Synopsis

ART COLONY IN GEYLANG - NEGOTIATING THE INTERSTITIAL SPACES

The thesis explores the potential of leftover spaces in a high-density, red-light district as site of engagement. The project investigates an urban intervention that challenges the clear delineation of property lines, opting to blur the threshold between the private and public to establish a kind of symbiotic relationship between the inserted object and its immediate context.

The vehicle selected is an art colony, composed of a network of temporary structures across Geylang that aims to promote a highly experimental art genre - public art. Through the artistic medium, the fleeting urban experience of a rapidly evolving place can be archived as part of our collective memory.

The proposed art colony is a sequence of pavilions (each accommodating different programmatic requirements) that inscribe a path through Geylang, allowing the art connoisseur to experience the eroticity of this highly charged environment under a pretext. He/she becomes a legitimate voyeur who participates with the artistic discourse and engages with the immediate urban reality simultaneously. Each individual pavilion is constructed of containers combined with supplementary structures that address specific need/problem of the site. They are multivalent objects capable of accommodating a range of activities. While the pavilions turn the leftover spaces to more positive uses, they evoke a string of other unconscious associations.