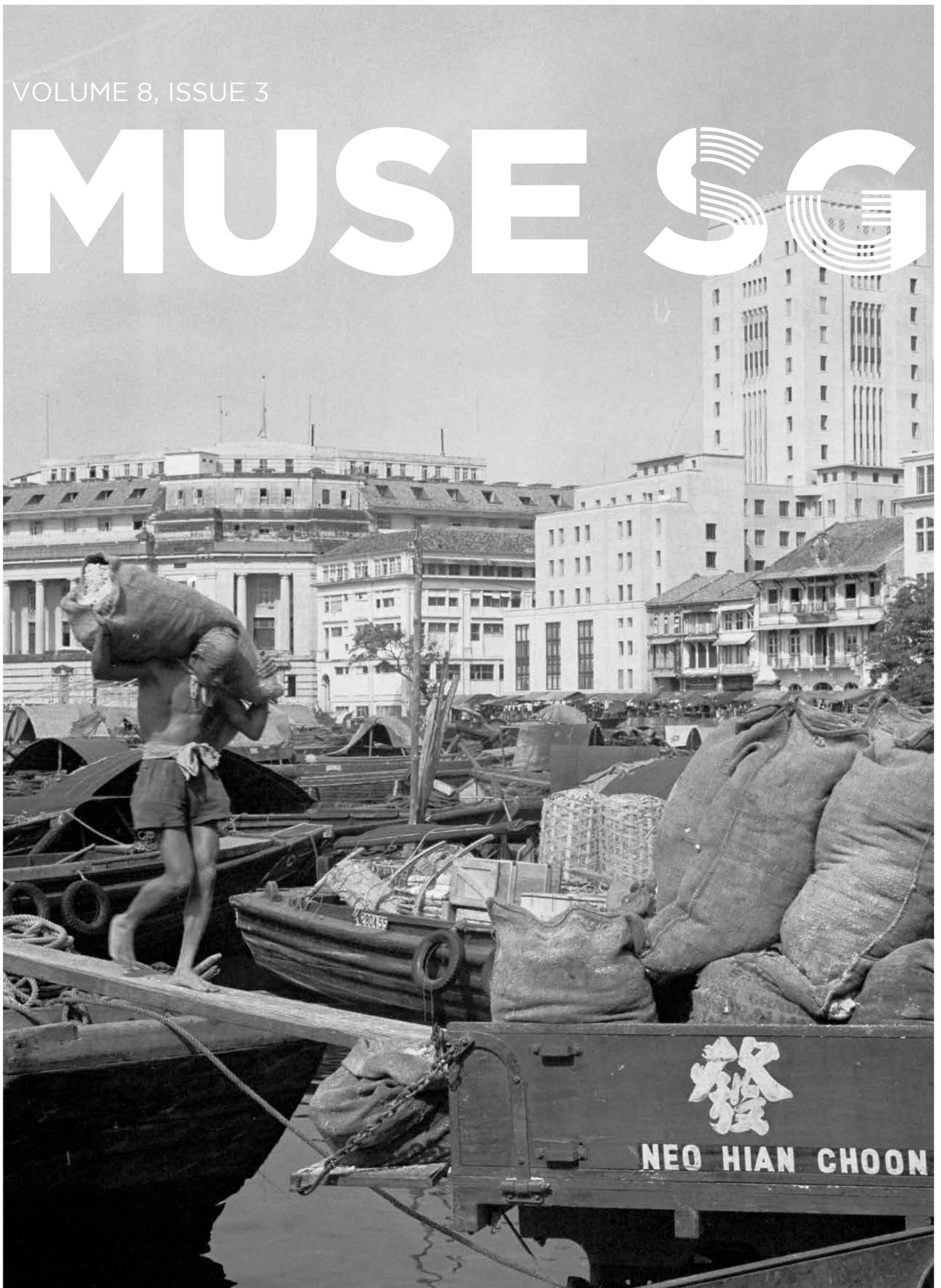


VOLUME 8, ISSUE 3

MUSE SG





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Credits

Front Cover

Worker unloading goods from a barge at Boat Quay. The Straits Times Copyright © Singapore Press Holdings Limited. Reproduced with permission.

Front Inner Cover

Ewer, 9th century. Stoneware. Gongxian, China. Gift of the Estate of Khoo Teck Puat. Courtesy of John Tsantes and Robert Harrell, Arthur M. Sackler Gallery

Foreword

In today's ethos of honouring the human context and experience, museology has taken on a new stance. Visitors today can look forward to museums sited within communities and exhibitions with high relatability.

The National Heritage Board's Assistant Chief Executive of Museums and Programmes, Tan Boon Hui, discusses the museology landscape today (page 22), just as the National Museum of Singapore and the Asian Civilisations Museum unveil their revamped galleries and architecture to reflect their positions in the fabric of our country's past, present and future. Right-siting and mediation has become key to preserving the stories behind exhibits, while providing context of artefacts in today's milieu.

The repositioning of the Asian Civilisations Museum's entrance is storytelling at its best. The entrance now directs visitors to the historical precinct of the representative Straits Settlements port: The Singapore River. The diverse historic sites along the Singapore River Walk bring back the memories of coolies, *samsui* women, lightermen, merchants and traders who toiled and made their lives by the river. There is something poignant in being able to retrace the steps of our forefathers at existing places and bridges that span our history, right after experiencing the museums (page 29).

Besides our physical and architectural monuments, stories of resilience, humble beginnings and the strength of collective efforts shine through age and time in the *Heroes and Icons* exhibition of *WE: Defining Stories* (page 15). They serve as enduring reminders of how far a young nation has come, as well as the limitless possibilities of the human spirit.

This issue includes *The Singapore Journey: 50 Years through Stamps* (page 5), which highlights our little ambassadors – stamps – that reflect our nation's diversity and chronicle its journey of independence. Our modest-sized island has nurtured big ambitions, and the diminutive stamps echo them. Stamps commemorate details that matter, making their case of the ingenuity of Singapore's people, telling their stories proudly in the quaint Singapore Philatelic Museum, as highlighted in *Philately: Singapore's Story in Stamps* (page 11).

Heritage clearly lies in every aspect of our world, from stamps and artefacts within the walls of evolving museum spaces, to travelling exhibitions at various community spaces and physical sites along the Singapore River, all of which come together to create a layered narrative on Singapore's history.

MUSE SG team

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“Patterns of Heritage” is a series of merchandise inspired by prints of the artefacts in Singapore’s National Collection. The series shows the deeply-rooted concept of globalisation today and the impact of cultural exchange.

The design is inspired by the Tree of Life, an ancient concept combining the magical and the real. With branches reaching to the sky and roots deep in the earth, it encompasses past experiences and future wishes.

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October to December 2015

The Singapore Journey

50 Years through Stamps

Text by Lucille Yap

TO CELEBRATE SINGAPORE'S 50TH BIRTHDAY, SINGAPORE PHILATELIC MUSEUM HAS CURATED A SPECIAL EXHIBITION OF STAMPS, PHILATELIC MATERIALS AND ARTEFACTS.

Stamps are more than tiny pieces of colourful gummed paper used for postage. They are the pride of a nation, reflecting the rich and diverse facets of a country.

Since Singapore became a Republic in 1965, every stamp issue, starting from its first in 1966, has chronicled the nation's journey. The stamps showcase Singapore's political, economic and social development; vibrant multiracial arts and culture; flora and fauna; and links with the world.

Affixed on millions of letters and postcards, stamps are also ambassadors that bring the Singapore Story to all corners of the world.

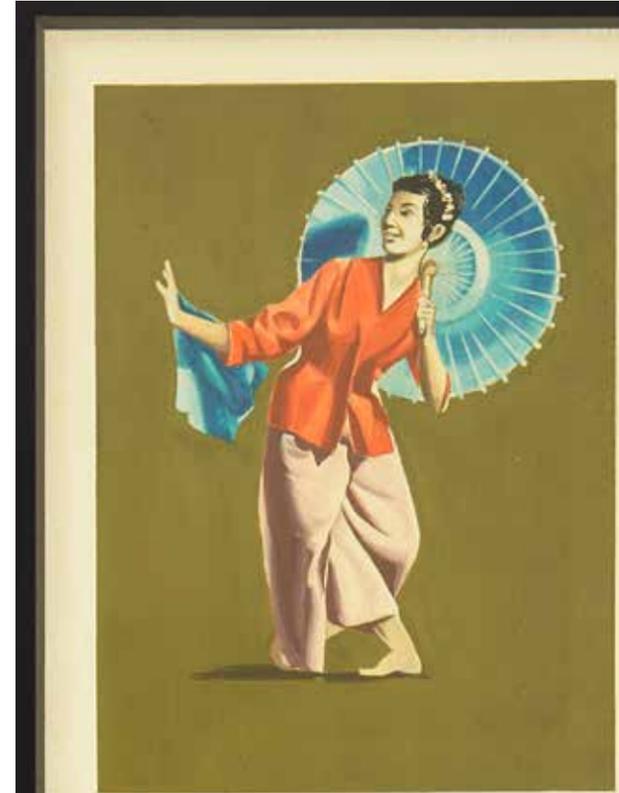
This year, at a special philatelic exhibition to celebrate the Jubilee year of independence, original stamp artworks take their place as stars of the show. Most of them are on display for the first time.

First Stamp as a Republic of Singapore

On August 9, 1965, Singapore separated from Malaysia and became an independent Republic. As the separation came about suddenly, there was a one-year delay in the issuance of the first stamp. The different elements in the stamp highlight the important issues of the period — unemployment and workforce, public housing and industrialisation. It is the only stamp issue that states "Republic of Singapore".

First Definitive Stamps

These are four of the 15 stamps from the first definitive stamp collection since independence. The stamps feature cultural performances from the Malay, Chinese and Indian races. With racial unrest having occurred just four years earlier, these stamps were a timely and deliberate reminder that racial harmony would always be a cornerstone of the new Republic.



1 & 3 Masks and Dances Definitives, December 1 and 29, 1968.

Artworks by Postal Department.

2 First Anniversary of Independence: Survival in a Challenging Future in a Multiracial Society, August 9, 1966.

Artwork by Ministry of Culture.



150th Anniversary of Founding of Singapore

Mr Lee Kuan Yew took office in 1959 when the People's Action Party won 43 out of 51 seats in the General Election. He served as the first Prime Minister from 1959 to 1990. He remained in service for another 20 years as senior government advisor.

Housing the People

Singapore today has one of the highest home ownership rates in the world in contrast to the 1950s and 1960s, when thousands of people were cramped in slums and squatter settlements under appalling and unsanitary living conditions. Mr Lim Kim San became the first chairman of the Housing and Development Board (HDB) in 1960. Things began to change. An accelerated low-cost housing programme was initiated, coupled with the Home Ownership Programme.



4 First Day Cover addressed to Founding Prime Minister, Mr Lee Kuan Yew, at the Prime Minister's Office, August 9, 1969.

5 National Day – Progress of Housing Development in Singapore, June 3, 1963.

Artwork by Postal Department.

6 100,000 Homes for the People, July 20, 1969. This stamp was issued to celebrate HDB's completion of the first 100,000 homes for Singaporeans. According to records, about 600,000 people were settled in these flats.

Artwork by Tay Siew Chiah.



National Service and the Use of Lion Head Symbol

This set of stamps commemorates the 20th anniversary of National Service. Introduced on March 17, 1967, over 9,000 young men born in the first six months of 1949 were conscripted for National Service. This was seen as an effective way to build a defence force without further draining the country's resources.

This stamp issue also featured the Lion Head symbol for the first time. It has since been a permanent feature for every stamp issue.



Keeping Our Taps Running

As Singapore became urbanised and the population grew, the demand for water increased. Fearing that the taps might run dry, Singapore expanded and diversified its water resources. Today, Singapore has 17 reservoirs, 32 rivers and 8,000 km of drains and canals to collect and channel rainwater for consumption and use. This was made possible by cleaning the waterways and rivers. The success of cleaning the Singapore and Kallang Rivers led to another ambitious water project – the Marina Barrage.

7 20 Years of National Service, July 1, 1987.

Artwork by Melvin Ng PC.

8 Reservoirs of Singapore – Lower Pierce Reservoir, March 22, 2012.

Artwork by Tay Siew Chiah.



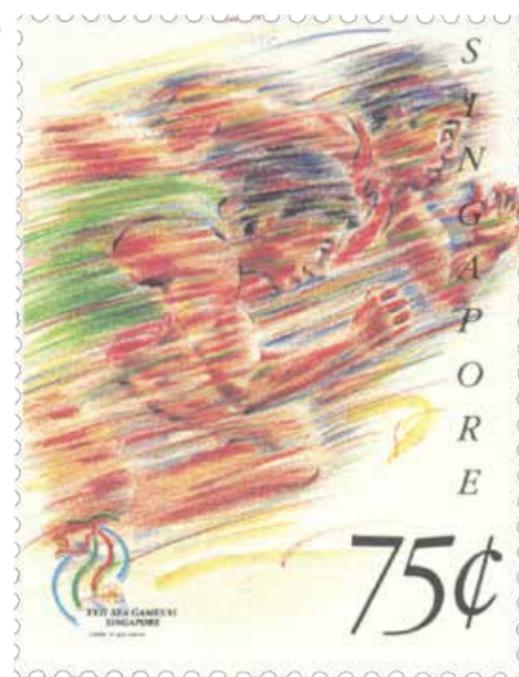
9



Greening Singapore

Flora and fauna have been a recurring theme in Singapore’s stamps, emphasising the importance of Singapore as a green city. In 1963, Mr Lee Kuan Yew started the greening movement by planting a Mempat tree at Farrer Circus. The aim was to distinguish Singapore from other cities in its drive to industrialise and urbanise as the nation moved from Third to First World. Since 1971, there has been an annual Tree-Planting Day.

10



Sports Binds the Nation

When Singapore hosts major international sports events like the latest 28th SEA Games, Singaporeans throng the National Stadium at Kallang to cheer on the home contingent. Like all the previous SEA Games (the first in 1973 was known as SEAP Games) that Singapore hosted, the atmosphere for the last SEA Games was described as electrifying with all-out home support for the athletes.

- 9 Wetlands Wildlife – A stop closer to nature, August 11, 2000. The 87-hectare Sungei Buloh Wetland Reserve boasts diverse habitats: mangroves, mudflats, brackish and freshwater ponds. It is home to half of Singapore’s bird species and some 500 plant species, marine life, reptiles and amphibians. Featured in this issue are Fiddler Crab, Smooth Otters, White-collared Kingfisher and Archerfish. Artwork by Eng Siak Loy.
- 10 Sport Series – XVII SEA Games 96 Singapore, June 12, 1993. Artwork by Leo Teck Chong.
- 11 Architectural Heritage Series – Conservation. Bukit Pasoh, Chinatown, January 17, 1996. Artwork by Poh Siew Wah.

11



Conserving Our Heritage

In the race to build a modern nation in the 1960s and 1970s, much of the built-up areas in the city had to be torn down. The Urban Redevelopment Authority was set up in 1974 to plan land use and conservation. It applies the “3R” Principle for conservation: Maximum Retention, Sensitive Restoration and Careful Repair. To date, more than 94 conservation areas have been documented resulting in 7,000 buildings receiving conservation status.



Philately

Singapore's Story in Stamps

Text by Grace Maria Adam

Tucked away on a hill, hidden among the high commercial buildings, it is difficult to imagine that a red-roofed, two-storey building holds the blueprints of the Singapore philately story.

The Singapore Philatelic Museum is the humble abode to Singapore's postal history since it opened on August 19, 1995. It is Southeast Asia's first philatelic museum, with main galleries and travelling exhibitions, as well as a quirky museum shop known to be a philatelist's playground. To the first time visitor, the museum readily offers a rich lesson in Singapore's history and heritage with its collection of deceptively simple stamps.

A Nation's Story in Stamps

Before the advent of technology, mail was the main form of long-distance communication for the maritime port. The East India Company introduced the first postage stamp in Singapore in 1854. The Straits Settlement

government took over the issue of stamps between 1867 and 1946.

As the mail volume and demand for postal services in the country increased, the General Post Office was relocated several times. The Fullerton Building, named after Robert Fullerton who was the first governor of the Straits Settlements, was a grand post office established by the side of the Singapore River in 1928. It was the largest building in Singapore when it was first completed.

The initial purpose of stamps was purely functional, used only for everyday postal needs. They were issued regularly at the post office.

In 1917, the Red Cross was the first to use the stamp to solicit funds for war victims, by printing "RED CROSS — 2c" over three- and four-cent stamps. In another example,

King George V stamps were issued with the overprint "Malaya Borneo Exhibition" to commemorate an exhibition unveiling the budget plan to develop reclaimed land at Telok Ayer.

During the Japanese Occupation, the Japanese used stamps as a propaganda instrument to establish their sovereignty. The Japanese recalled existing stamps throughout the country and overprinted them to deface the British sovereign head on the stamps. They then redistributed the colonial stamps in Japanese. Unexpectedly, the first public postage stamp design contest was organised during the Japanese Occupation period.

After World War II, postal services resumed under the British Military administration. Due to the mandatory one-month period to overprint stamps, postal services were free of charge (FOC) between September

1



2



17 and October 18, 1945. Besides the necessity of the FOC grace period – the alternative being cancelling all postage services – it was also thought to be a fitting way to celebrate the end of the war.

The first set of Singapore stamps were issued in 1948, making history by featuring the word “Singapore”. The event was commemorated with a stamp design with a lion statue as its main feature.

Beginning from the 1960s, stamps were used extensively to commemorate significant political, social and economic events in Singapore’s history. In 1960, for Singapore’s historical first National Day, the stamp issue featured the new state flag. In 1961, the stamp showed the joining of hands of four individuals from the Chinese, Indian, Malay and Others (CMIO) ethnicity model. In 1962, skilled labour was depicted to show the turnaround of Singapore’s economy

by industrialisation; in 1963, blocks of Housing Development Board (HDB) flats were featured. Loosely speaking, the stamp designs were the visual manifestation of Singapore’s social, economic and political ambitions.

Throughout the years, stamps have told different stories, immortalising people, events, buildings and even botany. In this digital age, it can be argued that definitive stamps have reached the end of an era. On the other hand, just like how photographs hold memories, the collection of stamps in the Singapore Philatelic Museum still holds value, serving as a photo book of sorts that narrates the Singapore story.

Today’s Singapore Philatelic Museum

The Singapore Philatelic Museum has been active in its mission to acquire and exhibit postage-related artefacts, and to educate the public on philately. The public gets to enjoy the wonders

of the 1.3 by 1.8 inch prints, amongst other paraphernalia, in colourful, cosy and interactive exhibitions.

The stamp galleries are not all exclusively in local flavours. In the recent *Return to Sender – An Exhibition*, the Singapore Philatelic Museum showcased an array of stamps and collectibles related to Elvis Presley. The collection, that includes vinyl records and movie posters, was on loan from a Singapore collector. The exhibition ended on 15 November, 2015.

Every visitor leaves the Singapore Philatelic Museum with a sticker in the shape of a stamp. More importantly, they are taking with them a unique, educational experience. Going past the red postbox (which they can mail a real letter or postcard from) that holds fort at the museum entrance and exit, one can hope that they have discovered a world of priceless legacies in the humble two-storey abode.

This is part of a series of articles by Singapore Management University (SMU) students who are part of SMU’s Introduction to Museum Management Module.

- 1 Singapore Philatelic Museum. Courtesy of National Heritage Board.
- 2 30th Anniversary of the Independence of Singapore Stamp, 1995. Images are reproduced with permission from Singapore Philatelic Museum.

WE DEFINING STORIES

Text by Priscilla Chua and Stefanie Tham

THIS IS THE THIRD OF FOUR CHAPTERS IN *WE: DEFINING STORIES*, A TRAVELLING EXHIBITION PRESENTING PHOTOGRAPHS THAT CAPTURED SIGNIFICANT MOMENTS IN SINGAPORE'S HISTORY. A COLLABORATION BETWEEN THE NATIONAL HERITAGE BOARD AND *THE STRAITS TIMES*, THESE PHOTOGRAPHS WERE SELECTED FROM THE ARCHIVES OF *THE STRAITS TIMES* AND THE COLLECTION OF THE NATIONAL MUSEUM OF SINGAPORE. IT WILL BE ROTATED MONTHLY AMONGST VARIOUS LIBRARIES ACROSS SINGAPORE TO CELEBRATE OUR NATION'S 50TH ANNIVERSARY. FOR MORE INFORMATION, TURN TO PAGE 64.

Heroes and Icons

In this third section of *WE: Defining Stories*, let us revisit the national icons and local heroes that made their mark in our nation's history and have become an indelible part of the Singapore story. Whether they are our sports champions, homegrown artistes or Ah Meng, our most popular orang-utan, it is hard not to be moved when we see our countrymen (including one primate) fly the Singapore flag overseas. Our heroes can also be found closer to home, such as our medical professionals holding fast to their positions of duty in critical situations. Witnessing their fortitude and successes, these stories of perseverance and triumphs never fail to inspire imagination and awe.

Sports

Stories of sporting victories capture the imagination of both young and old. We share in the triumphs of the nation's champions and celebrate

when they smash records and win medals in sporting events. Singapore rejoiced when our women's table tennis team clinched the silver medal at the Beijing Olympic Games in 2008, 48 years after weightlifter Tan Howe Liang won Singapore's first-ever Olympic medal in 1960.

Beyond headline-grabbing achievements, the sports fans themselves have their own stories of support, encouragement and celebration. The Kallang Roar, the thunderous wild jubilation of tens of thousands of football fans cheering the national squad at the National Stadium, is a sound not many will soon forget.

Clare Cheng (b. 2003) was one of the three young Singaporeans who attended the London 2012 Olympic Games under MacDonald's Champions of Play programme. She said, "One of my favourite events was swimming, where I caught the great legend Michael Phelps in action... Then

came the big moment for Tao Li and Singapore! We cheered our beloved compatriot on and were delighted to see her qualify for the semi-finals. That moment, I felt very proud to be a Singaporean and I aspire to make Singapore proud one day, just like how Tao Li did." (Source: *The Straits Times*, 7 September 2012, p. B26)

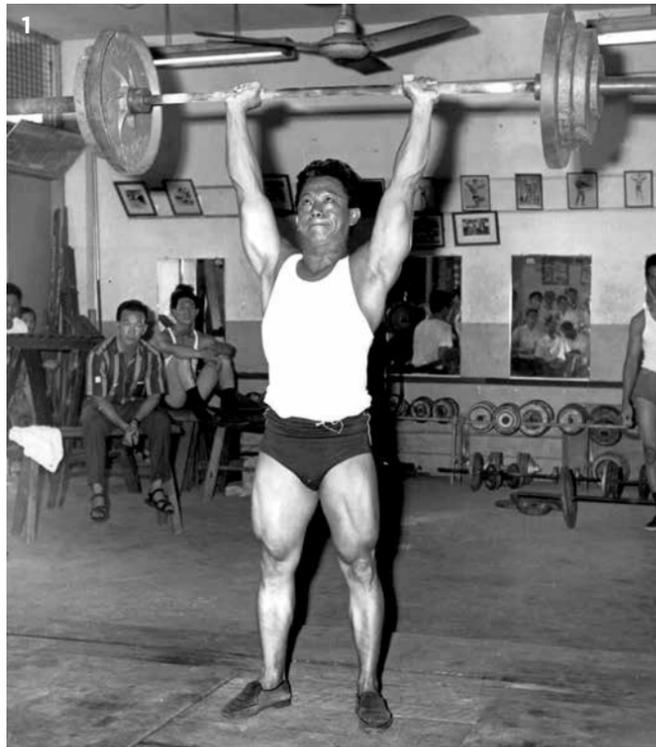
SEA Games

During the most recent 28th South East Asian (SEA) Games, Singapore struck a record-breaking medal haul of 84 gold, 73 silver and 102 bronze medals which was impressive and historic. Swimming contributed to the bulk of the medal haul with Joseph Schooling and Quah Zheng Wen winning a medal in every event they competed in. These breakthrough performances also included the synchronised swimming team's first gold in the sport, in the team free combination event, and sprinter Shanti Pereira's gold medal in the women's 200m finals.



Singapore's triumphant national football team at the Merdeka Stadium in Kuala Lumpur after winning the Malaysia Cup for the first time in 12 years. 28 May 1977.

Photo: Mak Kian Seng / *The Straits Times*



1 Singaporean weightlifter Tan Howe Liang won an Olympic silver medal, two Commonwealth gold medals and an Asian Games gold medal. 22 October 1966.
Photo: The Straits Times

2 Victory parade by the Singapore's South East Asian Peninsular (SEAP) Games contingent in December 1969, led by Singaporean swimmer Patricia Chan. Chan won 10 gold medals in the competition. 15 December 1969.
Photo: Mak Kian Seng / The Straits Times

3 Swimmers Ang Peng Siong and Junie Sng congratulate each other during the 1983 SEA Games held in Singapore at Toa Payoh swimming pool. 29 May 1983.
Photo: Albert Sim / The Straits Times

4 Table tennis players (from left) Wang Yuegu, Feng Tianwei and Li Jiawei with their silver medals at the 2008 Beijing Olympics. These were Singapore's first Olympic medals after 48 years.
Photo: Albert Sim / The Straits Times

5 Mohd Shariff Abdullah, dubbed "Singapore's blade runner" for his prosthetic leg, took part in the Yellow Ribbon Prison Run on 5 August 2010 despite fasting for Ramadan.
Photo: Chew Seng Kim / The Straits Times

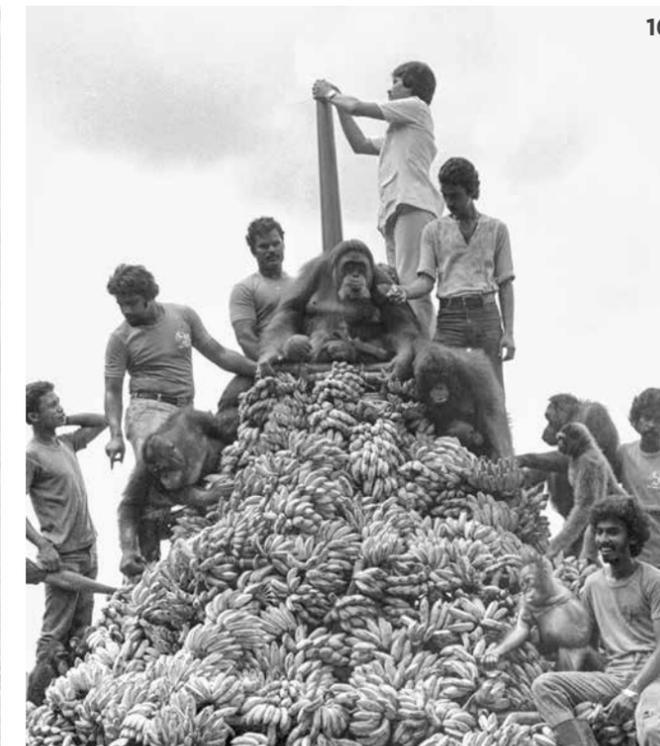
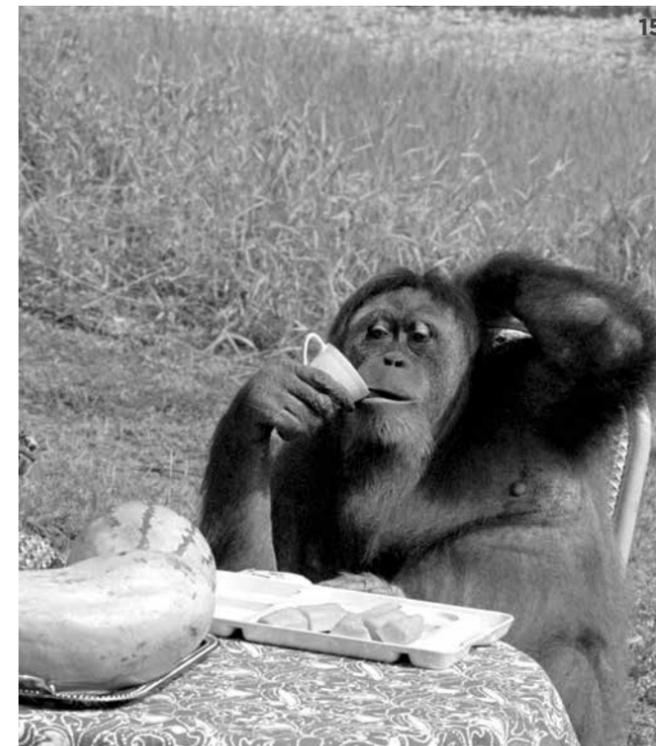
6 Singapore's badminton star Ronald Susilo poses for a photoshoot at Naumi Hotel in 2008.
Photo: Desmond Foo / The Straits Times

7 Joselin Yeo wins the women's 100m butterfly event at the 2006 SEA Games in record time. 2 December 2005.
Photo: Albert Sim / The Straits Times

8 Butterfly stroke specialist Joseph Schooling was the pride of Team Singapore when he touched home first in the men's 100m final at the Asian Games in South Korea, 2014.
Photo: Neo Xiaobin / The Straits Times

9 Fandi Ahmad greeting fans after Singapore's victory in the 1994 Malaysia Cup final at the Shah Alam Stadium in Selangor. 17 December 1994.
Photo: Jerry Seh / The Straits Times

10 The first Singapore team comprising Edwin Siew and Khoo Swee Chiew to conquer Mount Everest in 1998.
Photo: Singapore's First Everest Expedition



11 Badminton player Wong Peng Soon takes on his opponent at the finals of the Thomas Cup in 1955. He won the match.
Photo: The Straits Times

12 Singapore's national football team, led by Quah Kim Song (seen here strumming the guitar), relaxing at the Jalan Besar clubhouse before leaving for the Malaysia Cup final against Selangor in 1975.
Photo: Jerry Seh / The Straits Times

13 Singapore Girls – stewardesses of Singapore Airlines (SIA) – pose for SIA's United Kingdom trishaw promotion campaign. The campaign was to publicise the start of the airline's jumbo jet service in 1973.
Photo: Tan Wee Him / The Straits Times

14 Singapore Girls and stewards posing on the wing of the Big Top airplane for photographer Pierre Boulat, a contributor for the Times Organisation's 'A Salute to Singapore' project, 1984.
Photo: Tan Suan Ann / The Straits Times

15 Celebrity orang-utan Ah Meng enjoying a drink, 1982.
Photo: Mazlan Badron / The Straits Times

16 Singapore Zoological Gardens director Bernard Harrison lights a candle on a huge banana "cake" to celebrate the zoo's 10th anniversary in 1983. With him was orangutan Ah Meng, star of the zoo.

Singapore Girl and Ah Meng
Other local icons endear themselves to us by representing Singapore internationally. The *kebaya*-clad Singapore Girl of our national airline exemplifies elegance and quality service, while Ah Meng is most loved as the poster girl for anti-poaching and conservation. Right up to her death a few years ago at the ripe old age of 48, she held the mantel as the most famous orangutan in the world.

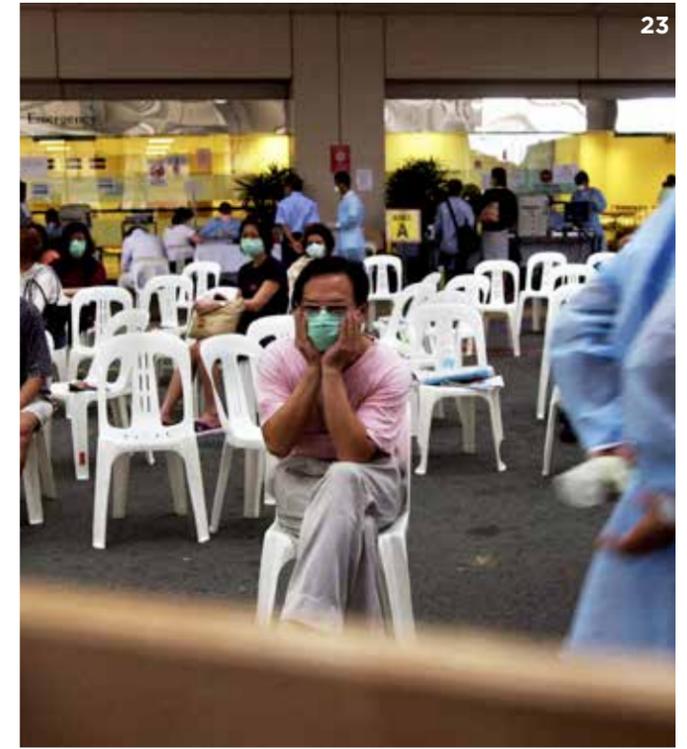
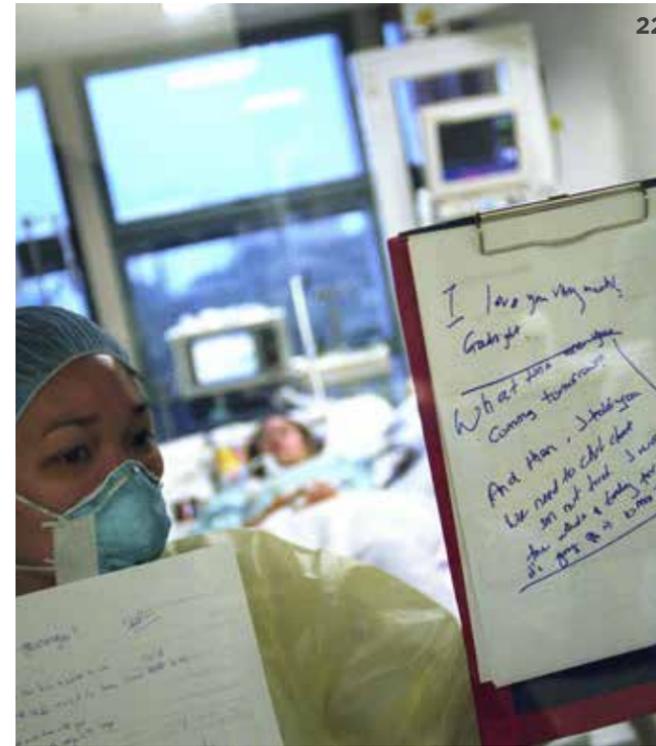
Homegrown Artistes
Iconic stories also light up, quite literally, television screens in households across the country. Locally-produced dramas, variety shows and sitcoms – in English, Mandarin, Malay and Tamil – are enjoyed by a wide spectrum of Singapore society because they feature characters, settings and

stories that resonate with us. Today, many of these characters and artistes have become household names for most Singaporeans.

SARS
Severe Acute Respiratory Syndrome, or SARS, is a highly contagious, life-threatening, flu-like viral disease that overwhelms the victim's respiratory system. In 2003, a global epidemic of SARS broke out in China and made its way to Singapore via Hong Kong in March. Within weeks, more than 200 people were infected, and 33 people were dead. To contain the epidemic, unprecedented precautionary measures were taken across the country, including quarantines, thermal scanning (to detect people with fever) at immigration points, and daily temperature checks in schools and

workplaces. At the frontline of this battle against SARS were the medical professionals who courageously stood their ground to heal the stricken and stop the spread of the disease.

Bryan Van Der Beek was one of the five photographers who participated in the exhibition *>38°C: Remembering SARS* at the Singapore History Museum in 2004. He said, "One takeaway from this whole episode is the resilience of not just the patients but the health-care workers. A large portion of them were not locals; there were Filipinos, and most of them were at the end of their contracts, they could have gone home but most chose to sign to continue giving aid. Being behind the scenes, you really gain a profound understanding of the amount of work they had to do and how difficult it is."



17 The 12 finalists of Singapore Broadcasting Corporation's Star Search '88, which included the future "Queen of Caldecott Hill" Zoe Tay on the extreme right. 26 January 1988.
Photo: Tan Suan Ann / The Straits Times

18 Cast of the hit TV sitcom Phua Chu Kang Pte Ltd, (from left) Marcus Ng, Neo Swee Lin, Tan Kheng Hua, Pierre Png, Irene Ang and Gurmit Singh. 22 June 1999.
Photo: Stephanie Yeow / The Straits Times

19 The Quests was a popular local band of the 1960s. The original quartet consisted of Jap Chong, Raymond Leong, Henry Chua and Lim Wee Guan, who were neighbours living in Tiong Bahru. 22 December 1967.
Source: The Straits Times

20 Runner-up Sylvester Sim (left) and host Gurmit Singh congratulate Taufik Batisah (right), winner of the first season of Singapore Idol. 1 December 2004.
Photo: Joyce Fang / The Straits Times

21 Communicating across glass barriers at Tan Tock Seng Hospital during the SARS outbreak. May 2003.

Photo: Bryan Van Der Beek / Collection of National Museum of Singapore

22 A nurse communicates a written message from a patient to her family at Tan Tock Seng Hospital. 1 May 2003.

Photo: Bryan Van Der Beek / Collection of National Museum of Singapore

23 Patients wait for their turn to be screened outside Tan Tock Seng Hospital. 29 March 2003.

Photo: How Hwee Young / The Straits Times

24 Nurse Du Yuan moved to tears at Ward 9B, Tan Tock Seng Hospital, during the SARS outbreak. 1 May 2003.

Photo: Bryan Van Der Beek / Collection of National Museum of Singapore



THE FUTURE OF OUR MUSEUMS

Text by David Chew

MUSE SG TALKS TO TAN BOON HUI, THE NATIONAL HERITAGE BOARD'S ASSISTANT CHIEF EXECUTIVE [MUSEUMS AND PROGRAMMES], ON THE NEED TO REPOSITION MUSEUMS TODAY, AND HOW THE UPCOMING GALLERY REVAMPS WILL RESPOND TO WORLDWIDE CHANGES IN AUDIENCE DEVELOPMENT AND THE MUSEOLOGICAL LANDSCAPE.

TWO OF OUR NATIONAL MUSEUMS, THE NATIONAL MUSEUM OF SINGAPORE (NMS) AND THE ASIAN CIVILISATIONS MUSEUM (ACM), WILL REVAMP THEIR GALLERIES TO UPDATE THEIR CONTENT, REFLECT NEW RESEARCH, AND ENHANCE THE MUSEUM-GOING EXPERIENCE OF VISITORS TODAY [SEE SIDEBOX].

THE ROLES AND POSITIONING OF MUSEUMS HAVE CHANGED OVER THE YEARS, FROM BEING MERE GUARDIANS OF ARTEFACTS OF WORLD HERITAGE TO BECOMING LIVING, BREATHING SITES ENGAGING WITH CONTEMPORARY SOCIETY AND CULTURE.

Tan Boon Hui, Assistant Chief Executive [Museums and Programmes]

How are museum-going visitors different today and how have they changed, compared to some two decades ago, when the national museums first opened?

In an era of vast change and flux, museum visitors want mediation. They want interpretation when they visit a museum, so that they can have their own take on the interpretation. The kind of historical objects or artefacts we display are not self-evident, and we should engender visitors' experiences through various platforms and means. The focus in staging such programmes should be about welcoming fresh visitors who are new to the exhibits, and not only about the people who are already familiar with the content.

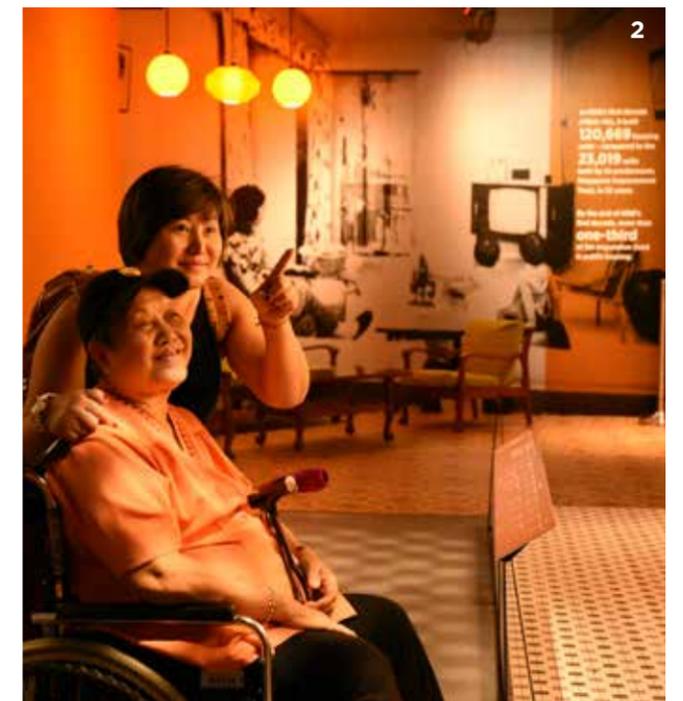
We have to accept the reality that there are still large numbers of people who are new to the story-telling mode of museums and their exhibitions. Mediation becomes very important then, especially in terms of how we facilitate visitors' entry and their experience throughout. This is also the reason why, for example, the story-telling mode in NMS is now clearer and more technology is being brought in to facilitate and guide the encounter.

With the encroachment of virtual reality and social media in our world today, how important is the object and artefact in museology today?

The research that has been done in museology so far shows that the artefact actually becomes more important — that museum experiences of visitors demonstrate that the more you virtualise, the more people want the real thing. The element of authenticity has become more precious, which is why objects have become more and more venerated. With just simulacrums of the real thing out there, it is only in museums that people get a chance to encounter “the real thing”.

Social history is also being emphasised more now in both the NMS and ACM gallery revamps. Why is there a need to do so?

Academically, the full impact of post-colonial studies, subaltern studies and microhistories in our area of work is now being felt. Like the academic James Warren who used funeral records to reconstruct the lives of ordinary people such as rickshaw coolies in colonial Singapore, history is now also about the actual experiences of everyday, ordinary people.



- 1 Simulation of a drive-in cinema in the *Voices of Singapore* gallery, featuring a video installation by young Singaporean filmmaker, Eva Tang, at National Museum of Singapore.
- 2 Visitors at Singapore History Gallery at National Museum of Singapore.



I think that full impact has been felt in museology, especially in history and ethnographic museums, that human agency should return to the museums these days. Things didn't happen to people, people made things happen: That is the difference. We are shifting the mode of story-telling from telling how things happened, to how people made things happen. That is a crucial kind of shift and while museums are about the past, they also hint at the possibilities of the future.

So what will museums of the future look like in the light of such developments?

Museums in general will be about authenticity and human agency. This also means that it may become very difficult for museums to be just a collection of treasures. Without human agency, museums become just that — objects in a showcase. In a world where values are in flux, people are constantly questioning this change, especially Singapore at this moment in time.

Museums will increasingly feel the need to be compelling, to capture that kind of richness of human life and human experience in true authenticity. When we say truly authentic, it means that museums must be able to deal with genuine ambiguity and ambivalence because that is the lived experience. There's a need to deal with tentativeness and contingency, and I think museums should work with these.

One example is the British Museum and the exhibitions they have done in the last few years. Even though it's a museum of treasures, instead of doing an exhibition

of Islamic art for example, they did a very well-known exhibition on the Hajj, featuring the people along the pilgrimage routes.

The museums are also located within specific cultural precincts: The ACM in Empress Place, with its newly revamped entrance tied to the Singapore River, and the NMS in the Bras Basah precinct. All of this lends to the museums being part of a larger context.

Museums can no longer be ivory towers. They need to articulate their value to the local community that they are not just socially embedded but physically sited within.

And you see this for example in New York, with the Whitney Museum of American Art's recent move to Chelsea. That such a rarefied institution has moved into the community, to a place where its citizens are, where Americans are, is telling. I think that's why the precinct and precinct building for any cultural institution become vital, because these demonstrate its value to the locale, social groups and community that it is in.

The Malay Heritage Centre (MHC), for instance, is becoming more and more embedded in Kampong Glam. This is to the extent where the big exhibition for this year which opened in November is actually on Kampong Glam. Even though it's a Malay heritage centre, the exhibition on Kampong Glam will demonstrate the multicultural history of that area we call Kampong Glam today, beyond the kind of textbook association of Kampong Glam with the Malay community. This is an example of a cultural institute being located within a heritage precinct, creating a more relevant context for the centre.

1 - 3 Visitors exploring the *Growing Up* gallery, National Museum of Singapore.
 4 Visitors engaging with immersive exhibits at the Singapore History Gallery, National Museum of Singapore.



- 1 *Changsha bowls*, 9th century. Stoneware. Guangdong, China.
Tang Shipwreck Collection, Khoo Teck Puat Gallery, Asian Civilisations Museum.
- 2 *Octagonal cup with musicians and a dancer*, 9th century. Gold. China.
Tang Shipwreck Collection, Khoo Teck Puat Gallery, Asian Civilisations Museum.
Courtesy of John Tsantes and Robert Harrell, Arthur M. Sackler Gallery.
The *Tang Shipwreck Collection* was made possible by the generous donation of the Estate of Khoo Teck Puat in honour of the late Khoo Teck Puat.
- 3 The artist Eng Tow working on *Grains of Thought* at the Contemporary Space, Kwek Hong Png Wing, Level 1, Asian Civilisations Museum.



ACM Revamp View from Boat Quay
Courtesy of Asian Civilisation Museum

What's new: Assistant Chief Executive on the NMS and ACM gallery revamps

"The revamps of both NMS and ACM have to do with bringing them up-to-date with the presentation of their content, and including new research that has been discovered or become more easily available since the museums first opened.

The NMS permanent galleries are on Singapore's history and culture, and with this year being SG50, 50 years of national political independence will be the focus, along with updating content to the present day. In particular, these include expanding and deepening the presentation of Singapore post-World War II: basically the nation-building years like decolonisation, self-government, the struggle for independence, and Federation with Malaysia. We are not forgetting the Temasek and post-Temasek periods as well, so we are also deepening and filling in some gaps, with the results of up-to-date research and artefacts from recent excavations which give a fuller picture of life before 1819.

Because NMS is transitioning to become a people's museum, the new Level 2 galleries will focus on people's stories and their experiences of key moments or periods in Singapore's history. Some examples are how certain individuals survived or coped with the experience of the occupation under the Japanese. It's not macro-history – it's how people really lived.

The original permanent galleries of ACM were never about self-contained regions. They were always about the interconnections and the exchanges between

cultures, peoples and communities within and outside Asia.

This revamp develops the content of these galleries further and makes them clearer, by organising them around themes like trade and religion, for example. These themes enable us to talk about Asia in its diverse realities, how different parts of Asia are related to one another through time and space, and how they are related to the world beyond Asia. An example is how the Tang Shipwreck cargo contents, which are in the Khoo Teck Puat Gallery, clearly demonstrate the intense and vital links between the region and China; the focus is not just about Southeast Asia but also with other parts of Asia.

The ACM is located at the mouth of the Singapore River near where Raffles first landed, and where the customs facilities, the goods, people and so on were, when Singapore's river trade flourished. In reorienting the entrance of the ACM to face the river, this allows us to rearticulate the relationship of the stories that the museum attempts to tell, highlighting the connections within Asia and beyond with the ACM's actual physical site.

The ACM's reorientation towards the river is present in terms of its content and also its physical fabric. It's a kind of porosity, and it's no longer a self-contained building by the river bank but part of the fabric of that area and all the kind of historical resonances that come with it."

The Singapore River Story

Text by Alvin Chua

FOR CENTURIES, PEOPLE HAVE SHAPED THE SINGAPORE RIVER WITH LEGENDS, STORIES AND ACCOUNTS RANGING FROM THE EVERYDAY TO THE FANTASTIC, AND IN TURN HAD THEIR MEMORIES SHAPED BY THE RIVER. THE SINGAPORE RIVER WALK ORGANICALLY TIES THESE ELEMENTS TOGETHER FOR AN UNFORGETTABLE EXPERIENCE OF THE RIVER WHERE IT ALL STARTED.

The question has been mused upon before, but remains pertinent. If the Singapore River could speak, what stories might it tell? Of the ancient majesty of Temasek, the earliest travellers from across the globe, the flocks of trading ships or the multitudes of immigrants looking to build a better life in nascent nineteenth-century Singapore?

The river has always fired the imagination: From the Orang Laut, venerating a rock in the river's mouth shaped like a swordfish to avert misfortune when navigating the treacherous waters, to the enduring mystery of the yet-to-be deciphered Singapore Stone, through to the river's renewal and redevelopment in the 1980s, symbolising the will and progress of modern Singapore.

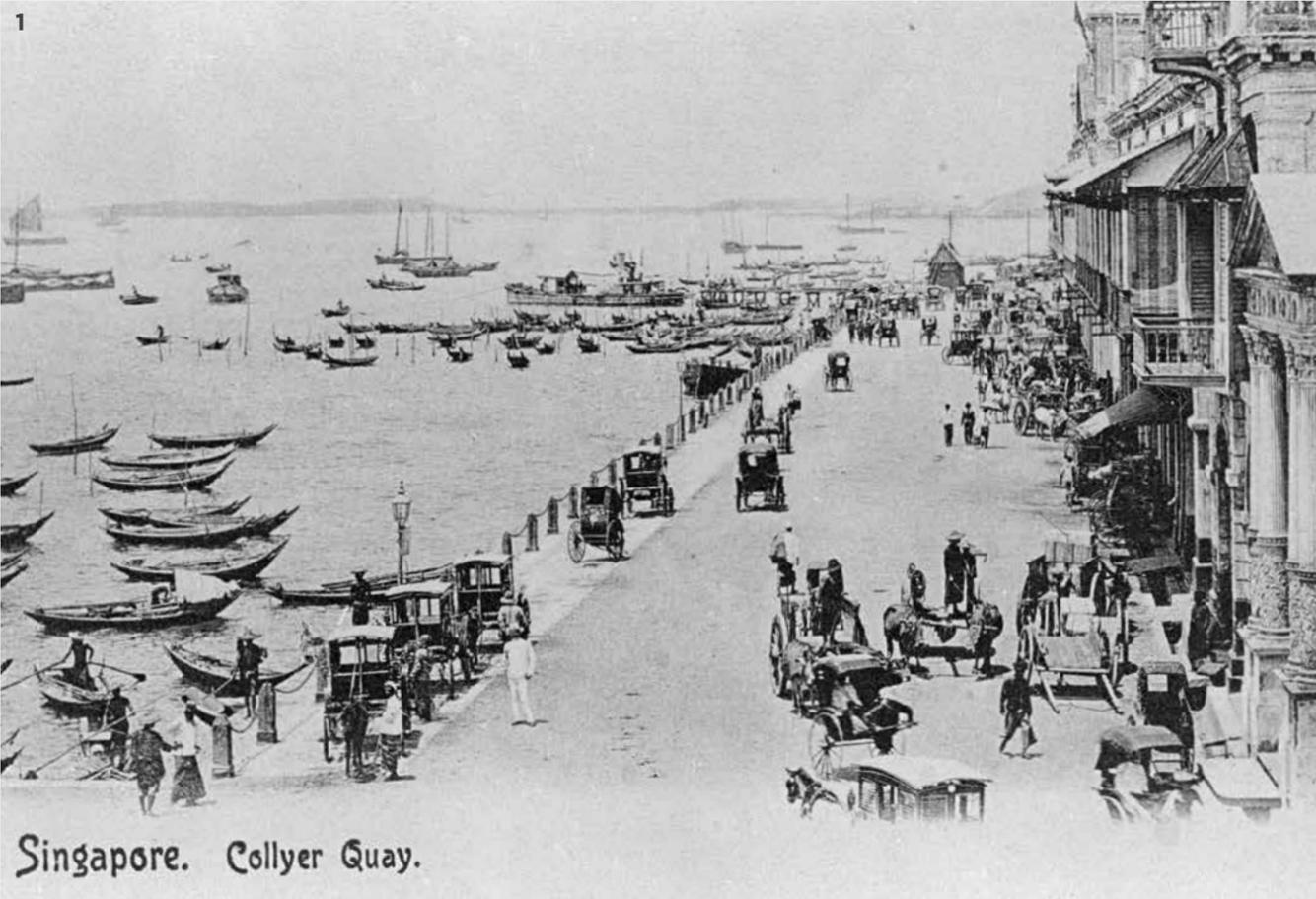
In this light, the Singapore River Walk by National Heritage Board, recently launched on October 6, is simply the latest manifestation of the ways in which we celebrate the river.

The trading settlement of Temasek, existent by the fourteenth century and attested to in Chinese and Javanese accounts as well as the *Sejarah Melayu* (Malay Annals), was located around the Singapore River. With its centuries-deep history, the river is archaeologically one of the richest areas on the island.

The latest excavation, conducted in 2015, found imperial-grade porcelain from the Chinese Ming Dynasty (1368 to 1644), artefacts from the earlier Song (960 to 1279) and Yuan (1271 to 1368) dynasties, Buddhist figurines and gold coins from regional polities.

Collyer Quay in the 1900s. Collection of National Museum of Singapore.





Collyer Quay, Singapore, c. 1900. Kwan Yue Keng Collection, courtesy of National Archives of Singapore

In 1819, the British landed on the south bank of the river and founded a trading post, which grew into a settlement and gradually into the city of modern Singapore. The earliest British settlement paralleled the boundaries of old Temasek, a point noted by the second colonial Resident, John Crawfurd, as he explored the crumbling ancient city walls still evident in 1822.

Collyer Quay

In early colonial Singapore, the Collyer Quay area was something of an afterthought. The city centre was further up at the Singapore River and Raffles Place where trading houses, godowns and merchants clustered around the diverse goods ferried in by visiting vessels. Defined in relation to this hive of trading activity, Collyer Quay was a shoreline known in Hokkien as *Tho kho au* (Behind the godowns).

That all changed after 1864, when the shore was reclaimed and a seawall built even as the Singapore River was becoming congested with boat traffic. Within a few years, Collyer Quay was studded with shophouses and trading offices, out of which merchants scanned the sea for arriving ships with telescopes. The quay, named after Colonel George Chancellor Collyer of the Madras Engineers, was

also the first sight of Singapore many immigrants took in from aboard their ships.

This paved the way for development on a grander scale in the early twentieth century, as neoclassical commercial buildings grew in tandem with the tides of commerce. Author and historian Julian Davison remembers: “Here were 1920s blockbusters: Ocean Building, the Hongkong and Shanghai Bank, Union Building and the Fullerton Building, so mammoth because of their cutting edge, lighter reinforced concrete frames and artificial stone cladding. Brilliant from afar was the bank’s cathedral glass, where the female figure of Commerce reigned over ships... Flanking either end, the skyscrapers of Asia Insurance Building and the Bank of China were gigantic legs soaring to the clouds...” These developments presented an imposing waterfront vanguard and drew comparisons with Shanghai’s well-known Bund.

Today, colonial-era buildings that survived include the Fullerton Building (the former General Post Office, once “the most important post office in the east”, according to the Polish writer Joseph Conrad) and the former Asia Insurance Building.



Clifford Pier c. 1970. Collection of National Museum of Singapore

In Collyer Quay, areas bestowed with conservation status today are Clifford Pier, Customs House, and Change Alley Aerial Plaza, which connects the pier area with Raffles Place.

Clifford Pier and Customs House

As a gateway for travellers and sailors, Clifford Pier was as colourful a place as you’d expect. Opened in 1933 to replace Johnston’s Pier (constructed in 1856), Clifford Pier continued the tradition of being lit with red beacons, as was the case with the previous pier.

This earned the pier and the surrounding area the colloquial name of *Ang teng* (red lamp in Hokkien) and equivalent names in Malay and Cantonese. The column-free Passenger Hall of the pier features Art Deco detailing, including ribbon-like arched trusses on the roof and stylised sunrays on the entrance arch.

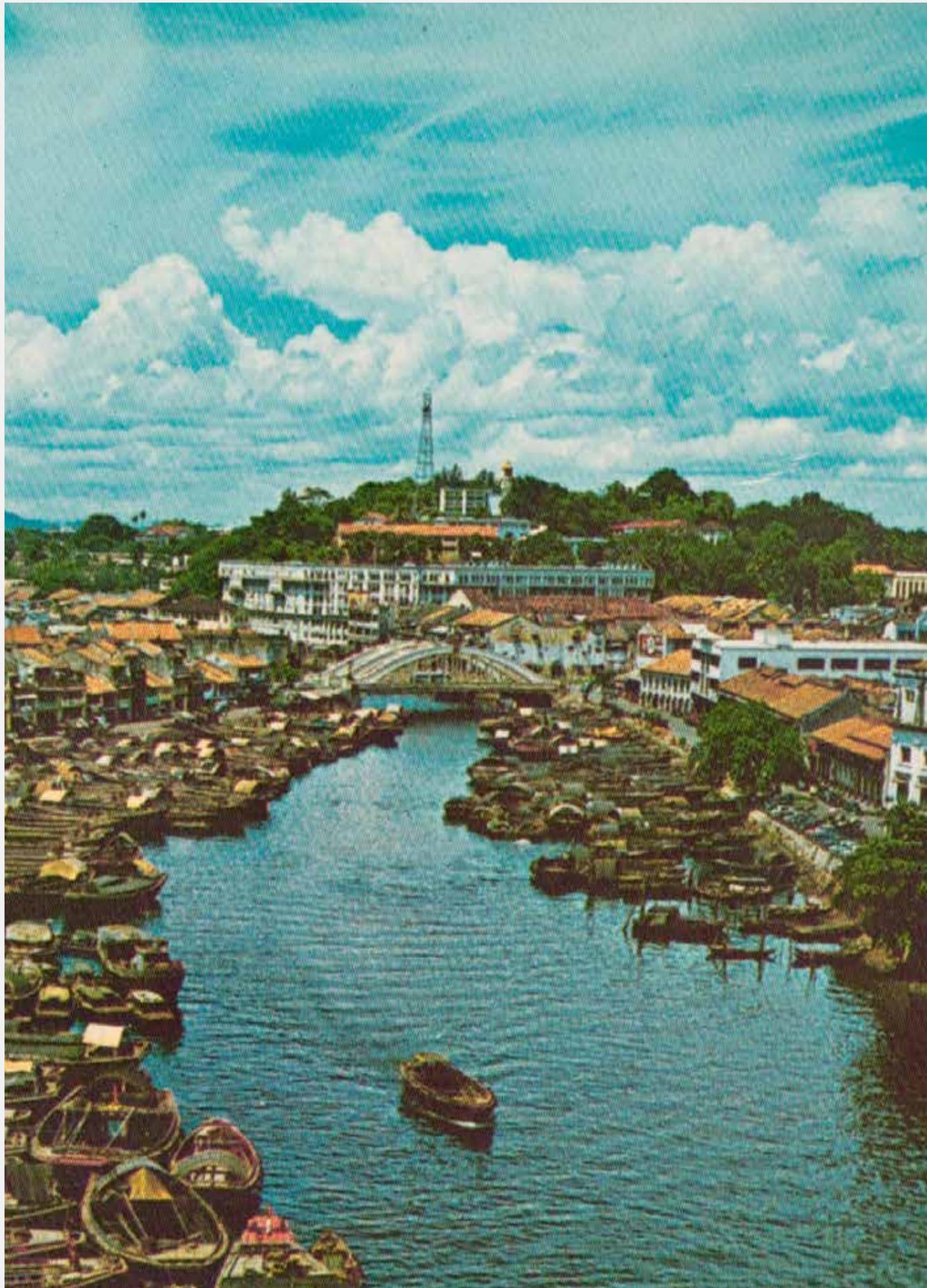
A multitude of boats including *tongkangs*, *twakows*, *jongs*, sampans, bumboats and ferries thronged Clifford Pier, taking passengers to ocean-going vessels further offshore, other coastal parts of Singapore or to nearby islands. Shipping and insurance agents, suppliers, sailors and their

families, as well as the call girls euphemistically referred to as ‘Coca-Cola girls’, also made their way onto ships via Clifford Pier.

This made for a bustling atmosphere, with stalls where coffee and *teh tarik* could be had for 10 cents and where your *sup kambing* might have been seasoned with illicit ganja.

Magdalene Boon remembers: “Sitting on a bench at Clifford Pier, watching the embarking and disembarking of human flotsam and jetsam, from the ever-busy sampans [and] motor launches, was the highlight of the week for me. I love the smell of the sea and listening to all the foreign tongues wagging accompanied by the frantic hand gestures. [It] never [failed] to amaze me [how] people communicate, be it illiterate or not!”

Until the 1970s, *koleks* and other traditional watercraft converged on Clifford Pier during festive occasions for regattas of boat races, displays of sailing skills and other games. Piloted by villagers from Pasir Panjang and outlying islands including Pulau Seking and Pulau Semakau, these boats and their adroit handlers represented a maritime heritage that stretched back centuries.



Ismail recalls: “There were so many types of different [handmade] Malay wooden boats all skillfully carved and painted with bright colours from the Southern Islands and even the Indonesian islands too. There was much rivalry!”

Next to Clifford Pier is Customs House, where the 300-strong Harbour Division of the Customs Department once kept watch over Singapore’s waterfront. From here, officers locked on to ship-to-shore smuggling of dutiable goods such as liquor and tobacco, and contraband including narcotics.

Of a more sinister nature was human trafficking – Geraldene Lowe remembered Customs officers telling stories of how “sampan would glide into Clifford Pier in the dead of night with special cargo – hot items were opium and girls!” To intercept the smugglers, Customs officers would patrol the waters with speedboats and launches.

Boat Quay

Boat Quay was the vital artery that kept the famed entrepot trade of early Singapore flowing, but things could have turned out very differently if the first British Resident William Farquhar had had his way. Farquhar favoured Kampong Glam for the location of the settlement’s business district, while Sir Stamford Raffles was determined to site the district around the Singapore River, even though most of the land there was swamp, unusable without major reclamation.

Raffles won the day in the debate, and what was to become Boat Quay and Raffles Place formed the site of Singapore’s first land reclamation project between 1822 and 1823. Labourers were paid one rupee a day to level the small hills, on which a number of huts occupied by Chinese planters stood, and fill in the surrounding swampland. The earth from the levelled hills was also used to create embankments around the river, creating Boat Quay, while the land formerly occupied by the hills became Commercial Square and later Raffles Place.

The riverine trade enabled by the development of Boat Quay grew rapidly, spawning evocative place names such as the crescent-shaped ‘Belly of the Carp’ stretch near the river mouth, and early merchant Alexander Laurie Johnston’s *Tanjong Tangkap*, advantageously located to snap up the most lucrative goods.

Raffles’ declaration of Singapore as a free port saw junks from China, Siam and Indochina arriving with silk, porcelain, rice and opium, while *prahus* from the Indonesian islands hauled in coffee, spices and gold dust, their merchandise displayed from the sides of their ships to attract the gaze of the merchants in their shophouses and godowns along Boat Quay. The captains made the trip home laden with ironware, opium, steel, guns, cotton and other goods.

Reminiscing about his childhood in the 1950s, Chia Hearn Kok says: “When the tide of the Singapore River was at its highest...you would find me joining the many boys playing in the flooded streets and swimming in the river. We would be in our short pants and bare-bodied...our heads were always above water because of the stench from the animal and human waste and the rubbish. One of our favourite antics was to catch a ride to the Elgin Bridge on the heavily loaded *tongkangs* [vessels] that plied the river by climbing on to the rubber tyres on their sides.”

Jenny Lum remembers a typical scene of the 1960s: “As my dad was a spice and rice merchant, we lived in Synagogue Street shophouses that have now all been demolished. When the goods arrived in the big *tongkang*, the head of coolies called the *kepala* will put a long wooden plank against the *tongkang* and the coolies will walk up the plank one at a time with a piece of cloth cushioning their shoulder and carry down one gunny sack at a time...they were being paid on the number of sacks cleared.”

Boat Quay’s days of river trade ended in the 1980s, and the river underwent an epic clean-up that involved multiple government agencies and the personal intervention of our founding Prime Minister Lee Kuan Yew. The river and its surrounding areas had been polluted from the days of colonial Singapore. Perhaps the earliest clean-up had occurred when Farquhar ordered the removal of hundreds of human skulls, the remains of the victims of ancient piracy, from the beaches.

By the 1980s, the waterway was choked with refuse, dead animals, food and industrial waste, with the inevitable accompanying stench. The 10-year clean-up saw the removal of pollutive trades around the river from Boat Quay to Robertson Quay, dredging of the banks and riverbed, and the clearance of tonnes of rubbish. Pre-war shophouses were conserved and Boat Quay is today a dining and nightlife destination.

Aerial view of bumboats along Boat Quay, c. 1960s. Collection of National Museum of Singapore.



Raffles Place, Change Alley and Market Street

Raffles Place stands today as the heart of Singapore's financial district, a towering sweep of steel and glass monuments to the power of commerce. Known as Commercial Square before its renaming to honour Raffles in 1858, the area quickly assumed its role as a business hub, where merchants and ship captains flocked to for news, business intelligence and gossip.

As the commercial stakes grew ever higher, so did the buildings of offices, company headquarters and banks. They reach upwards, evolving into the familiar skyscrapers of the present. Some of the renowned buildings of the past included the Chartered Bank Building, where the Standard Chartered Bank Building now stands, the Mercantile Bank on the site of today's Raffles Place Mass Rapid Transit (MRT) station, and the United Overseas Bank where UOB Centre currently is.

Raffles Place also catered to retail customers. Household name department stores Robinson's and John Little both started here, while jewellers BP de Silva, textiler Gian Singh and the Honeyland Milk Bar were well-patronised. Paul Kuah recalls: "My siblings used to bring me down to Raffles Place in the 1960s to shop at Robinson's and John Little. In those days, it was always a high point in my life and I recall the old Chartered Bank building, with the friendly Sikh security guard standing outside during the day and who would sleep on his charpoy in front of the bank's door by night."

Those were mainly upmarket establishments that stocked goods for European tastes. Away from the department stores, a bustling bazaar could be found at Change Alley between Raffles Place and Collyer Quay, with shops that thrived on bargaining. These drew locals, tourists and sailors, among others, with their diverse array of goods.

From the early 1800s, Market Street and Chulia Street held a significant Indian presence with migrants establishing

trading firms, shops of all stripes, and eateries. The many *kittangi* (warehouse shops owned by the merchant financier Chettiar) on Market Street gained it the Tamil name of *Chetty theruvu* (Chettiar's Street).

A Multi-faceted Walk

These storied sites are just a taste of the many locations to explore around the Singapore River. Included in the river walk are others like Clarke Quay with its former canneries, ice houses and godowns owned by *towkays* (wealthy businessmen) like Tan Tye and "Whampoa" Hoo Ah Kay. The trail also features the River House, one of only two traditional Chinese houses remaining in Singapore, and the former Thong Chai Medical Institution, where free medical treatment saved the lives of thousands of coolies.

The bridges that span the river, including Singapore's oldest Cavenagh Bridge, paint a picture of changing times in their own right and warrant a visit. The walk also takes in Masjid Omar Kampong Melaka, the oldest mosque in Singapore, and Tan Si Chong Su Temple, which used to face the former river island of Pulau Saigon.

Explore these locales on the Singapore River Walk to encounter the lesser-known, but equally fascinating, places along the Singapore River, and you might just uncover another facet of an ever-evolving story.

The Singapore River Walk is adopted by American Express.

The memories shared in this article come from the Singapore Memory Project (SMP). The SMP is a whole-of-nation movement which aims to capture and document precious moments and memories related to Singapore; recollections not merely from individual Singaporeans, but also organisations, associations, companies and groups. This project is driven by the Ministry of Communications and Information and led by the National Library Board. For more memories, please visit www.singaporememory.sg

1 Change Alley, c. 1989. Courtesy of Singapore Press Holdings Limited.

2 Shoppers at Robinson's at Raffles Place, c. 1965. Courtesy of Singapore Press Holdings Limited.

The Singapore River Walk

The Singapore River Walk traces the development of the Singapore River and its surroundings through the quays, bridges and other conserved landmarks that remind us of the communities who once lived and worked by the river.

Since 1819, when modern Singapore was founded, the Singapore River has served as an artery of international commerce that drew people from all over the region to work, trade and seek their fortunes on this island. Today, after a major clean-up that ended in 1983, the river continues to bustle with life. This clean and pleasant waterway now flows past modern skyscrapers and historic buildings before ending at Marina Bay, a freshwater reservoir since 2008.

The Singapore River Walk is adopted by American Express.



Bridges into Heritage

Singapore River's Historical Bridges

Text by Nicole Cheng and Ian Tan

As Singapore developed as a thriving port city, the need for overland infrastructure became apparent. The opening of the Suez Canal in 1869 made Singapore a key British port for European ships to get fuel and water en route to China and India. This, coupled with the advancement in steamship technology, resulted in the construction of five historical bridges over the Singapore River to support the influx of trade.

Frequent reconstruction of the bridges during the Crown Colony period and the successive changes of construction materials used, from timber to iron to reinforced concrete, highlighted the increasing load and traffic the bridges had to handle as entrepot trade prospered. In the absence of the bustling river trade and lighters, the restored bridges no longer relate to their original urban contexts but have become historical references to the growth of the city we know today.

Elgin Bridge

While the current Elgin Bridge is not the oldest, its position at the Singapore River has the longest history of all five bridges. Presentment Bridge was the first to be constructed in that spot in 1823, to facilitate pedestrian traffic between the government district and the Chinese Commerce district. It was the only bridge that spanned the river for 20 years – reflecting the settlement's predominant river transport system in its first two decades of establishment.

What stands today was built in 1929 and is the fourth reconstruction of the bridge. In an unusual move for the times, a locally-based engineer, T.C. Hood, was employed to design the Elgin Bridge. With a deep understanding of the river, Hood was aware of the need to raise the Elgin Bridge four feet higher than the previous bridge to allow for more headway during high tide. Moreover, the technique of encasing concrete around steelwork was utilised to prevent corrosion by sulphuretted hydrogen present in fumes emitted from factories and warehouses along the river.

Cavenagh Bridge

The oldest of the existing bridges across the Singapore River, Cavenagh Bridge was constructed in 1869 to provide quicker access between the opposing banks of the government and commercial districts. The mouth of the river had become congested due to the congregation of trading houses and small boats called lighters that facilitated the transportation of goods from larger vessels across the river's shallow waters.

Anderson Bridge

This was the first steel bridge in Singapore. During the early twentieth century, steel had replaced iron as the preferred material for bridges as it offered greater strength and superior resistance to corrosion. Anderson Bridge was built in 1910 to alleviate heavy traffic on Cavenagh Bridge, and to provide quick access from Kampong Glam to Keppel Harbour along the coastal road. Vestiges of urban development then can still be identified today, with key landmarks such as the Esplanade, Clifford Pier and Raffles Place.



Singapore. Boat Quay.



Read Bridge

Known colloquially as Malacca Bridge, Read Bridge was constructed to connect Kampong Malacca to the Chinese district and to facilitate the transportation of goods from warehouses to Keppel Harbour. When Tan Wee Him was living on River Valley Road in the 1960s, he would encounter Teochew storytellers on his frequent night walks to Read Bridge: “Of course, majority of the people there are very old people and very poor people. Some of them were coolies who carried all those sacks of rice and rubber bales in the day time. And in the evening their only pastime, perhaps was to sit down on a very short wooden stool and listen to storytellers.”

Ord Bridge

The origin of the truss girder bridge constructed in 1886 is unclear, but researchers think it was possibly designed to be used as an Indian Railway bridge. Like Read Bridge, it was designed to transport goods from the warehouses. In the 1960s and 70s, a drink made from fermented coconut palm sap called toddy was sold at the end of Ord Bridge. These colonial government-run stalls would sell each glass for about 20 cents — a cheap luxury for those who wanted to drown their sorrows. Some would loiter after a drink too many and even lie flat on the bridge, forcing people to manoeuvre their cars between prone figures on the road!

Oral history interview quotes courtesy of National Archives of Singapore

- 1 **Read Bridge at Boat Quay.**
Courtesy of National Archives of Singapore.
- 2 **Cavenagh Bridge c. 1900.**
Courtesy of Gretchen Liu Collection.
- 3 **Dragon Dance at Anderson Bridge, 1986.**
Courtesy of Ministry of Culture Collection.



River Nights

Place as Poetry through the Intervention of Art

Text by Lim Chye Hong

HELD FROM 23 OCTOBER TO 31 OCTOBER 2015, *RIVER NIGHTS* CELEBRATED THE SINGAPORE RIVER'S CHANGING IDENTITY THROUGH THE YEARS – FROM VITAL TRADING ARTERY IN THE COLONIAL PAST TO THE CURRENT MAGNET FOR LOCALS AND VISITORS, DRAWN TO ITS HISTORY AND THE COLOURFUL NIGHTLIFE AFTER SUNSET.

Organised by the Asian Civilisations Museum (ACM) in collaboration with the National Arts Council, National Parks Board, Singapore River One and Hermès, *River Nights* offered a new perspective that helped to reshape the understanding of both Empress Place and Boat Quay as the nexus where cultures meet.

Public and private collaboration, together with the pedestrianisation of the Empress Place precinct, marks a new chapter for the “belly of the carp”, as the expansive stretch along the Singapore River in the historical district has been coined. The area is set to become a creative playground for arts and culture enthusiasts, elevating the district to its rightful place in the fabric of Singapore.

Nights of Wonder: Art Installations and Performances
Programmes on both sides of the river, across Empress Place and Boat Quay, inspired and delighted with nights of magic. The selection of installation works and performances, by both international and local artists, included:

***Les Voyageurs* by Cédric Le Borgne**

This installation of larger-than-life human figures made of chicken wire invited dreamy wonder. The transparency of the material, when teamed with lighting, imbued these sculptures with a special, ephemeral quality. The artist viewed them as a subtle and transient connection between sky and earth, between dream and reality. The work invited contemplation and meditation by questioning the unexpected, fleeting emotions one experiences.

***Ocean of Flowers* by Li Hongbo**

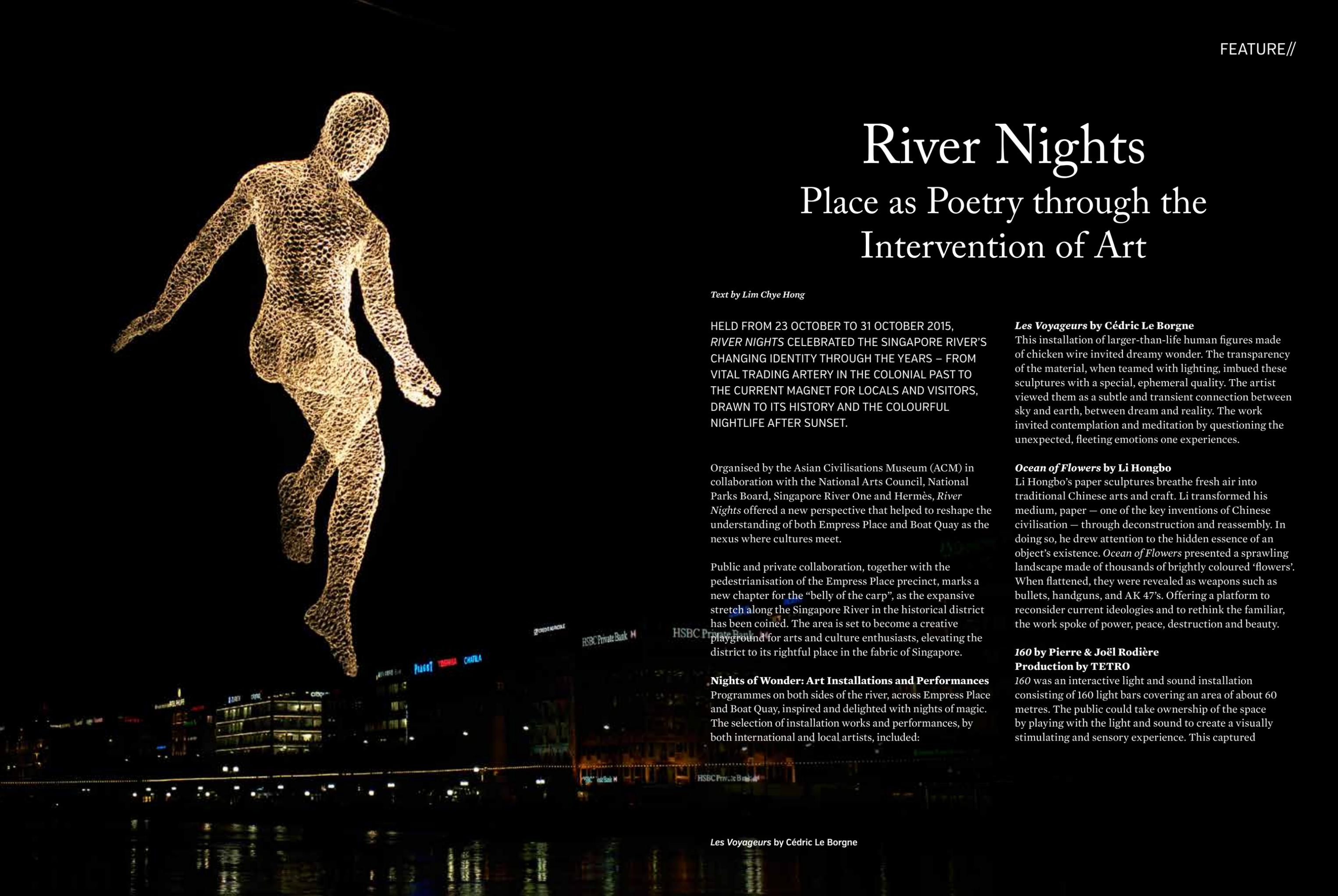
Li Hongbo's paper sculptures breathe fresh air into traditional Chinese arts and craft. Li transformed his medium, paper – one of the key inventions of Chinese civilisation – through deconstruction and reassembly. In doing so, he drew attention to the hidden essence of an object's existence. *Ocean of Flowers* presented a sprawling landscape made of thousands of brightly coloured ‘flowers’. When flattened, they were revealed as weapons such as bullets, handguns, and AK 47's. Offering a platform to reconsider current ideologies and to rethink the familiar, the work spoke of power, peace, destruction and beauty.

***160* by Pierre & Joël Rodière**

Production by TETRO

160 was an interactive light and sound installation consisting of 160 light bars covering an area of about 60 metres. The public could take ownership of the space by playing with the light and sound to create a visually stimulating and sensory experience. This captured

Les Voyageurs by Cédric Le Borgne





attention, and echoed a fleeting moment from the vibrant rhythm of life alongside the Singapore River in the not-too-distant past.

Walter by Dawn Ng

Walter was conceived as a project to draw attention to commonly-overlooked and overfamiliar spaces. By popping up, guerrilla-style, across Singapore’s landscape of flats and heartland enclaves, *Walter* reinvigorates spaces and delights passersby. At Empress Place, *Walter* interacted with the old colonial buildings, inspiring thoughts of art and history, the old and the new.

Delight by Yves Moreaux

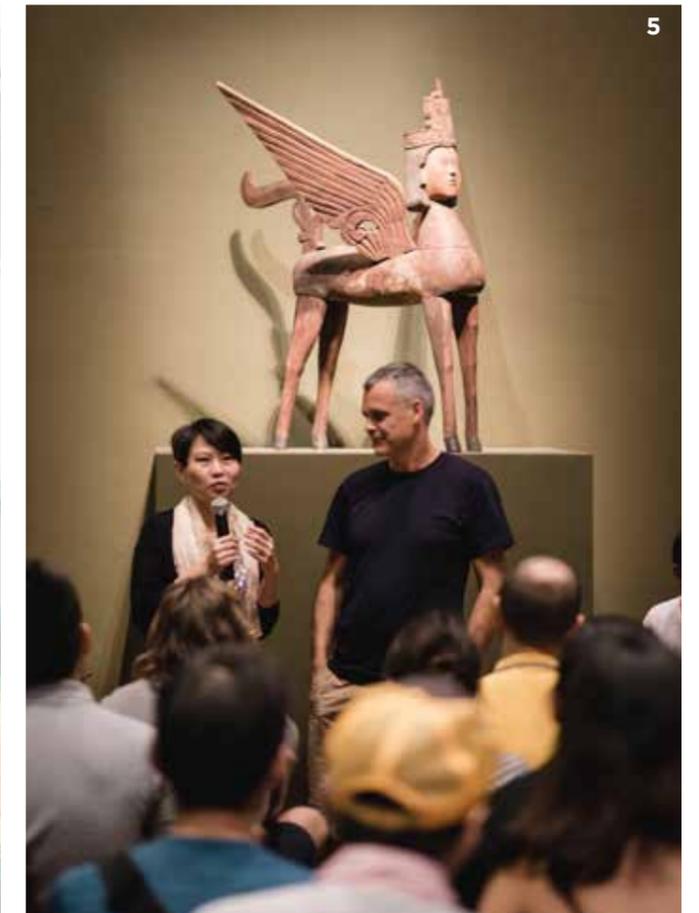
Using the ACM façade and the Singapore River as a backdrop, Moreaux presented an imaginative and colourful façade light and sound show inspired by the ACM’s collections and building.

Performances

Specially-curated performances by local groups, including the T’ang Quartet and Frontier Danceland, paid tribute to the history of the Victoria Concert Hall and celebrated its rebirth.

River Nights showcased the revitalisation of the Empress Place precinct and Boat Quay into a creative playground for both artists and visitors. One may or may not be fully aware of the experiential journeys in this metamorphosis, but it is hoped that the events and installations inspired a dialogue about the area, and about “place” as poetry through the intervention of art upon human experience.

- 1 **160 by Pierre & Joël Rodière.**
Courtesy of Pierre & Joël Rodière.
- 2 **ZingO performance.**
Courtesy of Asian Civilisations Museum.
- 3 **Delight by Yves Moreaux.**
Courtesy of Asian Civilisations Museum.
- 4 **Ocean of Flowers by Li Hongbo.**
Courtesy of Asian Civilisations Museum.
- 5 **Meet the Artist Talk.**
Courtesy of Asian Civilisations Museum.





Parasol-Walking Stick, Paris, 19th century. Silk, pheasant feathers, wooden shaft painted in hawthorn pattern, porcelain handle. Patented by P.L. Sagnter. Collection of Emile Hermès. This rare, if not unique hybrid, is an imaginative fusion of woman, flower and bird figures. The cane has an integrated parasol in pheasant feathers lined with silk. It also features an eighteenth-century Meissen porcelain “opera” handle with painted flowers set in Rococo cartouches, and the head of a female figure with ruff. The creation of its remarkable golden dome took the entire plumage of a pheasant.
Courtesy of Hermès.

In celebration of the 50th anniversary of Singapore’s independence, Hermès is pleased to invite visitors to a special view of the private collection assembled by Émile Hermès in *The Little Room of Wanders* at the ACM Green.

Long before he took up the reins of the house in 1920, Émile Hermès began gathering ingenious and beautiful objects, keeping these in his office at 24, Faubourg Saint-Honoré, Paris. His first purchase was a parasol walking stick bought at the tender age of 12 with his first salary of two francs. He did not know it then, but it was the start of a private collection which has continued ever since, through three generations of Hermès family members that have succeeded him. The collection of paintings, equestrian objects, ingenious mechanisms, rare books and unusual curios — eclectic treasures that are blithely immune to fashion — have become a permanent source of inspiration for the brand’s designers.

This little room of wanders evokes the imagery of a time capsule container parcel fallen off the boat from Paris — a *flâneur’s* edit of all our fanciful collecting and a tribute to the glorious exoticism of foreign ramblings. A customs

house transformed into a museum — what better place for our container of treasures to find a home?

Original drawings from the sketchbooks of Philippe Dumas accompany each object and set up an affectionate, impishly humorous echo to the collection of his grandfather, Émile Hermès.

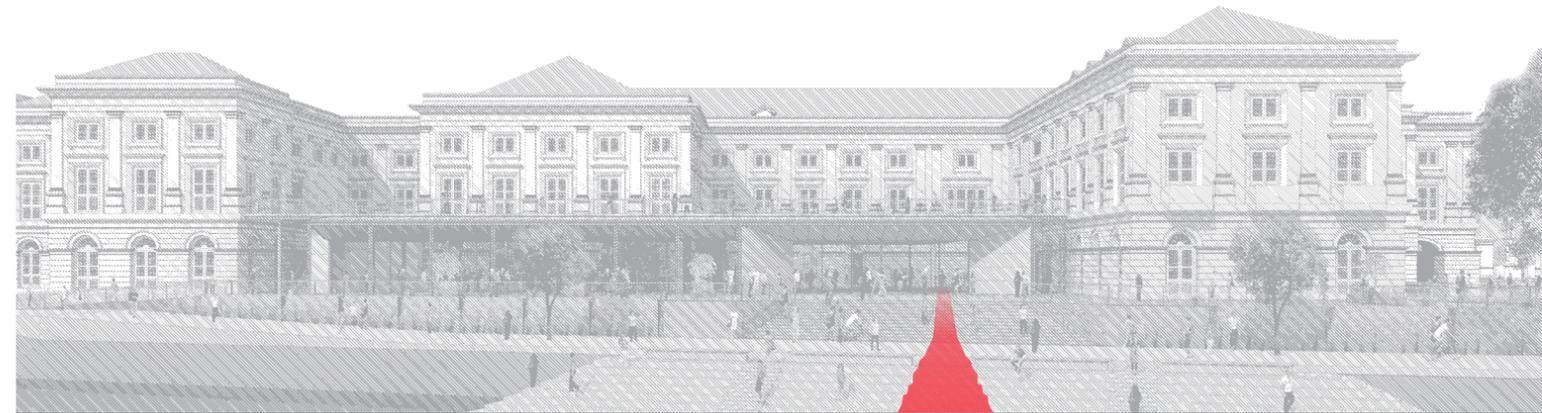
“Visitors have an opportunity to discover some of the treasures assembled by my great grandfather Émile Hermès in his long life of collecting at ACM, where in *The Little Room of Wanders*, they are shown alongside a number of original sketches by my uncle Philippe Dumas: a *flânerie* for the eye and the mind. I am happy and proud, in the name of Hermès, to share it with Singapore,” says Pierre-Alexis Dumas, Artistic Director, Hermès.

The Little Room of Wanders is organised in conjunction with River Nights, and presented by ACM. It will take place at the ACM Green from October 25 to December 13, 2015. The exhibit is open daily from 10 a.m. to 7 p.m. and from 10 a.m. to 9 p.m. on Fridays. Admission is free. For more information, check out the website at lfe.hermes.com or search #hermesleatherforever.

CELEBRATING ASIA

a Red Carpet Event

ACM



VENUE

ASIAN CIVILISATIONS MUSEUM
1 EMPRESS PLACE, SINGAPORE

DATE & TIME

SATURDAY, 21 NOVEMBER 2015
7:00 PM

DRESS CODE

GLAMOROUSLY ASIAN

CELEBRATE WITH US

The Asian Civilisations Museum has embarked on a comprehensive renewal. As we launch our first new spaces, we invite you to join our journey. Funds raised at this event will support future exhibitions and programmes that continue to showcase masterpieces of Asian art.

Be among the first to experience our new galleries, and delectable bites created by chefs at our new restaurant, Empress. This exclusive event will be an evening of celebration, with entertainment and culture throughout the museum. Our curators will introduce you to star pieces and share behind-the-scenes stories of our new contemporary installation, treasures from China, and the famed Tang Shipwreck.

We thank you for your generosity and look forward to receiving you and your guests at the event.

GALA FUNDRAISER WITH TICKETS AT \$1,000

Eligible for tax deductions 3 times their value. Donations will be matched, giving your contribution even more impact.

Enquiries

Ms Karel Seow: +65 6332 3583
Email: supportacm@nhb.gov.sg
www.acm.org.sg

A Museum of

SCENTS OF SINGAPORE



1

Text by Nicole Cheng

FOR THE REVAMP OF THE HISTORY GALLERIES AT THE NATIONAL MUSEUM, NINE SCENTS WERE CREATED BY PERFUMERS FROM SWISS PERFUME COMPANY, GIVAUDAN, TO REINTERPRET CHAPTERS OF SINGAPORE'S HISTORY AND ENHANCE THE VISITOR EXPERIENCE.

VISITORS CAN NOW EXPERIENCE SCENTS SUCH AS THE FRAGRANCE OF AFTERNOON TEA IN A GALLERY THAT SHOWCASES COLONIAL DAYS IN THE 1920S AND 30S, AND EVEN THE RECREATED ODOUR OF THE POLLUTED SINGAPORE RIVER IN THE 1960S AND 70S. GIVAUDAN PERFUMER SREEVIDHYA VENKATESH TELLS US MORE ABOUT THE PROCESS OF CREATING THIS EXPERIENCE FOR VISITORS AND HER SCENT ENCOUNTERS IN SINGAPORE.



2

1 Tembusu flowers and the polluted Singapore River scents at Singapore History Gallery's *Transforming the Landscape* section, National Museum of Singapore.
2 Givaudan perfumer Sreevidhya Venkatesh.

As a perfumer, what do you think scent has the unique power to evoke?

For me, perfumes or scents evoke memory. You don't even realise it but it just comes — be it good or bad memories.

How do you see the role of these scents in the exhibits on Singapore history?

When people walk through the museum, the purpose of the scents is to evoke stronger emotions about these historical moments. It is about enhancing the museum experience by appealing to both sight and smell. Scent works especially well if you want to instil a memory, because the sense of smell is directly connected to the memory part of your brain. It'll be interesting to see the emotions that arise from the scents.

Where did you get inspiration in developing the scents for the project?

For the Singapore River scent, we thought of all the polluted water bodies we could think of in our travels around the world. There are earthy notes in there to reflect muddy water, and a few materials that are strong and diffusive so the scent just fills up the room — like rotten cabbage or rotting fish. We even included some notes that are fruity like durian.

Did anything unexpected happen during the project?

We had done the sample for the polluted Singapore River scent which we wanted to give to the museum. This girl who was coordinating the delivery dropped it! The whole floor stank. The colleague who was sitting beside her called me, "Vidhya come here, come see the Singapore River!" When it's a polluted river, the smell is not actually in the river. It's in the air. It was exactly what I wanted.

Were there any challenges you faced working on the project?

An interesting thing about Singapore came up when we were doing an after-rain scent. We have a raw material called calone. It has a watery, very marine scent that people may associate with a very fishy beach area. I'd asked some Singaporeans if there was that fishy beach smell interpretation for calone. They just looked at me and said, "No it's not fishy; it's not a beach." Of course, because your beaches here are so clean! There is no smell so you cannot associate the scent with the beach!

What is the Singapore Scent to you?

The favourite scent in Singapore to me is its cleanliness. A Singapore Scent to me would be very transparent, very light and musky. Because of the humidity, there is a bit of heaviness so I wouldn't call it a citrus fresh. I would add a bit of lavender for warmth and freshness.

CITY

Scent Made for SG50

Givaudan
engage your senses



Retailing at S\$80.00 / box
(Available only at NMS)

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

Givaudan is a Swiss manufacturer of flavors, fragrances and active cosmetic ingredients.

With a heritage that stretches back over 250 years, Givaudan has a long history of innovating scents and tastes. Givaudan operates over 80 locations worldwide.

<http://www.givaudan.com/>

Check our website on
nhb.gov.sg/shop

All proceeds will be donated to the National Museum of Singapore

In celebration of Singapore's 50th Birthday, Givaudan the world's leading Fragrance and Flavours company, was inspired to create a limited edition fine fragrance in partnership with the National Heritage Board and the National Museum of Singapore.

Evocative of the garden city's energy and lushness, using a blend of local ingredients ranging from exotic orchids and spicy peppers to musky ambrette this unisex fragrance is for anyone wanting to take Singapore wherever they go!

M L

MUSEUM LABEL

Singapore's Secrets Unveiled

Text by Qistina Aisyah Muhd L'fie

Like most 11-year-old girls, I prefer reading fantasy stories, especially those with happy endings. Or give me any book on the pop boy band "One Direction" and I will start reading right away! So obviously, I was not thrilled when my mum passed me a copy of *Secrets of Singapore by Danger Dan and Gadget Girl*. Who are they and what is this book about?

I glanced at the back cover and saw a familiar image of a fair-skinned woman in red headgear carrying a heavy load. I recalled my last visit to *Images of Singapore* in Sentosa, where I learnt more about these women who had worked hard and contributed to Singapore. Yes, I was looking at a picture of a *Samsui* woman. Oh no, not another history book, mum!

But my mum assured me that this was not a usual history book. The secret superhero duo, Danger Dan and Gadget Girl, have discovered interesting bits about Singapore's past which are not known to many. I glanced again at the back cover: Which animals have escaped from the Singapore Zoo? Where can you see a tiger car? Wait, what is a tiger car?

So I decided to read and find out.

The book began with the founding of Singapura by Sang Nila Utama, and that reminded me of a National Education show which I attended at the Padang this year. There was a segment on him then and I could relate what I read to what I saw at the

parade. I never knew that Singapura in the fourteenth century was such a powerful kingdom.

The next few chapters touched on Sir Stamford Raffles, the colonial era and the Japanese Occupation. Other than telling the history of Singapore, the book also revealed fascinating stories in many areas such as transport, housing, education, sports and food.

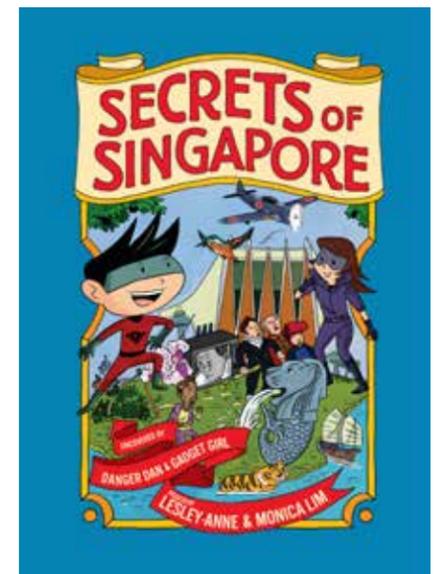
Speaking of food, did you know that A&W was the first fast-food restaurant to open in Singapore? The first outlet opened at Dunearn Road in 1966 serving hamburgers, hotdogs, waffles and its famous root beer. Other fast-food outlets like KFC and McDonald's only started operations in the 1970s. Unfortunately, A&W closed all its outlets in 2003, just a year before I was born, so I didn't have a chance to try their yummy hotdogs.

While it was not surprising to learn that Singaporeans love to eat, I was surprised to read that Singaporeans are attracted to swimming. The first public pool in Singapore, which opened in 1931 at Mount Emily, had up to 8,000 visitors each month! Sadly, many of the swimming activities had to stop during the Japanese occupation of Singapore.

I definitely discovered a lot about Singapore's past from this 200-page book and finished it faster than I'd expected. I especially enjoyed reading the trivia under *Fascinating Facts*, and found these sections very informative and entertaining.

Overall, the book was easy to read and understand. There are wonderful illustrations and drawings, and even maps and tables to make it a really fun read.

If you have burning questions about Singapore's history which have not been answered, Danger Dan and Gadget Girl might be able to help. Although *Secrets of Singapore* was written for children between eight to 14 years old, I am sure adults will find it informative too. I'm going to get my mum to read it soon!



Available at all major book stores, online from Epigram at shop.epigrambooks.sg and Closetful of Books at www.closetfulofbooks.com.

A Life By The River

Text by Reena Devi

The Singapore River: A Social History 1819-2002 examines the development of the Singapore River as an integral part of Singapore's economic and physical landscape, with a primary focus on the role of the lightermen who crewed the vessels that plied its waters. The study highlights the critical role played by the river and lighterman in the evolution of Singapore as an entrepôt from 1819, the founding of "modern" Singapore, to the present.

The book's content spans 180 years and is divided into shorter periods to emphasise changes along the river in relation to Singapore's role as a port, mercantile centre, colonial settlement and most recently, independent state.

It begins with Singapore's incorporation into the holdings of the East India Company. The Singapore River had become its port centre, and the city a part of its expanding international and regional network of commerce.

The development of the Suez Canal and an increase in steamships had led to the river relinquishing its central port status, with ocean-going vessels docking at Keppel Harbour. However, smaller coastal ships, large prows and junks still preferred to anchor at the river. The port's role in the global

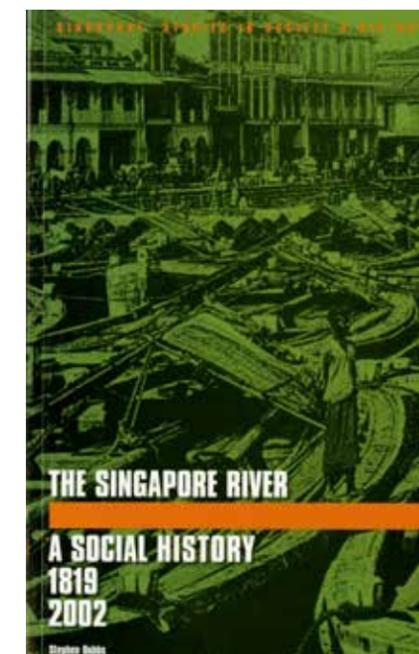
trading network and its demands for regional produce was the tipping point for the burgeoning trade of lighterage. The crew of these small crafts on the Singapore River, the lightermen, played an important role in this unique trade.

The book examines the lightermen's labour system as well as their physical and social conditions during that period right up to the 1970s, allowing the reader to understand the role they played in the evolving geo-social landscape of the Singapore River. These elements are fleshed out through vivid details provided about their lives, emphasising their magnitude of sacrifice and endless pursuit of financial salvation. For example, most of the lightermen could not take a wife in Singapore, as they were focused on the elusive goal of going home wealthy. In addition, the book examines their hobbies such as story-telling along the riverside. Their loneliness had also led them to dabble in drugs and prostitution, providing a flawed yet human face to this trade.

The stories of these lightermen and their historical contribution shed light on how the Singapore River is not a mere physical entity — for these lightermen, the river

was their home and livelihood. As such, *The Singapore River: A Social History 1819-2002* illustrates the river as a vibrant backdrop for an interdependent social, political and economic ecosystem.

Written by Stephen Dobbs, the book is published by NUS Press and is available at major bookstores.



Storyteller entertaining lightermen along the Singapore River, 1936. Courtesy of National Archives of Singapore.

170 Years of Journalism

Text by Stefanie Tham

Photos courtesy of Singapore Press Holdings Limited

As Singapore celebrates its 50th birthday, *The Straits Times*, Singapore's daily English newspaper, also marks a milestone in its publishing history as it turns 170 this year. *The Straits Times*, with the support of the National Heritage Board, has published an e-book to commemorate this event. Titled *Living History: 170 Years of The Straits Times*, it features highlights from more than a century of print news.

Since its inception in 1845, *The Straits Times* has captured many pivotal developments in Singapore through the nation's progress. In celebrating the paper's 170th anniversary, the e-book brings forth the story of Singapore as depicted in print. The striking element about this e-book is the plethora of visuals that presents both the older, bygone era, as well as the contemporary Singapore we are familiar with today. Over the years, photographs have become an intrinsic part of journalism, with images powerfully communicating what the written word cannot achieve.

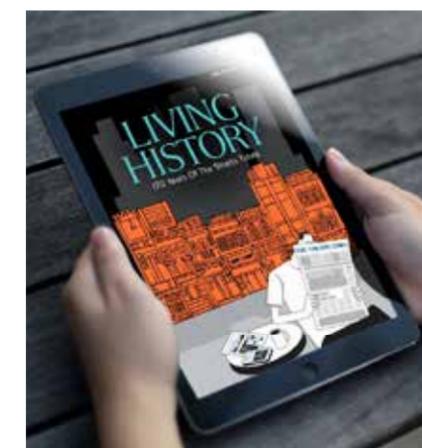
The e-book compiles notable photographs taken by *The Straits Times* journalists and presents them as a *Times Capsule*, charting Singapore's growth. Hidden among more commonly known scenes of

Singapore's past — new Housing Board flats, bumboats along the Singapore River — are also rarer visuals, such as a 1971 photograph of a young street urchin boy waddling in the Singapore River, gleefully holding onto the rubber tyre of a riverboat. He was part of a group known as the Riverside Mates, who navigated Singapore River like their playground, jumping off bridges into the river for sheer fun. Immortalised in print, scenes like these are intimate glimpses into the layered histories of Singapore.

Interspersed with photographs are also essays that illustrate the varied roles the newspaper played as it responded to local developments. For instance, when *The Straits Times* was still primarily written and read by Europeans residing in colonial Singapore in the early 1900s, Singapore was noted as a "haven for opium dens". The writers of *The Straits Times* sought to dispel misconceptions that opium was the only source of pleasurable entertainment in Singapore. The paper took great effort to promote other forms of entertainment, such as theatre, cricket, and — quite hilariously — even the simple enjoyment of gossiping, which the paper described as "a national sport that required little exertion".

Deputy Foreign Editor Bhagyashree Garekar writes, "Newspapers have been called the first draft of history. I suppose they perform that function, but they are so much more. They are portable, foldable, repositories of living history." In learning about *The Straits Times*, we inadvertently come to know more about Singapore through reports which have become invaluable sources of history. It is not possible to separate the history of *The Straits Times* from that of Singapore, and this makes the e-book an engaging and fascinating read.

Available through *The Straits Times* STAR E-book app which can be downloaded free on iPad and Android tablets.



Staff at *The Straits Times* Editorial department, 7 December, 1955.

MARRYING FOOD WITH HERITAGE

How did you come to be interested in the heritage of your community?

The Ceylonese heritage has always been part and parcel of growing up in a Ceylon Tamil household through its rituals and cuisine. Though small in numbers, we are driven to achieve. Excellence and education are inculcated at a very young age. I see myself as part of a minority community that holds strongly to its roots and stays close with one another.

What makes Jaffna cuisine so meaningful to you? What is it about food that makes it an intangible cultural heritage tradition?

Jaffna food has its roots in South India, but has taken on a distinct flavour of its own over the years. It is a blend of different influences and is closely tied to the produce of the area. The city is surrounded by the Jaffna lagoon and the abundance of seafood means very fresh and vibrant food is always close by. It is familiar, yet new, with an appealing smorgasbord of taste elements.

Is there a particular recipe that you would like to share? Why is it so special?

That would be *kool*, a nourishing seafood soup. Jaffna is a coastal community and this interpretation of the French bouillabaisse has fish and shellfish for its main ingredients. All the other ingredients that make up this flavoursome one-pot meal are gathered from plants that grow in a Jaffna Tamil's backyard: tamarind, jackfruit seeds and the palmyra root. Interestingly, *kool* was traditionally eaten out of a cup made by folding a jackfruit leaf.

What was the most memorable part of making this cookbook?

It was a communal effort. That gave each and every person involved in the making of the book, and the local Ceylon Tamils, a sense of belonging to the Singapore Ceylon Tamil society. Each and every day towards the cookbook's fruition was a learning journey. The test kitchens saw both young and old sharing their recipes, which was heart-warming.

What is your personal philosophy on heritage?

It is the knowledge of where I come from, my roots, and the customs of my community that have been passed down through the generations.

What would you tell other heritage enthusiasts about preserving their culinary heritage?

It is important to reach out, gather, and document your culinary wealth and stories. Food connects across generations, and younger members long to rediscover the tastes of yesteryears. These are windows of opportunity to link the generations and preserve cultural heritage.

Text by Sarah Benson and Sylvia Haliman

NHB GRANT RECIPIENT AND FOOD ENTHUSIAST SUSHEETA MANOHARAN ELOQUENTLY COMBINES TWO OF HER PASSIONS INTO A HERITAGE COOKBOOK ABOUT TRADITIONAL CEYLONESE CUISINE: *FROM HEART TO PALM: THE CULINARY WORLD AND CULTURE OF THE CEYLON TAMILS*.



Recipe for Kool (serves 20)

Though sometimes compared to the Thai tom yam soup or the French seafood dish called *bouillabaisse*, *kool* is a distinct Jaffna Tamil dish in a class of its own. This recipe is contributed by Mrs M. Sivapragasam (*Kichi Mamee*).

- ½ kg of long beans washed and cut into 2" long pieces
- 2 tapiocas peeled, washed and cut into 1.5" cubes
- ½ kg of prawns shelled and washed
- 1 kg of fish filleted and cut into 2" by 1.5" slices
- 4 crabs shelled, washed and quartered
- ½ kg of green jackfruit skin removed, cut into 1.5" cubes and washed in salted water
- ½ cup of cooked rice
- ½ cup of black-eyed peas soaked overnight and boiled till well-cooked
- ½ small packet of tamarind mixed with 1 cup of water and retain liquid after straining seeds and pulp
- 20 jackfruit seeds skin removed and washed
- 20 dried chillies finely ground and mixed with 2 cups of water
- Salt to taste
- 3 cups of *odiyal* flour

1. Soak the *odiyal* flour in 6 cups of water. Stir well and let it sit until the flour settles at the bottom. Pour away the water, then add another 6 cups of water and stir. Repeat this process two more times to remove the bitterness from the flour.
2. Put the crabs, prawns, long beans, tapioca, jackfruit seeds and black-eyed peas into a large aluminium, wide-mouthed pot (about 16-cup capacity). Add 12 cups of water and salt, then bring the mixture to a boil.
3. Boil the mixture for about 15 minutes until the tapioca turns translucent, and crabs and prawns turn pink. Add the fish now and cook for 5 more minutes. Now add the cooked rice, tamarind water, chilli mixture and stir well.
4. Mix the drained *odiyal* flour with 3 cups of water to a smooth paste and add it to the pot, stirring thoroughly. Let it cook for a few more minutes till the smell of the chillies disappears and the *kool* turns translucent. Turn off the fire.
5. Enjoy *kool* with your family and friends seated around the *kool* pot. The chilli paste can be added accordingly. *Kool* was traditionally served in little cones folded out of jackfruit tree leaves.



The Museum Roundtable

A Powerhouse of Singapore's Museums

Text by Foo Ling Fang

Did you know that we have more than 50 museums in Singapore? I certainly did not until I had an internship opportunity with the Partnerships Division of National Heritage Board (NHB) during my year-end term break. During my three-month internship, I had a very fruitful learning experience supporting the Partnerships Division in its work as the Museum Roundtable (MR) Secretariat.

Established in 1996, the MR brings together an array of public and private museums, heritage galleries, and other unique attractions of science and discovery in Singapore. Membership to this museum network is by invitation only and applicants are required to undergo stringent assessments to ensure that all MR members are committed to upholding the standards of the MR. Once initiated into the MR network, member organisations become part of a closely-knit body of museums in Singapore.

As the MR Secretariat, the Partnerships Division organises and coordinates a

range of activities for members to raise the standards and capabilities of the museum sector. It also promotes a museum-going culture among Singaporeans while positioning museums as cultural destinations.

Since its inception, the MR has presented numerous exhibitions, activities and programmes which have been well received by the public. These include signature annual events such as the *Battle for Singapore* which takes place in February to commemorate the fall of Singapore; *Children's Season* which runs from May to June during which special programmes for children are offered; and the *MR Arts and Heritage Village* which takes place in August as part of the *Istana Art Event* for National Day. These events serve as showcases for MR members and allow members of the public to enjoy the best of the outreach and education activities.

During my internship, I had the privilege to be involved in the

assessment of three new MR membership applications from the Eurasian Heritage Centre, the Gan Heritage Centre and the Ministry of Education (MOE) Heritage Centre. While each institution has its own focus and storyline, they all ultimately contribute to the Singapore story.

The Eurasian Heritage Centre

Housed in the charming Eurasian Community House off Ceylon Road, the Eurasian Heritage Centre (EHC) was established in 2003 to showcase the roots, history and culture of Eurasians in Singapore. The EHC hopes to reach out to the younger generation of Eurasians and raise awareness of the Eurasian heritage and culture in Singapore. Through the "Eurasian Experience Tour", visitors can enjoy an immersive experience of Eurasian culture which includes a guided tour of the galleries, an interactive showcase of a traditional Eurasian folk dance – *Jinkli Nona* – and a sampling of Eurasian cuisine such as *sugee* (semolina) cake.



The Gan Heritage Centre

Established in 2013, the Gan Heritage Centre (GHC) is situated in the Gan clan building at Bukit Pasoh, Chinatown. The GHC traces the Gans' origins in Shandong province, China, and their journey and settlement in Singapore. Besides honouring and preserving the clan's history, the GHC also highlights the contributions of the clan to Singapore's nation-building. It offers guided tours for school groups, regardless of clan origins, during which lively discussions and sketching are used to enhance learning experiences.

The MOE Heritage Centre

The MOE Heritage Centre (MOEHC) is sited at the premises of the former New Town Primary School and was opened in 2007. It showcases the development of education in Singapore from the early nineteenth century to the present day. In addition to a fascinating collection of artefacts such as educator tools of the past, school-issued toothbrushes, cups and so on, the MOEHC also recreates historic classroom settings that invite visitors to revisit and share memories of their school-going days. Beyond a journey of reminiscence, the MOEHC aims to inspire trainee teachers, promote pride in the education service and reaffirm the work of generations of educators who have shaped education in Singapore.

- 1 **President Mr Tony Tan at the Gan Heritage Centre booth during the 2015 Istana Art and Heritage Village Event.**
Courtesy of Gan Heritage Centre.
- 2 **Schoolchildren on a guided tour of the MOE Heritage Centre.**
Courtesy of the MOE Heritage Centre.
- 3 **Members of the public on a guided tour of Reflections at Bukit Chandu, as part of the 2015 Battle for Singapore programme.**
Courtesy of Reflections at Bukit Chandu.

For more information about the Museum Roundtable, please visit www.museums.com.sg.



Ayala Museum

Manila's Sanctuary for the Arts

Text by Reena Devi

Photos courtesy of Ayala Museum

Located at the heart of the Makati Central Business District in the Philippines, the Ayala Museum prides itself on being a sanctuary in the city. A quiet and aesthetically invigorating space, it sits amidst the hustle and bustle of Manila, a metropolitan city.

Ayala Museum was envisioned by Fernando Zobel (1924 – 1984), one of the founders of Ayala Foundation and an abstract painter, way back in the 1950s. In honour of the man behind its foundation, the Ayala Museum reserves a section in its third floor galleries to feature a permanent exhibition of Zobel's works. This collection of the artist's paintings, sketches, prints and photographs are rotated regularly. The gallery also houses a model of his art studio in Cuenca, Spain, where he worked and resided in the later part of his life.

The Ayala Museum strikes a clever balance between showcasing the Philippines' artistic developments as

well as the historical milestones and heritage of the country.

Among the museum's highlights is its collection of archeological artefacts, notably the *Gold of Ancestors: Pre-Colonial Treasures in the Philippines*, which serve as a testament to the Filipinos' rich ancestry and inherent craftsmanship. The museum also has on view *The Philippine Diorama Experience*, visually narrating the many milestones of Philippine history through 60 handcrafted dioramas. Some of the dioramas are featured in the international Google Art Project.

Ayala Museum also features ninth- to sixteenth-century Asian trade ceramics from the Roberto T. Villanueva Foundation in the exhibition *A Millennium of Contact*. There is also *Art and the Order of Nature in Indigenous Philippine Textiles*, a unique showcase of indigenous Philippine textiles donated by Mercedes Zobel, with corresponding analyses from the artists

of the Prince's School of Traditional Arts in the United Kingdom.

Since 2013, the Ayala Museum's sixth floor has become home to the Filipinas Heritage Library (FHL), which was previously located at the historic Nielson Tower in Makati Avenue. FHL now presents itself as an accessible modern repository of materials and references on Philippine arts, history and culture. This also establishes the museum as a contemporary arts space for both visitors and those who are interested in researching the Philippine arts scene.

Ayala Museum represents and defines the dynamism of the Philippines' heritage and cultural history. The museum's interwoven narrative of history and culture creates diverse offerings for visitors from all walks of life, whether they are casual tourists, students and academics, families, or arts and culture enthusiasts.



1 The Ayala Museum façade in the corner of Makati Avenue and De La Rosa Street, Makati City.

2 Container from Surigao, c. 10th – 13th century. *Gold of Ancestors: Pre-Colonial Treasures in the Philippines* at Ayala Museum.

WHAT'S ON

NOVEMBER – DECEMBER 2015

Daily

GUIDED TOUR OF PLAY AT TJ EXHIBITION

National Heritage Board
Our Museum @ Taman Jurong
Ongoing to December 31
Monday to Friday | 3 p.m. to 9 p.m.
Saturday to Sunday | 10 a.m. to 6 p.m.
Closed on Public Holidays

Join the free guided tours of Our Museum @ Taman Jurong's new exhibition and learn more about popular recreational sites belonging to Taman Jurong's heritage through the memories and stories of its residents.

For groups of more than 10 people, please email raudha_muntadar@nhb.gov.sg and visit www.facebook.com/OMATTJ for more information.

PLAY AT TJ: OUR MEMORIES OF RECREATIONAL SITES IN TAMAN JURONG

National Heritage Board
Our Museum @ Taman Jurong and Taman Jurong Community Club
Ongoing to December 31
Monday to Friday | 3 p.m. to 9 p.m.
Saturday to Sunday | 10 a.m. to 6 p.m.
Closed on Public Holidays
Free admission

Play at TJ: Our Memories of Recreational Sites in Taman Jurong is a showcase of selected popular recreational sites belonging to Taman Jurong's heritage, and how they reflect the SG50 spirit of community and family bonding through the memories of its residents.

For more information, please visit www.facebook.com/OMATTJ or email raudha_muntadar@nhb.gov.sg



PLAY AT TJ: OUR MEMORIES OF RECREATIONAL SITES IN TAMAN JURONG

THE SINGAPORE JOURNEY: 50 YEARS THROUGH STAMPS

Singapore Philatelic Museum
Ongoing to April 2016
Monday | 1 p.m. to 7 p.m.
Tuesday to Sunday | 9:30 a.m. to 7 p.m.
\$6 for adults and \$4 for children (3 to 12 years old). Free admission for Singapore Citizens and Permanent Residents.

Singapore stamps document the growth of the nation, archiving trials, tribulations, achievements and aspirations. Journey through 50 years of our nation's progress with specially selected stamps, philatelic materials and rarely seen original stamp artworks. Let these remarkable treasures tell you the story of Singapore in a way only they can.

For more information, please visit www.spm.org.sg and refer to page 5.

WE: DEFINING STORIES

Travelling Exhibition
Library opening hours. Free admission.

Bishan Library [Sept]
Tampines Regional Library [Oct]
Cheng San Public Library [Nov]
Bedok Public Library [Dec]



Revisit Singapore's turbulent march towards independence and appreciate the quirks that define us as Singaporean today in this exhibition featuring photographs from the archives of *The Straits Times* and the National Museum of Singapore Collection. This travelling visual exhibition of headline photographs documents significant moments of Singapore's history, and forms a pictorial story of home and identity 50 years since independence.
For more information, please go to <http://bit.ly/wedefining>

LTA PHOTO EXHIBITION

Land Transport Authority (LTA)
1 Hampshire Road, Blk 5 Level 1,
Singapore 219428
Ongoing to March 14, 2016
Daily | 9 a.m. to 5 p.m.
Closed on Sundays and Public Holidays
Free admission.

In commemoration of LTA's 20th anniversary, the Land Transport Gallery is organising an exhibition to showcase the key transport milestones that LTA has achieved in the past 20 years, focusing on the people who have helped make these developments possible.

For more information, please visit www.lta.gov.sg/ltagallery/

PRESIDENT'S YOUNG TALENTS

Singapore Art Museum
SAM at 8Q, 8 Queen Street
Singapore 188535
Ongoing to March 27, 2016
Daily | 10 a.m. to 7 p.m.
\$10 for adults and \$5 for students and senior citizens. Free admission for Singaporeans and Permanent Residents and for all on Friday from 6 p.m.

The President's Young Talents is Singapore's premier exhibition, which awards promising artists whose practices chart new dimensions in Singapore contemporary art today. The list of finalists for this year's *President's Young Talents* is Ang Song Ming, Bani Haykal, Ezzam Rahman, Loo Zihan and Ong Kian Peng.

For more information, please visit www.singaporeartmuseum.sg

GREAT PERANAKANS: FIFTY REMARKABLE LIVES

Peranakan Museum
Ongoing to April 3, 2016
Free admission for Singaporeans and Permanent Residents

Great Peranakans celebrates the achievements of 50 men and women who have shaped Singaporean life and culture over the past two centuries. These pioneers made important contributions in art, culture, education, business, governance, and public service. Collectively, their stories and more than 100 objects from their lives invite greater contemplation of evolving Peranakan and Singaporean identities.

GREAT PERANAKANS: FIFTY REMARKABLE LIVES

Ancestor portrait of Tan Kim Seng
Courtesy of Peranakan Museum
Singapore





VICTORIA THEATRE AND VICTORIA CONCERT HALL: A MONUMENT TO OUR HISTORY HERITAGE GALLERY

VICTORIA THEATRE AND VICTORIA CONCERT HALL: A MONUMENT TO OUR HISTORY HERITAGE GALLERY

Preservation of Sites and Monuments
Victoria Concert Hall, Level 3
Daily | 10 a.m. to 9 p.m.

\$10 for adults and \$30 for a family of four. \$4 for adults, \$2 for children and \$12 for a family of four for Singaporeans and Permanent Residents.

Did you know the Victoria Theatre and Victoria Concert Hall originated as two buildings, built at different times? Visit *A Monument to Our History* and learn more about this National monument's rich history and outstanding architectural features through a display of photographs and memories shared by many who have cherished this gem of a performance venue.

For more information, please visit www.nhb.gov.sg/psm

FORT SILOSO

Resorts World™ Sentosa
Fort Siloso, Sentosa
Daily | 10 a.m. to 6 p.m., last admission at 5:30 p.m.
Free admission

In the nineteenth century, Singapore was an important sea trading port for the British. To defend the island from sea invasion, Fort Siloso was built at the tip of Sentosa (once known as Blakang Mati). During World War II (WWII), the Japanese troops invaded Singapore through Malaya and the guns in Fort Siloso were turned landwards to support the ground troops.

Today, Fort Siloso is a historical attraction being the only preserved coastal fort in Singapore with a rich memorabilia of WWII-era coastal guns and remains of fortified military structures and tunnels.

For more information, please visit www.sentosa.com.sg

FORT SILOSO



FORT SILOSO GUIDED TOUR

Resorts World™ Sentosa
Fort Siloso, Sentosa
Daily | 11:30 a.m. to 1 p.m., 1:30 p.m. to 3 p.m., 2 p.m. to 3:30 p.m., 4 p.m. to 5:30 p.m.
\$20 for adults and \$7 for children (7 to 12 years old). Admission for Singaporeans and Permanent Residents is \$15 for adults and \$5 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 www.sentosa.com.sg

FORT SILOSO SURRENDER CHAMBERS

Resorts World™ Sentosa
Fort Siloso, Sentosa
Daily | 10 a.m. to 6 p.m., last admission at 5:30 p.m.
\$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).

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.

Go back in time and experience these surrenders with our guided commentary available every 30 minutes.

For more information, please visit www.sentosa.com.sg



FORT SILOSO

GUIDED TOUR OF MALAY HERITAGE CENTRE

Malay Heritage Centre (MHC)
Registration and starting point at Visitor Services Counter
Tuesday to Friday | 11 a.m. to 12:15 p.m.
Saturday to Sunday | 2 p.m. to 3:15 p.m.

Join our free guided tours of MHC's permanent galleries and learn more about Kampong

Glam as well as its significance to the Malay community from our museum docents.

Tours are conducted in English and limited to 20 people per tour. For groups of more than 20 people, please book your tours two weeks in advance. For corporate or special needs tours, please email your request to NHB_MHC@nhb.gov.sg

The availability of the guided tours is subject to the availability of our volunteer docents.

Weekly

LET'S PLAY! TRADITIONAL MALAY GAMES

Malay Heritage Centre (MHC)
Every Tuesday | 10 a.m. to 10:45 p.m. and 3 p.m. to 3:45 p.m.

Come and learn more about traditional Malay games at the MHC! Learn skills you will need to play *capteh*, *main lereng* (wheel spinning), *congkak* (traditional Malay board game), *batu seremban* (five stones) and many more. This 45-minute session will also invite participants to use their creativity as they invent new and fun games with newfound items.

LET'S PLAY! TRADITIONAL MALAY GAMES



SMW2015 ROVING EXHIBITION

Maritime and Port Authority of Singapore
Woodlands Regional Library
October 19 to 30, 10 a.m. to 9 p.m.
National Library
November 2 to 25, 9 a.m. to 9 p.m.
Jurong Regional Library
December 16, 2015 to January 15, 2016, 10 a.m. to 9 p.m.
Closed on Public Holidays and at 5pm on Christmas Eve and New Year's Eve.
Free admission

The *Roving Exhibition* is a scaled-down version of the SMW2015 exhibition *Maritime Singapore: From Trading Post to Global Hub* held in April 2015 at the Event Plaza @ Marina Bay Sands. The exhibition is an outreach initiative to the wider community. The calendar of the exhibition is shown below.

Workshop caters to three age groups: 5 to 7 year olds, 7 to 12 year olds and 13 years old and



SATURDAYS@ACM

above. Has a minimum of 20 participants and maximum of 30 participants.

For enquiries, please email kenneth_lim@mpa.gov.sg or call 6375 1848 [Monday to Friday].

GALLERIES ALIVE! TRADITIONAL MALAY MUSIC/WAYANG KULIT



Monthly

GALLERIES ALIVE!

Malay Heritage Centre (MHC)
Traditional Malay Music | Third Wednesday of every month
Wayang Kulit | Third Thursday of every month

Watch MHC's permanent galleries come alive with live performances of traditional music or enjoy a *wayang kulit* performance as our *dalang* tells the stories of Sang Kancil and his adventures.

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

SATURDAYS@ACM

Asian Civilisations Museum
November 7 and December 5
1 p.m. to 5 p.m.
Free admission

Join us on a journey to explore, discover, and create! Be captivated by fascinating performances, journey across Asia with incredible storytellers, or make your own masterpiece.

SINGAPORE MARITIME TRAIL 1

Maritime and Port Authority of Singapore
Lobby of Swissotel The Stamford
First Saturday of every month,
8:45 a.m. to 11:30 a.m.
Free Admission

Take a tour of local maritime heritage sites on *Singapore Maritime Trail 1* – including Fort Canning and Boat Quay – and trace the progress of Singapore's maritime sector.

For *Singapore Maritime Trail 1*, participants start the tour by boarding a bus at the lobby of Swissotel The Stamford. Then, they will visit some maritime heritage sites on foot and finish the tour at Harbourfront MRT station.

The guided tours are open to the public and spaces are limited. For registration, please call 6836 6466 [Monday to Friday, 9 a.m. to 6:30 p.m.] or email fang_jiayun@mpa.gov.sg.

SINGAPORE MARITIME TRAIL 2

Maritime and Port Authority of Singapore
Second Saturday of every month,
9 a.m. to 11:30 a.m.
Free Admission

The *Singapore Maritime Trail 2* takes visitors on a journey that maps out progress and advancement of our port, focusing on its history and the stories of the people in the maritime sector who have contributed to the nation's maritime success. Launched in May 2015, this second trail is an extension of the 2014 *Singapore Maritime Trail 1*, which included a tour of local maritime heritage sites.

The guided tours are open to the public and spaces are limited. For registration, please call 6836 6466 [Monday to Friday, 9 a.m. to 6:30 p.m.] or email fang_jiayun@mpa.gov.sg.

STRAITS FAMILY SUNDAY

Peranakan Museum
November 8 and December 13
1 p.m. to 5 p.m.
Free admission for Singaporeans and Permanent Residents

Explore the colourful world of Peranakans every second Sunday of each month. Make arts and crafts based on the museum's collection, or go on a special, themed tour of the galleries. Dress up with the whole family in a *batik* shirt or *sarong kebaya*, and enjoy a fun-filled Sunday at the Peranakan Museum.

November

AMAZING STAMPS

Singapore Philatelic Museum
Thursday | November 26 and December 10
10 a.m. to 12 noon.
\$15 per person. For ages 7 to 12.

Learn about the fascinating world of philately and discover stories about history, culture and heritage. Search for philatelic treasures, put together stamp puzzles in the shortest time, take part in a stamp designing competition and win prizes!

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

BALESTIER: A HUNDRED YEARS

Sun Yat Sen Nanyang Memorial Hall
November 21, 2015 to April 24, 2016
Tuesday to Sunday | 10 a.m. to 5 p.m.
Free admission for Singaporeans and Permanent Residents.

In conjunction with SG50, Sun Yat Sen Nanyang Memorial Hall is organising the *Balestier: A Hundred Years* special exhibition to

STRAITS FAMILY SUNDAY



celebrate the rich heritage and multi-cultural society of Singapore. This exhibition narrates the century-long history of the Balestier precinct, features the characteristics and development of the settlements in the area and highlights how the different communities lived and interacted in this precinct.

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

TIME OF OTHERS

Singapore Art Museum
November 21, 2015 to February 28, 2016
Daily 10 a.m. to 7 p.m.
\$10 for adults and \$5 for students and senior citizens. Free admission for Singaporeans and Permanent Residents and for all on Friday from 6 p.m.

Time of Others will feature works of artists responding to social, historical and geopolitical concerns at this present juncture of living in a more interconnected world today, where notions of boundary, difference and Otherness have also become more complex.

For more information, please visit www.singaporeartmuseum.sg

WAN QING CULTUREFEST 2015

Sun Yat Sen Nanyang Memorial Hall
November 21 to December 6
Tuesday to Sunday 10 a.m. to 5 p.m.
Free admission

Sun Yat Sen Nanyang Memorial Hall proudly presents *Wan Qing CultureFest 2015*. Keep a lookout for an exciting line-up of performances by local artists, public lectures, craft demonstrations, movie screenings and more as we deliver memorable cultural



WAN QING CULTUREFEST 2015

treats in an educational and fun manner for you and your family!

All activities are free of charge but registration may be needed for some. For more information, please visit www.wanqingyuan.org.sg

MAILBOX WORKSHOP

Singapore Philatelic Museum
Wednesdays 1 November 25 and December 9, 10 a.m. to 12 noon
\$30.00 per person. For ages 7 to 12.

Have you ever wondered what the inside of a post box looks like? View miniature post boxes from around the world, discover interesting facts about post boxes and find out how mail is delivered. You can also paint and decorate your very own tin mailbox!

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

OVERNIGHT ADVENTURE

Singapore Philatelic Museum
Thursday to Friday 1 November 26, 6 p.m. to November 27, 9 a.m.
Wednesday to Thursday 1 December 2, 6 p.m. to December 3, 9 a.m.
\$90 per person. For ages 7 to 12.

Discover the world of philately through exciting activities and competitions! Learn about the "King of Hobbies" and enjoy the rare opportunity of sleeping among the philatelic exhibits! Bring along a sleeping bag, jacket, pyjamas, fresh change of clothing and toiletries. Includes: dinner, supper and breakfast.

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

SINGAPORE INTERNATIONAL FILM FESTIVAL

Gallery Theatre, National Museum of Singapore
November 26 to December 6

The Singapore International Film Festival (SGIFF) is the largest and longest-running film event in Singapore. The Festival focuses on showcasing international films and providing a global platform for the best of Singapore cinema.

For more information, please visit to www.sgiff.com

December

THE SPICE TRAIL

Singapore Philatelic Museum
Tuesday 1 December 1 and 8, 10 a.m. to 12 noon
\$15 per person. For ages 7 to 12.

Learn about the explorers who crossed the seas, the routes that they took and about the spices that were discovered. Go on a walking trail to Fort Canning Park to see spice plants and create a special spice craft.

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

TREASURES OF THE WORLD FROM THE BRITISH MUSEUM

National Museum of Singapore
December 5, 2015 to May 29, 2016. 10 a.m. to 6 p.m.

Explore the finest artefacts the world has to offer at this highly-anticipated exhibition from the British Museum! Featuring stunning relics from ancient civilisations and

treasures spanning Africa, Oceania, the Middle East, as well as Europe, Asia and the Americas, this extensive collection encompasses over two million years of abundant culture and history.

For more information, please visit www.nationalmuseum.sg

MOVIE MATINEE

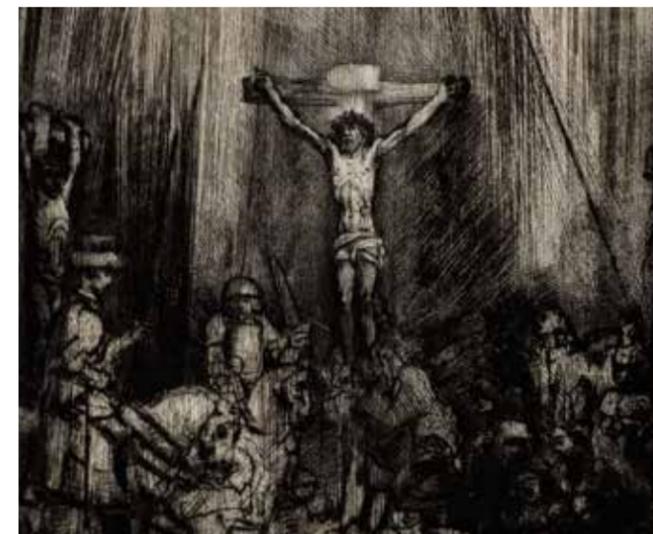
Sun Yat Sen Nanyang Memorial Hall in collaboration with National Library Board
Library@Chinatown, Programme Zone
December 10, 2 p.m. to 3:30 p.m.
Free admission

How do movies contribute to our understanding of the socio-historical setting of Republican China and its road to modernisation? Check out our movie matinees and find out for yourself during the pre-movie screening presentation!

Please register at library eKiosks or at www.nlb.gov.sg/golibrary/programme/Arts.aspx

TREASURES OF THE WORLD FROM THE BRITISH MUSEUM

The Three Crosses, Rembrandt, AD 1653
© 2015 the Trustees of the British Museum



By Appointment Only

MINT WORKSHOP SERIES: NATURE'S PLAYGROUND

Mint Museum of Toys
\$25 per person (Includes museum admission)

Join us at the Mint Museum of Toys to celebrate and relive the classic days of play and discovery. Explore nature's treasures and let the local bugs, critters and surprising plants inspire the curious and the imaginative in you. Participants will get to create their very own handicraft toy too!

Workshop caters to three age groups: 5 to 7 year olds, 7 to 12 year olds and 13 years old and above. Has a minimum of 20 participants and maximum of 30 participants.

For more information, please email info@emint.com or call 6339 0660.

If you wish to feature your events, please email us at muse@nhb.gov.sg

All details and information were correct at time of publishing but could be subject to change. You may wish to check with event organisers before setting off. NHB cannot accept responsibility for any errors or omissions.



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 www.museums.com.sg for more information.

A

The Army Museum of Singapore²
520 Upper Jurong Road
Singapore 638367
+65 6861 3651

Art Retreat Museum*¹
10 Ubi Crescent
Lobby C
#01-45/47
Ubi Techpark
Singapore 498564
+65 6749 0880
artretreatmuseum.com

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

Asian Civilisations Museum²
1 Empress Place
Singapore 179555
+65 6332 7798
acm.org.sg

B

Baba House*¹
157 Neil Road
Singapore 088883
+65 6227 5731
nus.edu.sg/museum/baba

The Battle Box³
2 Cox Terrace
Singapore 179622
+65 6338 6144

The Building & Construction Authority Gallery*³
200 Braddell Road
Singapore 579700
+65 6248 9930
bcaa.edu.sg/learning-journey-sites/bca-gallery

C

Chinatown Heritage Centre³
48 Pagoda Street
Singapore 059207
+65 6534 8942
chinatownheritagecentre.sg

Chinese Heritage Centre²
Nanyang Technological University
12 Nanyang Drive
Singapore 637721
+65 6513 8157
chc.ntu.edu.sg

Civil Defence Heritage Gallery¹
62 Hill Street
Singapore 179367
+65 6332 2996
www.scdf.gov.sg/community-volunteers/visit-scdf-establishments/cd-heritage-gallery

The Changi Museum¹
1000 Upper Changi Road North
Singapore 507707
+65 6214 2451
changimuseum.com.sg

E

Eurasian Heritage Centre
139 Ceylon Road
Singapore 429744
+65 6447 1578
eurasians.org.sg/eurasians-in-singapore/eurasian-heritage-centre/

F

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

Fu Tak Chi Museum^{2,3}
76 Telok Ayer Street
Singapore 048464
+65 6580 2888
fareastsquare.com.sg

G

Gan Heritage Centre*¹
18 Bukit Pasoh Road
Singapore 089832
+65 6223 0739
ganclan.sg

Grassroots Heritage Centre¹
National Community Leaders Institute
70 South Buona Vista Road
Singapore 118176
+65 6672 5200
nacli.pa.gov.sg/grassroots-heritage-centre.html

H

HDB Gallery¹
HDB Hub
Basement 1
480 Toa Payoh Lorong 6
Singapore 310480
hdb.gov.sg/hdbgallery

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

Home Team Gallery*¹
501 Old Choa Chu Kang Road
Singapore 698928
+65 6465 3726

I

iExperience Centre
B1-10/19 Esplanade Xchange
90 Bras Basah Road
Singapore 189562
+65 6820 6880
iexperience.sg

The Intan*¹
69 Joo Chiat Terrace
Singapore 427231
+65 6440 1148
the-intan.com

IRAS Gallery¹
Revenue House Level 1
55 Newton Road
Singapore 307987
+65 6351 2076
iras.gov.sg/irashome/irasgallery.aspx

L

Land Transport Gallery¹
1 Hampshire Road
Block 1 Level 1
Singapore 219428
+65 6396 2550
lta.gov.sg/ltgallery/index.html

Lee Kong Chian Natural History Museum
2 Conservatory Drive
Singapore 117377
+65 6516 5082
lkcnhm.nus.edu.sg

M

Malay Heritage Centre²
85 Sultan Gate
Singapore 198501
+65 6391 0450
malayheritage.org.sg

Marina Barrage¹
8 Marina Gardens Drive
Singapore 018951
+65 6514 5959
pub.gov.sg/Marina/Pages/Sustainable-Singapore-Gallery.aspx

Memories at Old Ford Factory²
351 Upper Bukit Timah Road
Singapore 588192
+65 6462 6724
nas.gov.sg/moff

Ministry of Education Heritage Centre
402 Commonwealth Drive
Singapore 149599
+65 6838 1614
moheritagecentre.sg/

MINT Museum of Toys
26 Seah Street
Singapore 188382
+65 6339 0660
emint.com

N

National Healthcare Group Polyclinics' Gallery of Memories¹
Level 3 of Bukit Batok Polyclinic
50 Bukit Batok West Avenue 3
Singapore 659164
+65 6355 3000
nhgp.com.sg

National Library Gallery¹
100 Victoria Street
Singapore 188064
+65 6332 3255
nlb.gov.sg/golibrary/exhibitions.aspx

National Museum of Singapore²
93 Stamford Road
Singapore 178897
+65 6332 3659
nationalmuseum.sg

NEWater Visitor Centre¹
20 Koh Sek Lim Road
Singapore 486593
+65 6546 7874
www.pub.gov.sg/water/newater/visitors/Pages/default.aspx

Ngee Ann Cultural Centre¹
97 Tank Road
Teochew Building
Singapore 238066
+65 6737 9555
ngeeann.com.sg/en/ngee-ann-cultural-centre

NUS Museum¹
University Cultural Centre
50 Kent Ridge Crescent
Singapore 119279
+65 6516 8817
nus.edu.sg/museum

P

Peranakan Museum²
39 Armenian Street
Singapore 179941
+65 6332 7591
peranakanmuseum.org.sg

Police Heritage Centre*¹
Police Headquarters
New Phoenix Park
28 Irrawaddy Road
Singapore 329560
+65 6478 2123
police.gov.sg/spfheritage

R

Red Dot Design Museum¹
Ground Floor
Red Dot Traffic Building
28 Maxwell Road
Singapore 069120
+65 6327 8027
museum.red-dot.sg

Reflections at Bukit Chandu²
31-K Pepys Road
Singapore 118458
+65 6375 2510
www.nhb.gov.sg/NHBPortal/Museums/ReflectionsatBukitChandu

Republic of Singapore Navy Museum¹
112 Tanah Merah Coast Road
Singapore 498794
+65 6544 5147
mindef.gov.sg/content/imindef/mindef_websites/atozlistings/navymuseum/home.html

Republic of Singapore Air Force Museum¹
400 Airport Road
Paya Lebar Airbase
Singapore 534234
+65 6461 8507
mindef.gov.sg/imindef/mindef_websites/atozlistings/air_force/about/museum.html

S

Science Centre Singapore²
15 Science Centre Road
Singapore 609081
+65 6425 2500
science.edu.sg

The SGH Museum¹
Bowyer Block
11 Third Hospital Avenue
Singapore 168751
+65 6326 5294
sgh.com.sg/about-us/sgh-museum/Pages/SGH-Museum.aspx

Singapore Art Museum²
71 Bras Basah Road
Singapore 189555
+65 6589 9580
singaporeartmuseum.sg

Singapore City Gallery¹
45 Maxwell Road
The URA Centre
Singapore 069118
+65 6321 8321
ura.gov.sg/uol/citygallery

Singapore Coins and Notes Museum
20 Teban Gardens Crescent
Singapore 608928
+65 6895 0288
scnm.com.sg

Singapore Discovery Centre
510 Upper Jurong Road
Singapore 638365
+65 6792 6188
sdc.com.sg

Singapore Maritime Gallery¹
Marina South Pier
Level 2
31 Marina Coastal Drive
Singapore 018988
+65 6325 5707
maritimegallery.sg

Singapore Philatelic Museum²
23-B Coleman Street
Singapore 179807
+65 6337 3888
spm.org.sg

Singapore Sports Museum²
6 Stadium Walk
Singapore 397698
+65 6653 9710
sportshub.com.sg/venues/Pages/singapore-sports-museum.aspx

Sun Yat Sen Nanyang Memorial Hall²
12 Tai Gin Road
Singapore 327874
+65 6256 7377
wanqingyuan.org.sg

T

Tan Tock Seng Hospital Heritage Museum¹
11 Jalan Tan Tock Seng
Level 1
Singapore 308433
+65 6357 8266
tts.com.sg/TTSH-Heritage-Museum

W

Woodbridge Museum¹
10 Buangkok Green
Buangkok Green Medical Park
Singapore 539747
+65 6389 2000

*By Appointment Only

¹ Free

² Free for Singapore Citizens and Permanent Residents

³ Opening soon

