ANNEX A

Award recipients of the Architectural Heritage Awards 2026



Church of Our Lady of Lourdes
50 Ophir Road
Award for Conservation

Owner	The Titular Roman Catholic Archbishop of Singapore
Architect	CIAP Architects Pte Ltd
C&S Engineers	KEON Consult Pte Ltd
Main Contractor	SWC Builders & Engineering Pte Ltd
Conservation Specialist	MAEK Consulting Pte Ltd
Conservation Specialist Contractor	Rubik Projects Pte Ltd
Additional Team Members	HPX Consulting Engineers Pte Ltd (M&E Engineer) JS Tan Consultants Pte Ltd (Structural Engineers, Annex Buildings) TJ Chiam Surveyors Pte Ltd (Quantity Surveyor) Light Collab LLP (Lighting Consultant) Wodd Design (Grotto Mural Wall and Levitating Crucified Christ Artist)

Project Background

Completed in 1888, the Church of Our Lady of Lourdes is one of Singapore's earliest Catholic churches, built as a place of worship for the Tamil community. Modelled after the Basilica at Lourdes, France, it features a rare hybrid construction system of brick masonry, steel structural elements, and cast-iron columns. The metal structure was fabricated and imported from France. Due to its rich history, exemplary architecture, and cultural importance, it was gazetted as a National Monument in January 2005.

Over the years, deterioration from environmental exposure and incompatible past repairs have necessitated restoration works. Completed in 2024, the works have preserved the church’s architectural authenticity while enhancing its functionality.

Citation

A spiritual and cultural landmark of the Tamil Catholic community, it was a formidable conservation challenge to restore its hybrid masonry-and-metal construction - the only such combination at this scale in Singapore. Advanced diagnostics revealed that long-term rising damp had caused extensive corrosion of the embedded steel members.

A graded intervention strategy was adopted, with each column opened to expose the embedded steel members and repair levels applied according to the severity of deterioration. Carbon value checks ensured compatibility between historic steel and new steel, maximising retention while addressing structural deficiencies. Investigations also uncovered original gold-gilded finishes concealed beneath later paint layers, enabling accurate reinstatement of the building's original decorative scheme.

Within the nave, services were discreetly concealed. The figure of Christ, sculpted by a local artist, was repositioned to the centre of the sanctuary, allowing the historic interior to be experienced fully. Interpretive panels mounted directly onto the columns allow visitors to read the layers of history in an accessible manner. The wider compound has been transformed with equal thoughtfulness. The reinstated Velankanni Pavilion, outdoor grotto, ground surface treatment and sensitively upgraded annex buildings, together weave a spiritual landscape respectful of the main church. Well-considered new lighting has enhanced the appreciation of both the interior and the exterior.

Completed with support from the National Monuments Fund and within the means of a modestly resourced parish, it demonstrates what a committed community can achieve – a cohesive restoration that honours the church's history while securing its future.



Parochial House of St Joseph's Church (Victoria Street)
143 Victoria Street
Award for Conservation

Owner	The Titular Roman Catholic Archbishop of Singapore
Architect	ONG&ONG Pte Ltd
C&S Engineers	FranzWood Associates
Contractor	Evergreen Renovation & Construction Pte Ltd
Conservation Specialist	FranzWood Associates
Additional Team Members	Squire Mech Pte Ltd (M&E Engineer) Northcroft Lim Consultants Pte Ltd (Quantity Surveyor) Lighting Planners Associates (S) Pte Ltd (Lighting Consultant) Arup Singapore Pte Ltd (Acoustics and AV Consultant)

Project Background

Designed by Donald McLeod Craik and completed in 1912, the Parochial House was built by the Portuguese Mission as its administrative headquarters and spiritual nerve centre. Its architecture blends traditional European ecclesiastical elements with adaptations to the tropical context. Today, it continues to serve as offices and residences for parish staff and priests, while the ground floor is used for community gatherings. It was gazetted as a conserved building in 2016.

That same year, structural concerns and significant deterioration were identified, necessitating plans for thorough repair works. A task force was established, and the project evolved into a seven-year endeavour, encompassing works on both the Parochial House and St Joseph's Church.

Citation

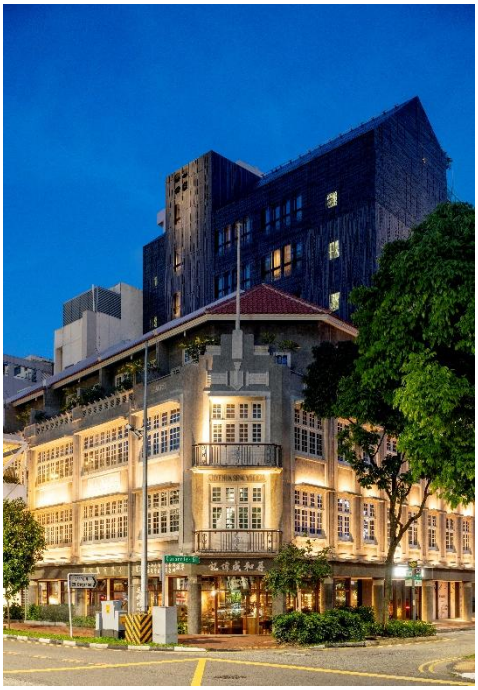
The Parochial House has stood as a cultural anchor for Singapore's Portuguese-Eurasian community. Its restoration was guided by the aim of maximum retention of original fabric and a commitment to reinvigorating the building for active community use.

Archival evidence informed the replacement of asbestos roofing with matched v-profile tiles. With seven layers of paint stripped away, the original fair-faced brick façade re-emerged, while long-obscured windows were restored to their original glazed brilliance. With the *pintu pagar* reinstated and verandahs reopened, the building has reclaimed its historic tropical character, a recovery that has enhanced the heritage ambience of the street.

Stepping inside, the spirit of careful retention prevails. The grand central staircase, encaustic floor tiles, and *azulejo* tilework have all been conserved with attentiveness, each element speaking to the building's layered history. Yet this reverence did not come at the expense of its future: the careful re-design of the ground floor has opened up the interior into a more generous community space.

Structural and compliance interventions were handled with quiet sensitivity. Damaged timber members were replaced only where necessary. Fire-rated glass, although more costly, was chosen to enclose the grand staircase, meeting safety requirements without sacrificing its beauty or the luminous spatial quality of the interior. Historic artefacts were thoughtfully retained and displayed to convey the site’s living heritage.

The Parochial House continues to host community events, tours, and night festivals while retaining its historic function, a testament to strong institutional memory and a clear-eyed commitment to heritage.



21 Carpenter Street (Former 27, 29, 31 and 33 New Bridge Road)
Award for Conservation and Innovation

Current Owner	Timemerchant Capital Pte Ltd
Commissioning Client	8M Real Estate Pte Ltd
Architect	WOHA Architects Pte Ltd
C&S Engineers	Ramboll Singapore Pte Ltd
Contractor	Sunray Woodcraft Construction Pte Ltd
Conservation Specialist	Studio Lapis Conservation Pte Ltd
Additional Team Members	KEON Consult Pte Ltd (Temporary / Demolition Works Engineer) MAEK Consulting Pte Ltd (Material Specialist) Bescon Consulting Engineers Pte (M&E Engineer) WT Partnership (S) Pte Ltd (Quantity Surveyor) Lighting Planners Associates (S) Pte Ltd (Lighting Consultant) Radical Design Partnership Pte Ltd (Signage Consultant) The Artling Pte Ltd (Artwork Consultant) Alpha Acoustics Engineering Pte Ltd (Acoustics Consultant) RED Technologies (S) Pte Ltd (IT Consultant) Jones Lang Lasalle Property Consultants Pte Ltd (Project Manager)

Project Background

Built in 1936 along New Bridge Road, 21 Carpenter Street was established by Lee Wee Nam as a Teochew remittance house, ‘Chye Hua Seng Wee Kee’. Designed by Swan & Maclaren in a hybrid Art Deco and Early Modern style, it features horn-shaped concrete antefixes, moulded architraves, timber lattice windows and an extensive two-tone Shanghai plaster façade that lends it the gravitas of the period’s civic landmarks. It was gazetted as part of the Upper Circular Road Conservation Area (Secondary Settlements) in 2004.

Following its sale in 2018, the building was sensitively redeveloped into a flagship hospitality development comprising hotel accommodation and ground-floor food and beverage uses.

Citation

21 Carpenter Street is one of the few surviving brick and concrete buildings from the 1930s in the Upper Circular Road Conservation Area. Its restoration and new addition together tell a story beyond the building itself, drawing on archives of remittance letters uncovered during research into the site's history.

While guidelines allowed the new extension to grow directly from the conserved building, the design team lifted the new tower clear of the historic structure, keeping the building form intact while introducing a roof garden and sky deck, bringing light and air into the site. This allows visitors to appreciate the sensitive interface between the old and the new. The team also voluntarily kept the entire side block, preserving more of the historic building that would otherwise have been lost.

Rigorous investigation and restoration uncovered rare dual-tone Shanghai plaster after careful removal of layers of overpainting. Traces of missing plaster lettering were sensitively retained. All timber elements were salvaged - chengal floor beams were repurposed into flooring, tables, and other interior elements. Modern interventions were handled with delicate and sensitive detailing; safety balustrades on the balconies were integrated almost imperceptibly against the historic fabric.

Phrases drawn from the remittance letters were abstracted into text woven into the metal façade of the new block, working in dialogue with the Shanghai plaster to draw out the contrast between old and new, while celebrating the rich stories behind the building. This commitment to storytelling extends further: all staff are trained to conduct welcome tours, ensuring the building's history is conveyed through personal engagement rather than passive display alone.



Blessed Sacrament Church
1 Commonwealth Drive
Special Mention – Innovative Use of Technology

Owner	The Titular Roman Catholic Archbishop of Singapore
Architect	RDC Architects Pte Ltd
C&S Engineers	K.S Wong Consulting Engineer Meinhardt (Singapore) Pte Ltd
Contractor	Towner Construction Pte Ltd
Conservation Specialist	-
Additional Team Members	HPX Consulting Engineers Pte Ltd (M&E Engineer) BCM Consultants Pte Ltd (Quantity Surveyor) Lux Light Pte Ltd (Lighting Consultant) CCW Associates Pte Ltd (Acoustics and AV Consultant)

Project Background

Opened in 1965 and designed by G. Dowsett of Iversen & Van Sitteren Partners, the Blessed Sacrament Church is defined by its striking folded roof, conceived to evoke the Tabernacle described in Exodus 33:7–11. The roof's innovative three-dimensional steel-truss frames rest on four groups of brick piers. The cruciform interior features fair-faced brick walls, timber-clad ceilings, customised light fittings and vibrant coloured glass. The church was gazetted as a conserved building in 2005.

Restoration works carried out between 2021 and 2024 leveraged advanced scanning technology to inform repairs, roof asbestos removal, and accessibility improvements.

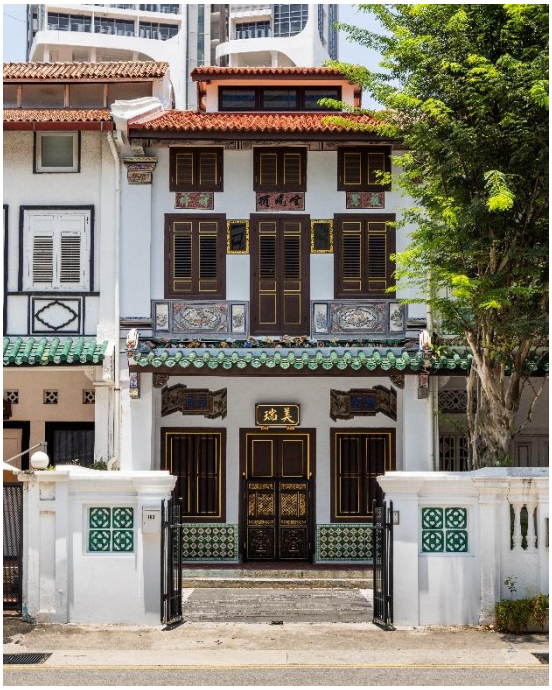
Citation

The Blessed Sacrament Church presented an unusually demanding set of constraints. As a Modern building, it had an innovative structural roof that defined the entire building externally and internally. Unfortunately, no structural drawings or records of the roof's loading capacity were available. Rather than treating these as reasons to simplify the approach, the team met them with determination and resourcefulness.

They applied to the Building and Construction Authority for a technology fund to enable LiDAR scanning and 3D modelling, from which a reverse-engineered structural analysis could be developed. Structural investigations were carried out metre by metre through load testing of the existing trusses.

Fire safety and loading constraints ruled out a like-for-like material replacement of the 'shingle' roofing. The team sourced lightweight aluminium-zinc alloy sheets that could match the roof's complex geometry and historic appearance. The replacement aluminium ceiling presented an opportunity to introduce concealed sound-absorptive linings to improve the experience of worship.

Despite the changes that these constraints necessitated, the committee felt that the spirit of the building had been largely preserved, an observation that speaks to the care with which the team used technological advances to navigate decisions involving modern materials and conservation objectives.



Restoration Techniques at 163 Neil Road
Special Mention – Revival of Traditional Skills and Materials

Owner	Nick Lee Kum Seng
Architect	Atelier Design Architects
C&S Engineers	KEON Consult Pte Ltd
Contractor	Laim-Tec Pte Ltd
Conservation Specialist	Studio Lapis Conservation Pte Ltd
Additional Team Members	Ooi Bok Kim (Specialist Conservation Advisor) Wensi Heritage Work Sdn Bhd (Artisans and Craftsmen) Chen Qinghuai (Lead Artisan) Chen Jianfeng (Cai Hui Artisan) Wang Weixing (Jian Nian Artisan) Beneath Art Research and Conservation Labs Pte Ltd (BARC Labs) (Art Conservator) Foo Woodmaking Pte Ltd (Timber Specialist Contractor) Fibrwrap Construction Pte Ltd (Structural Repair Specialist Contractor) MAEK Consulting Pte Ltd (Material Specialist) JSTRUCT Consultants Pte Ltd (C&S Professional Engineer for A&A Works) Hock Ming Construction Pte Ltd (Main Contractor for A&A Works)

Project Background

Commissioned by Hokkien merchant Lim Ho Puah and designed by Almeida & Kassim, 163 Neil Road was built in 1897 as part of a cluster of six townhouses. An early example of a Straits Chinese townhouse, its façade was originally richly ornamented with calligraphy panels, *jian nian*[1] ceramic shard work, *cai hui*[2] paintings, granite carvings, and plaster mouldings in the Hokkien tradition. Over the decades, successive layers of paint and inappropriate repairs gradually obscured much of the original cultural and aesthetic value.

The current owner acquired the property in 2023 with a keen interest in caring for its heritage. Restoration works focused on recovering the legibility of the façade and were carried out from 2025 to 2026.

Citation

The rigour and sensitivity of restoring 163 Neil Road's decorative façade, combining scientific research and documentation with the skills and inherited knowledge of traditional artisans brought in from Penang, were identified by the committee as exemplary aspects of the restoration.

Careful paint removal and hyperspectral image scanning of the bas-relief panels revealed the original colour scheme and evidence of lost artistry, providing a rigorous basis for restoration. Rather than relying on conjecture, these findings allowed the team to make informed decisions on what should be retained and what could be carefully interpreted and reinstated.

This rigour was matched by artisans trained in Fujian in the traditional crafts of *cai hui* and *jian nian*. Mock-ups were collectively reviewed by the conservationists, artisans and owner before works proceeded. The resulting frescoes in traditional pigments, fine stucco work, and lively cut tile sculptures using specially produced ceramic bowls demonstrate how scientific investigation and traditional craft expertise can achieve sensitive and defensible outcomes.

With traditional craft and material expertise increasingly rare, the care taken to document, share, and practise these methods contributes to sustaining this traditional knowledge and recognising the highly skilled specialists who carry it forward. It also offers a model for other shophouses seeking to recover their historic artistry.

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[1] *Jian Nian* ("cut and paste") is a traditional technique of assembling cut ceramic or porcelain shards into decorative motifs and figures.

[2] *Cai Hui* ("coloured ornamentation") is a traditional decorative painting found on a façade's bas-relief panels.



Tan Kim Seng Fountain
Esplanade Park
Special Mention – Technical Care and Excellence

Owner	National Parks Board
Architect	N/A
C&S Engineers	N/A
Contractor	W'Ray Construction Pte Ltd
Conservation Specialist	MAEK Consulting Pte Ltd
Additional Team Members	8ptitude Pte Ltd (Sub-contractor) Sama Mahir Sdn Bhd (Specialist Foundry) Studio Lapis Conservation Pte Ltd (Historical Research) Modern Pools Pte Ltd (Specialist Water-System Contractor)

Project Background

The Tan Kim Seng Fountain was produced by Andrew Handsydie & Co. Ltd. in Britain to commemorate Tan Kim Seng's contributions towards Singapore's water supply. Installed at Battery Road in 1882, it was relocated to Esplanade Park in the 1920s, where it remains today. It was gazetted as a National Monument in 2010.

Over the decades, the fountain underwent changes, including successive paint schemes, loss of its topmost vase and incompatible repairs that contributed to severe corrosion and obscured its fine details. As part of the National Parks Board's initiative to restore 29 historic structures, the fountain was selected as the first to undergo restoration. The works took place from 2021 to 2025.

Citation

The complexity of the Tan Kim Seng Fountain, comprising 257 individual components with connections ranging from exposed joinery to ingeniously concealed engineering, demanded an ambitious, rigorous, and careful restoration.

The restoration went beyond material repair to recover an understanding of the fountain's design and craftsmanship. Scientific analysis established its original metal composition, production methods, and paint colour, providing an evidence-based foundation for reproducing missing cast iron elements. Investigation of blocked outlets and the hydraulic design similarly enabled the fountain's water features to be better understood and restored.

Removal of accumulated paint layers also uncovered previously unrecognised connections to art, poetry and mythology, enriching understanding of the fountain beyond its physical fabric. This commitment to conveying the fountain's significance extended to sharing the project findings with Tan Kim Seng's descendants, connecting the restored monument with the legacy of his contribution to Singapore's public water supply.

As the surrounding memorials are restored and the full ensemble takes shape, the fountain has the potential to become the centrepiece of a wider heritage landscape. With further effort to interpret and share its heritage, the fountain can reveal Singapore's history of water and industry and cement its place in the civic memory of the city.