



CONTENTS

Section 1. Introduction

- The Foundation of Asian Network of Industrial Heritage (ANIH)
- The Cooperation with the Asian Industrial Heritage Conservation Groups

Section 2. Foreword

Foreword by Director of Bureau of Cultural Heritage, Ministry of Culture (R.O.C.) – Gwo-Long SHY

Section 3. Prefaces

- The Reflection and Prospect of Value of Industrial Heritage Conservation—Alice Ru-Hwa CHIU (Secretary General of Institute for Historical Resources Management)
- The Important Mission of ANIH in the Next Stage—Hsiao-Wei LIN (Assistant Professor, Department of Architecture, Chung Yuan Christian University, TICCIH Board Member)
- Building Bridges: Making the Most of Asia's Industrial Heritage—Dr. Miles Oglethorpe (President of TICCIH, Head of Industrial Heritage, Historic Environment Scotland)
- A Meaningful Start – The Expectation Set on the Launching of the Asian Industrial Heritage Preservation Network—Jongsang SUNG (Professor and Dean, Graduate School of Environmental Studies, Seoul National University, Executive Member of ICOMOS Korea)

Section 4. Special Report

Report of the 1st Forum on Asian Industrial Heritage Conservation and the Exhibition of the “Footprints of Asian Sugar Industrial Heritage”

— Kae-Cherng YANG (Associate Professor and Chair of Department of Cultural Heritage Conservation, National Yunlin University of Science & Technology) and Dr. Chris YUAN (Postdoctoral Research Fellow, Asian Network of Industrial Heritage)

- Establishing the Foundation of Cooperation and Exchange among Asian Countries – the 1st Forum on Asian Industrial Heritage Conservation
- The Consensus Agreement of the 1st International Preparatory Meeting of Asian Network of Industrial Heritage
- Exhibition of the “Footprints of Asian Sugar Industrial Heritage”

Section 5. Asia-Pacific Region

- The Conservation and Development of Railway Station Buildings as Historical and Architectural Heritage of Thailand — Parinya Chukaew (Lecturer at Faculty of Architecture, King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand)
- Updated Information of Industrial Heritage from Indonesia — Hasti Tarekat Dipowijoyo (Founder of Heritage Hands On)
- Theatres of History and Memory: Industrial Heritage of 20th Century Singapore — Dr. Loh Kah Seng (The University of Western Australia)
- The Glory of Tin Industrial Heritage in Malaysia — Dr. Lee Yoke Lai (Landscape Architecture (Program) Faculty of Built Environment & Surveying Universiti Teknologi Malaysia)

Section 6. Publications

Industrial Heritage and Regional Identities published in March, 2018 / *Regeneration of Brownfield Lands in America -- Abandoned Industrial Sites and Urban Areas* published in March, 2018 / *Industrial Heritage Sites in Transformation: Clash of Discourse* published in December, 2017

Section 7. Events

The International Committee for the Conservation of Industrial Heritage will hold its 17th International Congress in Chile / International Conference of Council of Tramway Museums of Australasia / Conference & AGM 2018 in Qianwei, Sichuan, China / The Training and Workshop of Historic Urban Landscape (HUL) will be held in Muntok, West Bangka, Indonesia / International Symposium on Industrial Heritage in Korea

Contact Information

Asian Network of Industrial Heritage

Address: No. 362, Sec. 3, Fuxing Rd., South Dist.,

Taichung City 402, Taiwan (R.O.C.)

Cultural Heritage Park, Ministry of Culture Ya-Tang Hall Building E

Tel.: +886-4-2217-7777 ext. 6871

E-mail: anih.tw@gmail.com

Facebook Fan Page: <https://www.facebook.com/ANIH.ASIA/>

Editorial Board

Editor-in-chief: Kae-Cherng YANG

Executive Editor: Tzu-Hsien YUAN

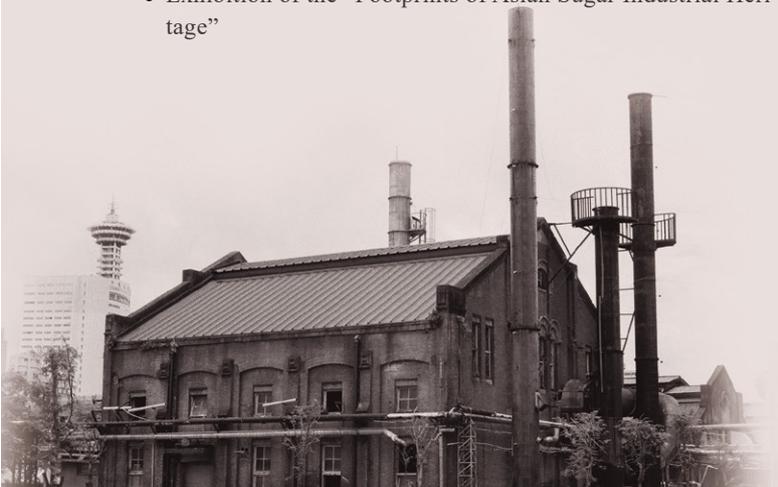
Assistant Editor: Man-Hsuan CHANG, Pei-Wun CHUNG

Interns: Bo-Yu CHEN, Yi-Jyun WANG, Jui-Yun TSENG, Cheng-Yu LAI

Cover Photo: Cultural Heritage Park, Ministry of Culture

<https://tccip.boch.gov.tw>

Photo Credit: Eden CHEN



Theatres of History and Memory: Industrial Heritage of 20th Century Singapore¹

—Dr. Loh Kah Seng,
The University of Western Australia

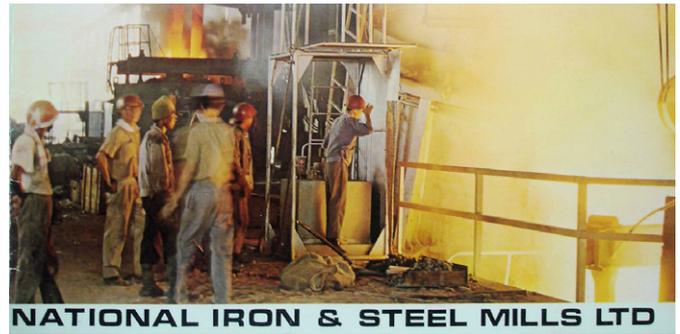
‘Theatres of history and memory’ is a research and documentation project which began in 2017 to uncover and highlight the industrial heritage of modern Singapore. Singapore is especially interesting as one of the first countries in Asia to make the transformation from a colonial entrepot port to an industrial export economy in the 1960s and 1970s. On the other hand, Singapore’s experience is also informative because it is a land-scarce city-state where many old industrial sites have been redeveloped, making it additionally difficult to conserve tangible industrial heritage.

Thus ‘Theatres’ emphasises the intangible heritage of Singapore’s industrial history. The concept of ‘theatres of memory’ first used by historian Raphael Samuel is apt here. Samuel defines history broadly in a way which overlaps with intangible cultural heritage: that history is a social form of knowledge which lies beyond the preserve of the professional historian; it is made by a thousand different hands and thus must be meaningful to the people who helped make it.

In Singapore, where the industrial past is under-documented, ‘Theatres’ focuses on people’s experiences of industrial work and production. Industrial heritage does not entail a factory or material product – it is the memories of these things (which may no longer exist), the meanings attached to them, and the emotions they evoke which ultimately matter in industrial heritage.

The project explores the transnational, national and social scales of Singapore’s industrial history through a wide range of sources: government, colonial and company archives; publications and reports of government agencies, industrial associations and companies; and photographs and photo-documentation of old sites. The project is participatory, not only sharing its findings with memory groups on Facebook, but also learning much about the industrial heritage from people – through social media posts and discussions, and through oral history interviews.

There are three main conclusions of the project. First, Singapore’s industrial history was shaped by ‘a thou-



NATIONAL IRON & STEEL MILLS LTD
National Iron and Steel Mills, the landmark pioneer industry of Jurong Industrial Estate.

sand different hands’, to quote Samuel. The most obvious and visible actors were the country’s leaders, who made key policy decisions and embarked on landmark industrial projects, and the civil servants who implemented them. The original impetus for Singapore’s industrialisation in the 1950s and 1960s was to create jobs for a fast-growing population.

Next, on the transnational scale were the international non-governmental organisations such as the United Nations, and the technical experts they commissioned to advise the Singapore government, who worked with the government behind the scenes of the industrialisation programme. On this level, too, were the numerous multinationals which set up factories in Singapore and transferred technical expertise to locals.

The social history of industrialisation comprises the local industrialists and entrepreneurs who invested in manufacturing or provided supporting services to the multinationals. It also crucially involves the workforce – managers, supervisors, technical staff, and production workers – the innumerable men and women, both locals and foreign, whose expertise and labour laid the social foundation for the industrialisation programme.

The second conclusion is that industrial heritage is best narrated as ‘theatres of history’ and as ‘big history’, in the sense that it necessarily extends beyond factories

¹ This article draws from the research project, “Theatres of History and Memory: Industrial Heritage of 20th Century Singapore,” which is supported by the Heritage Research Grant of the National Heritage Board, Singapore.

ASIA-PACIFIC REGION

and work to the intangible yet vital elements of industry. This encompasses the aspirations of industrial workers, particularly of the women who stepped into the workforce at a young age, seeking to carve out an identity and a form of independence outside of the home.

The big history of industrial heritage also includes the close relations people formed with their co-workers, which made assembly line work not only tolerable but at times even enjoyable or invigorating. It also involves the active accommodation of work and family – for instance, how the night shift enabled women to work full-time while continuing to perform their roles as mothers and home-makers.

The third and final conclusion is that Singaporeans are likely to support and participate in heritage programmes which are framed broadly in the forms of ‘theatres of memory’ and ‘big history’. In the project’s documentation, oral history interviews and responses on the Facebook groups, people did not often speak or write as enthusiastically about their work or workplaces, as compared to nostalgia for, say, their schools or childhood playgrounds.

What they did respond warmly and often proudly about was their family – such as a mother whose multi-year labour in an electronics plant was fondly remembered and acknowledged by her children – or their technical education and training which gave them lifelong skills, and continuing pride in such expertise.

People also recalled vividly the sights, smells and experiences associated with industrial sites, like an old soy sauce factory or a chocolate factory, despite the intervening years and the disappearance of these sites. They also remembered the names of the colleagues, supervisors and bosses whom they got to know and befriend. Many of them recalled and valued their achievements – in raising the family, in meeting production targets or in establishing a major plant for the company.

The ‘Theatres’ project ends in September 2018. There is still more work to be done to excavate other unexplored parts of industrial Singapore: the numerous small-and-medium manufacturing enterprises which supported heavy industry, the social history of the multi-storey flatted factories, the never-ending search for company records and ephemera, and conducting oral histories with those whose hands helped transform the country.



01



02

- 01 Mr Chong Nam Soy, technician and line supervisor at Rollei Singapore, with the made-in-Singapore Rollei 35. Photograph by Ms Juria Toramae.
- 02 Women production workers and friends of Fairchild Singapore. Photograph by Ms Vasanthara Devi.