

# Journaling



A creative process journal typically captures the step-by-step journey of a project through the lens of the designer. But in this case, what you're holding is the outcome of a deadline-driven sprint a product of a last-minute push to submit the creative journal itself. While it may not be the most polished or conventionally "presentable," I've chosen to document and frame the process as it unfolded, in its rawest form. This journal chronicles a race against time: a 24-hour stretch from 00:00 to 23:59 on Sunday, 20 April 2025. It is both a reflection and a real-time documentation of creative problem-solving under pressure. Beyond just capturing the process, this publication serves as a critique—a candid look at time management (or lack thereof) and the realities of creative procrastination. In essence, this is a book of self-awareness. A journal of a journal. A reminder that even in chaos, there is creativity worth capturing

*Timothy Ho*

**Problem:**

Singapore is often viewed as a CBD, shopping and attraction centric tourist destination. This paints the impression that we are all about the high life with barely any emphasis on the people and life as a Singaporean.

**Opportunity:**

To shift the focus of tourism from the CBD to heartland areas, giving tourists a taste of true Singaporean culture through the eyes of residents across Singapore.

“Echoes of Our Heartlands is a tribute, an itinerary field guide for anyone who seeks to educate themselves on life in Singapore away from its landmarks, shopping and its CBDs. It serves as documentation on HDBs, void decks, hawkers, unique amenities and the people that shape them. This project aims to be a magnification of life within typical neighbourhoods, a handbook uncovering evidence of sentiment, culture and community within spaces of both the new and old. This would also bring to light community driven void deck initiatives, government related projects and interventions aimed at fostering place ownership or community interdependence within various neighbourhood estates. This is a project publication that would have to be developed based on extensive research and onsite visits to various parts of Singapore, taking notes, documenting, photographing various aspects exclusive to Singapore in correlation to its heartlands.”

Before the consultation, I came across a Time Out article titled “The Stories Behind the Oldest Housing Estates in Singapore” while researching estates of interest. I was looking for places rich in culture, arts, and heritage, so I initially selected Tiong Bahru, Bedok, Toa Payoh, and Marine Parade. When drafting my proposal, my concept was to add depth to Singapore’s tourism by encouraging visitors to experience the country through the lens of locals. Rather than limiting their exploration to the CBD and popular tourist spots, I wanted to highlight the heartlands as immersive and authentic destinations

This first consultation session was an insightful introduction to how Alvin approaches his classes. As one half of Atelier HOKO, his thinking is deeply rooted in personal experience and extensive research, which is evident in his Science of the Secondary book series. It felt like he was more interested in having a casual, open-ended conversation about our ideas rather than focusing on the specific research we had already compiled on our Miro boards. Instead of dissecting our findings, he asked fundamental questions—ones that truly matter in shaping the research, such as...

- Who is the target audience?
- Look at STB and what they lack or what they have currently
- Singapore is kind of all about Luxury
- Singapore is like the Tokyo of SEA (rich shopping)
- What is the angle of Singapore’s tourism?
- Am I talking to the ones that are into LV or what kind of people do I address?
- How does tourism work in Singapore?
- What kind of tourists come here?
- Go to popular tourism districts, areas in CBD and find out the kind of activities they are interested in perhaps?
- Research on various estate zones? (west, east, central)

These questions became essential in steering my project in a more defined direction. I appreciated that they weren’t meant to challenge my overall concept but rather to refine and deepen my understanding of it. This gave me a sense of reassurance, highlighting that asking the right questions would ultimately shape the project into something meaningful and engaging. To my surprise, Alvin remarked that my project already had a clear direction and encouraged me to explore intriguing aspects within my topic to add depth and richness. In response, I realized that I wanted to focus on estates of historical and cultural significance capturing the memories, heritage, and history that define Singapore’s heartlands

I was also advised to examine how Singapore functions as a tourism-driven country, particularly how most tourists tend to stay within the central CBD area. This led me to consider exploring estates from the East, West, and Central regions to provide a more comprehensive perspective. Given that my project heavily depends on estates across Singapore, I needed to first conduct online research before visiting these locations in person. To streamline this process, I used a map to pinpoint various estates, allowing me to analyze their historical and cultural significance and identify the unique characteristics each one offers.

**Places to research About**

West: Jurong, Pioneer, Choa Chu Kang, Bukit Batok

Central: AMK, Toa Payoh, Bukit Timah

East: Tampines, Bedok, Marine Parade, Kallang, katong/joo chiat

South: Queenstown, Tanglin, Bukit Merah

North: Woodlands, Yishun, Sembawang

*week 1.1.* In consulting Alvin, I had a great conversation with him in how my project direction could go, for me it’s taxing to refer to the computer so I was glad in the way that he would just rather talk than to see anything as it was still week 1. He gave me pointers to think about that are highlighted in bold for the next consultation, some of which required on site visitations while others were online research.



#### TIONG BAHRU

This hipster enclave is one of Singapore's oldest housing estates. Developed in the 1920s by the Singapore Improvement Trust (SIT), Tiong Bahru sits on former Chinese burial grounds – a history that can be guessed from its name, which means 'new cemetery' in Hokkien and Malay. Besides being the site for farming and military use, Tiong Bahru was also infamous for being a 'melting pot' of 'den of beauties', as rich businessmen often kept their mistresses in these flats. Other beauties also lived here: glamorous cabaret dancers from the nearby Great World Amusement Park, and papparazzi (or prostitutes) with their mirrors.

**What to see today:** Head down to Tiong Bahru to admire the Art Deco architecture of the pre-war flats. Particularly appealing are the exterior spiral staircases, courtyards and kitchen stairwells, where neighbours used to pass goodies across to each other with bamboo poles. For more to see and do, read our [ultimate guide to Tiong Bahru](#).

#### TOA PAYOH

Swamps are a bit of a theme here, and Toa Payoh is the 'big swamp' (in Hokkien). This marsh estate has a bit of a seedy past, being the battleground of some of Singapore's largest crime syndicates, gangs and secret societies. It was notorious as the 'Chicago of the East', so seamy that even policemen avoided entering the district come nightfall. Nevertheless, the National Heritage Board documented the strong kampong spirit among the villagers in Toa Payoh. The closely-knit communities put up a huge fight against the government's relocation efforts at the time – after all, they also relied on the land to farm for a living. With major incentives to move, the villagers and squatters eventually made way for Toa Payoh new town, Singapore's first MRT station, first co-operative supermarket and first Residents' Association, among others.

**What to see today:** This heritage neighbourhood glistens with hidden gems, the most famous being the dragon playground. Check out our [ultimate guide to Toa Payoh](#) for a full list of things to eat, drink and do.

#### BEDOK

Bedok's history is closely tied to the sea. Before land reclamation in the East, communities living in Bedok had easy access to the beaches to carry out fishing activities, and run the coconut plantations as their main livelihoods. The Orang Laut were the early inhabitants of this area, but settlers from Indonesia and Malays eventually streamed in. On another note, piracy was said to be rampant in the waters off these shores. Records speak of fierce battles that resulted in much death and injury. These marks of old Bedok were eventually cleared for development in the 1960s, resulting in one of Singapore's densest planning areas.

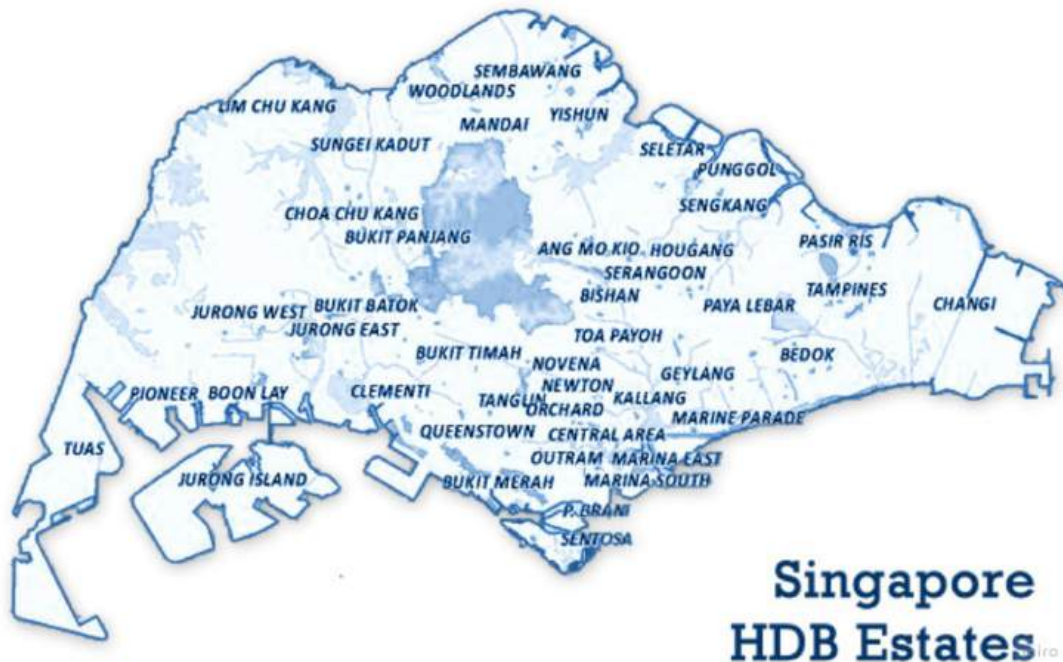
**What to see today:** If you can't get close to the water at the beach, you can do so at Bedok Reservoir. This neighbourhood is also famous for some of the best food on the island – get in the know with our [ultimate guide to Bedok](#).

#### MARINE PARADE

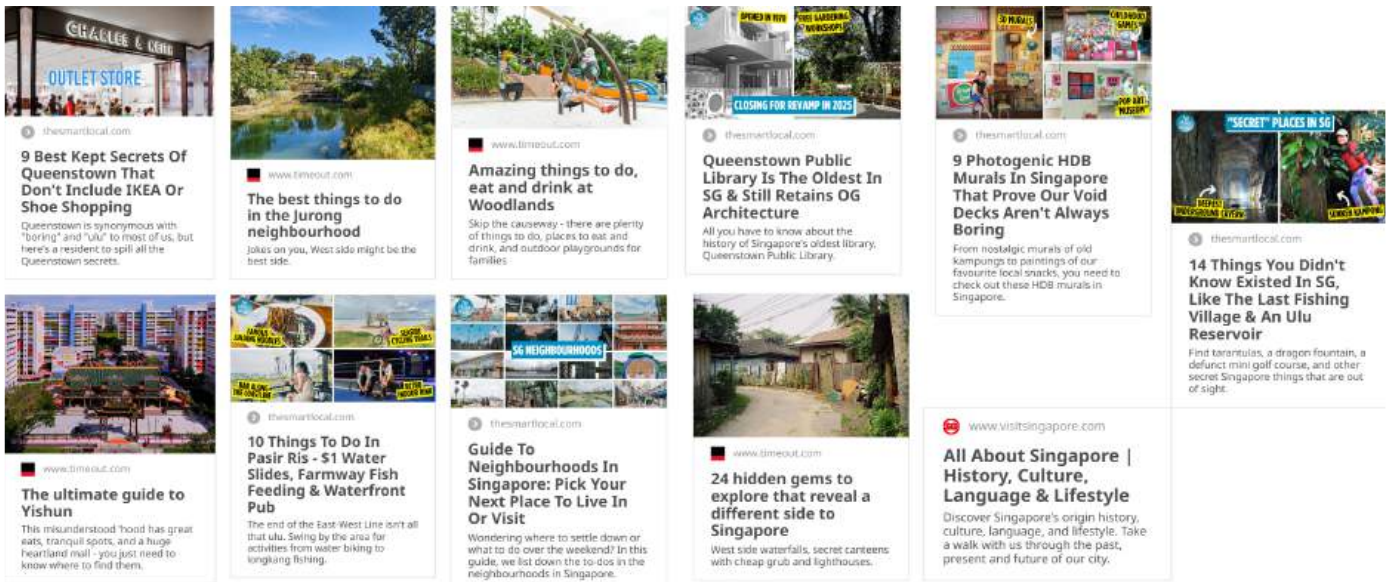
Marine Parade has the distinct honour of being the first housing project built entirely on reclaimed land. It has the hills in Bedok and Upper Changi to thank – these were blasted for sand to fill the seas. Before reclamation works began in 1966 however, Marine Parade was a hub of activity. This former beachfront attracted groups of people out for a picnic and a splash, and many patronised the hawkers' stalls dotting the sand. In a situation similar to Sentosa today, Marine Parade was also a popular location for wealthy families to settle down, perhaps to make the most of the cool sea breeze.

**What to see today:** Marine Parade today maintains much of its breezy, seaside character of the old days. Take a jaunt to this laidback town for sport and water activities, seafood and more you can find in our [ultimate guide to Marine Parade and East Coast Park](#).

## Singapore HDB Estates Map



week 1.2. An overview of the various estates and where my project could possibly go due to the unpredictability of the locations to find from each estate.



week 1.3. Here i've focused my research solely on reading up on places to visit as my project accomodates many aspects of offerings around Singapore I intend to create a publication catalogue covering these various aspects to give tourists an understanding of the heartlands.



Weds 15.01.24

Chijmes

- Tourists taking pictures and enjoying the vibe of the spaces
- Regardless of age and demographic
- Places to chill with cafes or bars

Raffles City

- Tourists come here for luxury or mid-high tier shopping experience
- Food court has tourists

Capitol

- Not many tourists, perhaps due to the choice of shops

Funan

- Few tourists and generally a place for younger generation

Little India

- Has many tourists walking along street shop areas, similar to chinatown and Haji Lane.
- Taking pictures of the colourfully adorned colonial shophouses
- Mainly Chinese and Ang Mo tourists
- Tourists would dine in at Tekka market to try indian food
- Tourists are dressed comfortably for exploring the shophouse and street areas

Golden Landmark Complex

- Surprising amount of tourists here exploring and shopping

Sultan Mosque area/Haji Lane etc

- Many tourists walking along the shophouse and streets taking pictures of the sultan mosque and the heritage/architecture surrounding it
- Many tourists are dressed nicely and comfortably
- Absolute HUB for tourists
- Tourists here are interested in culture, arts and handmade stuff

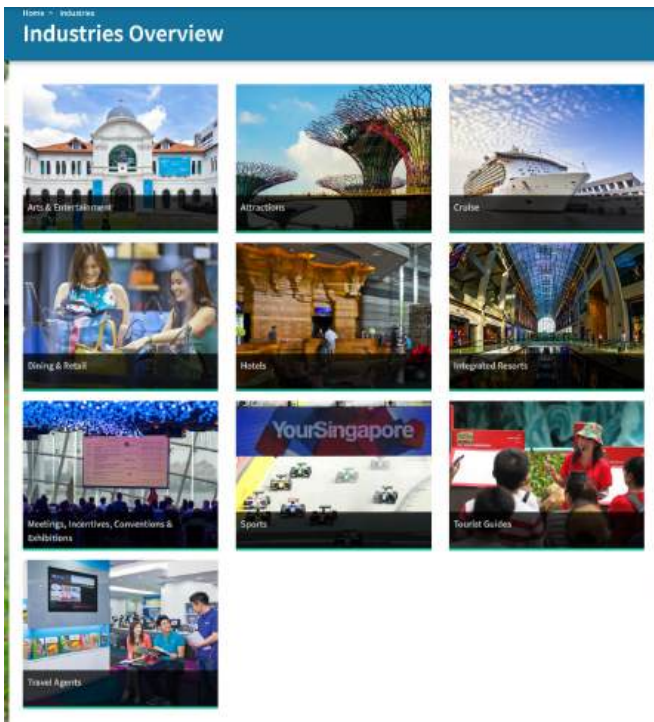
Bugis

- A great many tourists are dressed nicely and come to walk and shop at Bugis street as its almost like a large night market, also within the main mall itself
- Tourists are here to buy clothes and into fashion, food, trinkets and affordable buys
- Demographic and age is broad and varied

Chinatown

- A bustling tourist area along the streets especially around OG building and people's park hawker
- Many international tourists taking pictures along the shophouse streets

*week 1.4.* I did observational walks around the civic district or popular touristy areas to get a sense on the people that visit the places as well as put myself in their shoes. I actually found myself walking from Chijmes all the way to Funan, subsequent days Little India to Bugis, and finally Chinatown. This reflects the way tourists that I observed would detour around into places and walk about during their visits to these spots.



Here Singapore tourism board doesn't even have a category for culture and history, hence showing a lack of consideration for the heritage of Singapore. Everything seems to be about trade and shopping to grow the economy.

**Opportunity:**  
Cheaper, yet fulfilling option for tourists from the perspective of Singaporeans living in the heartland areas. Singapore is always painted as an expensive place due to the touristy areas selling overpriced food and other things.

*week 1.5.* I took a look at STB and noticed how it does not even have a section for anything regarding the heartlands or anything relating to Culture. I never knew that, and through this I knew that this project would be that standout factor that I could touch on.



After Week 1's consultation, I started mapping out estates across Singapore and narrowed down a list to focus on, though it was still quite a lot. From there, I looked into what each estate had to offer through secondary research, what I found were articles from activities and F&B options to unique things to do. At the same time, I wanted to understand tourism within the CBD, so I did some on-site research to observe what tourists do and the kinds of visitors Singapore attracts. I also observed the tourists in these hotspots, be it their dressing, ethnicity etc. I visited places like Chijmes, Raffles City, Capitol, Funan, Little India, Golden Landmark Complex, Sultan Mosque/Haji Lane, Bugis, Chinatown, MBS, and Orchard Road. Since malls play such a big role in Singapore's tourism scene, I explored both the shopping centres and the surrounding areas, walking through each district to get a better sense of how tourists experience the city experience and understand what they are interested in or why they go to certain places.

Through this week's consultation, Alvin gave me some feedback on the next step for things that I should be researching. This includes more research on STB and how I should be stepping away from typical tourism offerings while thinking of more unique ways people can experience Singapore. What I've found is Singapore Tourism Board does not include culture in their website of categories or aspects for understanding heartland tourism.

From week 1 there was talk about how I should define a target audience for myself to better create a curated aspect of this project. Through this consultation, we talked about how it can be focused on a younger target audience as it requires people to travel around quite a bit. There should also be specifically defined places of interest like f&b or dragon playground type of thing. He also exclaimed about how most of the time people would want to go to a place because of a takeaway experience or souvenir that you cannot find elsewhere. We also discussed ideas on stories, heritage, histories or different kinds of categories. Other notes were also about redefining these areas to better showcase the tourism aspects.

#### Notes Week 2

1. Target audience young instead
2. Specific definition like f&b, "dragon playground"
- 2a) There will always be a specific thing u like at a place there
4. A souvenir or something interesting and special there
5. Stories, heritage, histories, different kind of categories
6. Redefine some of these areas

Some questions I wanted to ask myself:

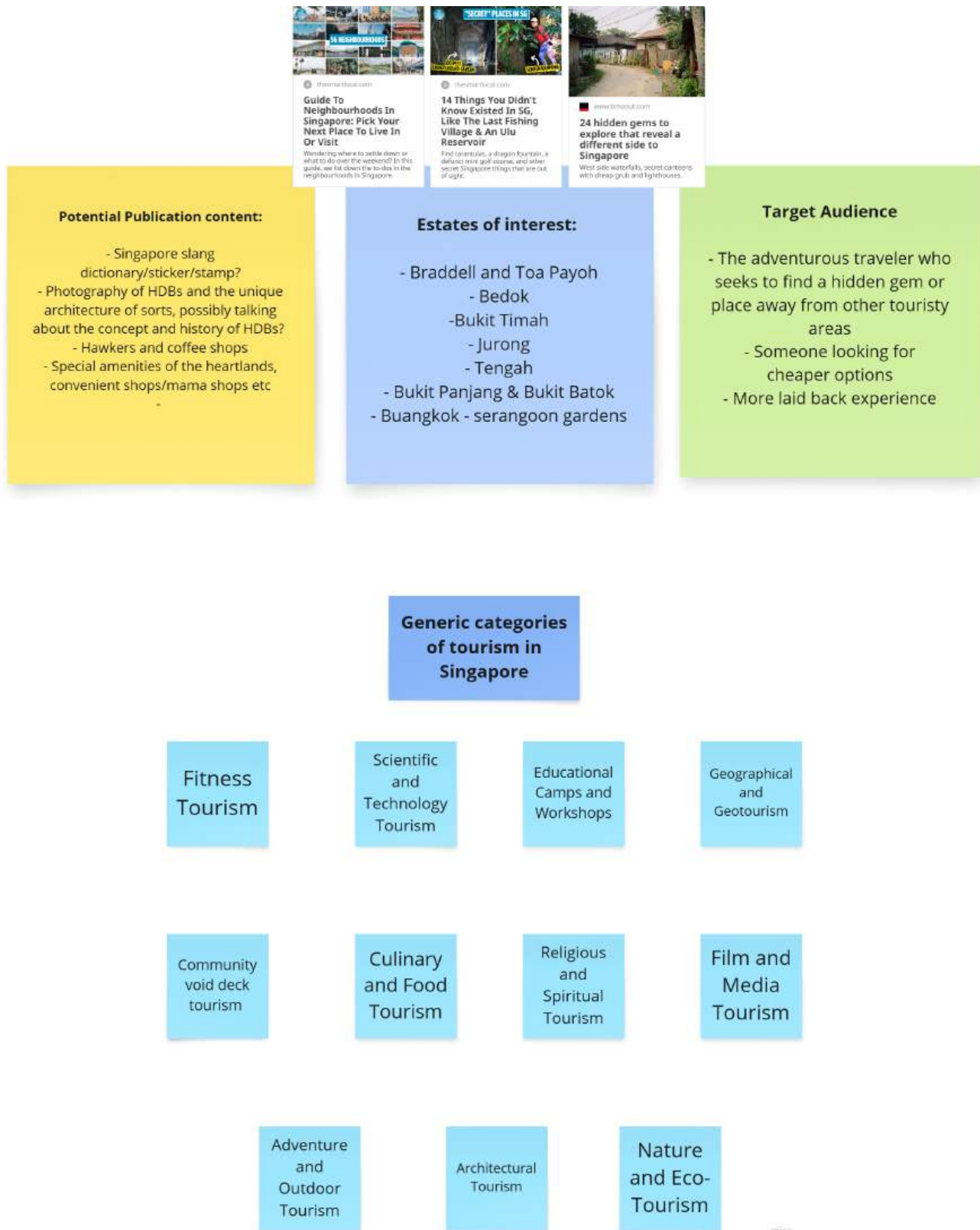
1. Young target audience
  - what are they interested in?
  - what are they like?
  - what is the age range?
  - further define them

2. What categories?
  - what is so special in that area? can only be found at that place?
  - can it be a souvenir of some sort from that place?
  - why would people travel for what?

3. Content of significance
  - what is the substance that my publication can fill or whatever?

## Weekly Written Reflection 2/9

*week 2.1.* As I consulted Alvin I realised that I needed to narrow down the things I want to think about concerning the categories involved and the methodology of using this information as content in itself. The framework was still missing at this point and there was still no target audience from that point.



week 2.2. Through the help of various articles I had been able to gather some focuses on tourism to include in my catalogue of places to visit. This was good as it allowed me to focus on the root attraction points of the places in the aforementioned articles and how each destination was tied with what kind of activity.





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week 2.3. Here are pictures of toa payoh, a place I was keen to explore for the unique heritage of a few places that I thought were interesting or unique in the heartlands, to sum up toa Payoh in Toa Payoh for me to visit and see if I can find any unique offerings along the way. I observed and travelled to the sensory garden in Toa Payoh, went to the market took images of the hawker as well and put myself in the shoes of a tourist in how I would freely navigate or be attracted to see certain last place of interest. My observation also led me to conclude that I had not seen any tourists visiting them as places for tourists to visit or just everyday life aspects as a Singaporean. I felt that toa payoh market. There were a total of 158 images taken due to the nature of retaking things at various

2.3.1. Pictures of interest included: toa payoh sensory park, a supposedly nice duck pond, a modern building, a vegetable market, a nostalgic snack shop, and the toa payoh dragon



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age. Did on-site research in Toa Payoh using a bike throughout the week and took pictures of the area. But of course, my first instinct was to research on either heritage or unique amenities in the area. I looked at everything around me from the estate HDBs to the small details around the estate. I travelled as I ate at a supposedly good duck noodle stall. I also noted how I moved around the estate and what I saw. I visited the dragon playground and took many pictures as my first point of interest in the estate. At this point, it was about finding novelties in the heartlands, and framing the story of Toa Payoh would be that place but mainly because it had the dragon playground and Toa Payoh Market. So, I shall only highlight them as places I have visited.

Dragon noodle store, a HDB, shopping lanes under a block, Toa Payoh Market hawker, a medicinal shop, and a dragon playground.

Did on-site research in Toa Payoh using a bike throughout the week and took pictures of a few places that I thought were interesting or unique in the heartlands, to sum up Toa Payoh. But of course, my first instinct was to research on either heritage or unique amenities in Toa Payoh for me to visit and see if I can find any unique offerings along the way. I observed everything around me from the estate HDBs to the small details around the estate. I travelled to the sensory garden in Toa Payoh, went to the market took images of the hawker as well as ate at a supposedly good duck noodle stall. I also noted how I moved around the estate and put myself in the shoes of a tourist in how I would freely navigate or be attracted to see certain things within the area. I visited the dragon playground and took many pictures as my last place of interest. My observation also led me to conclude that I had not seen any tourists in the estate. I also decided to research various categories of tourism in Singapore so that I may find something new and unique that can be part of the project. It helped me to think of categorisation so that I can easily research new things. These aspects included:

- Fitness Tourism
- Scientific and Technology Tourism
- Educational Camps and Workshops
- Geographical and Geotourism
- Community void deck tourism
- Culinary and Food Tourism
- Religious and Spiritual Tourism
- Film and Media Tourism
- Adventure and Outdoor Tourism
- Architectural Tourism
- Nature and Eco-Tourism

I'm not sure if this is all that there is to the content or scope of research, but I have also been thinking about what else I could focus on. My strategy got me to ponder about how I can incorporate or assess these categories of tourism and establish a curated experience.

Through my consultation with Alvin, he gave me feedback on how my project should not emphasize heartland attractions that would be obvious to Singaporeans themselves and to be careful to understand the contrast between nostalgia and local tourism. Examples I gave such as the Dragon Playground in Toa Payoh or the last Buangkok Kampong he told me are too obvious and they also aren't something very interesting to travel all the way just to see. I should filter the way I include the places I intend to select and define a target audience for these places. His advice was to dig deep into Toa Payoh and find things that are normal but very good. I should also think about the geographical context and what people can get out of that place as a unique experience or souvenir.

### Notes week 3

- Define the Nuances of my project
- Define what is heartland tourism
- There is a difference between nostalgia and local tourism
- Differentiate myself from STB
- Geographically contextual places or food
- Something v normal but v good
- Not something too obvious
- Dig deep into one place is the success of my project

*week 3.1.* During your consultation with Alvin, he advised against highlighting overly nostalgic or obvious heartland landmarks, like the Dragon Playground or Kampong Buangkok, as they may not appeal to a broader audience. Instead, he suggested identifying everyday but excellent experiences, defining a clear target audience, and considering how Toa Payoh's geography offers unique, meaningful takeaways.

- Chatgpt



**Stuff to ask  
myself and  
remind myself**

- What is the purpose of this project?
- Who is this for?
- Why do I want to do this?
- What are the nuances of my project? How can I study it?
- Define what is heartland tourism?
- Understand the difference between nostalgia and tourism
- Do NOT be STB and try to be different
- Understand and define unique contextual places, activities or food in heartland areas
- May not be heartland specifically and try to find an alternative term for 'hidden gem'?
- Digging deep into places is the true essence of my project
- Find community void decks or a special heartland setup in the estate
- Specialty and novelty type shops? be it food, souvenirs, unique offerings, trinkets, and other stuff not found elsewhere
- Things or offerings can be normal but what makes it special?
- Shouldn't be too obvious in a way of culture and heritage landmarks, or already commonly known stuff (as it is not surprising and can be boring)
- Find other kinds of unique miscellaneous aspects as part of content

miro

*week 3.2.* Here are the things I asked myself on what I wanted to achieve, this was so that I can constantly instil the nature in which I should be thinking based on my project focus of novelties in the heartlands. It allows me to think and think and think, reflect reflect and reflect constantly.



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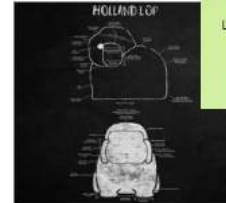
### 10 Unique Heartland Shops Hidden In Singapore's West That Even Easties Might Visit For Once

From a DIY craft store to a variety of sweet treats, you'll need more than one trip to fully explore all these heartland gems in the West.

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Just Ants



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museum  
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769198

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shop combined  
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Singapore 598120



www.carpenterandcook.com

### Carpenter and Cook | Cafe Bukit Timah

Carpenter and Cook is a little cafe near Beauty World, Upper Bukit Timah neighbourhood serves up tasty brunches and handmade, freshly baked pastries daily.



thesmartlocal.com

### 10 Unique Heartland Shops Hidden In Singapore's West That Even Easties Might Visit For Once

From a DIY craft store to a variety of sweet treats, you'll need more than one trip to fully explore all these heartland gems in the West.

Hawker ramen  
location: 144 Upper  
Bukit Timah Road,  
04-28, Singapore  
588177



thesmartlocal.com

### 10 Unique Heartland Shops Hidden In Singapore's West That Even Easties Might Visit For Once

From a DIY craft store to a variety of sweet treats, you'll need more than one trip to fully explore all these heartland gems in the West.

Local drinks and  
boba tea mixed

location: 233 Bukit  
Batok East Avenue  
5, #01-49,  
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<https://www.uncledidi.com/>

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popcorn  
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www.roots.gov.sg

### Kebun Baru Bird Singing Club

In 1987, Kebun Baru Bird Singing Club, Singapore's largest bird-singing and display arena capable of accommodating more than a thousand cages, was also established on the western side of the garden.

Kebun Baru  
bird singing  
club

Location: AMK

Myvillage, chomp  
chomp, Serangoon  
Garden shopping  
and food



www.roots.gov.sg

### Serangoon Garden

Serangoon Gardens is a private housing estate built in the 1950s that has since become a well-known food haven.

Location:  
Serangoon gardens

mythslegendsco...

### Myths & Legends Collection

Unique home décor and gifts

One of a kind unique  
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Location:  
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week 3.3. I researched about a whole bunch of places through the understanding of trying to focus so much on heritage or history, just on very good experiences. It made sense as I realised the notion of what tourism can be as wholesome experiences to be had. This process was an interesting one to be discovered and visited by its own locals.



Van gogh inspired gallery

Location: 56 Pipit Road, Singapore 370056

Concrete arts and craft design studio/ workshop

Location: Toa Payoh

Traditional chinese tea workshop experience

Location: Chinatown

Sembawang hot spring

Film cameras, vintage accessories, vinyls etc

Location: 205 Balestier Rd, #02-03, Singapore 329682

Macritchie reservoir Singapore largest and oldest reservoir

Location: macritchie reservoir

Free neighbourhood library

Location: 436 Yishun Avenue 11, Singapore 760436

Community garden

Location: 112 Bishan Street 12, Singapore 570112

Coffee omakese

Location: 121 Bukit Merah Lane 1, #01-06, Singapore 150121

**Kyūkei Co**

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Kyuukei Coffee

miro

### 8 Coolest HDB Void Decks In Singapore For The Next Time You Wanna Lepak Downstairs

From community gardens to art galleries, you won't have to stress about where to meet the kakis with this list of the coolest HDB void decks.

### 5 Things To Do at Sembawang Hot Spring Park in Yishun

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### 8 Coolest HDB Void Decks In Singapore For The Next Time You Wanna Lepak Downstairs

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to find really unique gems in the heartland areas. This was based on Alvin's comments to not ed that tour groups would often focus on heritage and history so I should be challenging the resting one to note, as I had forgotten that Singapore has all these places that are just wait-

The focus before this week's consultation was to find unique novelties that would be interesting for people to want to visit. Alvin gave me a good start by pointing me toward Just Ants, an ant shop in Yishun where people can buy ants as pets. This allowed me to establish a unique angle on my project, allowing me to explore the different regions and estates of Singapore to provide an entire island experience. He also talked to me about the ways that my project could use different landmarks as a point of reference to create a sense of familiarity for tourists around the place. Adding on to that I suggested even using them as touchpoints whereby this project could be found as a way to allow tourists to engage with the project. He advised for me to not keep going too hard on finding the different spots around Singapore and rather focus on the presentation of the project and how viewers would see it.

This is important especially when it concerns wayfinding and mapping out points of interests be it ways to get around or the places themselves. How I will go about doing this is still under consideration. The main notes and takeaways were as follows:

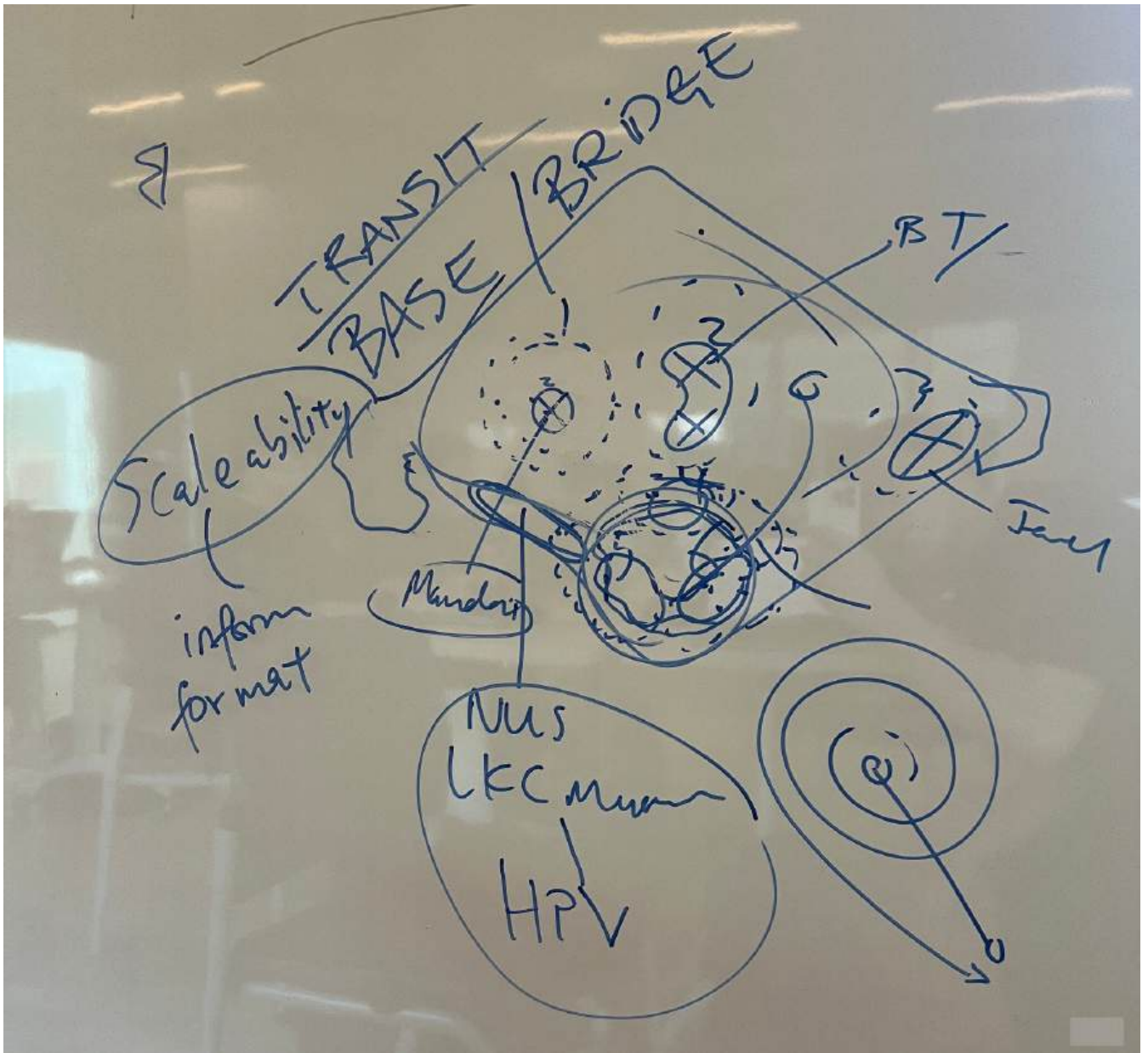
1. using tourist spots or popular hotspots as points of interest to branch out toward these smaller spots
2. think about the presentation of this project (is the book too thick? is it easily digestible?)
3. branding Singapore as small and easy to navigate
4. think about the style and appropriate design concept for this project
5. for now, the focus should be on the way i present the mapping of Singapore, highlighting various things and legends (main hotspots, PCN network, etc)
6. what other content is there that is relevant for this?

Overall the consultation seemed to have given me different options to explore and not just stick to publication as the finale. It would be good if there is a certain way to present this that is perhaps not just about it being a single project but as a unique series.

## Weekly Written Reflection 4/9

*week 4.1.* Before this week's consultation, your focus was on finding unique novelties that would attract visitors. Alvin introduced the idea of Just Ants, an ant pet shop in Yishun, which helped shape a more distinctive and quirky angle for your project. This inspired you to consider exploring different estates across Singapore to create a more holistic, island-wide experience. Alvin also suggested using familiar tourist landmarks as reference points to help orient visitors and create engagement through recognizable touchpoints. You proposed using these as interactive elements in your project. However, he advised shifting focus toward presentation and viewer experience, especially in terms of wayfinding and how the information is mapped and delivered

-Chatgpt



week 4.2. Through my consultation with him, he also drew out a map to talk to me about examples in which I could think about my project in a big scale of things. This picture illustrates the landmarking for reference points of the project in order to draw visitors into the heartland areas. I thought this was a very good insight he gave me as I was originally struggling how I could communicate the catalogue in an interesting manner that introduces the heartlands through an easy visual or direction.

## Notes week 4:

1. using tourist spots or popular hotspots as points of interest to branch out toward these smaller spots
2. think about the presentation of this project (is the book too thick? is it easily digestable?)
3. branding Singapore as small and easy to navigate
4. think about the style and appropriate design concept for this project
5. for now, the focus should be on the way i present the mapping of Singapore, highlighting various things and legends (main hotspots, PCN network, etc)
6. what other content is there that is relevant for this?

## Target audience:

Young urban explorers,  
looking for alternative  
tourism,  
transit bridge, for those  
who can cycle, cycle

*week 4.3.* His feedback also got me thinking more about categories of tourism I could touch on that perhaps involved a way of movement. To me it seemed like this project was going to involve a lot of traveling. He even suggested I stepped away from trying to accomplish too many places, as it can be good to focus on one and do it well. I was adamant to it at first as I wanted my project to have a sense of scale in order for it to be presentable for the industry showcase.



## categories of alternative tourism as content

Novelty shops/F&B  
experiences

Definition: sell unique  
stuff, or experience,  
not an everyday thing

Specialty shops/F&B/stuff?

Definition: A shop that is  
very focused on a single  
niche and is very good at it

Alternative spatial  
offerings? hot springs  
Sembawang, AMK bird  
singing club etc

Definition: Places that  
people would not think of  
as obvious points of  
interest for tourism?

Unique  
aspects of  
architecture?

Tourism  
with cycling  
or  
something

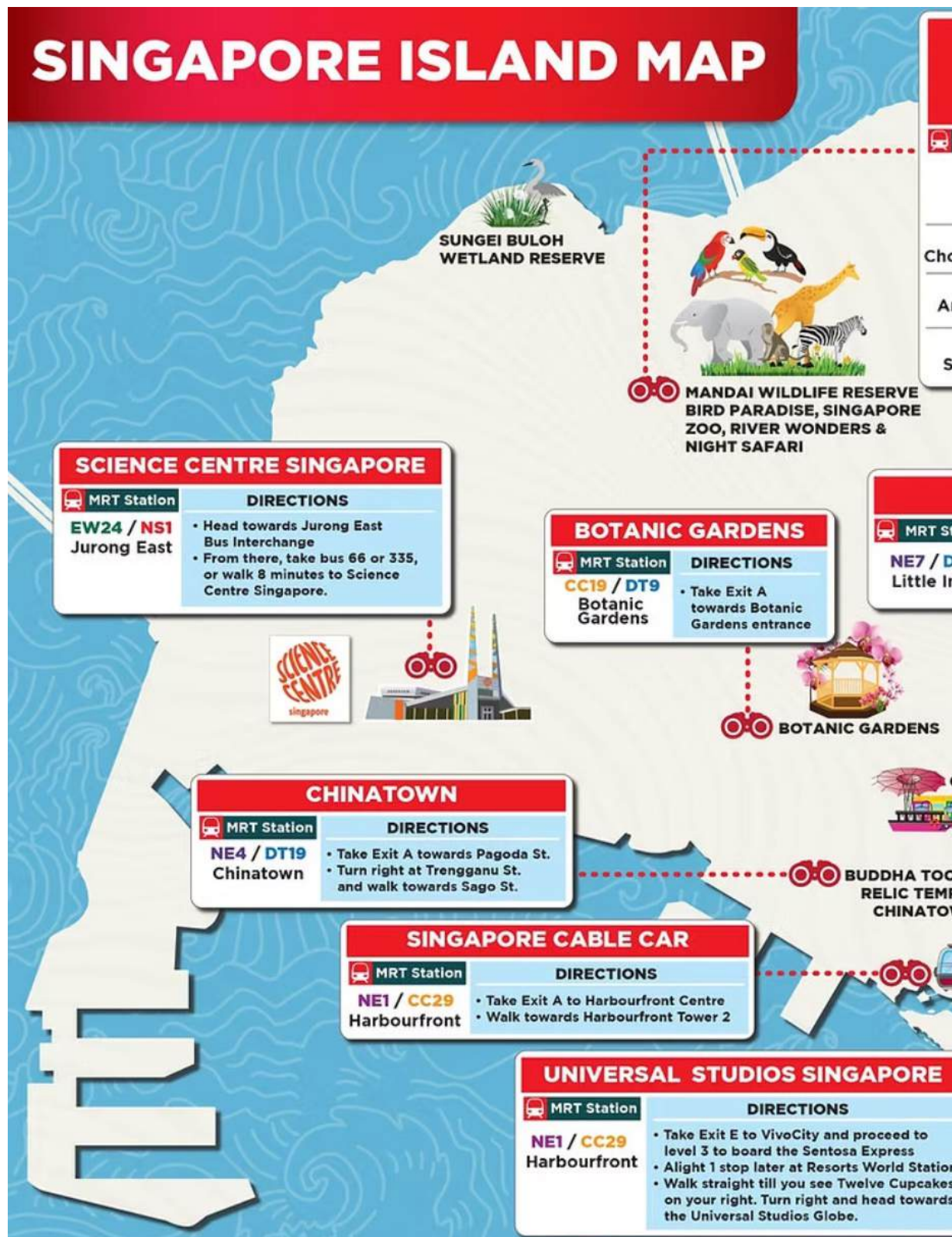
Unique void deck  
experiences

Community driven  
projects? (community  
garden void deck,  
community library etc)

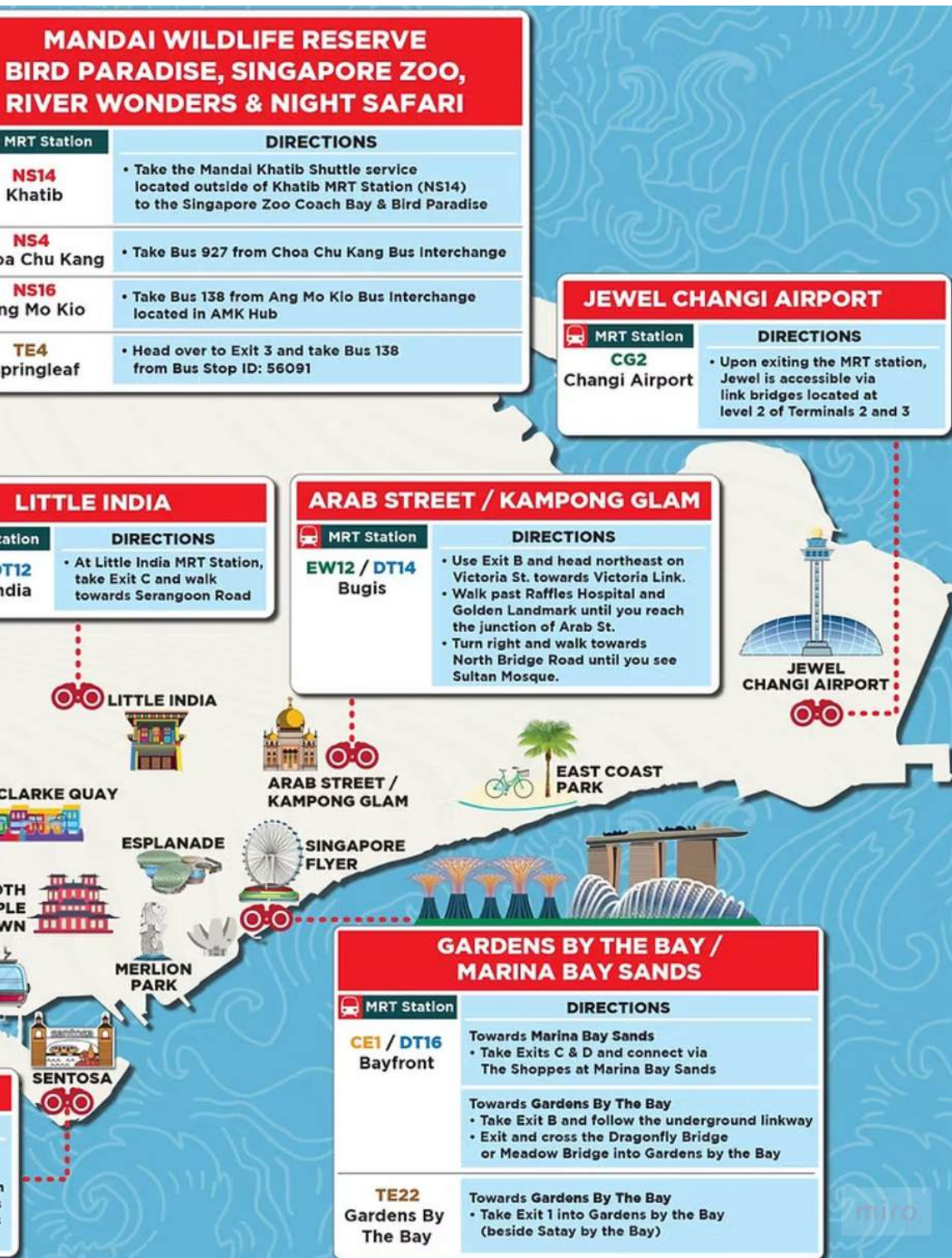
miro

*week 4.4.* I rethink and filtered some considerations going into the new framing of categories for tourism as content. This ensured that I could really analyse and think about the considerations to be had when looking into the research on places. It was difficult to make it specific in nature, but I wanted to critically specify using key words so that I can refer and be reminded.





week 4.3. This map on landmarking which I found on google had enabled me to visualise w as a whole. I could start to experiment with map designing as well since it included the conce But this may not work well if I do not find enough or all kinds of specific places that are tied



where everything is, so I can add certain popular attractions and create a visual for my project  
 ept of detouring into various regions and estates through through hotspot decentralisation.  
 with these tourist centric areas.

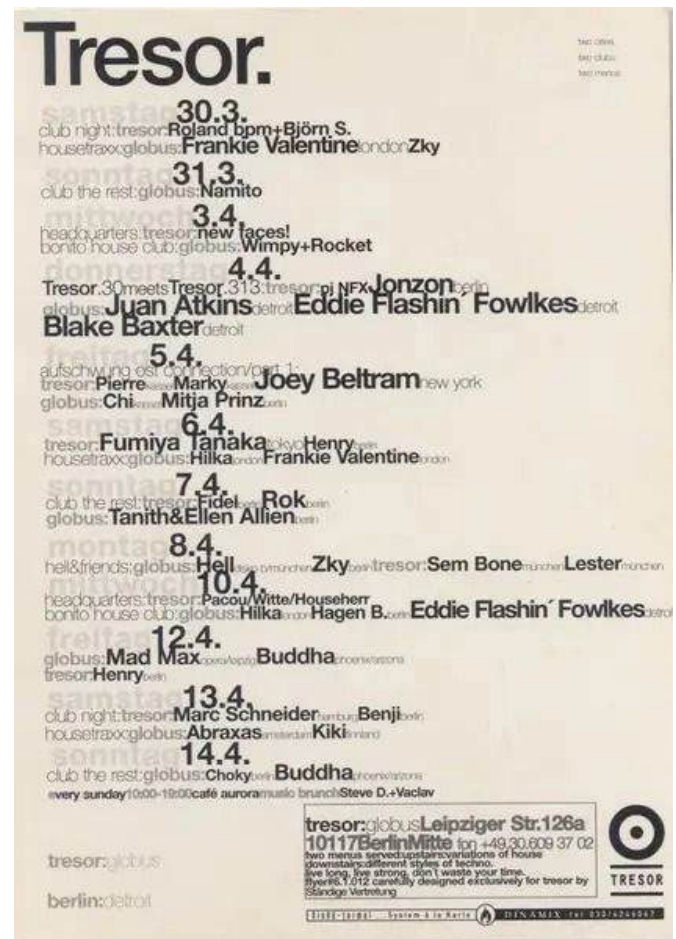


## Potential FYP Collaterals

1. Publication Zines?
2. Map-like brochures?
3. Post Cards?
4. Stamps?

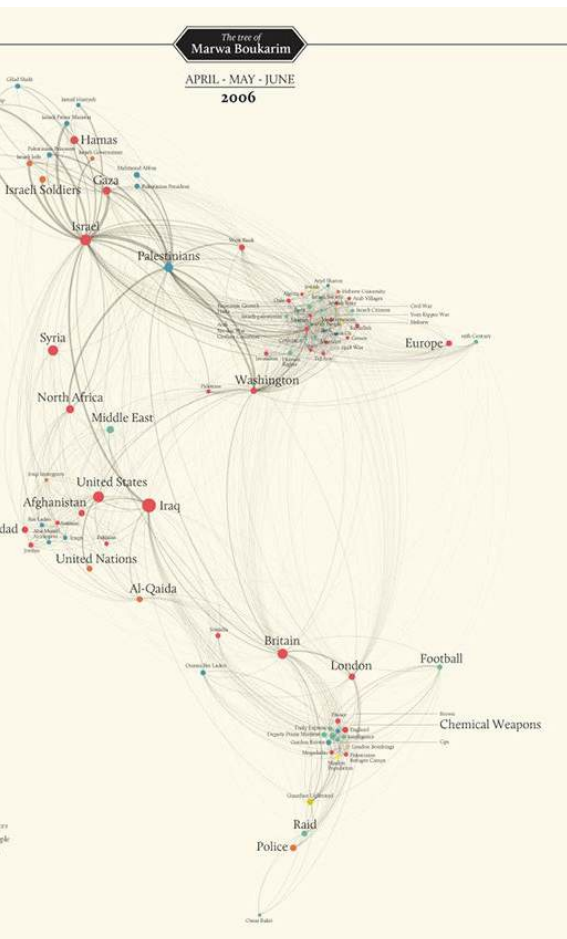
*week 4.4.* Because it was almost coming to the week for reviewing on the first WIP presentation, I wanted to think about certain collaterals that would be suitable for my project to be inviting. I was still struggling to think about whether it would be framed as a series of publications or as a single one. I knew that I wouldn't be able to do all this together for WIP but I could perhaps find a way to showcase the idea first rather than doing any of the aforementioned collaterals above.





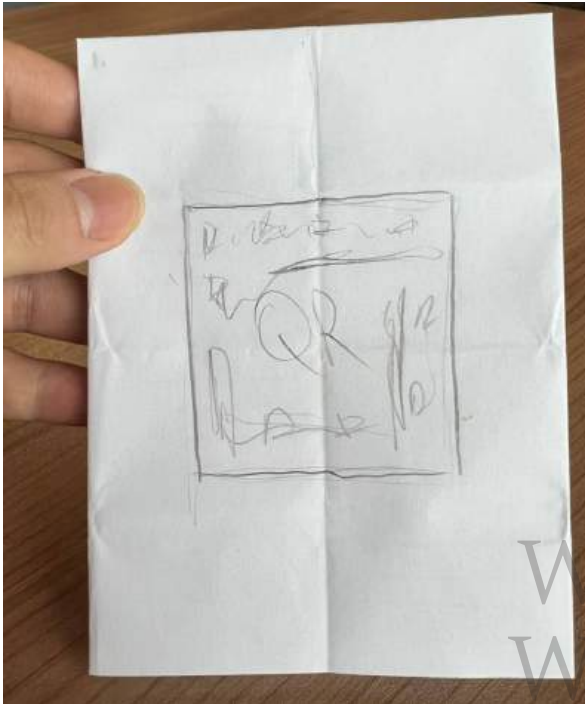
week 4.5. Some notable inspirations regarding the design aesthetics I was looking for on p it holds a certain framing of the heartlands. I also wanted the design to feel like it plays with that looking back, the design inspiration for this project does seem a bit too serious and may look at its visuals.



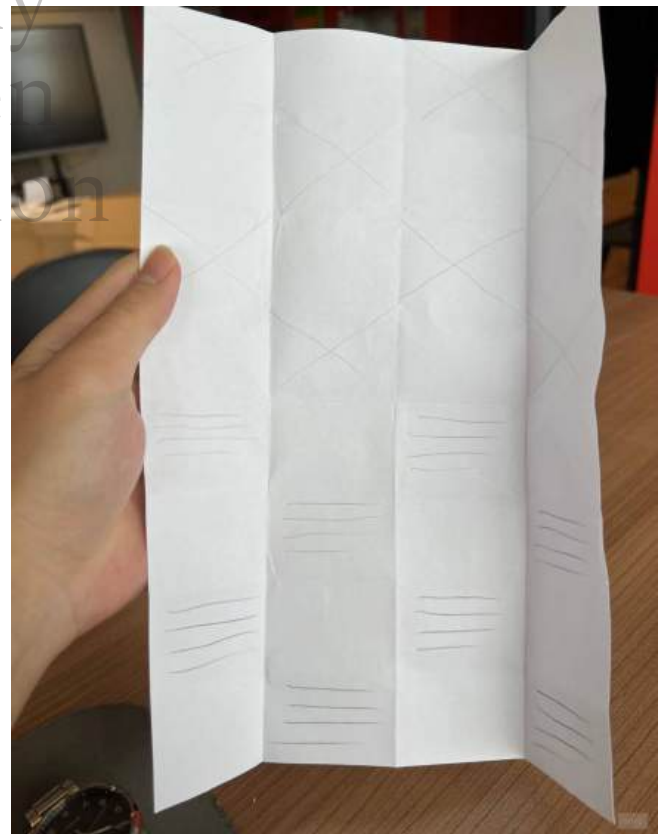


interest to combine and establish. I wanted the style to look a bit more related to vintage as the readers eyes in the weight and colour tonality or contrast. However I do acknowledge not fit well for the subject of tourism where it should be more inviting and welcoming to

Throughout the week I researched and brainstormed about the type of presentation I wanted as the concept for the project and also the shops or unique heartland experiences that I have picked out. I tried to think of various novelties and even read about things that may or may not be so special about them. This allowed me to find unique offerings across Singapore, however, the trouble now is pinning them down in locations that enable the person to find out if there are more in the area. In terms of the categorising I thought to myself, there are several ways that I could be doing this, one of them could involve a specific estate or region and the other could just be scattered across Singapore with various landmarks. As it was online week, there wasn't much to take away from the session even as we were one week away from WIP. Alvin just reiterated his point about how I should present this project and how important it should be for the viewer. He even told me to imagine no budget for this project and go all out with the concept and proposal, going as far to say that I should just send to STB to put it out there. Whether or not they reply or like it doesn't matter, so long as the concept is there. I showed him a little draft of my plan for the WIP week which I did on a piece of A4 paper for the viewer to take away, he didn't have much to say other than to acknowledge my explanation and plan for the WIP. So I took that as a positive takeaway, at least there isn't much doubt in my mind yet. Overall the consultation led me to make sure I keep in mind the ease of understanding that my project should give, but he also gave me an additional factor to consider about how it can be easily changed and constantly updated.

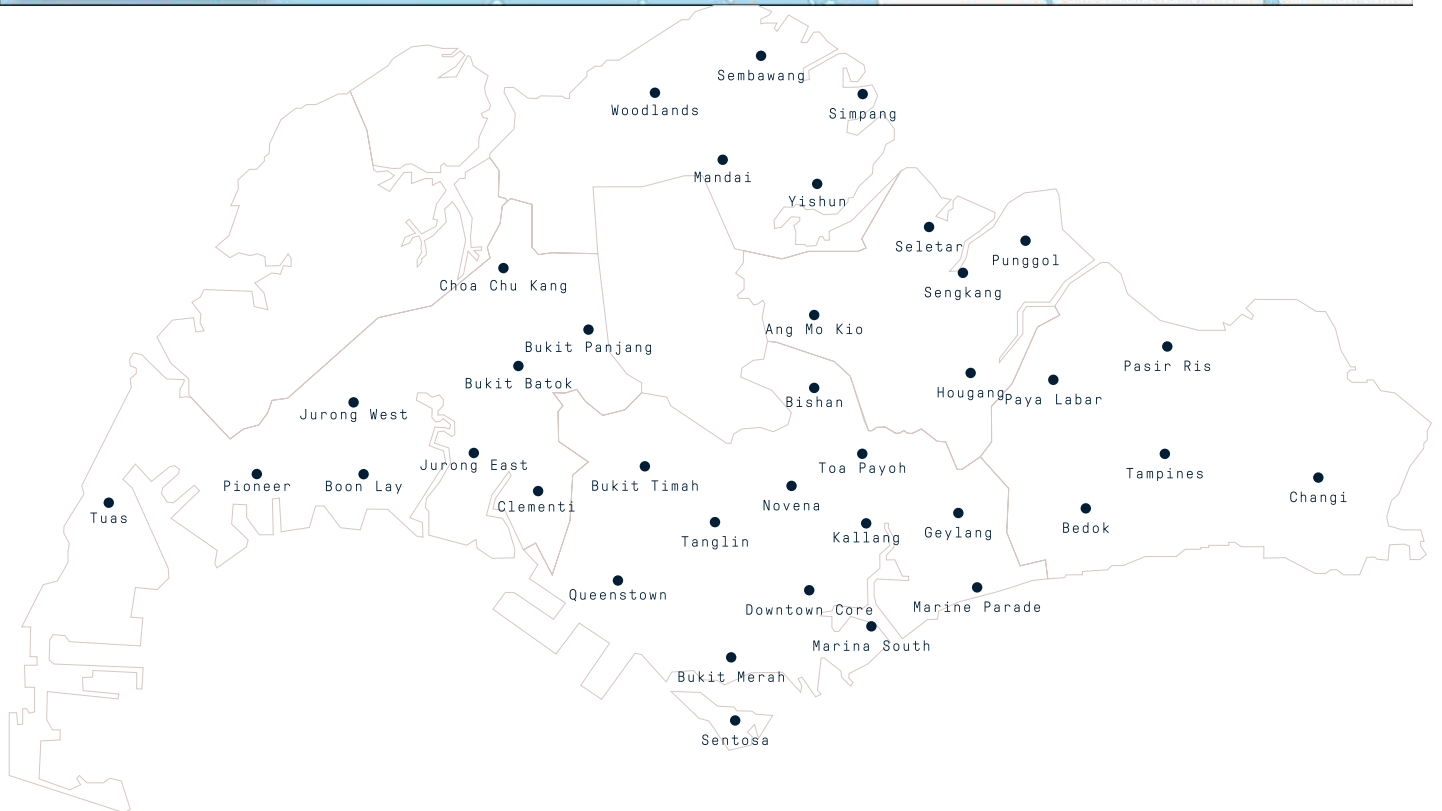


## Weekly Written Reflection 5/9



*week 5.1.* During the online consultation, Alvin reiterated the importance of presentation as something you'd pitch to the STB, regardless of outcome. He emphasized creating a concept





week 5.2. I started off by finding a map that would show me the various estates of Singapore, giving me a clear reference to illustrate and outline. The lineweight was also purposely reduced to provide emphasis on the regions for myself to refer to.



As **Singapore** continues to grow into the bustling metropolis it is today, so has the current state of **tourism**, which had seen a significant boost after the opening of Marina Bay Sands in 2010. This of course was further reinforced and preceded by the opening of Gardens by the Bay in 2012 to the most recent opening of Jewel Changi Airport in 2019. But other than being a city of **shopping, luxury** and a "Garden City", Singapore also boasts a strong link to activities and places of culture and heritage. Such is the arts and nightlife, evidently seen via Waterloo, Bras Basah through Clarke Quay district. But more than that Chinatown, Little India, parts of Orchard and the Peninsula. These areas offer bites of that multiracial prominence within our island city. **But** to truly know Singapore is to understand the spaces that comprise of our daily living today, peeling back the layers of our city, shifting the **focus** toward the **heartlands** and toward the humble dwellings of its people. As a **Singaporean** who grew up my whole life in Sengkang, I have developed a deep connection to it. Having various amenities around my **estates** without traveling out of it is one thing that the government does for its resident estates as the country continues to develop for both the young and elderly generations. In this manner, the Sengkang experience **differs from** others who may live in **other estates** like Yishun or Toa Payoh. This also can emphasize how different estate's **unique** amenities, landmarks and attractions create its own characteristics resident supporter. Often, friendly comparisons between its own locals for who lives in the best place around Singapore is a constant running joke especially between those who live on far ends of the East and West. This sense of belonging drives each estate to have its own uniquely flavoured Singaporeans, and uniquely forged connections to **places**.

#### PROBLEM:

Singapore's tourism has been extremely focused on the CBD. It is often viewed as a shopping, luxury and attraction centric destination. This paints the impression that coming here is all about enjoying citylife, with barely any emphasis on the heartlands.

#### OPPORTUNITY:

To shift the focus of tourism from the CBD to heartland areas, giving tourists a taste of true Singaporean culture through the eyes of residents across Singapore.

"Echoes of Our Heartlands" is a tribute, an itinerary field guide for anyone who seeks to educate themselves on life in Singapore **away from** its landmarks, shopping and its **CBDs**. It serves as **documentation** on HDBs, void decks, hawkers, **unique amenities** and the people that shape them. This project aims to be a magnification of life within typical neighbourhoods, a handbook **uncovering** evidence of sentiment, culture and community within spaces of both the new and old. This would also bring to light community driven void deck initiatives, government related projects and interventions aimed at fostering place ownership or community interdependence within various neighbourhood estates. This is a project publication that would have to be developed based on extensive research and onsite visits to various parts of **Singapore**, taking notes, documenting, photographing various aspects exclusive to Singapore in correlation to its heartlands. The name "Echoes of Our Heartlands" is an ode to the roots of life in Singapore as we know it today. It is a project that reciprocates and reverberates the past, present and future for all who seek to understand and appreciate Singapore not just as a bustling city on the postcards but as a home for different generations of people. It is a concrete jungle, yet it **hidden** grounds of tourism with, **experiences, offerings** and **novelties unexplored**. This project attempts to be that heartland voice from all walks of life, paying tribute to the shared neighbourhood city that we collectively own today.

*week 5.3.* When I was designing this, I wanted to provide hidden information in a way that could potentially serve as readable material if the reader intends to do so. So I decided on using my proposal to create the background image while highlighting key points I wanted to emphasise for the reader to understand my project.

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week 5.4. I also decided on placing imagery and colour coding them to create and establish differentiation through the way that the proposal in the background would talk about its contents.

5.4.1. Colours demarked are: Yellow for luxury, red for heartlands, blue for novelty offerings, and green for nature or spaces of nature



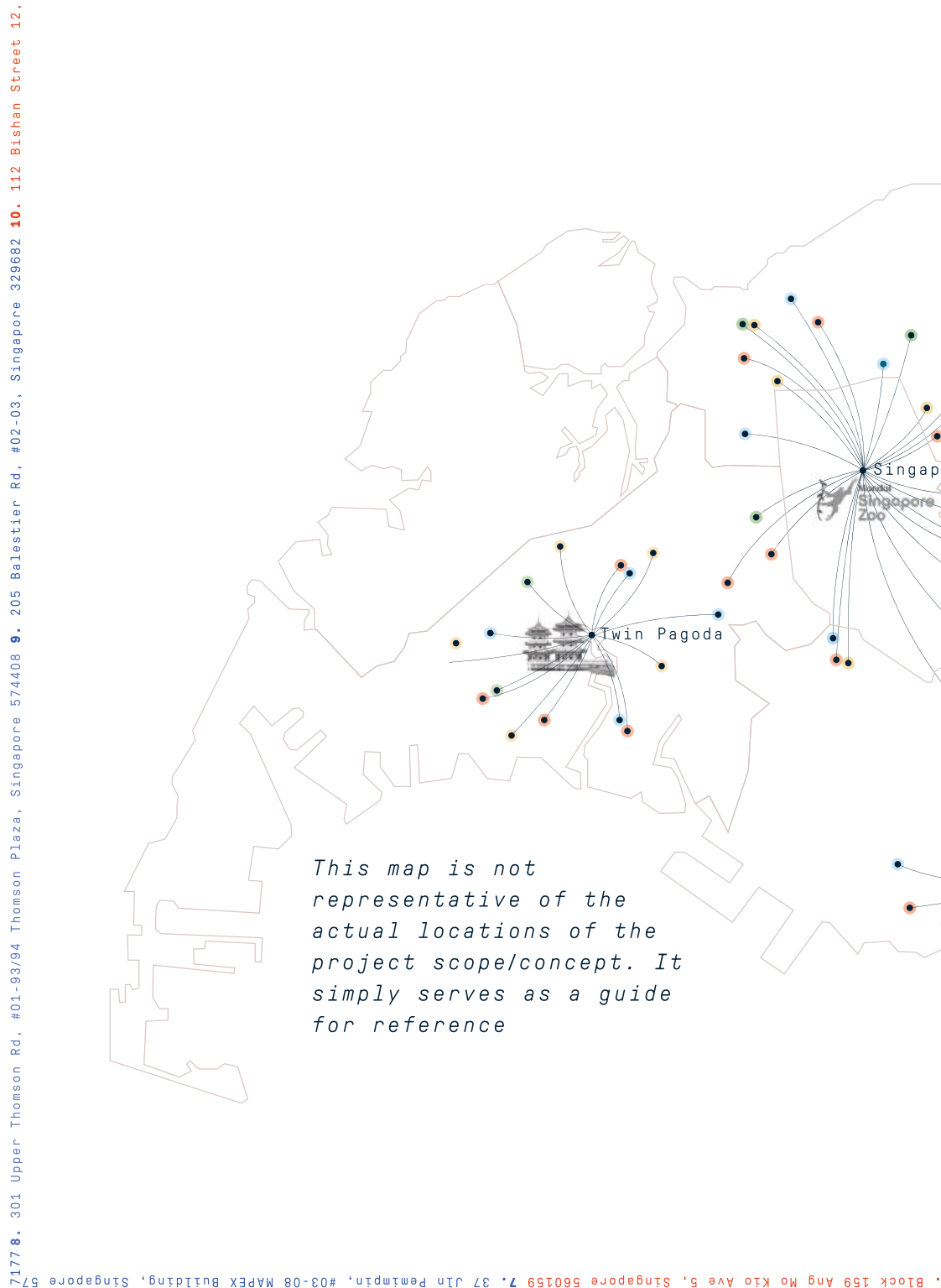
Echoes  
Echoes  
Echoes  
Echoes

Echoes  
of  
Our  
Heartlands



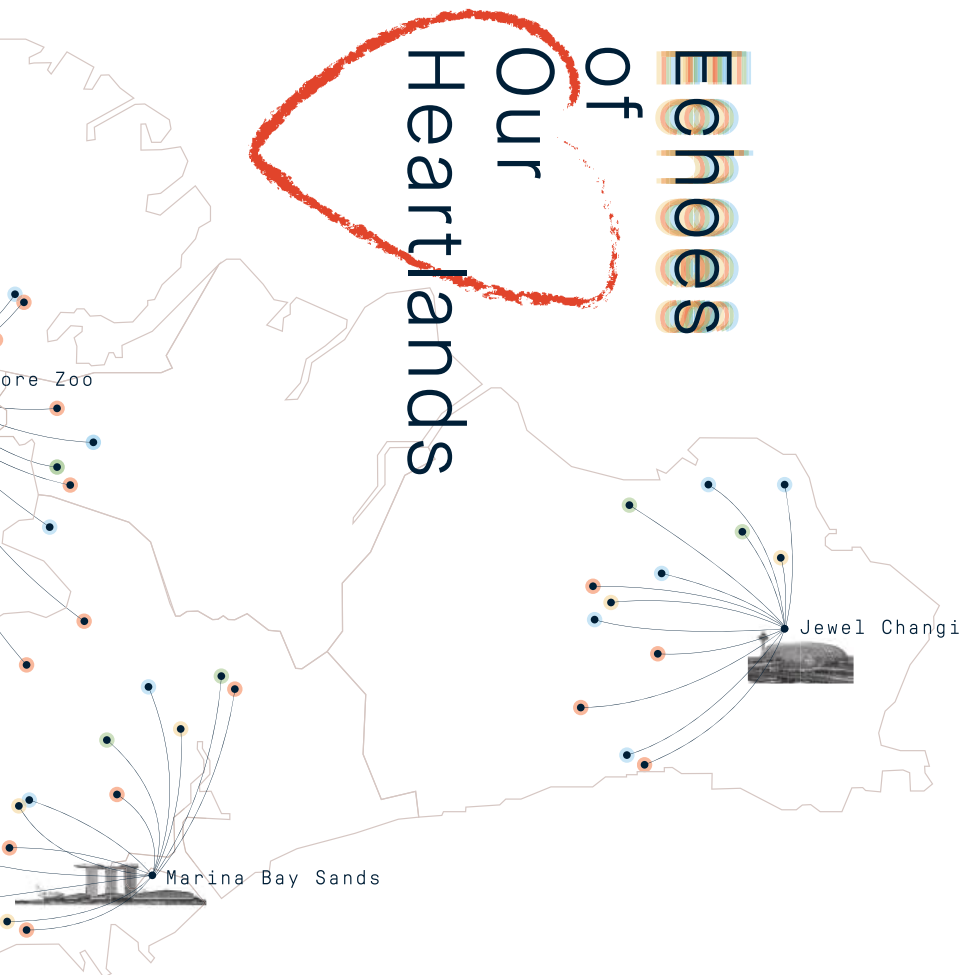
*week 5.5.* Originally the project was titled Echoes of the Heartlands, a metaphor in projecting the heartland estates as a concrete jungle and how it calls out to the reader in a way of visiting them... Typing this out makes this sound so cringe and lame now. The effect shown in the word echoes would establish the 4 colours of the luxury, heartlands, green spaces and novelty layered atop each other creating a trippiness in the aesthetic without using effects. While the heart shape was drawn with a pen tool and using the stroke of a pencil. Originally I had thought that it was nice, but now it seems too much in a single 'logo'

Singapore 570112 **11.** 56 Pipit Road, Singapore 370056 **12.** 436 Yishun Avenue 11, Singapore 760436 **13.** Bu



week 5.6. For this WIP I didn't intend for the design to be a pboard, but rather a brochure. The design consideration for this wasn't to showcase to people about my final outcome but rather to show that it was not final either. Meant to be a concept that takes the idea of hidden gems and reiterates the stand that it's about going to familiar tourist attraction centres and taking a leap into the established.

it Merah Lane 1, #01-06, Singapore 150121 14. Along, Gambas Ave, 756952 15. 9 Neil Rd, Singapore 088808



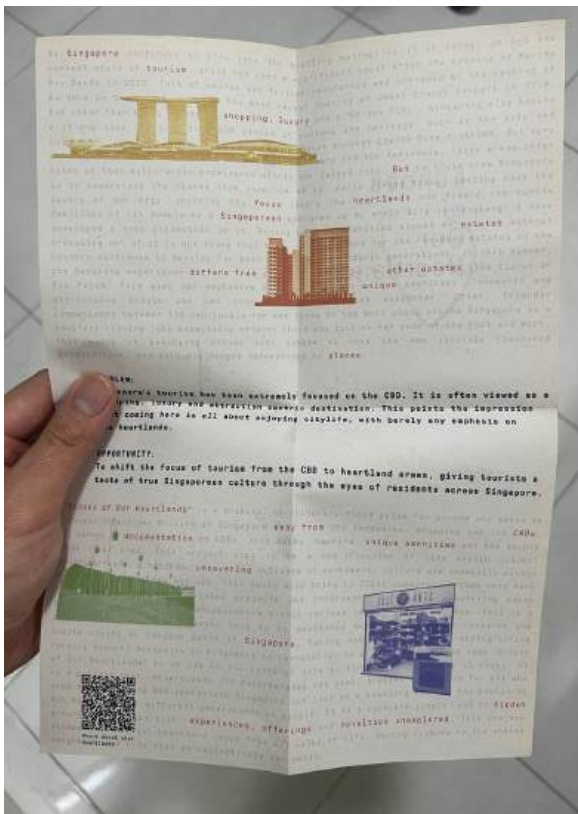
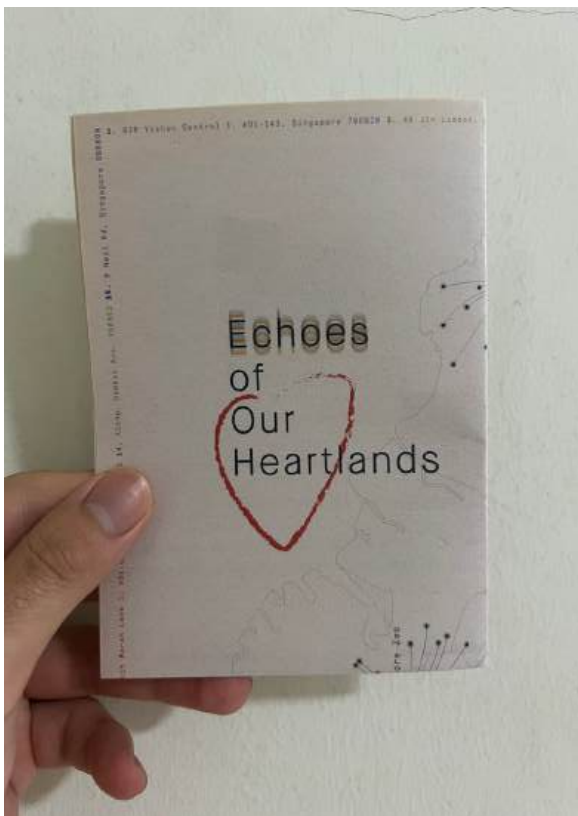
because of how I myself wanted to experiment on a newsprint type of paper. This meant that  
 other a concept of what I aim to do through a visual format. This also meant that the design  
 ating it into a heartland tourism project frame. The lines shown also allows people to under-  
 te regions to find out whats in store for them there.

# Maison Neue

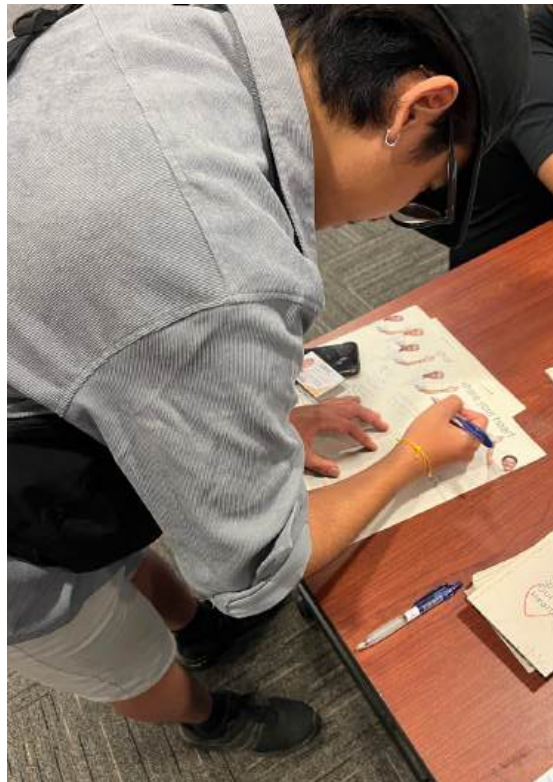
GT Pressura Mono

*week 5.7.* The fonts chosen for this were meant to create and establish contrast between new meets old. As well as not making it look too modern or too old





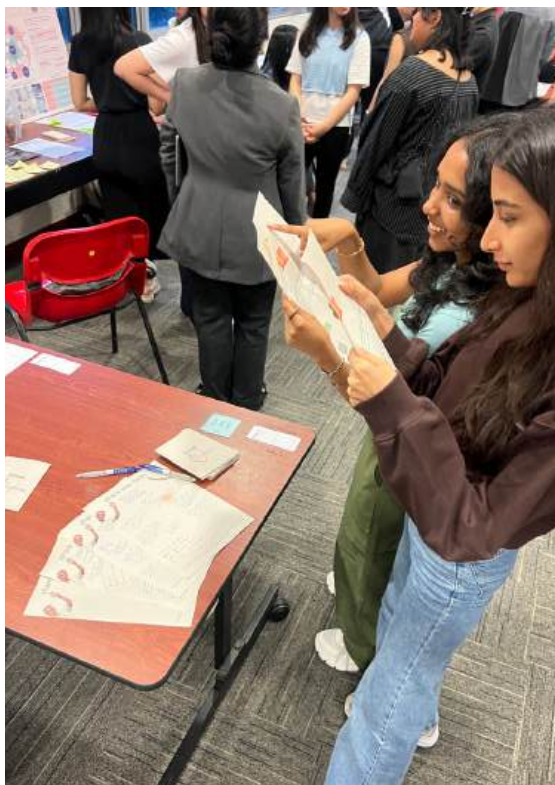
week 5.7. The outcome of print on a newsprint paper which I had persuaded the print shop to try printing it on, as they believed it wouldn't work on such a thin piece of paper. But it worked out for a total of 70 pieces of paper. This project was not just for a WIP but as a testing ground for experimentation.



## WIP 1

*week 6.1.* Throughout the WIP showcase, I believe my project was well received with an ov pamphlets overall. People were interested in the project scope as it was something that every all. One thing to note was how my presentation format in terms of the space could have been





Overall positive feedback from peers and several lecturers, and I was left with 15 pieces of feedback. One seemed to relate to wanting to do but unsure of how and where to go in the light of it being improved but I focused more on the design itself.

**Feedback and Notes from week 6 WIP 1:**

1. How can I make it accessible for people visiting Singapore also?
2. Can it have a digital platform?
3. Look into home businesses?
4. Understand that Singapore is generally expensive also, and travelling to the heartland areas can make tourism cheaper

*week 6.2.* Here was some feedback from some of the lecturers in terms of the overall concept however positive or neutral it may have been. I took one specific one into consideration from Levi and how he mentioned that there are tour groups that guide tourists into the heartlands or are about the heartlands. So that was an insight I knew that had to be different and I shouldn't be treating it in that same manner.



- Where does this tourist perceive inconvenience?
  - Association to social phenomena
- Which tourist i want to tackle, before flight or already Singapore
  - Intervention point?
- Find that frame, or landmark to understand (wayfinding)
  - How to make it palettable in a foreign land?
- Presentation wise i can develop a unique way of moving around
- One can be a journey or just a souvenir but pushing it further can be a journey
- Tourists are anchoring their area of exploration to landmarks and the main CBD (central business district), how can i expand their sense of familiarity or create a catalyst for exploration?

*week 6.3.* That being said, I did consult Derric separately and he gave me a breakdown of the things I should be considering regarding the empathetic nature of this project. With his framing in mind, I was able to visualise certain things better, especially the case in point about my problem and opportunity statement framing. He also pointed me in a direction about the journey of the project rather than solely focused on the destination, and how my project could potentially tap into the element of interaction with the surrounding environments with a design framing in mind.

**Problem 1.1:**

Tourists who visit Singapore often find themselves anchored to popular civic and CBD (Central Business District) locations, landmarks and attraction centric areas.

This is largely due to limited points of engagement outside the vicinity, discouraging them from exploring areas of Singapore, such as the heartlands and confining them to well known, accessible hotspots.

**Opportunity 1.1:**

Cultivate a spirit of curiosity and empowerment for tourists, enabling them with a medium that familiarizes them with the heartland estates. Self-discovery as the method for incentivization, leading them to unique offerings in our heartlands.

*week 6.4.* So this actually brought me to start changing my problem statement based on De to attraction centric areas. This gave me ideas in terms of how I could present a new opportu

6.4.1. The key factors I thought about which i wanted to achieve with this publica engagement, discouraging and confining.

6.4.2. Some of these contrasting points would then highlight self discovery, being I believe this approach had allowed me to craft a better thought process and framework rega be. The framing was indeed important in terms of the presentation and conveying a message

**Problem V1.2:**

Tourists who visit Singapore often find themselves anchored to popular civic and CBD (Central Business District) locations, landmarks and attraction centric areas.

This is largely due to limited points of engagement outside the vicinity, discouraging them from exploring areas of Singapore, such as the heartlands and confining them to well known, accessible hotspots.

**Opportunity V1.2:**

To cultivate a spirit of curiosity and empowerment for tourists, enabling them to explore nearby estates. Self-discovery will be the method for incentivization, encouraging them to find unique offerings in our heartlands.

eric's feedback. Especially about some of his last points on how tourists are often anchored  
 nity statement which reacts to the new problem statemnt in mind.  
 ation was through reflective questioning to myself from the problem statement on anchoing,

g curious and an creating an empowerment.

rding my project as an overall concept to achieve rather than focusing on what I want it to

.



[www.monsterdaytours.com](http://www.monsterdaytours.com)

## Live Like the Local: Top 5 Singapore Heartland Areas You Should Visit

When on a trip to Singapore, most if not all would always visit the iconic landmarks but aside from those well-known attractions, why not explore the Singapore heartland? These heartland areas are where the locals call their home, so come and experience...



[www.orientaltou...](http://www.orientaltou...)



## Best tours in Singapore | Singapore Tour | Tour of Singapore | Singapore Private Tour | Singapore Tours | Singapore Sightseeing

Oriental Travel & Tours is an award-winning Singapore tour agency. We provide our guests with the best Singapore tour experience during their stay in Singapore.

*week 6.5.* Here I was attempting to find interesting heartland estates which I could dive into. My idea at this point was to narrow down one estate from east, west, central and north. This was just to do more research on the best regarded heartland areas to visit in Singapore. I was also studying what different kinds of tours would offer as types of content catered for tourists and how I could understand it.



## Singapore Food and Bike Tour

English Join in group Meet at location 4hr Duration

★ 5.0 (2 reviews)

Save to wishlist



- Travel off the beaten path and explore the island's finest local delicacies district - Katong & Joo Chiat
- Cycle leisurely between mouth-watering food stops and photo ops
- Taste at least 8 different local Authentic Delicacies (e.g. The famous Bak Kut Teh)

[See more >](#)



S\$ 110.00

Select options

## The Real Singapore Heartland Walking Food Tour

English Join in group Meet with guide 3hr Duration

Save to wishlist



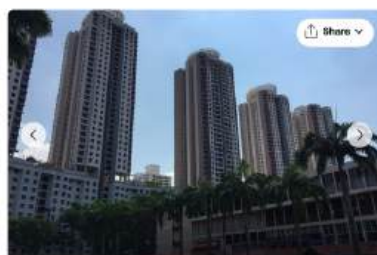
- Visit the town centre of one of Singapore's most authentic heartland residential estates
- Step into a real HDB flat, which is typical public housing for 80% of Singaporeans
- Discover the real heartbeat of Singapore in a non-touristy area

[See more >](#)



S\$ 100.00

Select options



## Singapore Heartland Tour

Singapore

We price match

4 hours (approx.)

Pickup offered

Mobile ticket

Offered in: English

This experience isn't bookable for now. [See similar activities.](#)

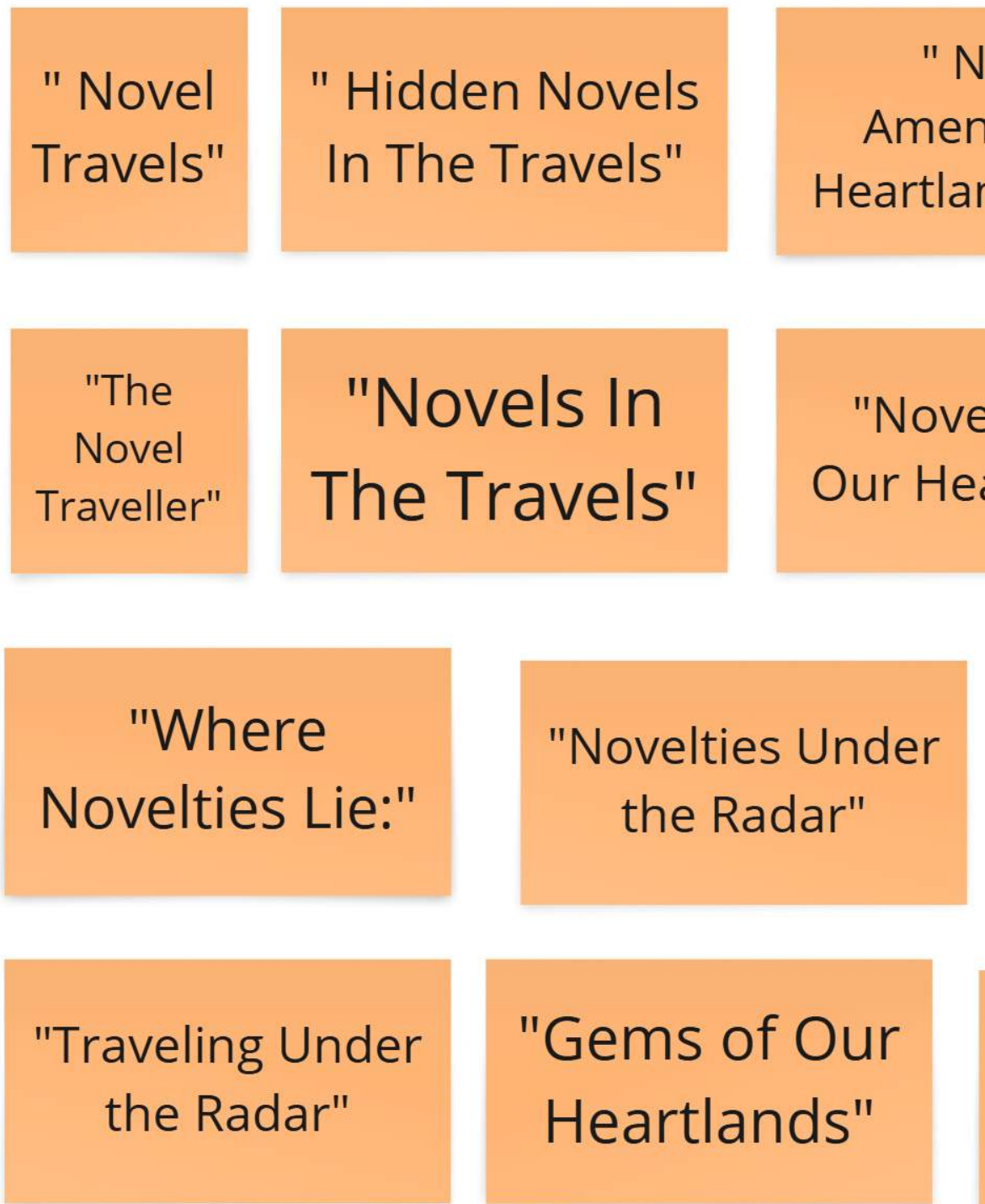
### Overview

Experience the lives of ordinary Singaporeans at a level that's only possible with a guide—or local friend—on this off-the-path tour of a typical housing estate. Explore the parks, temple, transport hub, local mall, sports center, and community center then eye the show apartments at a gallery. Finally, enjoy a bird's-eye view of the estate from the top of a block.

- Discover how over 80% of Singaporeans live on a tip to a housing estate
- Escape the beaten path for a typical local neighborhood
- Learn about Singapore's public housing story from your local guide
- Enjoy a more intimate experience on a small group tour

more

week 6.6. I also researched on other initiatives that had been done by other tour companies in Singapore as points of reference into how my project can springboard off of them rather than do the same thing. One thing I realised is it covered very little about heartlands and is done with a tour guide service, something I was moving away from doing as it doesn't empower the tourists to freely discover and explore. It also seemed to focus a lot on the heartlands in a generic format



week 6.7. I decided also to change my naming of the project as Alvin didn't really like Echo. I thought of ways I could name the project based on a poetic or a good sounding title. I also wanted it to clique with the reader or as a good sounding title.

Novel  
ities: A  
nds Tour"

"Beyond City  
Center: A Novelty  
Adventure

ities of  
artlands"

"Novelty  
Ventures"

"Novelty  
Explorers"

"Beyond Civic  
Centres"

"Novelty  
Hunters"

"Novelty  
Amenities"

miro

es of The Heartlands, may be too patriotic or cringe and doesn't actually say anything about  
rhythm to it, and sound. It should also invoke a playfulness through the wording and phras-

heap seng  
leong, last  
charcoal grill  
kaya toast,  
kopi butter

can look at very  
"underrated" or  
unfound heartlands  
like  
woodlands/yishun  
(near causeway so  
good for tourists)

explore the "concept of getting  
lost", maybe suggest an area  
and let them explore to find  
new spots full of surprises  
opp: the whole gist of the  
project can be encapsulated by  
this concept, but create a  
accessible and easy way for  
them to navigate

tiong bahru  
goated,  
havelock food  
centre nasi  
lemaki

Tampines round  
market unique  
layout and food  
culture!  
opp: place to  
research and visit

Bedok 85,  
good food,  
good supper  
place

Bukit panjang,  
we have bad lrt,  
we got monkee,  
we got ww2  
bombs

Old changi airport  
road cheap, big  
portion theres an ig  
that shares hidden  
spots in sg that is  
very old and cheap  
but i forget what

i dont stay here, but  
bedok estate is a  
great communal  
representation to  
check out, bedok  
mall, heartbeat

sungei buloh  
wet reserve,  
have  
crocodiles

can be  
something like  
michelin;  
'Timothy star  
2025'

North east the best  
because almost  
everything is there,  
be good food or  
shopping #hougang  
and amk

miro

week 6.8. Here I started analysing and noting down all my survey responses with the project. In hindsight now that I look back, it didn't turn out to be useful at all because of the way this project has seen a constant shift. But at the time people were giving me some ideas on places I could look into for my catalogue as well as ideas of a concept i could also consider such as



as a foreigner,  
singapore is super  
boring and lackluster, i  
wish there are more  
things to discover and  
learn about for me to  
love living here

keban bahru  
bird singing  
is a good  
spot to visit

there are some  
influencers nowadays  
who are trying to  
spread tourism in the  
heartlands areas and  
calling them hidden  
gems

toa  
payoh  
egg tart?

keban bahru  
bird singing  
is a good  
spot to visit

hougang! amk flooded  
with lots of food, wet  
markets that are  
cheap, other home  
necessities are always  
sold at a good deal!

AMK bird  
singing in  
keban  
bahru

'Share Your  
Heart'  
Feedback  
form WIP 1

inbetween yck  
& amk there is  
nothing except  
for greenery,  
such as lok lok

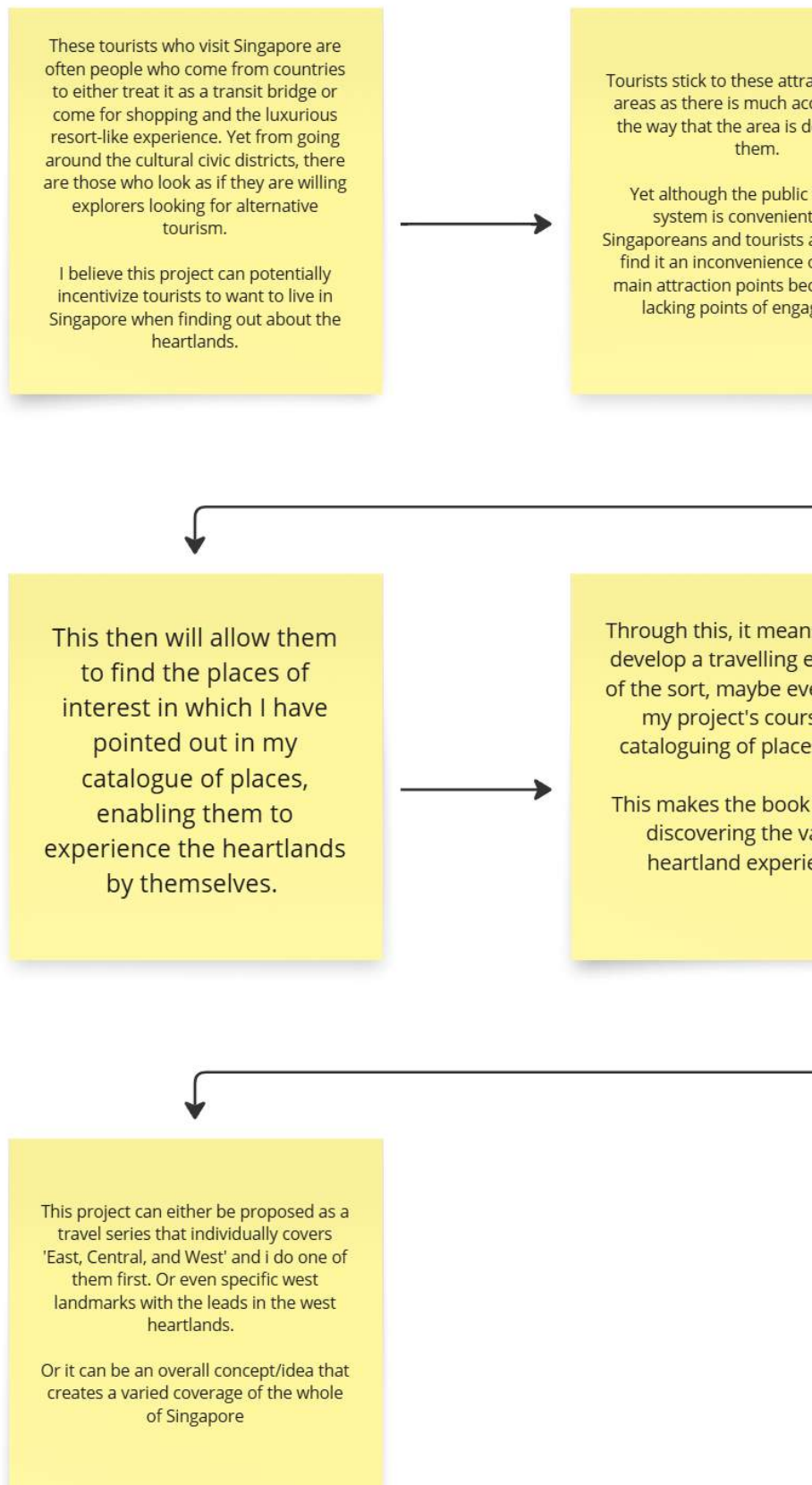
farrer park  
the best  
central!

the target audience is the  
type of cultural enthusiast  
but lack local know how to  
locate/get around  
  
opp: center my project  
around a catalogue of  
everything, including ways  
to get around even?

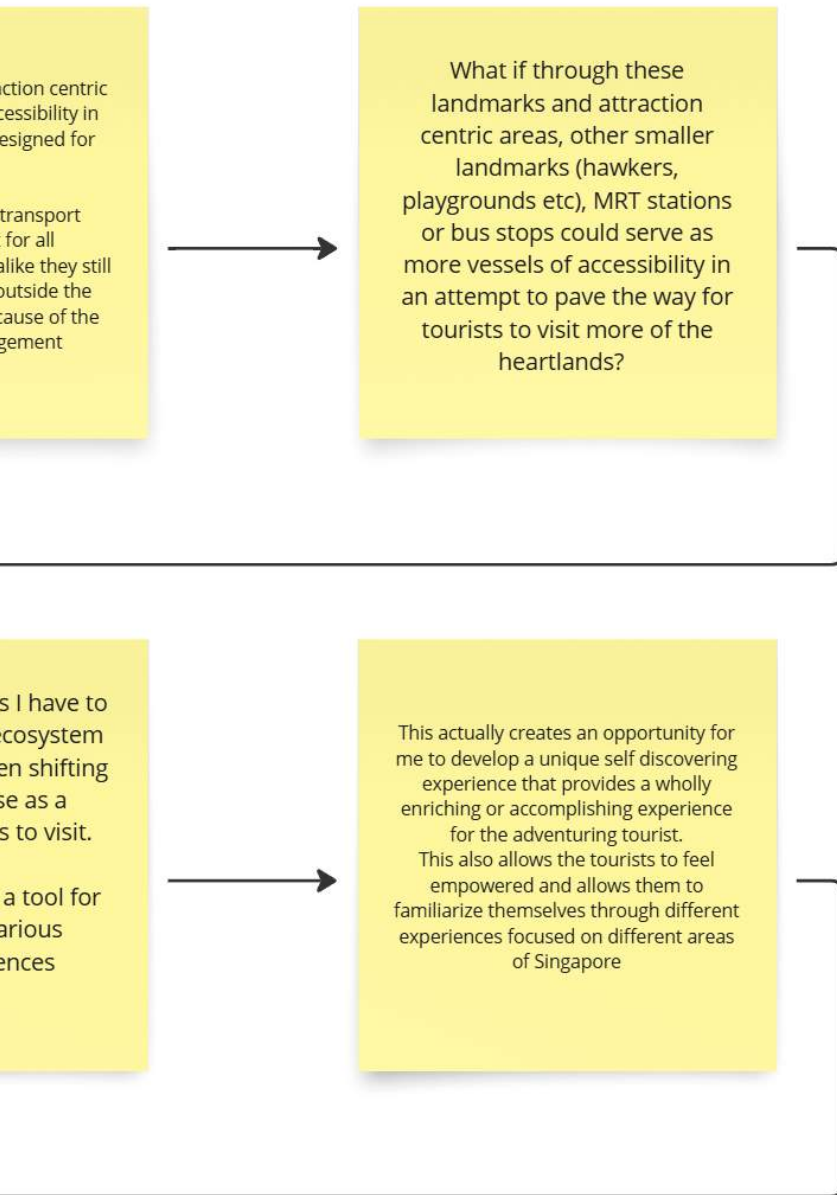
Really like how  
easily i can get  
to nature in  
the west!

Boon keng,  
clothing  
store and  
dye studio

tourists coming to singapore  
complain about expensive  
singapore, maybe because of  
influence from crazy rich asian?  
  
opp: maybe can do something  
that is budget friendly or more  
bang for the buck than  
spending on luxury?



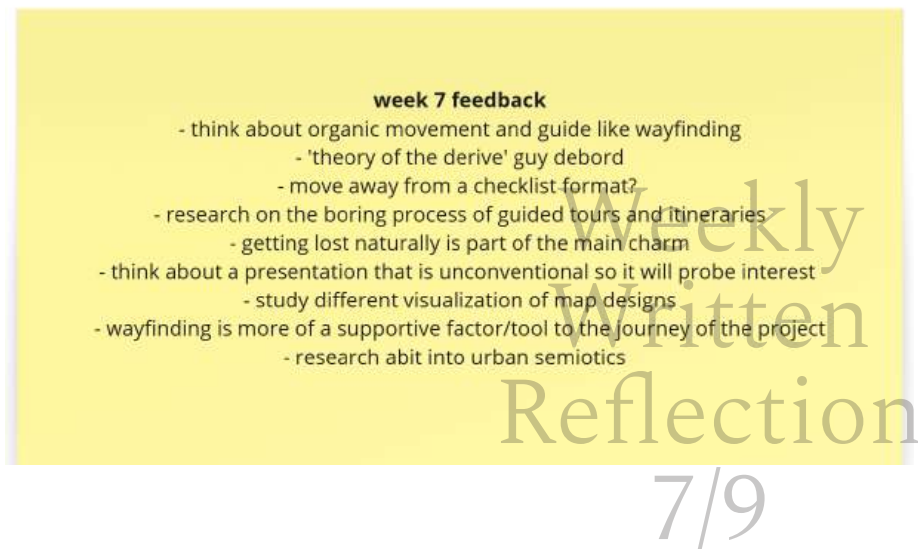
week 6.9. This was where I established a flow and process of thinking breaking down my project which helps me constantly remind myself and think about what I should be considering through the any kind of project which I set my mind to. I realise that during this period my design thinking it may not work out as well as I had hoped due to the lack of time I had given with this project like I should have changed the direction and decided sooner what I wanted to do as it was be



problem and opportunity statement, reiterating to myself how my project would work out. It was during the design phase. This understanding of the deeper framework allows me to work better on the project. My scope was seemingly too big for a solo project to handle. Looking back at this, I felt it was coming unrealistic to produce a content heavy publication of the sort.

In week 7 I was mostly brainstorming about ideas to add to the project in terms of the necessity to change or to enhance, I researched a lot on nuances and tried to find aspects that could help redefine or shape tourism experiences. I also continued working on the problem statement and opportunity so I could get to a better framing of the project on why it should exist. Through this framing of the statements, I could perhaps envision an overarching outcome of design that leads to the execution of the project itself.

Through the consultation with Alvin, I was able to discuss the flow of the project with him, and he prompted me to think about the organic aspect of movement and navigation in people. This was linked to the case study article he gave me titled “Theory of the Derive” by Guy Debord, in that article Guy talks about how cities should be designed in a way that embodies a natural movement rather than a rigidity to them. Where people should be following natural instincts and have an urge to touch upon their emotions and explore places by themselves, this idea goes against the notion of purposefulness in places and rather allows people establish their own way of thinking thus giving more empowerment to the exploration. This catalogue of places as a zine should step away from the checklist format of just visiting but inform the viewer in a more engaging manner that also allows them to experience things for themselves. He also told me that I should research on guided tours and fixed itineraries so as to move away from what I should not be doing. The key angle to this project is also about getting lost intentionally, so how may I assist the reader or viewer in this way, that is the question. He emphasised again on the success for this project is through the way it is presented and how the reader or viewer will be able to take in this info. The framing, and what people can gain from this presentation will allow me to speak to the audience more intentionally and purposefully if I do it right. He also told me how I should study the visualisation of map designs whereby readers must understand what is going on. I asked about wayfinding, and he mentioned about how its more of a supportive factor in this project if I choose to include it.



*week 7.1.* During a consultation with Alvin, we discussed the organic nature of movement and exploration, emphasizing emotional, instinctual exploration over rigid, purposeful itineraries. Alvin emphasized that the project should focus on self-directed experiences.

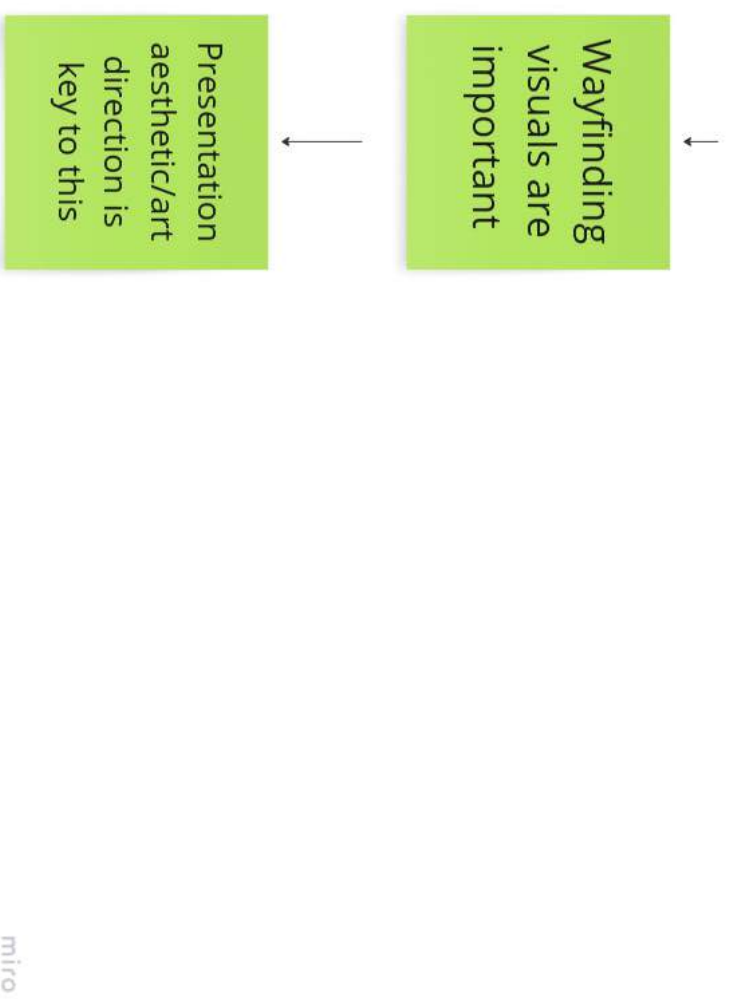
He also advised researching guided tours and fixed itineraries to understand what to avoid. Alvin emphasized that the project can support that. The success of the project hinges on how the information is presented—framing and presentation. He discussed the importance of map visualisation and how wayfinding can be a supporting element.



and navigation, inspired by Guy Debord's Theory of the Dérive. This concept encourages the zine should move away from checklist-style tourism and instead enable immersive,

A key idea is to help users "get lost intentionally," prompting the question of how the design and visual communication will shape how audiences engage with it. Lastly, we discuss if included.

-Chatgpt



*week 7.2.* This spread highlights the main considerations that we have discussed up to this point on what my design intent should focus on and the ideation that comes with it. It was where I started to focus more on the in depth body of work which my publication should be considering, especially when it comes to the tone of voice and presentation format.

Honestly I couldn't really grasp exactly what I was going to do and where my project direction was going to go as it felt overwhelming to think about so many things and aspects. But I knew I had to note it down first somewhere to remember what me and Alvin had discussed. I also started borrowing books to get inspired in the way map or semiotics were designed. This was so I can start to illustrate some form of art or design direction. I knew that wayfinding and map design was going to be a contributing factor in the way this project plays out so I was trying to get inspirations on where to look.

### Potential outcome of this project

An informative catalogue highlighting unique places of interest, preparation type content, maps, unique wayfinding system all in a single or several medium(s)



<https://www.designsingapore.org/wayfinding-design-week-2013>

A tourism brochure/zine/map that educates the user, and engages with them to read with it as they visit the places. Almost like a quest book of the sorts? Almost like a self directed journey to finding hidden treasures in the heartlands. All while learning about the area's landmarks and allowing those to even be points of interest to locate the next place etc.

Mini calendar style activity paper?

Lay it out in a non-serious casual manner

Unique info on these novelties is important

A booklet that pays attention to the places and experiences, picking out the joys or quirks in them, almost like a self initiated activity booklet? Encourage tourists to get lost in the estates.

Copywrite is important

Exposition that doesn't sound boring



week 7.3. Here my process was leaning into more of a service design concept of touchpoints. Although it was something I was refusing to dive further into, it was something that me and Alvin had also discussed in the project on how I could perhaps encompass the aspect which would make it accessible for tourists and create a framework around it. Which in hindsight something was brewing in my train of thoughts at the point but was still unsure what to make of it.





miro

*week 7.4.* Here I considered more names for my project as Alvin did not like the other naming I came up with of Novelty Hunters during week 7's consultation as he said it is too generic and doesn't describe the project as a tourism type project. In hindsight I had noted that I wanted my naming to consist mainly of something that was easy to catch and understandable from the get go while being powerful. Looking back, I am glad with the current project naming as it describes its intended purpose in a casual manner of tonality.

# Weekly Written Reflection 8/9

*week 8.1.* No reflection for this week, as there was no class so no discussion, however I did do some other research and thinking on what else there was to be done. This week gave me time to finally critique the fact that having a entire catalogue of places to document on the East, West, Central and North were too much to handle as a whole scope for the assessment. Rather I was to imagine this project as a concept of a series, with one that I decided to start in Yishun.

## Things to consider for the project

Easy to carry, easy to handle,

Design modern, quirky minimal, clear and organised

Eco paper

Think about the breaks

Should be useful, informative, like a field guide but not written through boring exposition

Serious but unserious tone of direction with a slight quirkiness

Reading experience must be interesting and varied, at least in the layout and information communication

research case studies on field guides and brochures

a new reading experience for brochures, something people would be interested in reading like a book!

Storyboarding or unserious framing may be used in the more exposit/ informative sections of this project

Even the imagery can be a bit more interesting

Sections should be interesting to think about or read

Sections should be interesting to think about or read

Should the aesthetic combine handwritten/ hand drawn with minimalist design to show

miro

*week 8.1.* Through this week I was just reiterating to myself and filtering even more things about what my project should aim to do and handle overall. Reviewing this scheme I knew that it would be something I was interested to dive into, and it really touched on the reading experience as an overall factor for framing this project. This leads me to my next phase of the project, which was more site visitations, and ones that were targeted in Yishun for it being known as a bold estate.

During week 9 my focus was on site visits with the places of interest that I wanted to follow up on. While going about the first and second site visitations I realised that it would make more sense to do content that focused on a single region rather than many estates scattered throughout Singapore. This was due to how I had to consider different aspects of the visitations, including the distance of travelling from one spot to another. I figured it would be better to explore the estate naturally on my own rather than purposefully looking for unique places to visit all the time. It would put me in the shoes of the reader and the target audience if I had just explored the estate naturally from the place of interest that I had planned to note down. Throughout these site visits, I noticed I was in constant deviation and exploration mode after I visited my places of interest, this led me to think about how else I can treat or enhance the viewer while on the move.



IMG\_0067



IMG\_0118



IMG\_0126



IMG\_0146



IMG\_0433



IMG\_0436



IMG\_0448



IMG\_0450



IMG\_0476



IMG\_0489



IMG\_0492



IMG\_0534



IMG\_0667



IMG\_0672



IMG\_0673



IMG\_9940

*week 9.1.* By this point at week 9, most of what I said here didn't work out in the end as the amongst my travels to the estate areas. There were some, but not many and I just wish I had for the gems. That I had wished I found In hindsight, I believed that the project was going to I could creatively consider the design framing for the overall project. I should have focused on come of this.

9.1.1 Places of interest: Superhero library, yishun park hawker centre, coba coba, bawang hot springs, sembawang park, beaulieu house, northpoint city, yish





IMG\_0150



IMG\_0155



IMG\_0406



IMG\_0410



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IMG\_0600



IMG\_0638



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IMG\_9970



IMG\_9974



IMG\_9975

There are not that many places of interest which I had hoped for that would be able to be found. I had more time to visit the estates as Yishun was huge, it was not enough to truly do a deep dive and consider all these elements of a unique field guide. At the time I was still pondering on how to structure the kind of content I wanted to create but back then it wasn't clear still what was to be-

block 928 laksa, chong pang city area, a piano under a void deck in chong pang, sem grove town centre and just ants

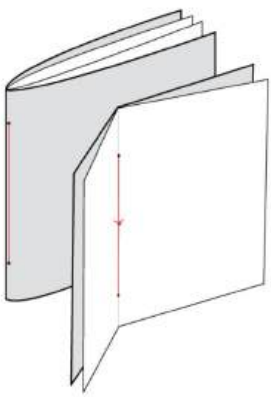
### week 10 feedback

- Create mockups as a series type thing for tampines, yishun, to represent the overall roadmap of the project
- Do u want ppl to keep referring to the physical thing or have abit of digital? can be as simple as just QR etc
  - Take paper and do mockup
- Take case study references from books and brochures
  - Book case study 'Walking as Research Practice'

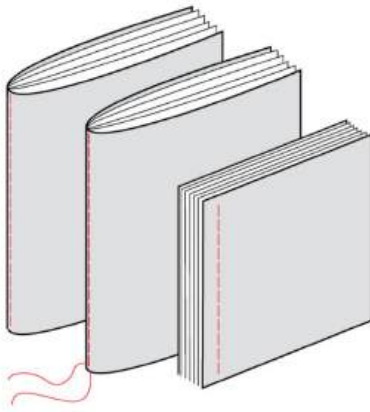
micro



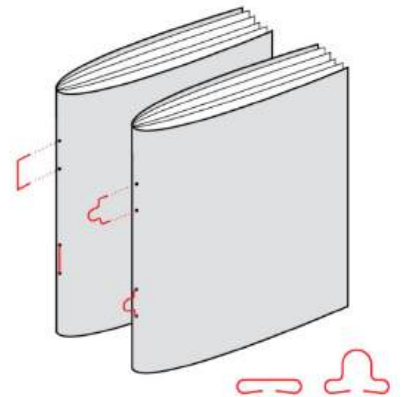
*week 10.1.* This consultation with Alvin was a useful one as he gave me some things to consider to display for my final assessment or grad show. In hindsight I am unsure if I am able to achieve this for the final assessment and would only be able to execute it for the grad show. I wasn't sure if I wanted to do a digital ideation that would be incorporated into this project, but I know that it would definitely open up more possibilities in the direction this project can head into. Throughout this discussion on my project it was starting to shape into a reference to a book he was going to get titled 'Walking as Research Practice'. A publication on insights into how walking can be a deliberate, reflective practice that informs our understanding of space, society, and the environment. In hindsight, I didn't realise how strong or understood the context of the book at the time he gave me this reference, but I know looking back I should have studied it in depth more



Pamphlet Stitch

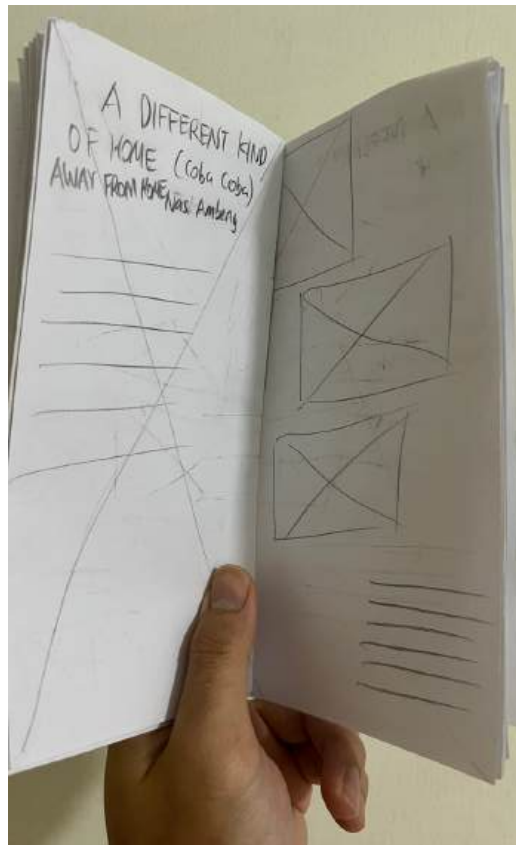
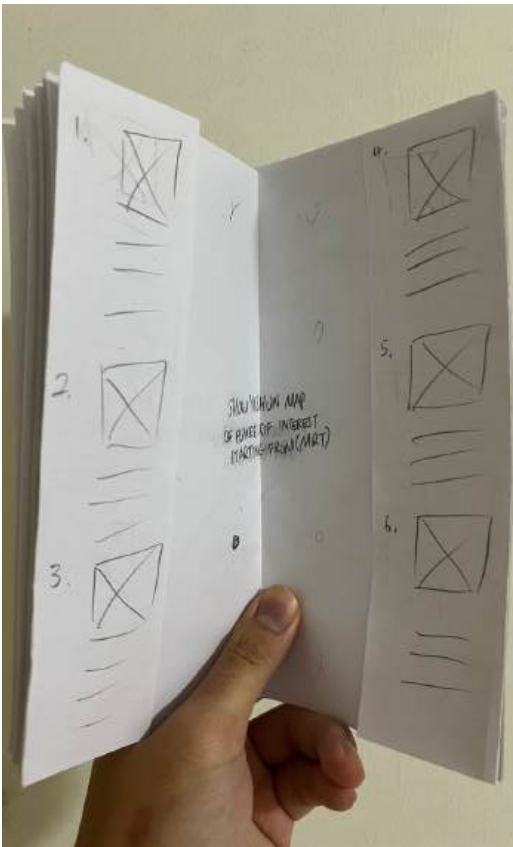
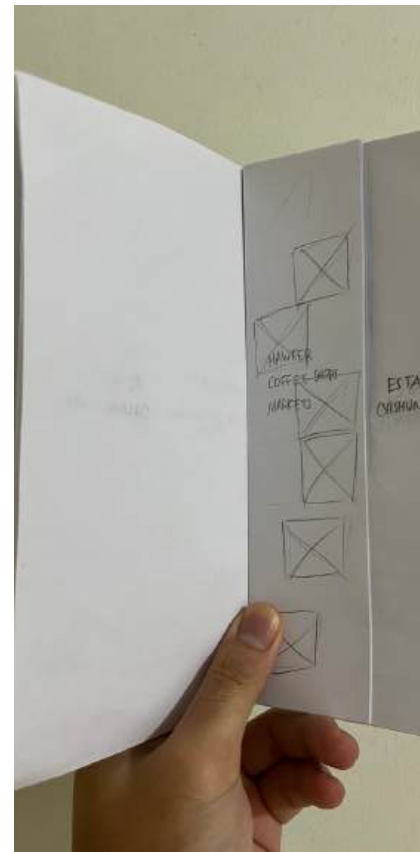
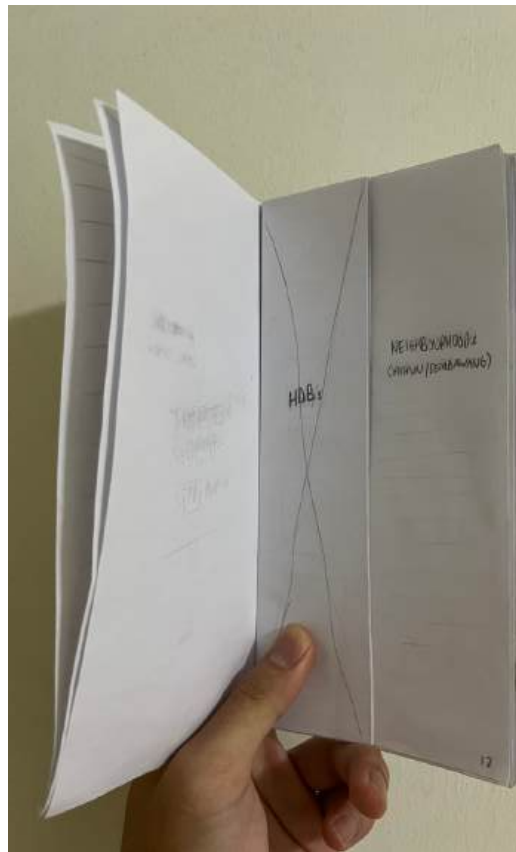
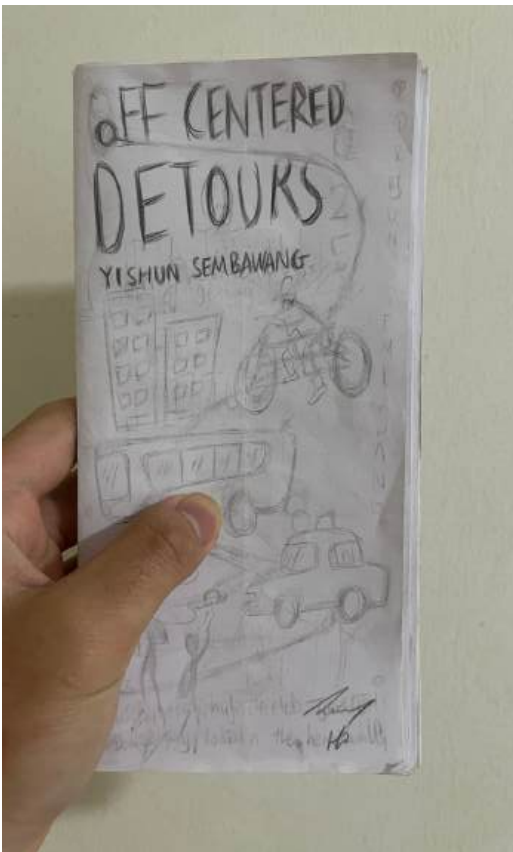


Singer Sewn/Side Sewn

Saddle Stitch miro

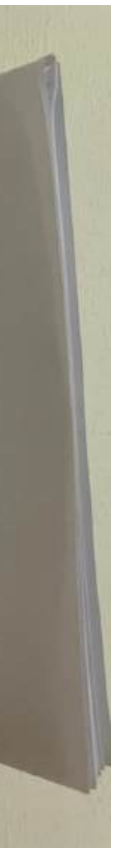
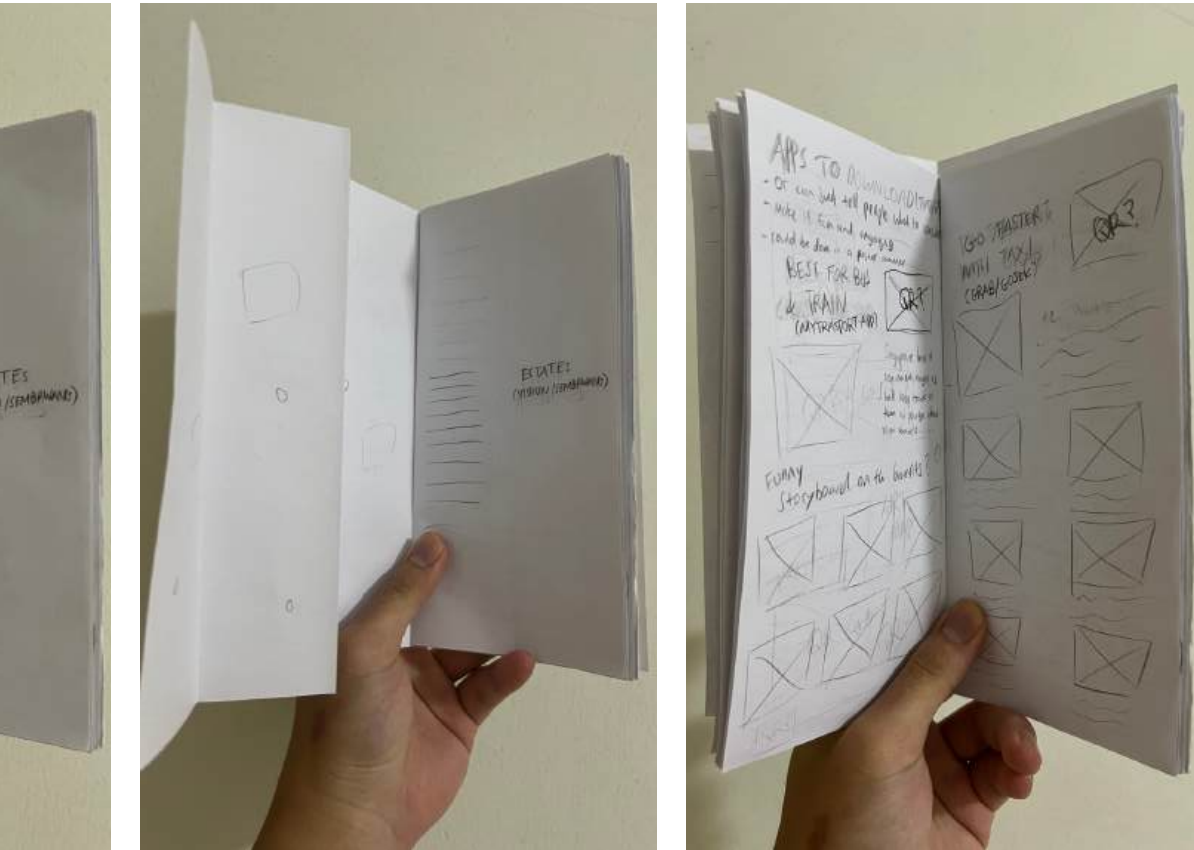
*week 10.2.* I started to look at the kind of binding method I wanted to do for the final outcome of this project as it would be important in terms of showcasing the concept for what it is as a field guide, book and create a identity for design. I decided upon Pamphlet stitch although it is meant for small books, I feel that it would be a funny parody for it to be used beyond the constraints of being for smaller zines.



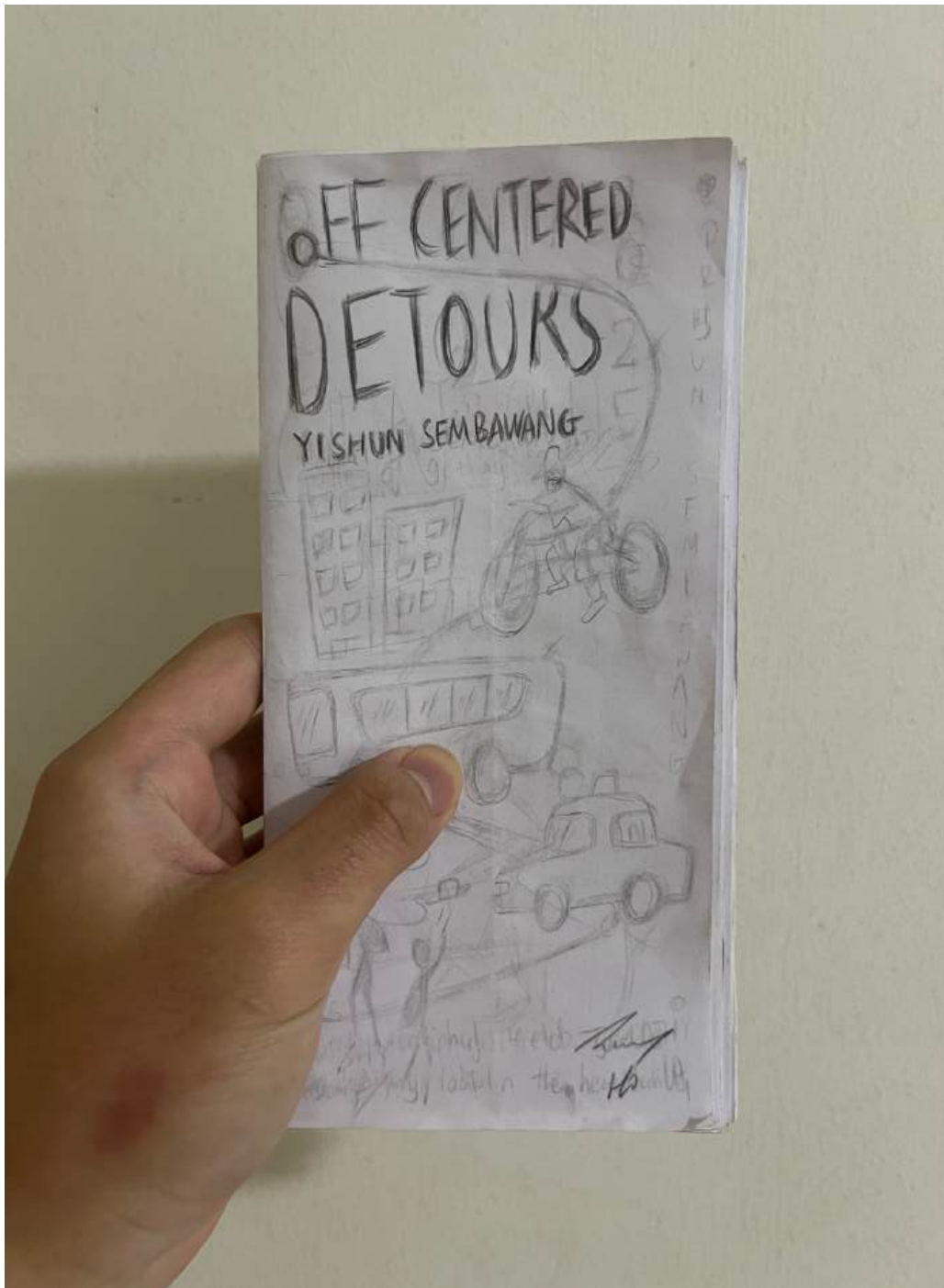


week 10.3. Honestly, I had envisioned from the sketch but it was difficult to conceptualise the process of mocking up the zine. It was also due to the fact that I had planned folded pages in of whether or not the publication was going to end up just using it as a gimmick rather than Because ultimately it was about the substance rather than the design, though the design does

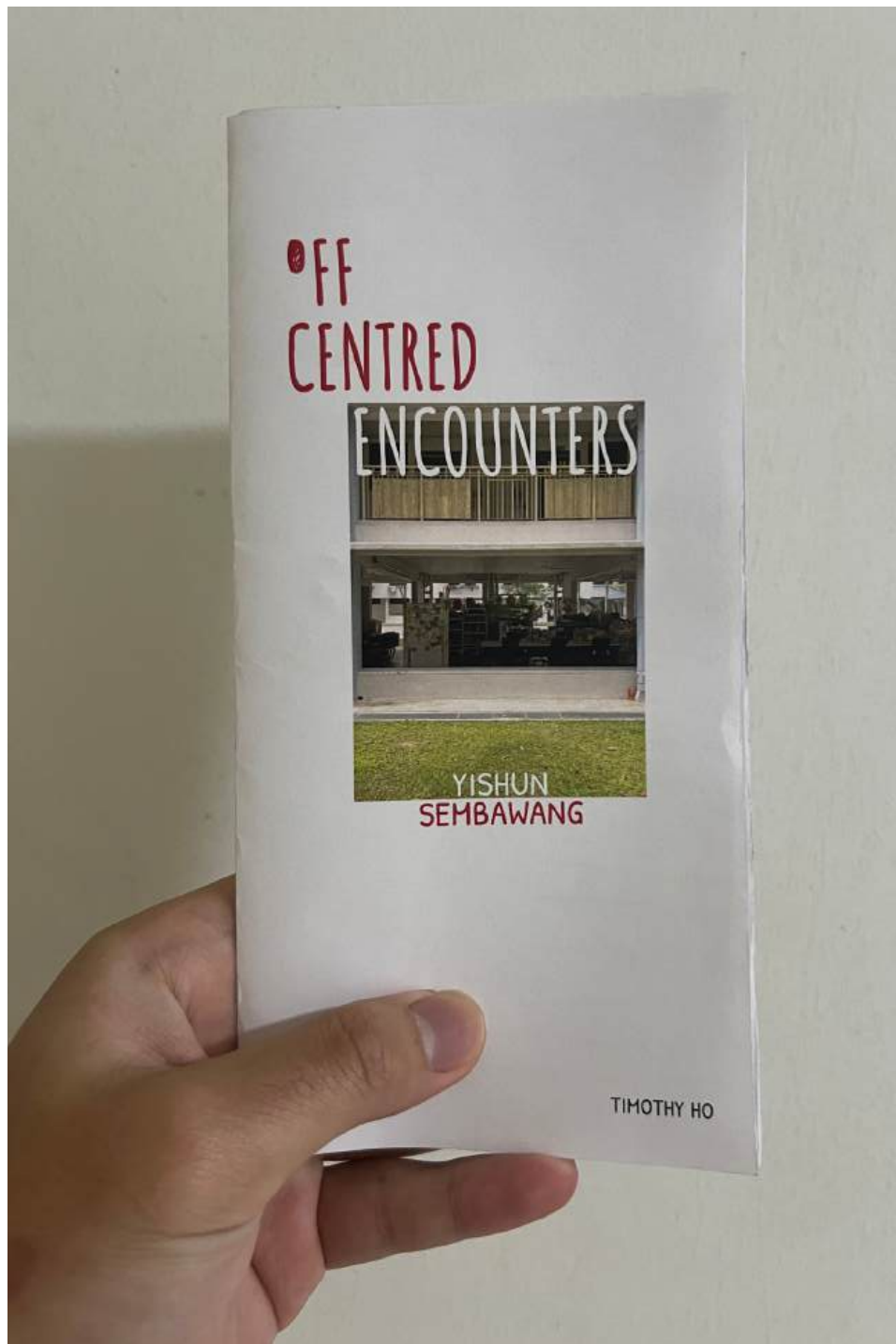




the folding elements as well as do the page count. I was somehow extremely indecisive in the inside in a manner of reference to old folding brochures. But that comes down to the question of creating a user journey experience through the pictures and the framing of the substance. It plays a considerable role as it is a design school.



week 10.4. When doing the cover for this, I initially wanted a handdrawn feel to it through the fonts and even the design elements, but I decided to erase it as it may feel too casual. In hindsight I think it wouldn't have mattered as the design framing was to be the important part of the process which I still have not shown something substantially clear to Alvin. A part of me feels that I may have disappointed him as he gave me references to catch onto and consider in part of aiding me in my design. Though I knew I wanted a casual design language to accompany the concept, I feel as though that I may have been right to change it toward building onto the final outcome.



*week 10.5.* Alas, I considered doing a cover design at least, so that I may get some feedback on the creative direction for it. Looking back, I felt like the image in the middle was redundant and at the point of time I wasn't even thinking about a visual identity, just a cover of the book. But now I realised the potential it could have had with a hand drawn element for the visual identity. It could have been further emphasised for the heartlands as an authentic place for tourism that can happen.

## WIP 2

*week 11.1.* During this WIP, I was honestly quite overwhelmed by the work I had to produce in the next 3 weeks, in comparison to everyone else around me with their group projects almost done and complete. But I only had myself to blame, and actually I was thinking to myself that somehow I was alright not showing anything big or substantial... As ultimately I didn't want to rush the design process without a proper thinking solution. Of course there was no plans in the way this turned out in comparison to WIP 1. But I had secretly hoped there were others just like me during this showcase, yet it seemed like everyone had it together except me LOL.



**week 11 feedback**

## Notes WIP 2:

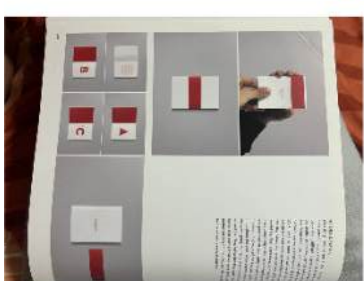
- Start to come up with design concepts
- Alot of editorial to think about and do
- Not much to comment on until there a design that is established
  - Design direction not strong enough? Can be stronger
- How to reference seniors projects with unoriginal aspects of their books but yet creating it in a contextual manner
  - Mycommunity, "my alexandria"
- how to brand precincts and districts in a way that talk about them as a whole project,
  - think about the overall presentation of the project during wip (shelf etc)
    - Maybe think of a branding to guide
    - Trippin by R studios (a travel guide)
  - Pamphlet binding idea works better as part of the form of concept
  - Present the angle from the thesis as the starting point of the project

*week 11.2.* In fact I didn't even want to consult anyone on my project other than maybe Alvin and Clara, though eventually I did consult Chloe about my project though she had never taught me before. I was concerned for Alvin to see as it may disappoint him, but all he said was there is alot of editorial in it to do.

For Clara she said she could hardly give any comments due to the lack of a visual identity or design direction. She only gave feedback on my cover as not being strong enough, and questioned whether I needed to even have the picture there and just leave the text. Her comments made sense, but I felt that at the point of time I had barely any idea of what I wanted to reference as a visual design for the project identity, hence why I was struggling to get a grasp on a design direction. As for Chloe, she talked me through my project and how i could potentially frame my design direction as well as discussed how I could present it during grad show or assessment. Other than that she felt as though I knew what I wanted to do in terms of the direction of the project.

I also had managed to talk to Nate, a senior of our batch, and he was helpful and insightful enough to give me some good advice and references to look at. He asked alot of thought provoking questions to better understand my own project which I lost the plot on. He even harkened back to the thesis itself and how it can tie into the way I choose to frame and present the project through it's narrative.

Siang Hwee also told me about how my reference of seniors projects can be justified as they are neither original projects in itself also, it's just the way it's used and why its important for it to be done in a contextual manner of design intent.



miro

week 11.3. Of course I had to do design direction next, what else am I gonna do if i can't even progress on that angle? I decided to myself that somehow or some reason, pinterest was not the right place to look at design direction as I realised it lacked a sense of context in most of its aesthetics. What is it for? Who was it for? Why? Those weren't answered... So I decided that I would perhaps take reference from a bunch of projects from a famed print publishing and design duo in Singapore from Temporary Press's website.





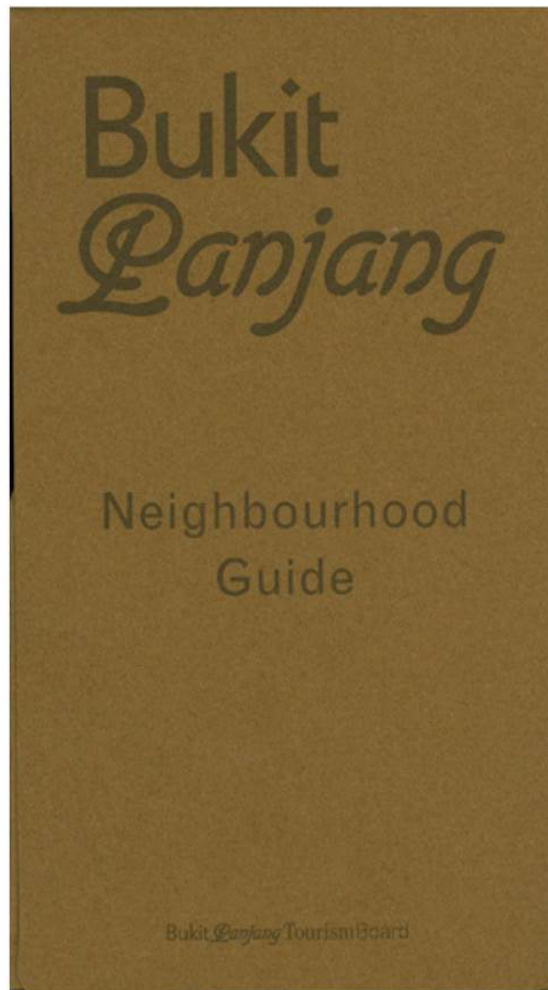
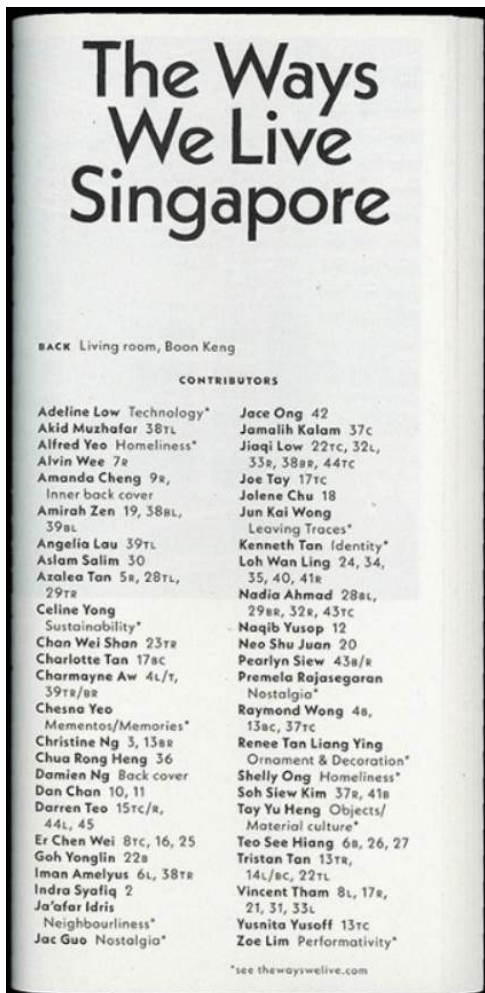


week 11.3. I even borrowed 10 variations of D & Department Magazines to understand their the way they produce their layouts and their design. Unfortunately to me, I didn't want to do hindsight I realised though they create a brand image, their formatting and tone is very different stories of the places and the people... Alvin basically gave me an answer to my project as a piece of advice and design in the opposite manner...

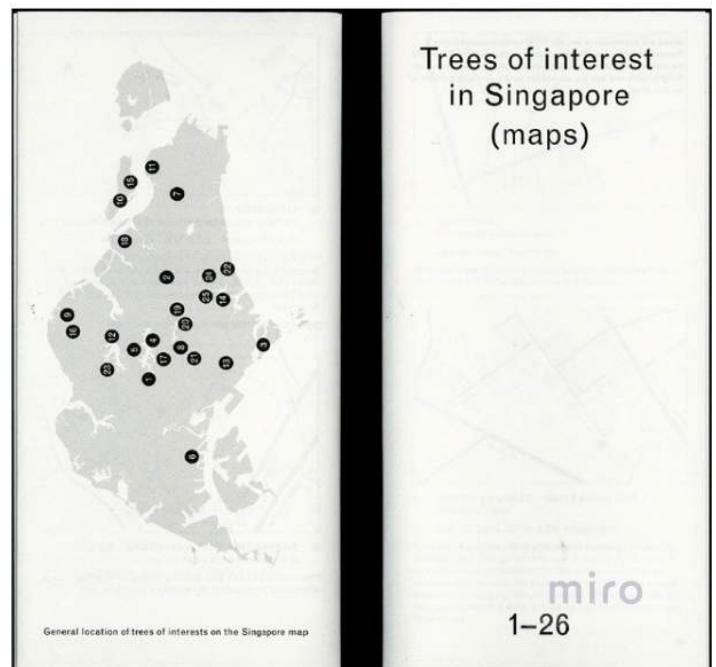




process and the way they would design their travel books. This serves to provide a study on something in lines of a branding design project, but rather more experimental. Though in rent from a normal travel book. There is a certain aspect of it that lends itself through the old guide book similar to D Magazine. This would be my mistake at the time to not heed his



week 11.4. Here I had decided to narrow down the projects of interest whereby my visual idea and not the actual project itself, because contextually, my publication is meant to be a guide. I also had to design the content within it... And unfortunately I was also not entirely focused on creating concepts taking what we see up here and...



entity would take hold. Looking back in hindsight I realised this was only about the cover. Although I was happy with the way the cover ended up being, I was not entirely sure how creating the concept with other similar ideas in mind, I decided to do a mix and mash of co-

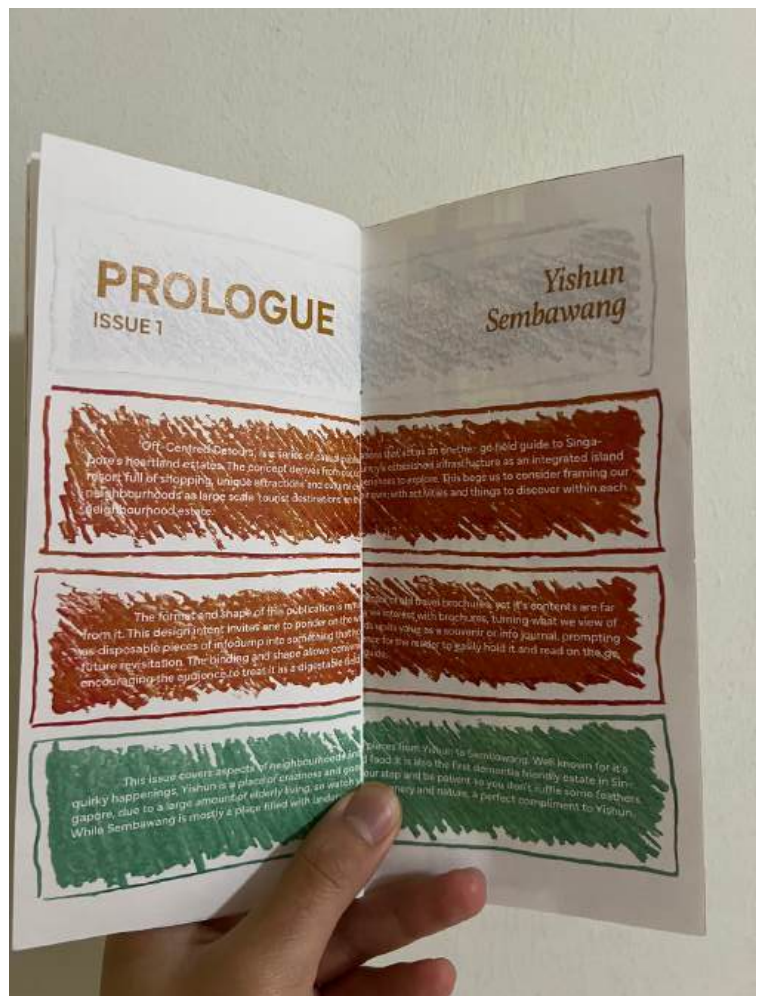
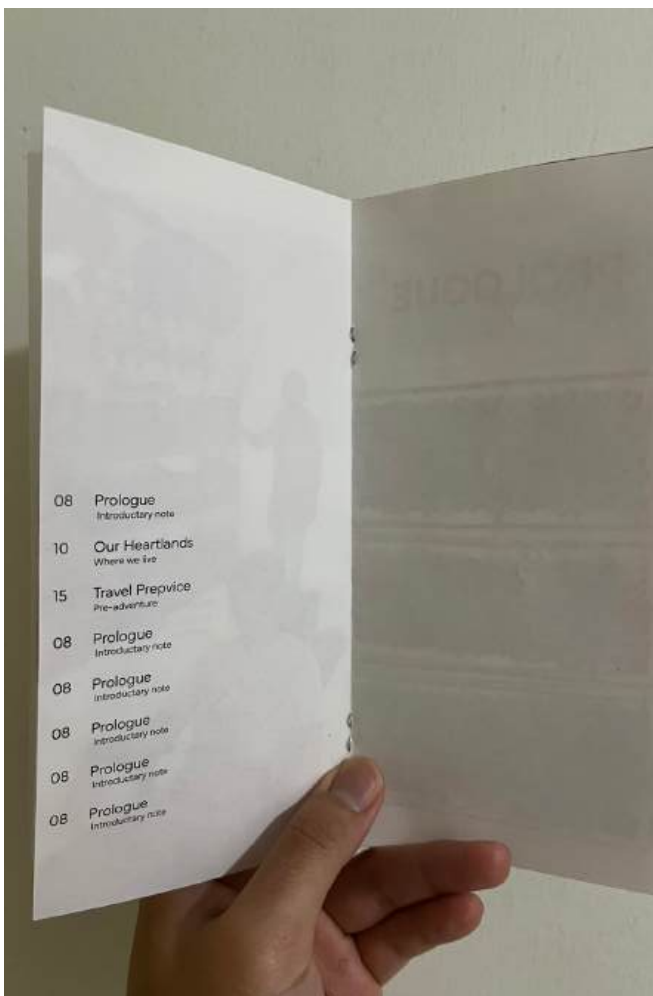
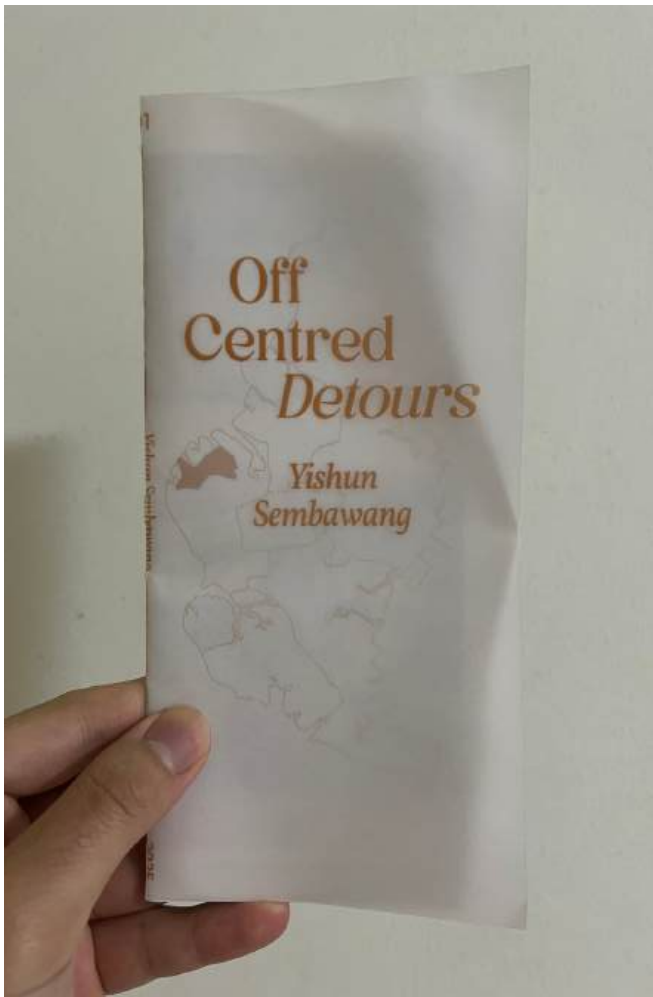




week 11.5. Combining it with the way neutral colours does their layouts... Of course in hindsight I made it. But at the time I thought it made sense as I felt like the way I had planned to design



sight I now understand what was missing from my design intent and concept when I finally it was justified with the visuals. But it turns out, I just didn't have a clear design identity.







## Week 12

- "Don't do something so artistic like neutral colours, they do it because its a casual magazine to read and thats their style of doing it"
- "Do a layout that serves a purpose as a guidebook because u are doing a guidebook, the framing of your project and purpose should determine your outcome direction"
- "Design a branding style and format that is my own way of doing it and dont take design elements from here or there and mix it altogether"
- "For a guidebook i dont want to be flipping and orientating the pages for no reason"
- "When spreads are done they make use of design to convey the info. Have a reason to why you design certain things, this is a way to make sure everything has a reason and purpose"
- Remember the case study of D Magazine which i borrowed and why alvin gave me that study.

★ edited 2:59 pm ✓

*week 12.1.* This was evident in the consultation with Alvin of which I had shown him my design direction I was going for..I was completely trashed for it and looking back, it's a good reason why. No idea what I was thinking in terms of designing a concept that blindly combines two very different aspects of design. On one hand, Neutral colours designs in a more artistic manner, possibly due to them being known for high quality design layouts and content anyway. As for the references I showed to the designing I did, he exclaimed how my design doesn't seem to reference anything we discussed before and that was my biggest mistake of all. I was just a neutral colours wannabe, as I wanted to design in the way that they created their magazines. But now I realised, it's actually the way their magazines are framed by a single theme that gives a purpose and life to each issue. So however they design their layouts, are based on the current content of that particular chapter... most of this feedback was based on the way I have yet to create a project art direction and identity, whereby what im doing is an actual guidebook rather than framing it otherwise. Looking back, I know what I did wrong in that area, and if I could do it again, I would showcase what I have done now for WIP instead so there can be constant refinement to lead up to the upcoming graduation show.





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IMG\_1113



IMG\_1114



IMG\_1115



IMG\_1121



IMG\_1122



IMG\_1123



IMG\_1402



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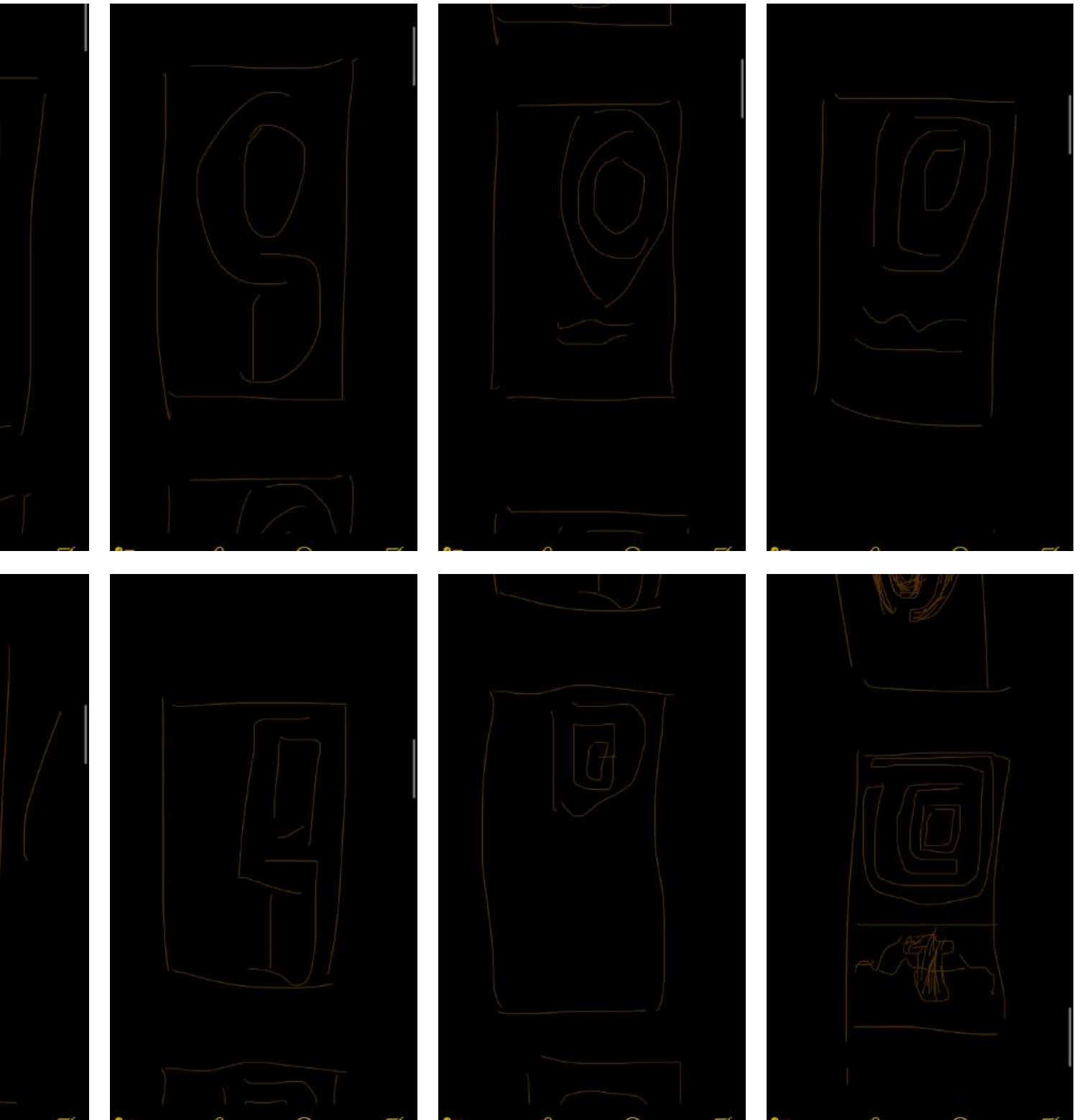
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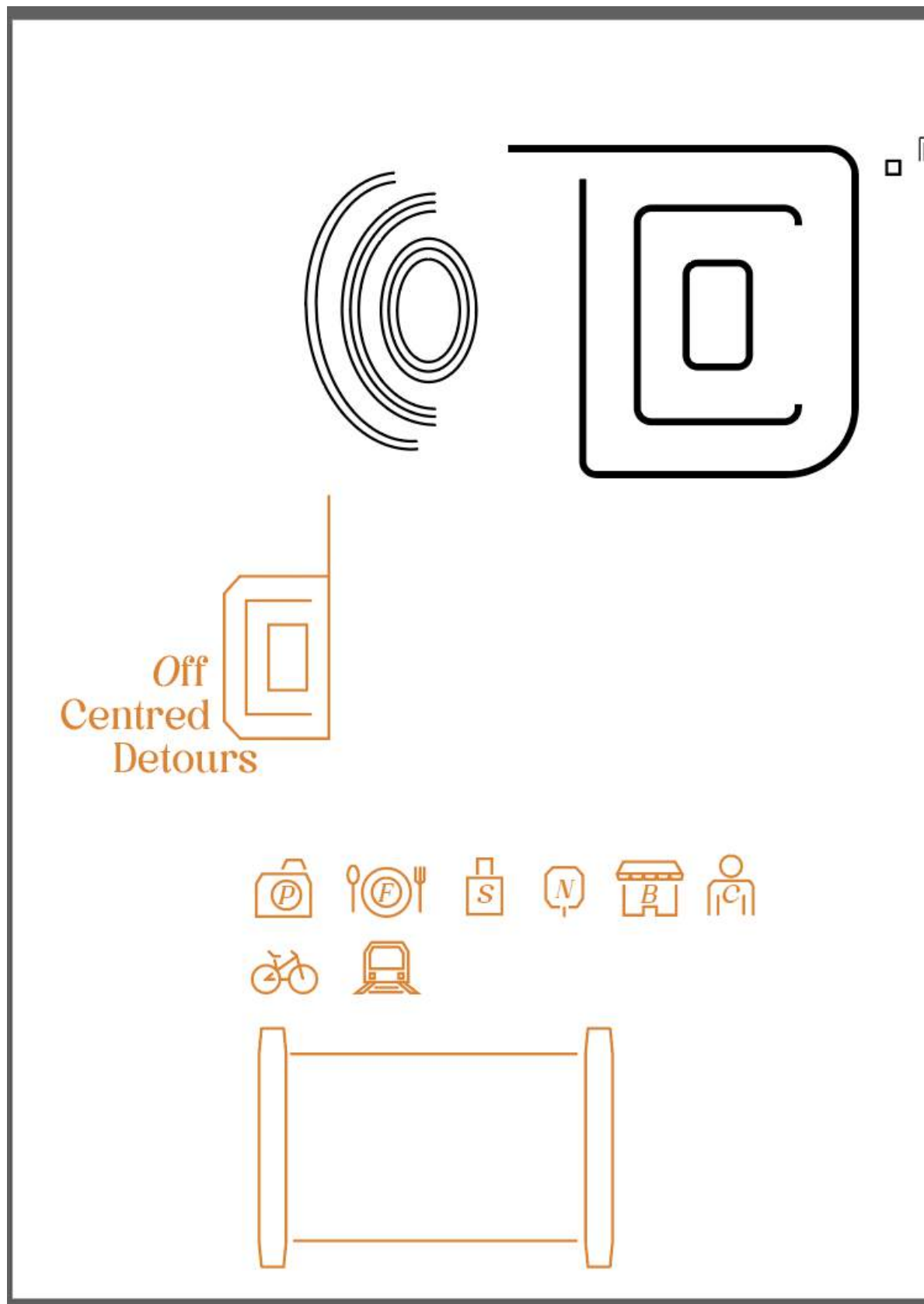
week 12.2. I skimmed through the books as I looked and read up upon the various inspirations that they offer that are actually contextual and unlike pinterest... These were some of the art directions I picked out due to the fact that they were minimalistic in nature while still remaining bold and strong aspects incorporated into the designs language. Touching on that, it was when I realised how important design language is even for books like these. As they were technically not brand books, but designs that evoked a more casual tone of voice which creates a more lasting impact on the viewer in the impression of it being less mundane.



*week 12.3.* Immediately I started sketching out concepts for a visual identity that revolved around a visual identity to set the tone. So in a sense I did, I immediately drew out various concepts and iterations were also how it should be consistent with other elements of my design if I choose to use a map. Thinking if maps use waypoint lines in the way they communicate their visuals why not use lines as a visual language to actualise something that was easy to execute on all fronts at this stage of the project. I only had

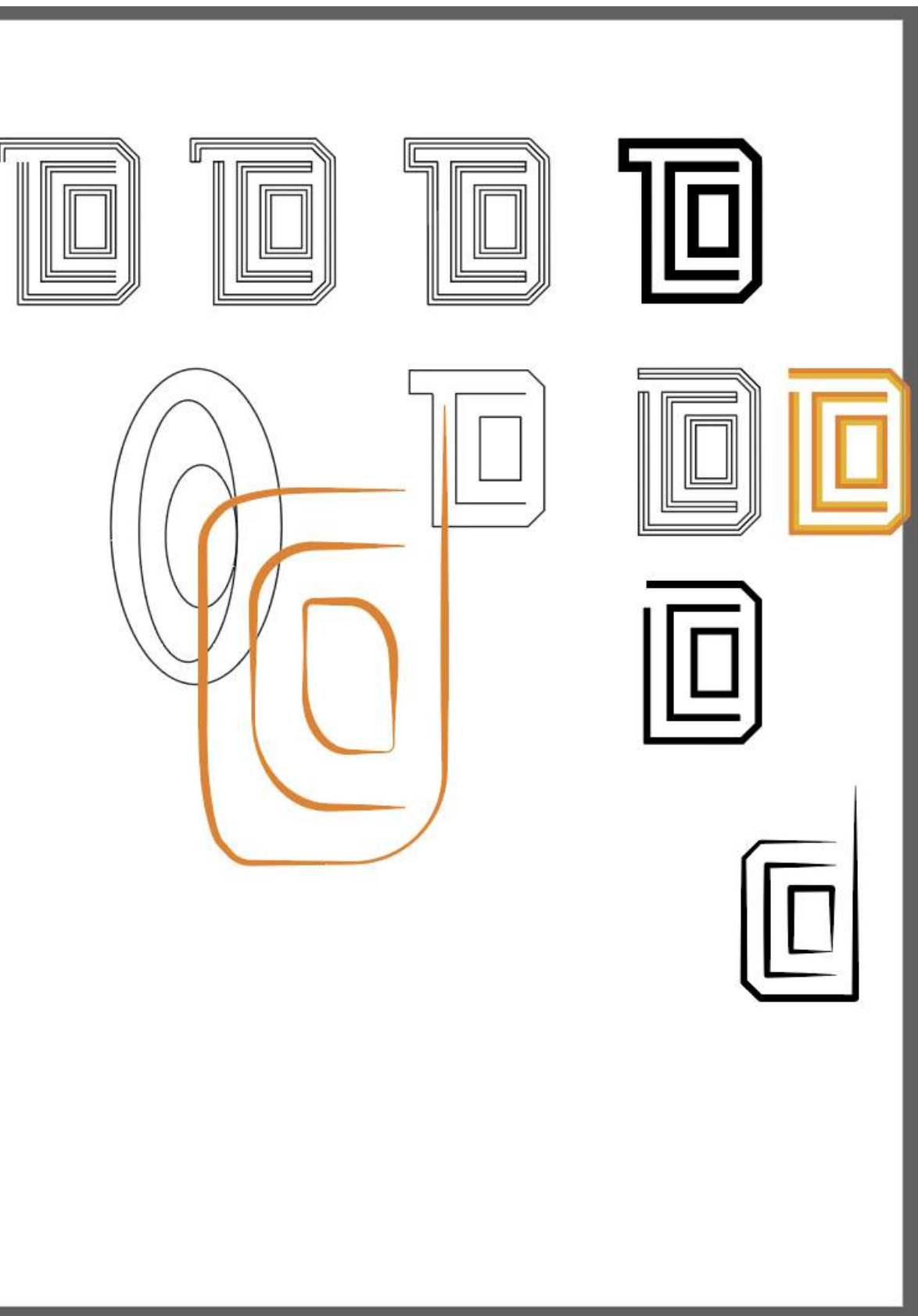


around a simple and easy design element.. I thought to myself why not design a logo first as a and sketches in order for me to find the best way to produce it in illustrator, but some consid- to do them. This meant that lines would be the best way to incorporate the visual, I was thin- s the main visual itself. I didn't regret doing this because it saved me a lot of time to concep- 2 last consultations so I had to make it count.

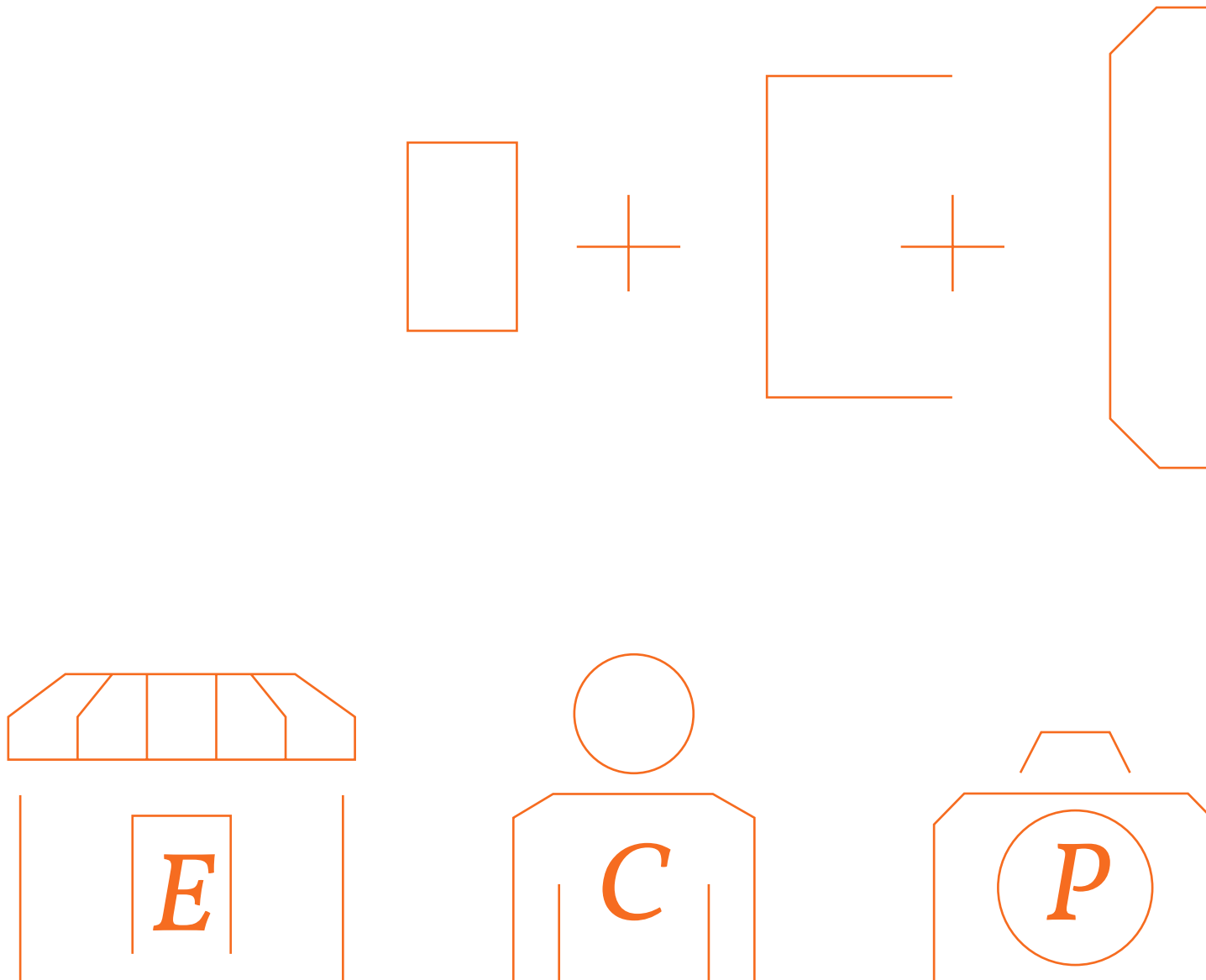


week 12.4. Here showcased the various things I was doing on a file titled design direction, in  
 nent and lends itself well to the contrast it gives for fonts picked for this project.

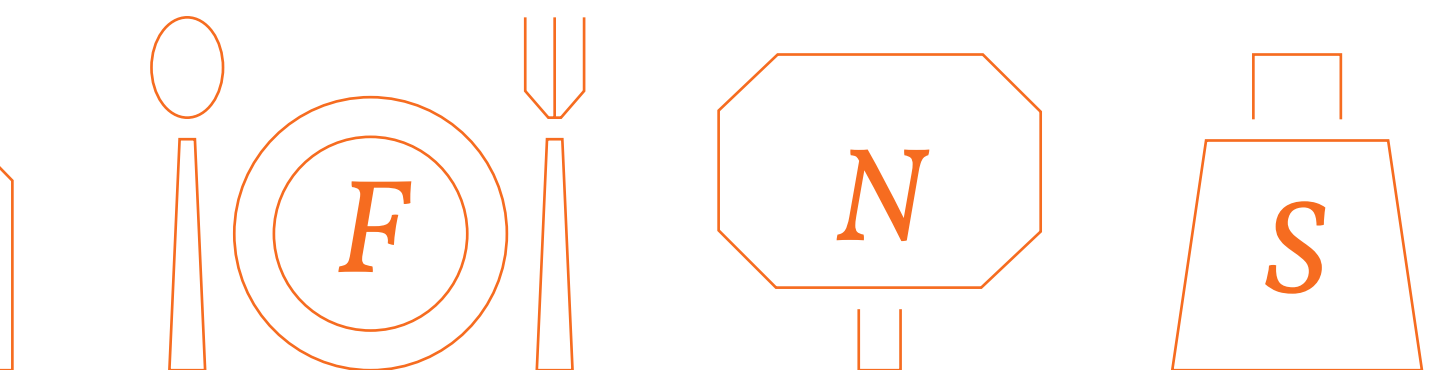
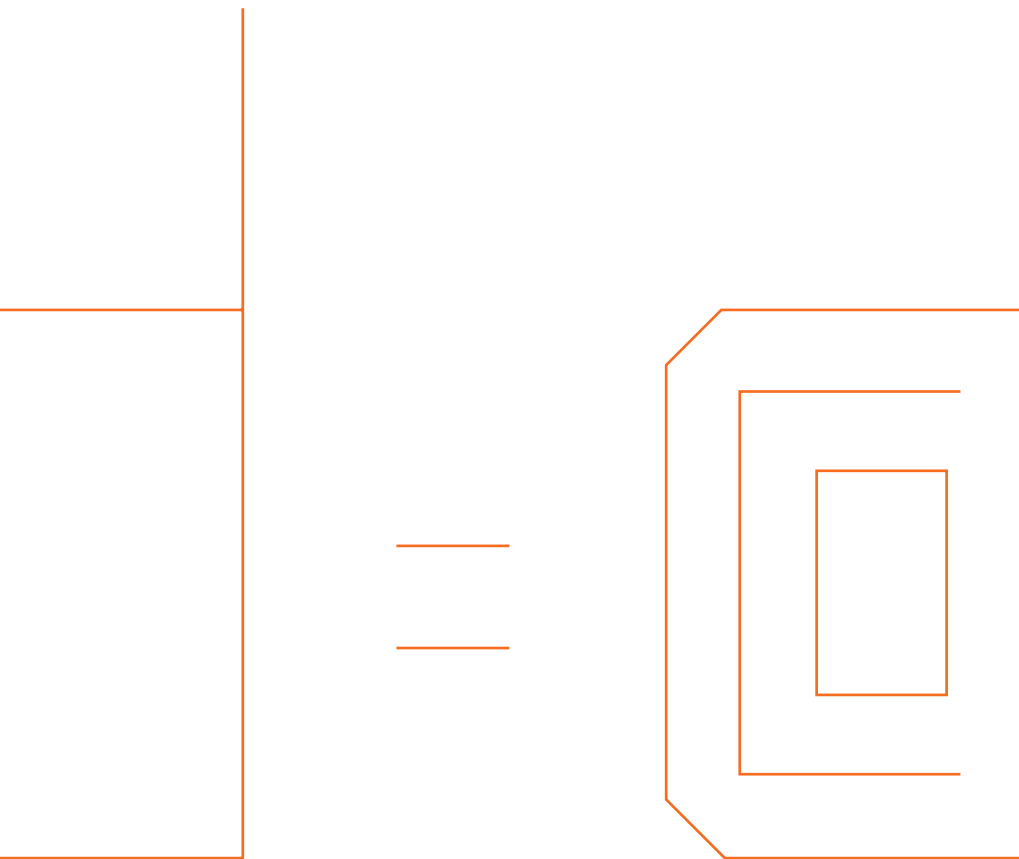




in order to establish a visual identity. I definitely felt that the line works are the most promi-



week 12.5. A clearer zoom into the design direction I was going for this project, the logo is a



a play on the initials of the project combining them to become 'ocd'

*week 12.6.* The colour for this project represents boldness and excitement, of which is represented by orange for Yishun.



*week 12.7.* While white is a factor that enables an easy contrast.

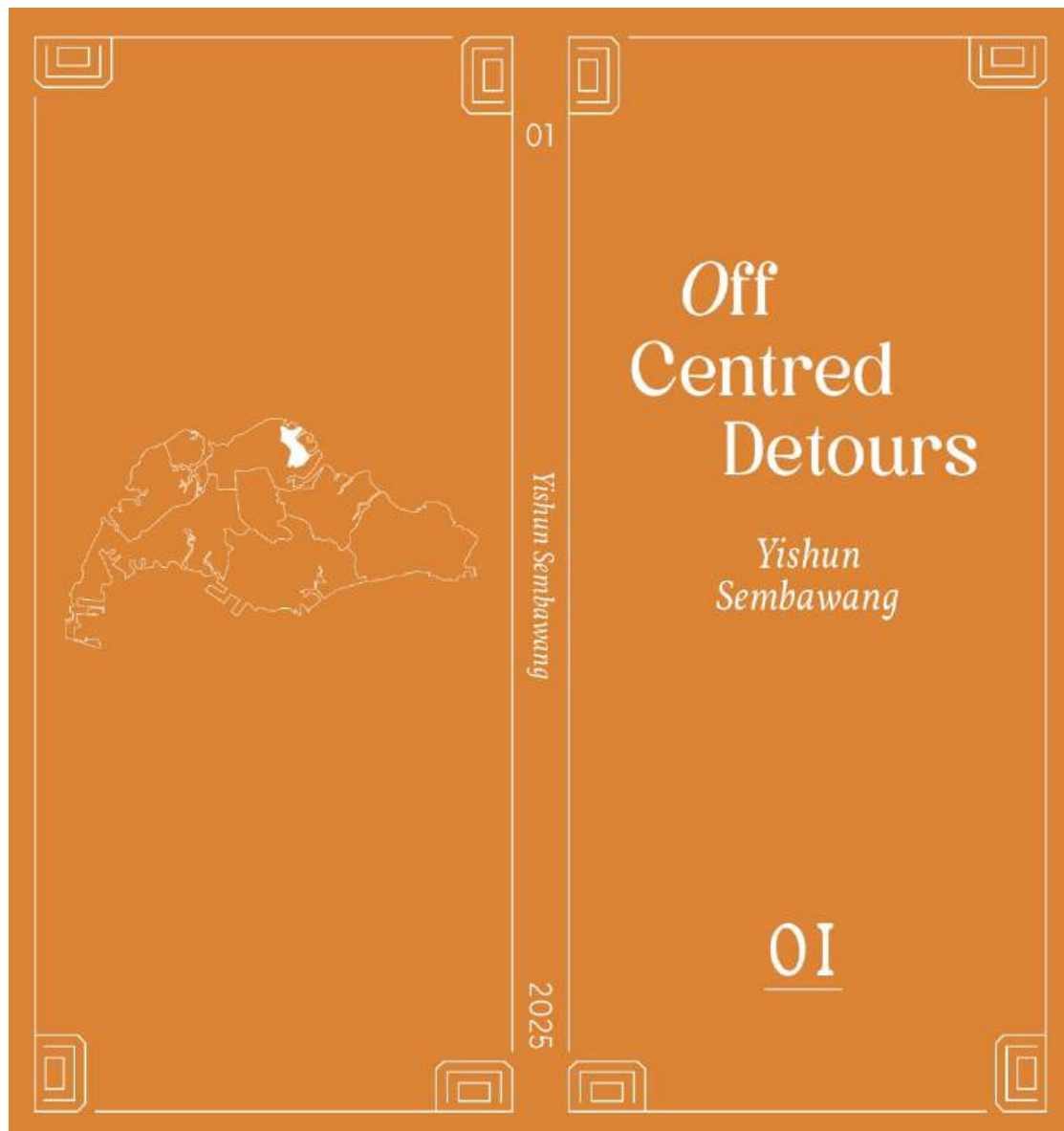
Vintage Glamore

Vollkorn

Mundial Narrow Variable

*week 12.8.* The fonts used in this publication are representative of having a sense of authentic and casual warmth through the likes of Vintage Glamore and Vollkorn, while mundial serves as a contrast to the decorative fonts, as well as complimentary to the visual identity of the design.

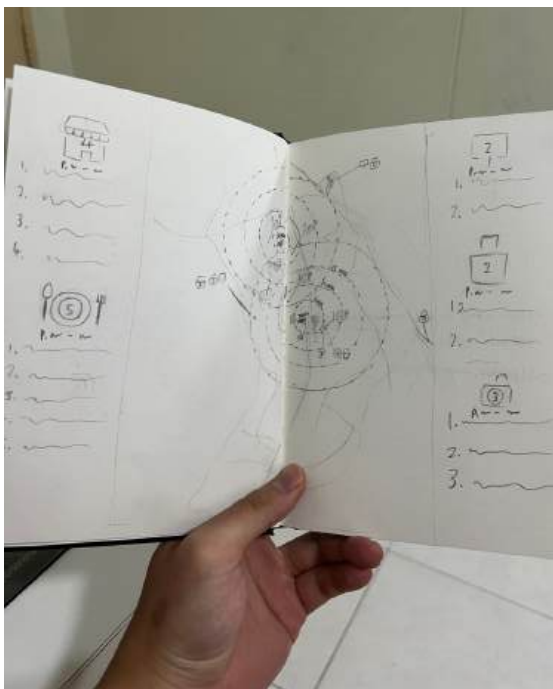
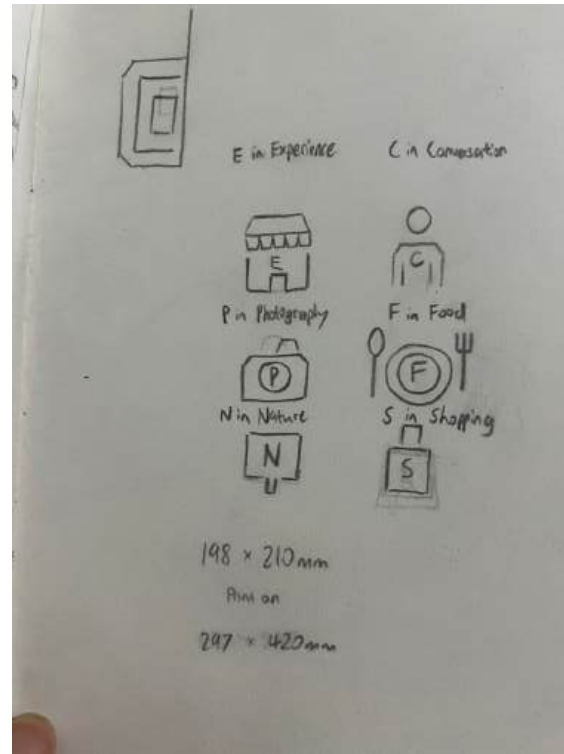




*week 13.1.* During week 13, my laptop that I did this project on spoiled and therefore I was only able to show Alvin the visual identity I had made through the telegram, as I luckily screenshotted a picture of my main page to show that there was a visual identity given to the project now. It was 3am and I remembered that I was going to show him what I had done so far based on week 12... But unfortunately things like this happen he said. I was so glad that it was easy to design, as this proves my point to a level where it actually benefitted myself. His comments just basically said that it looks too chinese, when singapore is a multicultural country, I mean yea I get it but I wasn't even thinking about that, a coincidence that it did

On a side note, even this CPJ you are reading (thank you if you have reached this far) if I had done it and updated it from week 1, I'd COMPLETELY lose my mind... So that also serves as a blessing in disguise somehow, because I did not think my laptop would die in on me at this last stretch of the project.





week 13.2. Drawings of what I intended to show Alvin the night before my laptop completely died and needed repairs.. Luckily I had a spare one at home which I could do designing on as well but at a slower pace, so before my computer even came back i already had redesigned and rehauled certain elements to it.



*Off*  
Controlled  
Detours

00	Prologue
00	Catalogue
00	Prefaces
00	Our Estates
00	Our Neighbourhoods
00	Places of Interest
00	Ambassador of Yishun

Two photographs of the Singapore Library for the Elderly. The top photo shows a balcony with a yellow metal railing and blue informational signs. The bottom photo shows the interior of the library, featuring bookshelves, a large window with a view of the outdoors, and a decorated partition.



**1** **Contemporary design**  
Your house from the inside? You'll love it!

**2** **The independent business man**  
Your office needs to be cozy, modern & stylish. Consider a rough-hewn, leather-topped table.

**3** **At work**  
Using broad, warm, blue tones, your office should resemble an airy, sunlit country place.

**4** **The independent business man**  
Only at 100% TV will such a bright, modern, simple nature portrait

**5** **Contemporary design**  
Interior design

**6** **Interior design**  
Interior design of home at 100% is a perfect blend of interior into a family.

**7** **Contemporary design**  
Interior design

**8** **Contemporary design**  
Interior design

**9** **Contemporary design**  
Interior design

**10** **Contemporary design**  
Interior design

**11** **Contemporary design**  
Interior design

**12** **Contemporary design**  
Interior design

## An Estate North of Normal

In many ways, Wilson creates the most human quality that exists that the big city has to offer. There is still much to be said for the city, but now that it is so much more than just a place to live, it is a place to live. Wilson's estate is a place to live, not just a place to live. Wilson's estate is a place to live, not just a place to live.

**1** **Contemporary design**  
Interior design

**2** **Contemporary design**  
Interior design

**3** **Contemporary design**  
Interior design

**4** **Contemporary design**  
Interior design

**5** **Contemporary design**  
Interior design

**6** **Contemporary design**  
Interior design

**7** **Contemporary design**  
Interior design


**8** **Contemporary design**  
Interior design

**9** **Contemporary design**  
Interior design

**10** **Contemporary design**  
Interior design

**11** **Contemporary design**  
Interior design

**12** **Contemporary design**  
Interior design



## First Dementia Friendly Neighbourhood

Valens is the pioneer of the first dementia friendly estate, a prime example of inclusivity in our ageing neighbourhoods. Launched in 2016, this initiative's goal was to create safe and supportive environments for elderly residents living with dementia. Valens is a committed community of good citizens.

**Artifacts of Aid**

A collection of tactile markers, giving people clear and useful ways to navigate their way through the building. These markers are designed to be used by people with disabilities, but they are also useful for everyone. They are placed throughout the building to help people find their way through the building. They are placed throughout the building to help people find their way through the building.

**Wayfinding Lift**

At the ground level, a sign is placed near the lift. It is a sign that is placed near the lift. It is a sign that is placed near the lift. It is a sign that is placed near the lift.

**Dementia Friendly Signages**

Clear and simple signs that are easy for people with dementia to understand. They are placed throughout the building to help people find their way through the building.

**Under the Buck Wayfinding**

Under the Buck Wayfinding is a wayfinding system that is designed to be used by people with disabilities. It is a wayfinding system that is designed to be used by people with disabilities.

**'Our  
Estates**

When people think of Hong Kong, they often picture skyscrapers and the high quality of urban services. However, alongside the concrete and steel, there is a rich and vibrant culture. The heart of our nation and our identity lies within you. It takes a great deal of our daily lives to make the best work of Hong Kong. We have

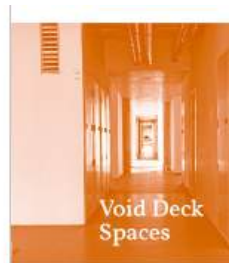
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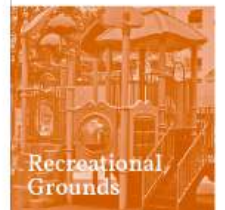
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Neighbourhood parks are a key feature of Singapore's urban landscape. They provide a place for people to relax and enjoy the outdoors, and are an important part of the local culture.



Community gardens are a key feature of Singapore's urban landscape. They provide a place for people to relax and enjoy the outdoors, and are an important part of the local culture.

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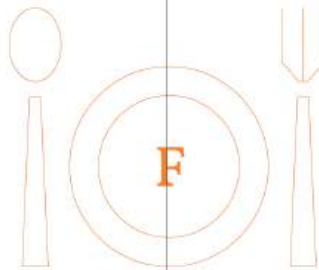
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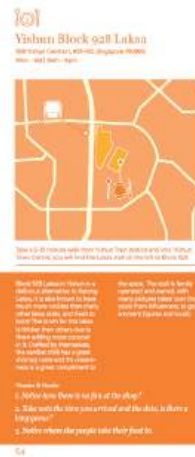
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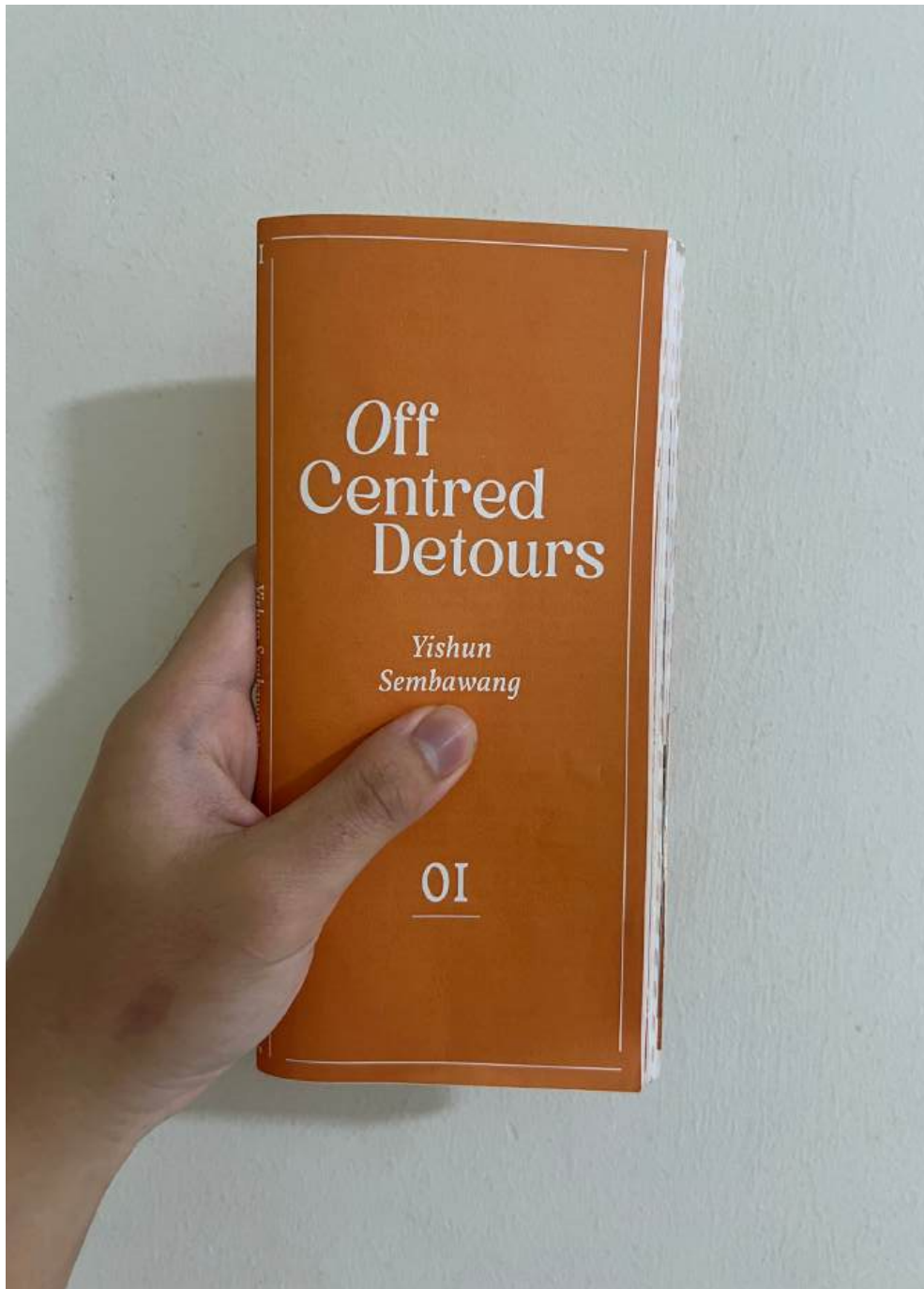


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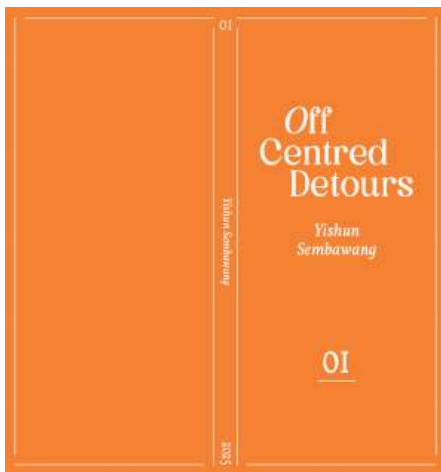




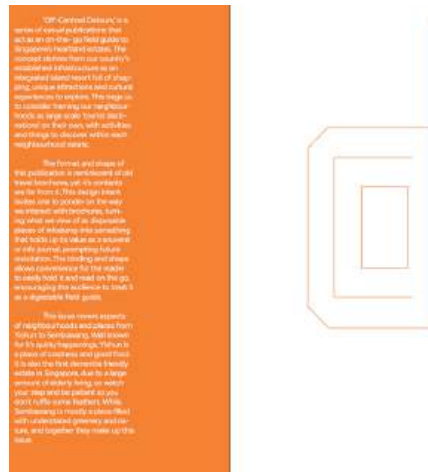
*week 14.1.* Alvin flipped through the publication and told me to take out the middle portion as it was too generic, I thought about it and I realised, was it just me that thought I could showcase the contextual neighbourhoods of each estate regions as places to visit? Was that too mundane? I didn't think of it that way and I just thought oh right this cycle if repeated throughout the various publications would be boring and like STB or URA he said... The map also I believe he found it to be mundane to flip and refer especially with the way it is part of the book and you have to fold it out and inward... He told me overall my content needs to be better and said that the back and front are okay, but the middle portion is too much, either take it out or find another way to resolve it... Immediately I knew, it was crunch time for the next few days... and there was no holding back

*week 14.2.* I knew somehow that I needed to resolve this in the best way possible and I need to work my ass off to do it. This brings me back to how I initially thought about the project and how I could tell a story with the images and places of interests leading into neighbourhoods or passing by neighbourhoods. And thats where the crunch began...I knew I had to produce the best work I possibly can these next few days and I'd have to wing the execution at this point, but strategically and considerably do so. Looking back, Alvin was definitely right about the content being boring, I have no idea what got me to think of that entire neighbourhood and estate portion to be so long and mundane to read through. Let alone not considering how other estates would potentially repeat that same wall of texts... And wall of texts is another thing I should consider.





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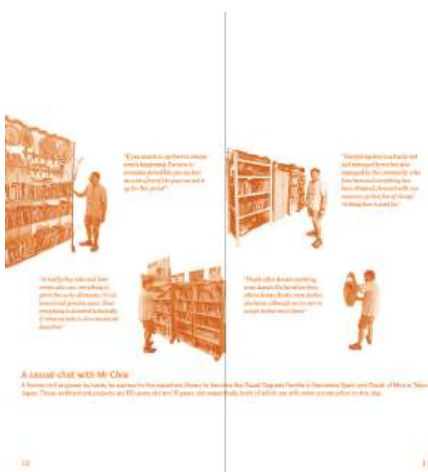
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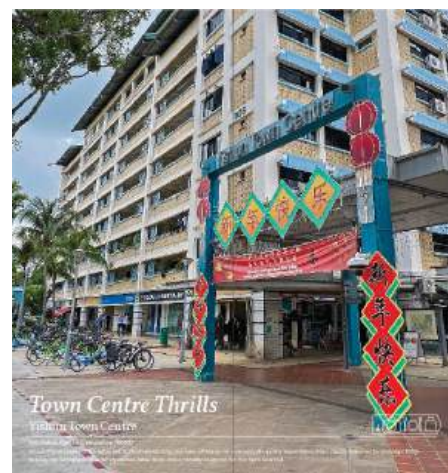
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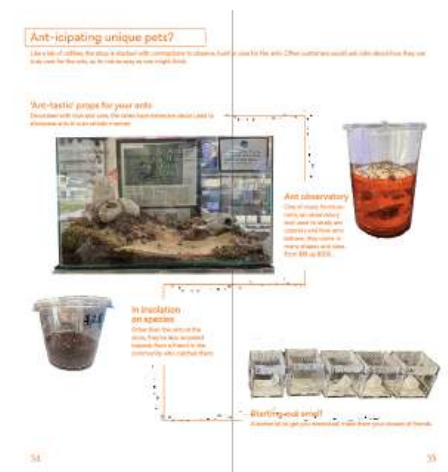
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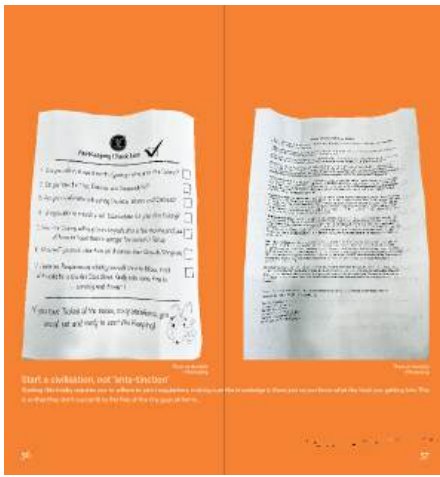
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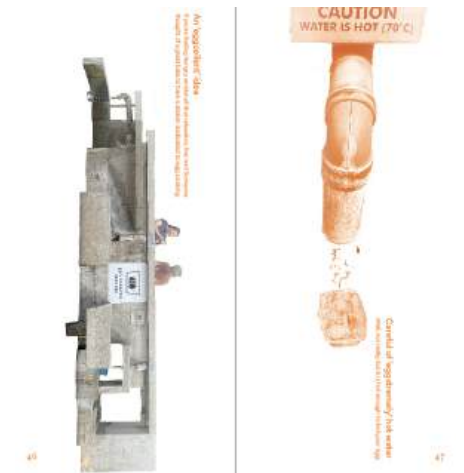
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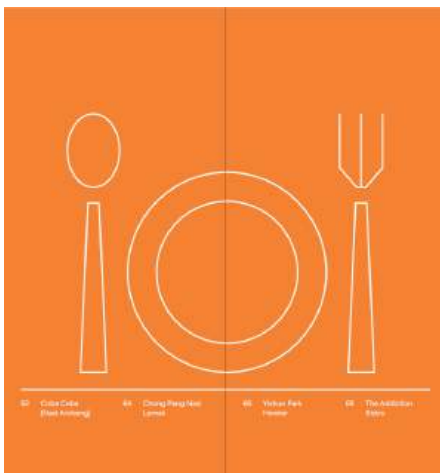
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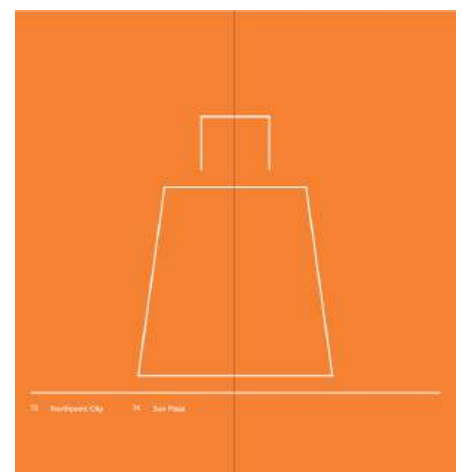
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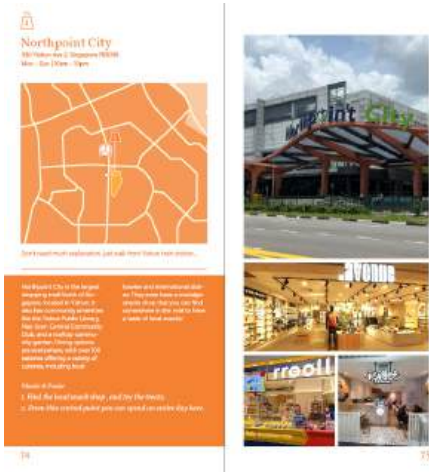
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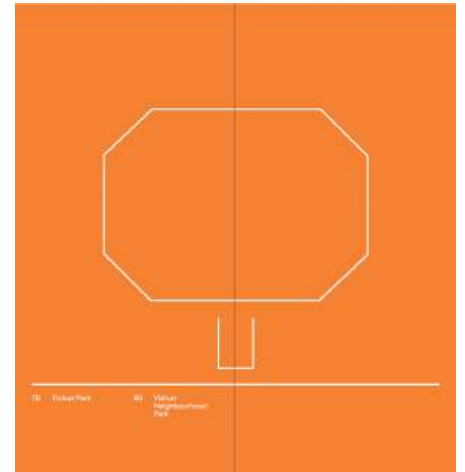
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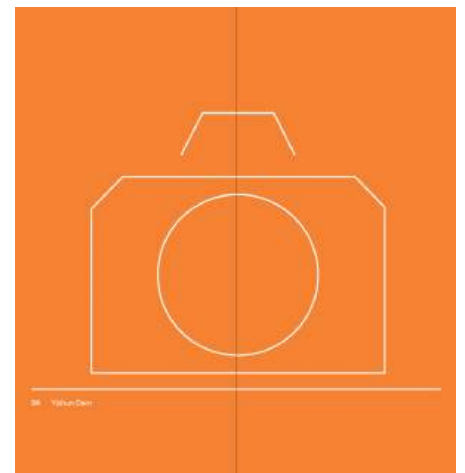
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*week 14.3.* Fingers crossed for assessment day... I've completely rehailed the middle section of the publication in hopes that the project will be more understandable now and less boring... Something is off about it still though, but I hope it's just me being completely obsessed in perfecting the design outcome.

*End note---* One final takeaway from this project is the value of reflecting on my design references, something that will shape how I approach future projects. It's clear to me through this experience that design isn't just about visuals; it's a medium for storytelling and making impactful statements, especially through thoughtful framing. This project really emphasized the role of careful observation and narrative-led, conversational prompts. At its core, it is about bringing the unseen into focus through curated storytelling.

Even though it wasn't technically a last-minute project, it often felt like one, with the many mental roadblocks I faced along the way. That said, I hope this book becomes a kind of memorabilia, one I can look back on for lessons in what worked and what didn't lol. This is especially considering how short the timeline was for the entire final-year project.

Also, NEVER underestimate the value of design books when searching for references. They often contain deeply contextual, meaningful work that goes beyond surface-level design. While I've always aimed to design with purpose and intent, this experience has shown me the need for more strategic thinking in the details for the ways in which I can approach other projects from the ground up.

Finally, I've realised that my peak creativity came through freehand drawing. Often, it evokes a raw, unfiltered, and honest depth which can be the catalyst for inspiration and ideation. These are the things I would hold onto moving forward in this creative industry.



