults and \$4 for students and senior citizens

This exhibition showcases more than 200 award-winning futuristic design concepts from some of the most talented designers and innovative companies. Many of these ideas could one day be made available to us for improving our lives. Sneak a peek into the future and see how it may evolve as these design concepts open your mind to how we might commute or interact with each other in the near future.

For more information, please visit [museum.red-dot.sg](http://museum.red-dot.sg)

**EXHIBITION: TODAY**

Red Dot Design Museum  
Ongoing to July 31  
11 am to 8 pm  
\$8 for adults and \$4 for students  
and senior citizens

Every one of us possesses a multitude of different objects, and each of these objects represents our everyday preferences and product culture. In this exhibition, you will explore different areas of daily life and how design makes a difference. Also, check out some of the products that were recently awarded in the Red Dot Award: Product Design.

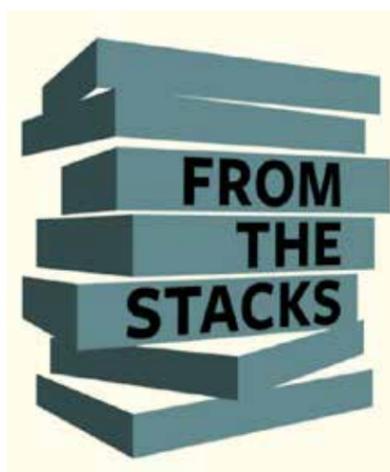
For more information, please visit [museum.red-dot.sg](http://museum.red-dot.sg)

**EXHIBITION: CONVEY**

Red Dot Design Museum  
Ongoing to July 31  
11 am to 8 pm  
\$8 for adults and \$4 for students  
and senior citizens

Whether consciously or unconsciously, you would have seen, heard, read, touched or even participated in a variety of advertising campaigns, brochures and media. Learn the design of persuasion through the compelling messages created by some of the best designers and design agencies in the world. Exhibition: Convey represents the best of communication design from editorials, websites, posters and TV commercials.

For more information, please visit [museum.red-dot.sg](http://museum.red-dot.sg)

**FROM THE STACKS: HIGHLIGHTS OF THE NATIONAL LIBRARY EXHIBITION**

National Library of Singapore  
Gallery, Level 10  
Ongoing to August 28  
10 am to 9 pm  
Free admission

Documents, publications and photographs from Singapore's early days reveal fascinating insights into our history and culture. Discover early Singapore from a fresh perspective through over 100 highlights from the National Library's collection of rare publications, manuscripts, documents, maps, photographs and more.

Receive a complimentary souvenir when you visit the exhibition!

For more information, please visit [nlb.gov.sg/exhibitions/](http://nlb.gov.sg/exhibitions/)

**EAT AT TJ: OUR HAWKER CENTRES AND FOOD HERITAGE**

National Heritage Board  
Foyer, Level 1, Taman Jurong Community Club  
Ongoing  
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](http://facebook.com/OMATTJ) or email [raudha\\_muntadar@nhb.gov.sg](mailto:raudha_muntadar@nhb.gov.sg)

**GUIDED TOUR OF EAT AT TJ EXHIBITION**

National Heritage Board  
Foyer, Level 1, Taman Jurong Community Club  
Ongoing  
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](http://facebook.com/OMATTJ) or email [raudha\\_muntadar@nhb.gov.sg](mailto:raudha_muntadar@nhb.gov.sg)

**SHAKING IT WITH SHAKESPEARE**

Singapore Philatelic Museum  
14 May 2016 to 15 January 2017  
10 am to 7 pm  
\$6 for adults and \$4 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](http://spm.org.sg)

**ACTIVE MOBILITY: WALKING & CYCLING TO THE FUTURE @ LAND TRANSPORT GALLERY**

Land Transport Gallery  
Ongoing to August  
9 am to 5 pm  
Closed on Sundays and Public Holidays  
Free admission

Come learn about the efforts undertaken by LTA in working towards achieving a greener future and an inclusive society in Singapore by cultivating a car-lite society and ultimately, a culture of Active Mobility. The exhibition features the need for a push towards walking and cycling, related policies and programmes, education efforts, enforcement on cycling rules and norms and most importantly, proposed redevelopment plans and infrastructural changes to towns to encourage Active Mobility.

For more information, please visit [lta.gov.sg/ltagallery/](http://lta.gov.sg/ltagallery/)

**BETWEEN HERE & NANYANG: MARCO HSU'S BRIEF HISTORY OF MALAYAN ART**

NUS Museum  
Ongoing to August 28  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment  
for schools and faculties only  
Closed on Sundays and Public Holidays

In 1963, Marco Hsu, art critic and columnist, published a series of essays on the cultural history of the people of the Malayan Peninsula, later published as the book – *A Brief History of Malayan Art*. Presented on the 50th anniversary of the book's publication, this exhibition features art and artefacts referred in the book to highlighting questions of identity and nation-building raised on the eve of merger.

For more information, please visit [museum.nus.edu.sg](http://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  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment  
for schools and faculties only  
Closed on Sundays and Public Holidays

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](http://museum.nus.edu.sg)



### FIVE TREES MAKE A FOREST

NUS Museum  
Ongoing to September 4  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays

Donna Ong presents the history of image-making towards the tropics in Singapore through an interpretative synthesis of scientific journals and travelogues composed in colonial times. The installation is a landscape that would define the imaginary illustrations of the tropics and would present an alternative colonial site prompted by 18th and 19th century books and manuscripts, and excerpts from diaries written in colonial Singapore, among others.

For more information, please visit [museum.nus.edu.sg](http://museum.nus.edu.sg)



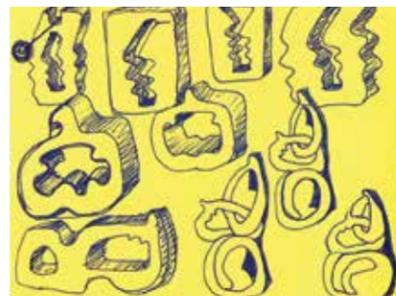
(Image courtesy of Angel Velasco Shaw)

### DOUBLE VISION

NUS Museum, NUS Centre For the Arts  
Ongoing to July 31  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays  
Free admission

*Double Vision* is an exhibition of video works and artist films inspired by the affinities between the Philippines and Vietnam due to American warfare in the Pacific. While serving as a base for American expansion in the region, the Philippines also stood as proxy in filmic re-enactments of the Vietnam War. Manoeuvring media and representation, war and human relations, works ranging from archival footage to hand-painted animation unpack the impact of war on the psyche.

For more information, please visit [museum.nus.edu.sg](http://museum.nus.edu.sg)



### 1+1=1: NG ENG TENG

NUS Museum  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays

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](http://museum.nus.edu.sg)

### CONCRETE ISLAND | PREP-ROOM

NUS Museum, NX3  
Ongoing to November  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays

Taking as its points of departure J.G. Ballard's novel *Concrete Island* (1974) and Tan Pin Pin's film *80km/h* (2004), this project features works and documents guided by the metaphor of Singapore as a "concrete island". It proposes to think of this city as less a built environment, than a condition of movement, exchange, and intensities.

For more information, please visit [museum.nus.edu.sg](http://museum.nus.edu.sg)



### CHINESE ART COLLECTION FROM THE LEE KONG CHIAN MUSEUM

NUS Museum, Lee Kong Chian Gallery  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays

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](http://museum.nus.edu.sg)



### CHINESE INK WORKS FROM LEE KONG CHIAN COLLECTION OF CHINESE ART

NUS Museum, Lee Kong Chian Gallery  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays

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](http://museum.nus.edu.sg)

### ARCHAEOLOGY LIBRARY

NUS Museum, Archaeology Library  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays

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](http://museum.nus.edu.sg)



### RESOURCE GALLERY

NUS Museum, Resource Gallery  
Tuesday to Saturday | 10 am to 6 pm  
Monday | Visits by appointment for schools and faculties only  
Closed on Sundays and Public Holidays

The Resource Gallery provides an encounter with the NUS Museum's collections and their histories as an open-storage display. Objects are organized 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](http://museum.nus.edu.sg)



### FORT SILOSO GUIDED TOUR

Siloso Point, Sentosa  
11:30 am and 2 pm (effective August 1)  
\$20 for adults and \$14 for children (7 to 12 years old).  
Admission for Singaporeans and Permanent Residents is \$15 for adults and \$10 for children (7 to 12 years old).

Learn why the Fort was built, discover life as a soldier, and explore preserved underground ammunition stores and WWII-era guns. Experience the Fort with our guides in our 90-minute walking tour.

The tour will retrace the historically preserved remains at the fort to discover the purpose of the various fortified structures and the guns they serve, ending with a visit to the Surrender Chambers to witness the two historic surrender moments that changed the life of the people of Singapore during WWII.

Maximum group size of 20 guests for each tour.

For more information, please visit [sentosa.com.sg](http://sentosa.com.sg)



### FORT SILOSO SURRENDER CHAMBERS

Siloso Point, Sentosa  
10 am to 6 pm, last admission at 5:30 pm  
\$6 for adults and \$4.50 for children (3 to 12 years old).  
Admission for Singaporeans and Permanent Residents is \$5 for adults and \$3.50 for children (3 to 12 years old).

Relive the fall of Singapore 70 years ago when the British surrendered to the Japanese troops. The Surrender Chambers gallery at Fort Siloso features two significant surrender ceremonies in Singapore during WWII. Go back in time and experience these surrenders with our guided commentary available every 30 minutes.

For more information, please visit [sentosa.com.sg](http://sentosa.com.sg)



### NATIONAL STUDENTS' CALLIGRAPHY COMPETITION 2016

Ngee Ann Cultural Centre  
Ngee Ann Auditorium  
July 23 and July 24  
Free admission

The National Students' Calligraphy Competition is open to all Primary, Secondary, Junior College and Polytechnic students in Singapore. Our objective is to provide a platform for students from different schools to showcase their talent and learn from each other. Through this competition, we hope to promote Chinese calligraphy and foster a greater awareness of this traditional art form amongst our younger generation.

Winning works will be exhibited alongside those of prolific Singaporean artists in the National Day Calligraphy and Painting Exhibition from 11 to 21 August 2016 at Ngee Ann Exhibition Hall.

For more information, please visit [ngeeann.com.sg](http://ngeeann.com.sg)



### NATIONAL DAY CALLIGRAPHY AND PAINTING EXHIBITION 2016

Ngee Ann Cultural Centre  
Ngee Ann Exhibition Hall  
August 11 to August 21  
11 am to 7 pm  
Free admission

National Day Calligraphy and Painting Exhibition is held to celebrate our nation's independence. To rekindle and commemorate the spirit of the very first art exhibition held by the then Ministry of Culture in 1969, this annual event invites visual artists to share their practices while celebrating with the joyous juxtaposition of traditional and contemporary artworks. A wide range of calligraphies and Chinese ink paintings, paintings of oil, acrylic, watercolour and various mixed media are on display. What better way to celebrate National Day than to indulge oneself in a visual feast?

For more information, please visit [ngeeann.com.sg](http://ngeeann.com.sg)

### HERITAGE FOOD TALK & COOKING DEMONSTRATION

National Library of Singapore  
Possibility Room and Courtyard, Level 5  
August 6  
2:30 pm to 4 pm  
Free admission

Join former chef and restaurateur, Aziza Ali, in this interactive session as she shares about the food from her childhood as well as traditional Malay heritage foods. Participants can also look forward to a cooking demonstration by Aziza using some of her family recipes.

This talk is in conjunction with *From the Stacks: Highlights of the National Library Exhibition*.

For more information, please visit [nlb.gov.sg/golibrary](http://nlb.gov.sg/golibrary)

### PICTURING THE PAST: 19TH-CENTURY PHOTOGRAPHS OF SINGAPORE

National Library of Singapore  
Imagination Room, Level 5  
August 20  
2:30 pm to 3:30 pm  
Free admission

In the 1860s, travellers had to purchase large-format topographical views

supplied by professional photographic firms in place of maps and Singapore was home to several such firms. In this talk, writer Gretchen Liu will introduce the main photographers and discuss their contributions to Singapore's visual heritage. This talk is in conjunction with *From the Stacks: Highlights of the National Library Exhibition*.

For more information, please visit [nlb.gov.sg/golibrary](http://nlb.gov.sg/golibrary)



### NATIONAL STAMP COLLECTING COMPETITION 2016

The Plaza, National Library  
August 19 and August 20 | 10 am to 8 pm  
August 21 | 10 am to 6 pm  
Free admission

View the exhibition of winning entries from this year's National Stamp Collecting Competition, NSCC 2016. The annual competition is organised by Singapore Philatelic Museum and supported by the Ministry of Education.

NSCC aims to promote the study of postage stamps and philatelic materials to learn about Singapore and the world. Participants from primary and secondary schools, present exhibits using stamps, philatelic products and narratives on a theme of their choice. They are conferred with Gold, Silver and Bronze awards.

The *NSCC 2016* exhibition will showcase specially selected winning philatelic displays. Come and be awed by the beautiful philatelic materials depicting Independence, Zodiac, Insects, Underwater World Creatures, Sports, Countries, History and more.

For more information, please visit [spm.org.sg](http://spm.org.sg)



### WEEKEND TOUR OF FROM THE STACKS: HIGHLIGHTS OF THE NATIONAL LIBRARY

National Library of Singapore  
Gallery entrance, Level 10  
Every Saturday and Sunday until August 28,  
1 pm to 2 pm,  
except for public holidays (English)  
Every Saturday until August 27,  
1:30 pm to 2:30 pm,  
except for public holidays (Mandarin)  
Free admission (by appointment only)

Join in our docent-led tours to explore the rich treasures of Singapore's published heritage from the collections of the National Library and discover fascinating stories from our past. Limited to 20 participants, on a first-come-first-served basis.

For more information, please visit [nlb.gov.sg/golibrary](http://nlb.gov.sg/golibrary)



### CURATOR'S TOUR OF FROM THE STACKS: HIGHLIGHTS OF THE NATIONAL LIBRARY

National Library of Singapore  
Gallery entrance, Level 10  
July 15 | August 19  
7:30 pm to 8:30 pm  
Free admission

Join in our curator-led tours to explore the rich treasures of Singapore's published heritage from the collections of the National Library and discover fascinating stories from our past. Registration is required.

For more information, please visit [nlb.gov.sg/golibrary](http://nlb.gov.sg/golibrary)



### GUIDED SCHOOL TOURS OF FROM THE STACKS: HIGHLIGHTS OF THE NATIONAL LIBRARY

National Library of Singapore  
Gallery, Level 10  
Free admission (by appointment only)

Guided school tours can be arranged for students to engage in fun learning through a special edition of *From the Stacks: Activity Booklet on Singapore History*, a curated guidebook that features puzzles, illustrations, maps and photographs. The guidebook is tailored to allow real-time application of the 5W1H approach of Information Literacy (IL).

Interested schools can email [visitnl@nlb.gov.sg](mailto:visitnl@nlb.gov.sg) for more details. For more information please visit [nlb.gov.sg/golibrary](http://nlb.gov.sg/golibrary)



### NUS BABA HOUSE

NUS Baba House  
Free admission (by appointment only)

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 guided tours five times a week, limited to 13 participants each. Email [babahouse@nus.edu.sg](mailto:babahouse@nus.edu.sg) to reserve spaces.



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

NUS Baba House  
Free admission (by appointment only)

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 guided tours five times a week, limited to 13 participants each. Email [babahouse@nus.edu.sg](mailto: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](http://museums.com.sg) for more information.

**A** **THE ARMY MUSEUM OF SINGAPORE<sup>2</sup>**  
520 Upper Jurong Road, Singapore 638367  
+65 6861 3651

**ART RETREAT MUSEUM\***  
10 Ubi Crescent, Lobby C, #01-45/47, Ubi Techpark, Singapore 498564  
+65 6749 0880  
[artretreatmuseum.com](http://artretreatmuseum.com)

**ART RETREAT MUSEUM<sup>1</sup>**  
10 Ubi Crescent, Lobby C, #01-45/47, Ubi Techpark, Singapore 408564  
+65 6749 0880  
[artretreatmuseum.com](http://artretreatmuseum.com)

**ARTSCIENCE MUSEUM**  
10 Bayfront Avenue, Singapore 018956  
+65 6688 8826  
[marinabaysands.com/museum.html](http://marinabaysands.com/museum.html)

**ASIAN CIVILIZATIONS MUSEUM<sup>2</sup>**  
1 Empress Place, Singapore 179555  
+65 6332 7798  
[acm.org.sg](http://acm.org.sg)

**B** **BABA HOUSE\*<sup>1</sup>**  
157 Neil Road, Singapore 088883  
+65 6227 5731  
[nus.edu.sg/museum/baba](http://nus.edu.sg/museum/baba)

**THE BATTLE BOX\***  
2 Cox Terrace, Singapore 179622  
+65 6338 6144

**THE BUILDING & CONSTRUCTION AUTHORITY GALLERY\*<sup>3</sup>**  
Building Construction & Authority  
200 Braddell Road, Singapore 579700  
+65 6248 9930  
[bcaa.edu.sg/learning-journey-sites/bca-gallery](http://bcaa.edu.sg/learning-journey-sites/bca-gallery)

**C** **CHINATOWN HERITAGE CENTRE**  
48 Pagoda Street, Singapore 059207  
+65 6534 8942  
[chinatownheritagecentre.sg](http://chinatownheritagecentre.sg)

**CHINESE HERITAGE CENTRE<sup>2</sup>**  
Nanyang Technological University, 12 Nanyang Drive, Singapore 637721  
+65 6513 8157  
[chc.ntu.edu.sg](http://chc.ntu.edu.sg)

**CIVIL DEFENCE HERITAGE GALLERY<sup>1</sup>**  
62 Hill Street, Singapore 179367  
+65 6332 2996  
[scdf.gov.sg/community-volunteers/visit-scdf-establishments/cd-heritage-gallery](http://scdf.gov.sg/community-volunteers/visit-scdf-establishments/cd-heritage-gallery)

**THE CHANGI MUSEUM<sup>1</sup>**  
1000 Upper Changi Road North, Singapore 507707  
+65 6214 2451  
[changimuseum.com.sg](http://changimuseum.com.sg)

**E** **EURASIAN HERITAGE CENTRE**  
139 Ceylon Road, Singapore 429744  
+65 6447 1578  
[eurasians.org.sg](http://eurasians.org.sg)

**F** **FORT SILOSO**  
Sentosa Island, Siloso Point, Singapore 099981  
1800 736 8672  
[sentosa.com.sg](http://sentosa.com.sg)

**FU TAK CHI MUSEUM<sup>2</sup>**  
76 Telok Ayer Street, Singapore 048464  
+65 6580 2888  
[fareastsquare.com.sg](http://fareastsquare.com.sg)

**G** **GAN HERITAGE CENTRE\***  
18 Bukit Pasoh Road, Singapore 089832  
+65 6223 0739  
[ganclan.sg](http://ganclan.sg)

**GRASSROOTS HERITAGE CENTRE<sup>1</sup>**  
National Community Leaders Institute, 70 Buona Vista Road, Singapore 118176  
+65 6672 5200  
[nacli.pa.gov.sg/grassroots-heritage-centre.html](http://nacli.pa.gov.sg/grassroots-heritage-centre.html)

**H** **HDB GALLERY<sup>1</sup>**  
HDB Hub, Basement 1, 480 Toa Payoh Lorong 6, Singapore 310480  
[hdb.gov.sg/hdbgallery](http://hdb.gov.sg/hdbgallery)

**HEALTHZONE**  
Level 2, Health Promotion Board, 3 Second Hospital Avenue, Singapore 168937  
1800 435 3616  
[hpb.gov.sg/healthzone/](http://hpb.gov.sg/healthzone/)

**HOME TEAM GALLERY\*<sup>1</sup>**  
501 Old Choa Chu Kang Road, Singapore 698928  
+65 6465 3726

**I** **IEXPERIENCE CENTRE**  
B1-10/19 Esplanade Xchange, 90 Bras Basah Road, Singapore 189562  
+65 6820 6880  
[iexperience.sg](http://iexperience.sg)

**INDIAN HERITAGE CENTRE<sup>2</sup>**  
5 Campbell Lane, Singapore 209924  
+65 6291 1601  
[indianheritage.org.sg](http://indianheritage.org.sg)

**THE INTAN \*<sup>1</sup>**  
69 Joo Chiat Terrace, Singapore 427231  
+65 6440 1148  
[the-intan.com](http://the-intan.com)

**IRAS GALLERY<sup>1</sup>**  
Revenue House, 55 Newton Road, Level 1, Singapore 307987  
+65 6351 2076  
[iras.gov.sg/irashome/irasgallery.aspx](http://iras.gov.sg/irashome/irasgallery.aspx)

**L** **LAND TRANSPORT GALLERY<sup>1</sup>**  
1 Hampshire Road, Block 1 Level 1, Singapore 219428  
+65 6396 2550  
[lta.gov.sg/ltgallery/index.html](http://lta.gov.sg/ltgallery/index.html)

**LEE KONG CHIAN NATURAL HISTORY MUSEUM**  
2 Conservatory Drive, Singapore 117377  
+65 6516 5082  
[lkcnhm.nus.edu.sg](http://lkcnhm.nus.edu.sg)

**M** **MALAY HERITAGE CENTRE<sup>2</sup>**  
85 Sultan Gate, Singapore 198501  
+65 6391 0450  
[malayheritage.org.sg](http://malayheritage.org.sg)

**MARINA BARRAGE<sup>1</sup>**  
8 Marina Gardens Drive, Singapore 018951  
+65 6514 5959  
[pub.gov.sg/Marina/Pages/Sustainable-Singapore-Gallery.aspx](http://pub.gov.sg/Marina/Pages/Sustainable-Singapore-Gallery.aspx)

**MEMORIES AT OLD FORD FACTORY<sup>3</sup>**  
351 Upper Bukit Timah Road, Singapore 588192  
+65 6462 6724  
[nas.gov.sg/moff](http://nas.gov.sg/moff)

**MINISTRY OF EDUCATION HERITAGE CENTRE**  
402 Commonwealth Drive, Singapore 149599  
+65 6838 1614  
[moeheritagecentre.sg](http://moeheritagecentre.sg)

**MINT MUSEUM OF TOYS**  
26 Seah Street, Singapore 188382  
+65 6339 0660  
[emint.com](http://emint.com)

**N** **NATIONAL HEALTHCARE GROUP POLYCLINICS' GALLERY OF MEMORIES<sup>1</sup>**  
Level 3 of Bukit Batok Polyclinic, 50 Bukit Batok West Avenue 3, Singapore 659164  
+65 6355 3000  
[nhgp.com.sg](http://nhgp.com.sg)

**NATIONAL LIBRARY SINGAPORE<sup>1</sup>**  
100 Victoria Street, Singapore 188064  
+65 6332 3255  
[nlb.gov.sg](http://nlb.gov.sg)

**NATIONAL MUSEUM OF SINGAPORE<sup>2</sup>**  
93 Stamford Road, Singapore 178897  
+65 6332 3659  
[nationalmuseum.sg](http://nationalmuseum.sg)

**NEWATER VISITOR CENTRE<sup>1</sup>**  
20 Koh Sek Lim Road, Singapore 486593  
+65 6546 7874  
[pub.gov.sg/water/newwater/visitors/Pages/default.aspx](http://pub.gov.sg/water/newwater/visitors/Pages/default.aspx)

**NGEE ANN CULTURAL CENTRE<sup>1</sup>**  
97 Tank Road, Teochew Building, Singapore 238066  
+65 6737 9555  
[ngeeann.com.sg/en/ngee-ann-cultural-centre](http://ngeeann.com.sg/en/ngee-ann-cultural-centre)

**NUS MUSEUM<sup>1</sup>**  
University Cultural Centre, 50 Kent Ridge Crescent, Singapore 119279  
+65 6516 8817  
[nus.edu.sg/museum](http://nus.edu.sg/museum)

**PERANAKAN MUSEUM<sup>2</sup>**  
39 Armenian Street, Singapore 179941  
+65 6332 7591  
[peranakanmuseum.org.sg](http://peranakanmuseum.org.sg)

**POLICE HERITAGE CENTRE\*<sup>1</sup>**  
28 Irrawaddy Road, Singapore 329560  
+65 6478 2123  
[police.gov.sg/spfheritage](http://police.gov.sg/spfheritage)

**R** **RED DOT DESIGN MUSEUM<sup>1</sup>**  
Ground Floor, Red Dot Traffic Building, 28 Maxwell Road, Singapore 069120  
+65 6327 8027  
[museum.red-dot.sg](http://museum.red-dot.sg)

**REFLECTIONS AT BUKIT CHANDU<sup>2</sup>**  
31-K Pepys Road, Singapore 118458  
+65 6375 2510  
[nhb.gov.sg/NHBPortal/Museums/ReflectionsatBukitChandu](http://nhb.gov.sg/NHBPortal/Museums/ReflectionsatBukitChandu)

## MUSEUM ROUNDTABLE

**REPUBLIC OF SINGAPORE NAVY MUSEUM<sup>1</sup>**  
112 Tanah Merah Coast Road, Singapore 498794  
+65 6544 5147  
[mindef.gov.sg/content/mindef/mindef\\_websites/atozlistings/navymuseum/home.html](http://mindef.gov.sg/content/mindef/mindef_websites/atozlistings/navymuseum/home.html)

**REPUBLIC OF SINGAPORE AIR FORCE MUSEUM<sup>1</sup>**  
400 Airport Road, Paya Lebar Airbase, Singapore 534234  
+65 6461 8507  
[mindef.gov.sg/imindef/mindef\\_websites/atozlistings/air\\_force/about/museum.html](http://mindef.gov.sg/imindef/mindef_websites/atozlistings/air_force/about/museum.html)

**S** **SCIENCE CENTRE SINGAPORE<sup>2</sup>**  
15 Science Centre Road, Singapore 609081  
+65 6425 2500  
[science.edu.sg](http://science.edu.sg)

**THE SGH MUSEUM<sup>1</sup>**  
11 Third Hospital Avenue, Singapore 168751  
+65 6326 5294  
[sgh.com.sg/about-us/sgh-museum/Pages/SGH-Museum.aspx](http://sgh.com.sg/about-us/sgh-museum/Pages/SGH-Museum.aspx)

**SINGAPORE ART MUSEUM<sup>2</sup>**  
71 Bras Basah Road, Singapore 189555  
+65 6589 9580  
[singaporeartmuseum.sg](http://singaporeartmuseum.sg)

**SINGAPORE CITY GALLERY<sup>1</sup>**  
45 Maxwell Road, The URA Centre, Singapore 069118  
+65 6321 8321  
[ura.gov.sg/uol/citygallery](http://ura.gov.sg/uol/citygallery)

**SINGAPORE COINS AND NOTES MUSEUM<sup>3</sup>**  
40 Pagoda Street, Singapore 059199  
+65 6895 0288  
[scnm.com.sg](http://scnm.com.sg)

**SINGAPORE DISCOVERY CENTRE**  
510 Upper Jurong Road, Singapore 638365  
+65 6792 6188  
[sdc.com.sg](http://sdc.com.sg)

**SINGAPORE MARITIME GALLERY<sup>1</sup>**  
Marina South Pier, Level 2, 31 Marina Coastal Drive, Singapore 018988  
+65 6325 5707  
[maritimegallery.sg](http://maritimegallery.sg)

**SINGAPORE PHILATELIC MUSEUM<sup>2</sup>**  
23-B Coleman Street, Singapore 179807  
+65 6337 3888  
[spm.org.sg](http://spm.org.sg)

**SINGAPORE SPORTS MUSEUM<sup>2</sup>**  
6 Stadium Walk, Singapore 397698  
+65 6653 9710  
[sportshub.com.sg/venues/Pages/singapore-sports-museum.aspx](http://sportshub.com.sg/venues/Pages/singapore-sports-museum.aspx)

**SUN YAT SEN NANYANG MEMORIAL HALL<sup>2</sup>**  
12 Tai Gin Road, Singapore 327874  
+65 6256 7377  
[wanqingyuan.org.sg](http://wanqingyuan.org.sg)

**T** **TAN TOCK SENG HOSPITAL HERITAGE MUSEUM<sup>1</sup>**  
11 Jalan Tan Tock Seng, Level 1, Singapore 308433  
+65 6357 8266  
[ttsh.com.sg/TTSH-Heritage-Museum](http://ttsh.com.sg/TTSH-Heritage-Museum)

**TAN SWIE HIAN MUSEUM**  
460 Sims Avenue, Singapore 387601  
+65 6744 3551  
[tanswiehian.sg](http://tanswiehian.sg)

**W** **WOODBIDGE MUSEUM<sup>1</sup>**  
10 Buangkok Green, Buangkok Green Medical Park, Singapore 539747  
+65 6389 2000

\* By Appointment Only

<sup>1</sup> Free

<sup>2</sup> Free for Singapore Citizens and Permanent Residents

<sup>3</sup> Opening soon



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