

(Re)Making an Interior Architecture

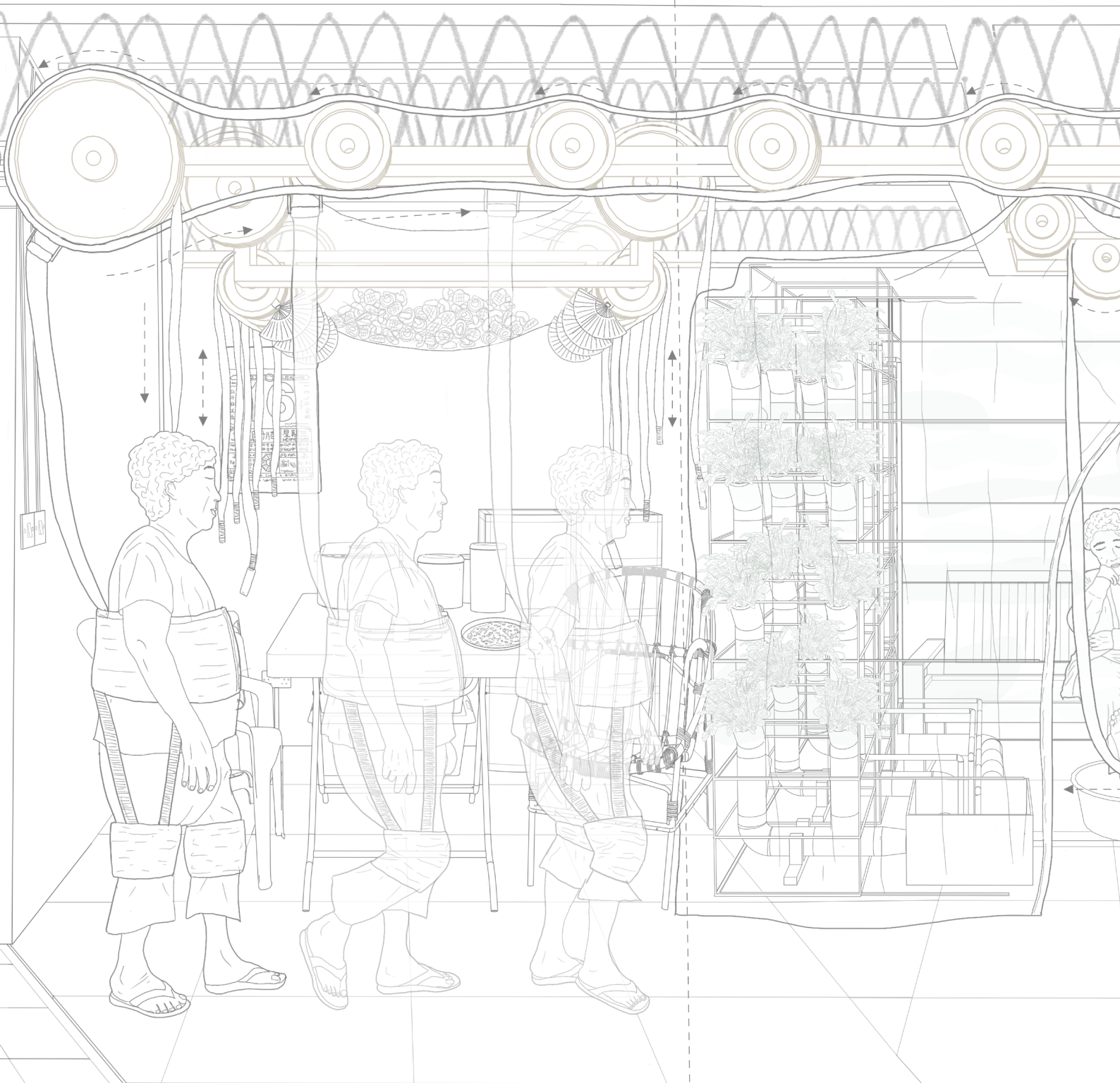
Reframing the Role of 'Repair' in Architecture

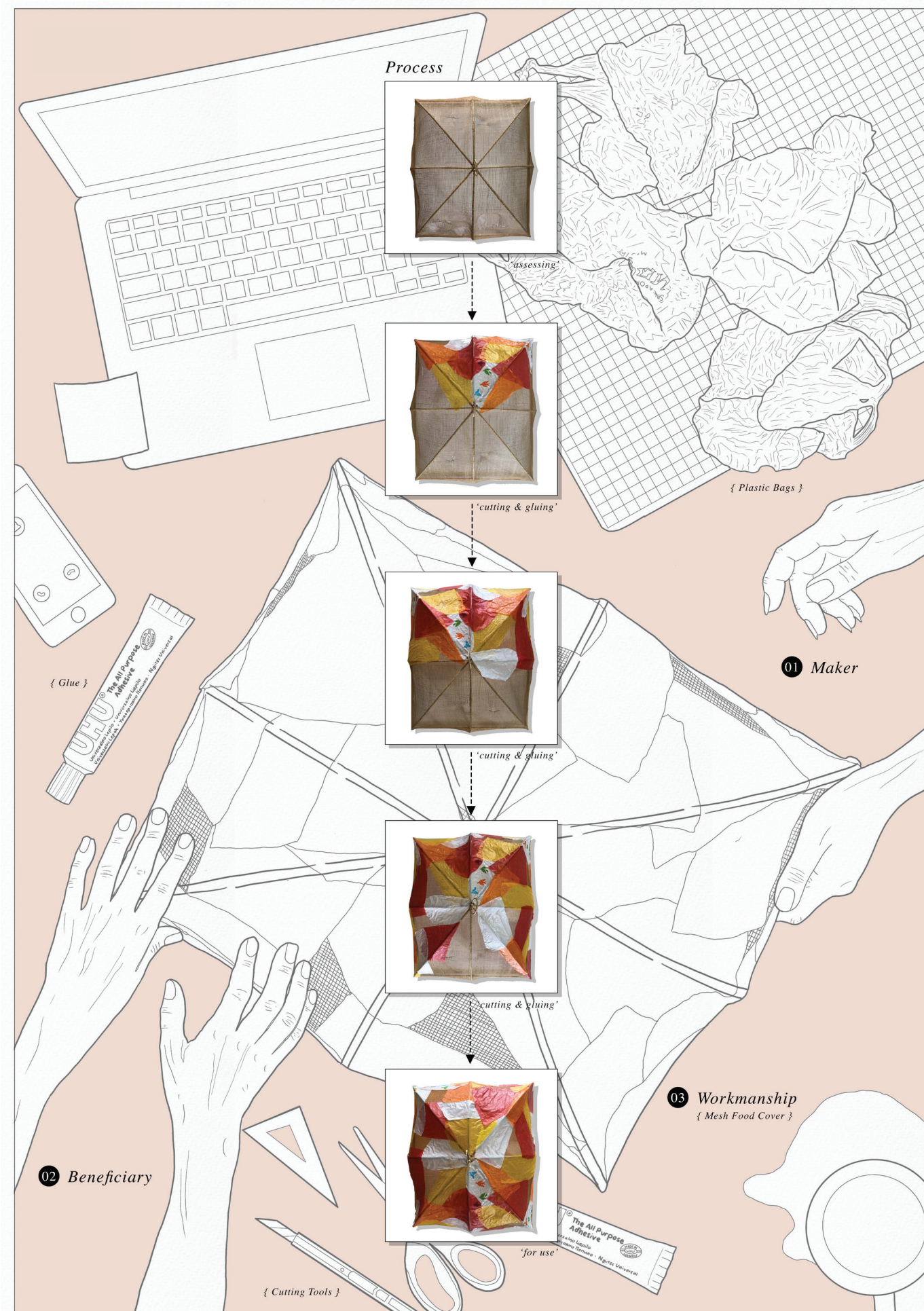
National University of Singapore

Masters of Architecture

Claudine Fang Yu Tian

A0172513M





CONTENTS

ACKNOWLEDGEMENTS

ABSTRACT

PREMISE

*A Journey of Chance Encounters
Uncovering the Crafts/Tradesmen*

ACTS OF REPAIR

*Jalan Kukoh's Elderly
The Remade Interior Landscape
The (Re)Making*

ITINERANT 'ARCHITECTS'

*The Seamstress
The Gardener
The Bookbinder*

APPENDIX A: SCALES OF REPAIR

*Of Objects
Of Furniture
Of Society*

APPENDIX B: A DERIVATIVE OF THE CITY

*A Derivative of the City
Appendix*



ACKNOWLEDGEMENTS

This thesis represents my take of what it means to live in the city, a city such as Singapore. My impressions of the city do not stem simply from the glorified imagery of skyscrapers and lush greenery but the importance of the image of the everyday. The notion of an everyday to you and I mean completely different experiences compared to those of the disadvantaged and marginalised. In this case, having fallen within the cracks of city life, I envision how new connections and ecologies of some of the most overlooked people in Singapore come together, and in each other's presence, heal and mend society in their own small but powerful ways.

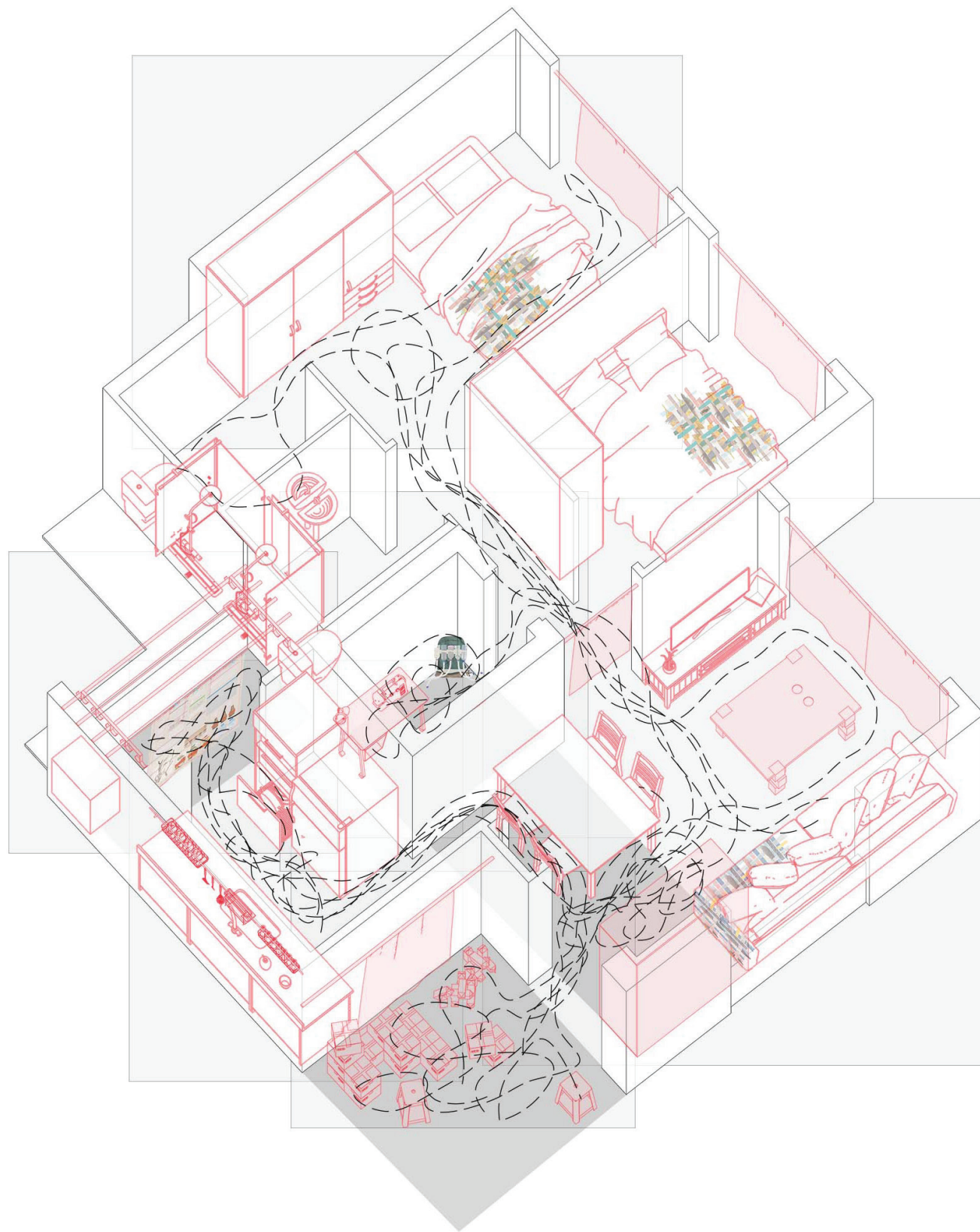
To Dr Lilian Chee, thank you for your unwavering support throughout this entire year, from opening my eyes to see that small is truly powerful, to the knowledge and expertise that I have gained from you in exploring architecture beyond the conventional.

To Dr Constance Lau and all whom have mentored me before, I am blessed to have been able to have learnt and grown so much from all of you the past 5 years of architectural education, your guidance has enabled me to be where I am today. It has truly changed the way I view the world and supplemented my life long curiosity of how the world comes together in all its complex ways.

To Zihao, Derong, Rifqi, Jeremy and Si Qi, I am so grateful to have met all of you and to have had you on this year long journey with me. Thank you for your support, for the calls and for trying your best to help when things got tough.

To my Friends, I really would not have made it this far without your weekly messages of support and for listening to my multiple rants.

To Grandma, who was so happy to have been able to participate in my thesis towards the end and for always cooking for me to make sure I had good food to eat, I am grateful.



ABSTRACT

Pushing back against the waste of mass commodification, this thesis engages the acts of repair and (re)making in the architectural interior. It speculates how a burgeoning ‘Do-It-Yourself’ culture that encapsulates a making-do spirit reframes the role of repair in architecture, shifting from the scale of object intervention to spatial configuration. Going beyond conventional scopes of building crafts/tradespeople, the thesis enlists the skillsets of seamstresses, gardeners and bookbinders, as itinerant and make-do ‘architects’, demonstrating how they might mend spaces occupied by Singapore’s disadvantaged society.

Jalan Kukoh, a symbol of growing inequality, emerges as a marginalized zone where the manifestation of repair through (re)making will occur. Focusing on elderly residents, a speculative scenario is imagined where Mdm Phua’s HDB flat becomes a canvas for the make-do ‘architects’. Scattered around the flat, the devices installed are designed to assist her in her daily tasks, consisting of three humid zones that create microclimates and four types of body braces with an integrated textile pulley-conveyor system. Here, (re)making brings about empowerment and autonomy – ground up initiatives that encourage the reclaiming of space and progress of society.

Keywords:

Repair, Crafts/ Tradesmen, Itinerant ‘Architects’, ‘Making-do’ Spirit, the Disadvantaged

PREMISE

A Journey of Chance Encounters
Uncovering the Crafts/Tradesmen

A JOURNEY OF CHANCE ENCOUNTERS

My investigations were built upon my earlier work, focusing on alternative ways of exploring the city. It started off with an enquiry into Jalan Besar through the lens of the Situationists'. In utilising games of chance as represented through these maps as a means of exploring the site, I uncovered a frequently overlooked repair economy that exists within Jalan Besar as a seen in fragment 2 & 6 of the site map.



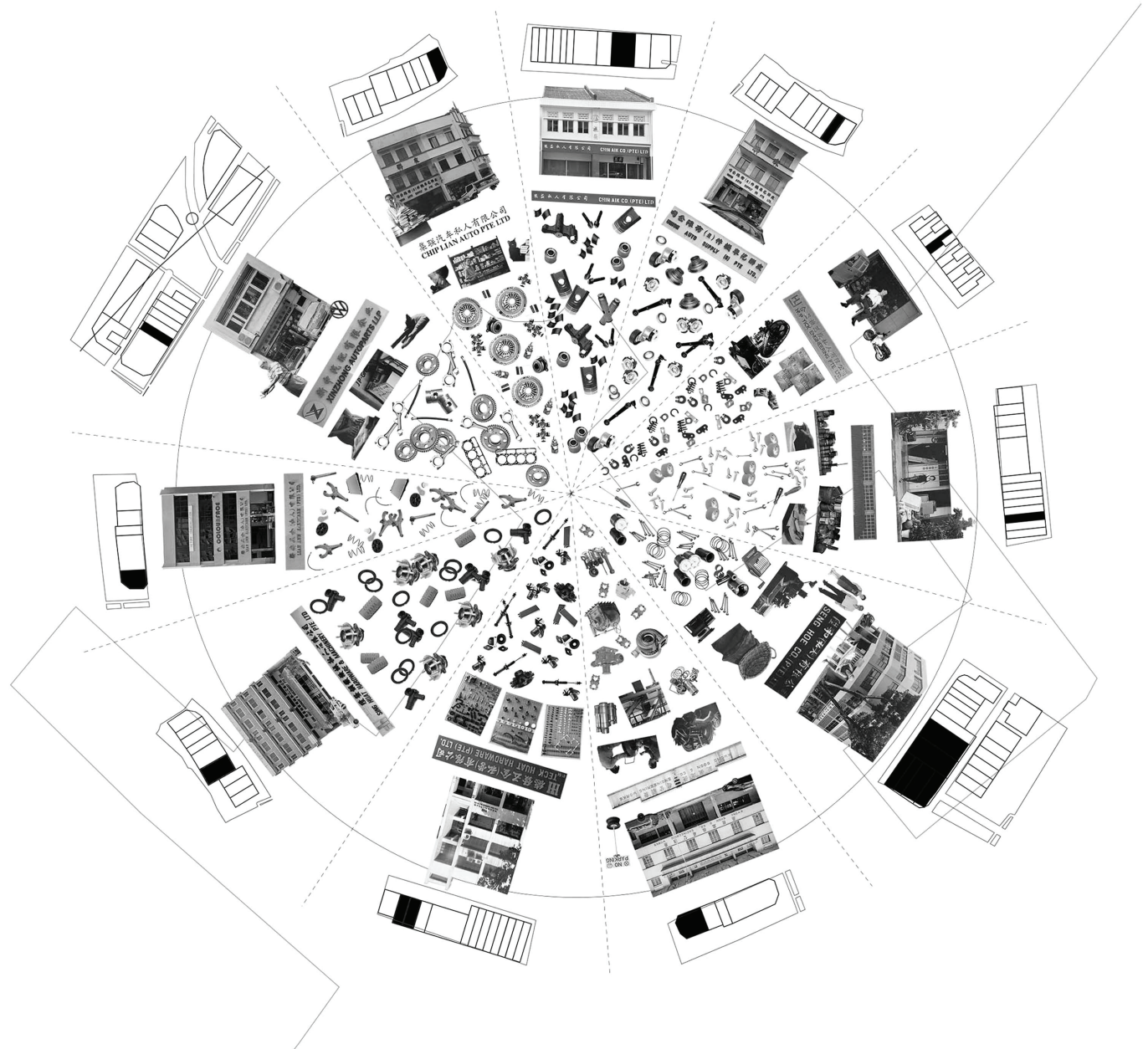
UNCOVERING THE CRAFTS/TRADESMEN

Further research into this repair economy reveals a dwindling population of the crafts-men and tradesmen who used to populate and is still existing within the area, occupy-ing the shophouses within Jalan Besar.

Fragment 6
Tradesmen & Craftsmen's Enclave



- Legend:
- 1) Ong Tiong Kang Hardware Pte. Ltd.
 - 2) Hup Yick Engineering Pte. Ltd.
 - 3) Chye Seng Huat Hardware
 - 4) Hup Seng Huat, Chop Huat Kee
 - 5) Koh Khoon Electrical Pte. Ltd.
 - 6) Lucid
 - 7) For The People
 - 8) Wayman Enterprise
 - 9) Wah Joo Seng International Trading Pte. Ltd. / Red Eye Smokehouse
 - 10) Jalan Besar Stadium

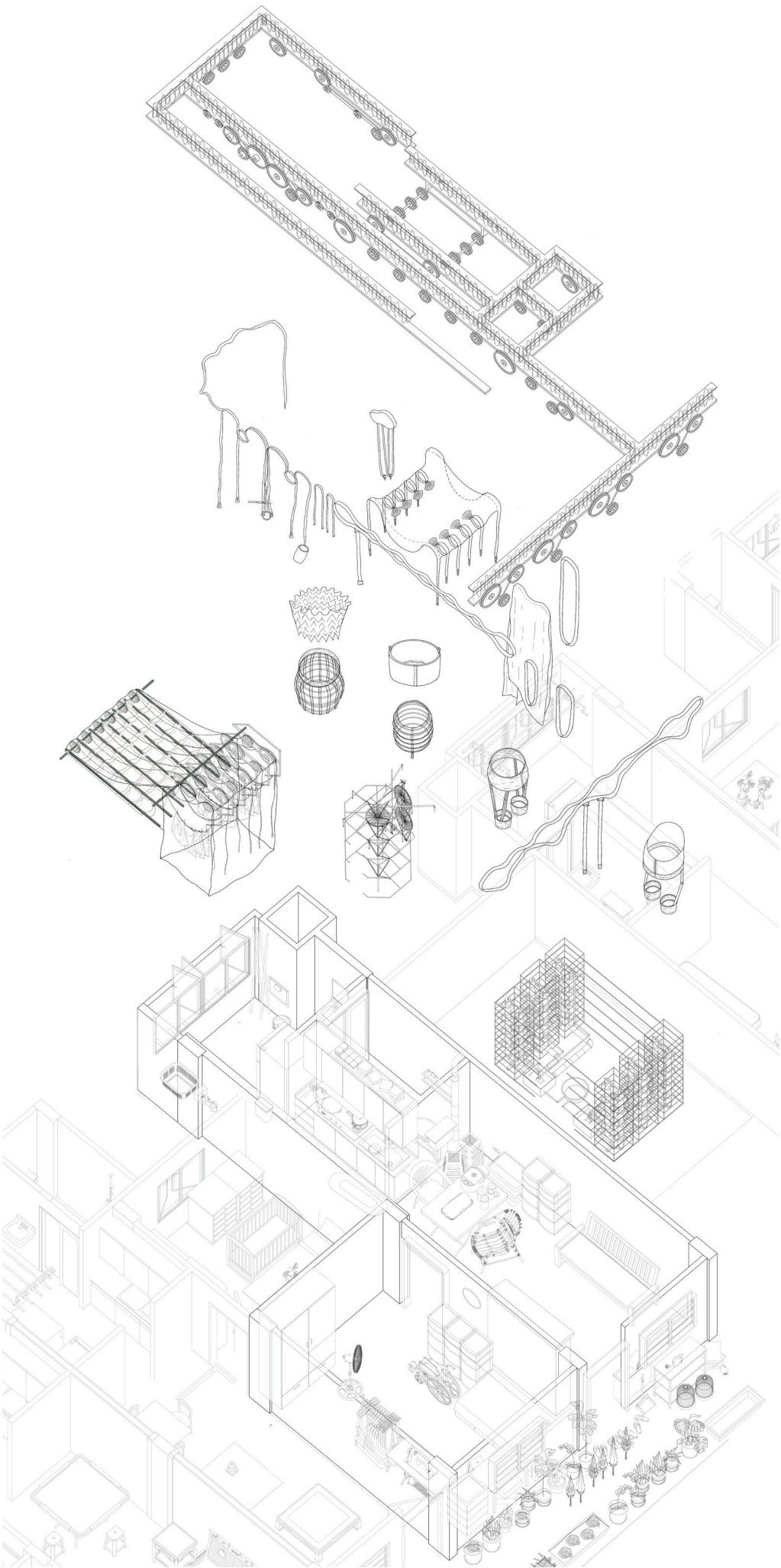


The scope of repair within this minor shrunk ecology of craftsmen and tradesm per-tains mostly to auto-car repair and carpentry, highlighting the obsolescence of other trades that used to exist within the area such as rattan weaving or cobblers.

Further enquiry into the expanded network crafts and trades in Singapore reveals an enduring group who continue to thrive. Each with their own unique skills and assets, this thesis enlists the skillsets of these craft/tradesmen - the seamstress, the gardener and the bookbinder, as itinerant and make-do 'architects', demonstrating how they might mend spaces occupied by Singapore's marginalised and disadvantaged society.

ACTS OF REPAIR

Jalan Kukoh's Elderly
The Remade Interior Landscape
The (Re)Making



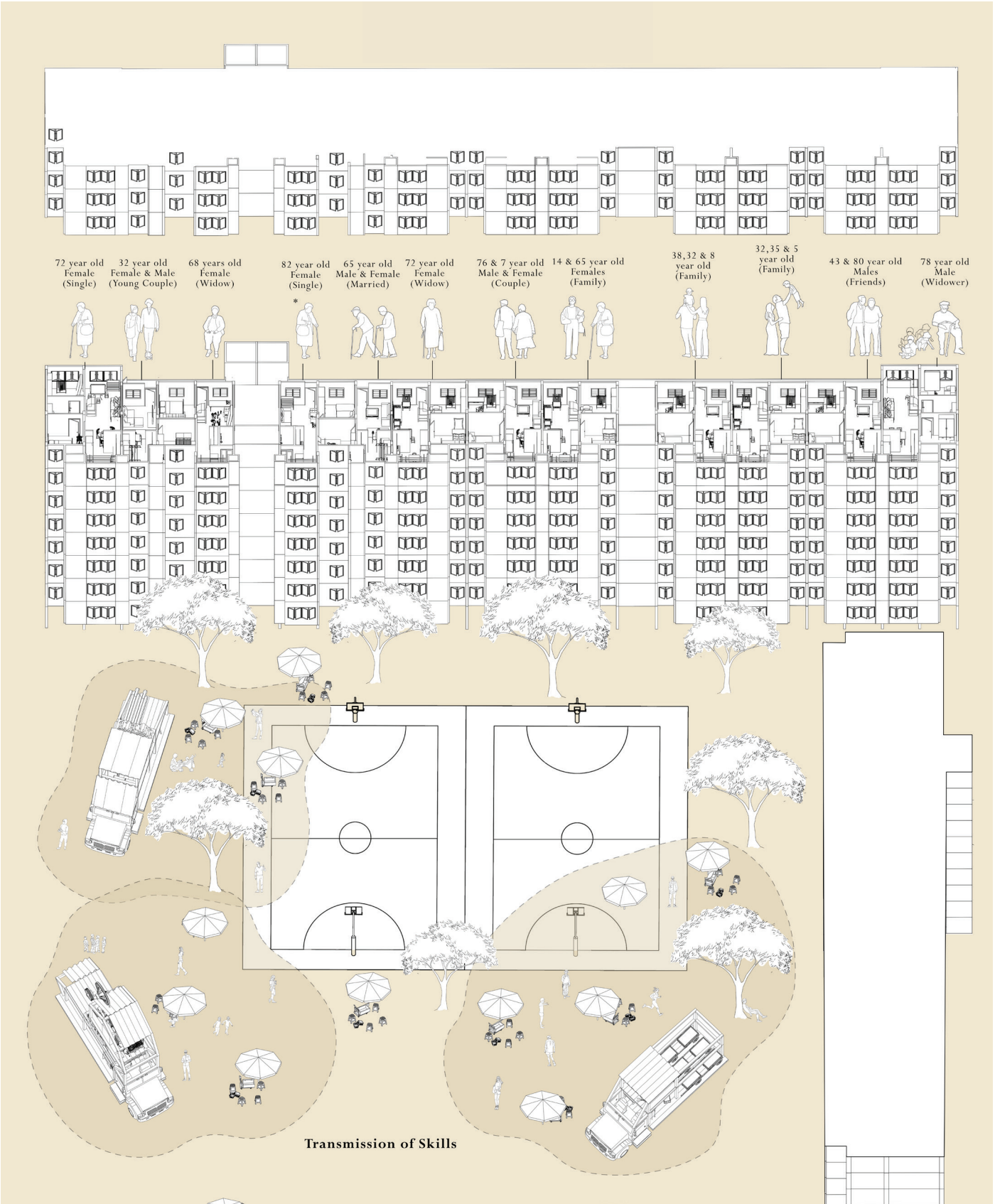
JALAN KUKOH’S ELDERLY

Jalan Kukoh is one of the poorest neighbourhoods in Singapore. It does not seem to match the economic dynamics and to be outside of the Singaporean narrative of ongoing progress. Such sites become symbols of growing inequalities and emerge as marginalized zones.

The residents in Jalan Kukoh can be categorized into 3 main groups, the lonely elderly, the deprived families and the lost youths. I have decided to narrow my focus on the elderly, in hopes to also address the issue of a rapidly aging population in Singapore. This is supported by documentaries on Rice Media¹, where they have interviewed of residents living within the estate.

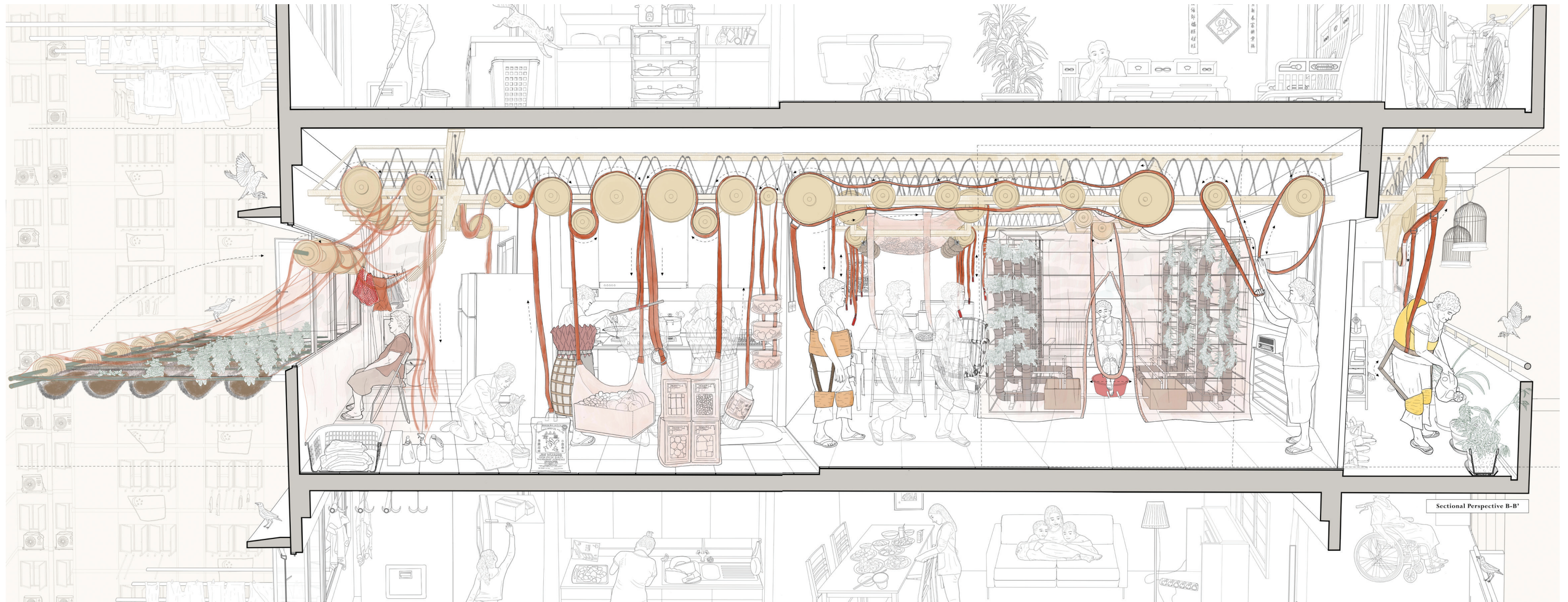


¹ Rice. “The View from Kukoh: Mary.” RICE, December 11, 2019. <https://www.ricemedia.co/view-kukoh-mary/>.



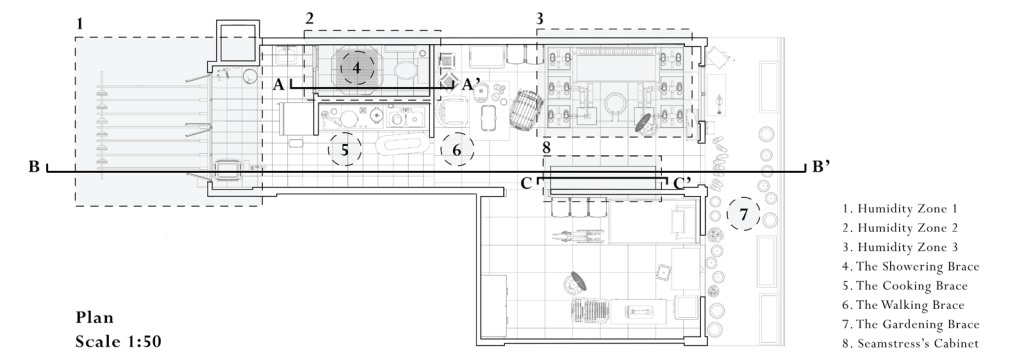
To a certain extent , most of the residents in Jalan Kukoh have most of their basic needs taken care of by the government. It’s not much, there is a roof over their heads; they have discounted or even free medical care; there are well-meaning organisations who provide their meals. Rather, what they lack is being able to meet their social and emotional needs.

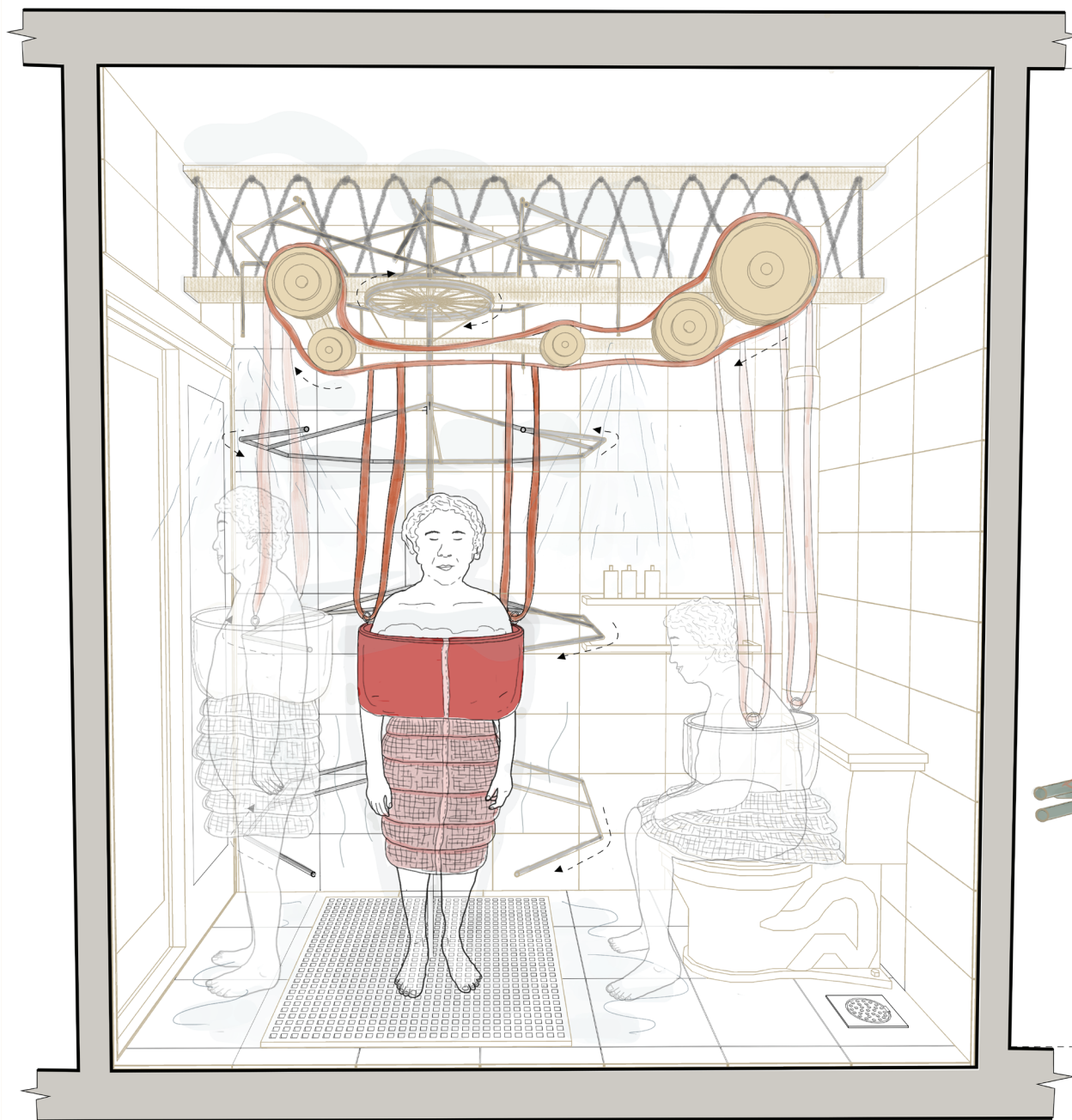
Thus, this thesis aims to create a means to help these people effectively cope with the challenges they face, and find their way out. Here, repair of society starts with the most vulnerable members first - how a cast of non-professionals (architectural) seek to fix aspects of society from the ground up.



THE REMADE INTERIOR LANDSCAPE

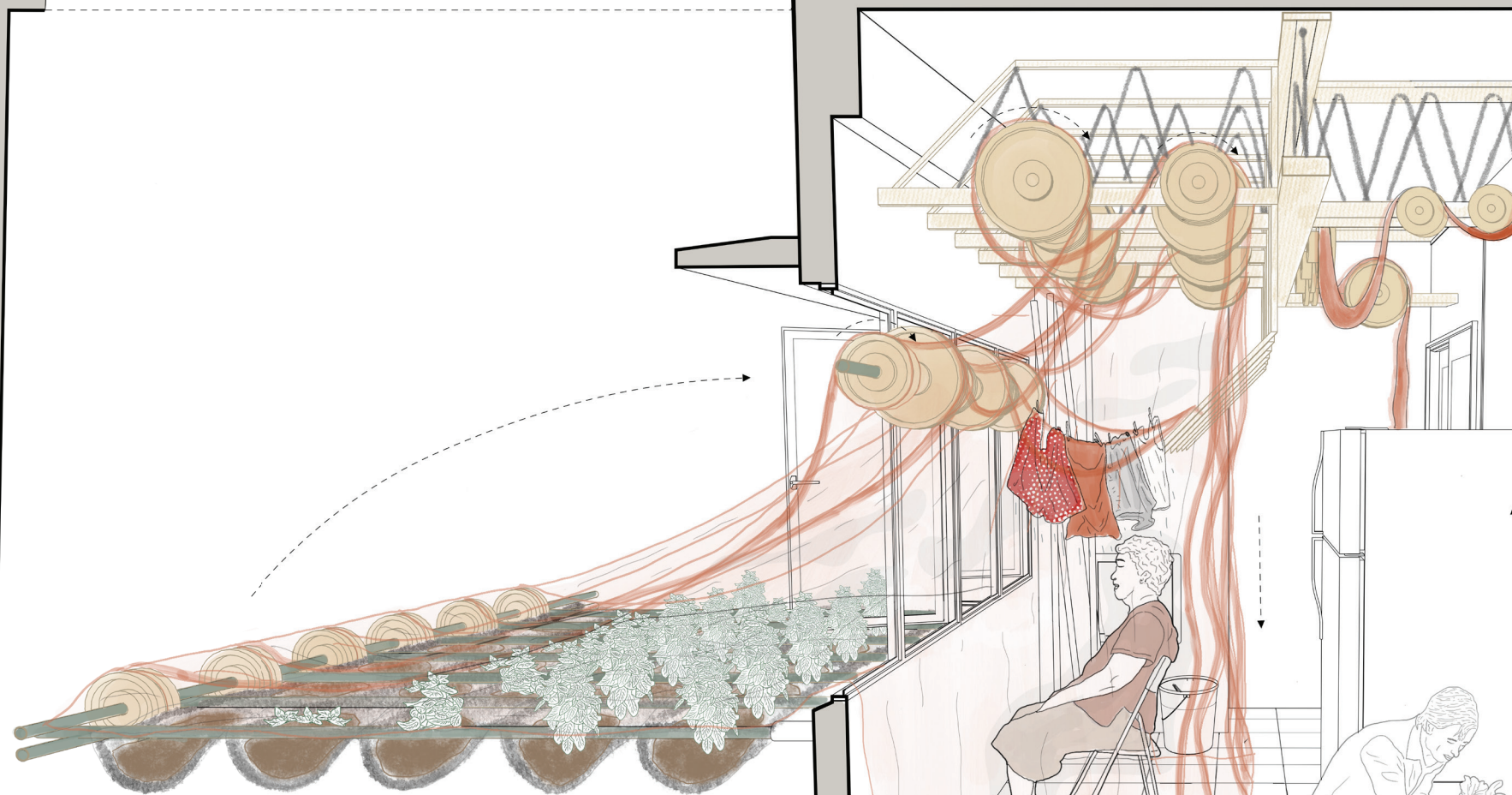
Here depicts the scene of the HDB (Housing Development Board) flat of Mdm Phua, an elderly woman in Jalan Kukoh with mobility problems. A warped perspective of sections of the flat were stitched together, highlighting the unfolding of everyday events that occur. It is reimagined as a canvas for the itinerant 'architects', where each type of space is redesigned through remaking to better suit her needs. The scenes from left to right illustrate the various devices made by the seamstress, gardener and bookbinder together, occurring within the toilet, laundry, kitchen, dining, living and corridor spaces respectively. At a more fundamental level, it is but a peek into how acts of making can cultivate the well-being of individuals and communities through changing our relationships with the domestic environment and social systems in our lives through ground-up initiatives.



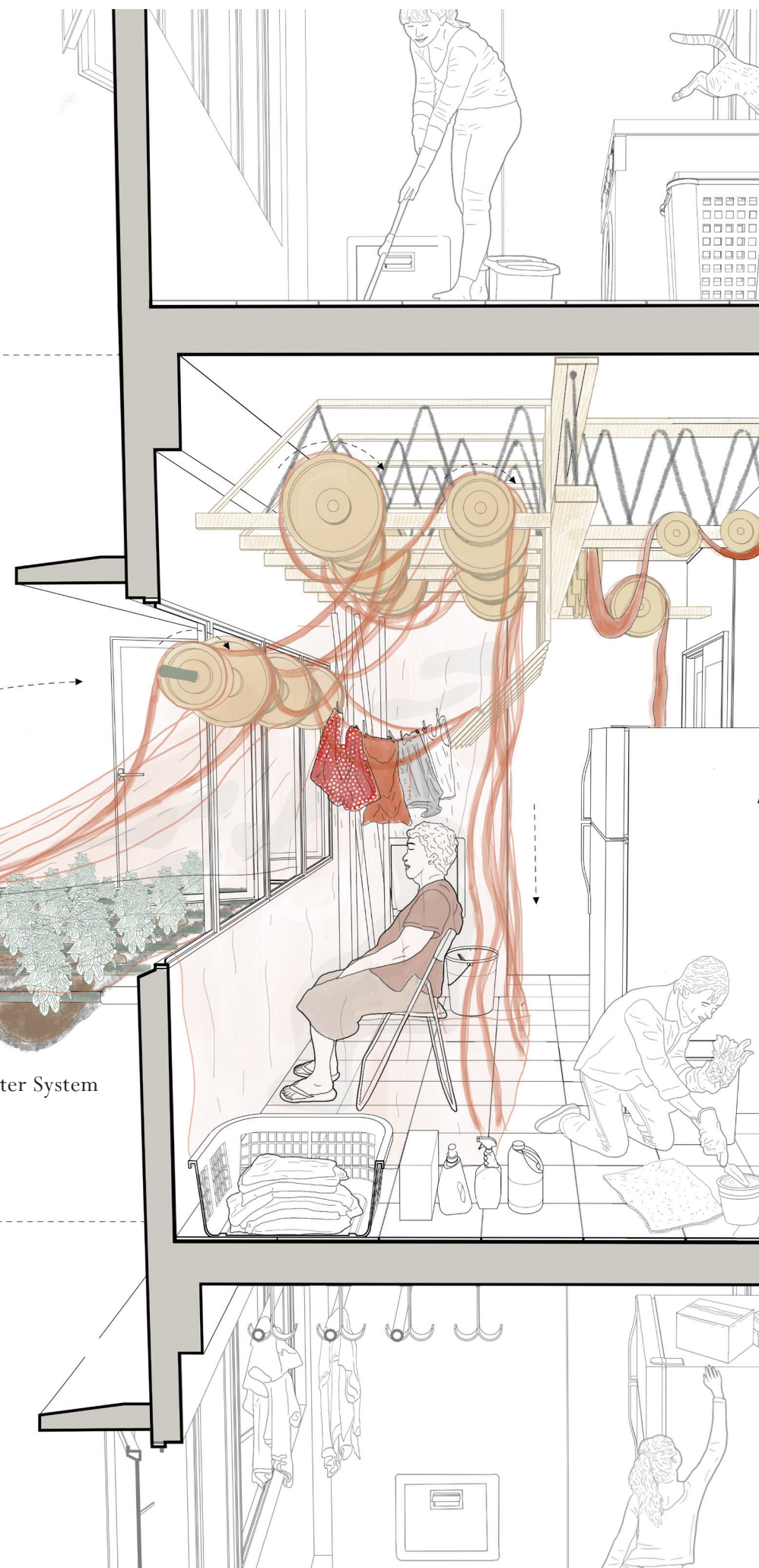


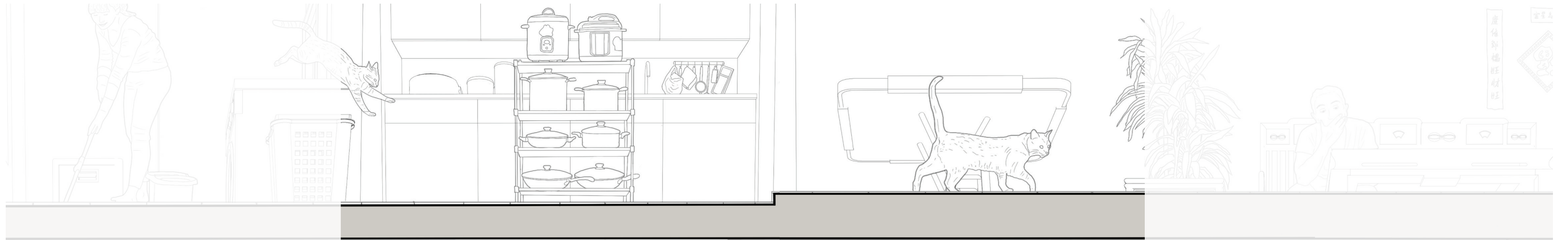
Sectional Perspective A-A'

Deployable Showering System
+ The Showering Brace

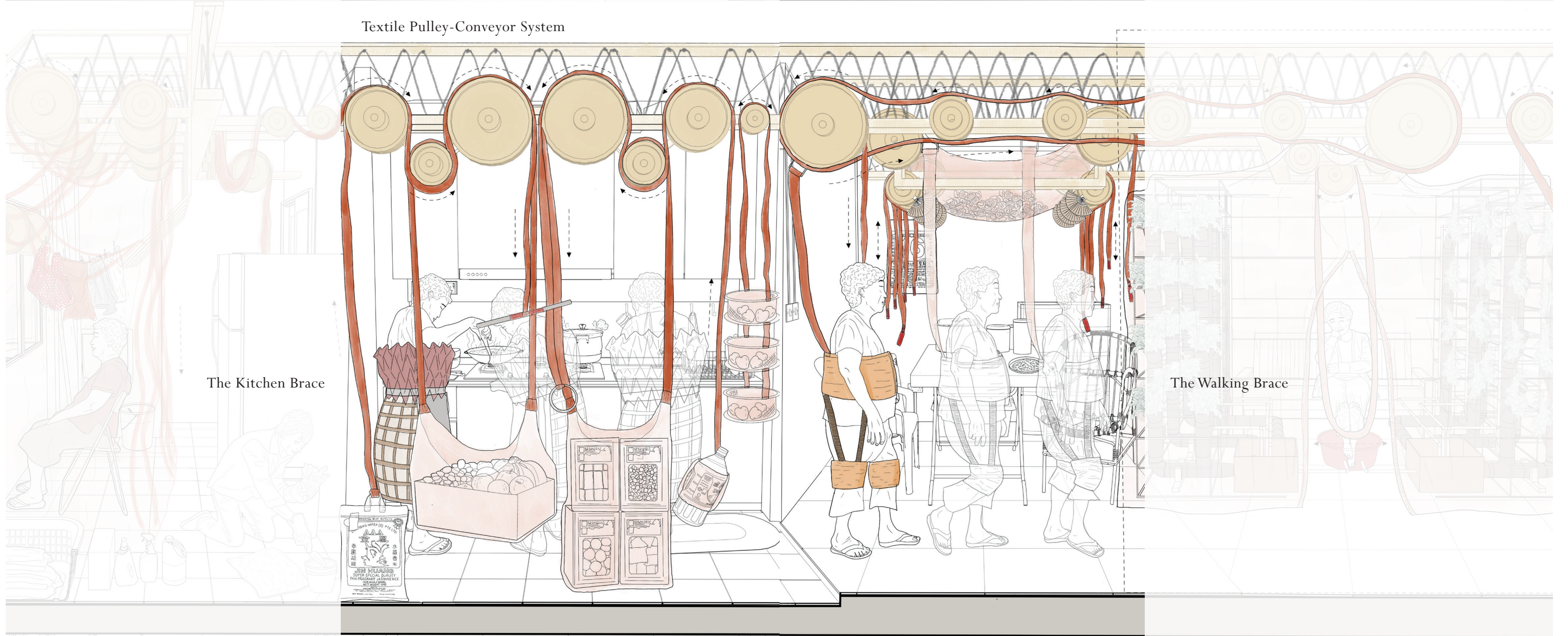


The Laundry-Planter System



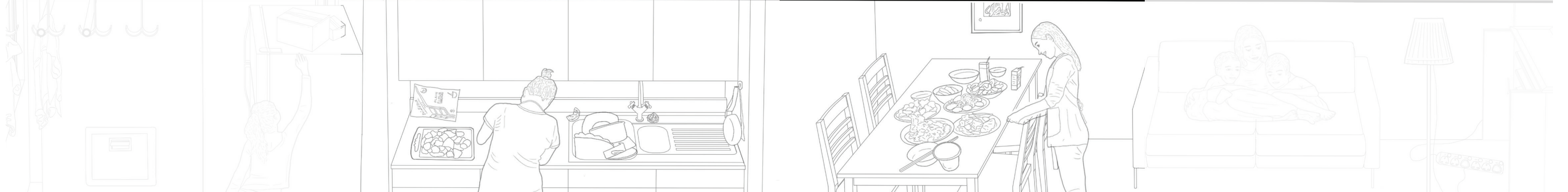


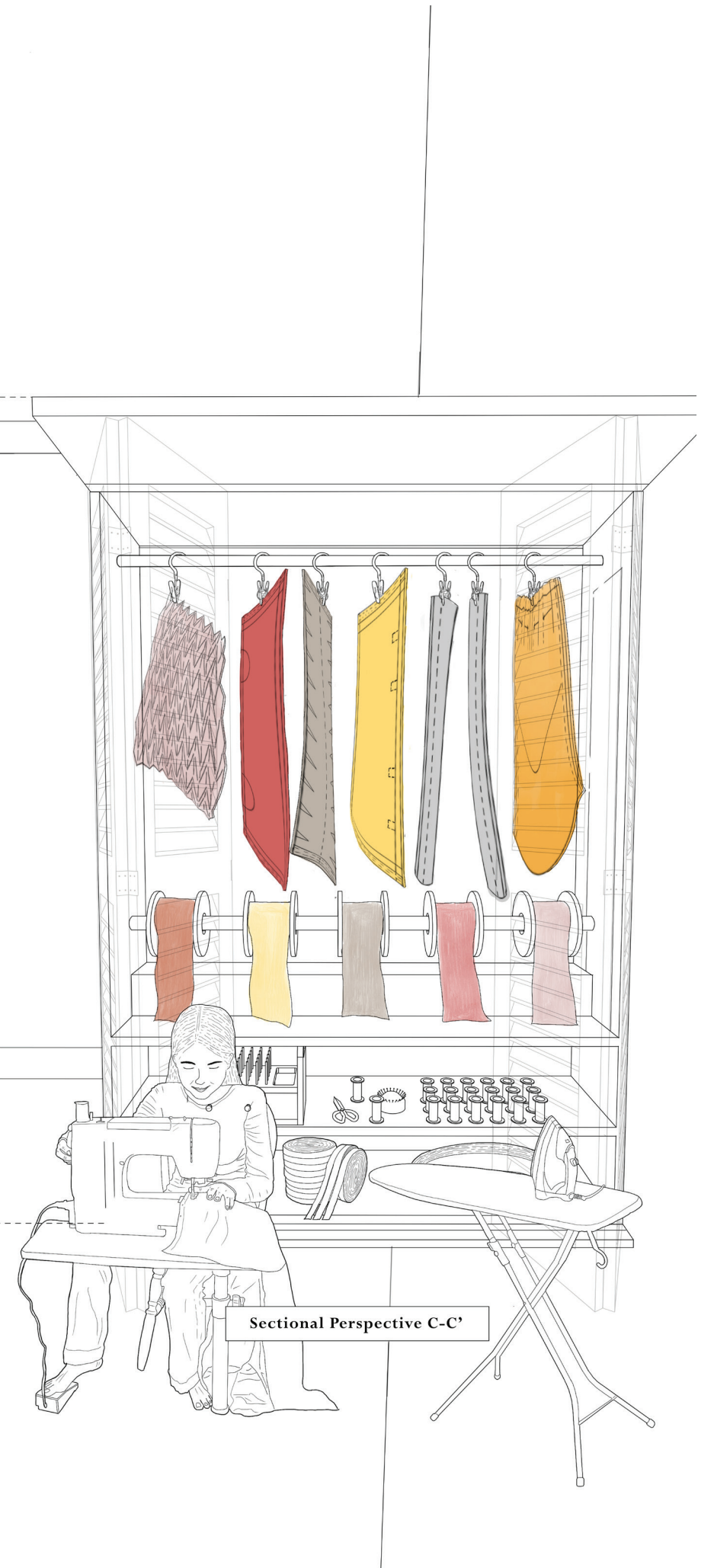
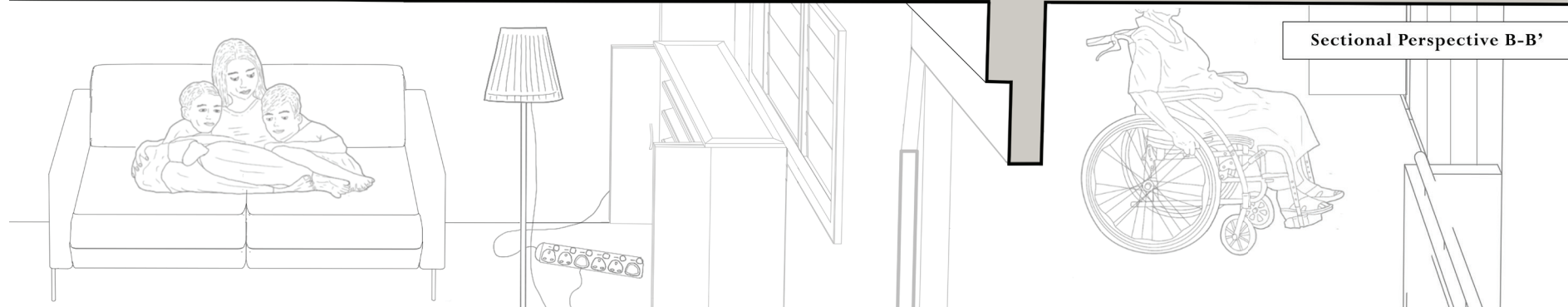
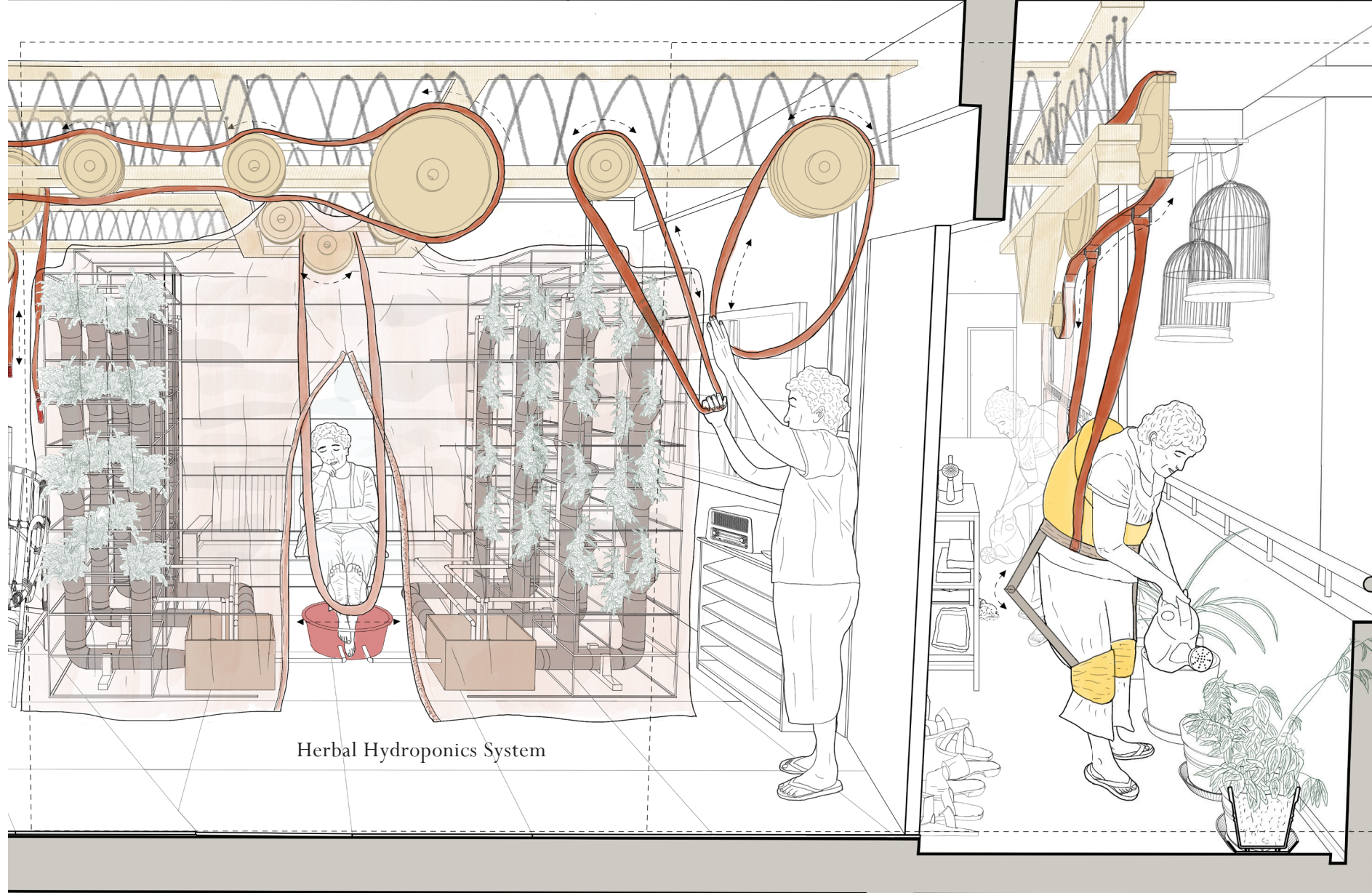
Textile Pulley-Conveyor System



The Kitchen Brace

The Walking Brace





THE (RE)MAKING

Scattered around the HDB flat, the devices are designed to assist Mdm Phua in tasks such as bathing, cooking, taking care of her house plants as well as to help her train her mobility and soothe her knee pains. They can be categorised into three humid zones that creates microclimates within the home and four types of body braces, with an integrated pulley-conveyor system as a means of engaging with the devices . Each device is made using the specific skills and assets of either craft or a combination of all. Through such acts of making, the process of repair is already occurring, both physically and metaphorically. It requires her to remain at all times within the process of constant maintenance of the home environment, challenging the conventional use of domestic spaces through different modes of engagement.

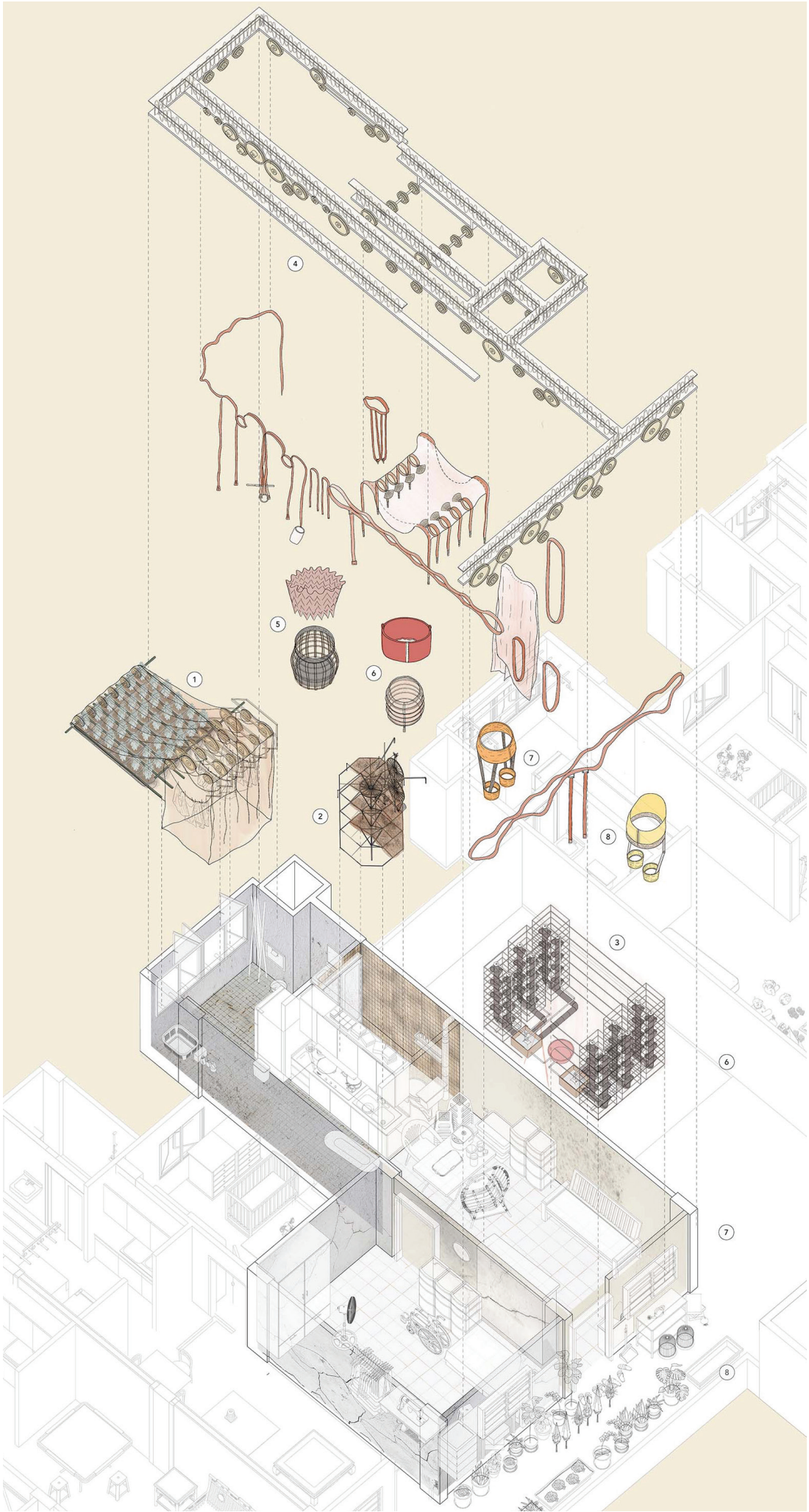
Humid Zones:

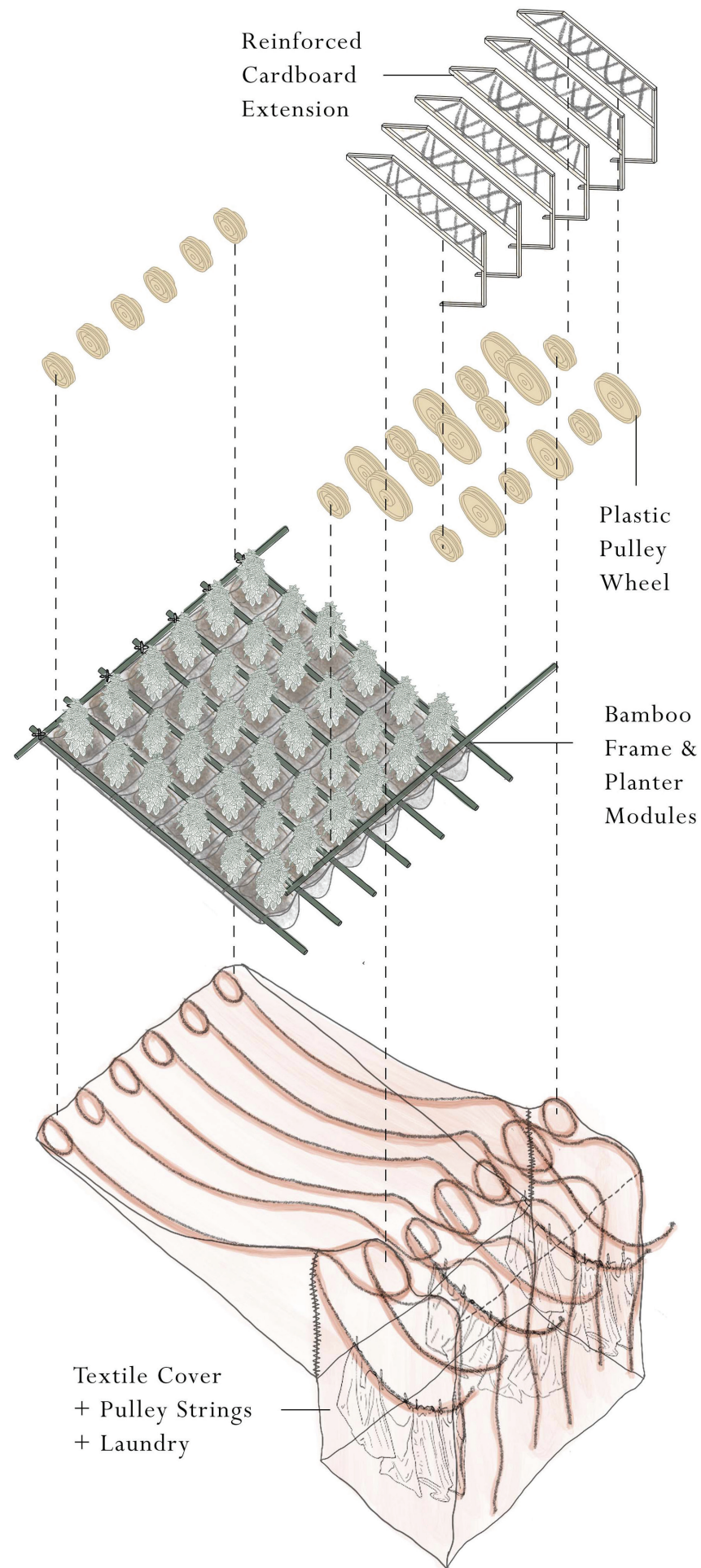
- 1. Laundry-Planter System
- 2. Deployable Shower System
- 3. Herbal Hydroponics System

Textile Pulley-Conveyor System

Body Braces:

- 5. The Cooking Brace
- 6. The Showering Brace
- 7. The Walking Brace
- 8. The Gardening Brace





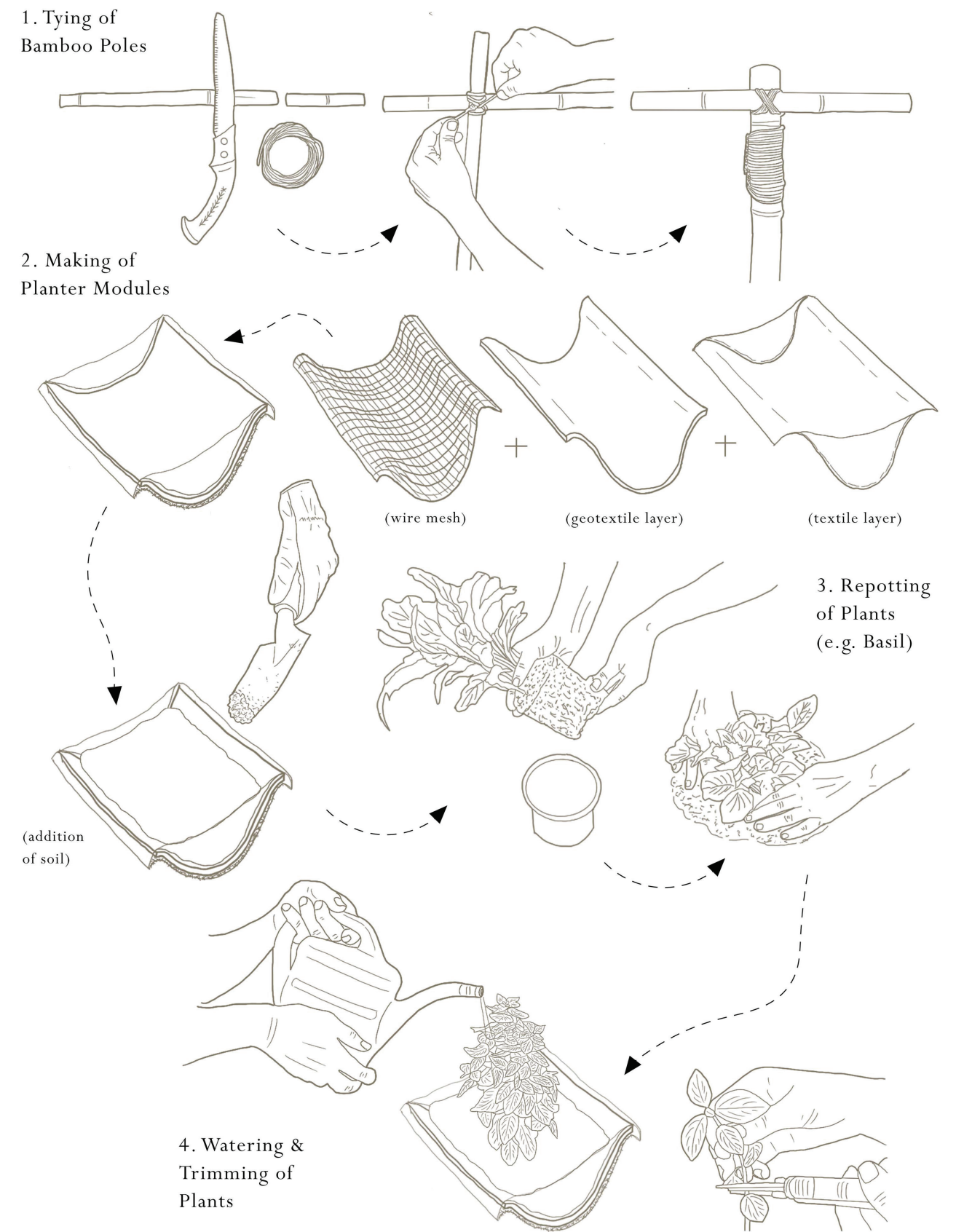
LAUNDRY-PLANTER SYSTEM

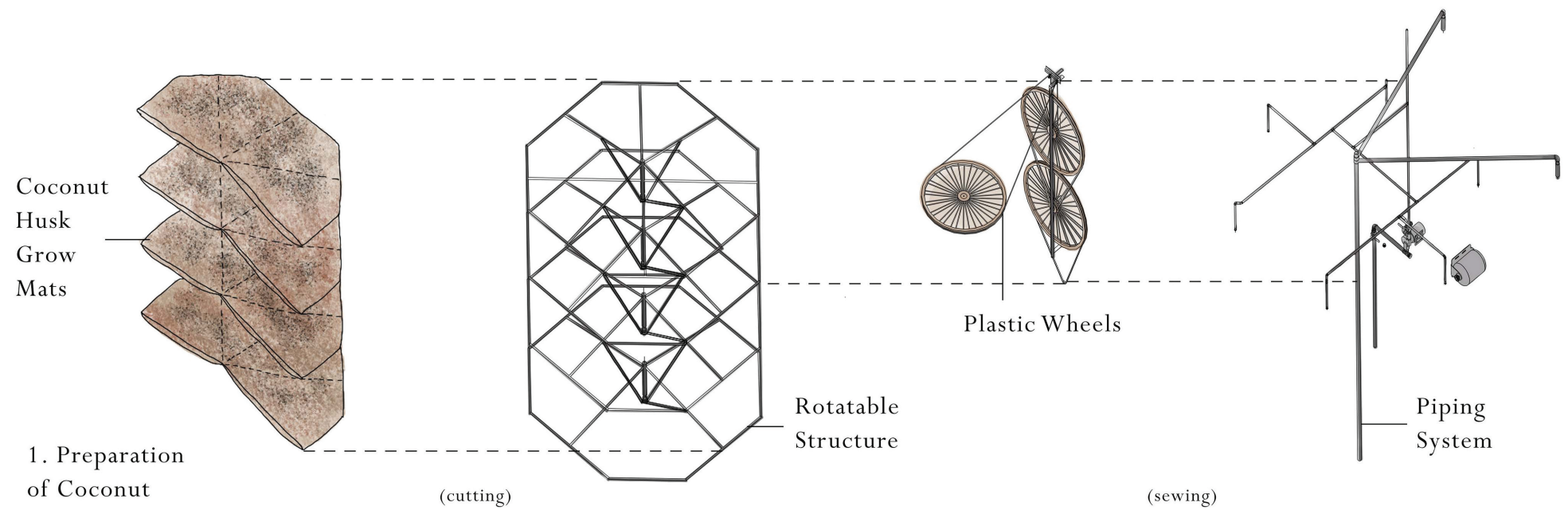
An avid gardener, Mdm Phua is always looking for new ways to tend to her plants and wishes she had more space to cultivate her garden. Acting upon her wishes, the craftsmen creates a system located at the service yard where she can tend to her laundry and her plants at the same time.

Textile sewn together by the seamstress is used as part of the lifting mechanism that raises the bamboo frame with the planter modules and brings it towards the window for Mdm Phua to attend to it. The same textile is used as a laundry line for the drying of clothes.

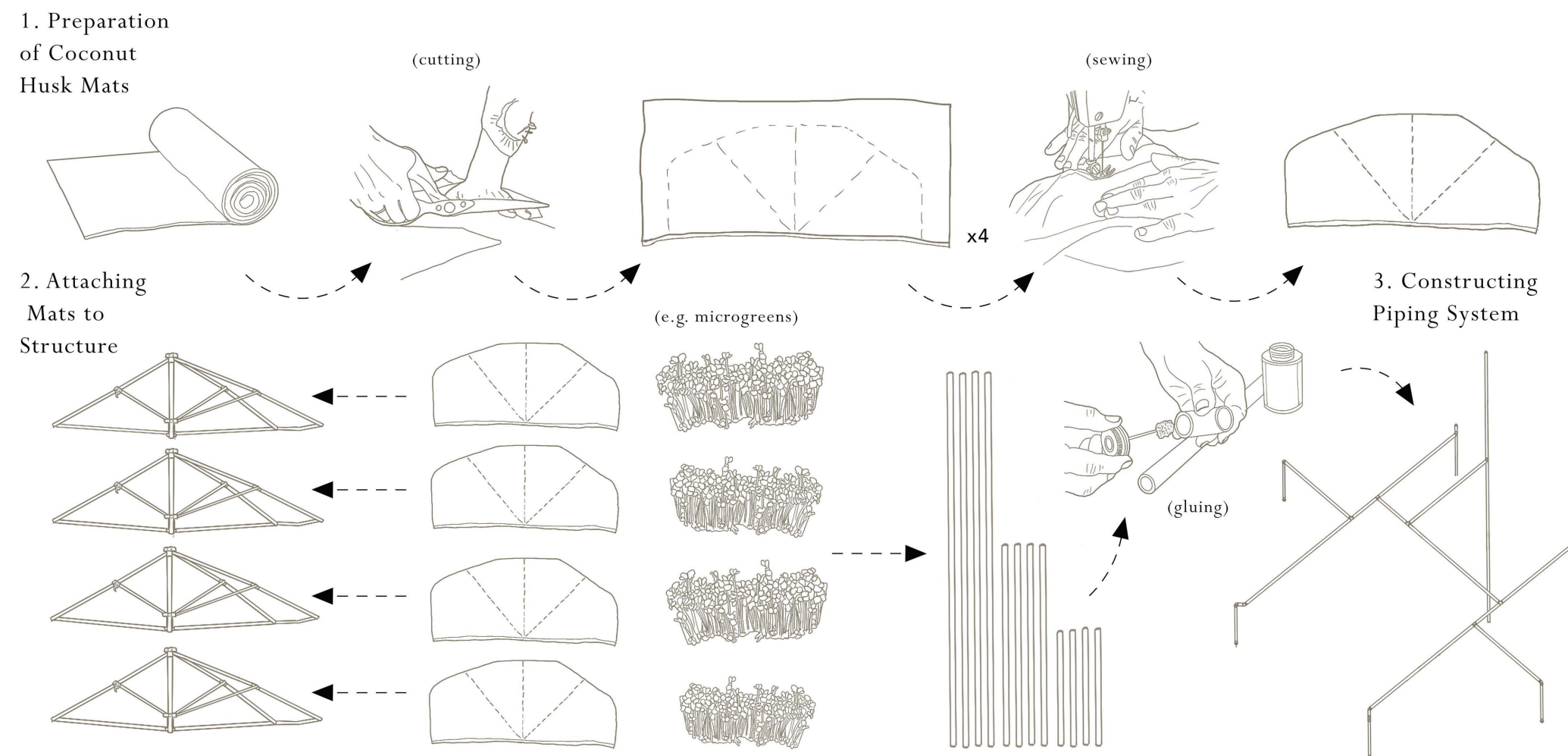
Furthermore, a textile sheet covers the laundry space. Both the transpiration from the plants as well as evaporation from the wet laundry creates a relatively humid zone within the sheet, which regulates the temperature, creating a microclimate that aids her with blood circulation.

MAKING





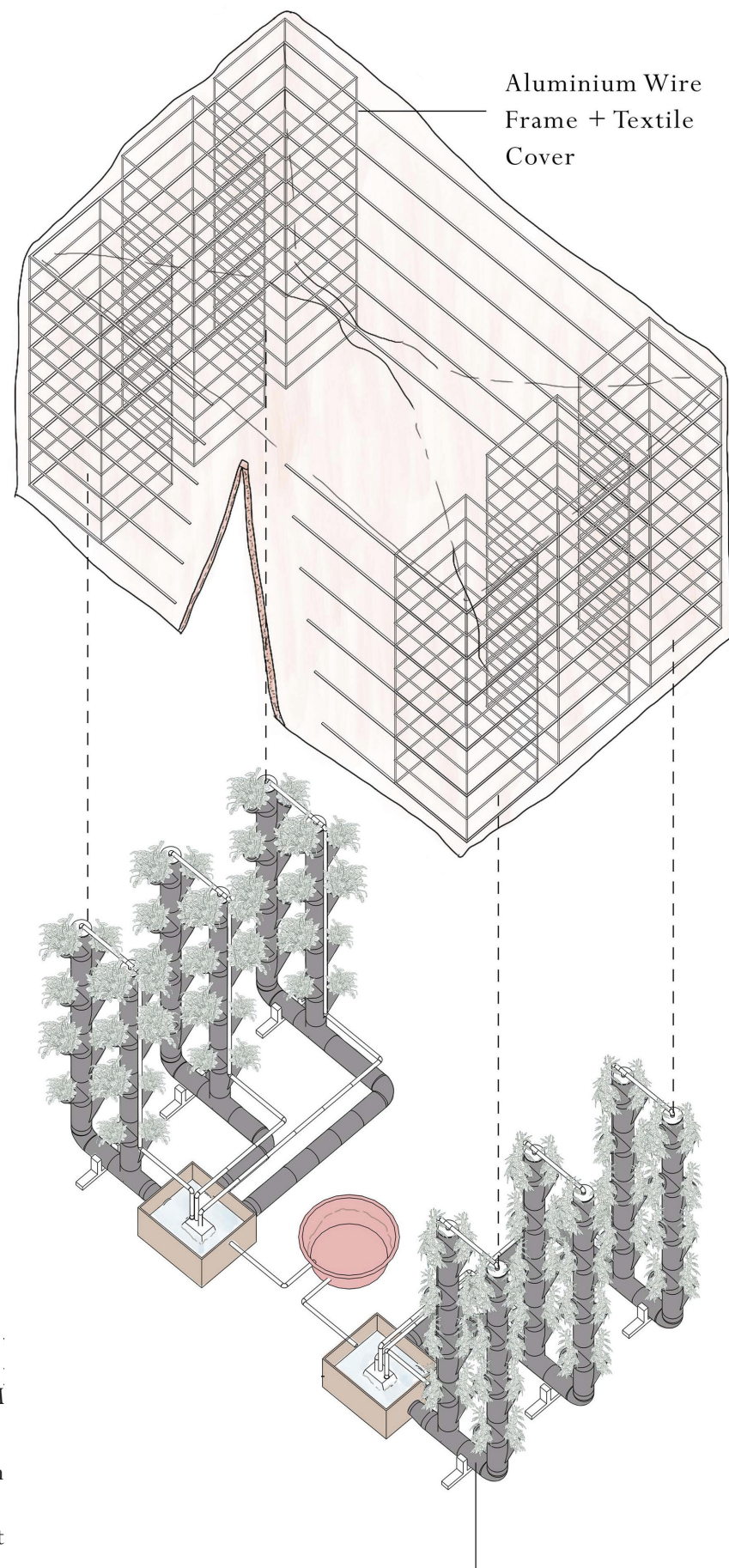
MAKING



DEPLOYABLE SHOWER SYSTEM

Located in the toilet, this system is made from an intricate connection of pipes and wires by the gardener and the installation of coconut husk grow mats stitched together by the seamstress. While aiding Mdm Phua in showering, it also allows for the growth of microgreens.

The rotatable structure rotates and works in conjunction with the showering brace to aid Mdm Phua in cleaning herself without much movement. Together with the coconut grow mats attached onto the structure, it provides a protective armour around her in the event that she slips.



Aluminium Wire
Frame + Textile
Cover

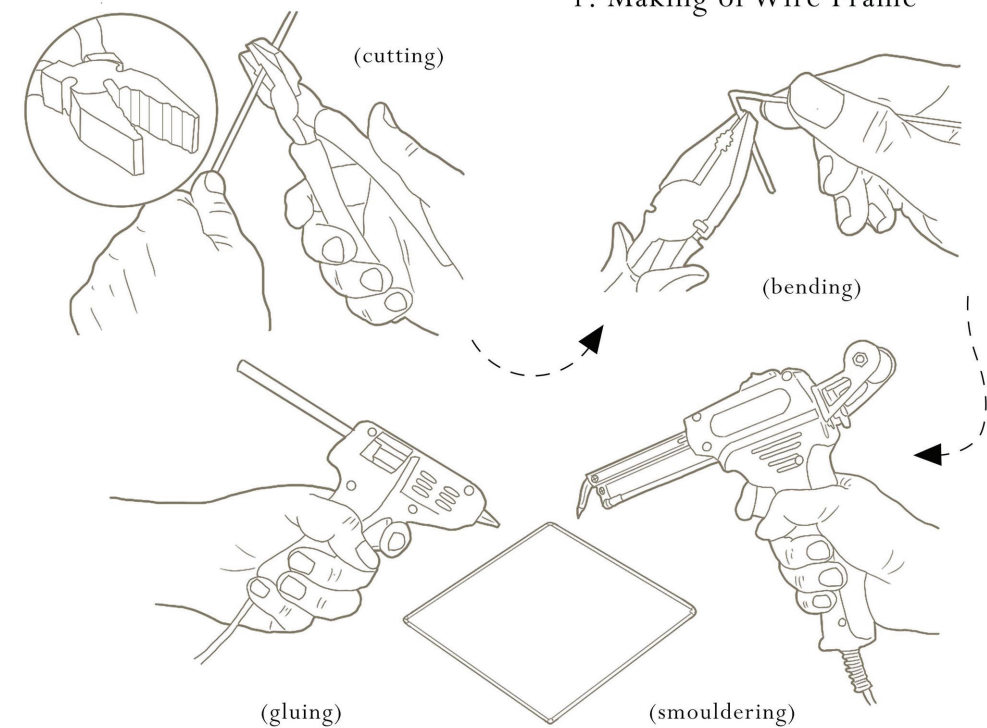
Hydroponics System
+ Feet Soak

HERBAL HYDROPONICS SYSTEM

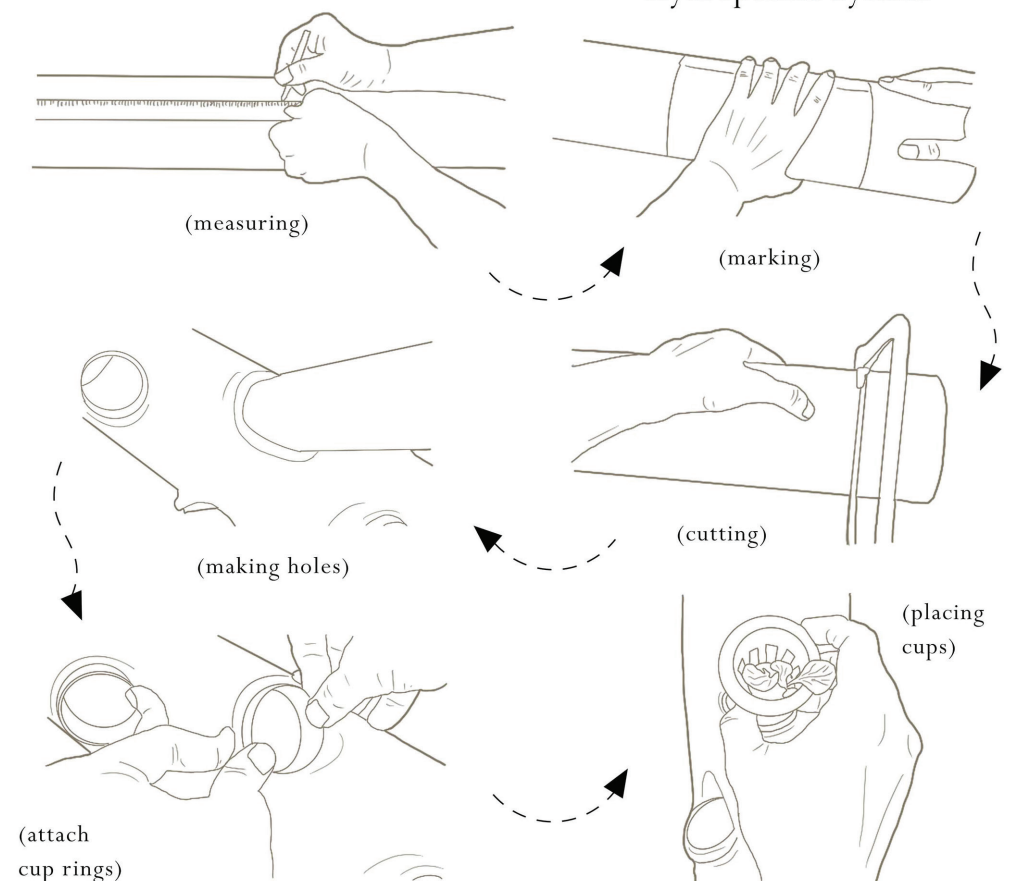
To further aid the slower circulation of Mdm Phua, a homemade hydroponics system is constructed by the gardener that grows herbs used for feet soaking. Located in the living room, an aluminium frame surrounds the system, covered by textile stitched together by the seamstress that creates another microclimate where it is relatively more humid.

MAKING

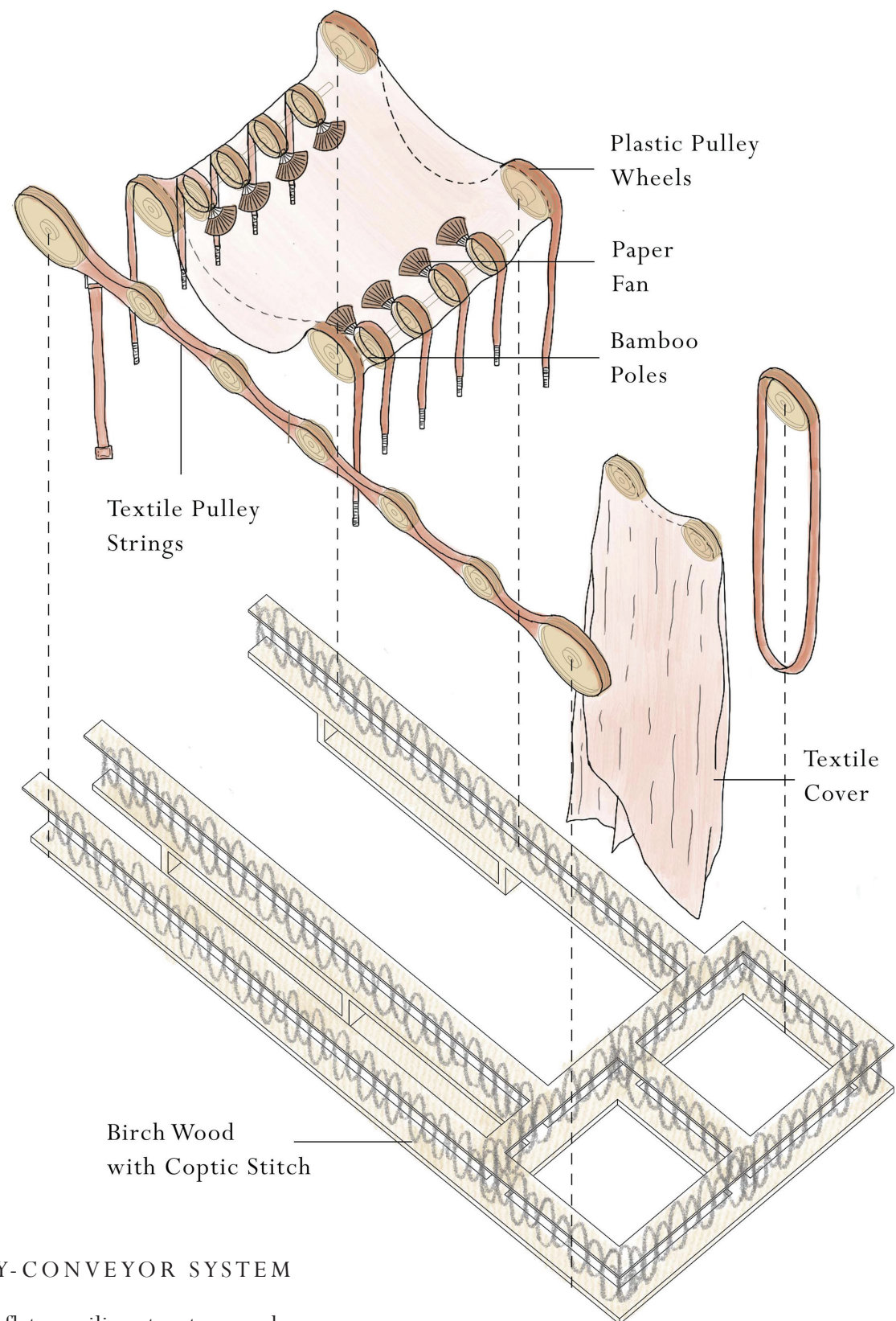
1. Making of Wire Frame



2. Constructing Hydroponics System



(attach
cup rings)

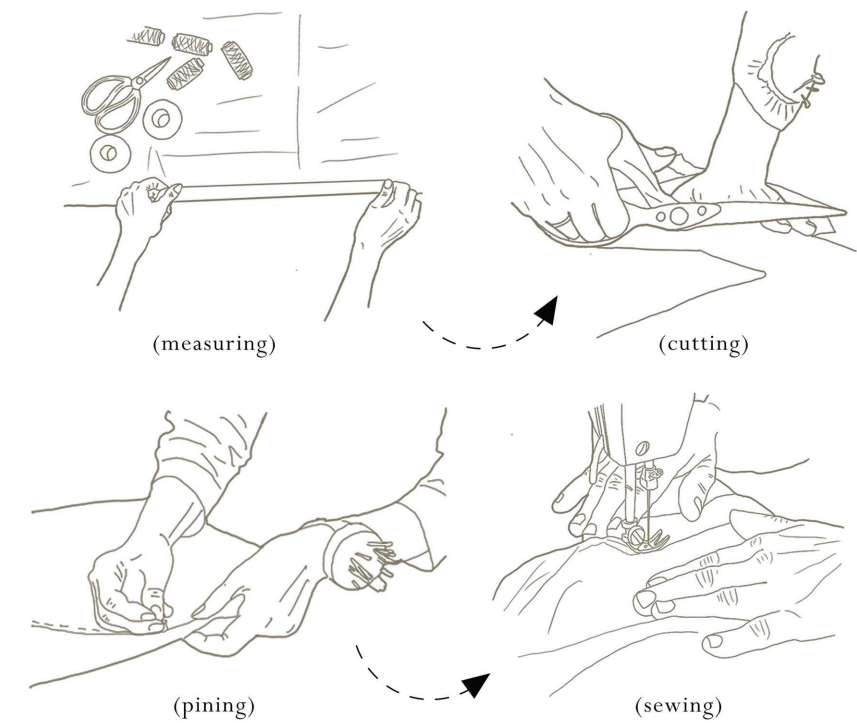


TEXTILE PULLEY-CONVEYOR SYSTEM

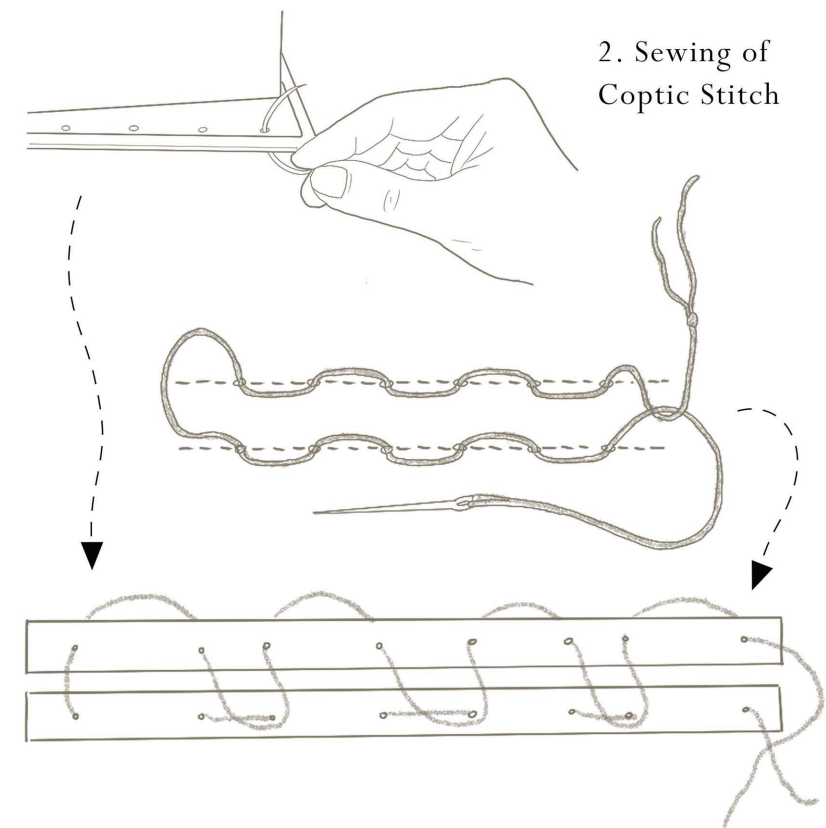
As an extension of the flat, a ceiling structure made of birch wood is sewn together by the bookbinder for the pulley wheels to attach onto. The pulley strings made of the textile materials of the seamstress wrap around the wheels to create a system that supports the devices within the three humid zones as well as the body braces. Furthermore, within the dining room, a series of pulleys with paper fans attached is assembled to aid the drying of food such as shiitake mushrooms, a favourite delicacy of Mdm Phua's.

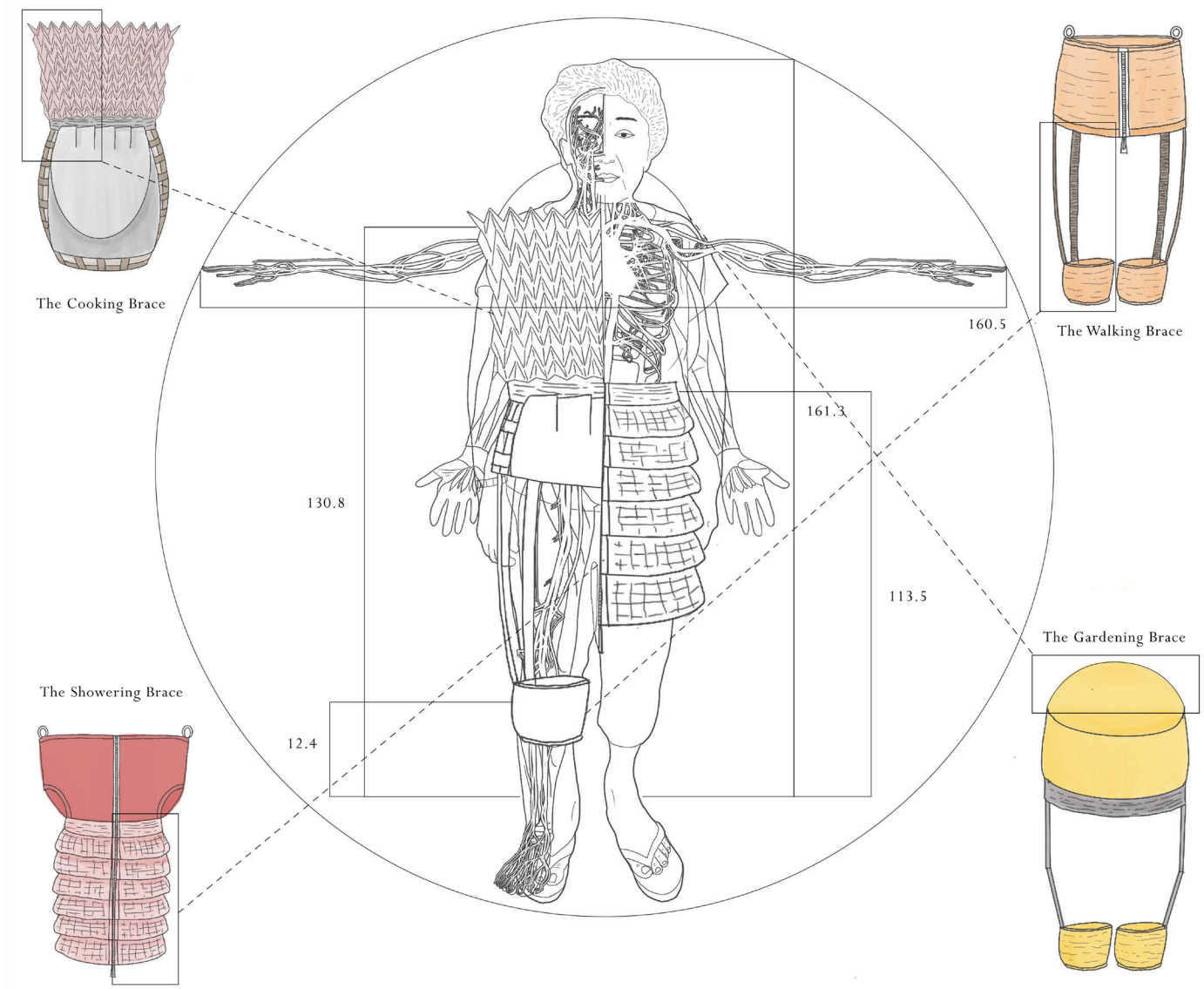
MAKING

1. Making of Textile Pulley Strings & Cover



2. Sewing of Coptic Stitch

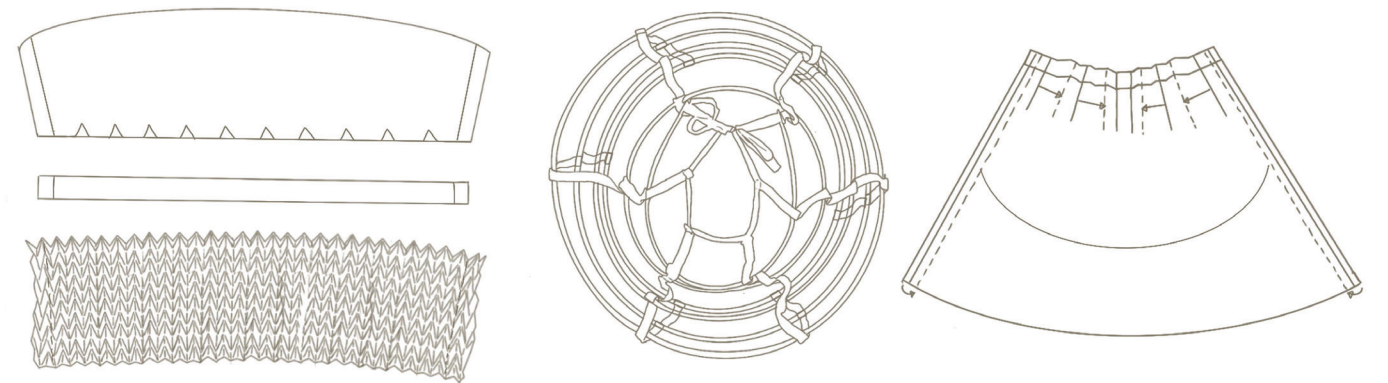




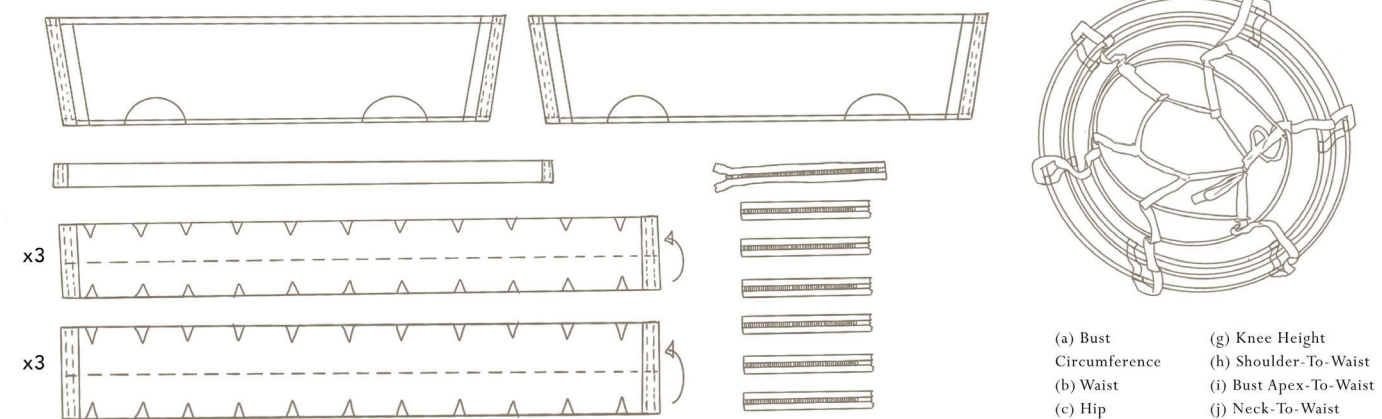
BODY BRACES

To support Mdm Phua in her daily activities, four types of body braces are designed by the seamstress, whereby each brace is made for a specific task within the household. For example, the cooking brace is made of a folded herringbone pattern for the top piece that allows for ease of movement of the arms as she cooks. The lower part of the brace is made of a structure similar to a farthingale that aids her cooking process by allowing her to hang utensils on while also providing balance.

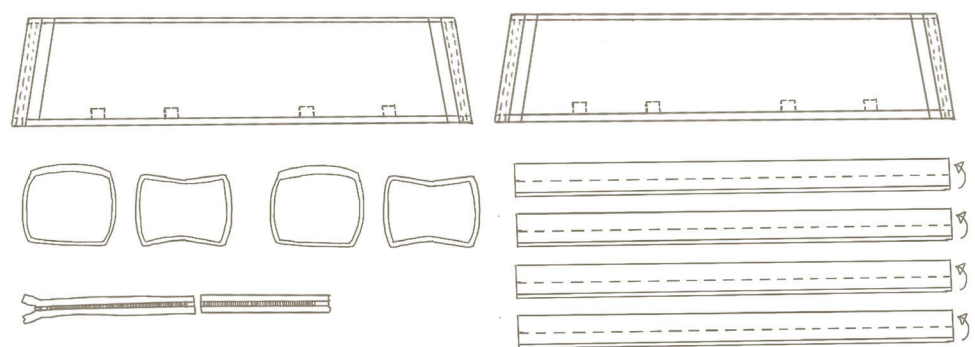
Patterns of The Cooking Brace



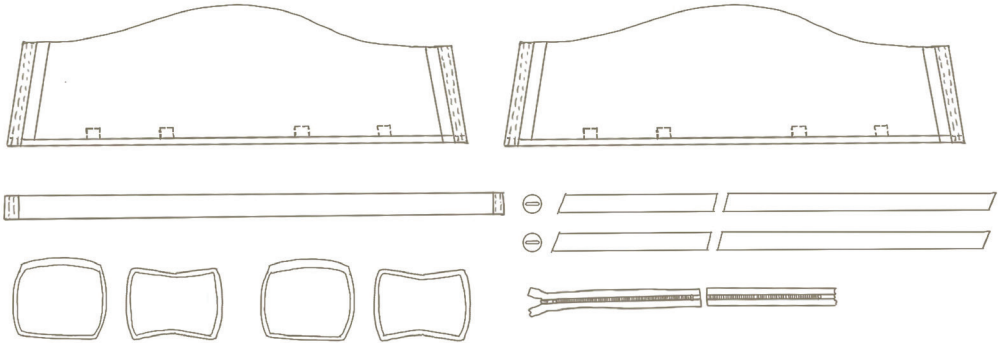
Patterns of The Showering Brace



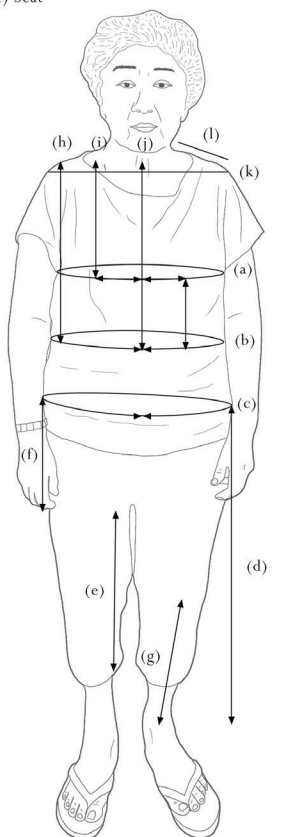
Patterns of The Walking Brace



Patterns of The Gardening Brace

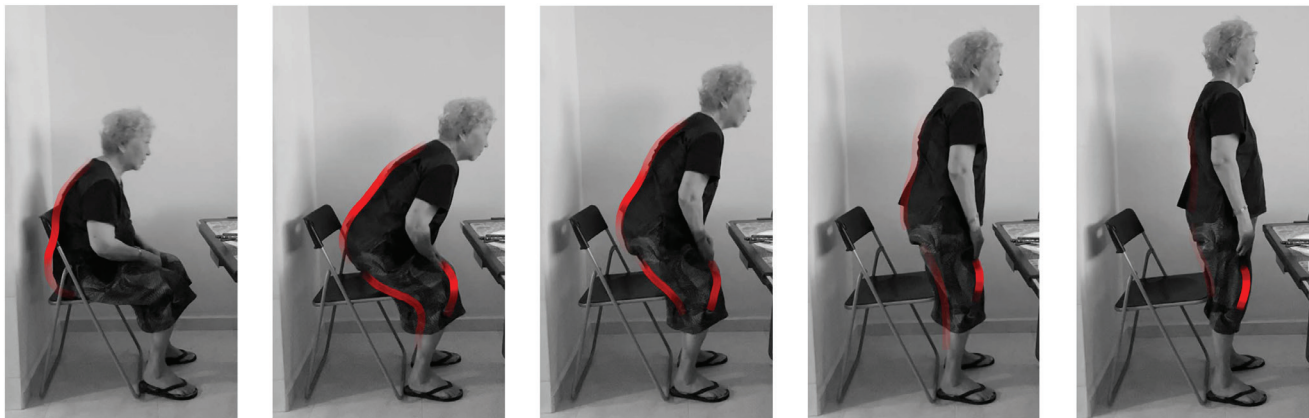
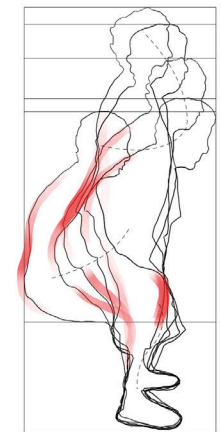
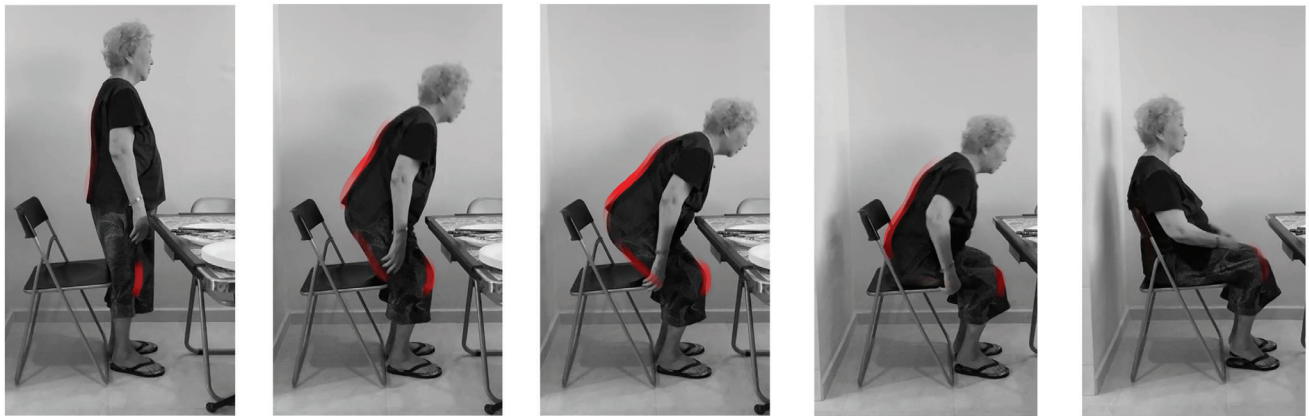
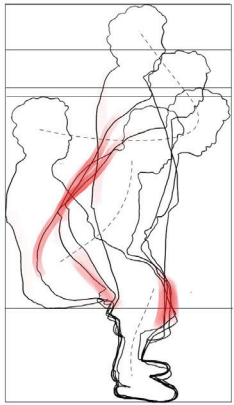
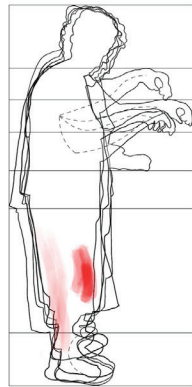
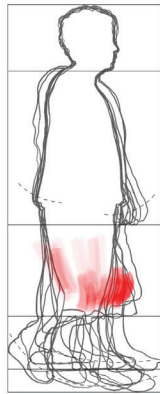


- (a) Bust Circumference
- (b) Waist
- (c) Hip
- (d) Body Rise
- (e) Inside Leg
- (f) Seat
- (g) Knee Height
- (h) Shoulder-To-Waist
- (i) Bust Apex-To-Waist
- (j) Neck-To-Waist
- (k) Across Shoulder
- (l) Shoulder Slope



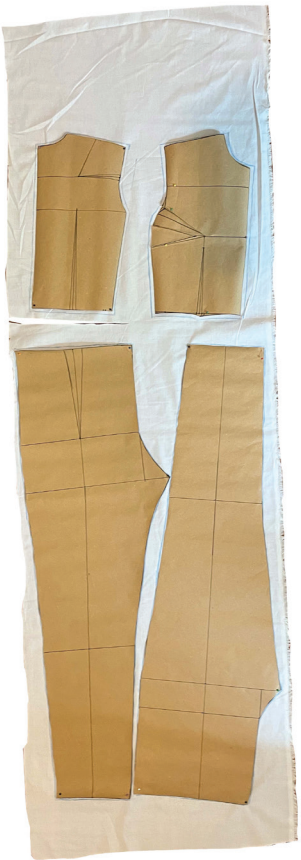
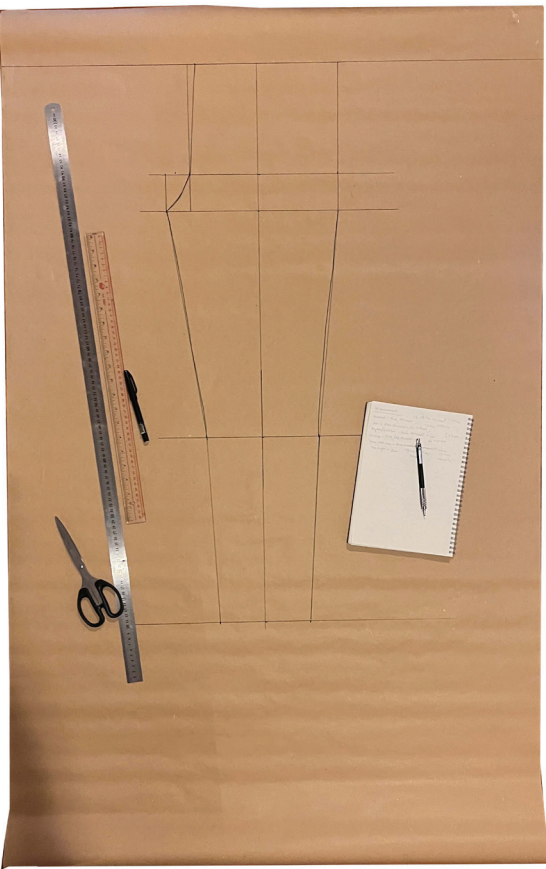
MOVEMENT STUDIES

As part of the process of designing the braces, I studied movements (sitting down, standing up, walking and cooking) of my grandmother (an elderly woman).

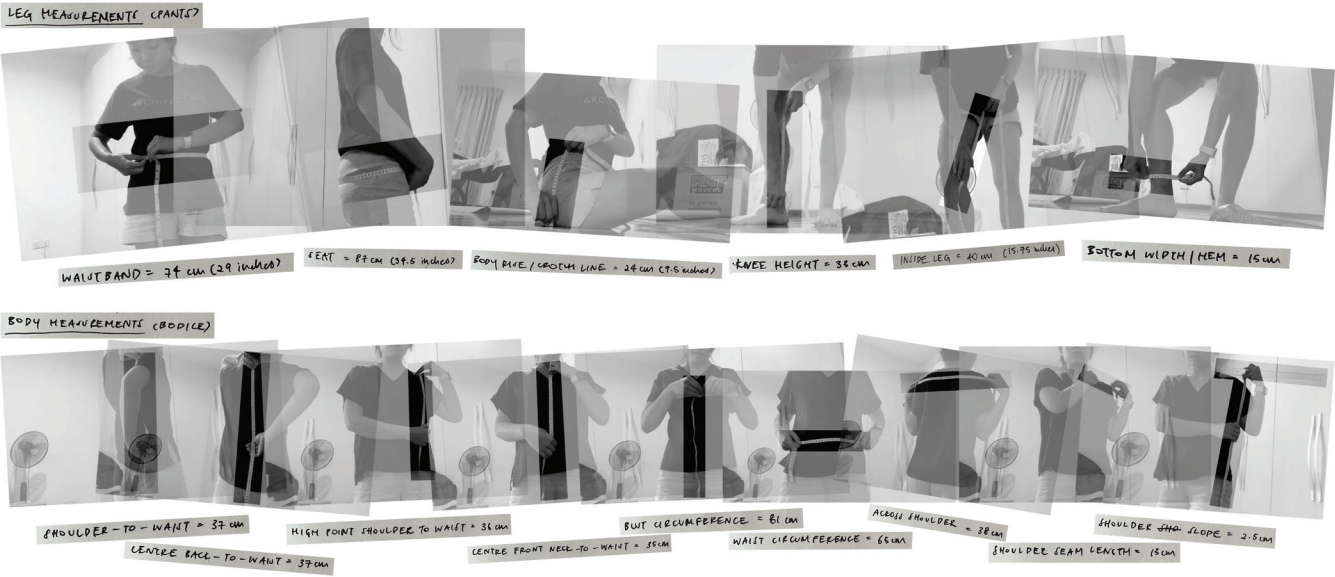


MAKING PROCESS OF BODY BRACES

In order to understand the working process of the seamstress and her accute understanding of the human body, I put myself into her shoes, making patterns and makeshift body braces for myself. The brace was made with textile reinforced with cornstarch to make it stiff.



1. Taking Measurements



2. Drafting of Patterns



3. Cutting of Patterns



4. Drafting of Textile



5. Cutting of Textile

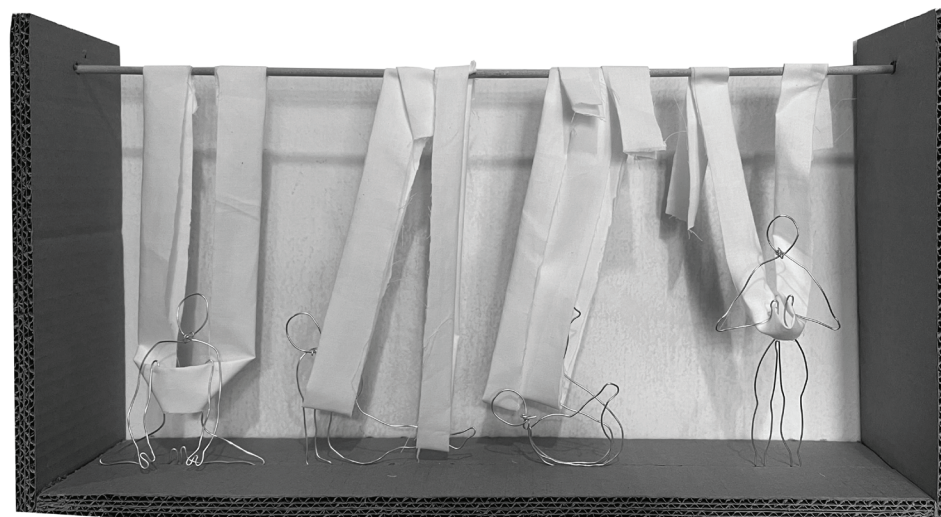


6. Sewing of Pattern into Bodice

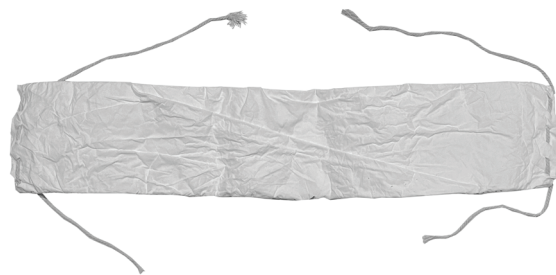
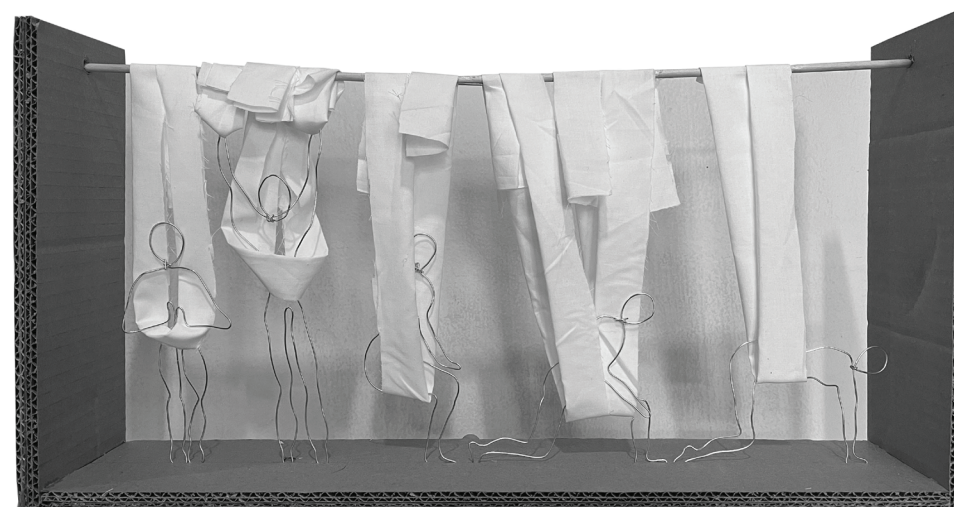




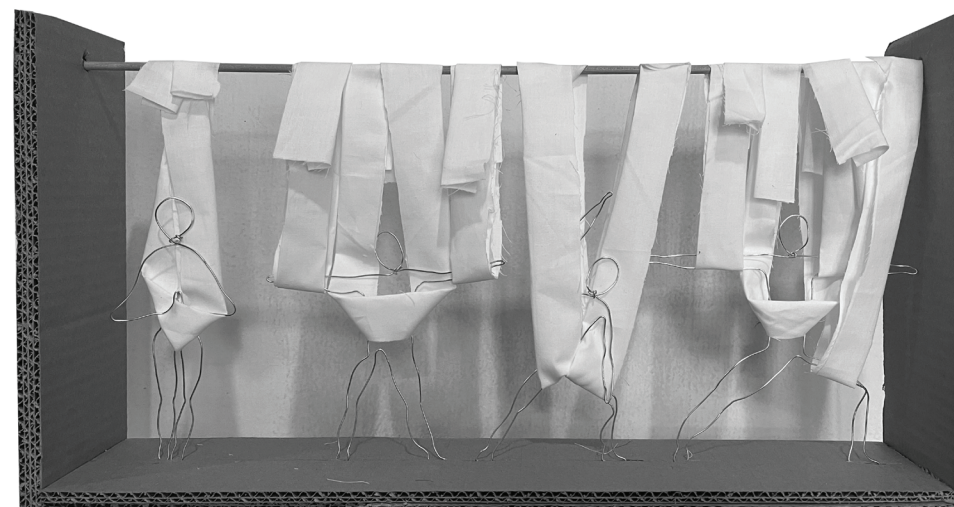
An Arm Brace



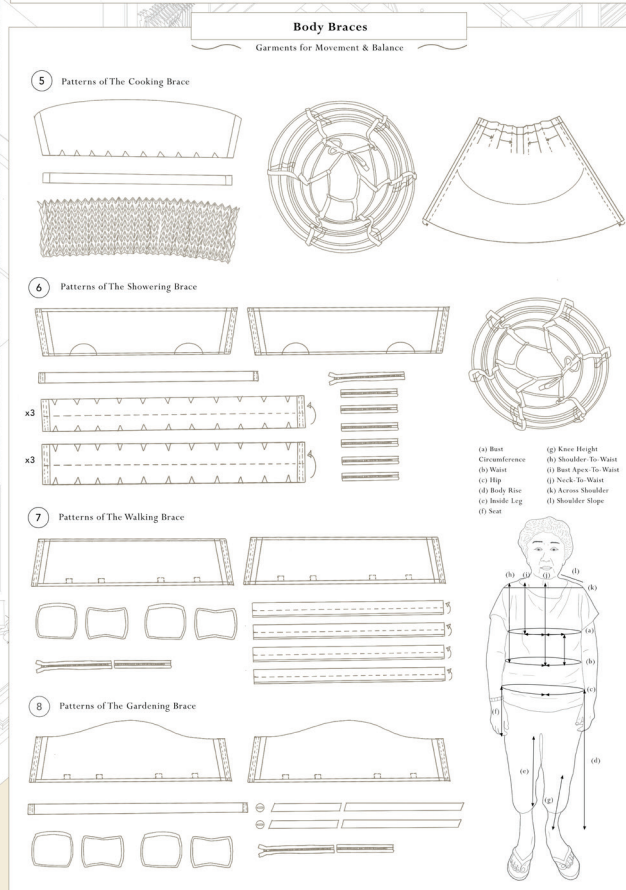
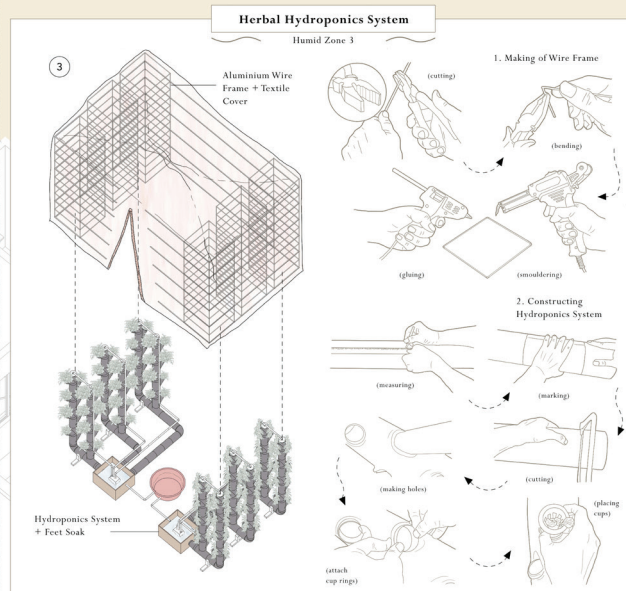
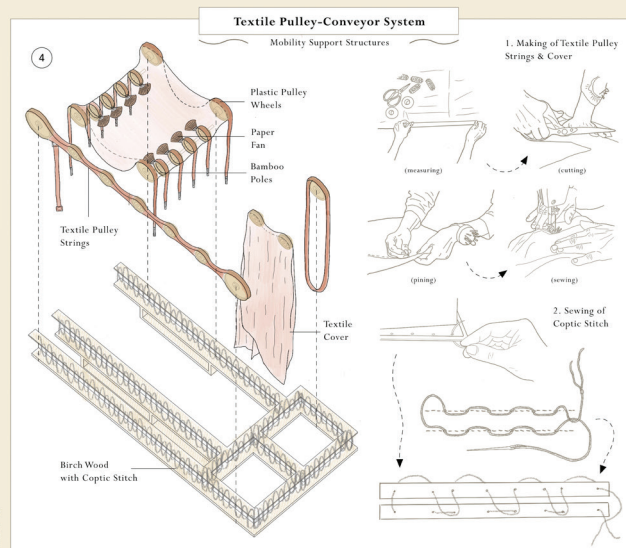
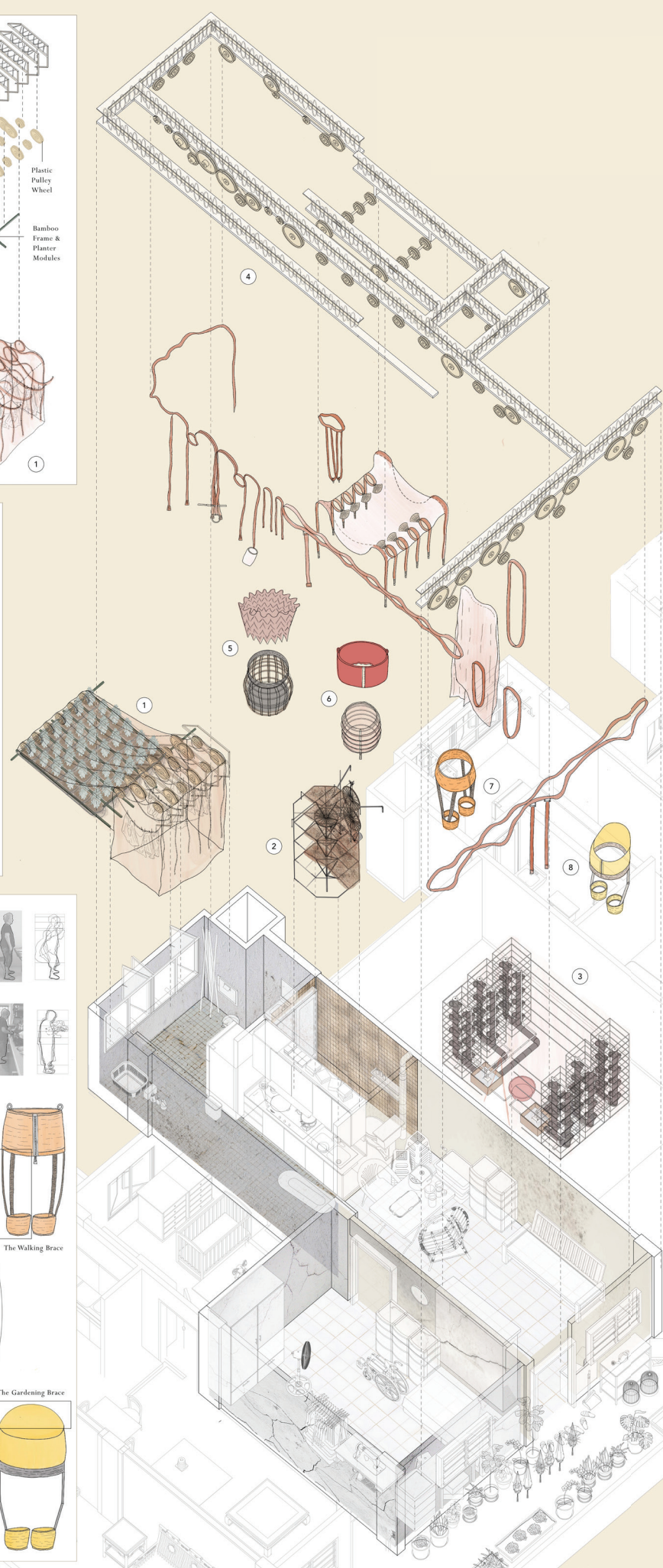
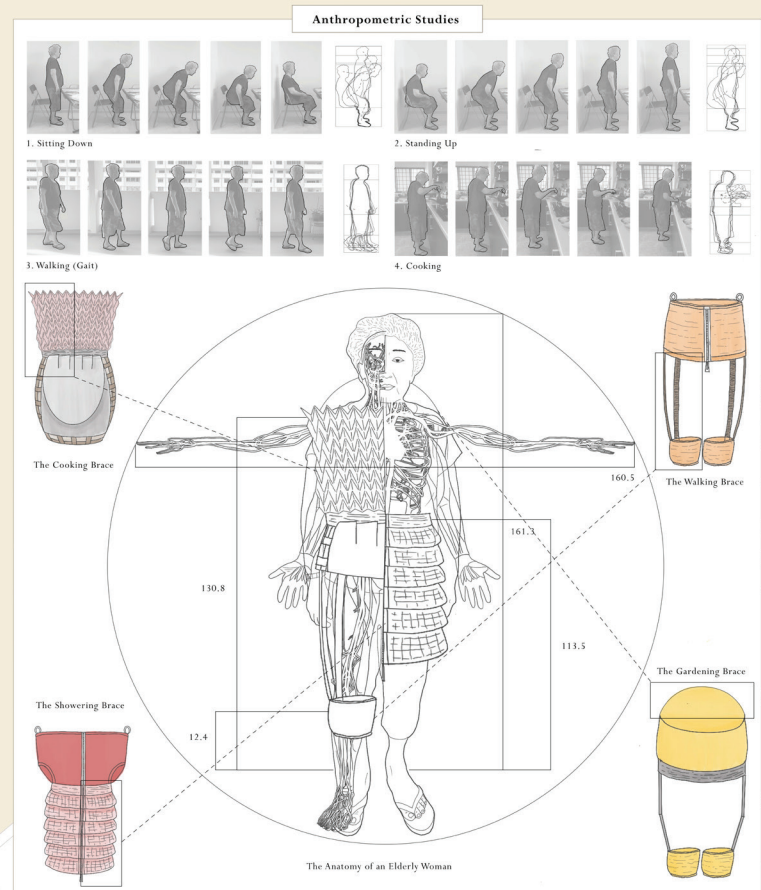
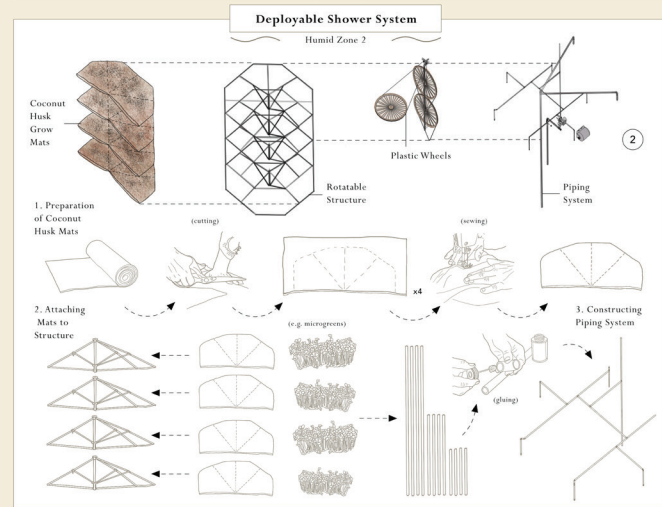
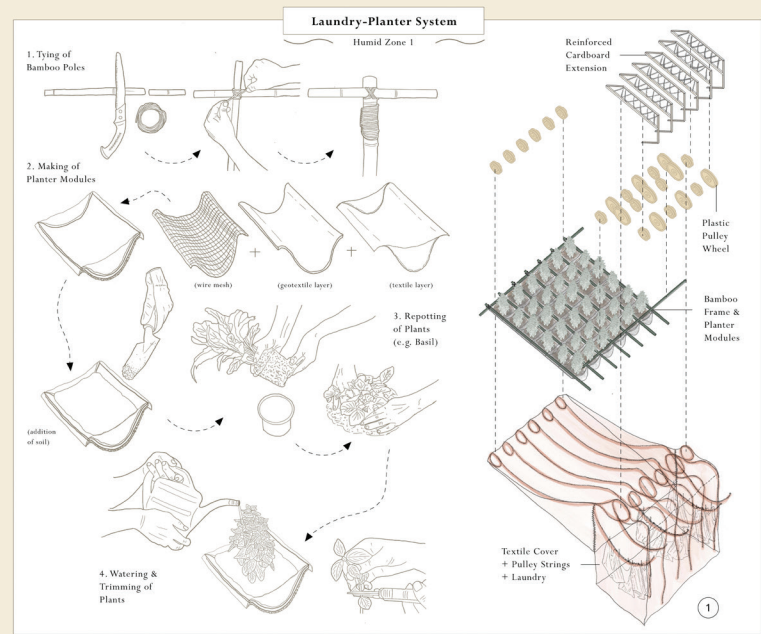
A Leg Brace



A Waist Brace



Sculptural frames made of wire of the human body in motion as a 'mould' for the fabric brace



ITINERANT 'ARCHITECTS'

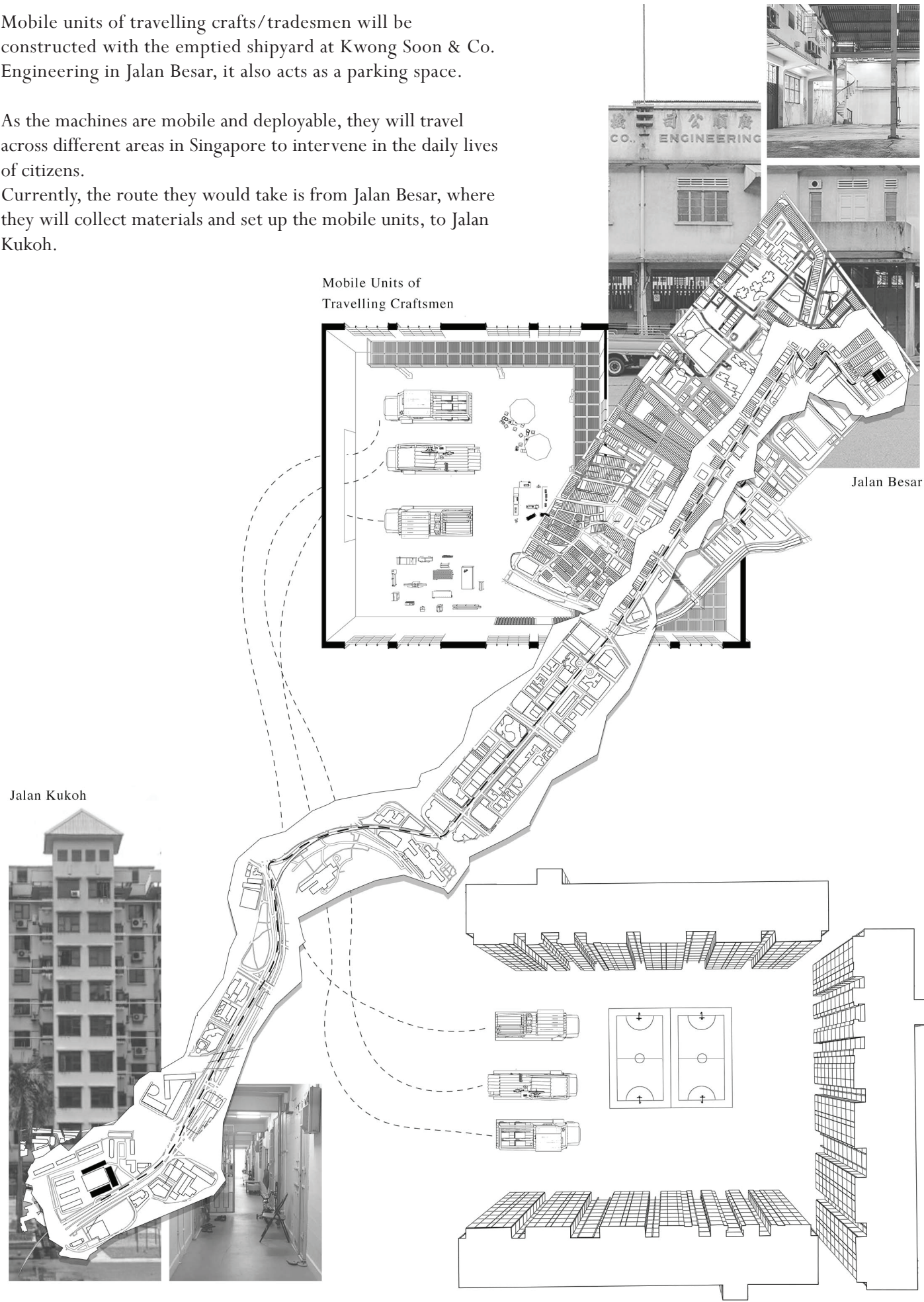
The Seamstress
The Gardener
The Bookbinder

ROUTE OF THE MOBILE UNITS

Mobile units of travelling crafts/tradesmen will be constructed with the emptied shipyard at Kwong Soon & Co. Engineering in Jalan Besar, it also acts as a parking space.

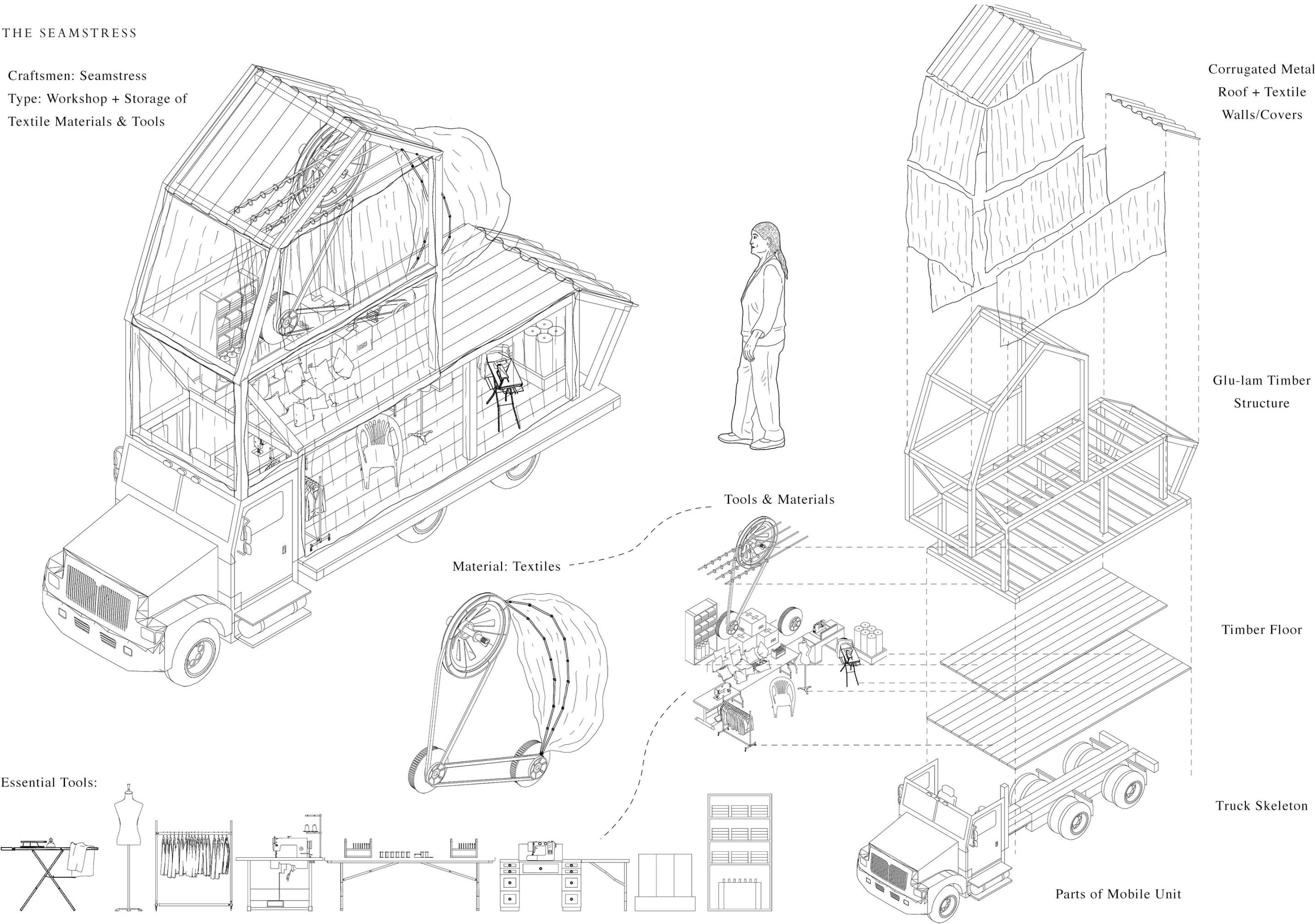
As the machines are mobile and deployable, they will travel across different areas in Singapore to intervene in the daily lives of citizens.

Currently, the route they would take is from Jalan Besar, where they will collect materials and set up the mobile units, to Jalan Kukoh.



THE SEAMSTRESS

Craftsmen: Seamstress
Type: Workshop + Storage of
Textile Materials & Tools



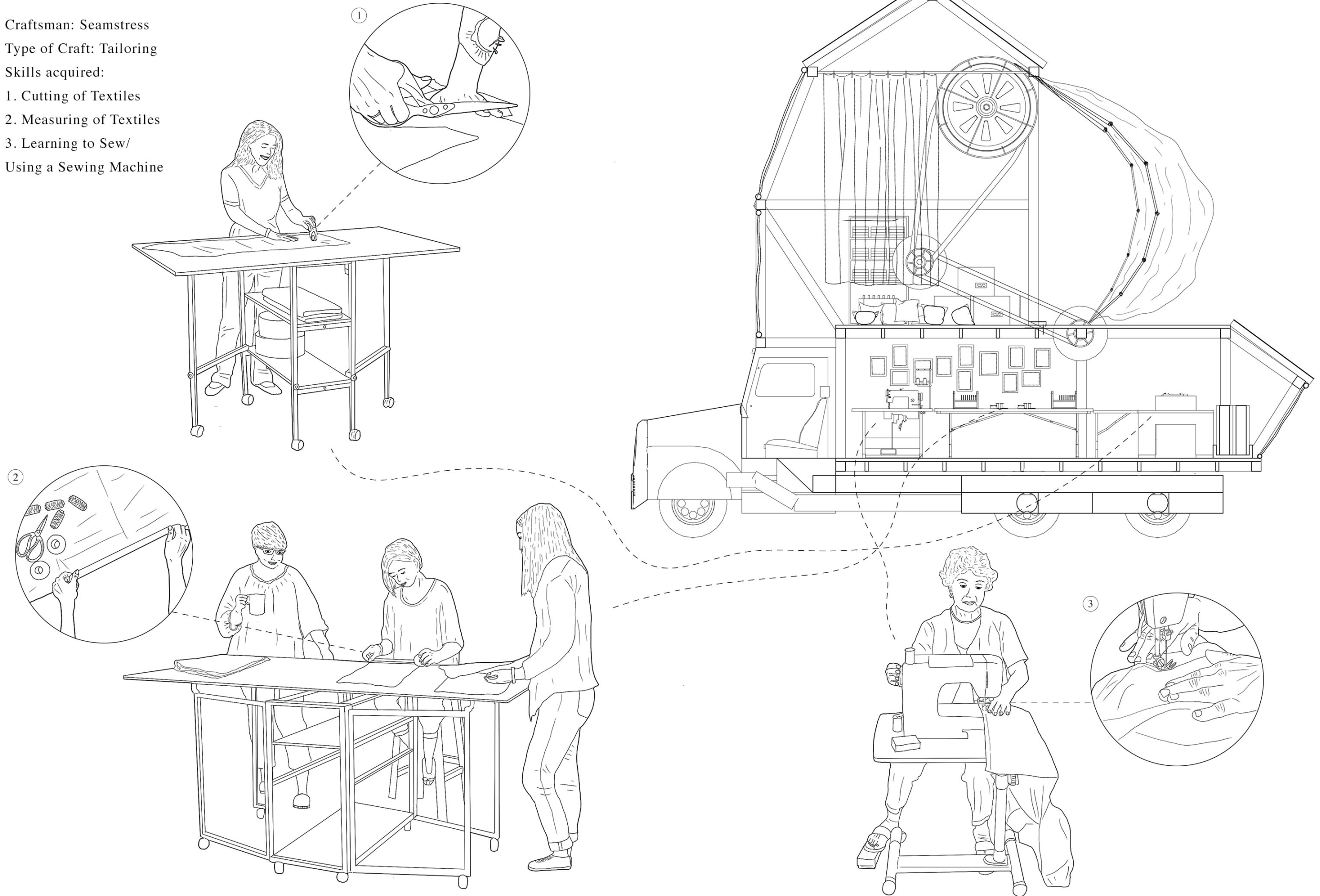
TRANSMISSION OF SKILLS

Craftsman: Seamstress

Type of Craft: Tailoring

Skills acquired:

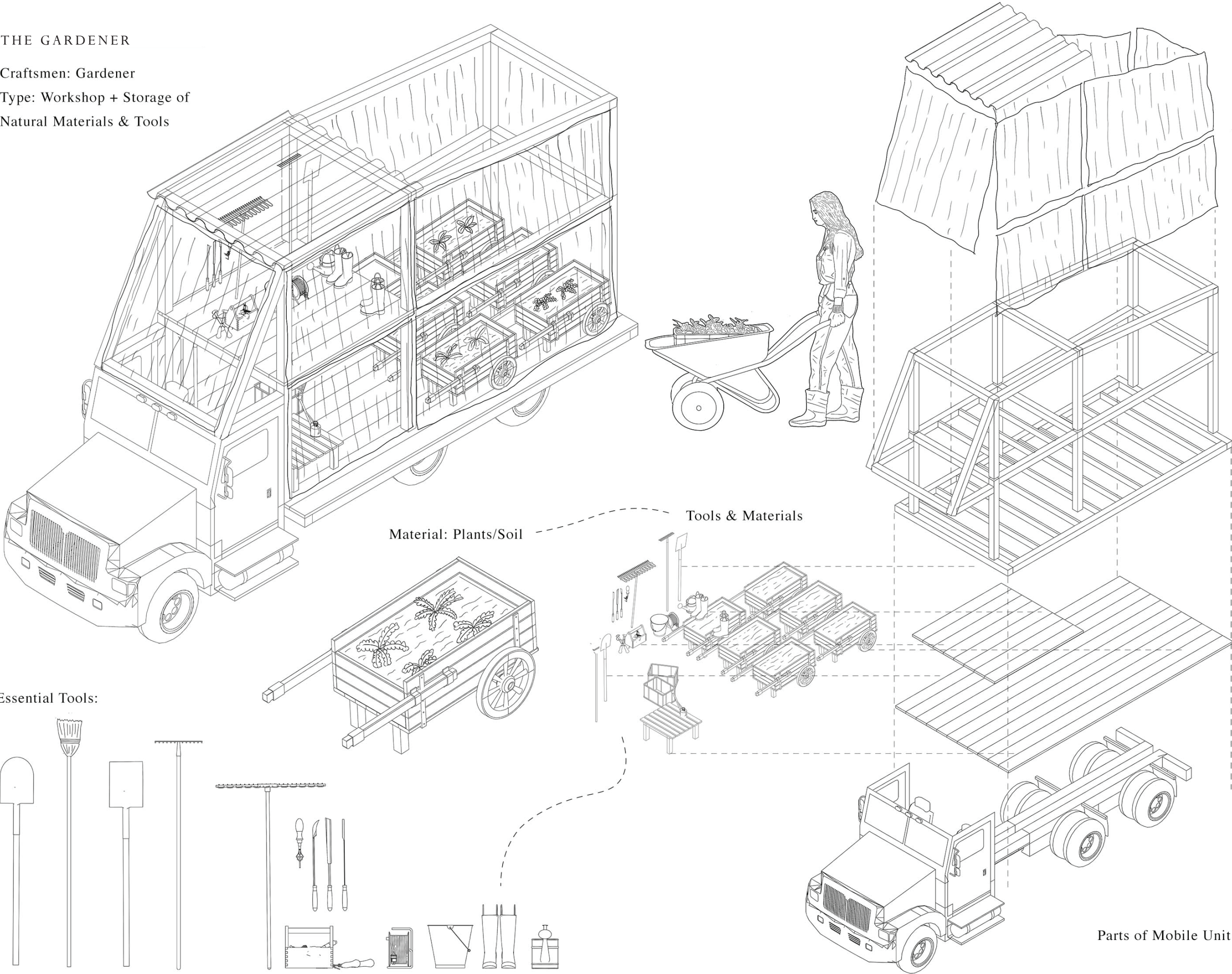
1. Cutting of Textiles
2. Measuring of Textiles
3. Learning to Sew/
Using a Sewing Machine



THE GARDENER

Craftsmen: Gardener

Type: Workshop + Storage of
Natural Materials & Tools



Corrugated Metal
Roof + Textile
Walls/Covers

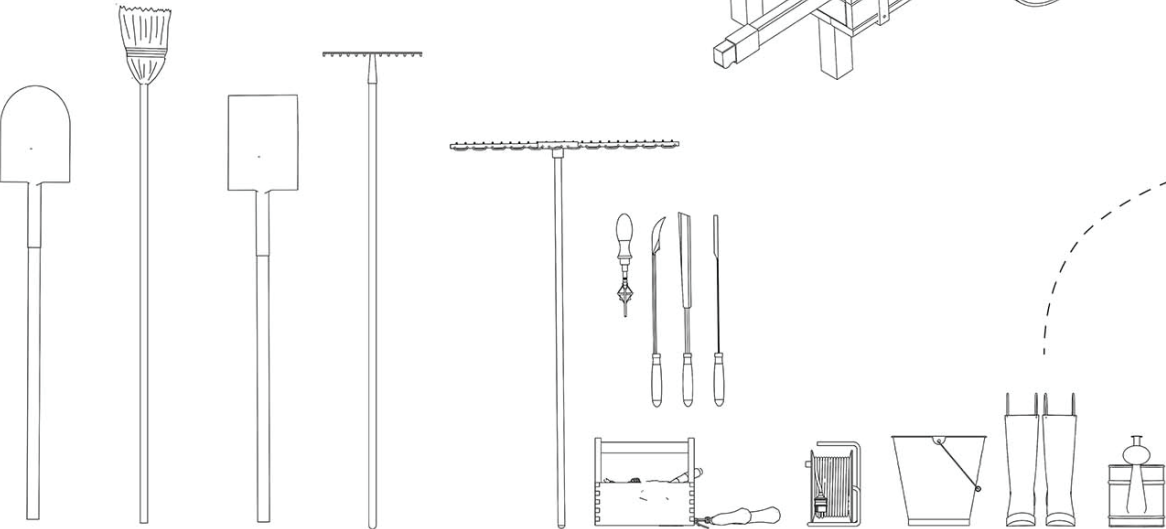
Glu-lam Timber
Structure

Timber Floor

Truck Skeleton

Parts of Mobile Unit

Essential Tools:

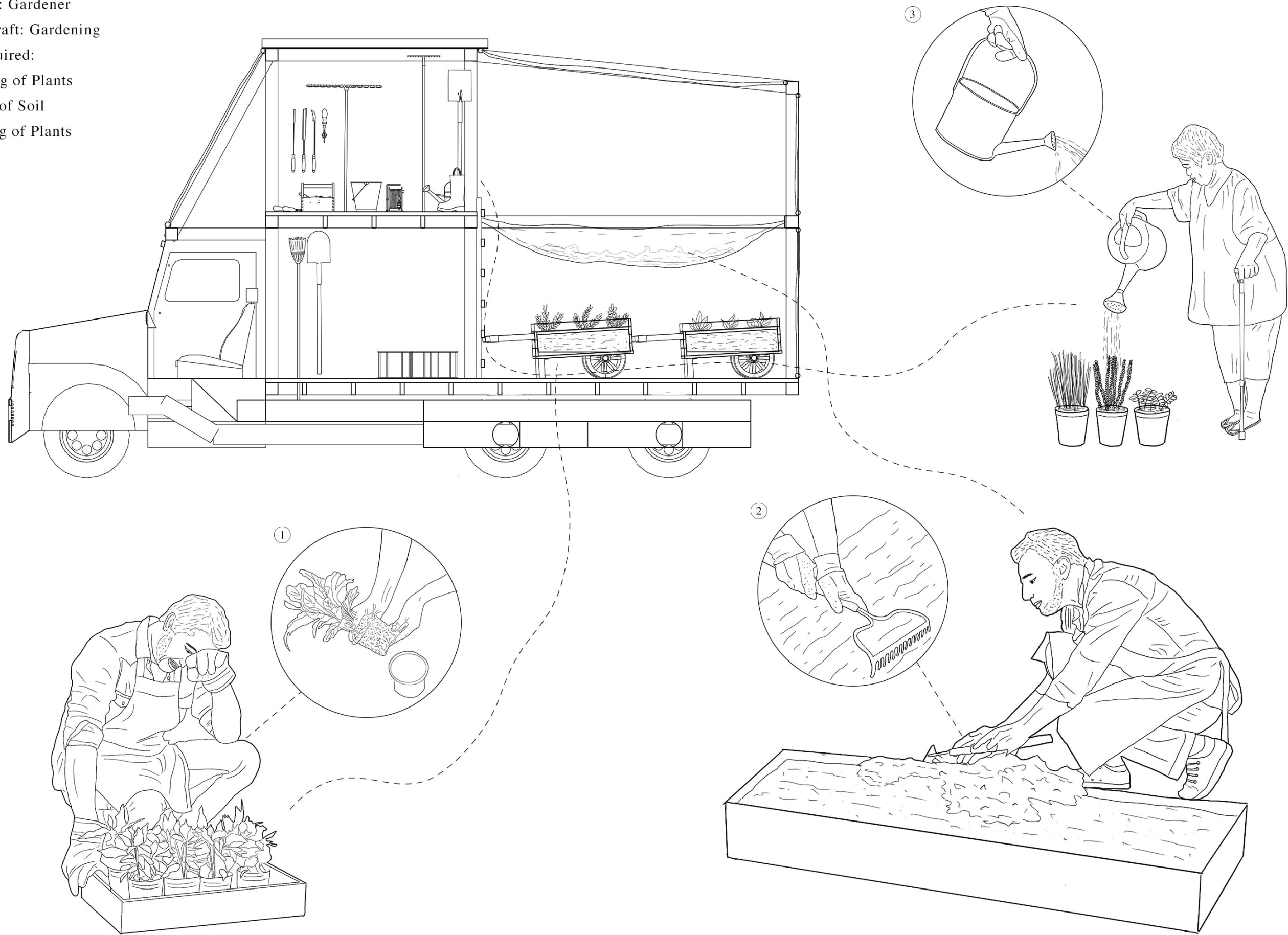


Material: Plants/Soil

Tools & Materials

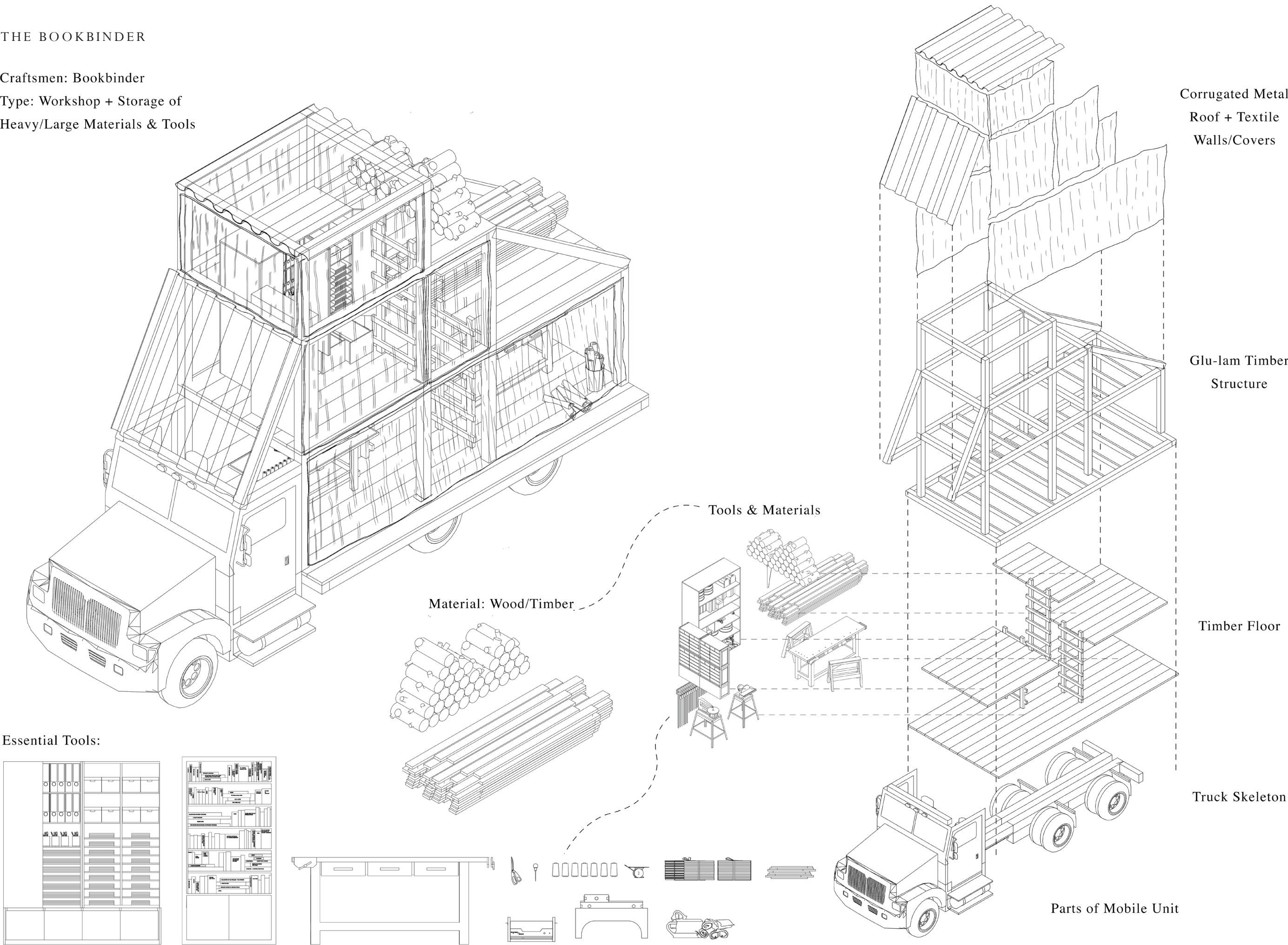
TRANSMISSION OF SKILLS

Craftsman: Gardener
Type of Craft: Gardening
Skills acquired:
1.Repotting of Plants
2. Raking of Soil
3. Watering of Plants



THE BOOKBINDER

Craftsmen: Bookbinder
Type: Workshop + Storage of
Heavy/Large Materials & Tools



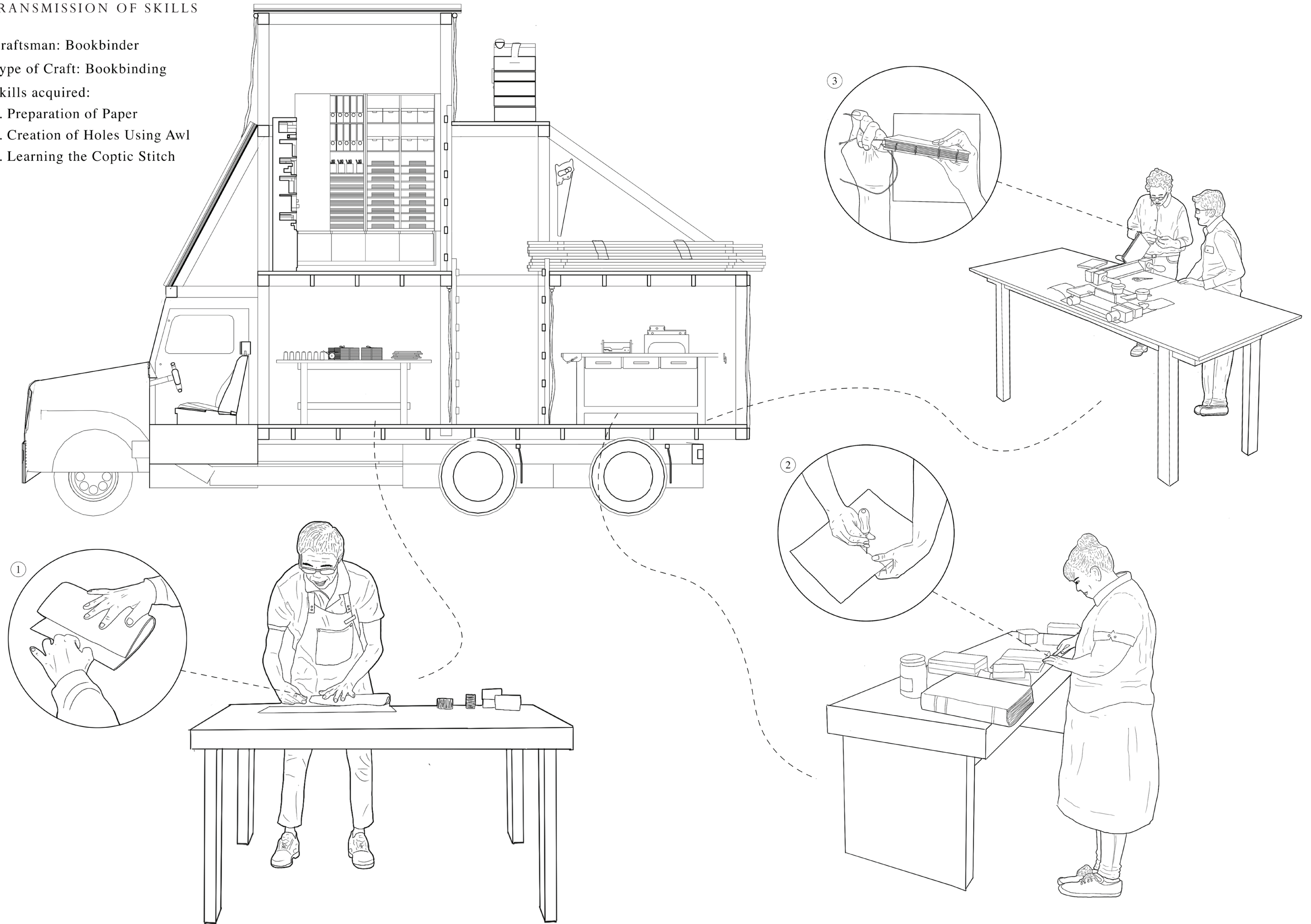
TRANSMISSION OF SKILLS

Craftsman: Bookbinder

Type of Craft: Bookbinding

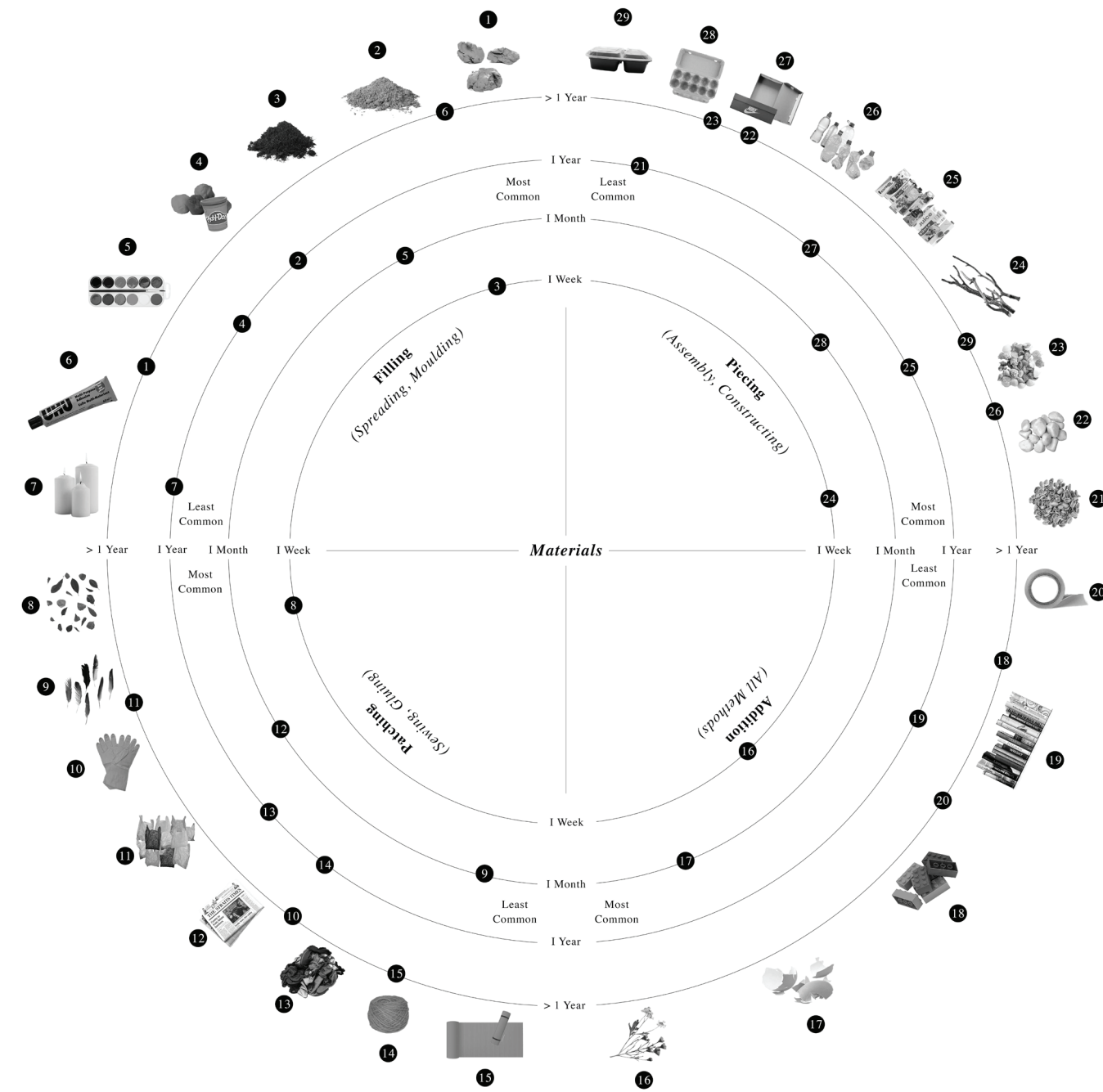
Skills acquired:

1. Preparation of Paper
2. Creation of Holes Using Awl
3. Learning the Coptic Stitch



APPENDIX A: SCALES OF REPAIR

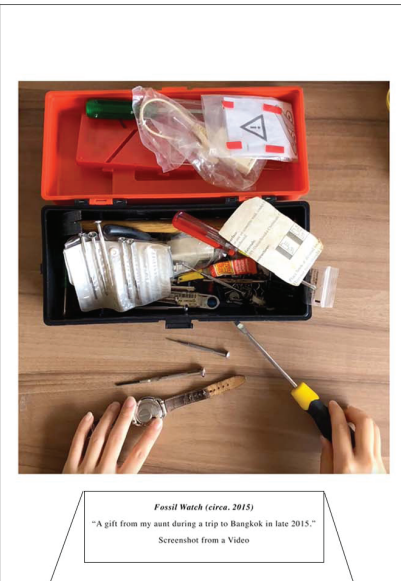
Of Objects
Of Furniture
Of Society



- Legend:**
- | | | | | | |
|-------------|-----------------|--------------------|-------------------|-------------------|---------------------|
| 1. Clay | 6. Glue | 11. Plastic Bags | 16. Dried Flowers | 21. Nut Shells | 26. Plastic Bottles |
| 2. Sand | 7. Candle Wax | 12. Newspaper | 17. Egg Shells | 22. Pebbles | 27. Shoe Boxes |
| 3. Soil | 8. Dried Leaves | 13. Clothes/Cloths | 18. Lego Blocks | 23. Sea Shells | 28. Egg Cartons |
| 4. Play-Doh | 9. Feathers | 14. Yarn/Thread | 19. Books | 24. Tree Branches | 29. Food Containers |
| 5. Paint | 10. Gloves | 15. Yoga Mat | 20. Tape | | |

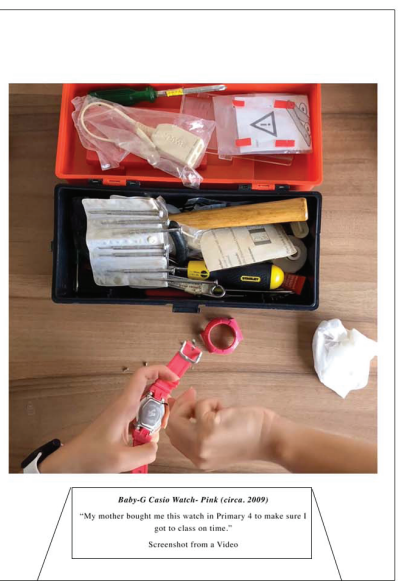
OF OBJECTS

Starting from the scale of the object, the thesis seeks to understand how repair can manifest itself in physical objects. Here, repair adds value to discarded goods by re-imagining new forms or functions for them as opposed to recycling whereby the objects are simply discarded. Thus, the act of repair (vs. recycling) can actually produce new kinds of cultural meaning, both for objects and their makers.



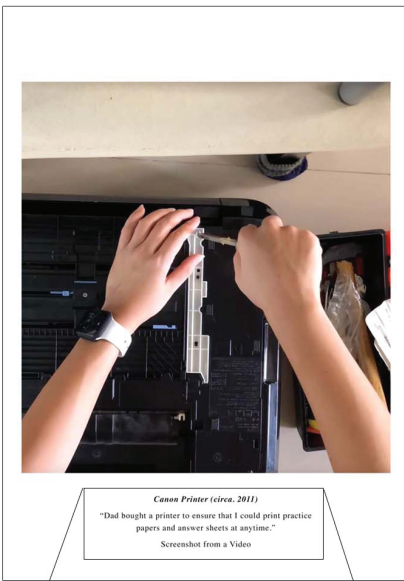
Fossil Watch (circa. 2015)
"A gift from my aunt during a trip to Bangkok in late 2015."
Screenshot from a Video

Fossil Watch (circa. 2015)
"A gift from my aunt during a trip to Bangkok in late 2015."
Screenshot from a Video



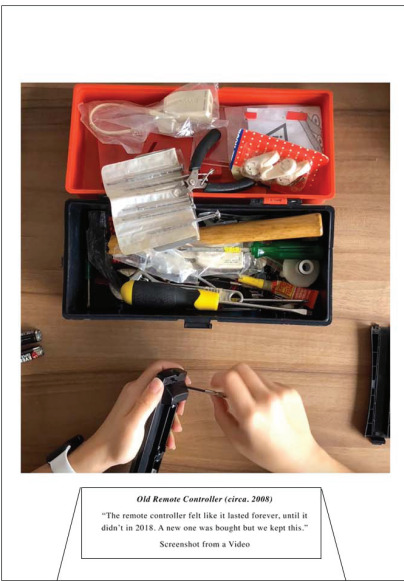
Baby-G Casio Watch- Pink (circa. 2009)
"My mother bought me this watch in Primary 4 to make sure I got to class on time."
Screenshot from a Video

Baby-G Casio Watch- Pink (circa. 2009)
"My mother bought me this watch in Primary 4 to make sure I got to class on time."
Screenshot from a Video



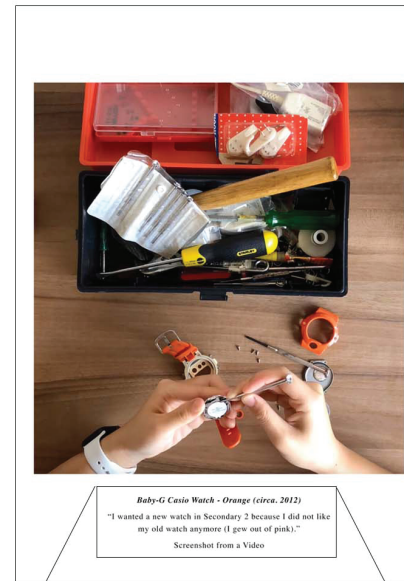
Canon Printer (circa. 2011)
"Dad bought a printer to ensure that I could print practice papers and answer sheets at anytime."
Screenshot from a Video

Canon Printer (circa. 2011)
"Dad bought a printer to ensure that I could print practice papers and answer sheets at anytime."
Screenshot from a Video



Old Remote Controller (circa. 2008)
"The remote controller felt like it lasted forever, until it didn't in 2018. A new one was bought but we kept this."
Screenshot from a Video

Old Remote Controller (circa. 2008)
"The remote controller felt like it lasted forever, until it didn't in 2018. A new one was bought but we kept this."
Screenshot from a Video

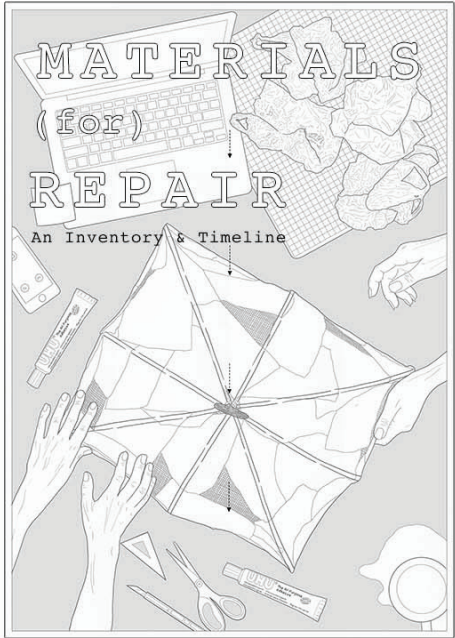


Baby-G Casio Watch - Orange (circa. 2012)
"I wanted a new watch in Secondary 2 because I did not like my old watch anymore (I grew out of pink)."
Screenshot from a Video

Baby-G Casio Watch - Orange (circa. 2012)
"I wanted a new watch in Secondary 2 because I did not like my old watch anymore (I grew out of pink)."
Screenshot from a Video



In advocating for a repair culture, it is also about celebrating “the stuff that makes up the world around us” - materials that are already available and within our reach. Properties of waste materials that were not visible or known to us now becomes advantageous, allowing us to discover novel ways of using them.



A Catalogue of Materials

The inventory within the catalogue acts as a guide for users to understand the flexibility & versatility of everyday things as raw materials for repair.

Filling
(Spreading, Moulding)

Clay
A stiff, sticky fine-grained earth that can be moulded when wet, and is dried

Sand
A loose granular substance, resulting from the erosion of siliceous and other rocks

Play-Doh
Colourful clay-like substance that is completely malleable

Glue
A stick adhesive that can be used to join objects or materials together

Soil
A material typically consisting of a mixture of organic remains, clay, and rock particles

Coffee Grounds
Used coffee grounds is the final product after preparation of coffee

Paint
Colourful pigmented substance that can be applied on surfaces

Candle Wax
The shiny melted substance from candles when lighted

Nut Shells
The hard woody covering around the kernel of a nut

Seashells
The shell of a marine mollusc usually made of Calcium Carbonate

Beverage Cartons
A multilayered packaging made up of paper, plastic and aluminium layers

Shoe Boxes
A box in which shoes are sold - usually made from cardboard

Food Containers
A form of disposable food packaging - usually made from plastic or paperboard

Piecing
(Assembly, Constructing)

Pebbles
A small stone made smooth and round by the action of water or sand

Tree Branches
The woody structural member connected to but not part of the central trunk of a tree

Plastic Bottles
A bottle constructed from high-density or low density plastic

Egg Cartons
A carton designed for transporting whole eggs - usually made from plastic or cardboard

Beer Bottles
Bottles are commonly brown or green to reduce spoilage from light, especially ultraviolet

Dried Leaves
A flattened structure of a higher plant that has fallen off and dried up

Gloves
A covering for the hand worn for protection against cold or dirt

Newspaper
A printed publication consisting of folded, unstapled sheets of paper

Yarn/Thread
Spun thread used for knitting, weaving, or sewing

Patching
(Sewing, Gluing)

Feathers
Light, horny, epidermal outgrowths that form the external covering of the body of birds

Plastic Bags
A bag made of a thin, flexible plastic material used when buying goods

Clothes/Cloths
Textile and fabric sewn together into different forms and uses

Yoga Mat
A type of mat that is made specifically for practicing yoga - provides a non-slip and cushioned surface

Addition
(All Methods)

Dried Flowers
A form of flower preservation - a flower's beauty and shape is preserved

Lego Blocks
A construction toy consisting of interlocking plastic building blocks

Tape
A narrow strip of material, typically used to hold or fasten something

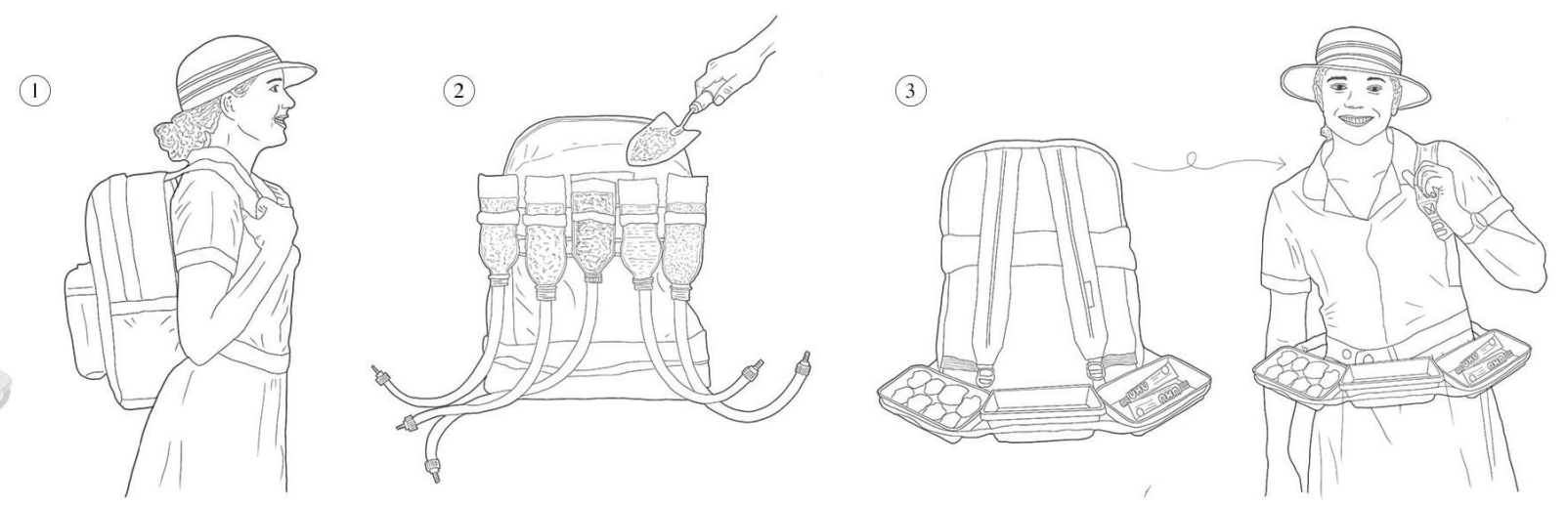
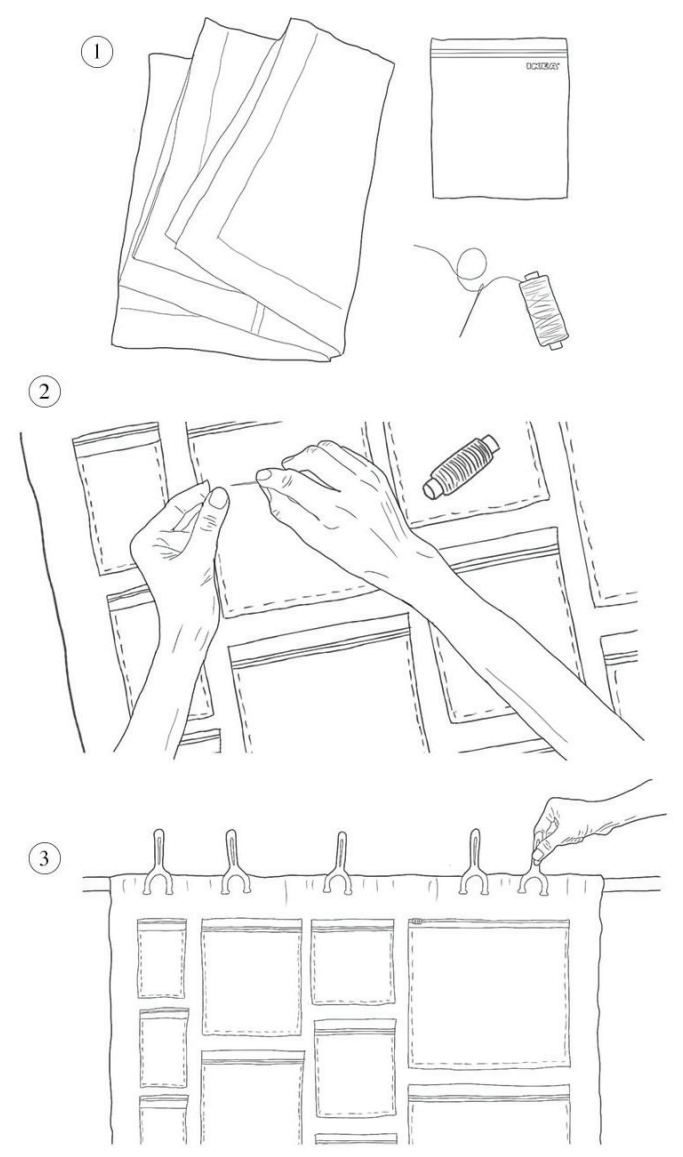
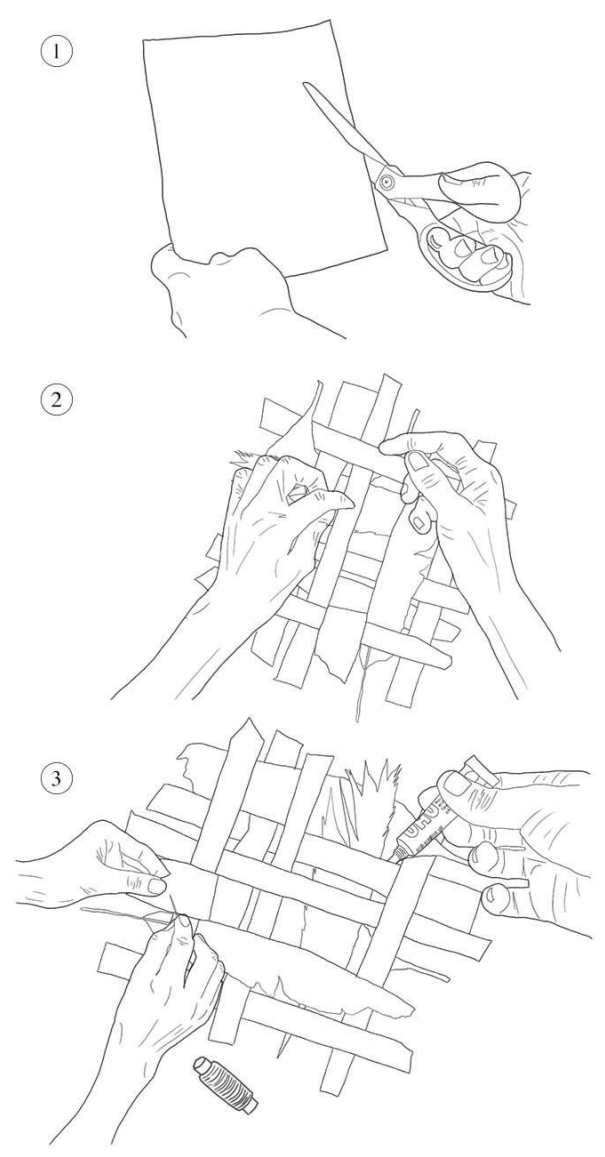
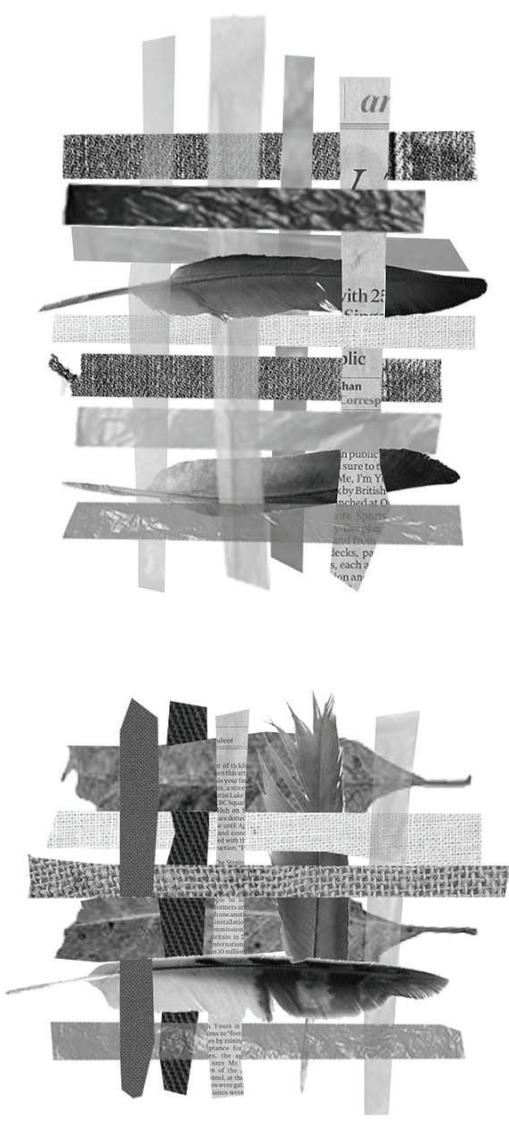
Dish Sponge
A sponge is a tool or cleaning aid made of soft, porous, usually synthetic material.

Egg Shells
The thin, hard outer layer of an egg

Books
A printed work consisting of pages glued or sewn together along one side and bound in covers

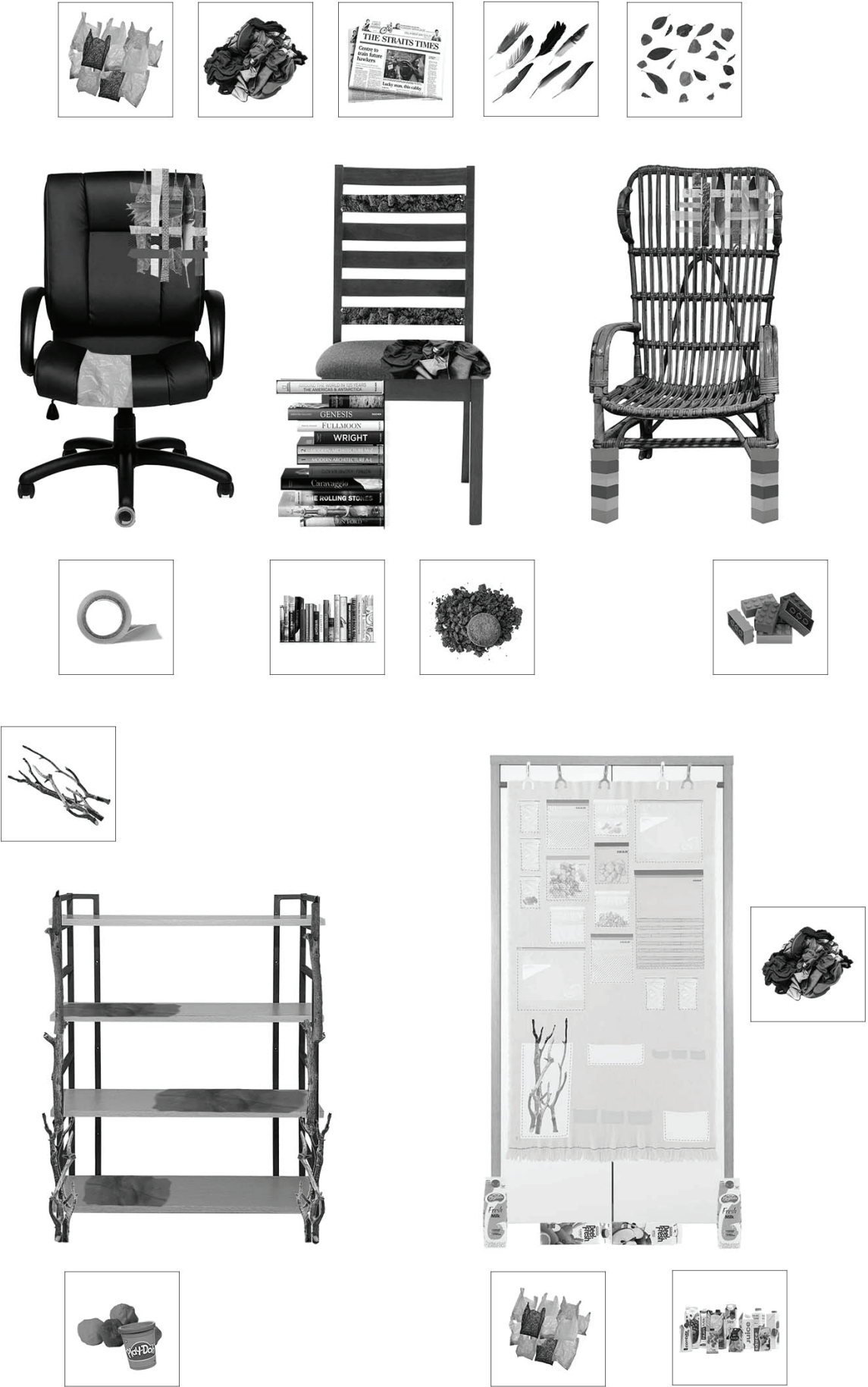
Broken Glass
Shattered, smashed, fragmented, destroyed glass

To highlight the flexibility & versatility of waste as raw materials for repair, a series of material assemblages was created to further illustrate how repair is also inventive and functional. These assemblages act as repair parts or tools.

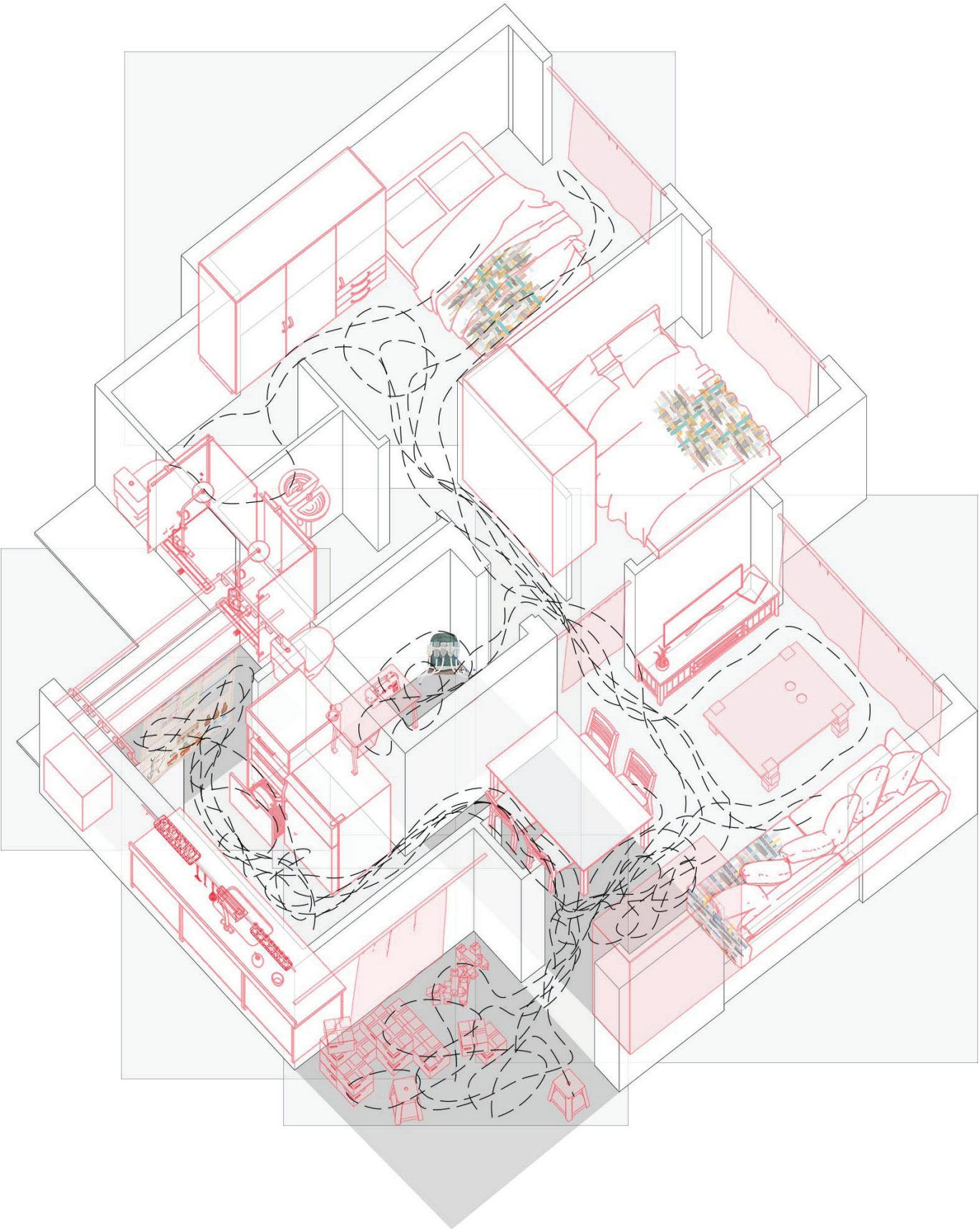
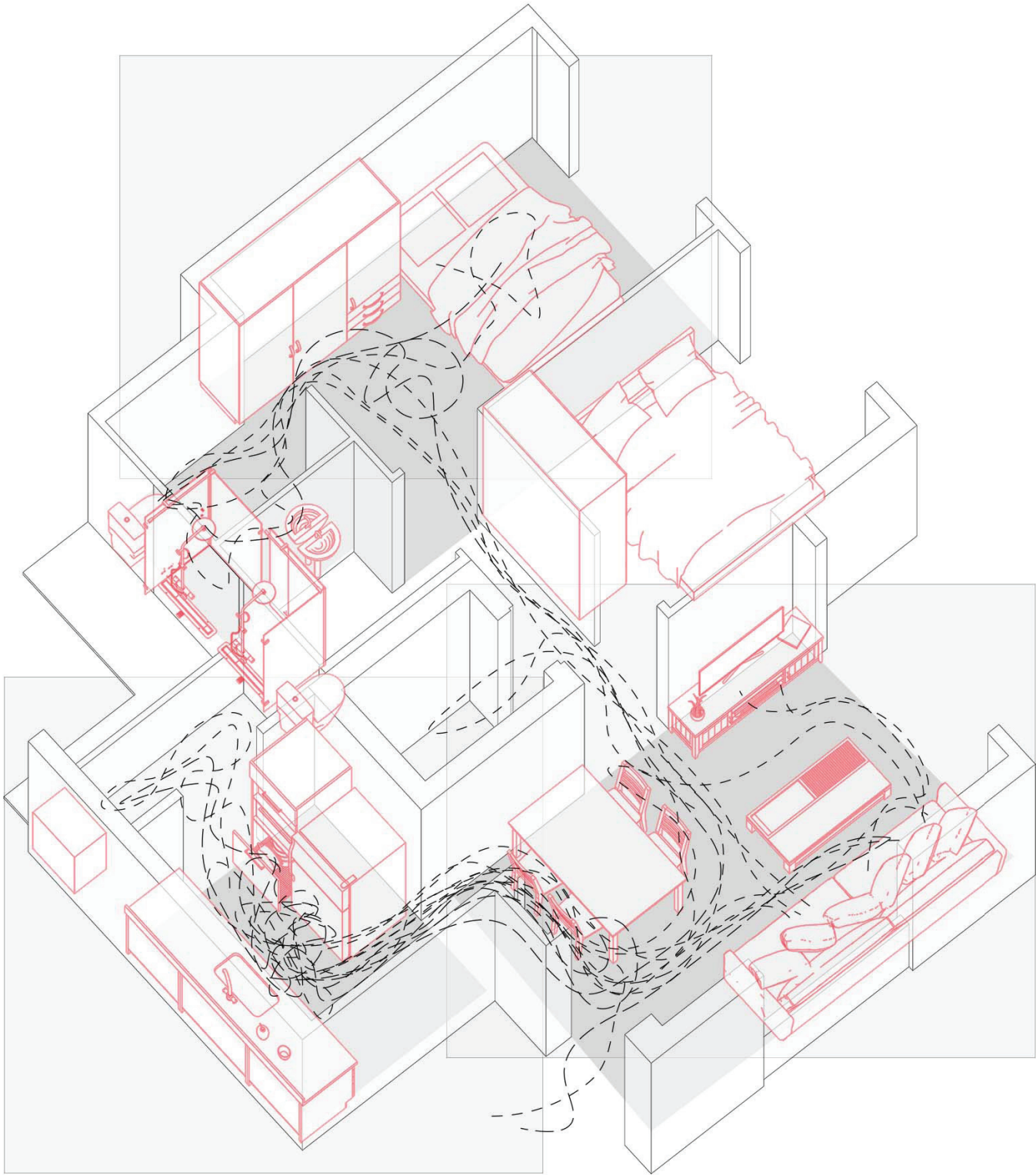


OF FURNITURE

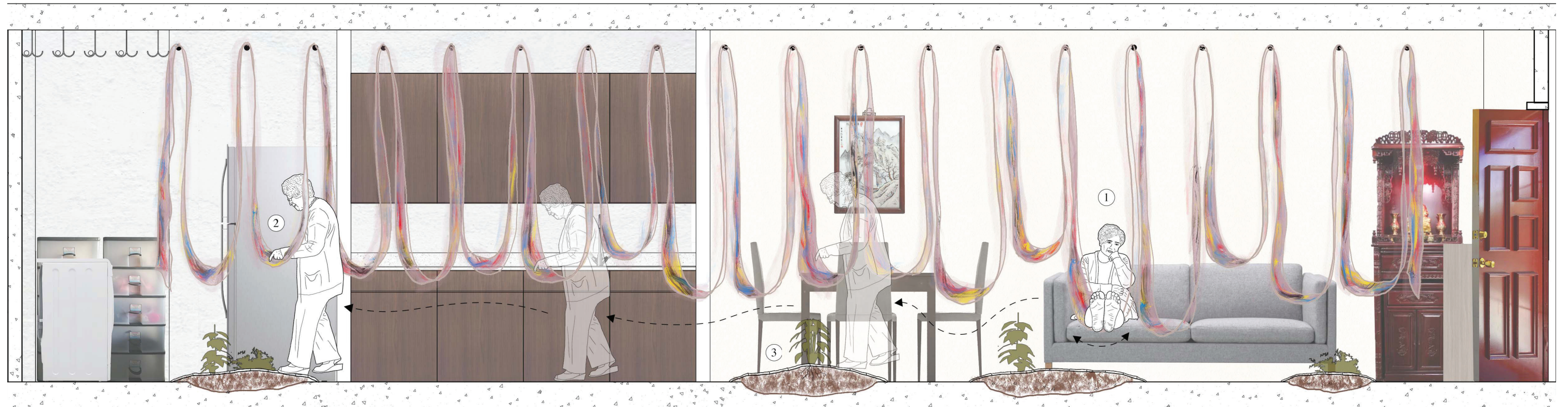
On a slightly larger scale, this thesis speculates furniture as canvases for repair where the cycles of wear and tear that occur as a product of the everyday rituals creates the possibility for patching, assembling and moulding.

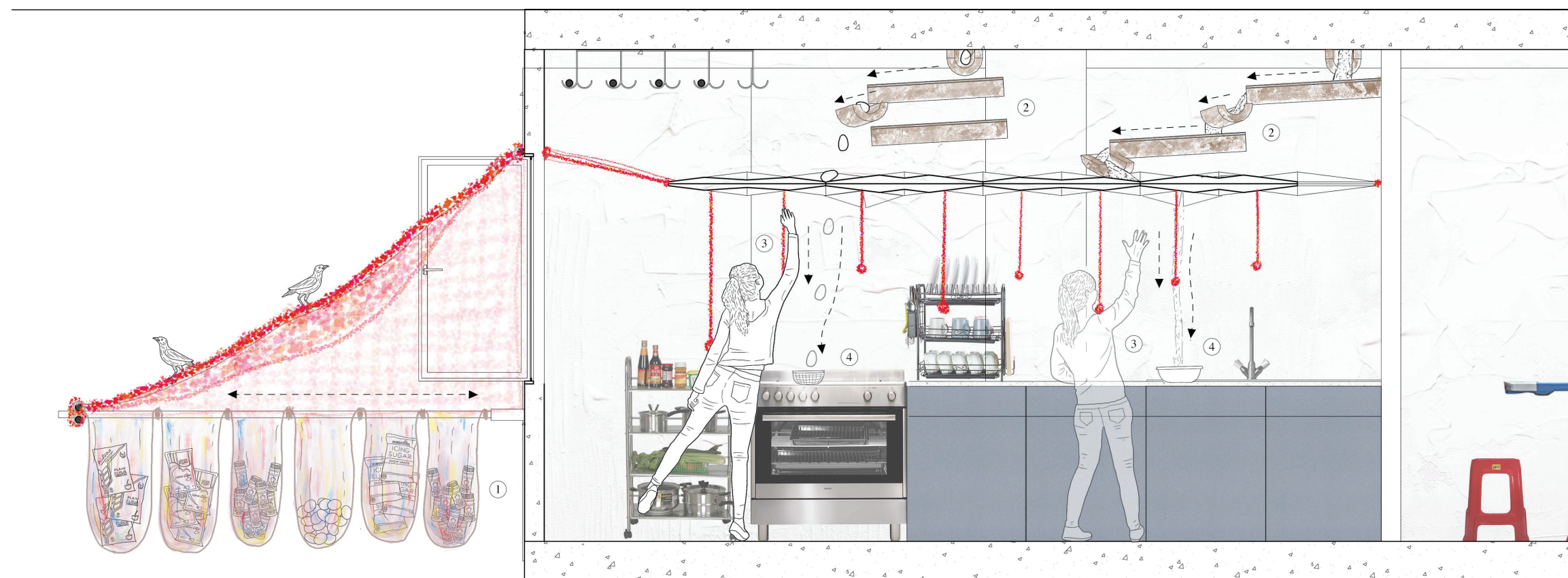
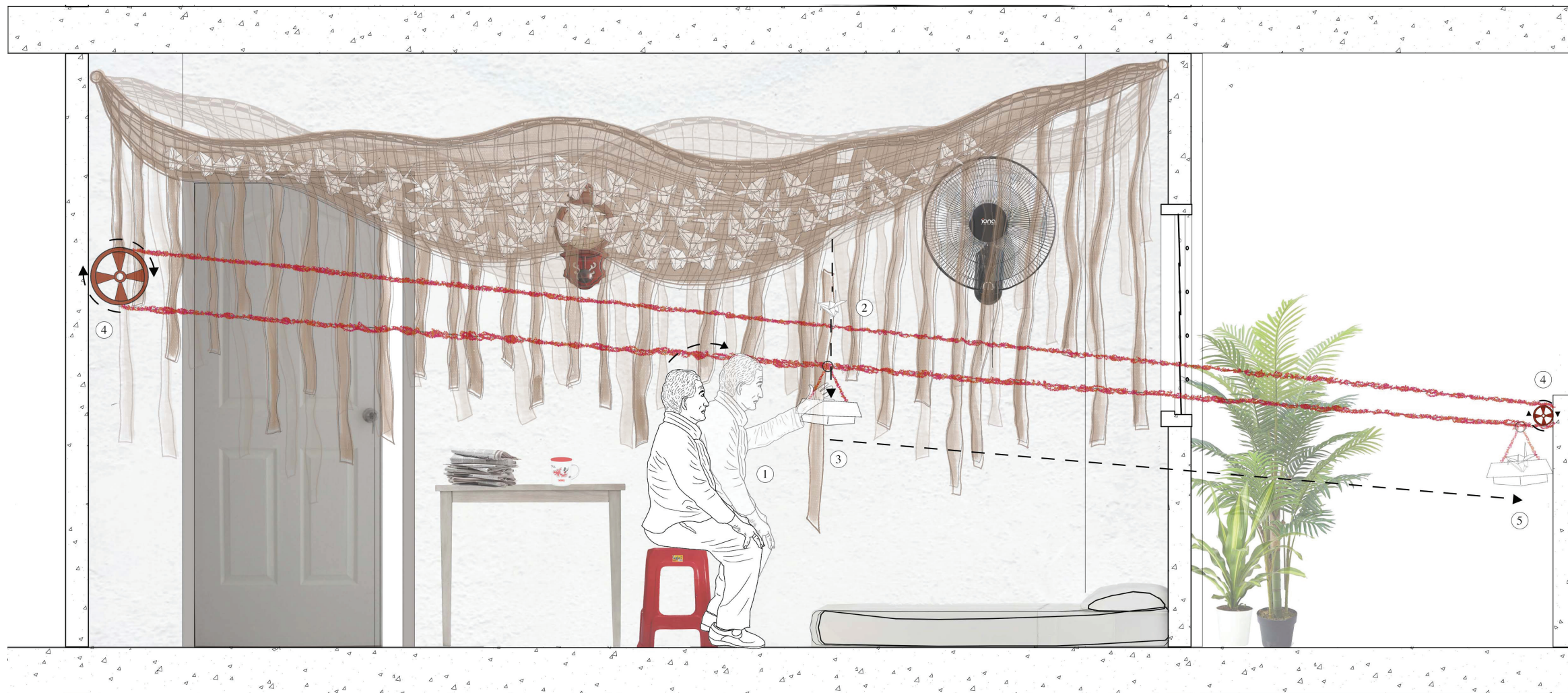


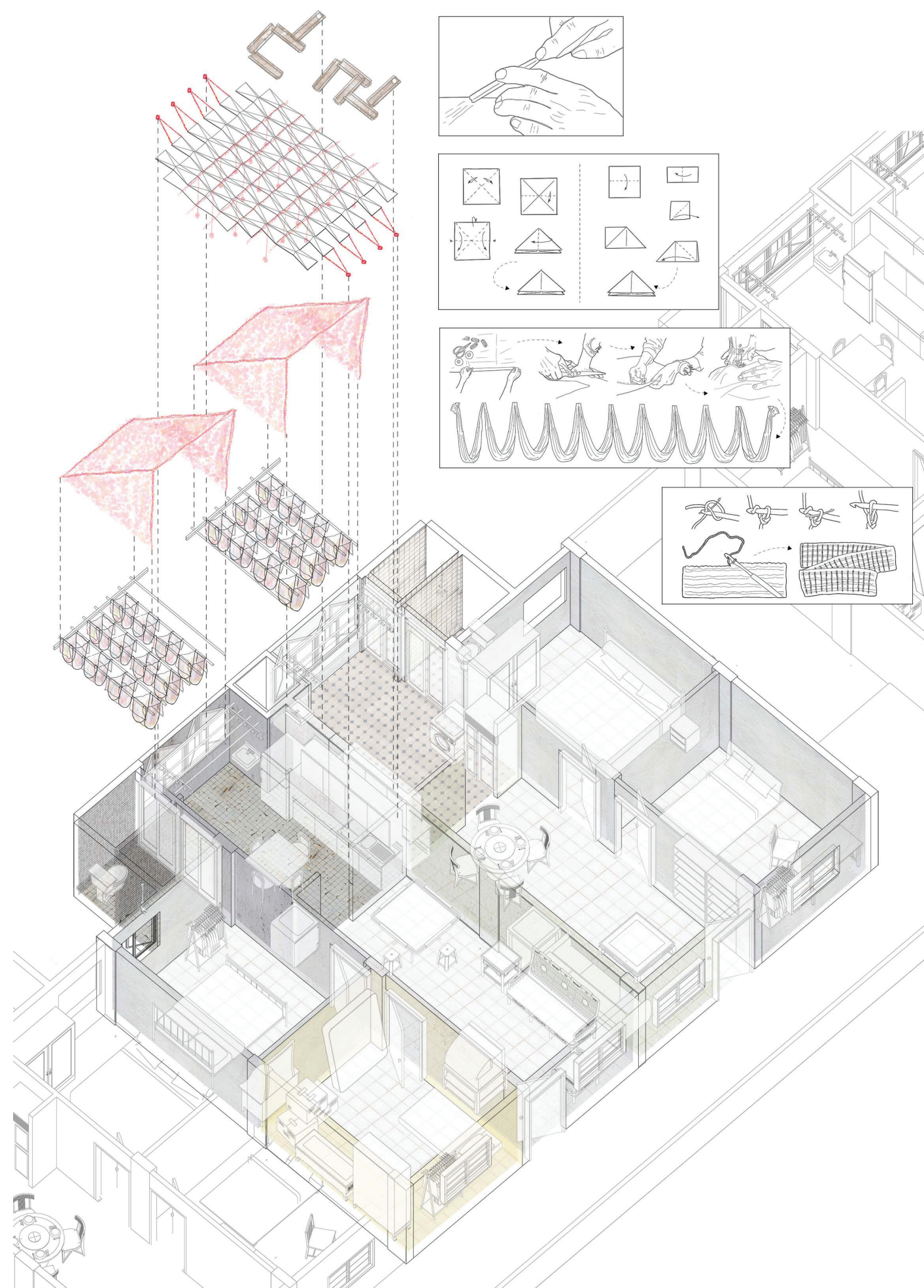
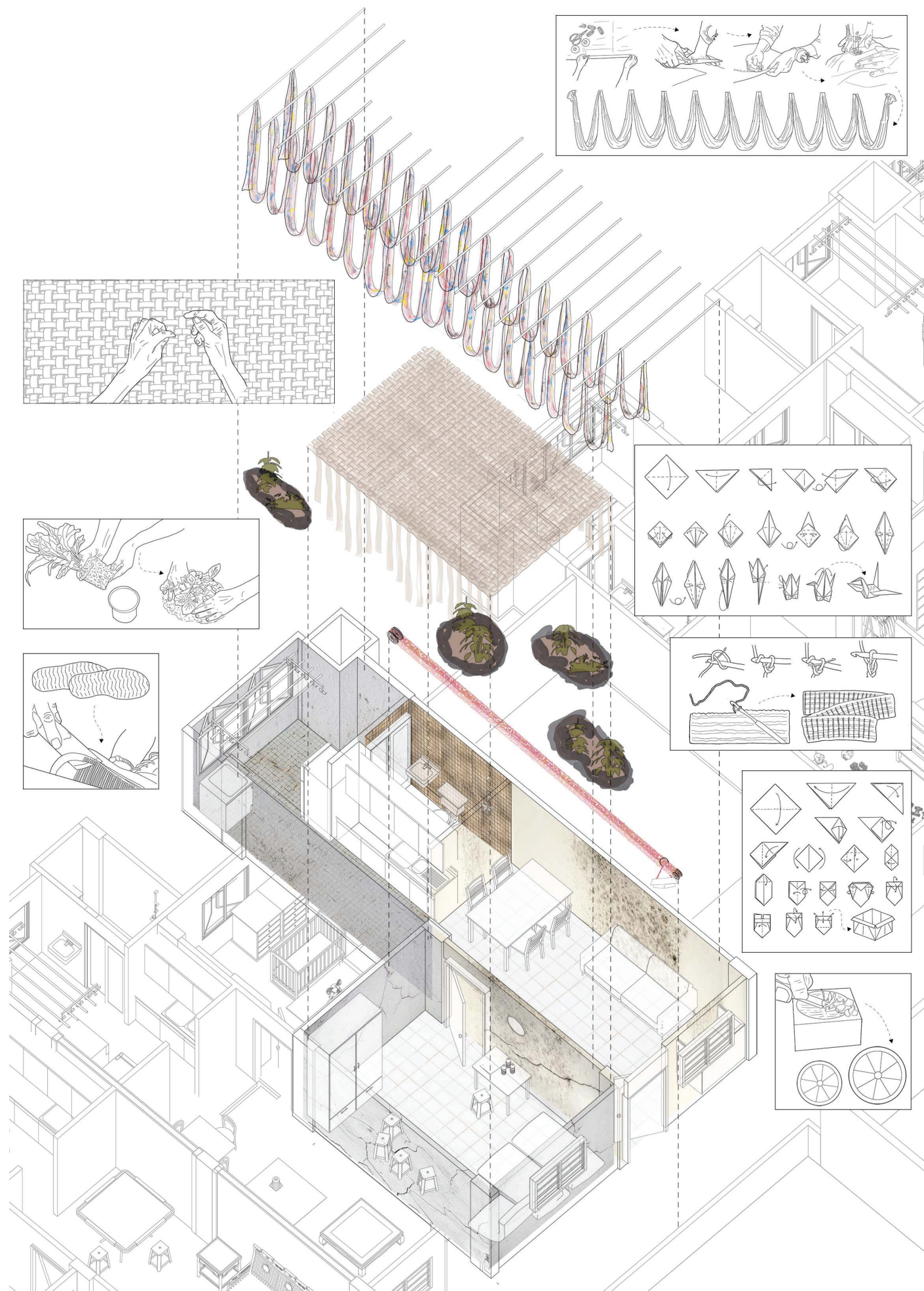
Furniture becomes the driver reflecting the rhythm of everyday rituals by the Home's inhabitants. As an effect of its immediate relation to the human body, the furniture scale holds a hitherto undiscovered potential to tectonically describe and develop the spatial quality of architecture as a direct function of the application of technology in the making of architectural form.



Here, the notion of repair is empowering and autonomous - the reclaiming of space and progress by the disadvantaged and marginalised through (re)making and craft.

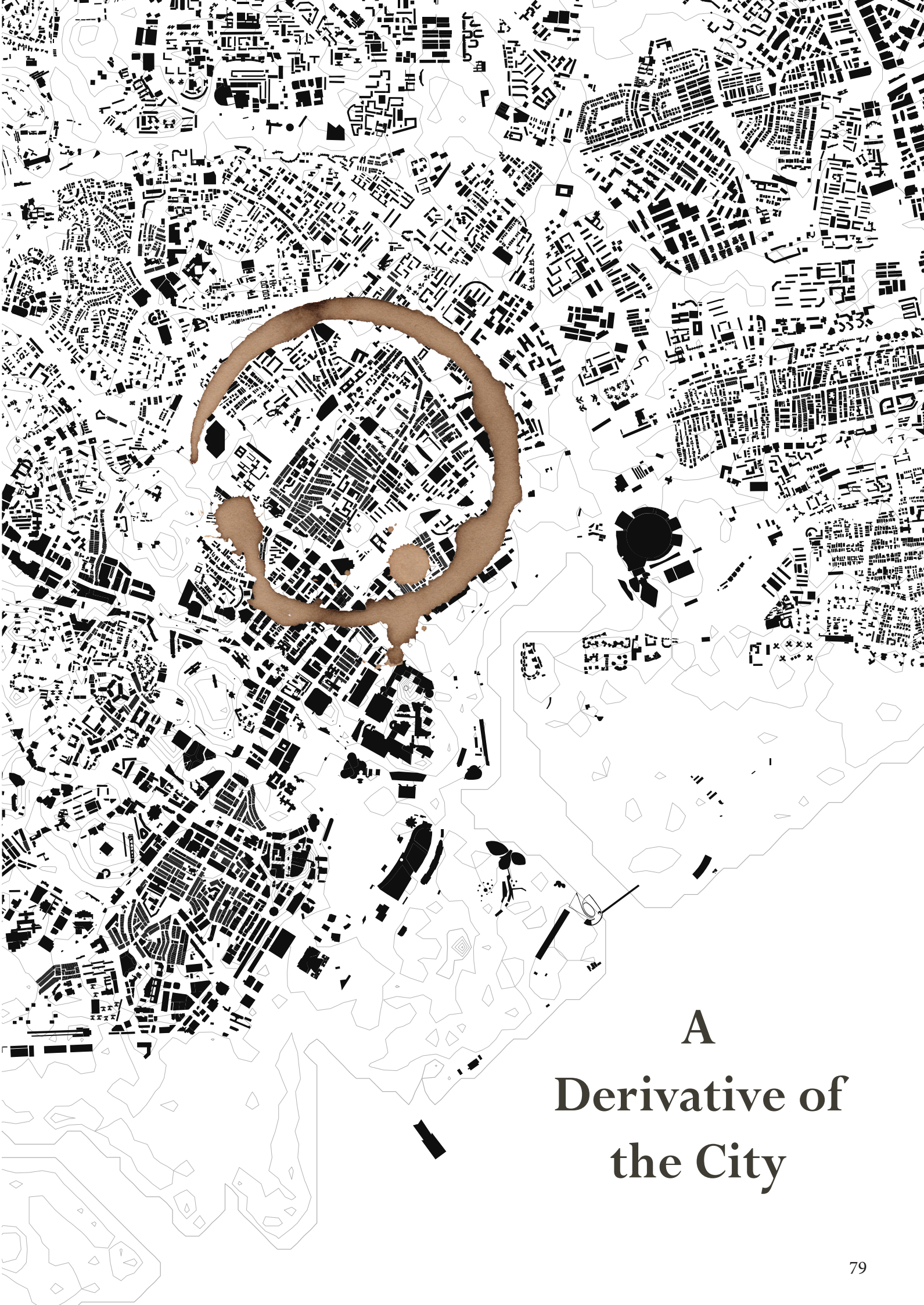






APPENDIX B: A DERIVATIVE OF THE CITY

A Derivative of the City
Appendix



A
Derivative of
the City

A Derivative of the City

Architectural Design Research Report
Claudine Fang Yu Tian
A0172513M

Foreword

A derivative of the city came about as an enquiry into a seemingly mundane action - walking. It is this very action that we take for granted, not realizing it is how essential it is in affecting the way we perceive the world around us. Likewise, walking is unique to how we, as homosapiens, engage with the world around us if not for the systems of bus, trains and constructed pathways that sub-consciously guide us into certain ways of walking. Having lived in a city all my life, it has always been a goal of mine to explore every corner of it, finding new places to visit whenever I can. Being an architecture student has also taught me to view the city in a different light, by not just simply living in the city but being a part of it through learning how it works. I also believe that the city is meant for everyone, it is a democratic place and it should not discriminate for the benefit of another. However, planning strategies proposed by the state usually result in designs that benefit the greater good, are forward planning, and do not try to address the everyday comings and goings are I feel are more essential to city life. With that, this thesis hopes to be able to provide another perspective as to what it means to live in the city and how through living in it, precise design methodologies that are derived from these observations, experiences and studies partake in the process of shaping our tangible and intangible environment.

Acknowledgements

I cannot express enough thanks to my tutors for their continued support and encouragement throughout the semester. Dr. Lilian Chee, Wong Zi Hao, Lin De Rong and of course, Dr. Constance Lau. I offer my sincere appreciation for all the feedback, countless hours of consultations and for not giving up when things became tough. I would not have made it through with without them.

Despite not yet completed, this thesis report would not have been accomplished without the support of my studio mates, Rifqi, Jeremy, Meng Hua and Si Qi. The encouragements and sense of camaraderie was something I will not forget.

Thank you.



Contents

Foreword	82
Acknowledgements	83
Abstract	86
Research Mindmap	87
The Experience of Everyday Life	
Ways of Walking	89
A Critique of Walking	101
A Right to the Informal City	
The Theory of the Dérive	103
Deconstructing Works on Psychogeography	104
An Aleatorical Element	118
An Alternative Way of Inhabiting the City	
Exploring Jalan Besar through the Tools of Psychogeography	121
New Discussions on the Existing Ecology of Jalan Besar	131
A Derivation of the City	
Reimagining Jalan Besar from Chance Encounters	133
The Cadavre Exquis (Exquisite Corpse)	135
Bibliography	136
References	138
Appendix	141

A Derivative of the City

Abstract

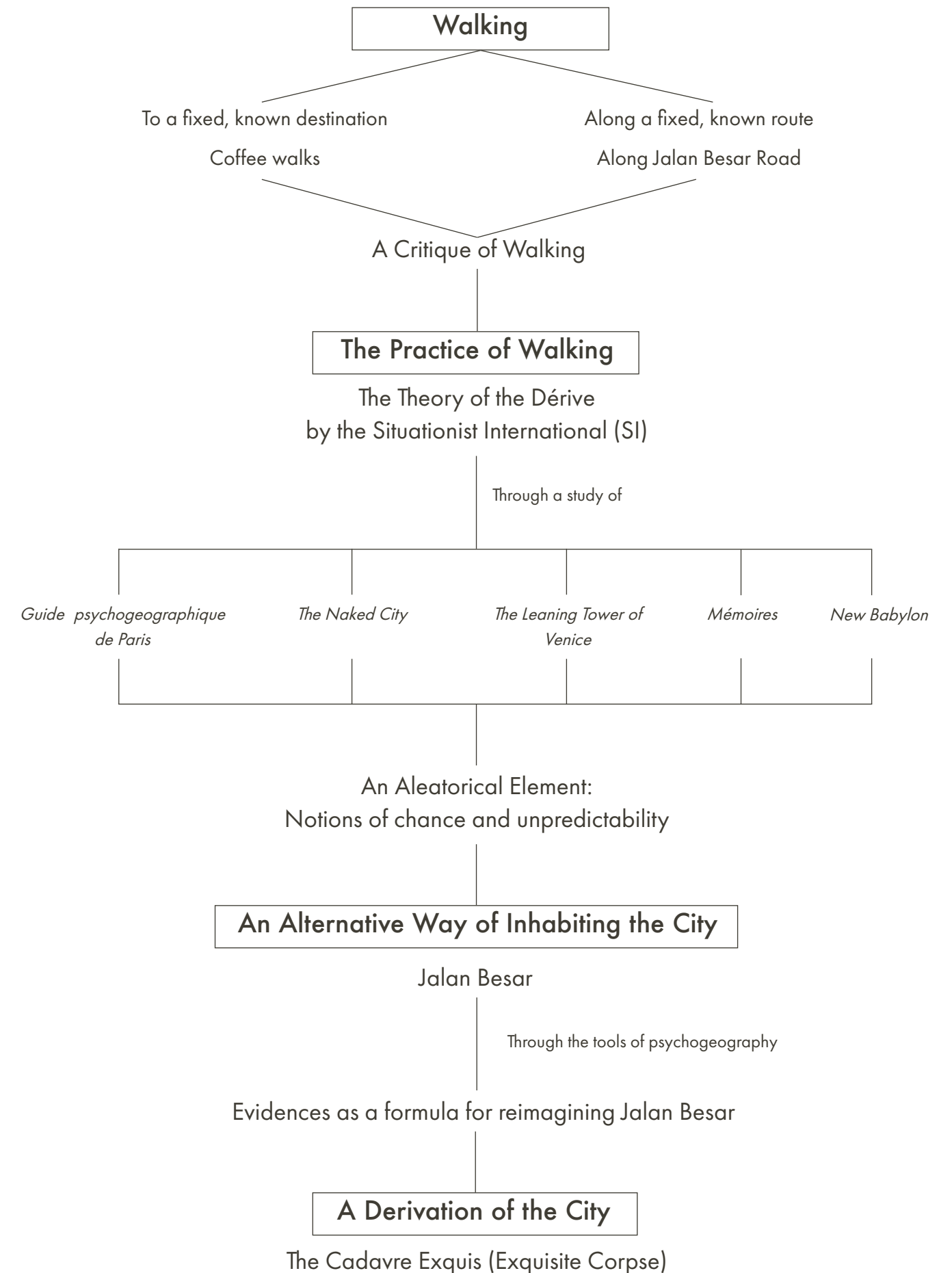
Walking- a bodily movement that measures and captures changes in time and space. This thesis began with a series of walks to get coffee and amidst the rows of shophouses and industrial buildings that flanked the streets of Jalan Besar. Throughout the walks, it was a sense of foreignness of the place that urged me to document the tangible aspects of the lived spaces on site. To try and align the documentation with a map to chart my path of exploration, it occurred to me that such a tool of navigation was insufficient in revealing my specific experiences, which consisted of more than an exhibition of ‘the knowledge of an order of place’.

To challenge the notion of walking as simply a social practice, the ‘Theory of the Dérive’ by the Situationist International is explored. Defined as the practice of urban drifting, it is a realization of an alternative way of inhabiting the city, a constructed operation that accepts and absorbs the outcomes of chance. Here, Jalan Besar is presented as ‘situations’ based on individual experience, supported by the overlaying of text and images. Through deconstructing works on psychogeography, this thesis seeks explore Jalan Besar using the Situationists’ tools to explore a new method of reading the city that is based on objective experience with outcomes determined by chance.

The acknowledgement of the new method speculates a scenario where readings of the site obtained from the practice of walking through the tools of psychogeography can be used as a formula for reimagining the production of Jalan Besar, as ‘an environment formed by the interaction and integration of different practices’. This is an antithesis to our current ways of approaching design through data, codes and precedent studies which are disconnected from the lived experiences on site. Rather than designing for a timeless future, the thesis hopes to address the needs of communities that are immediate and subconscious, with design predicated on the notion of participation, change and continuity.

Keywords: The City, Walking, Theory of the Derive, Chance

Research Mindmap



The Experience of Everyday Life

Ways of Walking
A Critique of Walking

"Not to find one's way in a city may well be uninteresting and banal. It requires ignorance - nothing more. But to lose oneself in a city - as one loses oneself in a forest - that calls for quite a different schooling. Then, signboards and street names, passers-by, roofs, kiosks, or bars must speak to the wanderer like a cracking twig under his feet in the forest, like the startling call of a bittern in the distance."

- Walter Benjamin, "A Berlin Chronicle", in *One-Way Street and Other Writings*,
NLB, London, 1979

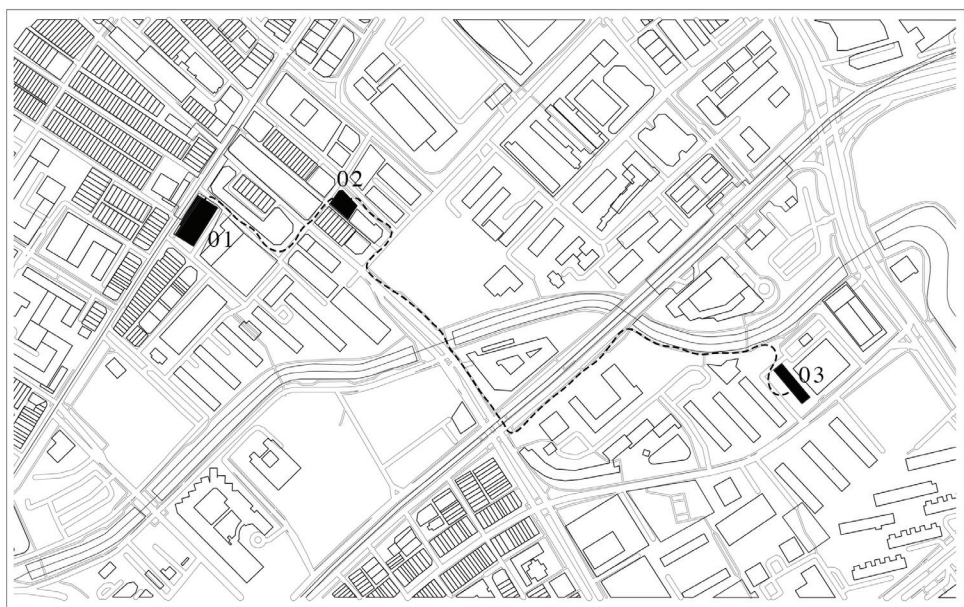
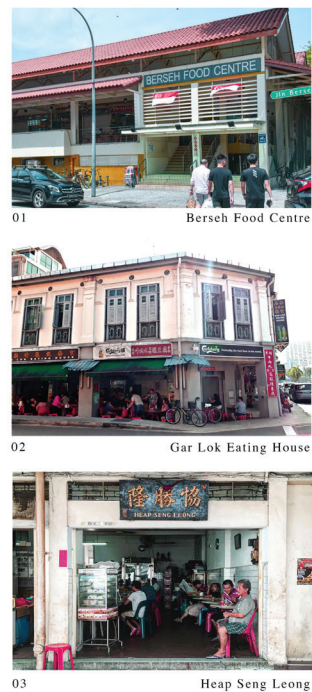
Ways of Walking

01 Coffee. This beverage made from aromatic brown beans is everywhere. From specialty cafes to kopitiams¹, it has become a commodity that everyone can afford in Singapore. I started off with wondering how the prevalence of these coffee shops in almost every corner of the city would allow me to understand how coffee situates itself within the urban fabric through walking from one shop to another.

Before starting my walks, I would indicate the routes that I would take to walk on maps, creating several routes to that linked up a few shops within a particular area. During my walks, I documented the places within the routes and at the destinations. Likewise, at the destinations, I took photos of the coffee and food items that were sold. This was done as preliminary study of food and space, of how the idea of food could go beyond the confines of its destination.

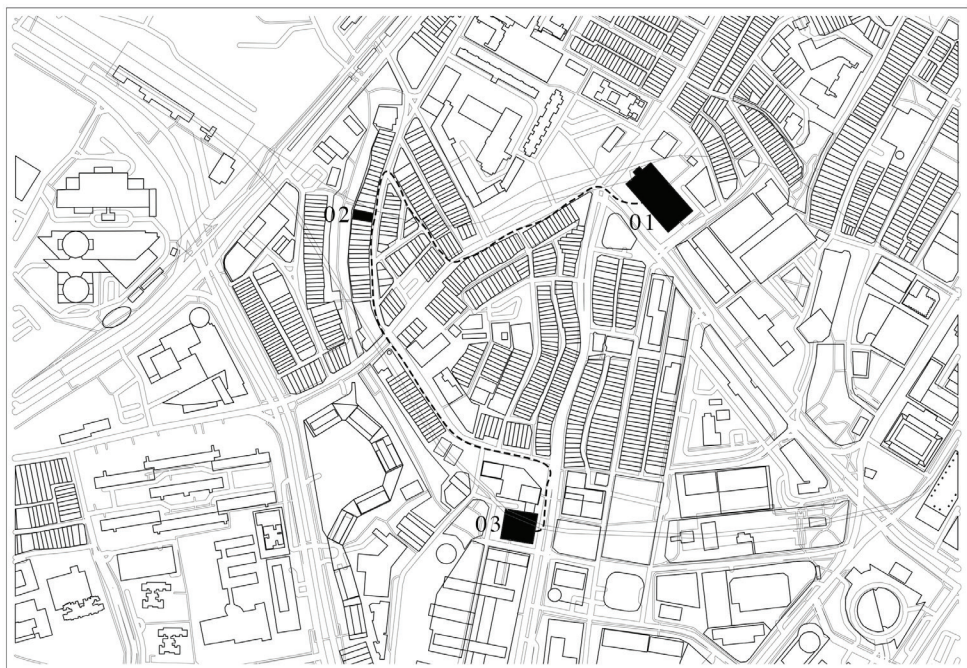
Pages 9-10 will exhibit the documentation of my lived experience during this journey of finding coffee.

¹ The term "kopitiam" is made up of two words - "kopi" which means coffee in Malay and "tiam" 店 which means shop in Hokkien Chinese.



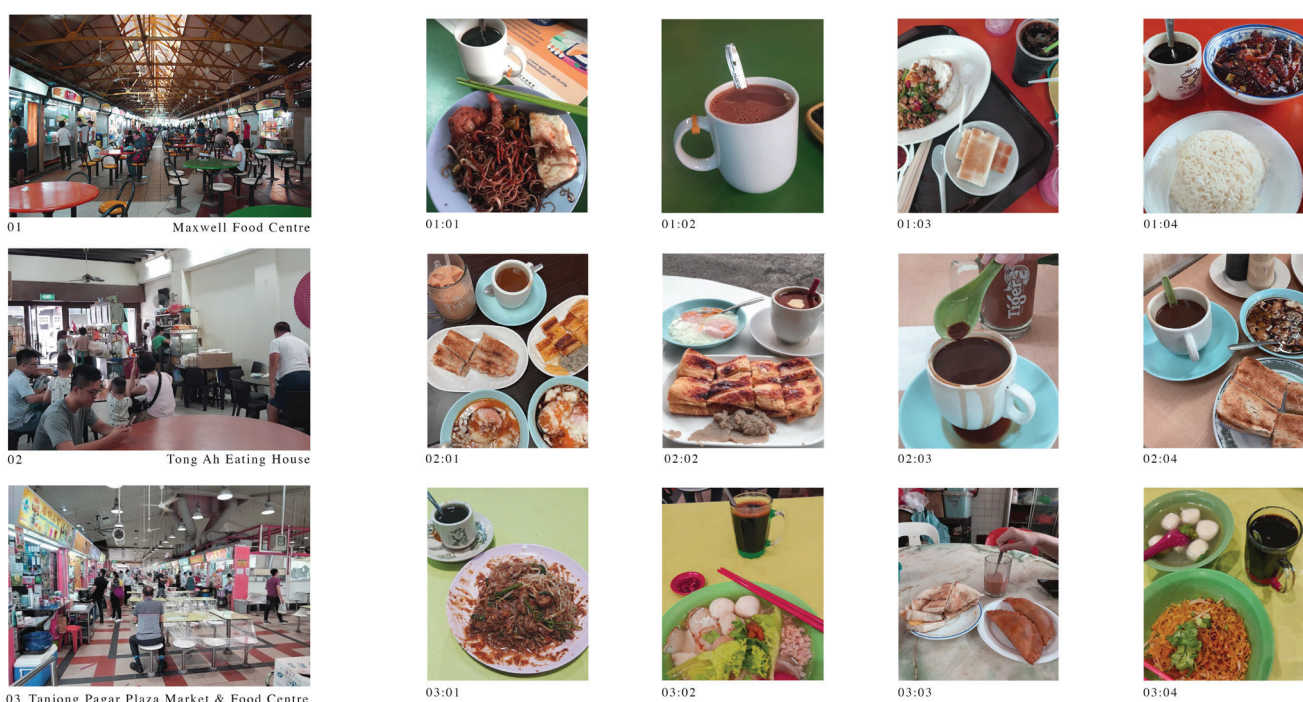
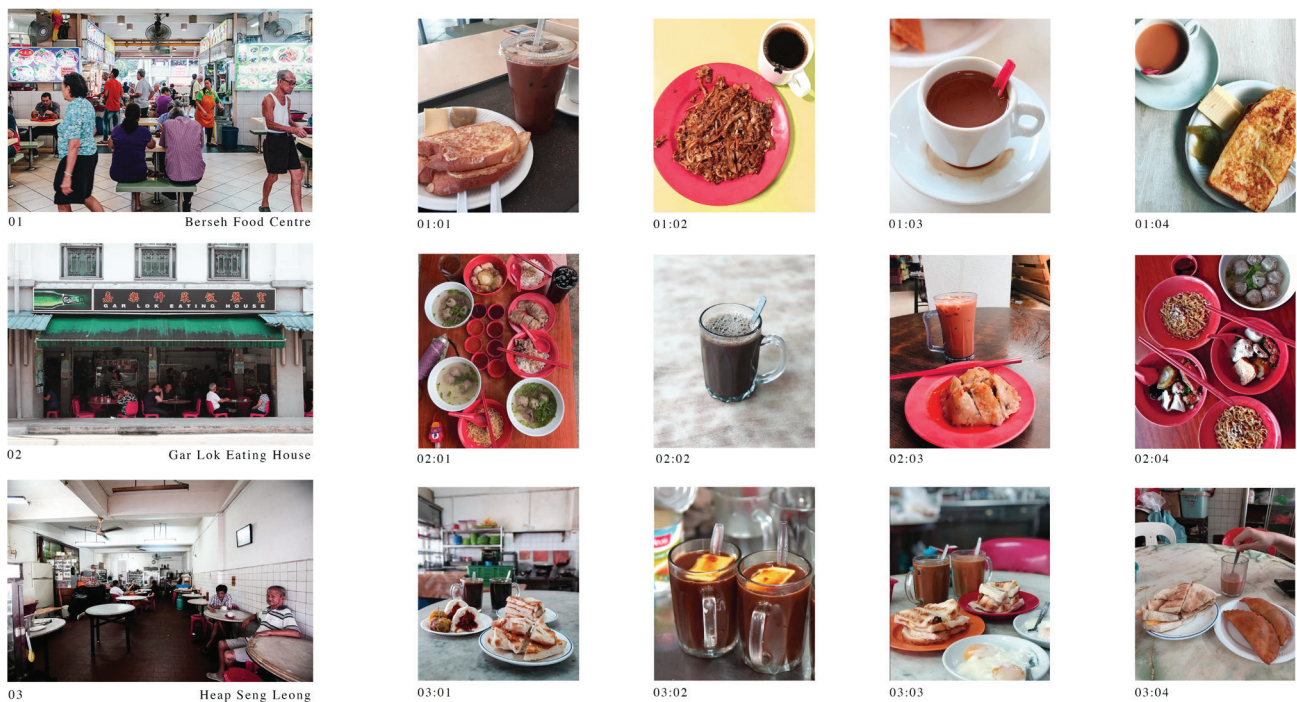
Route 2
<Jalan Besar - Syed Alwi - North Bridge >

01. Berseh Food Centre
02. Gar Lok Eating House
03. Heap Seng Leong



Route 3
<Maxwell - Keong Saik - Tanjong Pagar >

01. Maxwell Food Centre
02. Tong Ah Eating House
03. Tanjong Pagar Plaza Market & Food Centre



Documentation of food and spaces during my journey
Route 2

Documentation of food and spaces during my journey²
Route 3

² Documentation of route 1 and other traces of coffee can be found in Appendix A.

Ways of Walking

02 It was a Saturday when I was invited by my dear friend for lunch. She suggested that we visit this specialty coffee shop called Chye Seng Huat Hardware³ in Jalan Besar. Curious by the choice of name, I did some digging. Apparently, the name of the building, which means to 'flourish again', was collaboratively conceived by the landlord to pay tribute to the hardware heritage of the site and vicinity. This particular shop was home to several metal and hardware companies of the past, of which is reminiscent of similar companies that used to have workshops which populated the area. Upon reaching the place, I was intrigued by how the shop was located within a shophouse that retained most of its features, despite being turned into a coffee shop. Along the same street, Tyrwhitt Road, I noticed how there were old industrial buildings and other shophouses that also lined the street. This sight indicated to me that there was something different about Jalan Bear, which I then made a choice to discover after the meal.

I started my journey of walking along the main street at Jalan Besar Road. Walking on foot, I moved from shophouse to shophouse, crossed streets and turned many corners. As part of this exploration, I used my camera to take photos of things that I found interesting, from the red mailboxes outside the doors of the shophouses to the venacular signs exhibiting english alphabets and chinese characters of the names of shops. I also tried to pen down my thoughts as I was walking through the spaces, to try and help me recall how I felt in that moment. Soon enough, I realized that I did not know where I was going anymore, I was lost. Strangely enough, in a place that already felt foreign to me, getting lost simply added to the mystique of the place and my curiosity in finding out more about this area that is located within such a strategic area of my home country, Singapore.

Pages 12-13 will be dedicated to the documentation of my lived experience during this journey of getting lost. Thereafter, pages 14-19 would reveal a compilation of the various places, objects and people that are present within Jalan Besar as part of my post-walk research.



Screenshots from the video documentation of my walk⁴

³ Chye Seng Huat Hardware is an F&B establishment in Singapore by one of Singapore's pioneers of specialty coffee, PPP Coffee <https://www.cshhcoffee.com/about>

⁴ The full video can be viewed using the following link: <https://youtu.be/WA7YzISFFOo>



A map of Jalan Besar Road⁵
An initial mapping exercise

S'pore's colourful nightlife in the 1920s

01



03



06



02



04



05



Before City Square Mall was New World Amusement Park, S'pore's most colourful nightlife location in the 1920s

City Square Mall -
(formerly) New World Amusement Park
新世界
(Places, Objects, People)⁶

- 01 An old photograph of the entrance of the New World
- 02 An advertisement for the New World Cabaret
- 03 A photograph of cabaret girls
- 04 Ticket stubs from New World Amusement Park
- 05 A photograph of the entrance to City Square Mall
- 06 A photograph of children playing at City Square Mall

⁵ A compendium of photographs from my walk in Jalan Besar can be found in Appendix B.

⁶ Refer to "References" for the list of references relating to visual materials on this page.

End of a chapter for Sungei Road flea market



The former Sungei Road market vendors: Where are they now?

Sungei Road Thieves' Market - The banks of Rochor river (Places, Objects, People)⁷

⁷ Refer to "References" for the list of references relating to visual materials on this page.

- 01 An old photograph of Sungei Road Thieves' Market
- 02 An old photograph of Sungei Road
- 03 A photograph of stalls along Sungei Road Thieves' Market
- 04 Toy figurines
- 05 Old Cassette Tapes
- 06 Photographs of stall vendors at Sungei Road Thieves' Market

Bangla Square, 'Little Bangladesh' - Lembu & Syed Alwi Road (Places, Objects, People)⁸

⁸ Refer to "References" for the list of references relating to visual materials on this page.

- 01 A photograph of Bangla Square
- 02 A photograph of 'Little Bangladesh'
- 03 A photograph of restaurants selling Bangladeshi food
- 04 Dishes sold at the Bangladeshi restaurants
- 05 A Bangladesh fishmonger
- 06 A photograph of Mr Abdul Khaeer Mohammed Mohsin
- 07 Objects that belong to Mr Abdul - Literature Books, Drums

PROJECT X

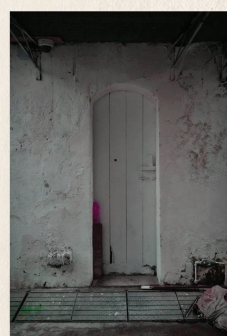
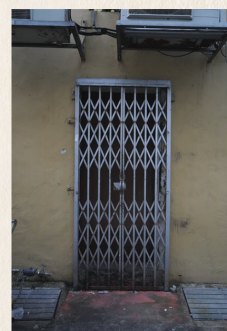
Why do Desker Road & Rowell Road have brothels with transgender prostitutes?

Due to historical, geographical and socio-economic reasons.

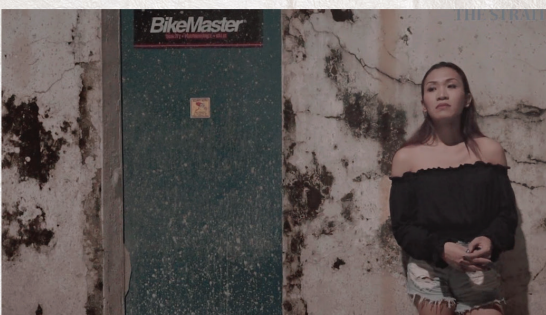
01



02



03



05



23 women, 1 man arrested for vice activities in Jalan Besar hotel

04

- 01 A photograph of the back-alley of Desker Road
- 02 Photographs of the back doors of shophouses along Desker Road- entrances to Brothels
- 03 A photograph of a transgender woman involved in prostitution
- 04 A photograph of prostitutes in a hotel room
- 05 Logos belonging to Project X

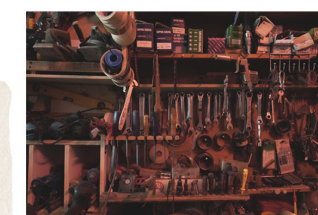
Back-alleys, Brothels -
Desker & Rowell Road
Cheap hotels -
Perak & Dickson Road
(Places, Objects, People)⁹

⁹ Refer to "References" for the list of references relating to visual materials on this page.

01



Meet the Vanishing Craftsmen of Singapore
7 others added this to Wishlist



05

The Craft of the Machinists

02



06



03



04



Craftsmen & Tradesmen Workshops -
Horne Road, Cavan Road, King
George's Avenue, Jalan Besar Road
(Places, Objects, People)¹⁰

- 01 Photographs of the signs of tradesmen workshops
- 02 Photograph of the entrance of Wayman Enterprise
- 03 Photograph of the entrance of Hup Yick Engineering Pte. Ltd.
- 04 Photograph of the entrance of Kwong Soon & Co. Engineering Works
- 05 Tools of the craftsmen
- 06 A photograph of a machine used by the craftsmen

¹⁰ Refer to "References" for the list of references relating to visual materials on this page.

01



02

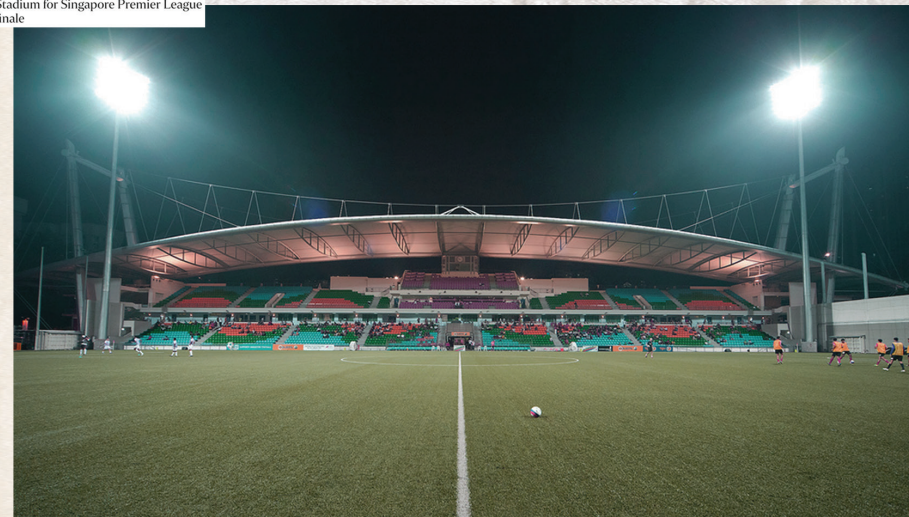


Football: Long queues at Jalan Besar Stadium for Singapore Premier League finale



03

04



Jalan Besar Sports Centre - Jalan Besar Stadium (Places, People)¹¹

01 An old photograph of Jalan Besar Stadium

02 An old photograph of National Day celebrations in 1977 at Jalan Besar Stadium

03 A photograph of the Asian Football Federation Suzuki Cup game

04 A photograph of Jalan Besar Stadium

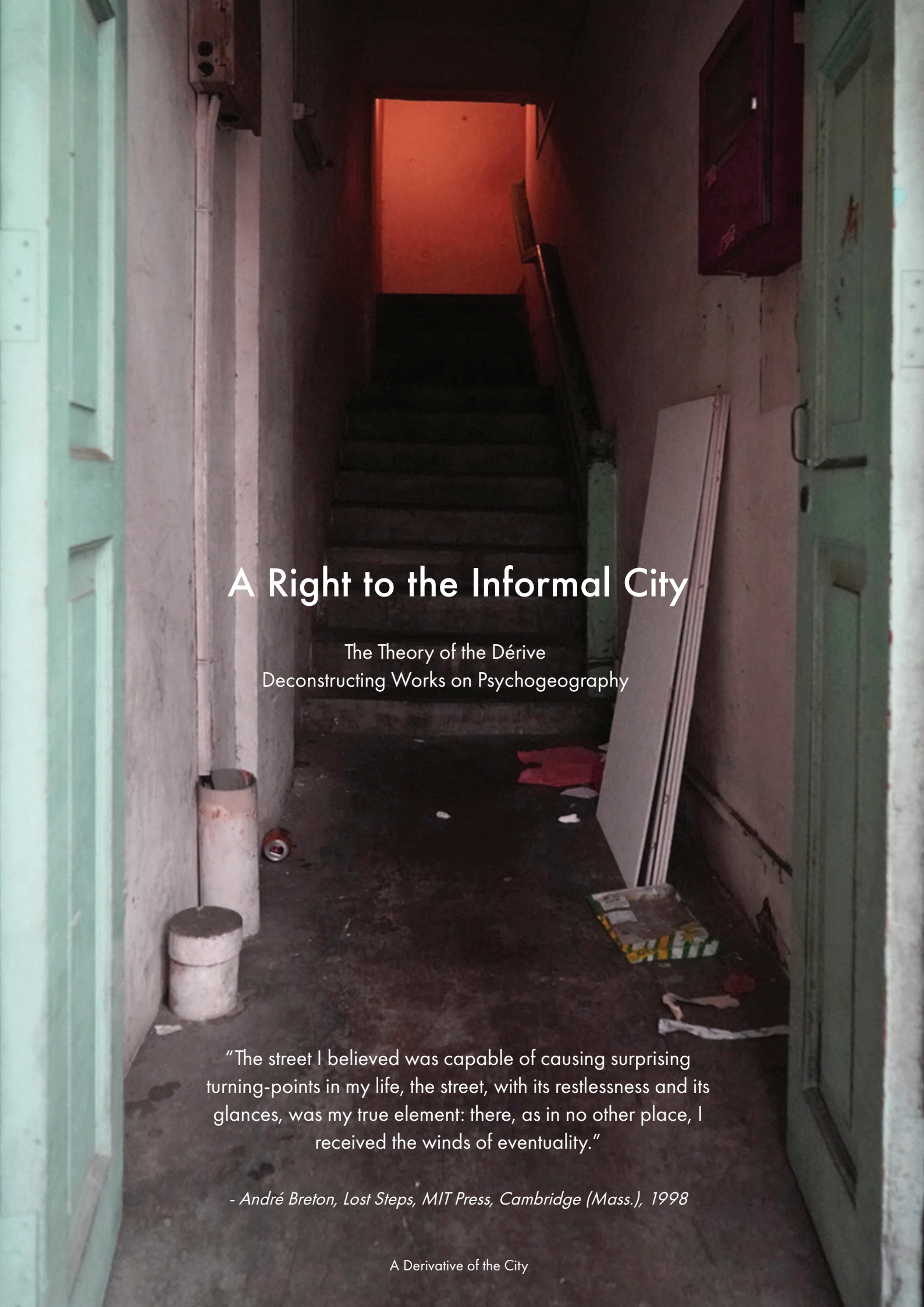
¹¹ Refer to "References" for the list of references relating to visual materials on this page.

A Critique of Walking

Upon reflection, it occurred to me that these acts of walking were based solely on my assumptions to understand the city through its users. From my everyday practices of getting coffee to going for lunch, these walks were but assumptions of a different readings of the city which I was searching for. It was subjective only from my perspective and thus was insufficient in discovering how other people, who make up the city, engage with it. Firstly, with regards to the walks to get coffee, I had picked coffee and thus coffee shops as the central element around my walks based on the data available of its prevalence and locations. It was a presentation of a way to walk in the city, but it was singular and only engaged with the city through one aspect of it. Secondly, through my walk in Jalan Besar, the act of determining a place to walk in, albeit semi-unconsciously, was already setting a context for a means of how I should engage the site. Likewise, this was also my interpretation of the site as a tourist in my own country, which of course, to the users that frequent the site regularly or live within the area, their interpretation of it would be completely different.

As mentioned by Walter Benjamin in the *Arcades Project* regarding the flânerie, "for him the city splits into its dialectical poles", "it opens to him like a landscape and encloses on him like a room"¹². My methods of understanding the city through the walks were paralleled to that of the flânerie, having the freedom to wander but with outcomes limiting and restrictive. These methods of understanding the city are not unique to me and it is how most people would seek to do so. As such, I started to think about how I could challenge the notion of walking as a social practice, move past the assumptions and discover how the practice of walking is able to change the way we perceive the city. It is here that I made a connection between my preliminary research and the 'Theory of the Dérive' by the Situationist International, which I will be exploring in this thesis through the study of works on psychogeography.

¹² Benjamin, Walter, and Rolf Tiedemann. *The Arcades Project*. Cambridge, Mass: Belknap Press, 1999.



A Right to the Informal City

The Theory of the Dérive
Deconstructing Works on Psychogeography

"The street I believed was capable of causing surprising turning-points in my life, the street, with its restlessness and its glances, was my true element: there, as in no other place, I received the winds of eventuality."

- André Breton, *Lost Steps*, MIT Press, Cambridge (Mass.), 1998

The Theory of the Dérive

As a continuation of the 19th century 'dandy'¹³ and as an extension of the flânerie on his 'parisian walk' through the arcades in Paris celebrated in the writings of Charles Baudelaire and Walter Benjamin respectively, the first forms of an alternative practice of walking to understand the city came about during the Dada movement in 1921, also in Paris. It was a series of urban excursions to the banal places of the city. Thereafter, the Surrealists, Louis Aragon, André Breton, Max Morise and Roger Vitrac organized a deambulation in an open country in the centre of France. These were the first steps in a series of excursions, deambulations and "driftings" that crossed the century as a form of anti-art. Here, the action of passing through space was employed as an "aesthetic form capable of taking the place of representation", from the "representation of the city of the future to the habitation of the city of the banal". However, the Situationists sought to push the limits of the practice of walking to its extreme, in pursuit for a revolutionary means to inhabit the city.

A quick inquiry into the genealogy of situationism¹⁴ would show the Lettrist International (LI) and the International Movement for an Imaginist Bauhaus (IMIB) had combined to form the Situationist International (SI) in 1957. Among the various avant-garde movements in the latter half of the 20th century, the Situationist International had its own unique place of its own. They aimed to configure a revolutionary mode of production that celebrated diverse everyday spaces and altered conventional ways of 'seeing the street'. This was achieved through tactile and experimental processes that facilitated the construction of ephemeral situations.

After the Dada 'visit' and the Surrealist 'deambulation', the Situationists brought forward a new term - "the dérive", the "drift" aimed at defining unconscious zones of the city. The theory of the dérive was a 'drift from the ideal and the rational to the extraordinary and revolutionary'. It was a means of navigation 'to obscure places and elusive ambient effects'. Using the concept of psychogeography, key tactics of the dérive, constructed situation, détournement and the 'spectacle' were conceived to investigate one's relationship with walking through the city. It was a means of navigation "to obscure places and elusive ambient effects". Despite fabricating such a compelling method to subvert the dominance and effects of capitalism in cities, most of their works and the works made by people who adopted their manifestos were never truly carried out or completed. Rather, the works on psychogeography which included posters, maps, photographs, journals, text etc., form the remnants of their and their counterparts bold moves to revolutionize the everyday life. Through deconstructing these works, the thesis will uncover the tools of psychogeography and the varied mediums through which the concept is manifested. Likewise, the thesis will investigate how the element of chance is created through different applications of the concept in the works.

¹³ Dandy - A dandy is a man who places particular importance upon physical appearance, refined language, and leisurely hobbies, pursued with the appearance of nonchalance, in his cult of the Self.

¹⁴ Refer to Appendix C for a mindmap of the genealogy of situationism

Deconstructing Works on Psychogeography

01 Psychogeography as a Guide

Guide psychographique de Paris
The Naked City

02 Psychogeography through Photography and Text

The Leaning Tower of Venice

03 Psychogeography through the Structure of a Book

Page from Mémoires

04 Psychogeography as an Urban and Architectural Design Tool

Ground Plan of New Babylon over The Hague
Rode Sector (Red Sector)

Psychogeography: The study of specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals. It is a collective and assertive generation of meaning and mood, infer 'a poetic rather than analytic response to the environment'

Dérive: "The **dérive** entails playful constructive behaviour and awareness of psychogeographical effects which completely distinguishes it from the classical notions of the *journey* and the *stroll*." - Guy Debord, *Theory of the Dérive and other Situationist Writings on the City*

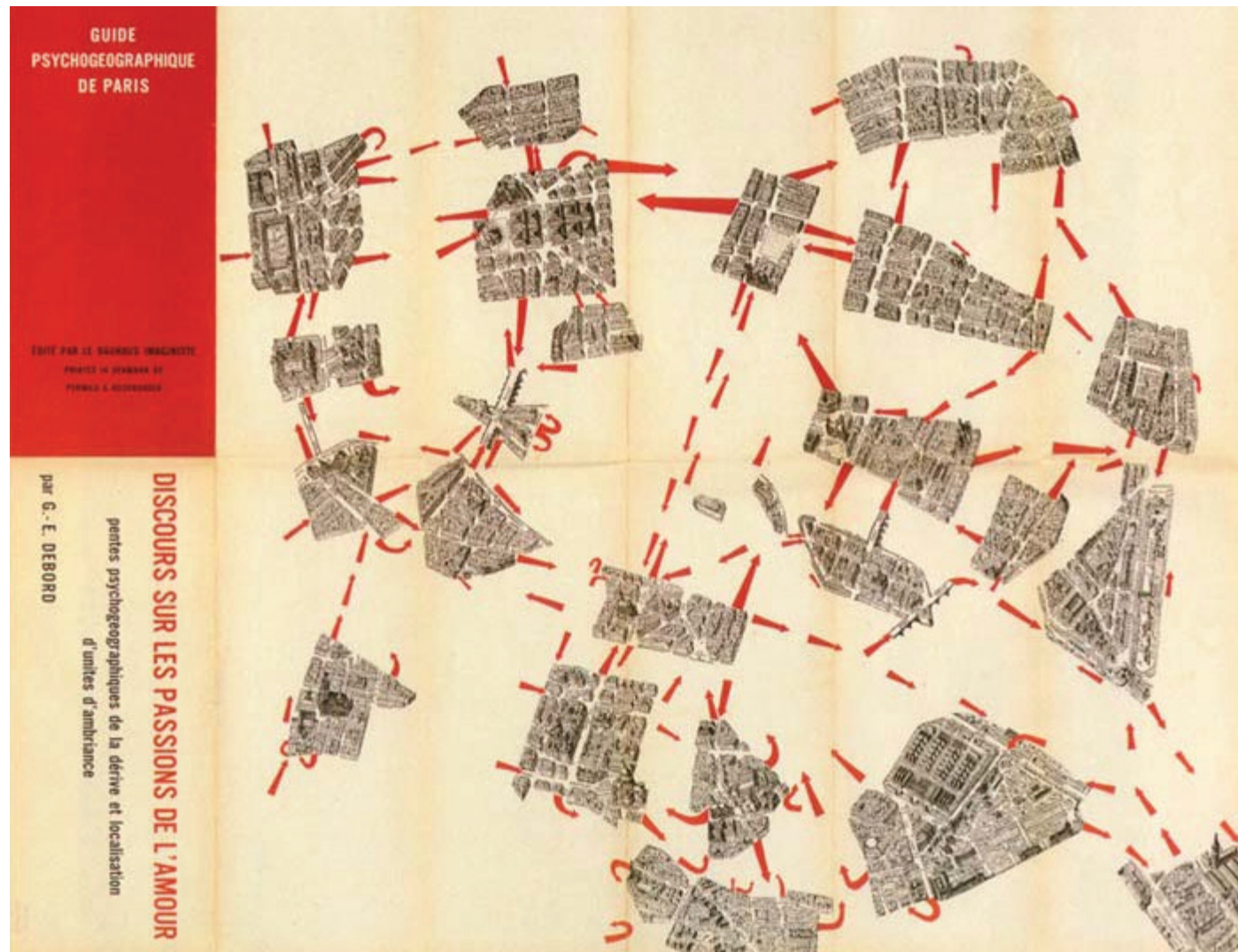
A mode of experimental behaviour linked to the conditions of urban society: a technique of transient passage through varied ambiances. Also used to designate a specific period of continuous 'dériving'. - Unsigned, "Definitions", in *Internationale Situationniste*

Constructed Situation: A moment of life concretely and deliberately constructed by the collective organization of a unitary ambiance and a game of events.

Détournement: The French word **détournement** means deflection, diversion, rerouting, distortion, misuse, misappropriation, hijacking, or otherwise turning something aside from its normal course or purpose.

The Spectacle: "The **spectacle** is capital accumulated to the point where it becomes image." - Guy Debord, *The Society of the Spectacle*

01 Psychogeography as a Guide



Debord, Guy, *Guide psychogéographique de Paris: Discours sur les passions de l'amour*, 1957

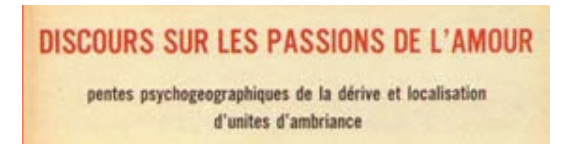
The *Guide psychogéographique de Paris* was a psychogeographic folding map that was intended to be distributed to tourists, a map that invited its users to get lost in the city. Through the act of fragmenting the one of the most popular maps of Paris, the *Plan de Paris*¹⁵, the unity of the city has been lost, with only the fragments of the historical centre floating in space. The *Guide psychogéographique de Paris* is a utopic, traditional condition of a map, with a pure structure or “language” without individuation. Being established upon a model of seeing that constitutes the “knowledge of an order of place”, it is limiting in its interpretation of the everyday life of the Parisians. Thus, through recomposing the *Plan de Paris* into a state of illegibility, this form of *détournement* sought to subvert the successive nature of the map. In doing so, it removes a totalizing view of the city, creating tension between the user of the map as he or she reads it in reality. This was meant to highlight how the city has been filtered by subjective experience, “measuring” oneself in comparison to others “the affections and passions that take form by visiting places”.

Here, psychogeography as a mapping tool consists of:

1. Psychogeographic hubs are fragments that refer to only certain places of Paris - it is only part of the city
2. ‘*Asyndeton*’: a process of ‘opening gaps in the spatial continuum’ and ‘retaining only selected parts of it’
3. Red arrows represent the movement of the *dérive* - ‘spontaneous turns of direction taken by a subject moving through these surroundings’
4. Distinctions and differences are not eradicated, they are only hidden in the homogeneous space of the plan

The publication of the guide was soon followed by another Debord and Jorn psychogeographic map of Paris, *The Naked City*.

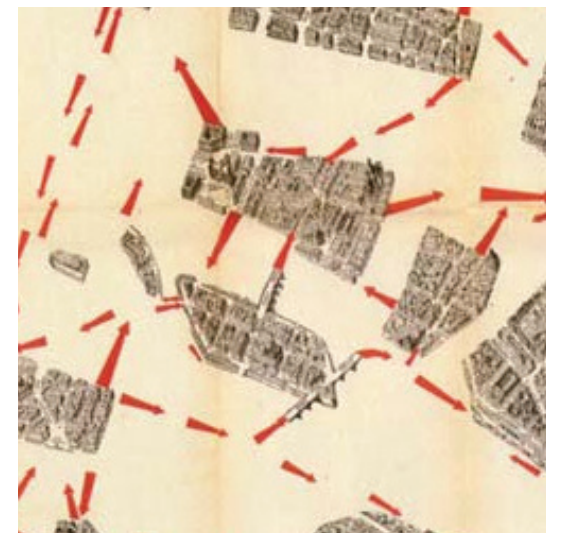
¹⁵ Refer to Appendix D for the map of *Plan de Paris*.



“Speech about the Passions of Love: Psychogeographic Slopes of the *Dérive* and Localization of Ambience Unit”

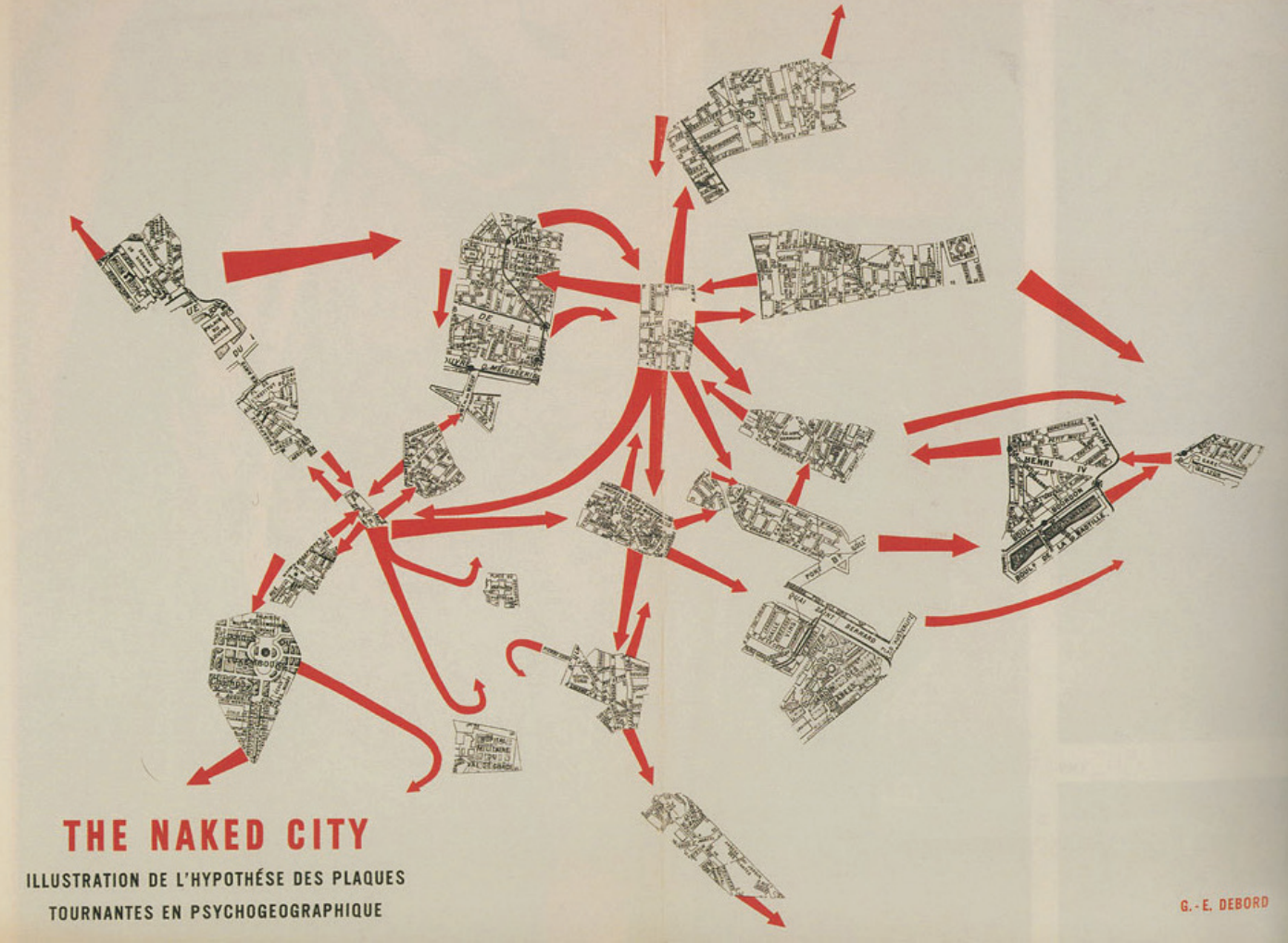


‘*Asyndeton*’: a process of ‘opening gaps in the spatial continuum’ and ‘retaining only selected parts of it’.



Movement of the *dérive* inbetween fragments of the historical centre of Paris - these gaps allow the notion of *détournement* or “change of direction” to occur.

01 Psychogeography as a Guide



Debord, Guy with Jorn, Asger, *The Naked City: illustration de l'hypothèse des plaques tournantes en psychogeographique*, 1957

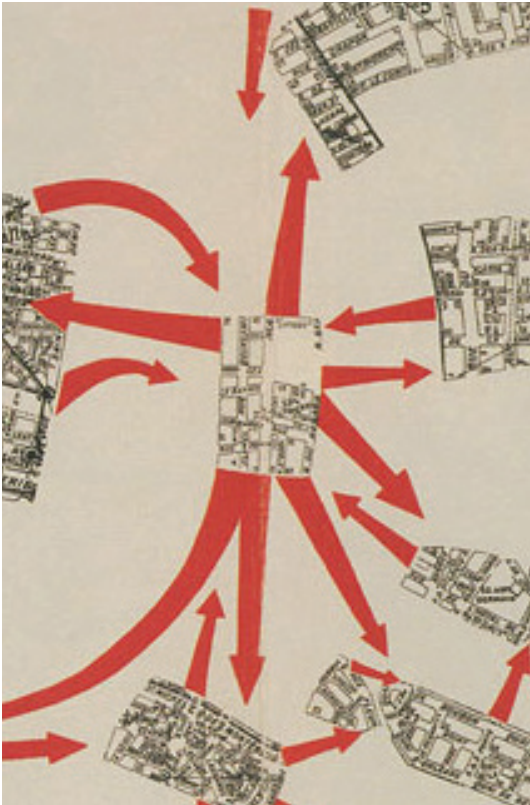
The Naked City utilizes psychogeography to mourn the loss of the old Paris and simultaneously preparing for the city of the future through exploring the city's structures and uses. Similarly to the *Guide psychogeographique de Paris*, it is composed of nineteen cropped sections of a street map of Paris, linked by directional arrows in red. As inscribed on the bottom left of the work, the subtitle reads "illustration of the hypothesis of psychogeographical turntables". Here, the cropped sections refer to the "unities of atmosphere", the psychogeographical hubs within Paris, whereby the "plaque tournante" is appropriated by Debord to denote a railway turntable, which describes the function of the arrows linking segments of the hubs. Likewise, the *détournement* arrows also describe "the spontaneous turns of direction taken by a subject moving through these surroundings in disregard of the useful connections that ordinarily govern his conduct". This form of "a renovated cartography" aimed to determine the habitual patterns through which residents negotiated the city.

As compared to *Guide psychogeographique de Paris*, the psychogeographic hubs within *The Naked City* bear the text of street names, which further emphasizes how the *dérive* might use this map as a guide. Likewise, with regards to the "plaque tournante" of *The Naked City*, they have longer and sharper turns as compared to that in *Guide psychogeographique de Paris*. This indicates a more 'playful' construction of situations, where the *dérive* then moves in a more erratic manner. Likewise, the placement of the psychogeographic hubs within both maps also have a different composition.

My hypothesis is that these two maps were created to emphasize how these psychogeographic maps as guides can also have variations in terms of how the map is composed of its elements. These variations can be attributed to how the map changes with time, similar to how the "plaque tournante" determines movement, the changing compositions of the maps also add on to the discourse of how the city is non-static. Through the choice of the fragments and composition as critical methods, the notion of chance is apparent. Hence, the tangible movements of people and vehicles and the non-tangible aspects of the changing perceptions of what the city means to each individual is manifested through the *dérive*.

ILLUSTRATION DE L'HYPOTHÈSE DES PLAQUES TOURNANTES EN PSYCHOGEOGRAPHIQUE

"Illustration of the hypothesis of Psychogeographical Turntables"



The material fragments describing the "unities of atmosphere" are linked through the tools of the "plaque tournante" to exploit the qualities of the *dérive* and *détournement*.

02 Psychogeography through Photography and Text



Ralph Rumney, *The Leaning Tower of Venice*, 1957

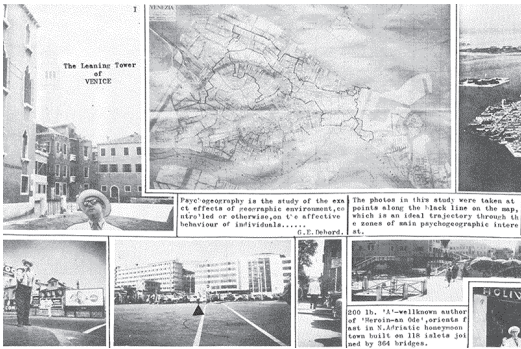
Document 3: "'A' is very near the Arsenale, centre of Venetian military power. It is possible that the white blotches on this series of photographs is due to some emanation from the source. Even at the doors of the Arsenale 'A' cannot resist, in spite of the sinister feeling in this region, the temptation to mount one of the stone lions brought back from the East many years ago by Venetian conquerors. Venice is filled with these symbols of past glory."

¹⁶ "Re_iter Ralph Rumney." Accessed October 30, 2021. http://www.museodelcamminare.org/progetti/re_iter/rumney/rumney_en.html.

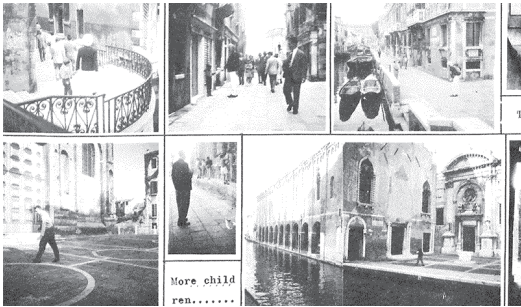
In 1957, Rumney conceived the project of a psychogeographic guide to Venice¹⁶, the same year he participated in the founding meeting of the Situationist International in Cosio di Arroscia (Imperia). Guy Debord mentioned in his unpublished introduction to Rumney's work that this was the "first exhaustive photographic work applied to urbanism". Rumney, an English artist, had chosen Venice out of many other equally interesting "zones of experimentation" because of the "sentiment resonance" of a city so "tied to the most backward emotions of the old aesthetic"¹⁶.

In this series of photographs with accompanying text, Rumney explained that his intention was to create "a sketch which would show the areas where no one went, far from the Grand Canal". The concept was to "de-spectacularize Venice by suggesting unknown routes through it"¹⁶, encouraging the *dérive* and taking advantage of the many chances of *détournement* that the city offers. In providing a photographic guide, he makes a decision about locating these "unknown routes" of which the participant would then be forced to uncover these areas. By controlling the narrative, he wants to highlight how these "rules" would allow participants to chance upon other unknown places as part of their unconscious journey. This act of creating constructed situations for different participants through the *dérive* would then allow them to read and understand the city of Venice in a completely different and unpredictable way, thus challenging Debord's idea of the *spectacle*.

While this method of the concept of psychogeography is specific to Venice, it turned out to be a failure as Rumney had become "more and more bound by the terrain he had attempted to cross". From what I can infer, it seems as though Rumney found it difficult to separate what he deemed as unknown routes in a city like Venice. The fact that even through he was obsessive about his choices of unknown routes, the chances of stumbling upon a "*spectacle*" is inevitable in a city like Venice. Personally, I think that this could be attributed to the fact that in general, it was difficult to garner the participation in a society that was so entangled with notions of the capital. Furthermore, these walks to "unknown routes" could have been uninteresting to potential participants as they were probably not significant areas within Venice that caught attention. This is in contrast to *Guide psychogeographique de Paris*, where the context of the map included even the most famous parts of Paris.



Document 1: "It is our thesis that cities should embody a builtin play factor... At this stage environment is of greater interest than the player.... But, How would 'A' play in London?"

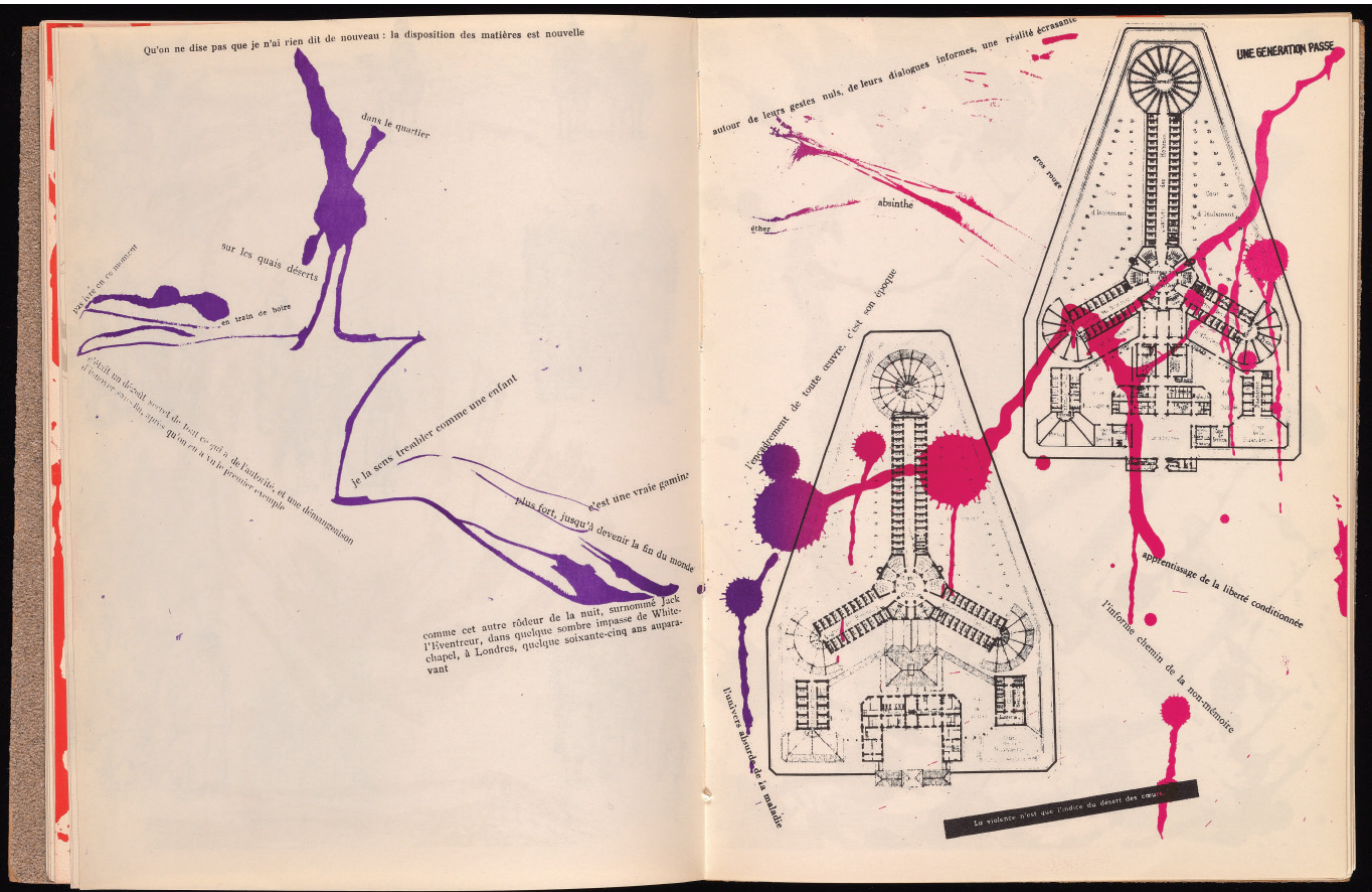


Document 2: "'A' now recrosses the Canal Grande by gondola and enters an extremely sinister zone frequented by cats and men with Tommy guns."



Document 6: "As our study draws to its close 'A' hastens to Rialto while a light rain falls in the sombre streets... 'A' is seen for the last time with arms outspread on Rialto Bridge."

03 Psychogeography through the Structure of a Book



Guy Debord with Asger Jorn, *Mémoires*, 1959

Mémoires came about as a second collaboration between Guy Debord and Asger Jorn. In 1957, they had created *Fin de Copenhague*¹⁷, which was an illustrated book made in twenty-four hours. *Mémoires* is a radical rethinking of the illustrated book, constructed through détourned or repurposed found materials, such as newspaper clippings photographs, cartoons and advertisements. It contains quotations from Karl Marx, Johan Huizinga and the press.

The critical method established deviates from the vertical and horizontal orientation and the book presented as an “all-over” viewing, as if using a map for navigation, yet with no said direction. This evokes the concept of psychogeography where the tools of *dérive* and *détournement* then becomes how the reader reads the book, with the spreads within the book becoming the context for *constructed situations*. Through the presentation of the lush ink splatters and other marks in bright colours that link fragments of the text and images together, it evokes the maps of Debord and Jorn. This is a shift from the conventional way of writing a book. Interestingly, the cover of the book was made from sandpaper, which was intended to destroy covers of other books in the reader’s library, a form of resistance against the “spectacle of books”.

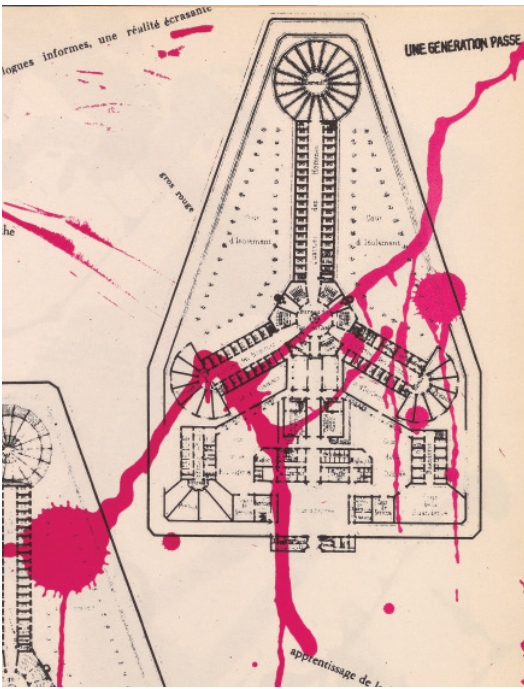
This example of psychogeography as explored through the structure of a book could also be read as a reflection of society at the time restricted by the context of modernism. With reference to these particular pages within *Mémoires* as seen on the left, the plan of the prison was a metaphor of society at that time. Firstly, the notion of control and surveillance within the prison is being paralleled to the production line¹⁸ where factory workers perform their tasks under strict watch. Likewise, this is also indicative of how the segregation of “work-play time” has evolved into mostly “work time”, how the need to be productive prevails. As such, within society, there was a lack of interaction and personal freedom. The paint splatters that move across the page and covers the plan of the prison highlights how this form of *détournement* was seen as a form of awakening of consciousness of the reader. This representation of consciousness is a form of chance that can be interpreted by the reader. Similarly, the random movement of the paint splatters highlights how the notions of unpredictability and playfulness is liberating.

comme cet autre rôdeur de la nuit, surnommé Jack l'Éventreur, dans quelque sombre impasse de White-chapel, à Londres, quelque soixante-cinq ans auparavant

“Like that other night prowler, nicknamed Jack the Giver, in some dark dead end of White-Chapel, in London, some sixty-five years ago” - the text fragments act as “Unities of Atmosphere”, the map fragments that are located within the psychogeographic maps of Debord and Jorn.



The paint splatters perform as the “*plaque tournante*” located within the psychogeographic maps of Debord and Jorn.



A prison design that is modelled after Jeremy Bentham’s Panopticon¹⁹ as a tool for control and surveillance.

¹⁷ Jorn, Asger, and Guy Debord. *Fin de Copenhague: conseiller technique pour le détournement* G.-E. Debord. Contributions à l’histoire de l’internationale situationniste et son temps 3. Paris: Ed. Allia, 2001.
¹⁸ A production line is a set of sequential operations established in a factory where components are assembled to make a finished article.
¹⁹ Bentham, Jeremy, and Miran Božovič. *The Panopticon Writings*. Radical Thinkers. London [u.a]: Verso, 2010.

04 Psychogeography as an Urban and Architectural Design Tool



Constant Nieuwenhuys, *Ground Plan of New Babylon over The Hague, 1964*

CoBrA - a movement by a group of young artists based in Copenhagen, Brussels and Amsterdam. One of the leading Dutch practitioners was Constant Nieuwenhuys, who spent most of his career focusing on developing a new utopian vision of the world, *New Babylon*. *New Babylon* represented one of the most ambitious versions of the labyrinthine cluster principle, a single, continuous structure spreading across the city and the countryside. As mentioned by Constant, *New Babylon* is one "where under one roof with the aid of moveable elements, a shared residence is built: a temporary, constantly remodeled living area, a camp for nomads on a planetary scale"²⁰. It is a playful city, "a collective work built by the architectural creativity of a new errant society, a population that infinitely builds and rebuilds its own labyrinth in a new artificial landscape"²⁰. This transformation of urban space into one where residents have the autonomy to determine the built spaces around them highlights how they are able to construct their own home and thus own lives. Here, the architect no longer serves to build isolated forms, but rather of complete environments. Architecture would thus "disappear in favour of a unified activity that sees the urban environment as the relational ground for a game of participation"²⁰.

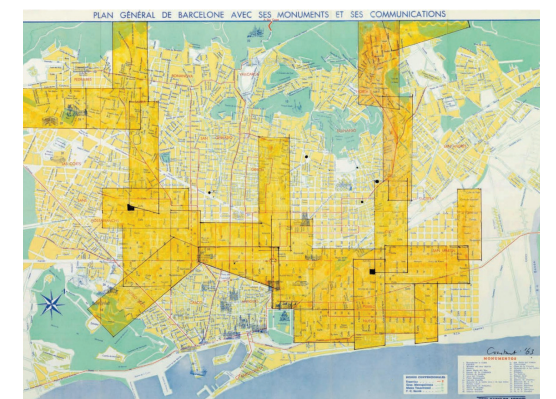
This example illustrates how psychogeography as a design gives rise to the construct of a physical city and is not just in the form of maps, photographs and texts as mentioned in the previous examples. While the Debord's maps was exploded into pieces of "unities of atmosphere", Constant rearranges the pieces and puts them back together to form a city. Likewise, these psychogeographic hubs of Debord are now "sectors", connected in a continuous sequence of different cities and heterogeneous cultures. Here, the juxtaposition of the "sectors" over the areas on the maps highlights how this form of *détournement* intervenes into large areas of the proposed cities. In *New Babylon*, "the *dérive*, local areas and empty space have become an inseparable whole". Apart from the drawings of plans on *New Babylon*, other works under this project included that of sketches, models and paintings.



Constant Nieuwenhuys, *New Babylon - Amsterdam, 1963*



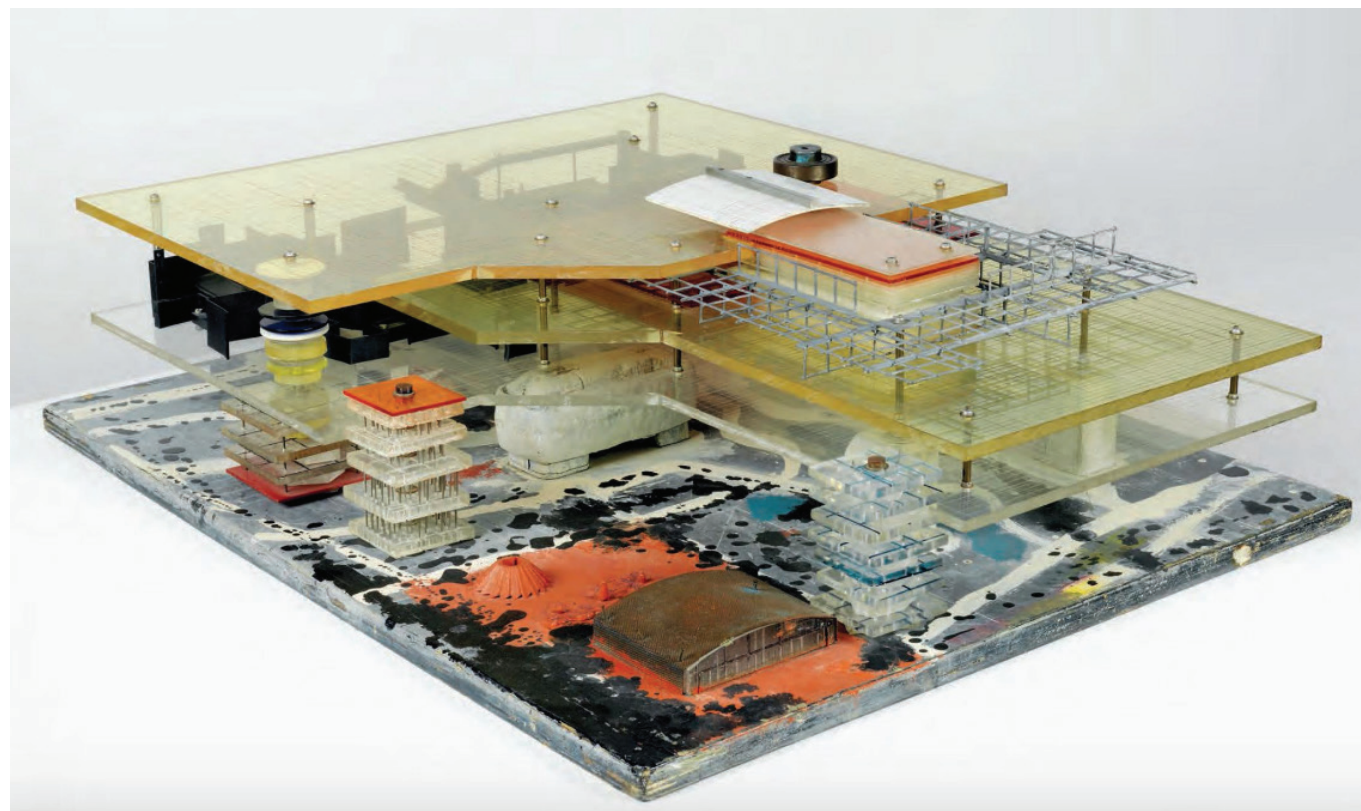
Constant Nieuwenhuys, *New Babylon - Antwerpen, 1963*



Constant Nieuwenhuys, *New Babylon - Barcelona, 1963*

²⁰ Careri, Francesco. *Walkscapes: Walking as an Aesthetic Practice*. Ames, IA: Culicidae Architectural Press, 2017.

04 Psychogeography as an Urban and Architectural Design Tool



Constant Nieuwenhuys, *Rode Sector (Red Sector)*, 1958

With reference to the image on the left depicting a physical model of the “Red Sector” in Constant’s *New Babylon*, the planes within the labyrinthine can move and be assembled in diverse arrays, but they almost never touch each other. This parallels the psychogeographic hubs in the maps of Debord and Jorn, where the *dérive* would occur between these planes. The absence of walls, coupled with the translucent and transparent planes, removed the confining nature of built spaces. Furthermore, these planes lack material and texture, as they were meant to be determined by the residents and not by an external artist or architect.

To illustrate what the “unities of atmosphere” within the different sectors are, paintings and sketches were made by Constant. As seen on the images on the right, human figures appear only as mobile blotches. They are “highly abstract, bearing no markings of age, race or gender, but rather communicates differences without revealing what the differences are”²¹. These images reveal *constructed situations* of *New Babylon* of which the blurriness of the human figures relate to the *dérive*. Through these images, Constant “offers a kind of documentation of the point of contact between architecture and social life”²¹.

With many other projects associated with the theories brought forth by the Situationist International, *New Babylon* was never realized. It was rejected within the members of the organization as his ideas were deemed too restrictive and spatial manifestations too formal, diluting the intentions and essence of psychogeography. Likewise, it was also was ambitious and unarguably utopian. The emphasis on the concept of freedom to form infinite arrangements of the environment, collapsing institutions such as the family was one that I felt was too radical a change for society. Rather, I believe that there needed to be intermediate transitional stages proposed to allow society to come to terms with the complete restructuring of architecture as a “derivative of the closed physical space of the house” to a complex of “ephemeral atmosphere”.



Constant Nieuwenhuys, *Ode à l’Odeon (Tribute to the Odeon)*, 1971



Constant Nieuwenhuys, *Mobiel Ladder-labyrinth (Mobile Ladder Maze)*, 1967



Constant Nieuwenhuys, *Homo Ludens (Man The Player)*, 1966

²¹ Wigley, Mark and Constant. *Constant’s New Babylon: The Hyper-Architecture of Desire*. Rotterdam: Witte de With, Center for Contemporary Art : 010 Publishers, 1998.

An Aleatorical Element

From the study of the works on psychogeography, it can be noted that the despite a wide range of mediums and methods through which the concept is expressed, all the works employ the use of the critical method consisting of the *dérive*, *constructed situations*, *détournement* and the '*spectacle*' to optimize the notion of unpredictability and chance. This notion of chance alludes to that of an aleatorical element that is crucial to all the outcomes of the works, be it a physical or mental one. Defined as "of or relating to accidental causes; of luck or chance; unpredictable" this idea of aleatory is also employed in music as "an element of chance in the choice of tones, rests, durations, rhythms, dynamics etc." In addition, the works do not occur as single pieces that is all encompassing, but rather they are parts of bodies of works in progress. In my opinion, these works will never be able to come to an actual completion, as they will have to be constantly reimagined and reinterpreted by the different participants. Moreover, the element of chance and unpredictability will produce perpetual differing outcomes which would add to the ongoing collection of works.

Having recognized the potential of the critical method in the concept of psychogeography, this thesis aims to utilize this method to reconfigure representations of Jalan Besar and in doing so, find a means of an alternative way of inhabiting the city.

"You discover certain places in the city and you start to appreciate them because they treat you nicely in a bar or because you suddenly feel better. This has a relationship with the sensation you feel for one place rather than another. As Debord has written, if you set off on a *dérive* in the right frame of mind, you will certainly wind up in the right place."

- Gerard Berréby, *Ralph Rumney, Le Consul*, Éditions Allia, Paris, 1999

An Alternative Way of Inhabiting the City

Exploring Jalan Besar through the Tools of Psychogeography
New Discussions on the Existing Ecology of Jalan Besar

"The new forces orient themselves towards a complex of human activities which extend beyond utility: leisure, superior games. Contrary to what the functionalists think, culture is situated at the point where usefulness ends."

- A. Alberts, Armando, Constant, Har Oudejans, "First Proclamation of the Dutch Section of IS", in *Internationale Situationniste*, 3, 1959

Exploring Jalan Besar through the Tools of Psychogeography

An area triangulated by the Rochor Canal, Serangoon Road and Lavender Street, it is a district that has attracted users of various ethnicities, backgrounds and citizenships – a multicultural melting pot. A brief look into the history of Jalan Besar tells us that the network of streets and peripheral location rendered it easy access and it became the city's 'playground' as well as its 'dumping ground'²¹. Some of the landmarks included a football stadium (Jalan Besar Stadium), an amusement park (New World Amusement Park 新世界), slaughterhouses and incinerators. Thereafter, it transformed into a hub for car repairs, a place where factories and workshops peppered the area, turning it into a site for repair and crafts trade. Fast forward to today and the remnants of such an industrial background visible in the form of the industrial structures and shophouses are scattered along the area. Likewise, the slaughterhouses along Desker, Petain and Rowell Road have evolved into areas for transsexual and transvestite sexual services whereby the architecture of the shophouses strategically boxes in these vice activities. Furthermore, along Syed Alwi and Lembu Road, these areas have become small enclaves for migrant workers, where there are shops and eateries catering to their tastes of home. This varied demographic of Jalan Besar emphasizes its role of providing spaces where outsiders can seek refuge to build their own communities, spaces for freedom, diversity and complexity.

Given that Jalan Besar has been gazetted as a conserved area to preserve and enhance its heritage character²², this has reinforced the notion of the "spectacle" by Debord. Here, the policies that govern this preservation would then result in campaigns that instill a biased perception of the masses towards Jalan Besar, whereby their reading of the site becomes skewed towards a view of "bustling villages sustained by coastal trade", "vanished as industries, housing developments and parkland emerged to add a new dimension to life on the eastern reaches of the Lion City"²³. Thus, in order to conceive an alternative means of reading and understanding Jalan Besar that involves a knowledge of the everyday life of the people, namely the blue-collared workers, that are involved, this thesis will employ the tools of psychogeography, consisting of key tactics of the *dérive*, constructed situation, *détournement* and the 'spectacle' to existing models of representations of the site. The petri-dish qualities of Jalan Besar will be used to decipher how the existence of a unique ecology present establishes new ways of reading and interacting with the site.

²¹ Ho, Elaine Lynn-Ee, ed. *Changing Landscapes of Singapore: Old Tensions, New Discoveries*. Singapore: NUS Press, 2013.

²² Renuka, M. "Jalan Besar | Infopedia." Accessed November 6, 2021. https://eresources.nlb.gov.sg/infopedia/articles/SIP_585_2005-01-13.html.

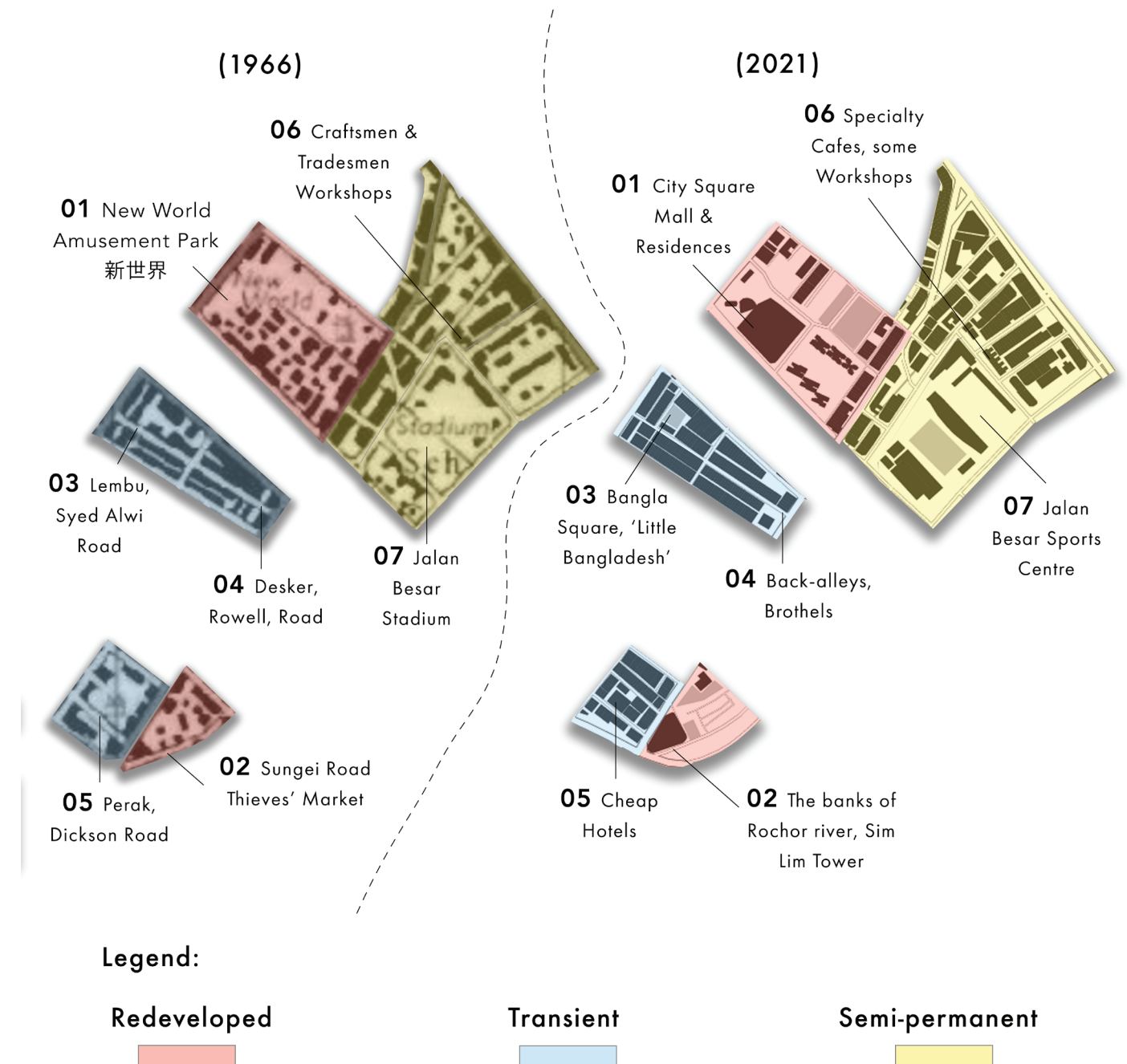
²³ "Jalan Besar Heritage Trail." Accessed November 6, 2021. <https://www.roots.gov.sg/places/places-landing/trails/jalan-besar-heritage-trail>.



Juxtaposition of present-day map (2021) with historical map (1966)

Firstly, through juxtaposing the historical map on top of the present-day map, it can be seen that it is difficult to differentiate the changes that occurred within Jalan Besar over the years. What can be inferred from using the maps is the relative changes to the sizes and figurations of the built areas as shaded in grey. Likewise, the totalizing view of the map does not help us to understand how the site is differentiated into its respective “unities of ambiances” and how these are related to each other. Thus, the pages 42-48 will be an illustration of the steps taken as an initial attempt at applying the concept of psychogeography to Jalan Besar.

01 Identifying the psychogeographic hubs



The psychogeographic fragments which I have identified are in relation to the groups of places, objects and people identified in pages 14-19 respectively (04 and 05 combined on page 17). They were chosen as they all extrude a characteristic that is essential to the sense of place of Jalan Besar. These fragments are categorized into 3 main categories - redeveloped, transient and semi-permanent. Under redeveloped, we have 01 New World Amusement Park, City Square Mall & Residences and for 02 Sungei Road Thieves' Market, the banks of Rochor river and Sim Lim Tower. Under transient we have 03 Lembu & Syed Alwi Road, Bangla Square & 'Little Bangladesh', 04 Desker & Rowell Road, Back-alleys and Brothels and 05 Perak & Dickson Road and Cheap Hotels. Lastly under semi-permanent we have 06 craftsmen & tradesmen workshops, specialty cafes & some workshops and 07 Jalan Besar Stadium and Sports Centre.

Categories:

Redeveloped

Places:

01 New World Amusement Park 新世界, City Square Mall

People:

Cabaret employees, Consumers

02 Sungei Road Thieves' Market, The banks of Rochor river, Sim Lim Tower

Street vendors, Consumers

Transient

Places:

03 Lembu & Syed Alwi Road, Bangla Square, 'Little Bangladesh' - Bangladeshi restaurants & stores

People:

Migrant Workers

04 Desker & Rowell Road, Back-alleys, Brothels (within the shophouses)

Sex Workers

05 Perak & Dickson Road, Cheap hotels

Sex Workers

Semi-permanent

Places:

06 Craftsmen & Tradesmen Workshops, Specialty Cafes

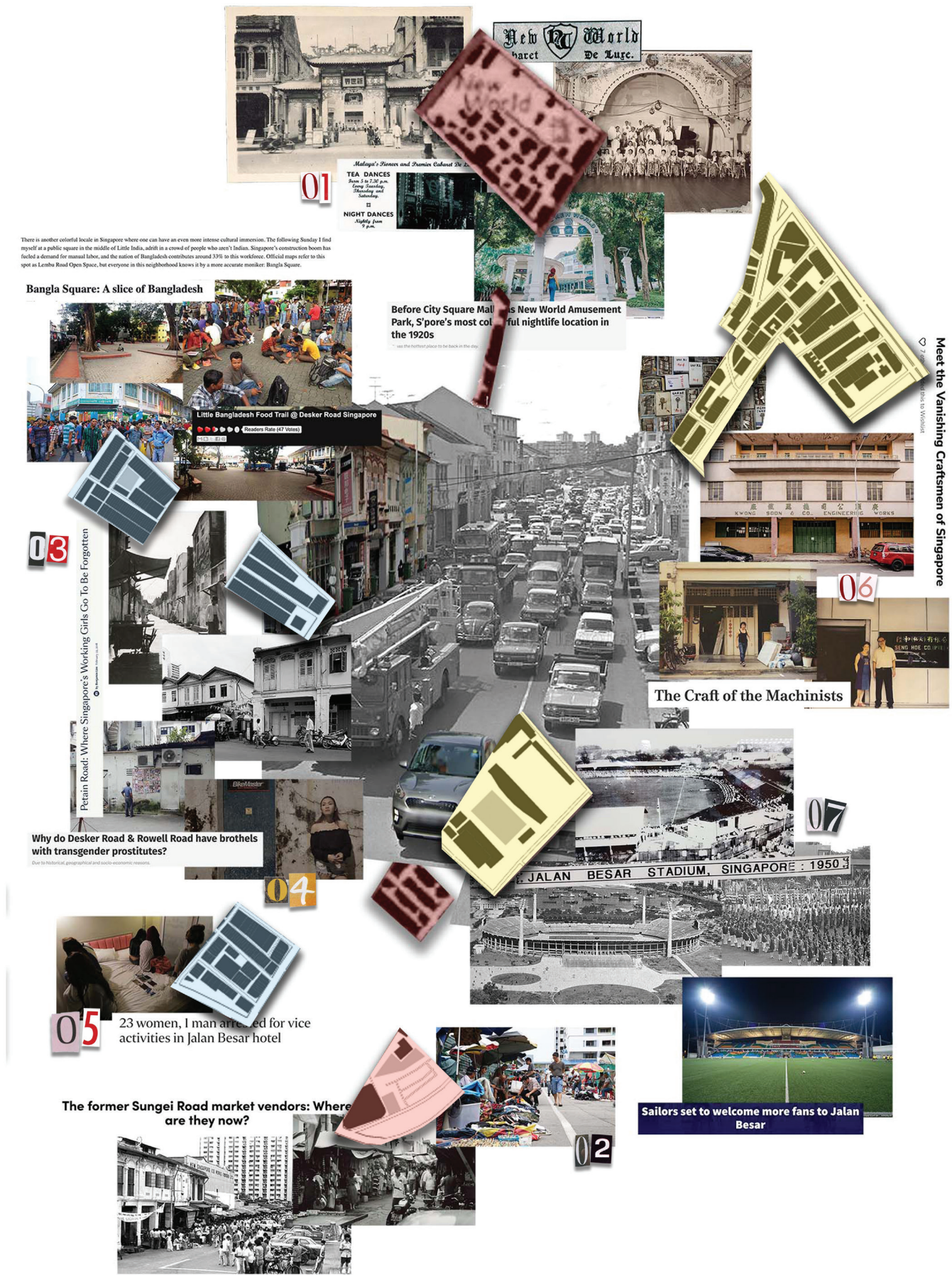
People:

Industrial craftsmen & tradesmen, Cafe-goers

07 Jalan Besar Stadium, Jalan Besar Sports Centre

Singapore's national football team - Young Lions, ActiveSG users

In relation to the psychogeographic fragments, some of the people that are involved with the site are as stated in the diagram above. The collage on the right was created to illustrate an overall visual representation of the lived spaces within the fragments identified.

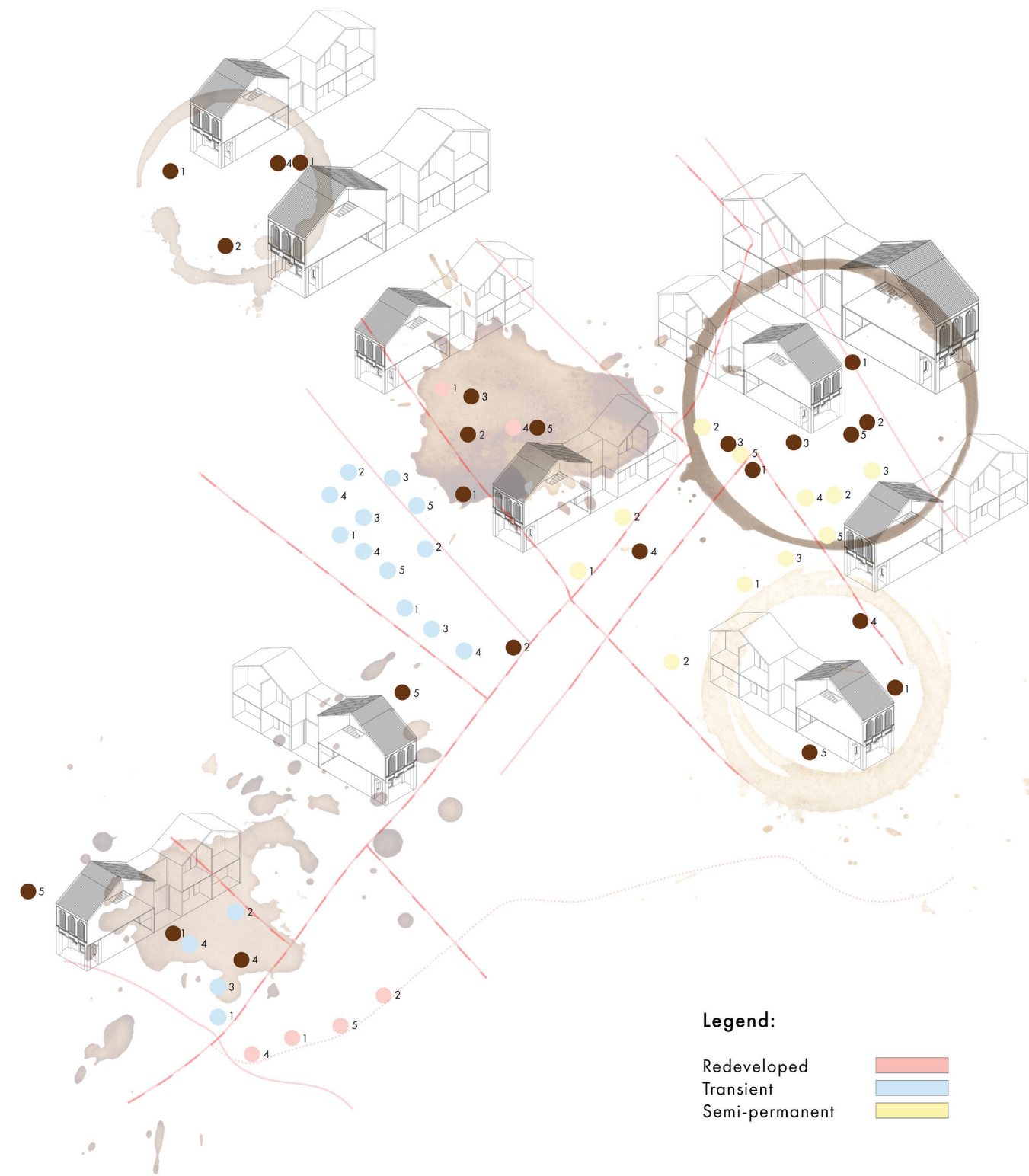


02 Relationship between fragments

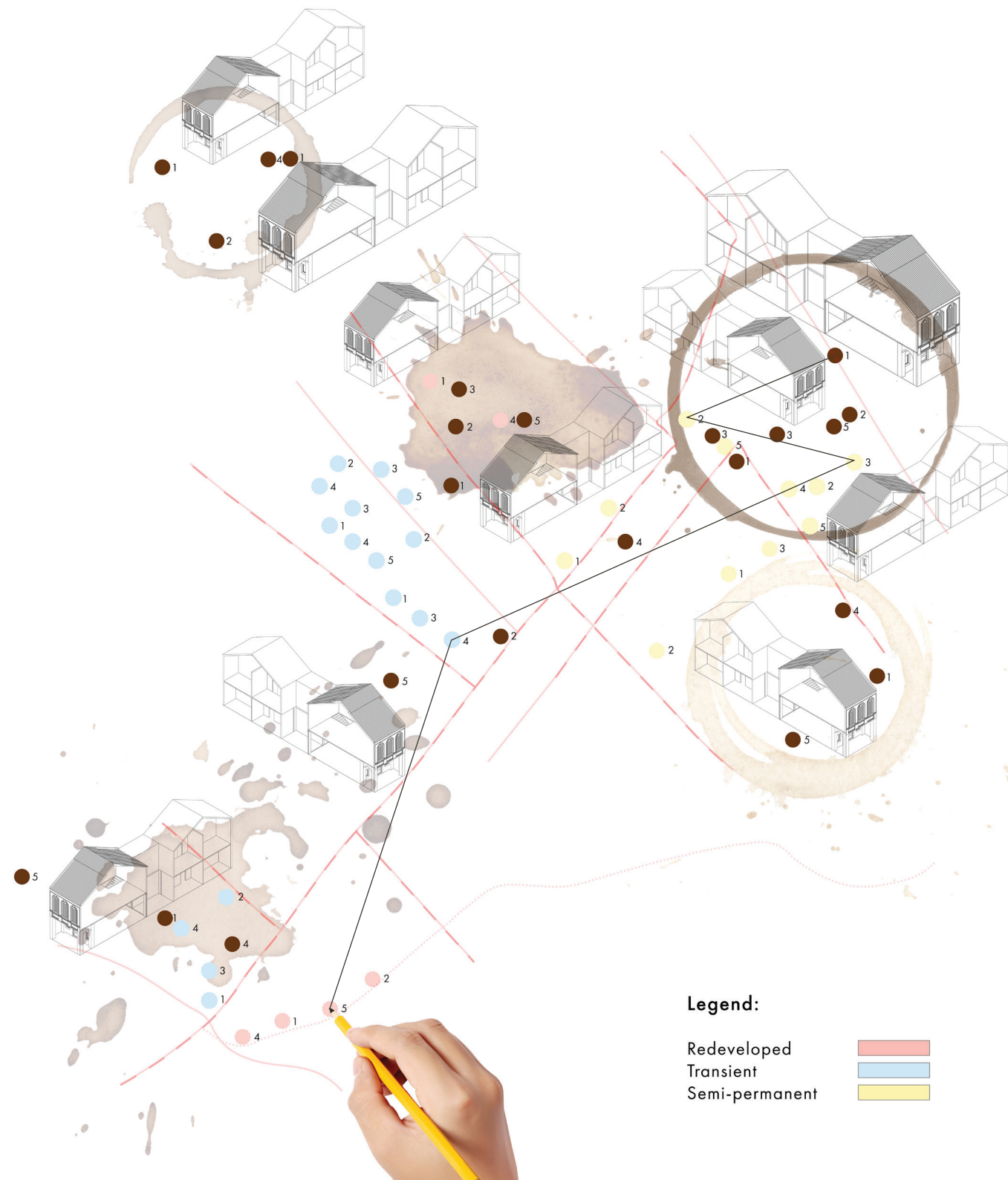


Here, the red lines are placed at the boundaries that separate the fragments. These boundaries also parallel that of the roads on site, which then form a system for how the process of “asyndeton” will be carried out.

03 Situation, Chance



A new type of map is created where the participant explores Jalan Besar through the creation of a path that is determined by chance. The parts of the fragments disappear into the homogeneous space of the map, leaving behind ‘dots’. These ‘dots’ are indicative of the particular locations on site that relates to the categories as well as points of interest of the participant. With regards to this map, it is a map constructed for a participant looking to get coffee in Jalan Besar. The brown ‘dots’ represent locations of the coffee shops, whereas the coloured ‘dots’ correspond to the categories as identified. Different maps can be constructed for different situations (i.e. for a participant looking to get food).



To construct the path, the participant chooses any 'dot' labelled '1' and using a pencil or pen connects it to another dot labelled '2'. The rule is that within this connected path, the participant has to connect at least one 'dot' from every colour, namely red, blue, yellow and brown. With reference to the path drawn, the participant has to follow this path strictly in Jalan Besar, starting at the location '1' to '5'. They can estimate their relative position from the red lines which represent the roads on site. On site is where the *dérive* will occur, the path acting as a *détournement* of the normal route the participant would take on site (i.e. pedestrian paths).

Instructions:

Go walking in Jalan Besar according to the path you have drawn on the map. If there are obstacles, manoeuvre around them in the easiest possible manner. The map has to be followed completely and exactly.

Dot '1':

Take 3 pictures.

Dot '2':

Obtain an object of your choice.

Take a picture of that object with a background of where you got it from.

Dot '3':

Talk to someone that works in the shop.

Ask him why he/she decided to work here.

Take a picture with him/her.

Dot '4':

Take 3 pictures that you feel best represents the place.

Buy a drink for yourself and maybe for someone else.

Dot '5':

Have a seat anywhere.

Recall the journey.

Pen down some thoughts that you have.

During the *dérive*, the participant would also have to follow this set of instructions to complete their psychogeographic journey. In performing these instructions, the participant would interact with the people on site such as the craftsmen or the migrant worker. Likewise, through documentation of the tangible qualities of the site, the participant would then subconsciously conjure a completely different understanding of Jalan Besar, be it good or bad.

04 Outcome of the practice of walking

Dot '1':



Chye Beng Huet
Hardware

- PPP coffee tastes rather good (I ordered an iced latte today)
- Lively, noisy café with a nice ambience
- I thought the metal grilles were an interesting touch to the place.

I will come back to try the food next time.

Dot '3':

Transcript of conversation with Mrs Brian Chua, 66, Second Generation Mainframe Dealer:

MRS CHUA: I didn't know when he started the business. I think it was called Chye Beng Huet at first, until 1945, it became Beng Huet. My father was at Victoria Street at the beginning, where there were a lot of hardware dealers all the way to Lavender Street. It was really run down in the past, not really an estate house but it had all the zine roofs.

I know my father bought this plot of land slightly before 1950 in the '60s. There were many hardware shops in Jalan Besar, dealing with pipes to medium-light industrial and then when the rent started to rise, many moved to Jurong. And I believe it was such an exposure, the government wanted to change it.

Dot '2': Hup Yick Engineering Pte. Ltd.



Dot '4': Back-alley of Decker Road - I felt quite afraid walking here alone.



Dot '5':

My journey today was quite an interesting one. This "walk" has made me realize how Jalan Besar is home to a mix of different people and places which are all essential to the making of the place. It is sad to see that there are some areas which are quite deserted and quiet - meaning that business must not be good. I thought the shophouses made the street scenes a little confusing at certain points, though I think getting lost here is the beauty of the exploration. I probably would not have visited any of these places other than to get coffee and I now realize how important it is to "walk" to understand our city and the people that are integral in shaping Jalan Besar and making it this place that seems "other" and is unique from other parts of Singapore.

New Discussions on the Existing Ecology of Jalan Besar

From the outcomes of the practice of walking, it highlights how within Jalan Besar itself, there are various groups of people who are involved in unique activities that are not apparent in other parts of Singapore. Likewise, a large part of the community within the site are people that are involved with blue-collar work, and they would visit Jalan Besar for work or leisure. Thus, there is an existence of an ecosystem of places of work and leisure and the people that participate in them.

While the initial process of documenting in pages 14-19 did reveal their presence and importance of their contributions to the making of Jalan Besar in the recent past, it did not account for the looming changes that is bound to occur as development takes place. These changes include a new demographic of people (e.g. specialty coffee shop owners²⁴, baristas) that have set up work on site, as well as the people who are more likely to frequent the place in the future (e.g. café-goers).

As such, through the practice of walking utilizing the tools of psychogeography, this thesis acknowledges how documenting the chance encounters of people who are directly and indirectly engaged with the site teases out how the site and the people associated with it changes overtime and constantly. Thus, the evidence of these changes can be used as a formula for reimagining the production of Jalan Besar.

This is an example of a compilation of the outcome of the dérive, whereby the participant follows the instructions and produces these evidences. The outcomes of these evidences are limitless and there would also be countless combinations.

²⁴ "Café Culture in Jalan Besar." Accessed November 6, 2021. <https://www.visitsingapore.com/editorials/cafe-culture-in-jalan-besar/>.

A Derivation of the City

Reimagining Jalan Besar from Chance Encounters
The Cadavre Exquis (Exquisite Corpse)

"Derivation

/dəɪˈveɪʃ(ə)n/

noun

noun: derivation; plural noun: derivations

1. the action of obtaining something from a source or origin."

Reimagining Jalan Besar from Chance Encounters

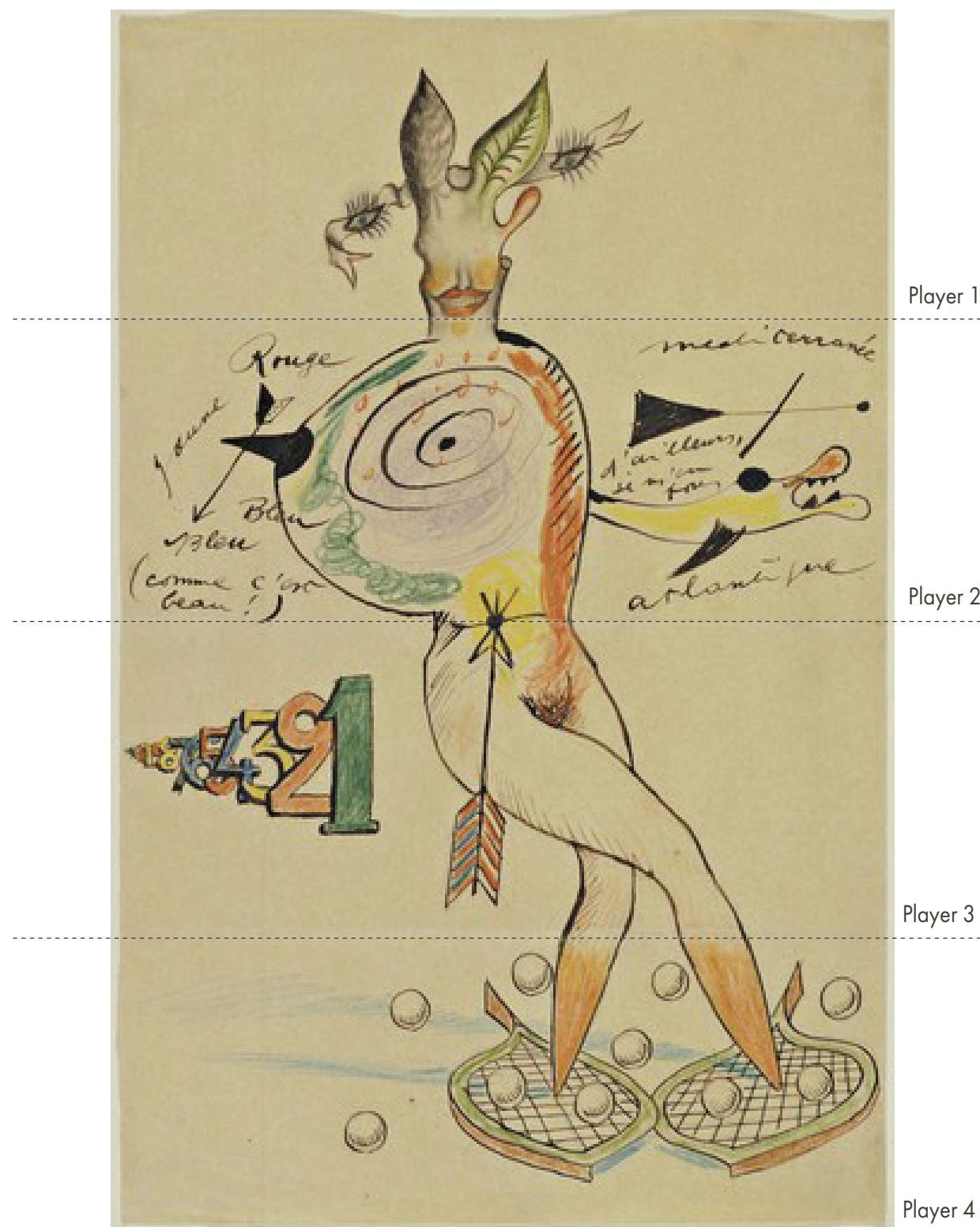
How can outcomes of chance that occur in the existing city be used to reimagine the the way we plan to design for it?

The way we encounter the city is usually non-subjective where the routes we take are determined by several systems in place, for example the bus and train maps/schedules/systems as well as time-based habits that include walking under sheltered areas when it is hot during the day. As such, in following these systems as part of our routines, we usually engage with the city only within the boundaries of these systems and we are limited in our experiences of the city by it. This could be attributed to the fact that the planning of cities, especially Singapore, stem from need to achieve the 'ideal'. Here, every five years, the Urban Redevelopment Authority (URA) would update the Master Plan (MP), which "is a statutory land use plan which guides Singapore's development of land and property" that "translates the broad long-term strategies of the Concept Plan into detailed plans"²⁵. While this forward-looking approach to city planning is commendable, it reinforces that the state is the main producer of discourse in city planning and the public, which are the primary inhabitants of the city, do not have much agency in decision-making. While pure democracy and equal representation cannot be achieved, there is a need to reclaim spaces where the reimagination and reinvention of these spaces results in a new typology that is configured from considering, to a greater extent, the discourse made by a well-represented group of people.

Thus, through the outcomes of the new readings of Jalan Besar, this thesis will seek to derive how the multiplicity of recorded encounters seek to reveal previously unknown spaces that are crucial to the sense of place of Jalan Besar. Through acknowledging the importance of these spaces, the thesis seeks to then discover how the notion of chance and participation can also be carried out in the design process that reflects "a world that is changing so rapidly, it always seems like another"²⁶.

²⁵ "Master Plan." Accessed November 6, 2021. <https://www.ura.gov.sg/Corporate/Planning/Master-Plan>.

²⁶ Wigley, Mark and Constant. Constant's New Babylon: The Hyper-Architecture of Desire. Rotterdam: Witte de With, Center for Contemporary Art: 010 Publishers, 1998.



Yves Tanguy, Joan Miro, Max Morise, Man Ray (Emmanuel Radnitzky)
Cadavre Exquis: Nude
 1926-1927

Cadavre Exquis (Exquisite Corpse)

Cadavre exquis (exquisite corpse)²⁷ is a collaborative drawing approach first used by surrealist artists to create bizarre and intuitive drawings. It is a game in which each participant takes turns writing or drawing on a sheet of paper, folding it to conceal his or her contribution, and then passing it on to the next player for further contribution. The results from such a game is usually surprising, no player can predict what the other players will write or draw. This exercise produces compositions that reflect the creative unconsciousness of each of the players, with each part unique and individual, but also connected at the end as the drawing gets unfolded. The rules of the game include not being able to see what the other players have drawn and bounded by the space on the drawing material. Yet, the outcomes of every single piece of drawing is determined fully by chance, it is an aleatory game.

A hypothesis which this thesis will explore next would be how *cadavre exquis* can be applied to how we approach the architectural design of built spaces within the city. This method is an antithesis to our current ways of approaching design through data, codes, precedent studies, seeking answers that already exist. My approach would be to question what if the process of designing built spaces parallels to that of the aleatory game? Here, the *cadavre exquis* is both the user and the embodied space. Coupled with the ways of engagement of participants through micro scale experiments which are in contrast to the state's stance of macro scale planning, the existence of the ecosystems foreground the necessity of design interventions that optimize this aspect. Thus, a formula for reimagining the production of Jalan Besar would be one that takes onboard the approaches by the Situationists, but would also include new site-and-community-specific ones to Jalan Besar.

Different stakeholders in the design process would participate in hopes of generating an outcome that is based off chance. In doing so, the thesis seeks to challenge the need for a design that is planned for the future and is timeless. Rather, this method would address the needs of people that are immediate and subconscious, predicated on the notion of change and continuity. In some ways, a hypothetical Singapore is not simply about rebuilding or building anew. It could be about repositioning and rethinking novel ways to read and use existing sites cleverly and differently.

²⁷ Tate. "Cadavre Exquis (Exquisite Corpse) – Art Term." Tate. Accessed November 6, 2021. <https://www.tate.org.uk/art/art-terms/c/cadavre-exquis-exquisite-corpse>.

Bibliography

Anderson, Benedict R. O’G. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Rev. ed. London ; New York: Verso, 2006.

Benjamin, Walter, and Rolf Tiedemann. *The Arcades Project*. Cambridge, Mass: Belknap Press, 1999.

Bentham, Jeremy, and Miran Božovič. *The Panopticon Writings*. Radical Thinkers. London [u.a]: Verso, 2010.

Berlant, Lauren, and Jay Prosser. “Life Writing and Intimate Publics: A Conversation with Lauren Berlant.” *Biography* 34, no. 1 (2011): 180–87. <https://doi.org/10.1353/bio.2011.0008>.

“Café Culture in Jalan Besar.” Accessed November 6, 2021. <https://www.visitsingapore.com/editorials/cafe-culture-in-jalan-besar/>.

Careri, Francesco. *Walkscapes: Walking as an Aesthetic Practice*. Ames, IA: Culicidae Architectural Press, 2017.
Certeau, Michel de, and Michel de Certeau. *The Practice of Everyday Life*. 1. 2. print. Berkeley, Calif.: Univ. of California Press, 2013.

Chatwin, Bruce. *The Songlines*. London: Cape, 1987.

Chua, Wendy, Yuki Mitsuyasu, and Xiaochang Xin. *The Machinist*, 2017.

Constant, Laura Stamps, Willemijn Stokvis, and Mark Wigley. *Constant: New Babylon : aan ons de vrijheid*, 2016.

Debord, Guy. *The Society of the Spectacle*. New York: Zone Books, 1994.

Debord, Guy, and Guy Debord. *The Society of the Spectacle*. Reprint. Detroit, Mich: Black & Red [u.a.], 2010.

DSG. “Design 2025 Masterplan.” Base. Accessed November 6, 2021. <https://designsingapore.org/resources/design-2025.html>.

TODAYonline. “End of a Chapter for Sungei Road Flea Market.” Accessed November 6, 2021. <https://www.todayonline.com/singapore/end-chapter-sungei-road-flea-market..>

Hee, Limin. *Constructing Singapore Public Space*. *Advances in 21st Century Human Settlements*. Singapore: Springer Singapore, 2017. <https://doi.org/10.1007/978-981-10-2387-3>.

Hemmens, Alastair, and Gabriel Zacarias, eds. *The Situationist International: A Critical Handbook*. London: Pluto Press, 2020.

Ho, Elaine Lynn-Ee, ed. *Changing Landscapes of Singapore: Old Tensions, New Discoveries*. Singapore: NUS Press, 2013.

“Jalan Besar Heritage Trail.” Accessed November 6, 2021. <https://www.roots.gov.sg/places/places-landing/trails/jalan-besar-heritage-trail>.

Jorn, Asger, and Guy Debord. *Fin de Copenhague: conseiller technique pour le détournement* G.-E. Debord. *Contributions à l’histoire de l’internationale situationniste et son temps* 3. Paris: Ed. Allia, 2001.

Kochhar-Lindgren, Kanta, Davis Schneiderman, and Tom Denlinger, eds. *The Exquisite Corpse: Chance and Collaboration in Surrealism’s Parlor Game*. Texts and Contexts. Lincoln: University of Nebraska Press, 2009.

“Master Plan.” Accessed November 6, 2021. <https://www.ura.gov.sg/Corporate/Planning/Master-Plan>.

Melic, Katyana. *Past, Present, and Future: Conserving the Nation’s Built Heritage*. First edition. Urban Systems Studies. Singapore: Centre for Liveable Cities Singapore, 2019.

Middleton, Jennie. “Sense and the City: Exploring the Embodied Geographies of Urban Walking.” *Social & Cultural Geography* 11, no. 6 (September 2010): 575–96. <https://doi.org/10.1080/14649365.2010.497913>.

“OH! Jalan Besar — OH! Open House.” Accessed November 6, 2021. <https://ohopenhouse.org/OH-Jalan-Besar>.

Origin Journeys. “A Wrinkle in Time - The Lost Sungei Road Market Vendors.” Accessed November 6, 2021. <https://originjourneys.com/blogs/travel-insights/a-wrinkle-in-time-the-lost-sungei-road-market-vendors>.

Pow, Choon Piew. “Do Singapore Neighbourhoods Risk Death by Cappuccino?” *The Straits Times*. January 30, 2015. <https://www.straitstimes.com/opinion/do-singapore-neighbourhoods-risk-death-by-cappuccino>.

“Re_iter Ralph Rumney.” Accessed October 30, 2021. http://www.museodelcamminare.org/progetti/re_iter/rumney/rumney_en.html.

Renuka, M. “Jalan Besar | Infopedia.” Accessed November 6, 2021. https://eresources.nlb.gov.sg/infopedia/articles/SIP_585_2005-01-13.html.

Rumney, Ralph, *The Consul, Conversations with Gérard Berréby*, San Francisco, City Lights Books, 2002, p. 47

Sadler, Simon. *The Situationist City*. 3. print. Cambridge, Mass.: MIT Press, 2001.

Solnit, Rebecca. *Wanderlust: A History of Walking*. 1. publ. London: Verso, 2001.

TODAYonline. “Sungei Road Market Vendors Make Appeal for Relocation to Other Sites.” Accessed November 6, 2021. <https://www.todayonline.com/singapore/sungei-road-market-vendors-make-appeal-relocation-other-sites>.

Tate. “Cadavre Exquis (Exquisite Corpse) – Art Term.” Tate. Accessed November 6, 2021. <https://www.tate.org.uk/art/art-terms/c/cadavre-exquis-exquisite-corpse>.

CNA. “The Former Sungei Road Market Vendors: Where Are They Now?” Accessed November 6, 2021. <https://www.channelnewsasia.com/cnainsider/former-sungei-road-flea-thieves-market-vendors-where-are-they-349266>.

“The Project X | Singapore | More than Just Condoms.” Accessed November 6, 2021. <https://theprojectx.org/>.
Vaneigem, Raoul, and Raoul Vaneigem. *The Revolution of Everyday Life*. 2., rev. Ed. London: Rebel Press, 1994.

Whyte, William Hollingsworth. *The Social Life of Small Urban Spaces*. 7. print. New York, NY: Project for Public Spaces, 2010.

Wigley, Mark and Constant. *Constant’s New Babylon: The Hyper-Architecture of Desire*. Rotterdam: Witte de With, Center for Contemporary Art : 010 Publishers, 1998.

Zaccheus, Melody. “Sungei Road Flea Market Will Have to Go.” *The Straits Times*. July 31, 2014. <https://www.straitstimes.com/singapore/sungei-road-flea-market-will-have-to-go>.

References

Page 14

City Square Mall - (formerly) New World Amusement Park 新世界
(Places, Objects, People)

01 An old photograph of the entrance of the New World

New World Amusement Park, 1946, Image Size: H:5.5 x W:7.7 cm, National Museum of Singapore

02 An advertisement for the New World Cabaret

A poster of the New World Cabaret, 1939, National Archives of Singapore (NAS)

03 A photograph of carbaret girls

Cabaret girls at Great World, 1945, National Archives of Singapore (NAS)

04 Ticket stubs from New World Amusement Park

Two stallholder’s tickets from the New World Amusement Park (Japanese Occupation), 1942-45, Paper, National Museum of Singapore

05 A photograph of the entrance to City Square Mall

The gate of New World Park remains outside City Square Mall.

06 A photograph of children playing at City Square Mall

Outdoor Eco-Playground at City Square Mall. Image source: <https://cdlcommercial.com.sg/property/city-square-mall>

Page 15

Sungei Road Thieves’ Market - The banks of Rochor river
(Places, Objects, People)

01 An old photograph of Sungei Road Thieves’ Market

Street scene of Sungei Road Flea Market, 1980s, National Museum of Singapore

02 An old photograph of Sungei Road

1978: The area around the New Singapore Ice Works building and Rochor Canal which the Hokkiens and Teochews called “Gek Sng Kio” (“Frosted Bridge” in dialect) was an ideal meeting point for many people. Image source: <https://www.straitstimes.com/multimedia/photos/in-pictures-sungei-road-through-the-years>

03 A photograph of stalls along Sungei Road Thieves’ Market

Image source: <https://www.todayonline.com/singapore/sungei-road-market-vendors-make-appeal-relocation-other-sites>

04 Toy figurines

Items being sold at the stalls of the market.

05 Old Cassette Tapes

Items being sold at the stalls of the market.

06 Photographs of stall vendors at Sungei Road Thieves’ Market

Image sources: <https://www.straitstimes.com/singapore/sungei-road-flea-market-will-have-to-go>
<https://www.todayonline.com/singapore/end-chapter-sungei-road-flea-market>
<https://originjourneys.com/blogs/travel-insights/a-wrinkle-in-time-the-lost-sungei-road-market-vendors?fbclid=IwARQjttTrXl4Qbryi4i3HBWYM6eJYO9ShmAqaaQEBIs0y8eJG1-okcuCE>

Page 16

Bangla Square, ‘Little Bangladesh’ - Lembu & Syed Alwi Road
(Places, Objects, People)⁸

01 A photograph of Bangla Square

Image source: <https://twc2.org.sg/2015/07/01/little-india-a-community-landscape/>

02 A photograph of ‘Little Bangladesh’

Image source: <https://smile.cebupacificair.com/singapore-neighborhoods/>

03 A photograph of restaurants selling Bangladeshi food

Image source: <https://ohopenhouse.org/OH-Jalan-Besar>

04 Dishes sold at the Bangladeshi restaurants

Dishes include curry lamb shank, curry Hilsa fish, curry Catla fish, stewed purple spinach, lamb biryani, dhal lamb biryani, curried mashed potato and naan roti.

05 A Bangladesh fishmonger

Catla or South Asian carp is a popular dish in Bangladesh cuisine. Image source: <https://johorkaki.blogspot.com/2020/10/little-bangladesh-food-trail-desker.html>

06 A photograph of Mr Abdul Khaeer Mohammed Mohsin

A screenshot from a video titled “The Man Behind Singapore’s Only Bengali-Language Newspaper. Link for the video: <https://youtu.be/yooo1ZsZrlk>

07 Objects that belong to Mr Abdul - Literature Books, Drums

Page 17

Back-alleys, Brothels - Desker & Rowell Road & Cheap hotels - Perak & Dickson Road
(Places, Objects, People)⁹

01 A photograph of the back-alley of Desker Road

Image source: <https://moneyforsweeties.com/desker-road-cheap-fucks-old-whores-a-fading-red-light-district-in-singapore/>

02 Photographs of the back doors of shophouses along Desker Road- entrances to Brothels

These photographs were taken by myself.

03 A photograph of a transgender woman involved in prostitution

A screenshot from the video titled “Transgender woman reaches out to sex workers”. Link for the video: <https://vimeo.com/212570223>

04 A photograph of prostitutes in a hotel room

Image source: <https://www.todayonline.com/singapore/police-nab-24-foreign-prostitutes-jalan-besar-hotel>

05 Logos belonging to Project X

Project X- The only non-profit organisation in Singapore that provides social, emotional, and health services to people in the sex industry. Image source: <https://theprojectx.org/>

Appendix

Craftsmen & Tradesmen Workshops - Horne Road, Cavan Road, King George’s Avenue, Jalan Besar Road (Places, Objects, People)¹⁰

01 Photographs of the signs of tradesmen workshops

These photographs were taken by me. I was intrigued by how there was an abundance of these vernacular signs along the shophouses.

02 Photograph of the entrance of Wayman Enterprise

Wayman Enterprise is owned by Mr. Phua. They specialize in craft work, such as the design and fabrication of sets and props. Image source: Chua, Wendy, Yuki Mitsuyasu, and Xiaochang Xin. The Machinist , 2017.

03 Photograph of the entrance of Hup Yick Engineering Pte. Ltd.

Hup Yick Engineering Works is owned by Henry Yee Chin Hoon, an auto part machinist. He helms the second-generation metal lathe workshop and will be the last in his family to continue the industrial craft. Image source: Chua, Wendy, Yuki Mitsuyasu, and Xiaochang Xin. The Machinist , 2017.

04 Photograph of the entrance of Kwong Soon & Co. Engineering Works

Founded in 1928, Kwong Soon Engineering is managed by Louis Ching Kwong Hoong, the youngest son of Ching Pak Sheng.

They are involved in the ship repair industry and have their own shipyard in Tuas. Image source: <https://www.facebook.com/100848165067374/posts/kwong-soon-co-engineering-workscavan-road-incorporated-1926-building-and-repairi/114089347076589/>

05 Tools of the craftsmen

Image source: Chua, Wendy, Yuki Mitsuyasu, and Xiaochang Xin. The Machinist , 2017.

06 A photograph of a machine used by the craftsmen

Image source: Chua, Wendy, Yuki Mitsuyasu, and Xiaochang Xin. The Machinist , 2017.

Jalan Besar Sports Centre - Jalan Besar Stadium (Places, People)¹¹

01 An old photograph of Jalan Besar Stadium

Considered the birthplace of Singapore football, Jalan Besar Stadium opened in December 1929 as a replacement for an older playing field at Anson Road. Image source: <https://pantip.com/topic/33752678>

02 An old photograph of National Day celebrations in 1977 at Jalan Besar Stadium

Image source: <http://sg-streets.blogspot.com/2017/06/jalan-besar.html>

03 A photograph of the Asian Football Federation Suzuki Cup game

Image source: <https://www.todayonline.com/sports/football/jalan-besar-may-be-2nd-venue-suzuki-cup>

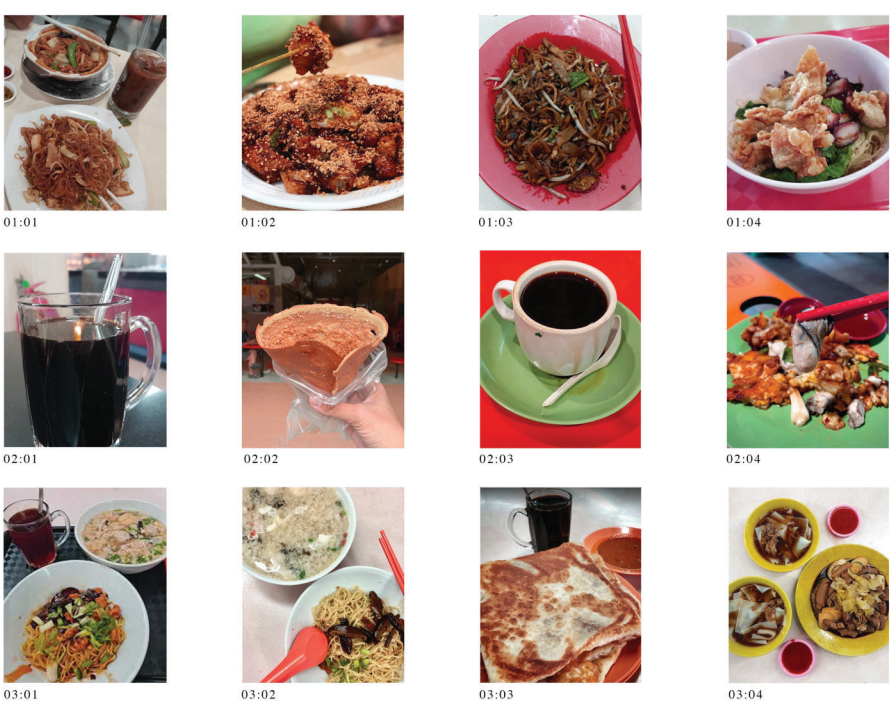
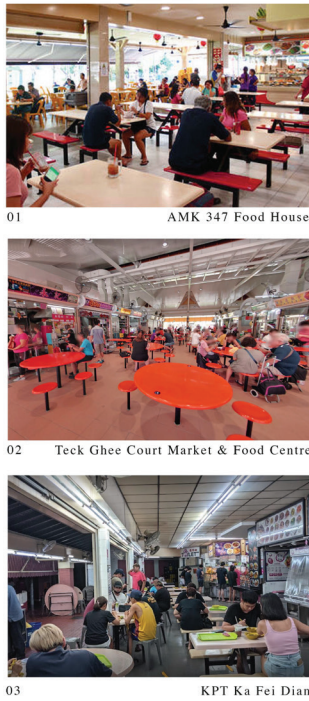
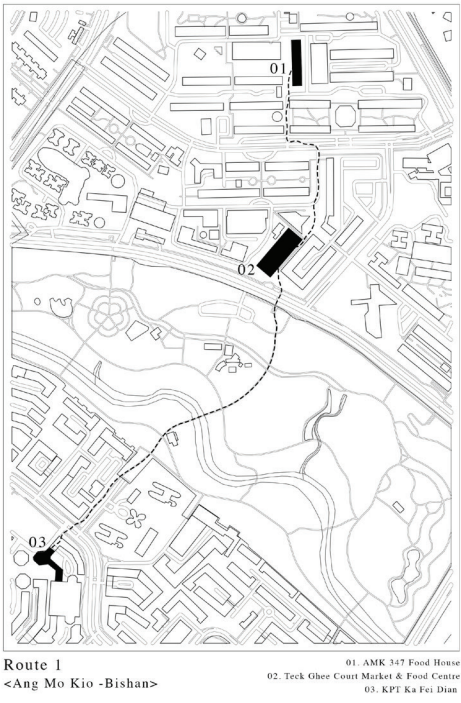
04 A photograph of Jalan Besar Stadium

The original playing pitch was retained and the new facility reopened as part of the Jalan Besar Sports and Recreation Centre in June 2003 with a seating capacity of 6,000. Image source: <https://coconuts.co/singapore/news/aff-suzuki-cup-be-split-between-national-stadium-and-jalan-besar/>

Appendix A

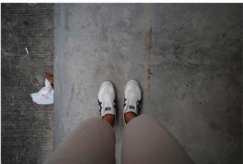
Documentation of food and spaces during my journey.

Route 1



Appendix B

A compendium of photographs from my walk in Jalan Besar.



① My walk begins



② Rubbish - parts of cigarette & plastic cups



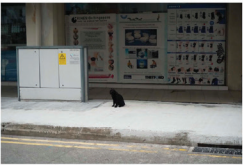
③ A Red Letter Box (3557 3573)



④ Decorative Tiles (Lemon-lime?)



⑤ A row of shopfronts front the street (Jalan Besar Rd)



⑥ A block of asphalt!



⑦ In front of a door - some (in the middle of a wall - maybe?)



⑧ A person in a door (Does this look like?)



⑨ A person in a door (Does this look like?)



⑩ Can't help but take in the beauty of the shopfronts here



⑪ A building - what do you do in there?



⑫ Street gate - interesting person



⑬ A dark doorway (how was it?)



⑭ Street gate - interesting person



⑮ A building - what do you do in there?



⑯ More of a building - what do you do in there?



⑰ View on the street - the 5th floor



⑱ A building - what do you do in there?



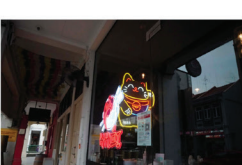
⑲ Another building - to someone's house? (Outside the building, there)



⑳ Trading sign - how does it look like? (The building)



㉑ Another building - what do you do in there?



㉒ A building - what do you do in there?



㉓ Chinese character on a sign - 會西江



㉔ A building - what do you do in there?



㉕ A building - what do you do in there?



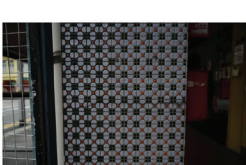
㉖ A building - what do you do in there?



㉗ A building - what do you do in there?



㉘ A building - what do you do in there?



㉙ A building - what do you do in there?



㉚ A building - what do you do in there?



㉛ A building - what do you do in there?



㉜ A building - what do you do in there?



㉝ A building - what do you do in there?



㉞ A building - what do you do in there?



㉟ A building - what do you do in there?

Appendix B

A compendium of photographs from my walk in Jalan Besar.



① A building - what do you do in there?



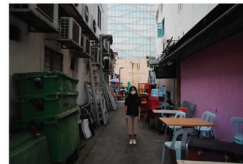
② A building - what do you do in there?



③ A building - what do you do in there?



④ A building - what do you do in there?



⑤ A building - what do you do in there?



⑥ A building - what do you do in there?



⑦ A building - what do you do in there?



⑧ A building - what do you do in there?



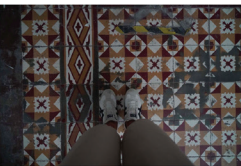
⑨ A building - what do you do in there?



⑩ A building - what do you do in there?



⑪ A building - what do you do in there?



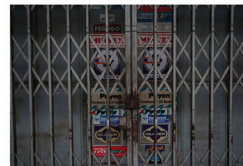
⑫ A building - what do you do in there?



⑬ A building - what do you do in there?



⑭ A building - what do you do in there?



⑮ A building - what do you do in there?



⑯ A building - what do you do in there?



⑰ A building - what do you do in there?



⑱ A building - what do you do in there?



⑲ A building - what do you do in there?



⑳ A building - what do you do in there?



㉑ A building - what do you do in there?



㉒ A building - what do you do in there?



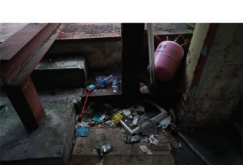
㉓ A building - what do you do in there?



㉔ A building - what do you do in there?



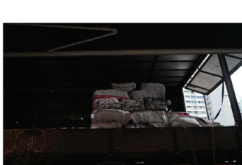
㉕ A building - what do you do in there?



㉖ A building - what do you do in there?



㉗ A building - what do you do in there?



㉘ A building - what do you do in there?



㉙ A building - what do you do in there?



㉚ A building - what do you do in there?



㉛ A building - what do you do in there?



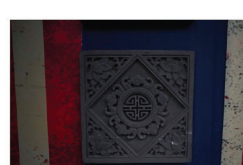
㉜ A building - what do you do in there?



㉝ A building - what do you do in there?



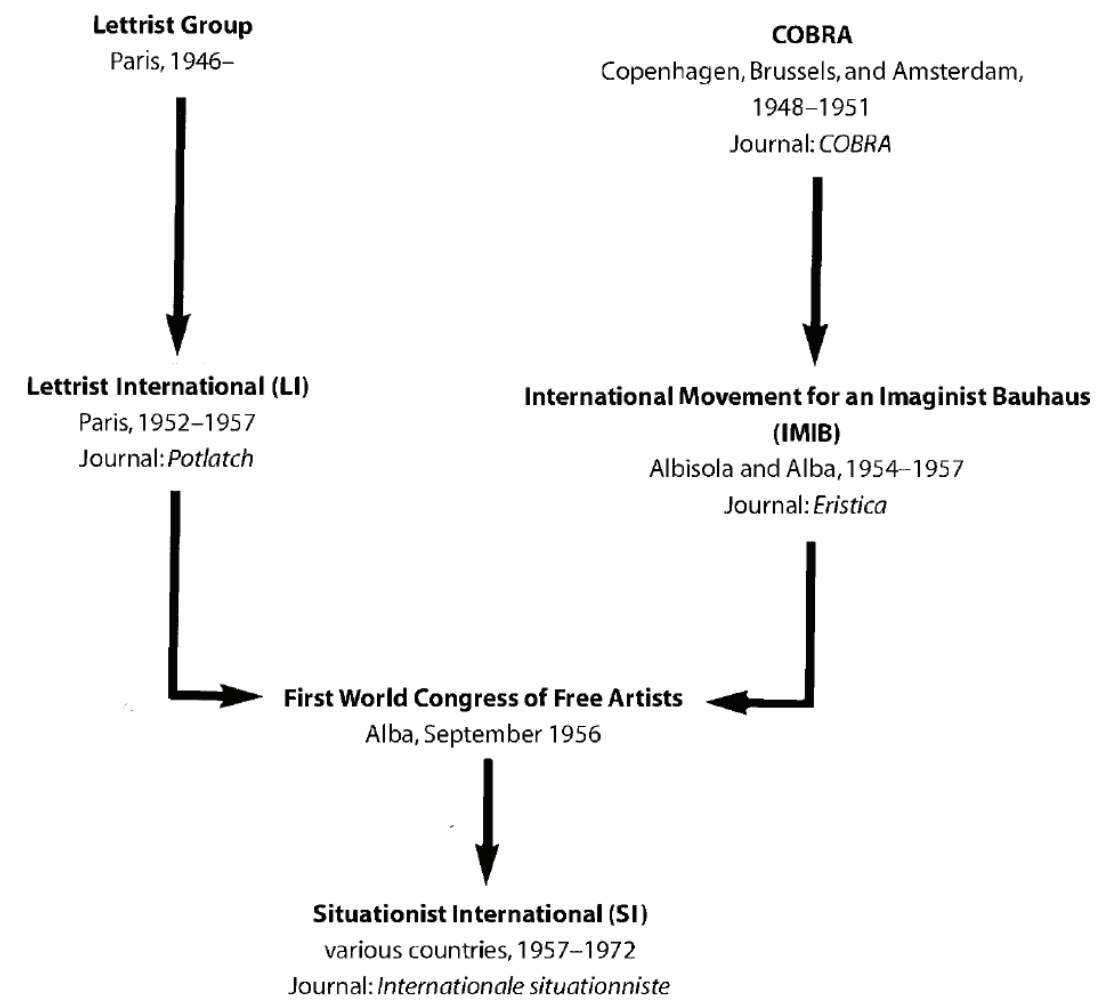
㉞ A building - what do you do in there?



㉟ A building - what do you do in there?

Appendix C

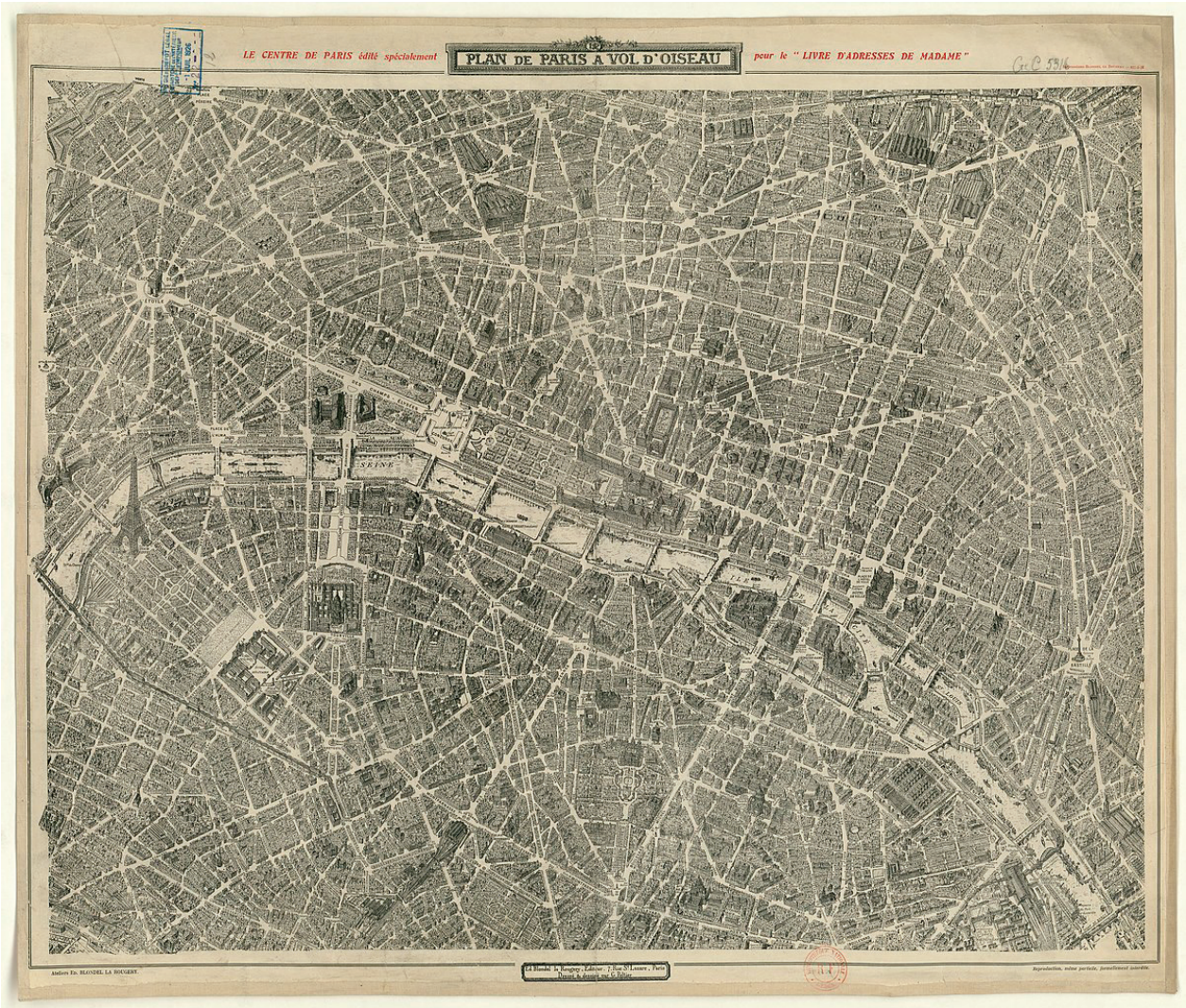
A diagram of the genealogy of situationism.



Sadler, Simon. *The Situationist City*. 3. print. Cambridge, Mass.: MIT Press, 2001.

Appendix D

A map of *Plan de Paris*²².



Peltier, G., *Plan de Paris à vol d'oiseau*, 1926

