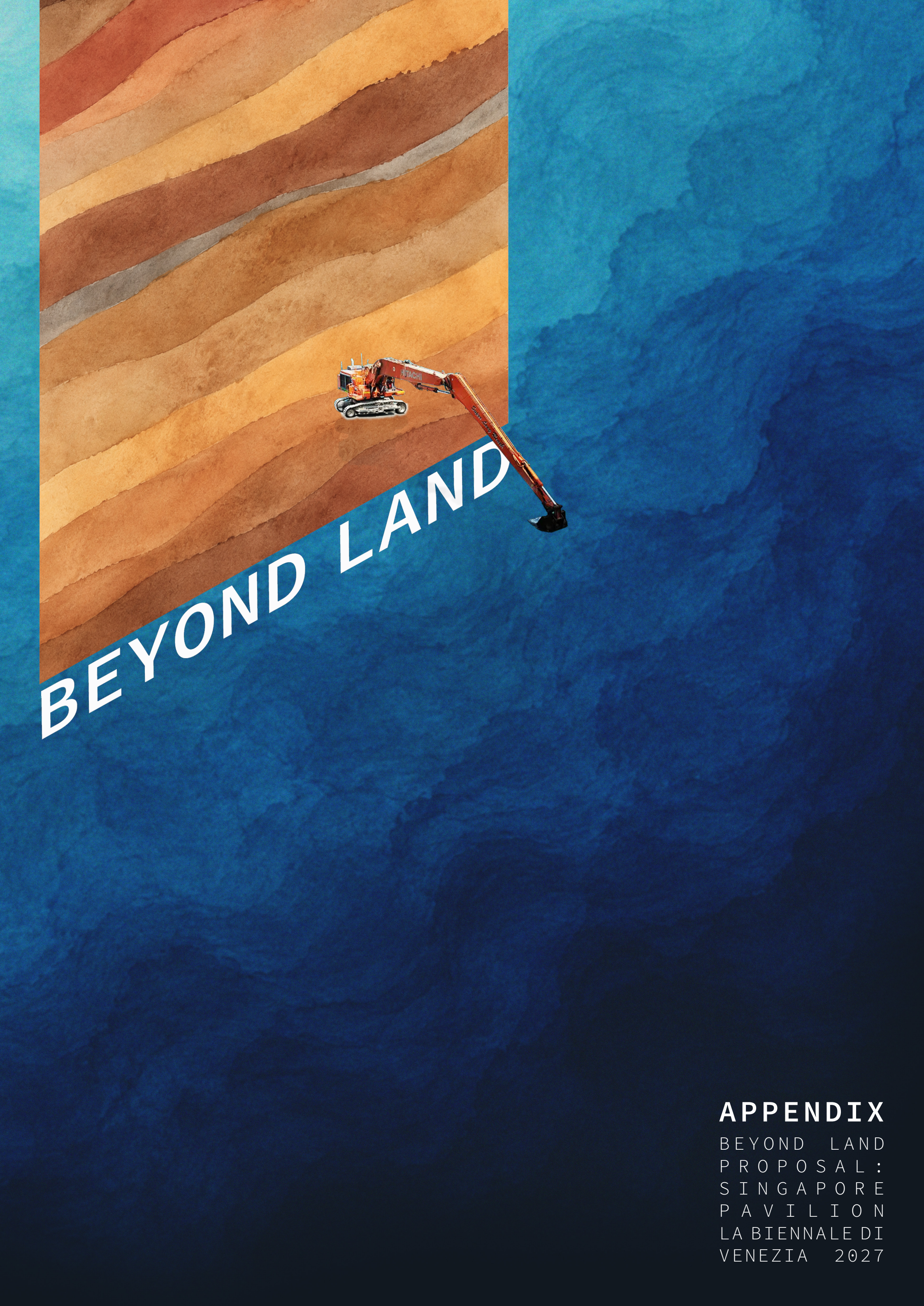




BEYOND LAND

APPENDIX

BEYOND LAND
PROPOSAL:
SINGAPORE
PAVILION
LA BIENNALE DI
VENEZIA 2027

not “under the
pavement, beach,”
but “after the
pavement, beach.”

Rem Koolhaas, *Singapore Songlines*, 1995.

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PROPOSAL DETAILS

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pt 2	\\	PROPOSAL INFORMATION

Beyond Land is an interactive pavilion that invites visitors to imagine Singapore’s land-making as a contested field of negotiation, where shifting thresholds reveal how memory, ecology, and architecture take hold on an authored coast.

CURATORIAL STATEMENT

When ground itself is made, where does collective memory take hold?

For over sixty years, Singapore has authored its ground. The line between land and sea has been measured, imported, compacted, defended, and redrawn. Land here is not just the surface beneath architecture. It is a material, political, and ecological project where density, survival, sovereignty, and habitability are constantly negotiated. The shoreline is not a fixed edge; it is an unstable architecture of negotiation.

Beyond Land begins where the making of land and the making of memory meet. Memory needs ground to take hold: a shoreline returned to, a tree grown old, a place that outlasts its people. But when the ground itself is repeatedly made and remade, memory also becomes uncertain. It must be built, disturbed, reframed, and collectively endured.

To “do architecture” in the age of rising seas is no longer only to design buildings on land, but to confront the making of land itself. Reclamation, poldering, coastal defence, and infrastructural protection are spatial acts at territorial scale. They connect aggregate, tide, habitat, risk, and memory. The question is no longer whether a coastline is natural or artificial, but how a city lives with an edge that is designed and unruly.

The pavilion departs from the false opposition between the engineered and the living. Singapore’s future coastline may be synthetic, but it is not lifeless. Currents, coral stress, nesting grounds, food culture, public memory, and artistic witness all shape the act of land-making. These are not displayed as separate subjects, but allowed to emerge as voices within the pavilion: some submerged, some displaced, some remembered, some listening.

Long Island becomes the pavilion’s lens. Neither promotion nor indictment, it is treated as a future ground on which these voices gather before judgement. What forms of marine life, coastal vegetation, animal movement, food culture, and collective memory might persist on land deliberately made? What must be heard before a new shoreline is drawn?

Spatially, Beyond Land is a field of moving thresholds. Pivoting walls ask visitors to push, turn, pause and choose. Each decision changes the path ahead. Negotiation becomes physical. Sound suggests current, shadow suggests nesting ground, print and scent suggest foodways, and image suggests witness. Visitors do not simply observe ecological consequence; they enter it, alter it, and are altered by it.

The pavilion does not offer land as a finished object, but as a shared and contested condition. Along this shifting edge, architecture is no longer only what is built on ground. Land itself has become architecture.

HOW DOES THE PROPOSAL MEET THE SELECTION CRITERIA?

Beyond Land meets the selection criteria through a clear architectural proposition: the shoreline is not a boundary to be preserved, but an unstable architecture of negotiation. The proposal shifts architecture from object-making to ground-making, asking what collective memory, ecology and coexistence mean when land itself is deliberately authored.

Its investigative approach is spatial rather than illustrative. A field of pivoting walls becomes a participatory apparatus: visitors push, rotate, obstruct, reveal and pass through moving thresholds. Each action changes another person's route, making negotiation, consequence and dependency physically legible. The pavilion therefore supports inquiry over display; visitors do not simply learn about ecological tensions, they enact them.

Singapore serves as the proposal's laboratory because few places have made land so explicitly central to national survival, planning and imagination. Through Long Island, the proposal tests broader questions of climate adaptation, infrastructure, habitat, food systems and public memory. Feasibility is addressed through a modular system of lightweight pivot-wall frames, interchangeable infill panels and demountable components designed for off-site fabrication, flat-pack transport, reassembly and dismantling.

HOW DOES THE PROPOSAL ALIGN WITH THE 2027 THEME OF THE BIENNALE?

The 2027 Biennale calls for architecture to be done through real conditions, bodily engagement and the possibility of coexistence. Beyond Land aligns directly with this direction by treating Singapore's coastline as a real architectural condition: made ground, rising seas, ecological displacement and collective memory.

The proposal asks what it means to "do architecture" when the ground itself must be designed, defended and negotiated. Reclamation, poldering, coastal defence and Long Island are not treated as engineering background, but as spatial practices at territorial scale. The pavilion therefore moves beyond representation into action.

Visitors physically participate in the work. By pushing and rotating pivoting walls, they redraw routes, open passages, block others and reframe views. Coexistence is not presented as an ideal image, but tested as a bodily and social condition: every movement produces consequence elsewhere.

In this sense, Beyond Land responds to the Biennale's theme by grounding architecture in material reality, shared space and ecological entanglement. It asks how architecture can move from the production of control towards the design of coexistence along an edge that is both engineered and alive.

HOW DOES THE PROPOSAL DEMONSTRATE RELEVANCE TO, OR IMPLICATIONS FOR, THE ARCHITECTURE PRACTICE AND/OR TO THE BUILT ENVIRONMENT OF SINGAPORE?



Beyond Land is directly relevant to Singapore because the built environment here has never been limited to buildings. It is also the construction of ground itself. Through reclamation, drainage, coastal protection, poldering and future projects such as Long Island, Singapore has transformed land-making into a core architectural, infrastructural and civic practice.

The proposal reframes this condition as a critical question for contemporary practice: if land is no longer natural, stable or given, what must architecture take responsibility for? The answer extends beyond form-making to include ecology, material extraction, marine systems, non-human habitats, food resilience, public memory and collective endurance.

By positioning Singapore as a laboratory, the proposal shows how a national condition can speak to broader global realities. Many cities now face rising seas, unstable coastlines and the need to remake their relationship with ground. Singapore offers an intensified case through which architecture can rethink its role: not simply designing on land, but designing with land as a living and contested condition.

The implication for practice is a shift from control to coexistence. Architects must work across planning, ecology, engineering, history, art and community to imagine future environments that are not only defended, but inhabited, remembered and shared.

★ FOR FURTHER CONTEXT ON THE RELEVANCE OF LAND RECLAMATION TO SINGAPORE'S BUILT ENVIRONMENT, REFER TO CHAPTER 2: "SINGAPORE AS LAND".

HOW DOES THE PROPOSAL RESPOND TO THE ACTUAL SPATIAL OPPORTUNITIES OF THE SINGAPORE PAVILION I.E. HIGH VOLUME, EXTENDED DEPTH OF SPACE ETC?

The proposal directly responds to the Singapore Pavilion's tall volume, deep plan, three enclosed walls, and end wall with three arched windows facing the Arsenale. Instead of treating the pavilion as a neutral gallery, Beyond Land uses these conditions to create a long and deliberate spatial journey.

Visitors enter from the short side and move through the full depth of the pavilion. A loose grid of pivoting walls guides the journey by tightening, redirecting, and opening up the path. This turns the long room into a shifting shoreline, where the experience unfolds gradually from the ground, through ecological voices and contested edges, and toward the speculative horizon of Long Island.

The high volume becomes a vertical register of water and uncertainty. A suspended reflective ceiling hovers above the pivot wall system and rises toward the windows, creating moments of compression, release, and stillness. This gives the space a strong sense of depth and quiet reflection.

At the end of the journey, visitors reach a shallow mirror-like water plane that extends from the arched windows. The view of the Arsenale is reflected below, as if the horizon has entered the room. The windows act as a lens through time: the floor reflection recalls displaced histories, the actual windows frame the present engineered land, and the ceiling reflection points toward the future. The pavilion closes not with a fixed statement, but as a threshold between memory, water, and the ground yet to come.

★ FOR DETAILED SPATIAL DIAGRAMS AND VISITOR-SEQUENCE ANALYSIS, REFER TO CHAPTER 4: "SPATIAL STRATEGY & VISITOR EXPERIENCE".

HOW WILL THE PROPOSAL CONSIDER FOR SUSTAINABILITY I.E. SALVAGING / RECYCLING OF MATERIALS ETC?

Sustainability shapes both construction approach and design intent. The pivot-wall system is designed as a lightweight kit, using recycled aluminium frames, detachable rotating joints, and interchangeable infill panels. These components are prefabricated off-site, packed flat for Venice's transport constraints, and assembled by hand. They can be dismantled and reconfigured, keeping material waste to a minimum.

Instead of conventional foam or sealed composite panels, the infills focus on low-impact materials: marine clay mixed with biochar, mycelium-bound sand or silt, recycled mesh, reused acrylic, mirrors, fabric offcuts, and recycled aggregates. The materials are chosen for light weight and lower embodied carbon, but also for their story. They reflect the marine, geological, and biological elements involved in land-making, allowing visitors to engage with them.

The system follows design-for-disassembly principles. The infill panels slot into dry-jointed frames and are secured mechanically, without glue or wet finishes. This allows each part—frames, joints, and panels—to be separated for repair, reuse, recycling, or composting. After the Biennale and homecoming exhibition, components can be redistributed or reassembled. Bio-based materials may be composted, while mineral or clay-based panels could be reused as aggregate or habitat substrates.

The pavilion is not intended as a one-off installation. It is designed to be light, demountable, efficient to transport, and adaptable.

★ FOR FURTHER INFORMATION ON MATERIAL SELECTION, DEMOUNTABILITY AND POST-EXHIBITION REUSE, REFER TO CHAPTER 5: "MATERIAL + ASSEMBLY STRATEGY".

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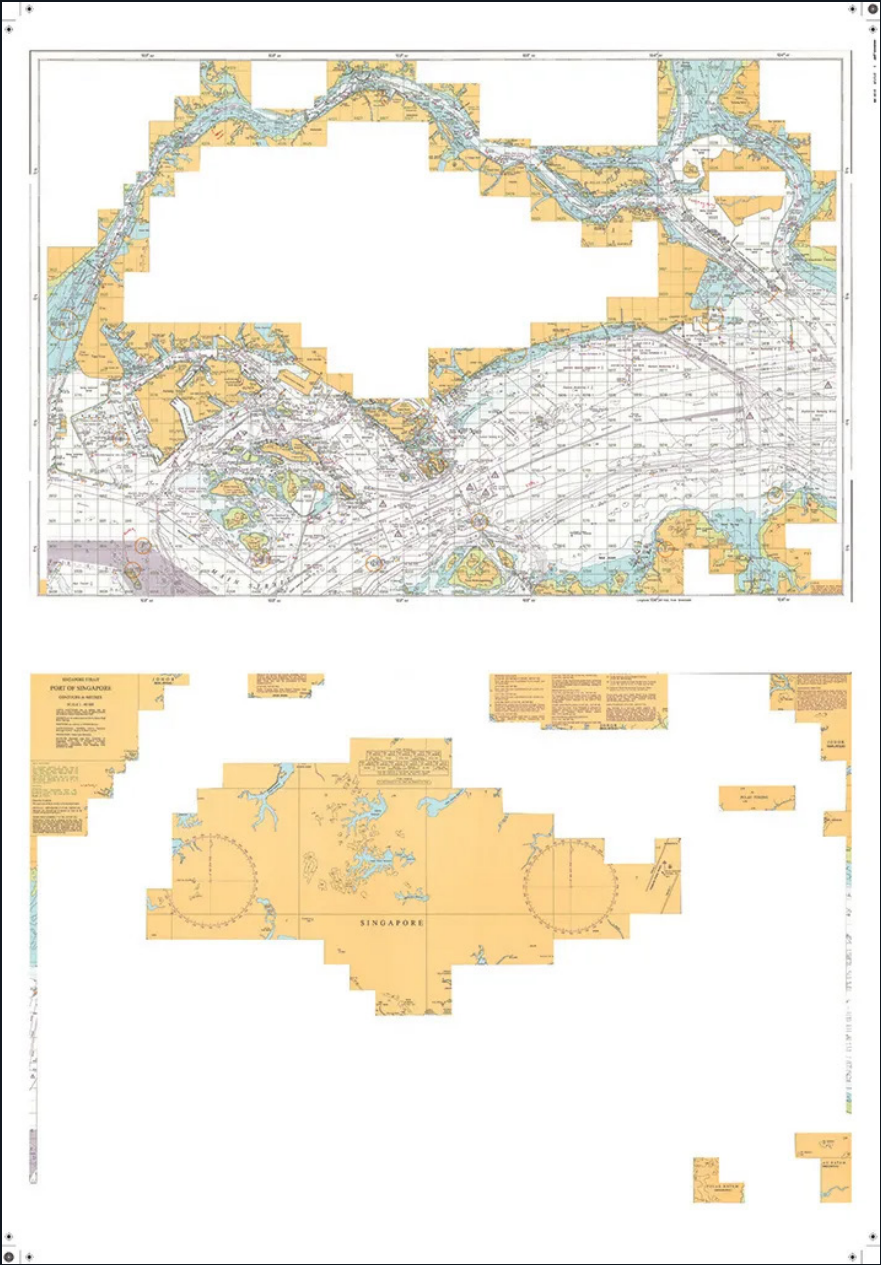
SINGAPORE AS LAND

pt 1	\\	LAND AS NATIONAL DEVELOPMENT
pt 2	\\	LAND AS LIVED LANDSCAPE
pt 3	\\	LAND AS ECOLOGICAL, LAND BEYOND

FROM TABULA RASA TO LIVING SHORE

In *Singapore Songlines* (1995), Rem Koolhaas described the island as both “scraped, rebuilt” and “steadily growing”—a city able to replace inherited ground with an authored environment of operational efficiency and tabula rasa. Reclamation transformed sea into land, and land into the platform for housing, infrastructure and economic growth.

Three decades later, this premise has shifted. Long Island marks the point at which Singapore’s established practice of extending the coast encounters ecological limits, accumulated memory and climatic uncertainty. The sea can no longer be treated as empty, nor ground as inert or complete: every intervention enters existing currents, habitats, infrastructures and social landscapes. Future reclamation must therefore become an ecological endeavour—not merely producing territory, but designing relationships between water, land, habitat, defence and public life. The question is no longer how much land Singapore can make, but what kinds of life its made ground can sustain.



SEASTATE 8: the grid, whatever wherever whenever (Charles Lim, 2021)

In the various maritime maps produced of Singapore between the nineteenth century to the present day, Singapore has changed from ‘Singapore Island’ to simply ‘Singapore’ reminding us that contact zones between land and sea remain contested spaces.

LAND AS NATIONAL DEVELOPMENT

Singapore's history of reclamation is a history of converting geography into national capacity. The island's earliest recorded reclamation works began in 1822 along the southern bank of the Singapore River, where earth from a nearby hill was used to fill marshland and form the commercial ground of Boat Quay and what would become Raffles Place. From the outset, land-making was therefore more than an engineering exercise. It reorganised the relationship between terrain, trade and urban value, producing the physical conditions upon which the colonial city could expand.

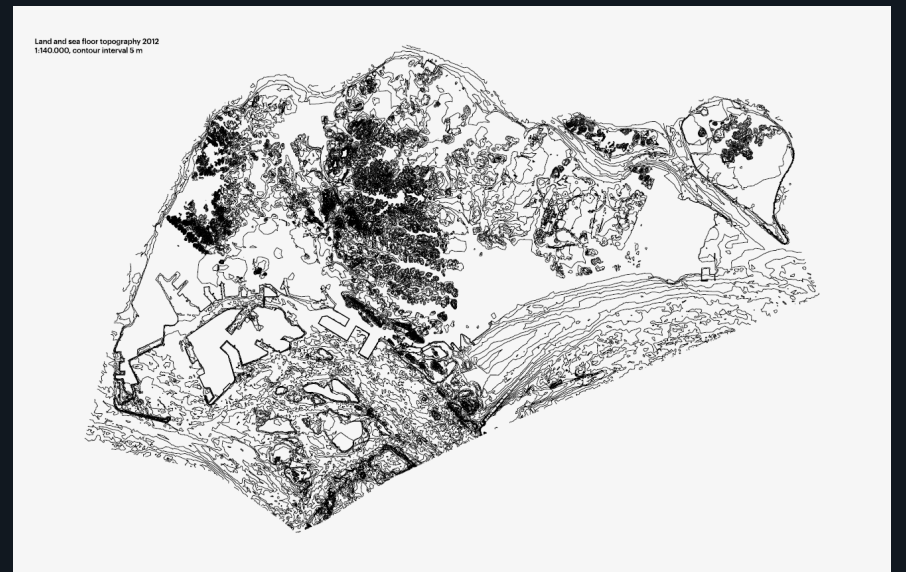
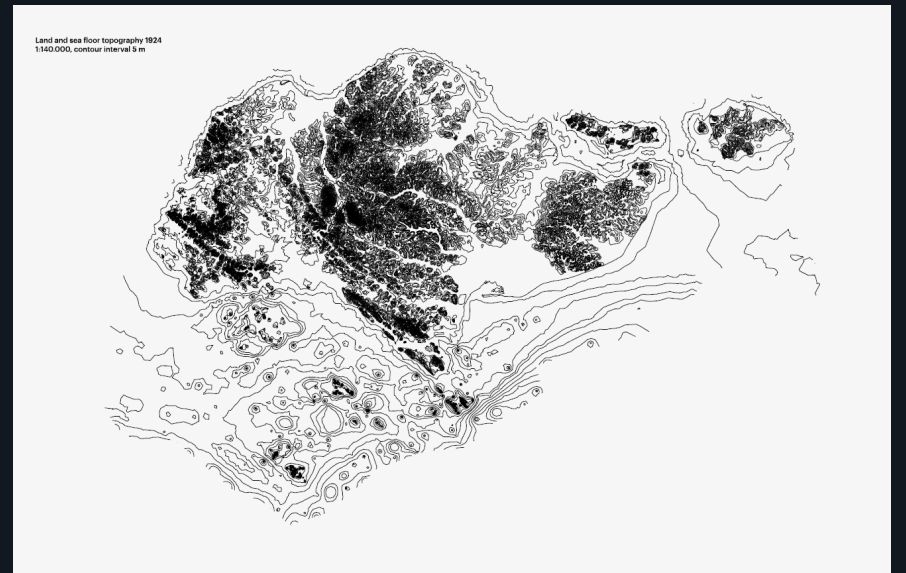
After independence, this logic intensified in scale and ambition. Reclamation became inseparable from the developmental state, providing land for public housing, industrialisation, transport, port infrastructure, recreation and the expansion of the city centre. The territory of the nation was treated not as fixed, but as something that could be deliberately extended and allocated according to long-term planning priorities. Housing estates, airports, expressways and industrial zones were not simply built on available land; their ground was manufactured in anticipation of them.

The East Coast Reclamation was the defining project of this period. Beginning in the 1960s and carried out over several decades, it produced a new coastline upon which Marine Parade, East Coast Park and the East Coast Parkway were established. What now appears as a coherent urban

landscape—residential neighbourhoods, recreational coast and metropolitan infrastructure—was made possible by a prior territorial operation of enormous scale.

Elsewhere, reclamation produced different grounds for different national ambitions. Jurong and Tuas were extended to support industrialisation, shipbuilding and port activity. Offshore islands were joined to form Jurong Island, consolidating a new petrochemical territory. Changi's coastline was pushed outward to accommodate the airport and later expansions, while Marina Bay emerged through successive acts of filling, enclosure and water management.

Singapore's architectural history can therefore be read not only through individual buildings, but through the ground-making operations that preceded them. Each period produced the terrain appropriate to its ambitions. Reclamation became a form of spatial planning at the scale of the island: a means of turning economic policy, infrastructure and national aspiration into physical territory.



CONSTRUCTED LAND: Singapore 1942, Singapore 2012.
(Uta Hassler, Milica Topalovic, 2014)

For more than a century, the transformation of topography has accompanied the change of Singapore's urban landscape.

“We have been changing Singapore's skyline. This project (East Coast reclamation) will change our shorelines and map.”

*Lim Kin San,
Minister for National Development, 2015*



Marine Parade reclamation in progress. (HDB, 1972)

LAND AS LIVED LANDSCAPE

Reclamation may begin as a technical operation, but the land it produces does not remain merely artificial. Over time, it settles, grows and acquires meaning. Vegetation matures, public routines emerge, habitats form and collective memory begins to attach itself to places that did not previously exist. Constructed ground becomes lived landscape.



Illusion. (Foo Tee Jun, Early 1960s)

East Coast Park is perhaps the clearest example. Its beaches, trees, cycling routes, food centres and recreational spaces are now embedded in the everyday life of Singapore. Generations have formed memories there through family outings, exercise, fishing, celebrations and informal gatherings. The coast is experienced as familiar and enduring, even though it is the outcome of one of the largest acts of territorial transformation in the country's history.

This reveals a central paradox of reclamation. Its success may be measured by how completely its constructed origins are forgotten. An engineered shore can become so socially and culturally established that it appears natural, or at least inevitable. Yet beneath this familiarity

lies the displacement of an earlier geography: former shorelines, fishing grounds, kampongs, marine environments and material landscapes that were altered or erased to make the new coast possible.

Future reclamation therefore no longer encounters a blank edge. On the landward side, the existing coast has accumulated decades of public use and emotional attachment. On the seaward side, the water is already occupied by currents, sediment flows, marine habitats, infrastructure and species movement. The shoreline is not an empty line separating two stable conditions, but a dense zone of ecological and cultural relations.



Fragment of a Shoreline. (Spatial Anatomy & Akai Chew, 2022)

This complicates the tabula rasa model. The act of making new ground can no longer be understood as clearing away an outdated condition and replacing it with a more efficient one. Every intervention enters an already inhabited field. It produces new possibilities, but also shifts, fragments or displaces existing relationships. Reclamation must therefore be understood simultaneously as an act of construction and an act of loss.

The architectural challenge is not to preserve the coast unchanged. Singapore's shoreline has never been static, and climate change makes stability increasingly impossible. The challenge is instead to establish continuity across transformation: to recognise the memories, habitats and patterns of use already present, and to consider how they might be retained, translated or re-established within a new coastal condition.

Made land becomes living land not simply because greenery is added to it, but because it supports relationships over time. It becomes landscape when people and other forms of life can inhabit it, adapt to it and form attachments to it. The future of reclamation therefore depends not only on what new ground can accommodate, but on whether it can carry forward the ecological and cultural worlds through which the existing coast has become meaningful.

LONG ISLAND, AND THE GLOBAL ECOLOGICAL TURN

Long Island belongs to Singapore's long history of extending its territory, but it also marks a significant change in the purpose of reclamation. Long Island is being considered because existing land must be protected from sea-level rise, storm surges and inland flooding. Reclamation is shifting from an instrument of expansion towards an instrument of climate adaptation. The current concept proposes new land off the East Coast, potentially formed as a series of connected islands. This raised territory would create a line of coastal defence while enclosing a new reservoir between the existing shoreline and the open sea. Barrages, pumping stations and drainage infrastructure would help manage both coastal and inland flood risk, while the project could also support future development, freshwater storage, recreation and new waterfront landscapes.



High tide at ECP. (PUB, 2024)



High tide at ECP. (NParks, 2026)

This combination of functions makes Long Island more than an enlarged seawall. It proposes an entirely new coastal section in which defence, water management, public space, habitat and urban development must coexist. The project is not simply about moving the boundary between land and sea. It is about constructing a new relationship between them.

This requires a shift in how reclamation is conceived. In the conventional sequence, engineers first produce stable ground, planners assign land uses, and architecture arrives later. Long Island makes this separation increasingly untenable. The form of the new territory will determine water movement, sedimentation, habitat conditions, drainage, public access and the future character of the existing East Coast. These relationships cannot be treated as secondary questions to be resolved after the coastline has been fixed. Together, they constitute the architecture of the project.

An ecological approach does not mean disguising hard infrastructure with landscape or presenting reclamation as environmentally benign. Land-making remains an immense act of extraction and disturbance. It alters seabeds, currents, water quality and marine systems, while importing materials and effects from elsewhere. To frame reclamation as an ecological endeavour is therefore to place these consequences at the centre of the design process rather than treating them as externalities.

The future shoreline may need to operate as a thick, differentiated territory rather than a single defensive line. Some areas may be hardened to protect critical infrastructure; others may accommodate beaches, wetlands, intertidal habitats or softer edges capable of changing over time. Water may need to be detained, circulated, admitted and released rather than

simply excluded. Ecology, infrastructure and public occupation would no longer be separate layers, but interdependent parts of one coastal system.

Long Island is significant precisely because it remains unresolved. It is the point at which Singapore's established confidence in the makability of territory encounters the limits of that model: an already inhabited sea, an existing coastline dense with memory and a climate that resists precise prediction. It asks whether the techniques that once produced ground for growth can be redirected towards coexistence, adaptation and long-term stewardship.



Long Island Engagements with Public and Stakeholders (URA, 2024-) These engagements position Long Island as a shared civic project, reinforcing the shoreline as a space of negotiation—where ecological protection, public memory, infrastructure and collective aspiration must be considered.

3

WEAVING ECOLOGICAL VOICES

pt 1	\\	ECOLOGICAL PRACTICE
pt 2	\\	COLLABORATION WITH CRAFT
pt 3	\\	POTENTIAL COLLABORATORS
pt 4	\\	WALL CATALOG
pt 5	\\	WEAVING NARRATIVES

ECOLOGICAL PRACTICE

To address the ecological tensions of land reclamation, Beyond Land shifts its attention from the scale of the masterplan to the people whose sustained practices make the coast legible. Wang Shu and Lu Wenyu, in their biennale brief, question whether local craftsmanship can overcome conceptual and technical barriers to stand alongside modern design and construction as a primary component, and whether memory and innovation can coexist dialectically. These questions signal a movement away from image-driven, technology-forward architecture towards work that is materially grounded, culturally rooted and community-facing.

Here, craftsmanship is not understood narrowly as manual production, nor as a romanticization of traditional techniques. It is a way of knowing that develops through repeated contact with a material, place or practice. A craftsperson observes closely, works iteratively and allows the behaviour of what they encounter to influence the outcome. Knowledge is produced through attention, adjustment and accumulated experience.

This attitude offers a useful foundation for ecological practice. Craft, in this sense, is not the rejection of modern science or technology. It is the discipline through which technical knowledge becomes situated, responsive and accountable to the realities of a place.

The pavilion’s four ecological voices are developed with specialists whose work is already embedded in Singapore’s changing landscapes. They are not invited merely to verify a completed architectural proposition. Instead, their research becomes the starting material from which the exhibition is made.

COLLABORATION WITH CRAFT

This process produces four interrelated crafts: marine ecology; flora and fauna; food and sustenance; and historical and artistic witness. Together, they expand ecology beyond the Nature to include tools, recipes, memories, infrastructures and forms of cultural transmission.

Through conversations, workshops and iterative prototyping, we work with each collaborator to identify the relationships, thresholds and forms of evidence most critical to their field. Scientific research, field observations, maps, tools, recipes, photographs, specimens and oral histories are then translated into spatial and material operations. The objective is not to simplify specialist knowledge into explanatory graphics, but to allow its methods of observation and making to shape the architecture of the pavilion itself.

1. MARINE ECOLOGY

Marine ecology asks how engineered land and marine life might develop together. Reclamation alters currents, sediment, turbidity, water depth and underwater light, making the coast a zone of continuous negotiation rather than a fixed boundary. Coral reefs reveal these changes over time, allowing the exhibition to trace how the formation of new ground produces ecological effects far beyond the reclaimed edge.



2. FLORA AND FAUNA

Flora and fauna asks what engineered ground must provide for plants and animals to persist, move and regenerate. Functional habitats depend not only on planting, but on viable soil, shade, moisture, structural diversity, connectivity and long-term stewardship. The exhibition explores the future coast as a sequence of shelter, movement, occupation and regeneration capable of supporting ecological continuity.



3. LIFE: FOOD

Food and sustenance asks how changing coastlines reshape the ways people gather, prepare and remember food. Mudflats, mangroves, estuaries and reef edges support distinct ingredients, tools and practices, while reclamation may displace the environments from which these foodways emerge. The exhibition treats cuisine as a living archive through which ecological change, migration, labour and coastal memory endure.



4. MEMORY: HISTORY AND ART

Historical and artistic witness asks how memory persists when the landscapes that produced it have shifted or disappeared. Maps, photographs, buildings, trees and surviving objects become partial records of former coastlines, while gaps and omissions reveal what official narratives overlook. The exhibition brings together evidence, absence and material traces to construct an alternative cartography of Singapore's changing shore.



Associate Professor Huang Danwei
Marine Biologist

Associate Professor Huang Danwei’s research spans coral reef ecology, evolution and conservation, examining how thermal tolerance, symbiosis, life-history traits and evolutionary relationships shape the survival and distribution of reef species. His work would provide the scientific framework for understanding coral reefs not as static objects to be preserved, but as complex communities responding unevenly to warming, sedimentation, turbidity and coastal development. For Beyond Land, his contribution could connect the territorial act of reclamation to its less visible effects underwater. Research data, phylogenetic relationships and coral responses could be translated into layered wall conditions that reveal how disturbances move through an ecosystem over time—and how ecological value cannot be measured by coral cover alone.

Dr Karenne Tun
Coral Reef Biologist

Dr Karenne Tun brings together coral science, long-term monitoring, restoration and environmental management. As Group Director of NParks’ National Biodiversity Centre Division, she works across Singapore’s coastal, marine and terrestrial biodiversity systems; her earlier research focused on developing tools for coral-reef monitoring and management and assessing human impacts on reefs. Her relevance lies in bridging scientific observation with the practical decisions through which habitats are managed, restored or displaced. Within the pavilion, she could help translate ecological knowledge into questions of intervention: what can be restored, what cannot be replaced, how success should be measured, and how monitoring continues after construction. Her perspective would ground the project’s ecological ambitions in the realities of stewardship and long-term management.

Dr Shawn Lum
Botanist and Ecologist

Dr Shawn Lum is a botanist and ecologist associated with NTU’s Asian School of the Environment, with deep knowledge of tropical vegetation and Singapore’s natural landscapes. His work and public engagement emphasise the interconnected processes through which forests persist: plant communities, animal movement, seed dispersal, regeneration and time. For Beyond Land, he could help define what it means for newly engineered ground to become a functioning habitat rather than a landscaped surface. His contribution would shift attention from planting quantities towards soil viability, ecological succession, connectivity and stewardship. These relationships could inform walls designed as gradients of shelter, exposure, depth and passage—spatial conditions through which flora and fauna might establish, move and regenerate.

Khir Johari
Author and Food Historian

Khir Johari’s research into the food cultures of maritime Southeast Asia brings together cuisine, migration, trade, oral history and material culture. Raised in Kampong Gelam in a family environment rich in culinary knowledge, he has subsequently documented recipes, artefacts, publications and cultural practices that position food as an archive of social and environmental history. His contribution would expand the pavilion’s ecology beyond species and habitats to include the human practices through which coastal environments are gathered, prepared and remembered. Fishing, foraging, preservation and cooking reveal intimate knowledge of tides, seasons, species and landscapes. Through tools, ingredients, recipes and oral testimony, his work could show how altered shorelines continue to survive within cuisine—even after the gathering grounds that produced them have disappeared.

Robert Zhao Renhui
Artist

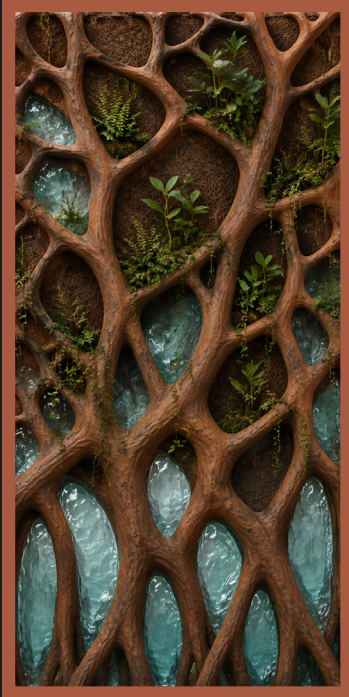
Robert Zhao Renhui’s multidisciplinary practice uses photography, documents, objects, video and constructed archives to investigate relationships between humans and nature. His work often adopts the authority of scientific classification or documentary evidence before unsettling it, revealing how ideas of wilderness, species and environmental truth are shaped by institutions and acts of representation. For Beyond Land, he could offer a means of attending to the overlooked lives that emerge within planned landscapes: spontaneous vegetation, displaced animals, residual habitats and ecological events omitted from official narratives. His contribution could turn the wall into an unstable archive in which evidence, fiction, absence and speculation coexist—questioning who records environmental change, what is preserved, and which forms of life remain outside the masterplan.

Charles Lim Yi Yong
Artist

Charles Lim’s long-running SEA STATE project examines Singapore’s biophysical, political and psychological contours through the sea. Developed through field research, experimentation, mapping, drawing, photography and video, the project has explored land reclamation, territorial boundaries, disappearing islands and the systems through which sea becomes nation-state. His practice is directly aligned with Beyond Land because it treats the coastline not as scenery, but as an actively measured, legislated and continually reconstructed territory. His contribution could expose the instruments and conventions through which land and water are declared: nautical charts, coordinates, cadastral boundaries, reclamation surveys and shifting maps. These could become movable fragments that refuse a single authoritative coastline, revealing the historical and political instability beneath its apparently fixed image.

Associate Professor Yeo Kang Shua
Architectural Historian and Conservationist

Associate Professor Yeo Kang Shua is trained as both an architect and architectural historian. His practice combines archival research, architectural conservation, site investigation and material analysis, with research spanning architectural history, conservation and sustainable design. He has worked on the restoration of significant religious and institutional buildings in Singapore and studies how their physical fabric carries histories that written records alone cannot contain. Within Beyond Land, he could examine how buildings and cultural landmarks become witnesses to moving coastlines. His contribution would connect territorial transformation to material evidence: altered approaches, displaced waterfronts, weathered surfaces, construction techniques and fragments retained through conservation. This would position memory not as nostalgia for an intact past, but as a critical practice of reading what remains—and understanding how architecture continues to register changes in the ground around it.



FLORA & FAUNA EXAMPLE WALL 1

REFUGE

Refuge translates the form of a mangrove into roots, sheltered chambers and tidal openings. Wider gaps permit water and organisms to move through, while recessed cavities hold moisture and create protection. Within flora and fauna, the wall demonstrates that coexistence relies on spatial complexity, diverse microclimates and secure habitats rather than the simple addition of greenery. It connects to the main theme by questioning what engineered ground must offer for plants and animals to endure. New land gains ecological value only when it provides shelter, connection and environmental support.



LIFE: FOOD EXAMPLE WALL 2

SHORELINES

Shorelines maps the changing geography of coastal sustenance. Former islands, villages, fishing grounds and gathering sites are layered across an evolving relationship between land and water. Food markers indicate how ingredients and practices once belonged to places that have since been reclaimed, displaced or erased. Within food and sustenance, the wall reveals that coastal cuisine relies on specific habitats, resources and pathways. It connects to the main theme by showing that as shorelines shift, systems of sustenance shift too, unsettling livelihoods, ingredients and knowledge historically anchored to the coastal edge.

MARINE ECOLOGY



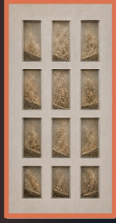
**01 & 02
STRATA**
The wall has two different faces. One face shows a reef growth, the other shows reclaimed land construction. Together, they compare ecological and engineered coastal ground.



**03 & 04
CURRENT**
Natural currents, tides and eddies combine with the currents resulting from vessels and coastal infrastructure, redirecting water and reshaping the marine conditions.



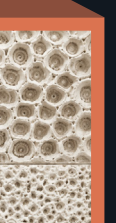
**05 & 06
SUSPENSION**
Settled sediment is lifted into suspension when the wall is rotated, revealing turbidity and reduced water clarity before the particles settle again.



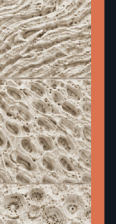
**07 & 08
IMPRINT**
Twelve enlarged coral textures compare forms still present in Singapore with those that were lost, revealing persistence, adaptation and local loss.



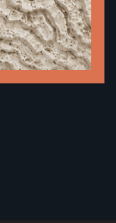
**09
REFUGE**
Root-like openings, shaded and moisture retaining cavities abstract the mangrove's layered structure, showing how complexity creates shelter along exposed coastal edges.



**10
THRESHOLD**
A layered amphibious habitat replaces the hard land-water boundary through the gradual transition of depths, openings and moisture retaining surfaces, along exposed coastal edges.



**11
PASSAGE**
Repeated feeding, resting and nesting points form a continuous corridor, allowing movement between separated habitats through reachable ecological stops.



**12
DENSITY**
Seagrass blades rise from a shared sediment and rhizome layer, collectively slowing water, stabilising ground and sheltering marine life.

**13
NEST**
Engineered branches, ledges and cavities create vertical habitat for birds to land, rest, feed and nest where mature vegetation is absent.

**14
BURROW**
Crab burrows reveal cool, protected habitats beneath the surface, showing how engineered coastal ground can support hidden ecological activity.

**15
PAUSE**
Purpose-built ledges and pockets give butterflies resting points across fragmented habitats, forming small ecological stepping stones within a wider movement network.

**16
GERMINATION**
Seed specimens contrast with the concrete-like surface, questioning whether engineered ground merely contains life or can support its return.

**17
FORAGE**
Hand tools, baskets and shells reveal how coastal foraging depended on touch, timing and intimate knowledge of tidal edges.

**18
HARVEST**
Nets, traps, baskets and spears reveal how tides, water depth and species movement shaped coastal gathering and organised capture.

**19
GATHERED**
Shellfish from mudflats, sandy shores and rocky edges show how different habitats and tidal conditions shaped what could be collected.

**20
BOUNTY**
Seaweed, shrimp, sea cucumbers and sea urchins reveal the diversity of smaller coastal harvests sustained by local ecological knowledge.

**21
HABITATS**
Mudflats, mangroves, estuaries and nearshore waters support different foods, revealing the coastline as a mosaic of productive ecological zones.

**22
SHORELINES**
Historical coastlines, gathering routes and food grounds show how changing shores reshaped access to shellfish, seaweed, fishing zones and kelongs.

**23
PREPARATION**
Rinsing, sorting, trimming and preserving turn gathered ingredients into shared dishes, carrying coastal techniques and memories into domestic life.

**24
TRANSFORMATION**
Grinding, wrapping, steaming and pickling turn gathered ingredients into shared dishes, carrying coastal techniques and memories into domestic life.

**25
BEFORE**
An archival-looking shoreline blends forest, beach, boats and settlement, revealing memory as a selective reconstruction rather than a complete historical record.

**26
MAKING**
Sand, cranes, barges and labour reshape the coast, exposing reclamation as an unsettled negotiation between land, water, infrastructure and everyday life.

**27
REMNANTS**
Exposed roots, broken posts and debris preserve traces of a vanished shore, forming an incomplete archive of loss, memory and survival.

**28
WITNESS**
A solitary coastal tree records shifting water, erosion and becoming a living witness to changing place, time, survival and disappearance.

**29
IMPRINTS**
Salt marks, shells, sediment, fishing line and exposed roots reveal how the coastline is physically carried within the tree's changing body.

**30
ENDURANCE**
Repeated photographs show tides, construction, storms and erosion transforming one coastal witness, revealing endurance as continual adaptation rather than permanence.

**31
FACING**
Historical architecture, boats, water and nautical charts overlap, revealing how Telok Ayer's buildings once depended on coastal orientation, arrival and movement.

**32
STRANDED**
The historic building now stands inland, separated from the sea by roads, towers and reclaimed ground that transformed its geographical meaning.

**33
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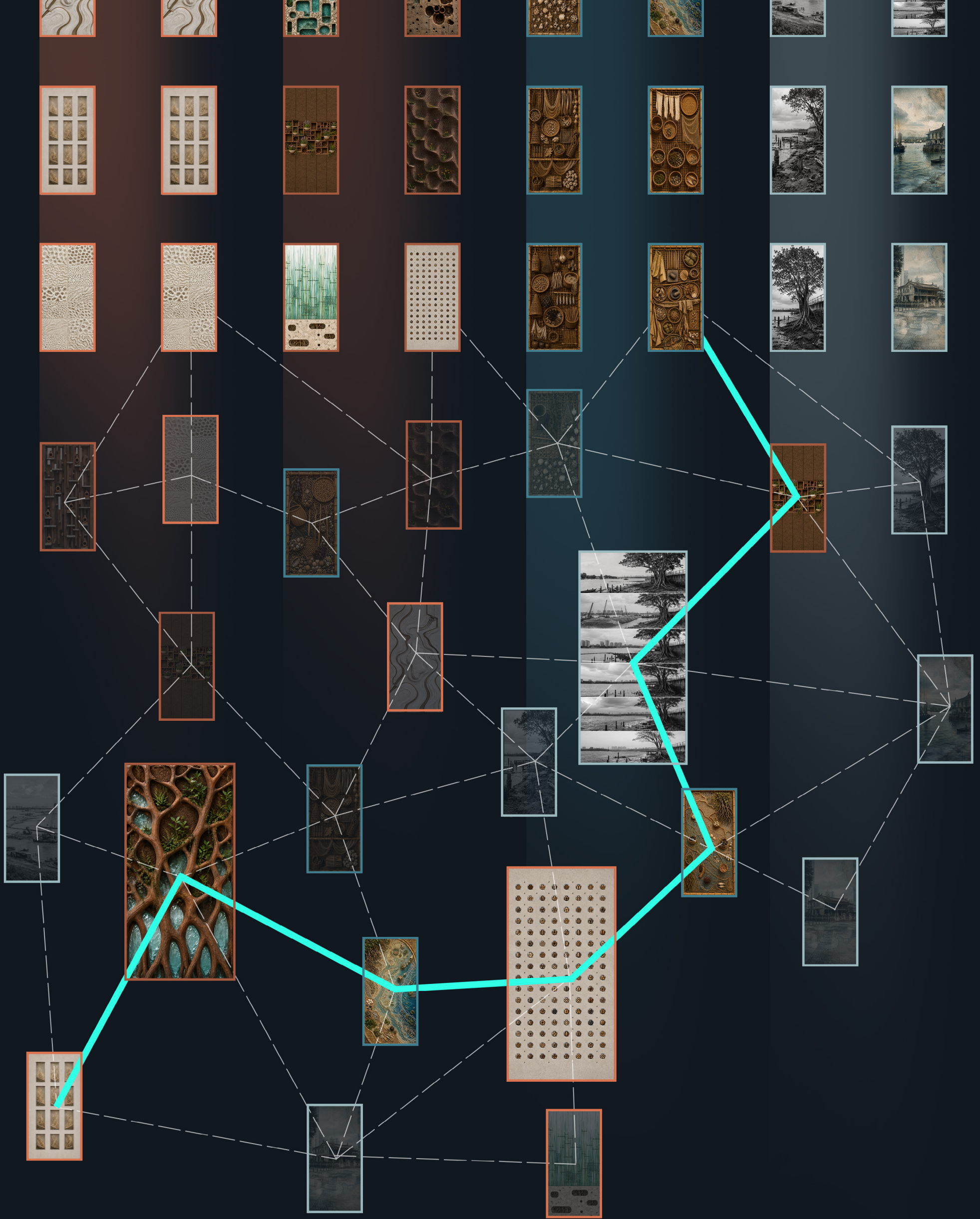
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REMNANTS**
Remnants reassembles a lost coastline through abandoned jetty piles, exposed roots, fractured



WEAVING NARRATIVES

As visitors rotate the walls, these ecological voices overlap, interrupt and reframe one another. A marine condition may be placed beside a food practice; an archival image may obscure or reveal a habitat; one visitor's movement may close another person's route. The four crafts are therefore not presented as isolated areas of expertise. Their physical entanglement demonstrates that the future coastline cannot be divided neatly into engineering, ecology, culture and public life.

4

SPATIAL STRATEGY & VISITOR EXPERIENCE

pt 1	\\	INTERACTIVE WEBSITE
pt 2	\\	DIDACTIC EXPERIENCE
pt 3	\\	WAYS OF SEEING
pt 4	\\	DRAWINGS



Scan to explore Beyond Land interactively. Best experienced on desktop at

beyondland.sg



BREAKING GROUND

Enter at the narrow edge, where walls loosen from their lines and turn beneath the hand.

The room contracts, opens, redirects—a shoreline made by movement.

Each passage carries another voice: ground drawn into being, ecologies pressing through its seams, thresholds shifting underfoot.

Slowly, the distance unfolds towards Long Island—

not yet land, but a future waiting to be negotiated.



MOVING THRESHOLDS

Above the turning walls, a silver tide is held in air.

It rises towards the windows, gathering light, withholding certainty.

The room narrows, then opens—a breath between water and sky.

Beneath its suspended horizon, scale becomes silence, and silence, a place to remember.



FUTURE SHORES

At the room's far edge, water gathers the windows and holds the horizon twice.

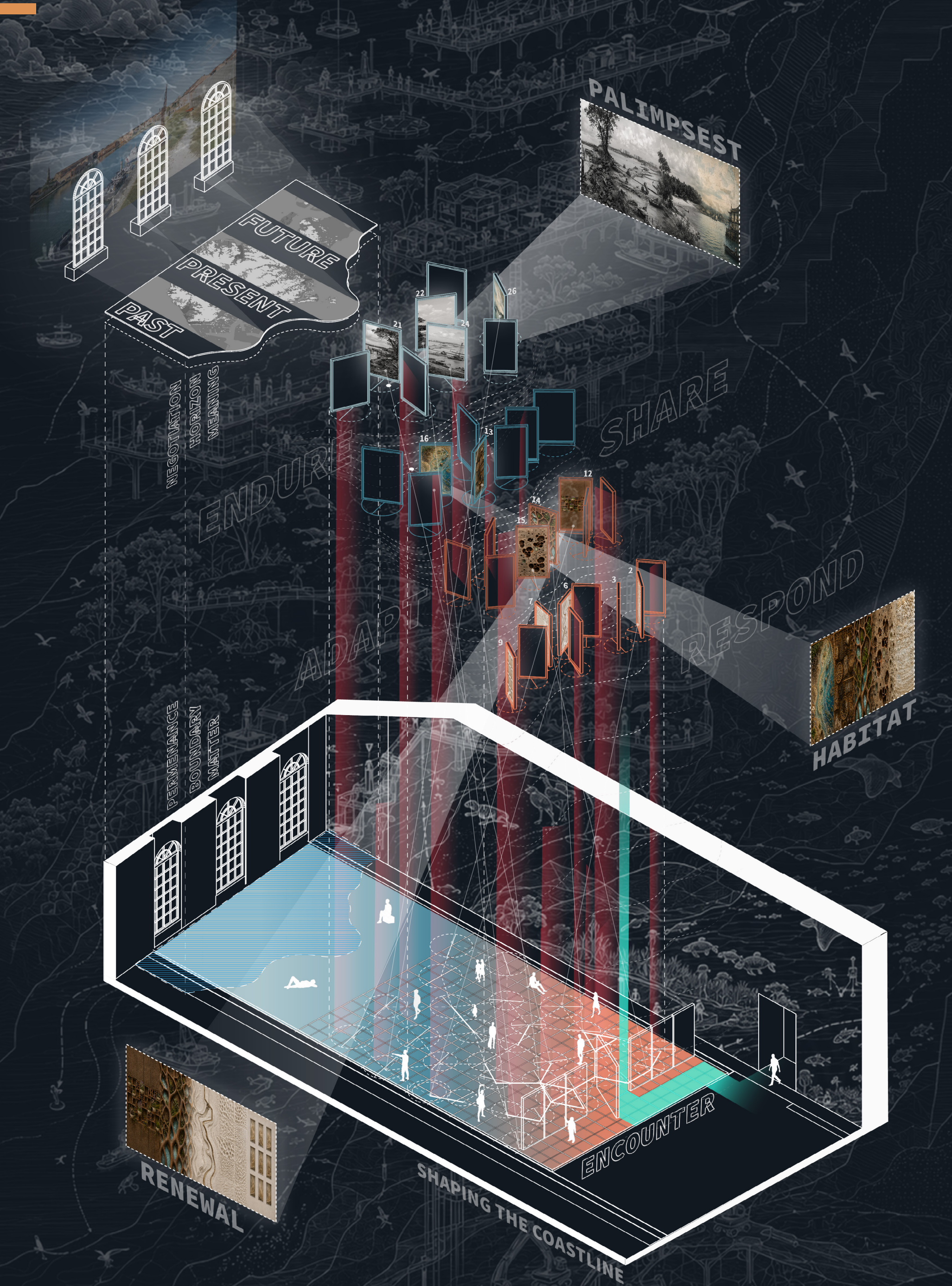
Below, lost shores return as fragments of reflection. Ahead, the present stands engineered against the tide. Above, another coast waits to be imagined.

Nothing ends here.

Only memory, water, and the ground still becoming.

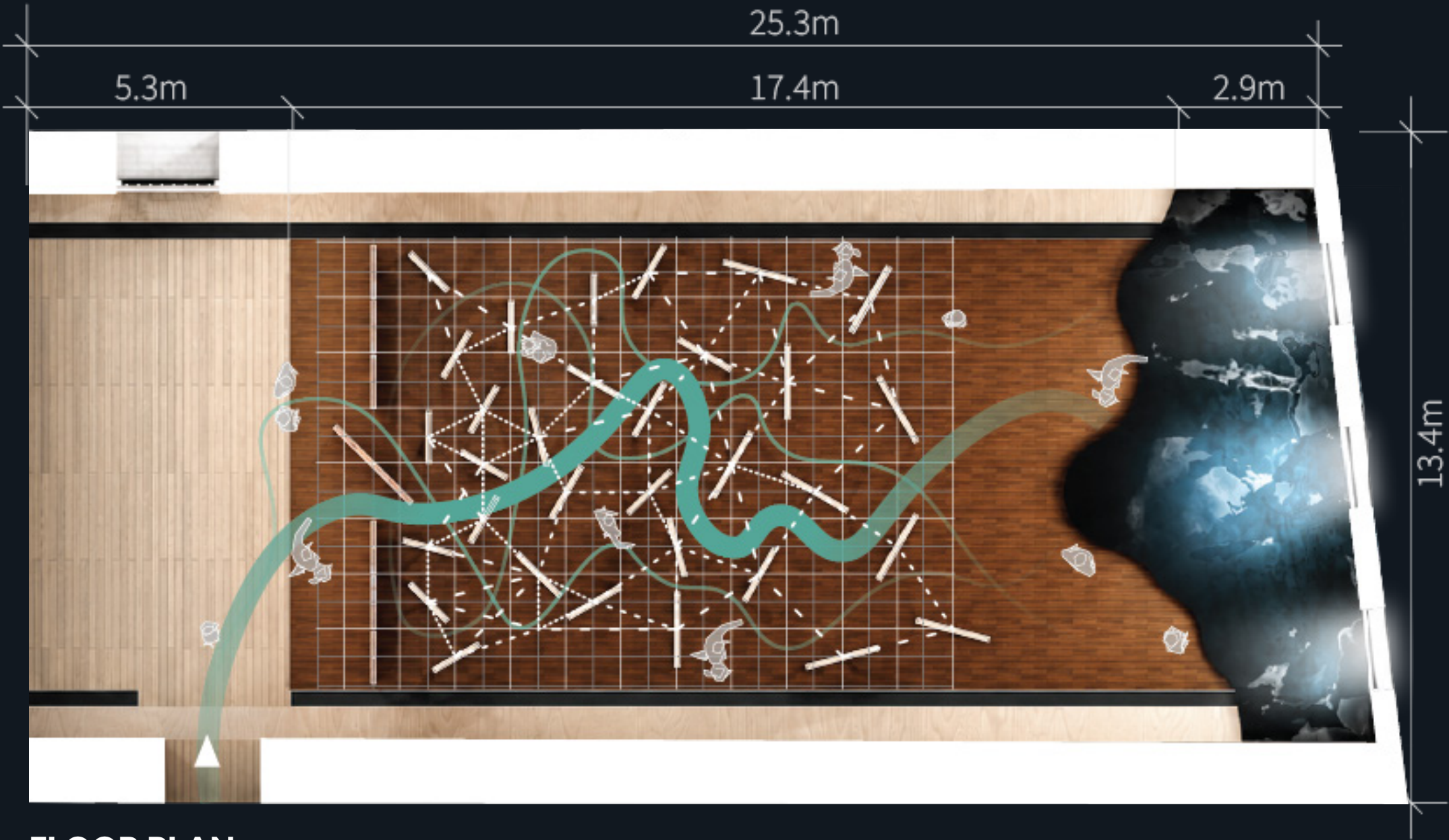


WAYS OF SEEING
USER JOURNEY





SECTIONAL PERSPECTIVE



FLOOR PLAN

MATERIAL & ASSEMBLY STRATEGY

pt 1 \\ SUSTAINABILITY & AFTERLIFE

pt 2 \\ EXHIBITION ASSEMBLY

SUSTAINABILITY & AFTERLIFE

Sustainability is embedded as both construction logic and curatorial position. The pivot-wall field is conceived as a lightweight kit: timber or aluminium chassis, demountable rotational hubs, and interchangeable cassette infills fabricated off-site, flat-packed for Venice's freight constraints, manually assembled, dismantled, and reconfigured with minimal waste.

Instead of conventional foam or sealed composite panels, the infills explore low-impact materials such as marine clay with biochar, mycelium-bound dredged sand or silt, recycled mesh, salvaged netting and rope, second-life acrylic, reused mirrors, fabric offcuts, and recycled aggregates. These are selected for low weight, lower embodied carbon, and narrative value: the marine, geological, and biological matter implicated in land-making becomes the material visitors push and negotiate.

The system follows design-for-disassembly principles. Cassettes slide into dry-jointed frames and are mechanically locked, not glued or wet-plastered. Pivot hardware, frames, and infill panels remain separable for repair, reuse, recycling, or composting. After the Biennale, components can be redistributed, reassembled, or returned into material cycles: bio-based infills may be composted, while mineral or marine-clay panels can be explored as future aggregate or habitat substrates.

The pavilion avoids one-off exhibition logic. It builds lightly, separates cleanly, travels efficiently, and leaves its materials open to future life.



Artificial Reefs

Mineral or marine clay panels find a new life as habitat substrates



Art in Transit

Pivot walls can be dismantled and reconfigured into new public art galleries

EXHIBITION ASSEMBLY

EXISTING ROOF STRUCTURE

MIRROR RIPPLE CEILING
STAINLESS STEEL PANELS
WITH CONCEALED FRAMING SYSTEM

TITLE BANNER
SHEER FABRIC CURTAIN

REFLECTION SHORE
SHALLOW WATER PLANE / DARK GLOSS EPOXY

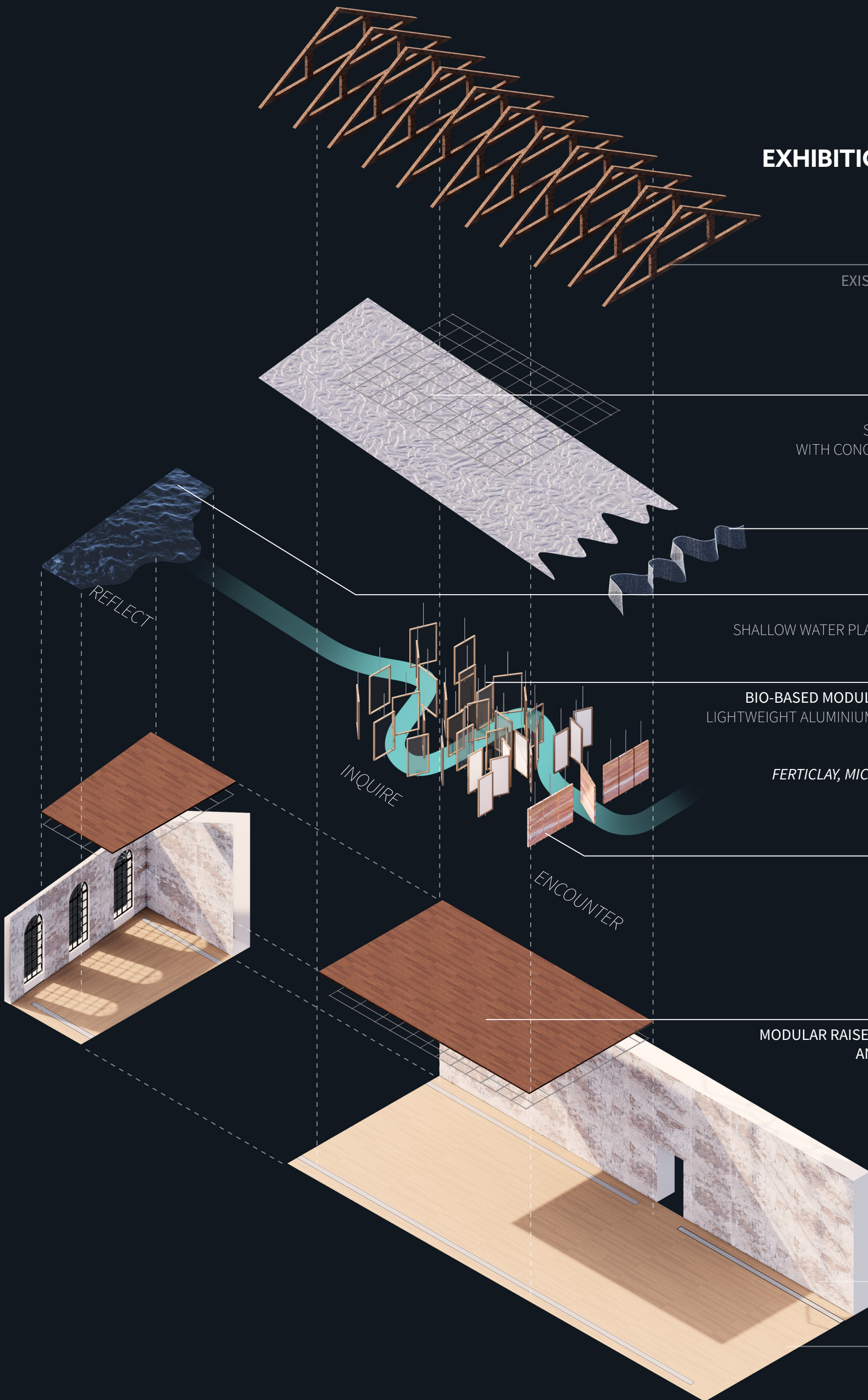
BIO-BASED MODULAR PIVOT WALL SYSTEM
LIGHTWEIGHT ALUMINIUM FRAMES INFILLED WITH
MYCELIUM OR *BIOCHAR*
FINISH RENDERING IN
FERTICLAY, *MICP*, LOW CARBON CEMENT

ENTRYWAY REVEAL
RAMMED EARTH FINISH

MODULAR RAISED FLOOR IN CHIPBOARD
AND SPC VINYL FLOORING

EXISTING WALL

EXISTING FLOOR



6

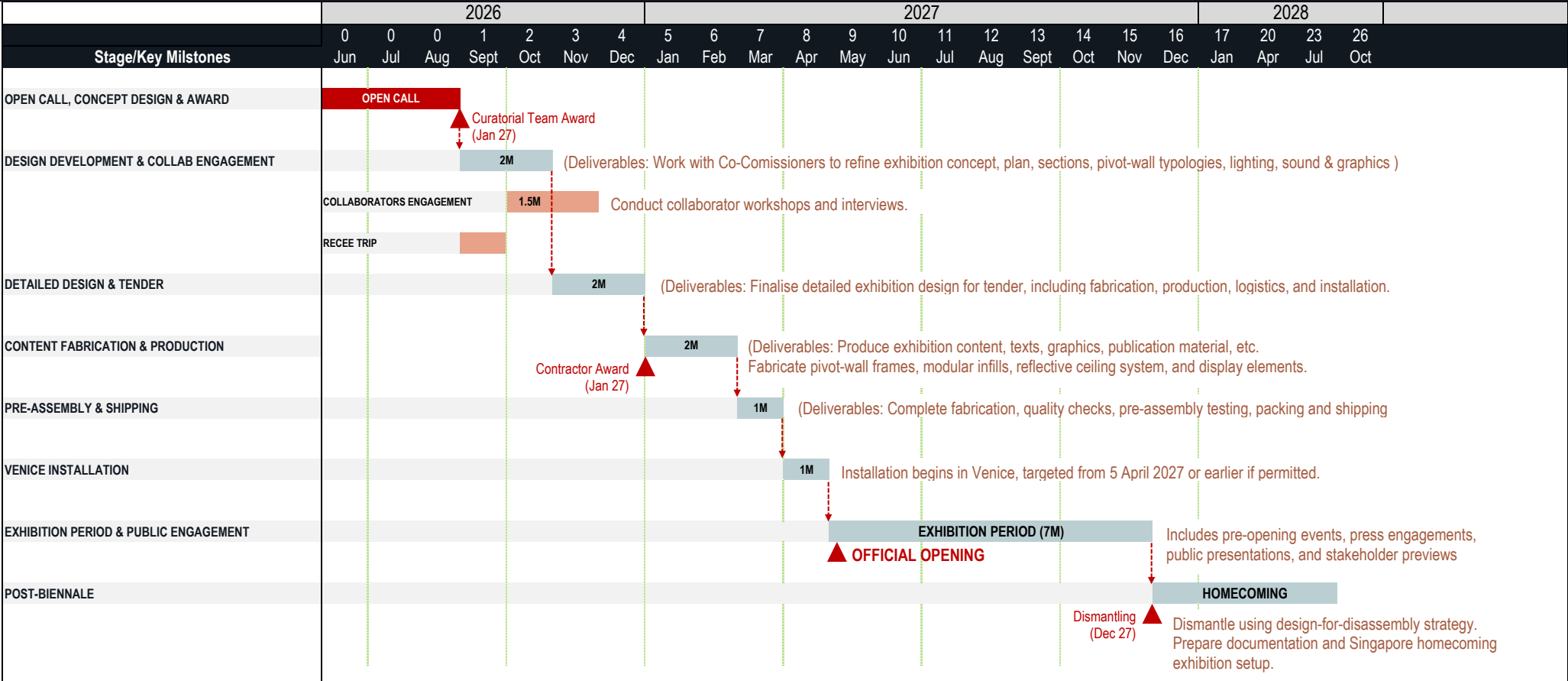
CONSTRUCTION STRATEGY

pt 1	\\	CONSTRUCTION COST ESTIMATE
pt 2	\\	EXHIBITION TIMELINE

CONSTRUCTION COST ESTIMATE

Expenditure Item	Cost (\$\$)	Notes
Preliminaries	60,000.00	Lumpsum includes: a. Shop drawings b. Contractor, factory overheads c. Sample, mock-up, testing d. Moisture, corrosion protection to manufactured works e. Export packing f. Crane loading g. Export customs declarations h. Others i. On-site execution preliminaries at Venice *Excludes freight to and from Venice.
Raised Chipboard Floor System 150mmH with Vinyl Finish	32,000.00	Includes modular raised platform, steel subframe, chipboard planks and vinyl tile finish: [\$160/m2]
High-Gloss Hammered Stainless Steel Ceiling	56,000.00	Includes supply and install of panels and suspension system: [\$280/m2]
Scaffold Structures for Pivot Walls and Ceiling	35,000.00	Includes supply and install (assume 25kg/m2): [\$175/m2]
Sheer Curtain Ceiling Upturn	9,300.00	Includes supply and install of curtain and hanging support
Pivot Walls x 32nos	98,800.00	Approx. 2.4mH x 1.2mW, comprise of aluminium framing, sustainable backing infill and varied finishes: [\$3080/panel]
Fixed Front Walls	8,160.00	Approx. 2.4mH x 10mW, comprise of aluminium framing, sustainable backing infill and textured paint finish: [\$815/m2]
Raised Shallow Reflective Pool in Fibreglass	33,820.00	Includes waterproofing, raised pedestal, filtration pump and pipeworks
Lighting	16,055.00	Integrated linear LED strips on 32 pivot walls (dual-sided), pool feature lighting and front wall spotlights
TOTAL	349,135.00	

EXHIBITION TIMELINE





THE TEAM



Ar. Ng San Son

Curatorial Direction and Architectural Design

Ar. Ng San Son is an architect whose work spans design, public life and the systems shaping the built environment. Through buildings, installations and teaching, he explores how architecture gives meaning to place, connects communities and responds to competing demands.

His approach begins with users, landscape and public context. Light, material and movement shape how people experience and remember space. As design lead for the CMPB facility at Hillview Link, he balances operational needs with dignity and clarity.

At HomeTeamNS Khatib and SAFRA Choa Chu Kang, he rethinks civic architecture as an open framework for movement, interaction and connection with landscape. He has also contributed to iLight Singapore, Archifest and the DP50 Jubilee exhibition.

A Board member of the Board of Architects Singapore and design tutor at NUS, San Son sees architecture as a collaborative and evolving practice. In 2017, URA named him one of Singapore's twenty promising architects under forty-five.



Dr. Erwin Viray

Curatorial Direction and Critical Framing

Erwin Viray is Professor and Director of KYOTO Design Lab at the Kyoto Institute of Technology and Senior Strategic Advisor at DP Architects, Singapore.

Trained in the Philippines, Japan, and Sweden, he works across architecture, design research, and institutional innovation. He has taught at the Tokyo University, Kyoto Institute of Technology, Harvard University Graduate School of Design, the National University of Singapore, and the Singapore University of Technology and Design, where he served as Head of the Architecture and Sustainable Design pillar.

His work explores the intersections of ecology, cultural heritage, emerging technologies, and design, advancing architecture as a platform for interdisciplinary collaboration, cultural dialogue, and more resilient and imaginative futures.



Ar. Jireh Lee Jing Han

Narrative Development and Spatial Strategy

Ar. Jireh Lee is an architect whose work explores the intersection of sustainability, computational design, and emerging technologies. His design approach integrates environmental responsibility with digital innovation, creating architecture that enhances both human experience and ecological performance. In 2019, he co-created Why Green? for the iLight Singapore Festival, an award-winning installation recognised with the International Architecture Awards 2020. In 2023, he was named one of the 40 Under 40 by the Perspective Global A&D Awards.

Ar. Jireh champions passive design strategies, renewable energy, and low-carbon solutions, with his projects, such as SAFRA Choa Chu Kang, receiving multiple sustainability and design awards. Beyond practice, he actively engages in architectural discourse through conferences, workshops, and publications, advancing design through research and knowledge exchange.



Ar. Glenn Loh

Exhibition Experience and Spatial Strategy

Ar. Glenn Loh's work examines how systems intersect to shape spatial experience, movement, and control. His projects are rooted in institutional and sports facilities, where user journeys and touchpoints are carefully curated. At the Central Manpower Base project, he shaped a large, complex environment that deconflicts public and private zones through clear sequencing and controlled access. He engages the tension between openness and security, balancing public porosity with operational demands, an approach extended in his current work on the Changi Air Base Integrated Facility.

His strengths lie in exhibition strategy, spatial sequencing, and clear narrative graphics that communicate ideas succinctly. As President of DPLife!, he curates participatory platforms through structured planning and logistics.



Ar. Johann Lim

Detailing, Prototyping, Fabrication

Johann's work explores how architecture supports sustainable urban life through materiality, craft, and social connection. He approaches each project with a focus on detail, material reuse, and environmental response.

His contribution to the RGB Pavilion (Archifest 2016) tested zero-waste construction using reclaimed materials as a temporary urban intervention. He oversaw HomeTeamNS Khatib (2020), a civic destination defined by its textured façade and structural clarity, and led the concept for SAFRA Choa Chu Kang (2023), integrating landscape, fitness, and porous public spaces. He is currently leading SO DRAMA! and HomeTeamNS Tengah, which redefines public space through porous design and integration with an HDB water park. Johann was President of DP Life! and is recognised among SBF's Outstanding Architects Under 40.

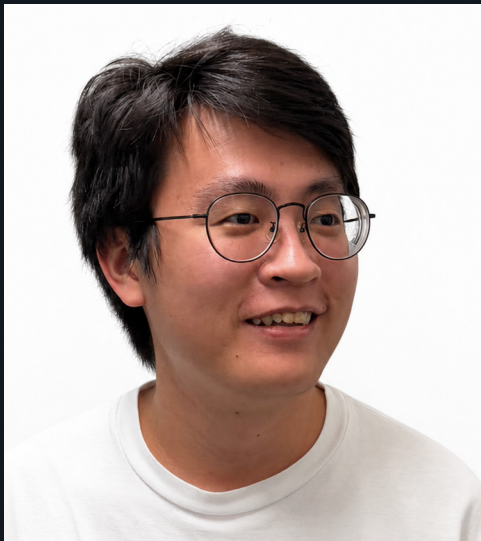


Jason Cheong Tze-Shenn

User Interface Designer

With a Master's in Architecture from NUS, Jason offers extensive expertise in crafting vibrant urban environments. During his six-year tenure at the Urban Redevelopment Authority (URA), he managed master planning, urban research, spatial co-creation, and stakeholder engagements, notably contributing to the Central Area curation for the URA Master Plan 2025. He also guided urban design for various high-density, mixed-use developments under the Strategic Development Incentive (SDI) scheme, spanning hotel, commercial, residential, and conservation typologies.

Currently an architect at DP Architects, Jason focuses on designing specialized educational facilities, creating innovative, future-ready learning spaces.



Nigel Chew

Detailing, Prototyping, Fabrication

Nigel's work is grounded in precision, with a strong focus on detailing, geometry, and proportion as drivers of architectural clarity. His involvement in SAFRA Choa Chu Kang and SO DRAMA! reflects an ability to implement complex systems and resolve challenging interfaces with discipline and care. He navigates competing demands from technical agencies, regulatory frameworks, and design intent, aligning them into coherent and buildable outcomes.

These strengths will extend to the Singapore Pavilion in Venice Biennale, supporting both design intent and the efficient crafting and installation within tight timelines. He is also adept in language, expressing ideas with clarity while retaining a measured poetic quality.



Isaac Tan

Exhibition Experience and Spatial Strategy

Isaac Tan Hung is a graduate of the National University of Singapore, where he completed his Master of Architecture in 2023. He is currently an Architectural Associate at DP Architects and is on his journey towards attaining his Singapore architectural professional practice qualification.

Isaac is passionate about exploring the sublime in architecture and sees the built environment as a medium for communication and discourse. This interest is reflected in both his academic and professional work. He is currently building his expertise in civic and institutional architecture in Singapore, while also honing his abilities in managing large, complex developments and contributing to the leadership of multidisciplinary teams.



Andrew Lee Ruo Zun

Visual Communication, Interpretive Content & Research

Andrew Lee is a research-driven designer whose work examines architecture as an ecology of materials, rituals, environments, and social relations. His postgraduate thesis, *Satori Sento*, was nominated for the prestigious RIBA President's Silver Medal and selected as one of eight projects for the Grand Review at the International Exhibition of Architecture Graduation Design (IEAGD) 2025 in Taipei.

Through historical, material, and socio-ecological research, the project critically investigated architecture's role in mediating relationships between nature and society, human and non-human life, and individual routines and collective resilience. These concerns continue in the study of Singapore's future shore, where architecture, landscape, and ecology can no longer be understood as separate domains.



Toh Eu Juin

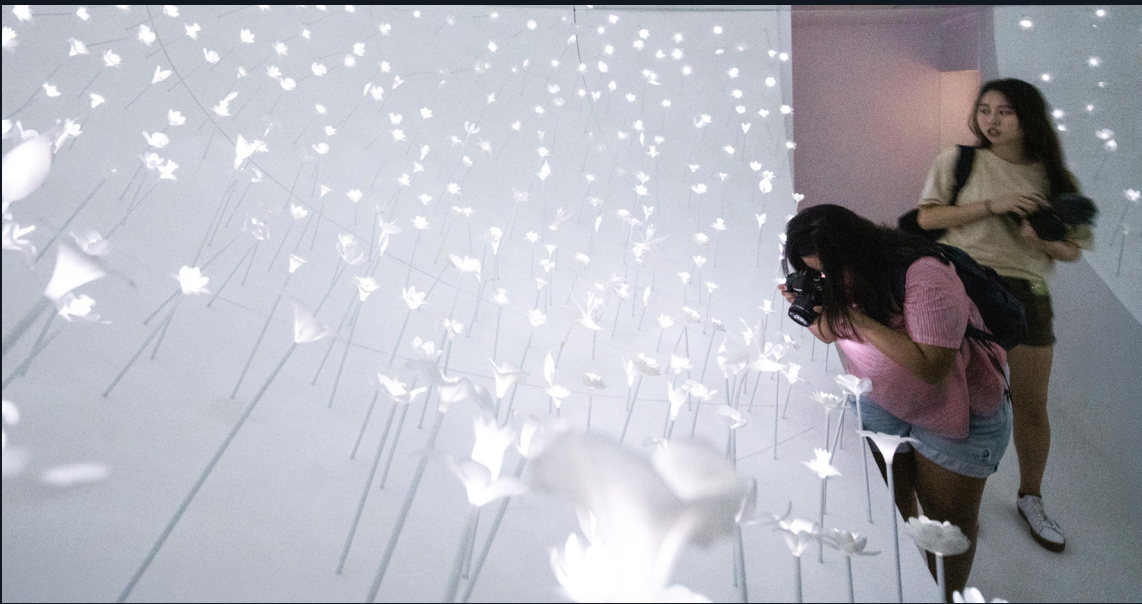
Visual Communication, Interpretive Content & Research

Toh Eu Juin is an Architectural Associate at DP Architects, Singapore. He received his Master of Architecture from the National University of Singapore, where he was awarded the Lee Kuan Yew Gold Medal and the Board of Architects Prize.

His work spans architectural practice, design research, and speculative design, exploring the intersections of ecology, infrastructure, cultural memory, and emerging technologies. Through architecture, drawing, and visual representation, he investigates how the built environment can respond to environmental uncertainty, territorial transformation, and evolving relationships between people, land, and sea.

8

RELEVANT TRACK
RECORD



WHY GREEN?

iLight 2019

Lying here pondering over the hue of our city's ambience; the cooling warmth of green, synonymous with our urban scape. 'Why Green?'; an art/light installation stimulating the expression of a mundane yet ubiquitous object—a flower—that animates the vigor and ties among Singaporeans through the trajectory of time.

Scouring the landscape of Singapore; while embracing her alternating atmospheres—between the scorching heat and cooling indoors—the polarizing sensation became its own agent for review. The backdrop of unity was in the shade of Green; where the outdoor canopies became my shield; rustling leaves became my music; its foliage, my picture—the difference not as binary as it seemed. Perhaps, the hue of Green has been a bridge we've seen; and so, our elementary objective emerged as a conversation to seek what's within. The conversation was empowering—listening to the silent whispers of flora, we desired to document their voices. Their story is not one to be told, but that to be felt; a story that triggers the fluttering of hearts and as their tale was voiced in the shadows—in the backdrop of Singapore's myth and legends; as an apparatus for prosperity and cohesion; as a scent that makes you smile—their absence motivated its presence, just as its omnipresence ensued its absence. As they glowed in silence, their fable began to fade into the cursors of modernistic pressures, initiating a new charter of our objective—to share their story and their philosophy, in an unbiased and unconstrained fashion that would serve not to dictate but to liberate. An answer in conclusion will forever be out of reach—as the nature of Green disobeys our logocentric practices—but an act of inquiry pursues to comprehend and appreciate Green in its spirit; with its inherent ills and chaos, for Green has invariably been a companion of Singapore.

Architecture MasterPrize
Winner, Installations & Structures

**The Chicago Athenaeum:
The International Architecture Awards (IAA)**
Winner, Display/Installations

DP50 Exhibition

DPA 50th Anniversary, 2018

Founded in 1967, two years after Singapore's independence, DP Architects grew in parallel with the nation's urban, social and economic transformation. Through projects ranging from People's Park Complex and Golden Mile Complex to Esplanade – Theatres on the Bay and Singapore Sports Hub, the practice has played an instrumental role in shaping the city's emergence as a modern global city.

Curated by Ng San Son, the exhibition situated the firm's history against Singapore's architectural, social and economic development. The archive therefore became more than an institutional record: it operated as a lens through which the history of a city and nation could be read. Individual projects were connected to broader questions of density, public life, land scarcity, tropical urbanism and Singapore's expanding relationship with the world.

A decade later, this experience provides a direct foundation for the curation of the Singapore Pavilion at the Venice Architecture Biennale. Both projects require architecture to be understood not as a series of isolated objects, but as evidence of larger cultural, environmental and historical forces. The DP50 exhibition demonstrated the team's ability to research a substantial archive, identify a coherent argument from many projects and voices, and translate that argument into an accessible spatial, visual and public experience.

Architecture MasterPrize
Winner, Installations & Structures

**The Chicago Athenaeum:
The International Architecture Awards (IAA)**
Winner, Display/Installations





Exhale

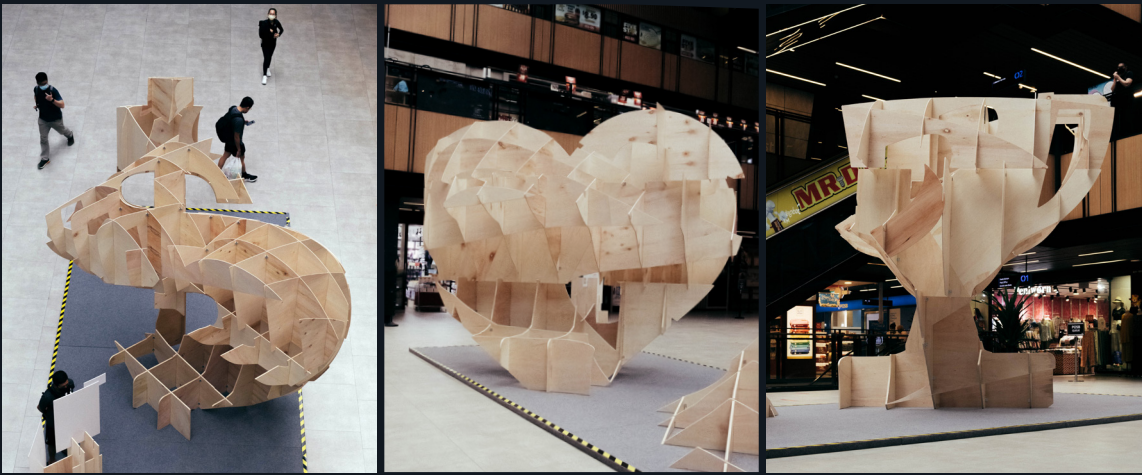
Archifest Pavilion 2016

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Architizer A+ Awards 2017

Architecture + Color: Jury & Popular Choice Winner



URA-REDAS SPARK Challenge 2022

In the present day world of crisis, amidst an increasingly dynamic and plural public with changing and multi-generational values, how can we incite genuine public conversation and contemplation? It is a challenge that we tackled by falling back onto what has always been a cornerstone of architectural practice: through the intentional crafting of a sense of community, and narrative quality. Based on the belief that a public intervention is not simply for, but also with the public, we felt strongly that anything we attempted to design and build in that small pocket of space had to first create and inspire a sense of emotional belonging- to speak of our aspirations, desires and lifestyles as a collective society.

Seeking to provide perspective on our goals in life, CashLoveCloud invites visitors to explore the things in life that truly make them happy. Taking the form of anamorphic pavilions, special symbols materialise when viewed from specific points around the Paya Lebar precinct. These symbols, like the heart symbol and dollar sign, represent broad notions we generally associate with happiness. The intervention encourages viewers to consider the broad and specific goals that their peers might uphold in relation to the amorphous concepts of happiness and satisfaction. In doing so, the hope is that the viewer contemplates their own goals and accompanying motivations and considers if their actions and commitments are aligned with their genuine desires.

Kathy Ong Prize
Best Creative Work



The Tropical Primitive Hut

Light to Night Festival 2018

It seeks to accentuate the innate relationship between architecture and the environment, a connection that has oftentimes been glossed over during Singapore's rapid urban development. Situated in the tropics, tandem embraces the sun, wind as well as the rain, creating harmony between these disparate elements.

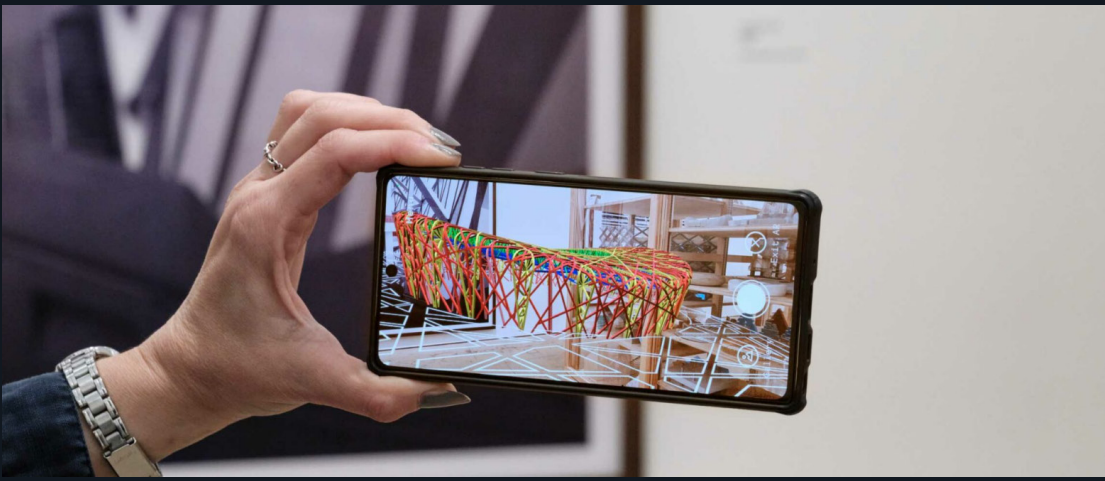
The design of the folly is inspired by clouds, reflecting the element's ever-present, shape-shifting process - its nature of permanent ephemerality. Using a two-pronged approach of tactility and visual connectivity, it aims to emphasize the impact of architecture on the environment, as well as how the environment empowers architecture.



TOTAL-PLEASURE-SUITE

Singapore Biennale 2025

TOTAL-PLEASURE-SUITE reimagines how desire operates within engineered environments shaped by safety, control and knowability. It challenges the rhetoric of nature as pure and determined by the divine, instead proposing a feral transformation that emerges from entangled ecosystems and material excess. It explores the tension between nostalgia and novelty, between greenwashed restoration and techno-futurism, advocating for forgotten pleasures that lie outside dominant narratives of progress.



Hybrid Display

Pop-up Exhibition, 2025



RASA TABULA SINGAPURA

Singapore Pavilion, Venice Biennale, 2025.



Le Corbusier: A Day in the Life

Alliance Française de Singapour, 2021



Food Shaping Kyoto

Vitra Design Museum, 2019



No More Free Space?

Singapore Pavilion, Venice Biennale, 2018.



Smiljan Radić: BESTIARY

TOTO GALLERY-MA, Tokyo, 2016.



The Asian Everyday

TOTO GALLERY-MA, Tokyo, 2015.



Uncertain Certainty

TOTO GALLERY-MA, Tokyo, 2013.



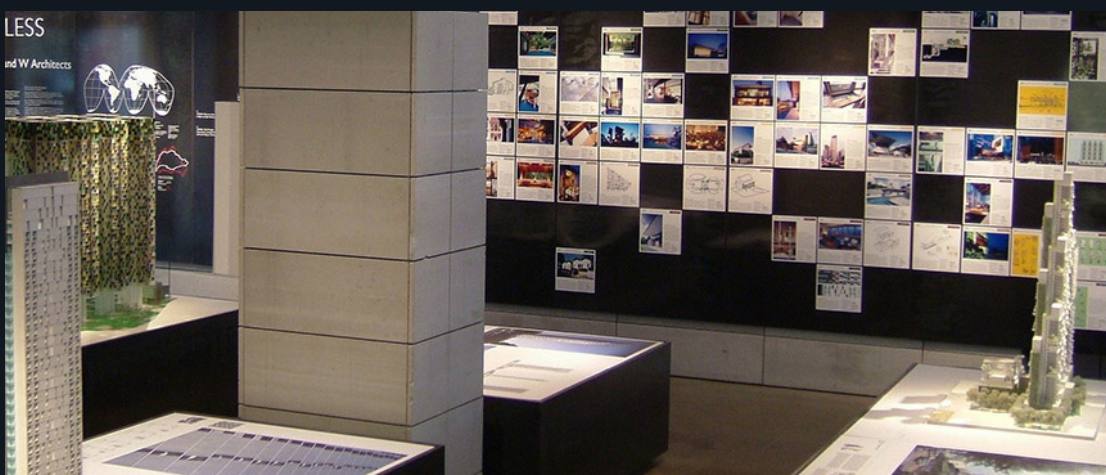
Studio Mumbai: PRAXIS

TOTO GALLERY-MA, Tokyo, 2012.



National Art Gallery Architectural Design Competition Exhibition

Competition Proposal Exhibition, 2007



Exotic More or Less

Aedes Architecture Forum, Berlin, 2006.

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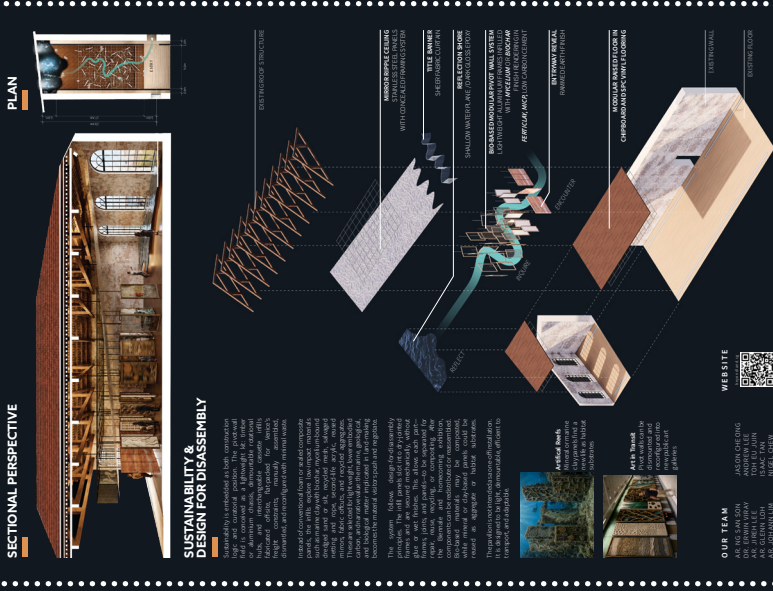
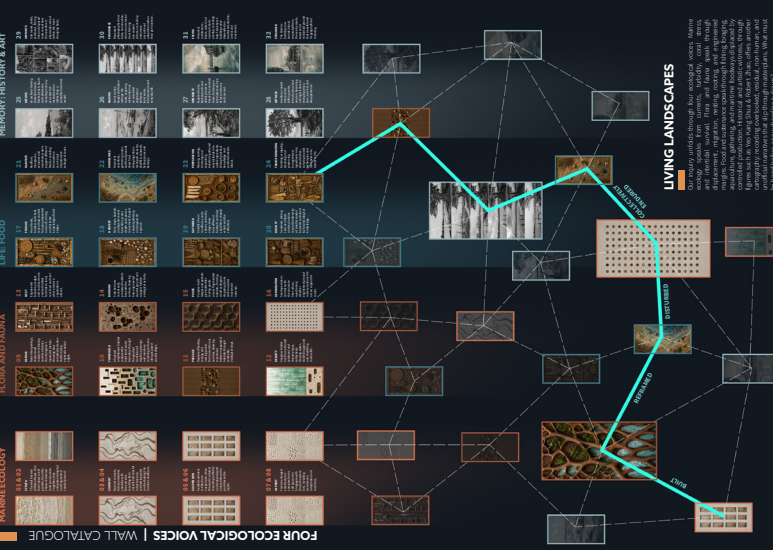
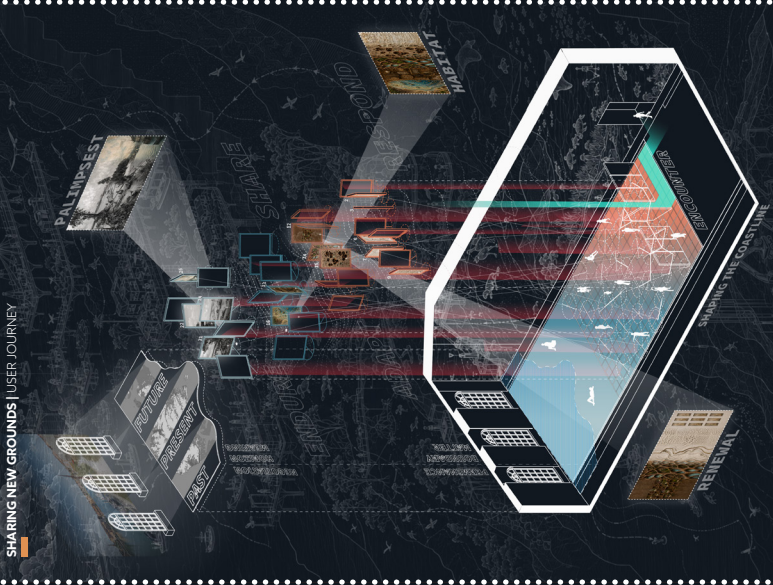
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BEYOND LAND



AR. NG SAN SON	JASON CHEONG
DR. ERWIN VIRAY	ANDREW LEE
AR. JIREH LEE	TOH EU JUIN
AR. GLENN LOH	ISAAC TAN
AR. JOHANN LIM	NIGEL CHEW

