



Bite-sized lessons
with big impact
from SLA's Brown
Bag sessions

Stories of grit, growth and
resilience—featuring the dreamers,
disruptors, believers, risk-takers,
visionaries, movers, fighters and
challengers from Singapore.

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THE
IDEA

As Singapore marks its 60th year of independence, we honour the generations who have built this nation through unity, ingenuity, and resilience. SG60 is not just a celebration of how far we've come—it's also a call to action: to continue building a more inclusive, innovative, and sustainable Singapore together.

It is in this spirit that we at the Singapore Land Authority (SLA) embrace the challenge of turning constraints into possibilities. While Singapore may be bounded by limited land, our capacity for innovation and transformation knows no bounds.

As our world becomes increasingly unpredictable and challenges grow ever more complex, it is crucial—now more than ever—that we pause to reconsider how we think, work, act, and engage with our stakeholders.

The Brown Bag sessions were a series of lunchtime conversations initiated to exemplify how curiosity and collaboration can spark meaningful dialogue and inspire new ideas.

In 2021, as the effects of the pandemic continued to reverberate through the lives of individuals and across organisations and governments, we found ourselves asking, "How can we gain a real sense of what is happening on the ground? How do we stay attuned to emerging trends? How can we be inspired to generate new ideas in optimising spaces, beyond purely economic uses?"

One way, we believed, was by bringing together individuals from diverse backgrounds, industries, and areas of expertise to share their stories, thought processes, experiences, and lessons. And this was how SLA's Brown Bag sessions began.

In July 2021, we held our inaugural session with Mr Wee Teng Wen from the Lo & Behold Group. Since then, we have had the privilege of hosting over 20 speakers, primarily from the private sector, who shared their stories of resilience, entrepreneurship, and sustainability.

From sports to finance to logistics to fashion to hospitality and entertainment, these conversations have been a wellspring of learning for all of us at SLA. And this book, *Think Unlimited*, extends that spirit outward—to our fellow Singaporeans today, and for generations to come.

At SLA, we are committed to shaping and stewarding Singapore's land and geospatial resources not just with technical excellence, but with imagination and purpose. We aim to engage, co-create, and evolve alongside the people we serve by tapping into the collective talents of our community and embracing a mindset of possibility—realising a vision of space that is not just physical, but filled with potential.

As we reflect on our shared journey and look toward the future, we hope this compilation of stories will serve as a beacon of hope and inspiration for us all to always *Think Unlimited*.

This publication is a collaborative effort between SLA and our distinguished speakers, all of whom generously contributed their time and effort on a pro bono basis.

All speakers featured in this publication were from the private sector when their respective sessions took place between 2021 and 2024.

The content reflects their Brown Bag session, and each

story features them photographed against a State property that best resonates with their professional domain or personal narrative. The ■ **State properties** managed by SLA in this publication are highlighted in colour and with a square.

We extend our warmest gratitude to all the speakers who have participated in these conversations, embraced this project, and shared their wisdom.





ABOUT SLA

The Singapore Land Authority (SLA) is a statutory board under the Ministry of Law. Formed on 1 June 2001, our mission is to ensure effective use of land resources and data for the economic and social development of Singapore.

Our vision Limited Land • Unlimited Space is a creative paradox that aptly highlights our nation's constraints and SLA's commitment in addressing them. The word 'Space' is multi-dimensional, encompassing realms from the physical to the digital. 'Unlimited' represents the extent of our commitment in our quest for solutions and innovations that will contribute to the economic and social development of Singapore.

State Land and Properties

SLA manages about 11,000 hectares of State land and about 2,600 State properties, which are used for residential, commercial, social and community purposes. Through the careful planning and execution of interim uses for State properties under our management, SLA is able to maximise the use of vacant State land and properties in creative and innovative ways to support our nation's evolving economic and social needs.

Geospatial

SLA drives the use and development of geospatial information and technology by fostering a national collaborative environment that encourages innovation, knowledge sharing and value creation among public agencies, private enterprises and the community.

Regulatory

SLA is the national land registration and land survey authority and is responsible for maintaining accurate and reliable land ownership and land boundary systems.



Petrina is photographed at ■ 52-56 **Kampong Java Road**, which is set to be repurposed into an arts haven for the community. Once quarters for municipal officers along a street named after Javanese gardeners who sold produce along Arab Street, this row of heritage buildings will be home to a vibrant mix of studios, galleries, and performance areas. Awarded via a joint tender by SLA and the National Arts Council, the space will be designed for experimentation and expression—much like Petrina's own journey in radio, voice coaching and the performing arts.

Liberating the Voice:

Petrina Kow

on connecting with the self through the voice, helping people find theirs, and the courage to be vulnerable

Novelist and poet Margaret Atwood once said, "A voice is a human gift; it should be cherished and used, to utter fully human speech as possible." And this can't be more apt when it comes to describing what Petrina Kow does.

From being the pioneer batch of broadcasters on NewsRadio 938 in the noughties, to voice acting and directing for animation and commercials, to coaching accents and public speaking at organisations like Google, HSBC, Disney and Netflix, to contributing her expertise on the theatre stage and lecturing at Lasalle and NAFA (Nanyang Academy of Fine Arts), Petrina's voice has travelled far and wide—and has been a gift to many.

Whether you've heard her on popular morning shows on Class 95FM with the Flying Dutchman and ONE FM 91.3 with Joe Augustin, or on pre-school shows such as *Taoshu: The Warrior Boy*, or as the voice-over for countless commercials, her distinctive voice is not one to be forgotten. She looks back, with a laugh, at the time she had to record for StarHub's default voice-recorded message when they first started in Singapore.

"I sold everything; you name it. I've been doing this for 30 years, so I'm in a tonne of commercials—everything from diapers, peanut butter, milk powder, insurance, and every telco. I was the voice on your StarHub 'Press one for...'. I literally had to record 1 to 1,000 in three different tones. This was when StarHub started; I sat there in a booth and went, 'One, one, one, two, two, two...' (in different tones). And then they would computerise the alphanumeric combinations of 'The number you have dialled is engaged at the moment.' The worst thing was when I had to listen to myself tell myself that my husband was unavailable to me. I would hear it and go, 'Shut up!'"

ACCIDENTAL BEGINNINGS IN RADIO

Growing up, Petrina fondly recalls car rides with her father, where his ritual was to tune in to the BBC, where the crackling voices of presenters would fill her journey. Those mornings steeped in

Petrina is the only Singaporean certified in both Fitzmaurice Voicework® and Knight Thompson Speechwork®—2 of the most respected voice and speech methodologies in the world.

She currently serves as Regional Director (Southeast Asia) for the Fitzmaurice Institute, and previously held a seat on the Board of Directors of VASTA (Voice and Speech Trainers Association), the global hub for voice professionals.

RIGHT

Petrina coaching Munah Bagharib (actor) to speak and sing in Ariana Grande's voice and accent, for *G*d Is A Woman*, a WILD RICE production directed by Ivan Heng and written by Joel Tan in 2023.



British accents, along with a diet of American sitcoms shaped her ear growing up, but she never thought of being the voice behind the mic.

"Have I always wanted to be a radio DJ? Yes and no."

A twist of fate led her to study sound engineering at university, instead of film. Then came community radio in Sydney, where she lugged a Nagra recorder and spliced quarter-inch tape like an old-school alchemist. Returning to Singapore, she stumbled into auditions for Passion Radio (later Lush 99.5FM) but moved on to One FM—Gold 90's edgier sibling. It was a pivotal era: Radio Corporation of Singapore was morphing into Mediacorp, and stations splintered. Petrina became part of the pioneer batch for NewsRadio 938 (now CNA938).

"I started in news. Reading bulletins and hosting shows—it was baptism by fire. Because even though I had some prior experience with a campus radio back in Sydney, this was the first time we had a dedicated news station. In a way, we were writing the 'manual' as we experimented and established the standards for programming and producing a news and features-only radio station."

But what piqued her interest in community and stories was the radio talk show programme *The Living Room*, a two-hour live show she and co-host Koh Joo Kim spearheaded. They interviewed four guests daily—talking to everyone from doctors to activists. During this pre-internet era, she shares that not only did interviewing these colourful guests help them build an interesting following, intimate bonds with listeners were also forged.

"There were many people who found connections with radio DJs and they would write us letters and stuff like that. So it was very much that sort of one-to-one connection we had with people, which was really lovely. And we had a lot of fans who would write long letters to us, baring their souls and stuff, which was really sweet, which I think is the kind of connection that is lost today in our fast-paced-type-a-few-comments-and-off-you-go kind of world. Nobody dedicates anything to anybody anymore."

THE EVOLUTION OF RADIO

Even though Petrina has spent decades in radio, she admits that the medium isn't what it used to be. This shift, she says, is rooted in the democratisation of music and information.

"I think podcasts are what radio wanted to be. Spotify happened. iTunes happened. We're no longer beholden to record companies or

radio stations dictating what we hear. Now, I curate my own music, my own knowledge. I don't need school—I YouTube what I want to learn."

With this freedom to choose what you want to listen to also comes some degree of fragmentation because people now no longer have a common point of reference.

"We've lost common ground. Who here listens to the radio? Back then, everyone knew the new hit song. Now? I have no idea what my kids are listening to. Their music is like, whaaaaat? And they'd say the same about mine! But that's also interesting 'cos it means more variety."

Despite this, she maintains that radio still has its place—not as a tastemaker, but as a companion, saying there is comfort in a schedule, especially for older generations who rely on its rhythm.

A PERSONAL JOURNEY TO BECOMING A VOICE COACH

Voice was Petrina's tool—one she understood and honed instinctively, but not one she knew how to teach.

"I am not here to tell you to have a 'proper' way of speaking. But everything in my up-and-down career had something to do with the voice and being a professional voice user. We all use our voices, but I got paid for mine. Then I started to get asked to teach workshops on how to speak properly and how to present with confidence etc..."

Having had no clue how to impart what she knew to others, she started to read up more, and eventually created her own curriculum.

"I read a lot of books, I wrote a lot, and then I taught. I started to see some level of success, but half the time, I didn't really know what I was talking about so I felt like a fraud, an imposter. That was when I was, like, There's more to this."

The turning point came while Petrina was in LA as a working wife and mother. One day, she decided to google "Voice Coach LA" and stumbled upon an actual website, "voicecoachla.com". She signed up for a private coaching session, and the next thing she knew, she found herself lying in a studio on a mat breathing deeply—and crying. The session tapped into something more profound; it allowed Petrina to connect with her body in a way she hadn't before. The experience took her by surprise, and in that moment, she learnt that the voice wasn't just a technique—it lived in the body, intricately connected with our emotions and identity.

"There is obviously a lot more to the voice that I didn't know. And that's what led me down the path of learning about the voice and how it is inhabited in the body and why it's so important to all of us."

OVERLOOKING OUR RELATIONSHIP WITH OUR VOICE

This newfound realisation reframed how she approached the voice—as a relationship to have with oneself, and an amplifier of one's innermost thoughts, feelings, and desires. She grounds this philosophy in a simple truth about the universal gift we so often take for granted.

"So long as you possess a voice, you have the power to speak your thoughts, tell people how you feel, observe, sing and even just joyfully make sounds. Nobody taught us. But the very first thing we did when we entered this world was to make a sound. We made a huge cry. It's primal. We all know how to do this well, but over time, we lose that connection with what it means to have a voice and how to use it. And I think that's what holds us back."

Indeed, most of us have been conditioned from young age to limit the use of our voices—to hold back and to hide it. And over time, it stifles our ability to speak up and speak out. Ultimately, this is what Petrina hopes to help people with.



TOP: Actors from Young & Wild, a year-long acting programme by WILD RICE Singapore, learning the 'tongue dance' during their voice training in February 2025.

BOTTOM: Co-teaching American and British accents through the introduction of the Consonant Chart from the International Phonetic Alphabet (IPA), alongside Linda Gidley at The Theatre Practice, as part of the 'Mastering Voice and Speech' programme.



Petrina is teaching the concept of phonemes to a group of graduate acting students at the University of California, Irvine, as part of her Knight Thompson Speechwork® certification—a method for teaching accents and speech.



Petrina at Theatre Delicatessen in London, where she presented *Walking in Beauty*—a production she directed that first premiered at the M1 Fringe Festival in Singapore in January 2018, before touring to London in July 2018. Featuring real stories from women in both Singapore and London, the work explores the evolving concept of beauty.

"From the moment we step into the home, we have rules. Mummy's telling us to shush and we shouldn't scream at our brothers and sisters. In school, we should all sit down and shut up and there's a time to speak. And so, we start to learn all these rules. And then we think, 'I shouldn't be saying this. So I guess I won't then.' Then you start to create these artificial boundaries for yourself and that's what holds us back. So I want to help people identify what matters to them and engage in the practice of using their voices more."

NO SUCH THING AS A GOOD OR BAD VOICE

When it comes to being a master at oral communication, Petrina cites the late Mr Lee Kuan Yew as a prime example—a leader whose words left no room for ambiguity. Once, while coaching actors to embody the late statesman, she observes the stark contrast between his unwavering clarity and the often hesitant, self-censored speech of today.

"If there was one thing I learnt from Lee Kuan Yew, it's that you're never unsure of what he meant and how he felt about anything. Everything he said was clear as a bell. Today, I feel that most of us have engineered all of that out of our voice, because we're afraid to tell people how we feel and how we think. Because it feels dangerous now." The fear of misspeaking, she observes, has paralysed expression.

"It feels like every time I turn around and say something, I will *kena* cancelled. I'm going to say something wrong. It feels scary these days. My students will be like, '*Cher* (teacher), you cannot say that,' and I'm like, 'Wah, what did I say?'" For younger generations, the stakes feel higher. Petrina observes that many lack the lived experience of unfiltered, face-to-face dialogue as their voices are increasingly shaped by the anonymity of screens. In addition, she says that many people do not think about their voices as something they have a relationship with, or something they would say they love, because it sounds silly. In response, she would pose these questions to them: Why don't you love your voice? What challenges do you face with it?

On this note, she recalls a Chinese term her husband once taught her: 背多分, which loosely translates to "beautiful from behind", and draws the analogy to how the voice can be like that—a dissonance between expectation and reality.

"背多分. Not Beethoven the composer, but when you see someone from behind and think, wah, very sexy, then they turn around and—oh dear. We read someone's writing, hear their title, and then they speak—and suddenly, the image shifts."

Yet Petrina insists that perfection isn't the goal. And that admitting when we don't know, and what we don't know is all part of being human.

"I feel like we need to find the right words. And when we don't know, it's totally okay. It's more important to be human first—to acknowledge our gaps, and to admit mistakes. A lot of times it's hard because it feels like we're admitting to some wrongdoing and that we are weak and that we will get sued."

When it comes to what makes a voice "good", Petrina says that it is deeply subjective, often arbitrary, and too frequently shaped by unconscious bias.

"What we like is very personal. Some people say, 'Oh, this is a great voice—I love this kind of voice,' and then we feature a lot of it. What is a 'good' authoritative voice? What is 'executive presence'? Must it sound this way? I'm here to upend that a little. Does it have to be like that? Or is it just preference? And has that preference become bias—and eventually prejudice?"

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The consequences, she notes, are tangible. Many of her female clients—accomplished leaders—still feel their voices don't fit in boardrooms.

"Who says that? Do we impose it on ourselves, or is it because the existing examples are all male? We lack diverse models of what authority sounds like. It's partly self-doubt, but also systemic. If we talk about diversity and inclusion, it's about surfacing more voices—not prescribing how they should sound."

Even the Singaporean accent, often dismissed locally, holds unexpected value abroad.

"I've been asked to teach the Singapore accent to Australians and ang mohs. We think, 'Why would anyone want that?' But it is an accent—and everyone has one."

For actors, mastering accents is a technical skill, "like learning kung fu for a role." For the rest of us, she argues, the goal isn't mimicry but returning to the fundamentals and offers some tips on how we can improve in this area.

"Most of us were never taught how to speak—we just picked it up through school oral exams. No one explained the physicality: the muscles, the breath. When I learnt that, I realised speech is just mechanics. We don't have to feel like our pitch is 'wrong' or our pace 'too fast'. So if there is one takeaway I have, it's this: don't shit on yourself—we're very good at that. Instead, ask: How can I get more curious about how I'm speaking? Is it effective? Record yourself. Literally, read something, record it, and ask, 'Hey, did I understand myself?'"

Through her years of experience and training, Petrina concludes that the narratives about "good" and "bad" voices we have are not real, and offers this simple piece of advice: Don't care what people say. Just be you.

HONING THE VOICE THROUGH QUALITY CONVERSATION

In our everyday lives, Petrina shares that one simple way to practise using our voice is through having quality conversations. We may overlook the importance of this ordinary day-to-day talk, but it can be an inroad into deeper dialogue and connection. The secret? Ask open-ended questions that invite elaboration.

"What I learnt from hosting *The Living Room* is that it's about building a rapport with the person and trying to find out about who they are by asking the right questions. For example, don't ask close-ended questions such as 'Did you like your holiday?'"

This simple guideline is also particularly useful when it comes to talking to children, and Petrina shares how she learnt so much more about her kids and their lives in school with this tip.

"If you went home and asked your kids, 'Tell me three horrible things that happened to you at school today, or one really exciting thing that made your heart jump', then they'd be like, 'Oh, that's very specific', and they'll tell you something potentially surprising or interesting. Because of this, I actually learnt a lot of things that happened in my kids' schools when they were going to school."

With her students, she also makes it a point to forbid the use of certain words that do not express much.

"So for my students, no 'nice', no 'good', no 'not bad'. All these are banned. Use other words. So must try lah. Sometimes we respond too immediately. But we need to cultivate that culture of elaboration. So instead of asking, how was the movie? You could ask, maybe, did it make

you feel like this was propaganda for the American press? Or was he what you expected him to be in this film? Oh, then it might trigger a line of response that you may not have thought about.”

“BAD PRESENTATIONS ARE AN EPIDEMIC”

Having endured one too many monotonous corporate presentations, Petrina shares three tips on how to prepare for a good presentation.

“I always ask people to think about these three things when we prepare what to say: How do I want my audience to think? How do I want them to feel? And what do I want them to do?”

These questions, she insists, cut through the noise. Too often, presenters fixate on slides—“pretty pictures and words”—then proceed to “read them out badly”.

What helps, she says, is embodying this mindset: “My voice matters. My expertise matters. That’s why I’m here.” The moment a presenter believes their content is vital, other people will sit up to listen. Nerves, she concedes, are inevitable, but having the right frame of mind is most important.

“If you think you’re boring, there’s no hope. If you think, they need this, suddenly, it’s compelling.”

THE POWER OF VULNERABILITY

Even after decades of voice work, Petrina admits that it’s never easy. She still feels it—the quickened pulse, the heat of nerves. And after battling cancer three years ago, radiation also left her salivary glands weakened.

“I look like I’ve got it all under wraps, but my nervous system is having a moment. Because this is a confronting act. So no matter how many times I’ve done this, I will still feel it. I will still feel the heat, the sweat. My mouth will become very dry. I’m upfront about it because I want people to know—this isn’t easy.”

She adds that anyone who says it’s easy is lying. Or perhaps they may not consciously be aware that something is going on in their body. Because for Petrina—discomfort is data. By noticing and naming what she experiences in her body, it helps to manage her nerves.



Petrina at a Fitzmaurice Voicework® workshop in Shanghai, teaching ‘De-structuring’—a technique that releases physical tension by inducing gentle tremors, helping to unlock a vibrant and embodied voice.

LEFT
Petrina (in red kimono) and the crew of *Four Horse Road*, a promenade theatre performance written by Jonathan Lim and directed by Kuo Jian Hong. She acted in multiple roles and was the accent coach for subsequent re-stagings in 2020 and 2023.



TOP AND RIGHT

Petrina with speakers Rosemarie Somaiah, Amanda Chong, Dana Lam, Arianna Pozzuoli, Stéphanie Dogfoot, Oniatia Effendi and Ovidia Yu at the Singapore Writers Festival 2019 Festival Debate, which tackled issues such as privilege, sexism, and the progress of feminism.



"They may not register that it's happening to them, but it's happening to them. They may have found ways to pretend it's not happening, but I work in this space, so I know it's happening to me. I'm aware of it. I'm working with it. I'm breathing and I'm managing myself through it."

She recalls a powerful example: A white woman was hosting a conference during the 'Black Lives Matter' movement, and someone shouted, "Black Lives Matter!" from the audience. She looked at the stage and she realised how under-represented it was. "Most would freeze in shame," Petrina says. But the speaker did something radical—she named her discomfort aloud.

"She took a breath, and then she took a moment to just describe what was happening to her and said, 'I'm feeling incredibly nervous, and my heart is beating, and I am looking in the room, and I'm filled with shame about how this could have happened.' She acknowledged the space, and then she very quickly talked about it in the most authentically raw sort of way."

So instead of avoiding the elephant in the room with an awkward comment or closing statement, which most may have done, Petrina says that the host leaned into the discomfort and was vulnerable and honest with what she felt in the moment—which is a sign of strength, not weakness—something she says more leaders can also practise.

"Sometimes we practise to be distant because that is the safer way—to not acknowledge the pain and to just have a wall. It is not that it's bad, but it was created to protect you. Sometimes when we inhabit leadership positions, some of the work is actually to strip away. It does make it harder to be a leader because you're a lot more vulnerable."

Finally, she matter-of-factly points out how we step out without a script every day—"No one hands us talking points." But if we can practise staying present—with our bodies, our fears, and our humanity—we learn to weather the unexpected.

For Petrina, the voice isn't just sound but something to be liberated, freed, and reclaimed. It's the courage to be heard—exactly as you are.

"I think the reality of our limited land doesn't have to mean a lack of resources or ideas. My wish for Singapore and SLA is that we will allow artists to envision these spaces as homes for our artistic communities, to grow their creative practices, deepen their curiosities, make learning pleasurable and be a creative HOME for ALL."

When I think unlimited,
I think of...
abundance.

I am unlimited when...
I feel gratitude in
multitudes.



I N D E X



↑ Once a British military barracks in the 1800s, **■ Dempsey** has evolved into a vibrant lifestyle and dining destination near the Singapore Botanic Gardens. Nestled in lush greenery, it blends colonial heritage with modern charm, featuring a mix of restaurants, cafés, boutiques and sports and wellness establishments. Remnants like tiled-roof structures and old playing fields hint at its military past. Today, Dempsey is celebrated both locally and internationally as one of Singapore's premier spots for dining and leisure.

LEFT: Dempsey was originally the site of a nutmeg plantation that later became Tanglin Barracks for British troops in the 1800s. The site was also once the headquarters of the Far East Land Forces, and later the headquarters of the Ministry of Defence (MINDEF) and the Central Manpower Base (CMPB).

➤ Built in the mid-1960s as married quarters for British military personnel, **■ Chip Bee Gardens** has transformed into a trendy lifestyle enclave. Once home to expatriate teachers after the British withdrawal, it now features a mix of residential and commercial spaces, blending heritage with contemporary charm. Known for its distinctive 1960s-style design, the estate is now popular for its eclectic blend of local lifestyle and F&B brands, including quaint cafés and homegrown brand names.



➔ ■ **Dignity Kitchen at 69 Boon Keng Road** is a social enterprise-run food court staffed by individuals with disabilities and from disadvantaged backgrounds. Operated by Project Dignity and founded by Koh Seng Choon, engineer turned entrepreneur and recipient of the Straits Times Singaporean of the Year 2024 award for his efforts, the outlet offers meaningful employment through skills training and food service roles. Housed in a striking red State property since 2021, it serves affordable local hawker fare and baked goods in an inclusive environment. Beyond being a vibrant dining spot, Dignity Kitchen stands as a powerful symbol of empowerment, mental health advocacy, and social change, aligning with broader efforts to promote dignity and opportunity for all.



↩ The charming row of restored 1930s heritage buildings at ■ **52-56 Kampong Java Road** will soon become a vibrant multi-disciplinary arts sandbox for experimentation, creation, and collaboration. Originally residences for municipal officers, the buildings sit along a road named after Javanese gardeners who once sold produce along Arab Street. Awarded to 19SixtyFive Pte Ltd via a joint tender by SLA and the National Arts Council, the space will feature acoustically treated studios, galleries, and performance venues. It will also host live performances, arts markets, and arts festivals - enriching Singapore's artistic landscape and fostering creative growth.



➔ Built in 1956, the ■ **Former Bukit Timah Fire Station** served as part of the post-war Fire Service expansion and features distinctive elements like a hose drying tower and the Colony of Singapore's coat of arms. Decommissioned in 2005, the 0.86ha site—comprising the main station, firefighters' quarters, and Station Master's residence—has been gazetted for conservation. Strategically located near the Rail Corridor and nature reserves, it is now set to be revitalised by LHN Facilities Management into a mixed-use community node, offering co-living, heritage, and nature experiences with sustainable, zero-energy features while preserving its historic character.





↑ Originally known as Flagstaff House, the **Former Command House** was built between 1937 and 1938 as the residence of Malaya's senior military commander. Designed in a distinctive Arts and Crafts-inspired style with pitched roofs and brick archways, the house later provided lodging for royalty, a president in office, and senior military figures. In 2007, UBS, the Swiss investment bank, made it its business university's Asia-Pacific campus. Now a national monument, the State property continues its legacy as an elegant event venue, blending heritage, architecture, and history with quiet distinction.



↑ The former St Andrew's Mission Hospital at **5 Kadayanallur Street** provided respite and care to impoverished women and children in its early years, with a unique triangular air well in the middle of the building to let in natural light and ventilation. Originally built in the 1920s, it has served various purposes over the years, including as a government medical store, an outpatient dispensary and an office space. It has most recently been transformed into **KADA**, a creative lifestyle and wellness hub with co-working and co-living spaces popular with the youth. The building, one of Singapore's earliest Modernist structures, houses one of the nation's oldest electric lifts, still in operation today.

1. Crowd of onlookers during the opening of the outpatient clinic at Kadayanallur Street (1964).
2. Maxwell Road outpatient dispensary (1989).



↓ Launched in November 2024, **The Foundry** is a collaborative hub for social purpose organisations housed in the former Elections Department building at **11 Prinsep Link**. The Foundry is a result of a partnership with The Majority Trust, SLA, Tote Board, and the Singapore Government Partnerships Office, with its 17,000 sq ft space housing over 20 non-profits and social enterprises. With an aim to foster a vibrant ecosystem, The Foundry supports idea incubation, community-building, and collaborative innovation to address Singapore's evolving social challenges.



➔ ■ **1925 Quarters at 79-95 Hindoo Road** is situated in a beautifully restored row of red-brick, two-storey building in the heritage Little India precinct. Originally built in 1927 to house junior Asian staff of the Municipality of Singapore, this State property has been transformed into a modern co-living space by Eco-Energy Pte Ltd and Cove Living Pte Ltd. The building retains its distinctive colonial architecture, featuring pitched roofs and fair-faced brick columns, and reflects the shared history of other municipal quarters in the area.



↑ ■ **New Bahru at 46 & 58 Kim Yam Road** occupies the former site of Nan Chiau High School, a historically significant educational institution that was first the Nan Chiau Teachers' Training School established in 1941. Today, the site has been reimagined into a dynamic lifestyle destination that blends residential, retail, and commercial uses. Developed by the Lo and Behold Group, it houses an exciting collection of homegrown brands and offers community-centric spaces and activities, and is well visited by locals and international tourists.



↓ Opened in 1937, ■ **Old Kallang Airport** was Singapore's first purpose-built civilian aerodrome and was hailed as the world's most modern at the time. Described as the "finest airport in the British Empire", it gained international recognition, with aviator Amelia Earhart praising it as "an aviation miracle of the East". The Art Deco terminal later housed the People's Association from 1960 to 2009 and is now part of a conserved site with a hangar, service blocks, and an entrance gateway. Since 2011, it has hosted a variety of events, from arts and culture to corporate launches.

4. Immigration check point (1948).
5. Aerial view in 1957. The foreground shows Nicoll Highway, while the circular control tower can be seen beside the highway on the right.



3. Nan Chiau High School in 1993.



➔ Built between 1952 and 1953, **■ Pasir Panjang Power Station** began with Station A, which was named when Station B was added in 1965. Its iconic red-brick design reflects Singapore's early urban transformation. Together, the two stations powered Singapore's industrial boom in the 1960s. In recent years, its arresting architecture was the stunning backdrop for the staging of shows and events, including the Louis Vuitton Spring Summer 2023 trunk show and the immersive exhibition on Singapore's founding Prime Minister Lee Kuan Yew's life and legacy.

BOTTOM: Aerial view of Pasir Panjang Power Station (1957).



↑ The **■ Ridout Tea Gardens** in Queenstown was once home to Singapore's first Japanese-themed community garden, later redeveloped in 1980 into a traditional Japanese Garden (RIGHT) with ponds, pavilions and bridges. In the late 1990s, the site was transformed into the McDonald's Ridout Garden outlet, blending modern dining with the location's tranquil past. Today, it stands as one of the few recognisable flagship McDonald's outlets worldwide, drawing families for its food as much as its unique and scenic setting.





↑ The **State Land @ Margaret Drive**, once the site of Hua Yi Secondary School or previously known as Hua Yi Government Chinese Middle School, is now home to a restored public running track. Established in 1956 as Singapore's first government-aided Chinese secondary school, Hua Yi was renowned for its academic excellence and sports achievements. After relocating in the 1980s, the school left behind its legacy at Margaret Drive. The newly restored running track honours its historical connection to education and sports, providing a community space for residents to enjoy.



↑ The Team Singapore Wall of Fame at **8C Jalan Kledek** features a vibrant mural celebrating Singapore's Olympians and Paralympians. Created by graffiti artist Ceno2, it showcases Team Singapore athletes Nur Syahidah Alim, Shanti Pereira, Maximilian Maeder, Loh Kean Yew, and Yip Pin Xiu for their sporting achievements on the world stage. The location also houses the Vintage Camera Museum, home to over 1,000 cameras that offer a fascinating glimpse into photographic history. It's a unique landmark in Kampong Glam where sport, art, and photography come together.

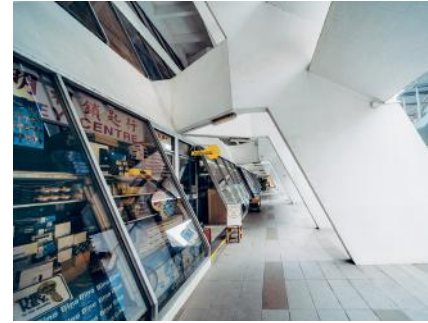
↓ **Smith Street**—named after Sir Cecil Clementi Smith, Governor of the Straits Settlements—is a heritage-rich enclave in Chinatown where conserved shophouses and pedestrian-friendly spaces bring the area's storied past to life. Once known as Hei Yuen Kai or "Theatre Street" and home to the iconic Lai Chun Yuen Theatre, Smith Street has been rejuvenated with exciting lifestyle concepts including local favourites and international brands while preserving local Chinese culture. With its unique blend of history, culture and architecture, Smith Street is a living showcase of Chinatown's enduring identity and evolving vibrancy.



↓ EtonHouse International Education Group's headquarters at **6A and 8 Stevens Road** occupies a pair of conserved colonial-era heritage bungalows managed by SLA. Once a residential property—including the former home of philanthropist and businessman Lee Kong Chian—the heritage site has been thoughtfully repurposed into a serene, greenery-filled office space. Retaining elements like timber floors and arched doorways, the design features biophilic elements and clever adaptive reuse.



➔ The ■ **Tanjong Katong Complex**, a familiar and iconic landmark in the heart of the Geylang Serai area, is set for rejuvenation. These include plans to dedicate a portion of the redeveloped space to tenants representing traditional Malay trades, preserving and celebrating the heritage and culture of the Malay community. With its deep historical roots and strong cultural ties, the revitalised Tanjong Katong Complex will continue to serve as a vibrant hub, honouring its past while evolving to meet the future needs of the community.



↶ ■ **Temasek Shophouse at 28 Orchard Road** was known for its distinctive architecture. Built in 1928, it was one of the first buildings in Singapore to feature spiral staircases. The social impact hub will expand to include restored units at **14, 22, and 38 Orchard Road** with reinstated historic features such as its Shanghai plaster façade, further highlighting Orchard Road's transformation from nutmeg plantations and motor showrooms to a place of renewed purpose for people, planet, and community.



↑ ■ **Vidacity** is a sustainability innovation hub located at the former Loyang Primary School (RIGHT), now creatively repurposed as a space for green entrepreneurship by City Sprouts. The site features co-working areas, workshops, and living labs focused on urban farming and sustainable technologies. Home to startups in fields such as agriculture, water treatment, reusable materials, and waste innovation, Vidacity brings together a community dedicated to building solutions for a more sustainable future.



↶ The former community centre at **10 Kampong Eunus** is now home to ■ **Vivistop Kampong Eunus**, Singapore's only non-profit makerspace dedicated to children and youth. Operated by Vivita, the space offers hands-on workshops, camps, and competitions that introduce young learners to robotics, AI, and emerging technologies. Supported by public sector and community partners, this SLA-led initiative has transformed the State property into a vibrant hub for creative learning and empowering the next generation of tech-savvy changemakers.



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