



Photographies exhibition 100% Red Dot

# URBANFORK

PHILIPPE DIVERSY

BOB LEE

URBANFORK.FR

5 to 31 may 2016 at The Projector.  
6001 Beach Road, #05-00, Golden Mile Tower,  
Singapour 199589



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# URBANFORK IN SINGAPOUR

## 新加坡

PHILIPPE DIVERSY / BOB LEE

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The architectural heritage of a city or a territory is more than the simple collection of elements that have been gathered in one location. It is an evolving process by which, generation after generation, a community builds the narrative that provides a meaning to its uniqueness. It is also the mark of the successive blending and sedimentation that have forged the unique character of the territory. It is eventually the result of the multiple eyes that have been contemplating this irreplaceable element.

In 2013, Philippe Diversy diverted the messages on light advertisements installed on a number of buildings next to the ring road boulevard, as a way to draw attention to its heritage value.

By doing so, Philippe Diversy's objective was to enhance (as a way to regain ownership) the heritage value of the building, by conspicuously signing them with the name of their creator.

In Singapore, The rapid population growth from 1.6-million inhabitants in 1960s to more than 5.3-million people today brought about the construction of

numerous large commercial and residential buildings by the government.

The architectural heritage from that period remains of great interest today.

Jean Wee, Director, Preservation of Sites & Monuments, National Heritage Board, explains that some buildings from the 60's and 70's are interesting because they are testimonies from Singaporean architects efforts to create their own style. As such they are part of the city-state history.

The buildings constructed during this era and their creators tend to fall below the radar of most Singaporeans today and are not as well known to them as they should. Parisian graphic designer, Philippe Diversy and Singapore-based photographer, Bob Lee (李欣赏) shared a conviction to pay tribute to the creators of these buildings and show their unique architectural masterpieces in a refreshing way.



# EXHIBIT NOTES

## 展览简介

### N<sup>o</sup>1 / Pearl Bank

珍珠苑 (1976) by Tan Cheng Siong



Pearl Bank is a cylindrical tower with an opening created to allow ventilation, view, fresh air and natural light. The gap, facing west, has been oriented to avoid the sunset glare as the bedrooms and living rooms are located on the outer rim. "So we asked ourselves, how can we produce a project premised suitable for family life? It's not just real estate. This is important to understand. I can say it is one high-rise building that has taken into consideration the social, family and human aspects of high rise living. Not many people know that, they see the circular shape, but what's inside is of higher value" says Tan Cheng Siong.

### N<sup>o</sup>2 / OUE Downtown formerly DBS Building Tower One (1975) by Architects Team 3



The 50-storey high DBS Tower One is one of the first commercial buildings to incorporate a covered walkway around the whole city block. A series of roof gardens, viewing galleries and outdoor areas provide views and facilities for the enjoyment of its tenants. DBS Tower One was the first anchor in the financial district of Shenton Way, and was the tallest building in Singapore when it was completed.

### N<sup>o</sup>3 / Singapore Indoor Stadium 新加坡室内体育馆 (1985) by Kenzo Tange



In Singapore, the Japanese architect Kenzō Tange, Pritzker price in 1987, designed the Overseas Union Bank, the Nanyang Technological Institute, both in 1986, the Singapore Indoor Stadium in 1985 and the Singapore National Library in 1998. Nothing more! Under a pagoda characteristic conical roof, 12,000 people can be seated without being bothered by any posts.

### N<sup>o</sup>4 / Golden Mile Complex

黄金坊 (1967)

by Design Partnership and DP Architects in continuation of Design Partnership



The building was designed by William S.W. Lim, Gan Eng Oon, Tay Kheng Soon and Koh Seow Chuan of the Singapore architect firm Design Partnership. It is one of the few exemplary type of "megastructure" that have been actually realised in the world. Pritzker Architecture Prize laureate Fumihiko Maki had called the Golden Mile Complex a "collective form". The complex was designed as a "vertical city", which stands in contrast to homogenised cities where functional zoning restrains all signs of the latter's vitality. The stepped profile offers the occupants of the apartments on the upper floors a panoramic view of the sea and sky.

### N<sup>o</sup>5 / People's Park Complex

珍珠坊 (1967)

by Design Partnership and DP Architects in continuation of Design Partnership



The joint designers of this project are Koh Seow Chuan, William S.W. Lim and Tay Kheng Soon. The People's Park Complex was envisioned as "a new nucleus within the whole fabric of the city core", and was designed to revitalise one of the most populated and traditional enclaves in post-independent Singapore. The architecture of the complex scored several firsts in Singapore. Its name as well as the block of flats was the closest to Le Corbusier's ideal of high-rise living, both in concept and in form. Its 25 levels have been nicknamed "streets in the air", and offer convenient spots for social interaction and intermingling. When Japanese architect Fumihiko Maki visited the site during construction, he exclaimed "But we theorised and you people are getting it built!". The original exterior finish of the People's Park Complex was exposed raw concrete, in keeping with the Brutalist architectural style. Today, the building's façade has been painted over with shades of green and maroon.



**N°6 / OCBC Tower (1976)**  
**by Ieoh Ming Pei & Partners**  
**and local BEP Akitek**



It is designed to be a symbol of strength and permanence, and its structure consists of two semi-circular reinforced concrete cores as well as three lateral girders which helped made construction faster. The building is divided into three sections due to the steel trusses being constructed off-site and were put into position. Each section consists of floors that are cantilevered 6 metres from each column, with load transfer girds spanning at each end taking up boxed sections of the pre-stressed concrete. Lattice steel models strengthened by steel and concrete compression was installed on the 20 and 35 floors of the building. It has been nicknamed "the calculator" due to its flat shape and windows which look like button pads.

**N°7 / Subordinate Courts of Singapore, now State Court (1975)**  
**by Kumpulan Akitek**



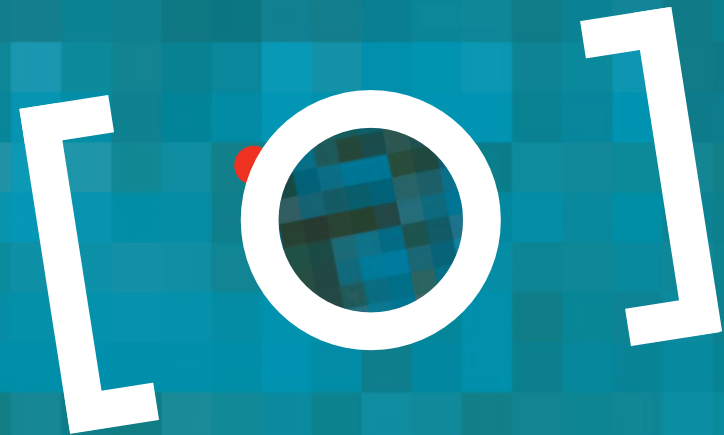
In 1972, the Singapore Government called for tenders for the construction of the State Courts Havelock Square Complex. Construction began in 1973. It was completed in 1975 and most of the courts moved into this new left and right mirroring building.

**N°8 / Peninsula Plaza (1980)**  
**by Alfred Wong**



Known as Little Burma, Peninsula Plaza is one place that connects the Burmese community in Singapore to their hometown. Part of the design conceptualization was a series of volumes between the tower and the podium to break down the mass of the tower block in response to the scale of the St Andrew's Cathedral just across North Bridge Road. Compared to how ethnic settlements such as Chinatown were officially designated to the different communities in the Raffles Town Plan, these foreigner enclaves have gone through a natural yet gradual process. With small enterprises coming in to offer goods and services from the hometown, the community gathers from all over Singapore at this point. Both supply and demand flourish with each other's support.

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# URBAN METAMORPHOSIS

## 城市的蜕变

ZOÉ FOUQUOIRE

The city dweller's mental cartography is remarkable in that the itineraries that unfurl – the « field of possibilities » – are marked off by concrete enclosures. Walkable paths seem to be objectively bounded by building complexes, streets or circular roads. But the urban fantasy is clogged up by images.

In Paris, this is sensible in the tyranny of legitimate architecture, Hassmannian buildings, the Panthéon, all of these constructions belonging to the city's historical heritage. In Singapore, buildings are showcased by virtue of their technical achievement, of their shiny reflections, of their flowing shapes.

In these two cities, the tourist and the aboriginal both choose a path rather than another, because they would have more chances of experiencing beauty, or of pleasure at least. Other paths are voluntarily avoided, if they are not compulsory. Those paths are too concrete. Concrete. More and more concrete. Nothing that deserves our attention. We end up always walking through the same Streets, looking at the same buildings.

Paris versus the French desert. We could also say: the artistic centre versus the desert periphery.

Change. Turn. Transformation. All of these terms are at the core of Urbanfork's project. Phillippe Diversy and Bob Lee's work is like an alternative stroll, which points out the limits of our psychogeography. The wanderings across the buildings of the 1970s in Singapore and in Paris reunite us with architects such as Ieoh Ming Pei, Claude Parent, Serge Lana or William Lim. This is the result of a double metamorphoses.

**First, there is a metamorphosis of the buildings' appearances.**

Our ordinary vision condemns these buildings. They seem ugly to us, outdated. In order for us to take a fresh look at these constructions, the first step is to skin them, to free them from their utilitarian coatings. Here, it is not only an advertisement stand for l'Oreal. Over there, it isn't just a commercial mall. In the origin of these buildings lies an idea, a creation. Advertisements do not







only alienate us – consumers – but the buildings themselves, too. They are muted by a poor advertising message. All their fantasy is stolen away from them.

By giving back their voices to their architects, those buildings are granted a new chance to tell their stories.

So as to say: “You can not assign architects to house arrest !”, “Unlock concrete !”

### Metamorphosis of the perception.

Going back to the architects doesn’t mean that those buildings are reduced to their designers. On the contrary, this urban metamorphosis opens up existential fractures in these reworked buildings. French philosopher Michel Serres says: “The change of sense, even minimal, is creating sense... and if there were no forking, there would be no sense ...” Writing the architects’ names on the buildings is a way to emphasize our sensitive connection to the urban landscape.

Possibilities and desires emerge in these rationalized urban spaces. Urbanfork is like a street rap. French rapper “2zer Washington” describes his neighbourhood wanderings in these words: “I have as many concubines as there are gates to Paris (...)”. In the same fashion, Urbanfork frees desires among these ignored artworks. We saw only walls, we now distinguish a crossing, a housing. There is life

in People’s Park Complex, there is humanity in the buildings of Porte de Clignancourt. Philippe Diversy, in creating the cartography of an urban drift, raps the 1970s while being well anchored in his environment of 2016.

**城**市居民对城市空间的想象不容忽视，人们在混凝土建筑森林中想象着各种“新的可能性”

。可供步行的通道似乎和各类建筑、街道及环形道路有机地连接着，可是人们对城市的幻想却被冷冷的现实景象填满。

在巴黎，奥斯曼大楼、先贤祠等历史遗产建筑令人叹为观止。新加坡的建筑则是凭建筑技术创新、光鲜华丽的外观，以及流畅的线条设计，来展现岛国在建筑技术上的成就。

在这两座城市，无论是旅人还是当地人都懂得择道而行，选择走一条可让自己有更多机会欣赏城市美景的小路，为通勤的路程增添些许愉悦感。除非迫不得已，否则人们宁可避开一些穿梭于钢骨水泥的通道，因为这些通道太僵化和冷漠了。眼前除了混凝土结构，还是混凝土结构，到处都是片钢骨水泥！这些都不值得我们多看一眼。

因此，我们总是走在同一条街道上，欣赏着同样的建筑，周而复始。结果，每天就像拿巴黎和巴黎郊区进行对比，我们也可以说这好像是拿艺术中心和它的周边作对比。

改变。转向。转变。这就是



Urbanfork展览项目的主题。

Phillippe Diversy和李欣赏的作品就像是另一种形式的城市漫步，点出了精神地理学领域的局限与空白。这项展览带领人们穿梭于1970年代新加坡和巴黎的建筑，让人们唤起对多名建筑师如leoh Ming Pei、Claude Parent、Serge Lana 和 William Lim的记忆。

首先，建筑的外观已蜕变。我们总是以世俗的眼光对这些建筑进行批判，认为它们看上去又丑陋又过时。为了引导人们以全新的视角审视这些建筑，我们要做的第一步就是给它们除去功利的外衣，让这些建筑返璞归真。

这些建筑并不仅仅是用来张挂广告的支架，或纯粹只是一座商用的购物中心。这些建筑本身其实都源自一个设计点子，而且是一个完整的创作。挂在建筑上的广告不仅让我们这些消费者感觉疏离，同时也使得建筑本身丢失了它原有的灵魂。用之不当的广告只会建筑失去原有的辉煌。

我们希望还原建筑的本质，让这些建筑展现它们原始的魅力，也就是说：“你不能把一座建筑当做一座房子而已！请释放它的灵魂！”

感知的蜕变。回归到建筑本质并不意味着只是去关注这些设计师的名字。相反的，城市的蜕变，让这些经整修的建筑给人们带来一种新的感觉。正如法国哲学家Michel Serres所说：“感知上的改变，哪怕再细微，也是会令人产生不同感觉……就像如果没有交叉，也不会产生感觉……”而在建筑上印上建

筑师的名字，是为加强人们和城市景观之间关系的一种做法。

各种可能性和欲望被融入这些理性的都市空间。套用法国饶舌歌手2ser Washington的歌词：“我的情妇就像通往巴黎的门那样多……”同样的，Urbanfork 也希望这些建筑的灵魂，能从长久被忽略的建筑中获得解放。

Urbanfork 为人们开启了另一个视角：过去我们只是看到一堵墙，现在我们能分辨出交叉路口，甚至住屋。我们看到了珍珠坊焕发的生命力，以及感受到Porte de Clignancourt 散发的生活气息。Philippe Diversy透过这次的展览勾画出城市的蜕变，带领人们从2016年的今天，穿梭时光隧道回返到二十世纪七十年代。



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# FOLKS BEHIND WALLS

## 外墙背后的灵魂

MARIEN GUILLÉ

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I am a place. I am an adress. My name features on a map. People can easily find me. And if they look around, they will see my shape arising from the urban ocean, like the mast of a vessel. No matter what can happen, I always have to keep considering the horizon.

I am a single item lost in the huge city. I just got a name. Like kids are blessed when they are born. I am a building rising up to touch the sky, as I do in all the upright dreams.

I am made of presence. Concrete on my skin shakes hands with the footprints left by people who dreamt about me, people who built me, people who settled up their lives inside of me. They gave to my skin a very specific smell, from dust to soul.

At first, there are hands. Millions of hands. Hands of migrants workers who came here to build up a country much greater than their dreams. Then, people. Urban people. Looking at my building body. Out of the ground.

But before all of that, before I came alive, there were some lines. I was made

of lines. Lines drawn by the architect who divided me into squares. From the very moment when I was only a dream to the moment I will turn into dust, I have always been crossed by existence.

I have been crossed by millions of faceless shapes. Through all my body. My walls have ears, my walls have faces, my walls have hands which have left memories.

My walls bears hundred of names. I collect names from all around the world.

Names of men and women left to their urban life. Between my walls, they find an empty space to be filled of existence. A quiet place to be dressed up with life.

What does it mean to live somewhere ? living here instead of there ? And not elsewhere ?

Who are all of these residents living here?

I have been flooded by many people who settled in, leading their daily life inside of my walls.

I am filled with presence and non presence.

My body is their home.

There are people appearing, people disappearing, people moving, people meeting with each other, sharing fragments of life. People matching each other, people splitting, people avoiding each other.

There are people inviting each other, people talking with each other, people kissing each other. People arriving, leaving and coming back. Passengers of life who are born, grow up and die at the same place.

I was empty but from now on I am full of presence. Inside of me.

More and more lives grow up in my vertical streets, silent stairs, passageways with no passengers, doors with no name.

I am a single item lost in a huge urban maze. I rise up amongst the other towers facing the horizon. Many people from everywhere are staring at me. But do they know my story ?

Do they know the language of my walls ? The words uttered by my windows ?

Who knows the face of the folks who built up my face ? Who can give a name to the workers who created my shape, under the shining midday sun ?

I am made of presence. Made of plenty

of live. Millions of lives. Between you and me, there is my window.

My concrete-made eyes open themselves.

My window opens on an unbelievable world.

My windows are cheer eyes considering the horizon.

From my window, staring at the world, I see a long path of promises. Before opening my eyes, I was blind. I used to see wandering only. From now, I wake up.

The world is changing but I don't move from my window. My window only changes its sight.

My window kept its promises. Promises of horizon, promises of strange shapes and clouds. Promises of dawn. Flock of birds. Wide-eyed light in the silence. Wisdom of the endless sky.

My window kept its promises against sight, voice against silence, hands against lips, locking movement, clearing, tree fern, and hundred of names to keep naming our eyes open.

My window is my word. Held in the shining light.



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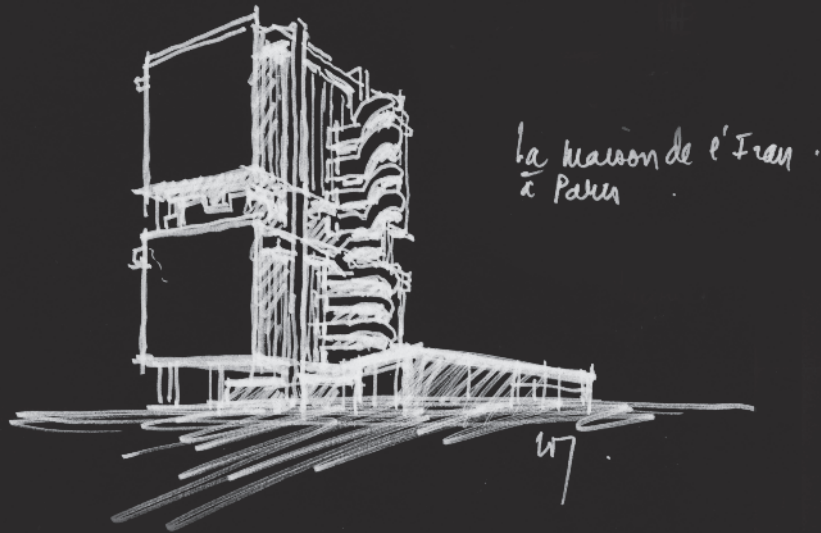
# DP ARCHITECTS







Urbanfork in Paris, 2012  
D.R.



# IRAN'S HOUSE IN PARIS

## 位于巴黎的伊朗屋

CLAUDE PARENT

Architecture could carry a signature, it would be a great victory and it could be the end of the story.

A graphist decided to seize architecture and managed on his own to impose a trademark - by signing the building of la maison de l'Iran, at his terrace top, with the name of its architect CLAUDE PARENT - replacing an usual advertising post by the signature of an author.

This willingness to enhance the name of the architect at the top of the building in place of a trademark has been a chocking endeavour, full of sense, imposing the trademark of the architect.

But alas, this was never printed on the last beam of a building. Such a display was never achieved and Mercedes took its place for a period of time.

Philippe Diversy is to be understood and admired for his search of exerting a liberty: it is no more a matter of defending a

trademark but of using, in total liberty, an architecture that becomes useful and necessary. Henceforth, Thanks to this independent artist who asserts a signature, itself independent of the contexte, the architect signature has expressed its total freedom towards third people.

My only regret : that today, no worthy building actually proudly carries the name of his architect the way Philippe Diversy did for the Maison de l'Iran !







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# URBANFORK IN SINGAPORE

## 追寻建筑的身世

BOB LEE 李欣赏

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Many people will know the name of the singer of a popular hit, but very few will be able to recall the names of the composer and lyricist behind the song. This goes the same for architectural works. Often, people will know the names of interesting landmarks and buildings but the masterminds of these buildings – the architects often remain unknown to many.

When French graphic designer, Philippe Diversy first contacted me to share his concept of Urbanfork project and invited me to partner him in the creation of photography works for the Singapore edition, I was instantly drawn to his conviction to showcase the creators of architectural works in Singapore. I was intrigued by Philippe's creative idea to place the spotlight on the architects through a fusion of photography works and graphic techniques to create a refreshing collection of photography artworks. I accepted his invite without hesitation.

The Urbanfork project seeks to allow people to have a deeper understanding and appreciation of the true creators behind

some of the significant landmarks and buildings in Singapore. The project hopes to bring the architects behind signature landmarks and buildings to the forefront and pay tribute to them for their significant contributions in shaping the city's landscape with their architectural works.

In this series of photography artworks, Philippe cleverly embeds the names of the architects into the exterior facade of landmarks and buildings, injecting a new lease of life for these old architectural buildings. In doing so, he accentuates the beauty of each building and heightens public awareness of the architect behind each architectural gem.

The Paris-based graphic designer, Philippe and I had numerous virtual discussions about the concept and theme for the Singapore edition of Urbanfork. The initial plan was to feature landmark buildings that were built during the early years of Singapore's independence. After our research and further discussion, we fine-tuned our project scope and decided to focus on unique architectural landmarks

and buildings that were built in 1960s – 1970s.

In order to amass a good collection of such photographs, I spent numerous weeks researching and combing the island in search of unusual and interesting architectural landmarks and buildings in Singapore. The final selection of photography works was then submitted to Philippe for him to work his "magic" and use his skilful graphic design techniques to incorporate the names of the architects into these photography works.

This collection of photography artworks first premiered at the Singapore Festival in France 2015 organised by the National Heritage Board in 2015 held in L/Oblique- Centre de valorisation du patrimoine. Upon its return to Singapore this year, the photography artworks were displayed at Institut Français Singapour and in the exhibition, Voilahn! 2016 jointly organised with the Embassy of France.

好像一首脍炙人口的歌曲，很多时候大家都知道歌名和原唱者，却很少有人会记得作词作曲者是谁。

这也是为何当法国平面设计师Phillip联络我，向我提起他在巴黎展开的UrbanFork计划，同时邀请我参与新加坡版的UrbanFork时，我一口答应了。

这项UrbanFork计划的宗旨是要让更多人认识，并且进一步去了解那些执

笔设计出地标性建筑物的灵魂人物，从而肯定这些建筑设计师对构建城市景观所作出的贡献。

Phillip主要是在照片上为旧建筑物添设计，把建筑设计师的名字融入构图中，以便确保人们对这些标志性建筑的认识，不仅是停留在建筑名称的层面。

人在法国巴黎的Phillip和我经多次隔空讨论之后，决定在新加坡版的UrbanFork中，重点突出那些在新加坡独立初期建成的标志性建筑。我们在搜集资料后，最终筛选出多栋建于上世纪六七十年代的独特建筑。

我花了几个星期全岛跑透透拍摄这些建筑，之后把这组照片交由Phillip进行设计工作。这组作品将去年在新加坡文物局所主办的“新加坡文化艺术节在法国”（Singapore Festival in France 2015）会上亮相，而今年回到了新加坡，在Institut Français Singapour 和新加坡法国大使馆携手联办的“Voilahn! 2016”上展出。





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# THE CONSUMARTER

## 艺术消费

PHILIPPE DIVERSY

People driving cars are ideal targets for advertising specialists. Should a traffic jam occurs, the impact and influence is all the more important than any customers elsewhere as these captive customers are "imprisoned" in the confines of their cars with no way to escape. It is the ideal moment as evoked by Valérie Patrin-Leclère « for an advertising message to be perceived, the brain has to be available ». Drivers are thus forced to discover the most recent 3D Bravia screen from Sony, with its special 3D glasses, the new "electrifying" BMW i8 electric, or the new iPhone (that I have purchased since!...).

The consumarter is not different from the consumer. The only change is the advertiser. The consumarter is no longer a target for a company but for an heritage promotion campaign. What is solicited is no longer the consumarter's wallet but his sensibility. At this stage, I can't but quote Pierre Bourdieu who, throughout all his work, had endlessly promoted the concept of cultural consumption.

But does the mere fact of adding the signature of someone else on a building

suffice to be qualified as Art?

François Hugo once wrote on a painting by Francis Picabia « the eye cacodylate » : « I have done nothing and I sign »... Since 1967, this painting is presented in Beaubourg. This is at least something encouraging ...

My graphic proposition pretends to be a revenge of art on advertising. Some will challenge my legitimacy in signing with the name of someone else. But such a provocation forms a whole, which the consumarter is free to criticize. And the same way Francis Ponge committed himself not to write anything he couldn't sign, I have also signed my own name, albeit in smaller characters, all pieces shown.



**Bob Lee**  
**The Fat Farmer**  
**Consumarteur**  
**Type A**  
D.R.



**Philippe Diversy**  
**L'Atelier Sujet-Objet**  
**Consumarteur**  
**Type E**  
D.R.



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# BUILDINGS BACK TO...

## 还原建筑本质

ARVIL SAKAI

Urbanfork takes its origin in the original work realised in 2013 by Philippe Diversy in Paris.

The purpose was to divert the messages on light advertisements installed on a number of buildings next to the peripheric boulevard, and to replace them by the name of their architects, as a way to attract attention to their heritage value. Claude Parent, the designer of the Maison de L'Iran in the Cité Internationale universitaire, was one of the many architects seduced by the initiative.

Urbanfork Singapore transports the concept of creative diversion in Singapore.

It is the work of a duo : Bob Lee, a photographer living in Singapore, and Philippe Diversy, a graphic designer living in Paris. The two artists chose to focus on the buildings of the 60's to the late 70's. For there is something especially touching in the buildings of this period, when the main concern was to build « fast and efficient » in order to meet the rapid growth of its population and relocating them into high-rise buildings.

When architecture is under pressure, it often produces huge, easy to build, soul less constructions ... Nothing surprising if the eye is not attracted. But amongst them were also some buildings that were distinctive by their elegance and inventiveness. Those are living testimony of the genius of their architects. The purpose of the duo engaged in Urbanfork Singapore was to find a way to bring them to the attention of the public.

The « creative diversion » they chose to apply enabled them to inscribe the name of the architects on the pictures of the very buildings they had designed at this time. All buildings have been geolocalized on a map on the Urbanfork website.

This exhibition is dedicated to Claude Parent (1923 to 2016)

<http://singapore.urbanfork.fr>

<http://paris.urbanfork.fr>

<http://voilah.sg>

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# URBANFORK

IN SINGAPORE 2015

The architectural heritage of a city or a territory is more than the simple collection of elements that have been gathered in one location: it is an evolving process by which, generation after generation, a community builds the narrative that provides a meaning to its uniqueness. It is also the mark of the successive bleedings and sedimentations that have forged the unique character of the territory. It is essentially the result of the multiple eyes that have been contemplating this irreplaceable element.

In 2013, Philippe Diversey directed the images on light advertisements installed on a number of buildings along the ring road boulevard, as a way to attract attention on their heritage value.

By doing so, Philippe Diversey's objective was to enhance (as a way to regain ownership) the heritage value of the building, by correspondingly signing them with the name of their creator.

In Singapore, due to the growth of the population (from 3.6 million inhabitants in

1960 to more than 5.4 millions today) the government ordered the construction of large buildings. Today, the architectural heritage from this period is of much interest.

Jean Yee, Director, Division of Sites and Monuments, National Heritage Board, explains that some buildings from the 60's and 70's are interesting because they are monuments from Singaporean architects, efforts to create their own style. As such they are part of the city-state legacy.

Nevertheless, the construction from this period tend not to be appreciated by Singaporeans as much as they should. It is this specific situation that on the first place stirred the attention of the Bureau graphic designer Philippe Diversey and the Singapore-based photographer Bob Lee.

L'architecture moderne d'après-guerre, celle qui a construit le pays, est une véritable œuvre d'art. Elle est le résultat d'un processus de création collective, d'un dialogue entre les architectes et les habitants. Elle est le reflet d'une vision du monde, d'une manière de vivre. Elle est le patrimoine d'une nation.

PHILIPPE DIVERSY / BOB LEE

Le patrimoine architectural d'après-guerre, celui qui a construit le pays, est une véritable œuvre d'art. Elle est le résultat d'un processus de création collective, d'un dialogue entre les architectes et les habitants. Elle est le reflet d'une vision du monde, d'une manière de vivre. Elle est le patrimoine d'une nation.

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