

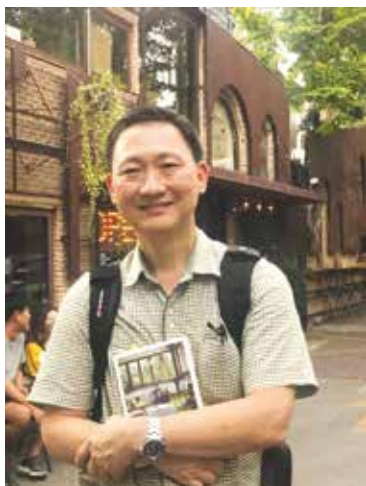
INTERSECTION



Self designed chicken coup at Long Peluan.

1/2018-2019
PPK469/01/2017(034673)

PAM SARAWAK CHAPTER JUNE 2018



Thank you to all the members for electing me as the Chairman for another term.

We are very glad to see that more 'young bloods' are joining us to serve the Chapter this term. Meanwhile, some of our former committee members are taking a respite from the PAMSC committee, namely Ar. Tan Kiat Soon, Ar. Wee Hii Min and our Past Chairman, Ar. Philip Chan.

Ar. Wee Hii Min has set high standards as the editor of INTERSECTION, he has also groomed the next generation of young architects to helm our Chapter's newsletter. Ar. Tan contributed to the Chapter over nine terms as Treasurer, Secretary, CPD Sub-committee Chairman. Kiat Soon was the Deputy Chairman last term. Ar. Philip Chang will continue to serve the Chapter under Practice and Government subcommittee even though he has left the main committee.

The new Chairman for Practice and Government Liaison Committee is Ar. Chai Si Yong, with an able team of young and experienced architects. Our main target this year is to take a active role in the review of government's new policies and By-Laws. This committee will continue to work with the authorities to finalize the reviewing of the SBO, council's policies etc.

The Chapter has given our support to the concept of online planning registration, submission and tracking under eSPA system. We submitted comments and suggestions during a Lab organised by the State Planning Authority. It's aim is to create a proper planning submission framework and to ensure transparency within implementation agencies in Sarawak.

We congratulate Ar. Ng Chee Wee and his team in successfully publishing "The History of Architecture in Sarawak before Malaysia" by John H.S. Ting. The book will be launched on 6th July 2018 at KL Architecture Festival.

Ar. Peggy Wong from our Chapter is organising a 'Networking Night' in July 2018 - with the aim of promoting interaction between our members and our industry partners.

To conclude my message, I would like to invite our members to a study trip to India, organised by Ar. Ng Chee Wee - scheduled for 29th September to 5th October 2018. (subject to final confirmation).

'Happy Gawai and Selamat Hari Raya'.

Ar. Bong Joon Hin
PAMSC Chairman 2018 - 19

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EDITOR'S LETTER

Hi there.

So as the naïve newbie in town, I somehow found myself accidentally stumbling into the role as editor for Intersection, the long-running newsletter for PAM Sarawak Chapter. This same time last year, I remember flipping through Intersection and thinking, it must be hard work to put all this together and run a practice at the same time. Now I find myself doing much the same, except that I realize that it is a team effort, and not just the fruits of one person's labour.

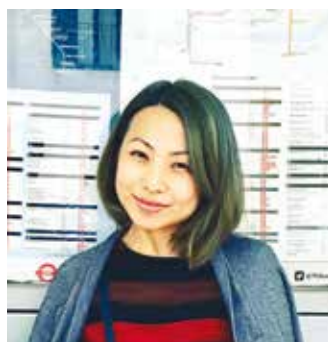
On behalf of the Intersection editorial team, we are pleased to bring you the new issue of Intersection for 2018. This time, the issue has been planned to coincide with one of Sarawak's most important festivals – the Gawai Harvest. It's incredibly humbling to be welcomed so warmly into one's home, as depicted in **3 days & 3 nights in Long Peluan**, and to be inspired by others outside the architectural profession in **Rural Artisans from Betong** and **Penan Craft of Long Lamai**. It feels that we are at crossroads, both as a country and within our own profession – and perhaps it is time to take a long hard look at how we arrived and how we can soldier on by embracing what makes us so unique in the first place.

We feature a family home in **Nestled Nest @ Kuching by MNSC Architects**, as well as a recap of the **PAMSC Design Forum** that was held in April 2018. We catch up with the on-goings of the hardworking sub-committees through their reports, as well as old friends from our popular **Postcards from the Edge** segment featuring **Yow Ko**, a Kuching-born architect who is now practicing landscape architecture in Hong Kong.

I am indebted to the help and support of the editorial team and the PAMSC committee, in particular Ar. Wee Hii Min, Ar. Ivy Jong and Chen Hui Joo. Thank you for being so gracious in your feedback and for your patience in answering all of my annoying questions. I have tried my best and am totally out of my comfort zone – but hey, that's the only way you grow, quote from a certain past editor of Intersection.

We would like to invite your contributions and ideas for upcoming issues, and we look forward to receiving your letters and feedback. Wishing everyone a Happy Gawai as well as Selamat Hari Raya Aidilfitri!

Ar. Tina Lau Kor Ting



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KEEPING TRADITIONS ALIVE

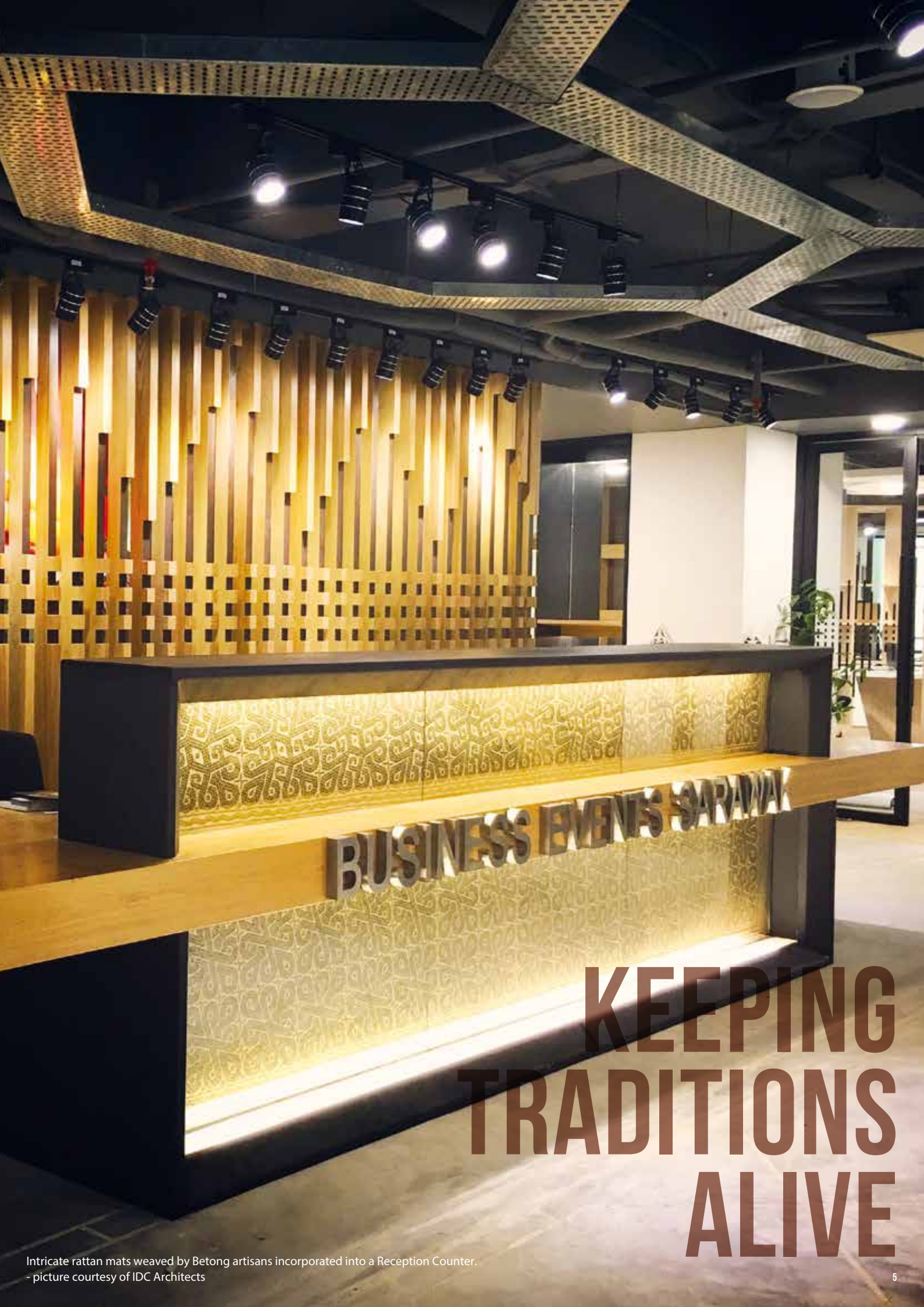
According to Google, the word 'tradition' means "the transmission of customs or beliefs from generation to generation."

We live in a time filled with metaphors that have become all too familiar in our daily routine; there are countless tech-savvy gadgets being sold by the minute to do basically the same things, we depend on our mobile phones to tell us when and where we need to be, and we scroll longingly through social media hoping to get inspired by the latest trends or colours of the year.

In this issue of Intersection, we decided to take a step back from our normal hustle and bustle of archi-life and look back at what makes our built and natural environment unique. As architects and designers, we look at all avenues for inspirations and sometimes the simplest, most obvious solution is right in our own backyard.

We speak to two pioneers who work tirelessly around the clock to keep our local Sarawak arts and craft industry alive. Through the introduction of new methods and designs that challenge their artisans; they are ensuring that Sarawak handicraft stays relevant in global times and unveil new areas where they can be applied. After all, if we don't take pride in our own local industries, what chance do they stand on the international stage? Perhaps as architects, we can take this and reflect on our own design sensibilities, and hopefully take inspiration from the smaller, humble things in life.





KEEPING TRADITIONS ALIVE

Intricate rattan mats weaved by Betong artisans incorporated into a Reception Counter.
- picture courtesy of IDC Architects



ROSEMARIE WONG



Having made her mark in Kuching, Sarawak, with 2 hotels (**The Ranee Boutique Suites** and **The Marian Boutique Lodging House**) and an F&B event space (**The Granary**), **Rosemarie Wong** has been actively involved in community crafts from the Betong division in Sarawak. With a background in fashion specializing in printed textiles as well as interior design, Rosemarie is an advocate of keeping traditional handicrafts alive bearing relevance to current times. She is currently working closely with the Iban artisans in the longhouses to create unique, high-quality pieces as well as commissioning products for architectural and interior design projects.

(Top) It take a whole village to weave !

(Left) Bamboo fish traps.

RURAL ARTISANS FROM BETONG

How did you get to know the Ibans from Betong and their work?

My husband is Iban and his family originates from Layar, Betong division. From the first time I visited a long house back in the 90s till today, it has never ceased to amaze me how skilled and talented the Ibans are. They make such beautiful crafts like mats, baskets, textiles (pua kumbu), beading (marik empang) - mostly for their own daily and ceremonial use.

Your background is in fashion and textile art – are there similarities to the design process?

Yes, I did a Bachelors of Art degree in fashion, specialising in printed textiles at Central St. Martins College of Art and Design, London. The course taught me how to think out of the box and deconstruct design and its conventional process, also how to sculpt patterns from a 3D bodice form instead of traditional flat patterns. I am applying that same process to developing our community crafts-- deconstructing existing pieces and reconstructing it as more modern-contemporary products.

Describe to us the process - from conception to design to crafting a piece.

I identify existing skills and look at products that our artisans already make. From that I redesign and rework a product. So basically deconstruct what they have and reconstruct it in a more modern, contemporary approach using the same traditional skills. I choose and co-ordinate the colours but give our rural artisans a free-hand in designing the pattern so they can inject their own artistic style to each piece. I feel it is important to let them apply their own creativity and in doing so implants a sense of pride and ownership and not just a manufacturing process.

What inspires you to continue working with the Betong villagers?

Untapped talents! Giving our rural artisans an opportunity and hoping I can make a difference to the craft scene of Sarawak. The warm welcome and happy faces each time I visit a longhouse is heart-warming, the idea of keeping our craft alive and in return the additional income they can get out of crafting alongside farming.

What are your designs influenced by?

Heritage architecture, crumbling old buildings, beautiful interior designs, architectural salvage, upcycled products... creative eccentric communities like London, Bangkok, India... love flea markets and second-hand shops!

What are some of the challenges that you face when working on a piece with the villagers?

Mental block and the initial resistance towards new ideas. Each piece is an educational process and several months of sampling. Sadly handicraft is a dying trade in Sarawak. Craft is being simplified and the younger generations are no longer plying traditional crafts. It's a challenge reviving crafts; the urbanites prefer to work in shopping malls and offices and in the rural areas many have moved on to more profitable trades like agricultural farming and business trading.

How long does it normally take to produce a piece?

Several trips to the longhouse... Many rounds of sampling, a couple of weeks, sometimes months for a piece! I'm a bit of a perfectionist so I will keep pushing them till I get the result and quality I want.

Can you talk to us about a project that you are currently working on?

I am currently working on an upcycle project - using discarded table and wall fan covers and turning them into beautiful trays. I'm working on this with one of the furthest longhouses in the Layar area. When I first approached the ladies about weaving these trays with rattan they were very resistant and told me it was impossible and could not be done as the rattan will break under tension, so we started weaving with plastic box straps, a material that was readily available in the town market. Each strip is split and hand-woven through the round metal mesh. I always pare down colours to simple monotonous so we can focus on quality and getting the finishing right. As we progress through production we constantly troubleshoot and refine workmanship. After our 5th batch, on my last visit they surprised me and started weaving in rattan, a painstaking process that takes over a month from harvesting and processing the material to weaving the finished piece, but a huge achievement -- I have shown them that the impossible is indeed possible!

What are your future plans and vision for the local arts and crafts scene?

Taking baby steps and working towards "one artisan/one longhouse, one good product". We've supplied our rural community products to Singapore and KL and currently working on an enquiry from London. Mass production is off my radar for now as we cannot compete with neighbouring countries like Indonesia and Thailand. I think the way forward with Sarawak crafts is to make good quality artisanal pieces. I am looking at an online platform and more collaborative efforts with architects and designers.

How do you think architects and designers can help to elevate the local arts & craft scene? How can they be involved?

Firstly, they need to understand the ability of our artisans. By working closely with local communities they can design and produce unique pieces that can be used as part of their architectural style and interior design. I also think it is important to infuse local design and style into public spaces like airports, malls, hotels, offices, schools and other developments to bring public awareness to our rich cultural heritage. We've recently been given the opportunity to supply a series of interior design projects for IDC Architects and we're looking forward to seeing the end results and hopefully more such opportunities and collaborations to come!

For further enquiries please email us at: raneegiftgallery@gmail.com

Ranee Gift Gallery:
7 Main Bazaar, 93000 Kuching, Sarawak
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Betong Iban women with some of their creations.



Iban Artisans with their customised rattan mats for an interior design project.



Upcycled fan covers using natural rattan.



An Iban artisan weaving plastic box straps together to create modern baskets for homeware.



Rosemarie with some of the Betong artisans' latest modern creations.



Upcycling fan covers using plastic box straps to create trays or wall decor.



JACQUELINE FONG



Jacqueline Fong is the co-founder of **Tanoti Sdn Bhd** - a Sarawak based award-winning social enterprise that is preserving the ancient art of songket-weaving in Sarawak. Having established the setup with songket, she embarked on a rattan crafting segment called the Penan Craft Development Project that became part of Tanoti's community initiative. By empowering the Penan folk and creating a viable income source, she hopes to create more awareness and alleviate local Malaysia craft to the international community.

(Top) Reception Counter at the Sarawak Tourism Board Information Centre made out of rattan mats weaved by the Penan folk.

PENAN CRAFT OF LONG LAMAI

In 2012, Tanoti was invited to collaborate with Universiti Malaysia Sarawak (UNIMAS) in one of their outreach projects at Long Lamai. Long Lamai houses the largest population of Penan folk, amounting to approximately 450 persons or around 50 basketry artisans. Their crafting techniques were unique and product development became very swift; allowing their craft to be marketed and their skills monetised within several months. We were later approached by WWF-Malaysia to work together with the Penan settlements within the Kubaan-Puak area, covering approximately 19 villages.

With rattan basketry, it is generally important to know what is to be produced because the length of the rattan to be harvested and prepped will determine the size and dimension of the project. Everything the weaver does depend on the specifications and characteristics of the raw material available or the rattan vine she intends to extract from the forest.

With the available raw material, the physical design as well as the patterns can be developed. As we are not natural weavers, we spend a lot of time observing their capabilities and weaving techniques. The physical designs are then produced to merge Penan methods and market demand. As a rule, we do not require the artisans to change their weaving techniques and we encourage them to continue to work on their own patterns.

The length of time to produce a piece depends on the length of the piece, which determines the length of rattan vine to be harvested. It is not the weaving time which is the biggest variable; it is the accessibility of the right length or species of the rattan. Imagine trying to go into the jungle to find the best grade rattan to weave a mat that is 4 metres long - it may take anything between 1 to 3 months just to accumulate enough rattan from the jungle! The actual weaving is done at the home of the artisan, and the timeframe of the weaving is more consistent than the harvesting time.

It is our wish that the international community can become more aware of the intrinsic qualities of Malaysian craft. For now, our exposure to this wider audience is still in its infant stages. We hope that more local players such as Malaysian architects and designers can change this soon and take initiatives to bring Malaysian craft beyond our borders. Recently, architects are becoming more interested in the aesthetic qualities and values of our local art and craft. As they involve local crafts into their designs, they will invariably infuse unique and revolutionary designs, techniques, materials and methodologies into contemporary, modern styles. I anticipate that this cross fertilisation of ideas, collaboration and implementation will bring much-needed vibrance to this sector.

We are currently working on an installation for the Rainforest Fringe Festival in July called "Forbidden Fruits" – which is a very unique project as it is public art and challenges our artisans to go crazy on their piece, something that is unfamiliar to them. Next year, we are expecting to work with an internationally renowned artist for an exhibition in New York. Stay tuned !

Jacqueline Fong
Co-Founder of Tanoti Sdn Bhd



A Penan artisan experimenting with new forms.



Rattan baskets woven by the Penan folk.



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3 DAYS 3 NIGHTS IN LONG PELUAN

The view from above was really something. River snakes endlessly coiling through the dense jungles. Glimpses of wildlife in full flight above the forest canopies, along with sunlight stretching out across the countless mountain tops and valleys - brought life to a spectacular backdrop only Mother Nature could pull off. Almost an hour into our flight from Marudi, our plane began its descent into the sea of green.

We disembarked at an airport no larger than a petrol station. We had just arrived in Long Banga - a rural village in Ulu Baram, up in the highlands of Sarawak. The highlands have always had a mystique to it due to its remote location. Although much of the region still holds its natural wonders, extensive logging activity in recent times have proved to be a growing threat to the landscape.

We stayed in Long Peluan, a Kelabit village about fifteen minutes from Long Banga. Traditions run deep in Kelabit culture, and you would imagine there were few better places to experience it. The Kelabit people are gracious hosts. The people we met up there accommodated us into their longhouse, fed us and treated us with great kindness. The living quarters were laid out side by side, adjacent to a long connecting corridor where people would spend most of their time. Each family had a hearth by their kitchen, a typical feature in the longhouse. In recent times, many have foregone the use of the hearth in favour of cooking hobs.

With a prevailing sense of calm, everyone carried out their daily routines in a clockwork-like fashion. Much of the younger generation have moved out to pursue job opportunities and studies, so it was pretty quiet in the longhouse. Other surrounding villages we visited shared the same circumstance, some emptier than others. As they rely heavily on agriculture, most of the villagers in the highlands are skilled farmers, and many have farm lands or paddy fields nearby. Some were boatmen and hunters, inherited skills that have always been integral to life in the highlands.

The Orang Ulu are artistic people, and it shows through the traditional murals and woodcarvings inside and around the longhouse. Woven rattan baskets, bead works and traditional tattoos are abundant - all of which when put together, expresses a beautiful cultural identity that the people have managed to uphold to this day. Consciously or sub-consciously, it is quite clear that tradition has been kept alive here - tangible and intangible. To a certain extent, some traditions are ingrained into our selves - traditions that will never seem to die, while others might fade over time. While there are many things that can be said about tradition, I feel that it is a compelling instrument for human emotion. It allows us to tell stories, celebrate our unique values and angles, and it sparks our curiosity in others.

It came as very sad news when we heard that the longhouse had burned down in a tragic accidental fire a few months after our stay. Nothing could be salvaged as the fire swept through its long corridors in a very short span of time. The luck, if any, was that the surrounding buildings escaped the fire untouched. Throughout this trip, some kind of reflection came naturally. It made me think that - the more we see in the world, the more we actually meet the people we think we know about - people who are seemingly so different from us. For a brief moment, we get to see how they live, and get to experience things from their perspectives. I think that enriches us as people - and ultimately, should make us more humble.

Written by **Alvin Simon**

Alvin is an architectural assistant at IDC Architects. He recently spent 3 days and 3 nights in Long Peluan for a site visit and experienced life in a longhouse first-hand together with a Norwegian and Hong-Konger.



NESTLED NEST @ KUCHING



Tucked away in a corner, Nestled Nest resembles a hidden gem in Hui Sing Garden. The house lies amongst a well-acquainted and mature residential area in Kuching where the characters of its existing houses are mostly classical and post-modern. A typical contemporary detached house it may seem, there certainly is more beyond the first perception. Perhaps, this piece of architecture is comparable to a humbly hidden nest; a safe and comfortable shelter to return to.

Following the proportions of a classical house – two floors with a roof – the overall massing of Nestled Nest is a derivation from the privacy of each level. The heavyweight sits sandwiched between the lightweight, just as the well-enclosed first floor sits above the generously open ground floor, with the contemporary steel roofing gently lifted atop them all.

Its distinct roof in the neighbourhood would capture the eyes of a passerby or an observer. Although the dark-coloured customized steel gates slide open for to welcome, more clearly perceived is a frontage that is intended for privacy, particularly with one long-spanning car porch roof. The impression on approach may be that there is a series of enclosed spaces throughout the house; however the experience soon alters as one journeys further into the house.

Glimpses through vertical timber fins by the entrance would give a hint of change. Concurrently a soft shower of welcome is extended as ambient illumination filters through a long narrow skylight by the car porch. What follows is a pleasingly continuous view across the lobby to the lawn, which would in an instant be a soul-opening experience. Past the lobby, the homecoming experience accentuates as one enters further into the core spaces consisting of the dry kitchen, living and dining areas.

An extra sense of serenity comes with the koi pond and water feature by the north side of the house, ultimately resulting in an openness that arrives at the central double-volume space that connects the house both vertically and horizontally. A generous expanse of floor-to-ceiling glazing and louvres gracefully links one side of the lawn to the other, merging the interior with the exterior. Here, a home returner could now open up his heart and mind in relief. Vertical creepers by the south deck serve as a privacy screen from the neighbour's house which is within close proximity, as well as providing a natural decor adorning the living areas. Opposite this space, the north deck is a pleasant relaxation place looking out to the lawn. This outdoor space is most favoured by the family; perhaps it is because of the natural charm of the surrounding water features and greenery, or the generous expanse of glass folding doors that stretch across the walls. Perhaps it is all of these qualities that the family enjoys.

Towards the end of the ground floor are the family and study rooms - floors are warmly finished with hardwood teak that is the floor of choice for all of the private spaces. They sandwich the powder room, which is a space with character. Accompanied by its own little enclosed external garden, natural light diffuses in from the top, softly illuminating the room that is clad with dark natural stone.

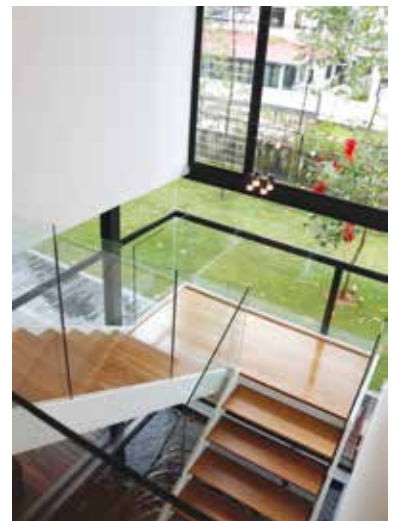
An inviting open riser staircase above the water feature leads up to the upper floor housing the 'sub-nests' or resting spaces. Immediately perceived is a long array of concrete pavers as a screen that diffusers daylight into the double volume space and at the same time provides privacy for the upper floor. Outside the bedrooms is a clean stretch of balconies overlooking the core spaces below.

In Nestled Nest, simplicity comes with a straightforward and linear spatial layout that follows the rectangular-shaped site, while neatness comes with the non-decorative nature of the house. Altogether they render a sense of tranquillity for all those coming home to unclutter the mind and to rest.

Like a nest that invites birds to perch, this is a house that celebrates return - a home that evokes senses. Indeed, the family adores returning to their 'nest'. The open plan layout and generous vertical connection effortlessly connects all those who are present at home. Permeating throughout the house are soothing breezes and daylight, sounds of gentle running water and birds chirping.

Most importantly it is the everyday scene of family life and chatter that blend together to become memories of the house; memories that are instilled into the occupant's mind and welcomes them home everytime.

Text by **MNSC Architects**





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PAMSC DESIGN FORUM 2018

The annual PAMSC Design Forum took place at Pullman Hotel Kuching on 28th April 2018. Generously supported by long-standing partner NS BlueScope Lysaght, this year's forum carried the theme "Sustainable Architecture".

This year's speakers were drawn from across the region, including Australia (Breathe Architecture) and Thailand (Vin Varavarn Architect). Notable was a particularly strong contingent of local Malaysians working here and abroad (Eleena Jamil Architect, Inchscape, and Ling Hao Architect).

Speakers generally chose not to delve into the technical considerations which drive much of the debate on sustainable architecture, but focused rather on wider, and often more personal, questions about form- and place-making in the face of diminishing natural resources. In fact, the word "sustainable", in all its fashionable and frustrating vagueness, hardly cropped up at all.

Picking out running threads amongst a diverse group of speakers with different points of view and agenda can be a somewhat fraught affair. However, several of the speakers did touch on themes that dealt with the waste, both physical and effort-wise, that the building industry condones. How much resource do we really need to make good places? Can we take a long, hard look at our industry to ensure that we can do what we do with economy and maximum effect? How can architects produce compelling narratives from overlooked building materials? And lest we all get carried away with an overly ascetic vision of sustainable design, where does joy and sensual delight fit in?

Local-born Ling Hao kicked off the proceedings with a slew of Singapore-based projects. Eschewing slick modernism, Ling Hao's work has a disarming frankness. In contrast to the bloated space requirements of many modern houses, he showcased small residences in dense settings based on the "just big enough" principle, and with common spaces percolated by rain, sun, and lush vegetation. No false ceilings or skirtings here, and the bare lines of the exposed concrete structure are scarcely more elaborate than the pencil lines of the drawings they're based on.

Vin Varavarn followed up with a clutch of thoughtful, mostly small projects that were infused with a concern for the client's personalities and sensibilities. A working man, wearied with the corporate world, found a new lease of life by pursuing his dream of owning a ukulele business using discarded shipping containers. A lady who planted a teak plantation in the hopes of supplying the timber for her son's house, though devastated to realise that the wood was riddled with rot, found that material imperfection is not necessarily a barrier to aesthetics or usability. These little vignettes question our modern

industrial definition of "waste", and show that their usage can provide opportunities for architects to tell stories that are meaningful and personal.

Eleena Jamil presented a portfolio of sleek projects that play with materiality and fine detailing. Bamboo, though ubiquitous in Malaysia, is still a rarely-used resource in building despite its potential as a sustainable building material. Eleena explored its use thoughtfully in buildings, pavilions, and as play structures, exploiting its innate flexibility, strength and portability.

It might be strange to feature in a sustainable architecture forum a landscape designer who is best known for short-lived exhibition gardens. Self-described gardener Lim In Chong of Inchscape presented a series of show gardens prepared for various competitions. While these commissions are often resource-greedy and ephemeral, noted more for their visual impact rather than any meaningful contribution to sustainability, it's notable how much of Lim's work focuses on simple delights that are, incidentally, low-cost or cost-free: reflections on water, natural light, living plants, the sounds of a bamboo fountain.

The session ended with Breathe Architecture's Jeremy McLeod presenting an alternative vision of building development. Breathe Architecture's forays into development in dense Australian cities calls into question our blind acceptance of the primacy of the developer, and the plethora of industries that surround the making and selling of residential developments. What if architects were to form partnerships directly with the buyers to craft thoughtful buildings with spaces and facilities that they actually need? Why should unnecessary energy and finances be spent on developers, marketing, and estate agents, only to produce cookie-cutter apartments that are designed for, and therefore pleasing to, no one in particular? Breathe seeks to replace the often wasteful world of building development with a model that gives owners a stake and a voice, cutting out the unnecessary by focusing on the intrinsic. The principle extends even to the small details: ironmongery is sourced direct from local suppliers, customized to omit the nickel coating (required more for marketing image than actual functionality) and the underlying brassware allowed to take on patina with age and use.

In the end, the conference delivered a wide range of views from a diverse group of voices that largely avoided the hoary clichés of "sustainability", and instead put out thoughtful, incisive questions about the very nature of our industry, and what role designers might play in deciding the future of our cities and places. Audience interest remained high throughout, as evidenced by the lack of sudden exodus during the Q&A session.

Text by **Ar. Alan Kor Loong Lau**



Mr. Ling Hao (Ling Hao Architect, Singapore)



Dr. Eleena Jamil (Eleena Jamil Architect, Kuala Lumpur)



Mr. Vin Varavarn (Vin Varavarn Architect, Bangkok)



Mr. Lim In Chong (Inchscape, Kuala Lumpur)



Mr. Jeremy McLeod (Breathe Architecture, Melbourne)





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SUB-COMMITTEE REPORTS

GRADUATES, EDUCATION & BIM [GEB]

LAM Part III Preparation & Revision

Date: 15th April 2018 (Sunday)

Time: 8.30am-5.30pm

Venue: PAMSC

The day was divided into 2 sessions covering:

Morning Session

- Understanding the procedures and requirements involved in the development approval process of One Stop Centre 3.0 (OSC) application currently used in Peninsular Malaysia

Afternoon Session

- Review of exam questions (Paper 1 March 2018)
- Tackling exam questions
- Preparing for upcoming Oral Exam in May 2018

The facilitators were Ar. Ahmad Ridha Abdul Razak and Ar. Adrianta Aziz. Our young architects also attended to share their experience and join in on the discussion namely; Ar. Brandon Tong, Ar. Chung Yng Yng, Ar. Wong Ming Ming and Ar. Mitchell Moss).

20 Graduates attended.

4 CPD points had been approved for this event.



LAM Part III : Preparing for Oral Exam

Date: 5th May 2018,

Time: 9.00am-2.30pm

Venue: PAMSC

21 graduates participated in the oral exam discussion & sharing session with Ar. Philip Chang & Ar. Brandon Tong (assisted by Ar. Peggy Wong, Ar. Dominic Chuo, Ar. Chung Yng Yng & Ar. Wong Ming Ming).

Ar. Philip Chang shared some common and current topics often asked in oral exams (ie. Architects Act, Minimum Scale of Fees, Competition Act, Basic Services including Contract Administration, current issues in the profession and industry). He also shared the evaluation process of candidates.

Ar. Brandon Tong shared about candidate's professional presentation during the oral exam; appearance and conversational skills.

The session ended with a brief 5-minute mock oral exam followed by an evaluation of their individual sessions with every graduate who attended.

Reported by

Ar. Hajah Noraini Narodden

UCTS Year 3 (Semester 1 & Semester 2) External Crit Session

Day1: 7 June 2018 (Year 3 Semester 1)_ project: Residential- Townhouse Development, Sibü

Day 2: 8 June 2018 (Year 3 Semester 2)_Project: Small Office Home Office (SOHO), Kuching

For this Semester Studio Final Presentation, UCST had invited local practitioners to give some constructive and feedback to the students. Together with the lecturers from UCTS, Ar. Donald Moa, Ar. Sia Peh Swee, Mr Alex Ngu and Ar. Tay Buang Chuan are presented during the crit.

PAMSC would like to thank Mr Jasper Ling (UCTS Studio Coordinator) for the invitation. According to Mr Jasper Ling that UCTS will also offer Part 2 (accredited by LAM) starting next semester. It would be encouraging for local students to be able to have options for Architectural course in Sarawak.



Reported by

Ar. Tay Buang Chuan

SUB-COMMITTEE REPORTS



MAJLIS AKREDITASI DAN PENDIDIKAN SENIBINA MALAYSIA
LEMBAGA ARKITEK MALAYSIA

dengan ini menganugerahkan
Pengiktirafan Bersyarat Bahagian I LAM
untuk program pengajian

Bachelor of Science (Hons) Architecture

University College of Technology Sarawak
Sibu

Tarikh Keutamaan
18 Oktober 2017

Tarikh Lulus
17 Oktober 2020




Ar. Dato' Sri Dr. Amer Hamzah
Mohd Yunus
Pengerusi


Ar. Zuraina Leily Awalludin
Setiasaha Kehormat

SCHOOL OF BUILT ENVIRONMENT (SBE)

The School of Built Environment (SBE) at the University College of Technology Sarawak (UCTS) was established in April 2013 with state-of-the-art facilities. It currently offers 2 degree programmes - Bachelor of Quantity Surveying (Hons) and Bachelor of Science (Hons) in Architecture.

The first architecture course intake comprised of 12 diploma students from Kolej Laila Taib (KLT), where most of our students come from. Currently, we have 180 architecture students ranging from 1st to 3rd year.

Although the school started with only 4 full-time academic staff, we now have 18 full-time lecturers. PAM Sarawak Chapter has been very supportive and have actively participated in many studio crit sessions as well as other student activities annually.

The Bachelor of Science (Hons) in Architecture course is a 3-year programme that is recognised by the Board of Architects in Malaysia (LAM Part 1). The Council of Architectural Accreditation and Education Malaysia has awarded the UCTS architecture programme accreditation from 18th October 2017 until 17th October 2020. UCTS is the first university in Sarawak to offer an accredited architectural programme.

Reported by
Dr. Azizah
UCTS

THE CARDBOARD PAVILION COMPETITION



THE CARDBOARD PAVILION COMPETITION ON WORLD ARCHITECTURE DAY 2018

| | |
|-------------------------------|----------------|
| Registration opens | 31 May 2018 |
| Closing date for Registration | 20 June 2018 |
| Closing date for Submission | 01 Aug 2018 |
| Installation date | 17-18 Oct 2018 |

Download the competition brief from www.pamsc.org.my

PARTNERS :



CARDBOARD PAVILION COMPETITION

The Cardboard City is open to primary school aged children, with assistance from students from architectural colleges and universities, graduates and architects. The challenge is to create a 'large scale toy event' to inspire young minds through architectural spatial experiences. The aim is to encourage the concept of "learning through creative play." Inspired by the 21st Century Learning methods, this competition aims to encourage children to open their minds to different possibilities by taking more chances, solve problems, collaborate with others and become better creative thinkers and makers.

In 2017, 12 primary schools with a total of 240 children participated in the 'Cardboard City Challenge' installation. A further 120 students from local colleges and universities volunteered for the event. It was a collective effort of 360 students working together to design an 'Imaginary Future City' from cardboard and tapes within a 400 square metres area footprint. The event was a success with 1,800 people from the public turning up during the last two days of the 'Cardboard City Play Day'.

For the World Architecture Day 2018 celebration, Pertubuhan Akitek Malaysia Sarawak Chapter (PAMSC) together with INTODESIGN Lab, will be organising the **Cardboard City Challenge** for the second time with more participants and exciting programmes, that will include the launch of this Cardboard Pavilion Competition. All members of PAMSC and students are invited to participate in this pavilion installation with the theme - Re-imagining the Future. The shortlisted finalists' entries will be constructed and installed during the Cardboard City event.

Architecture plays an important role in inspiring everybody, especially the younger generation. Thus, we aim to reach out for creative designs from the public through this interactive family event. The competition is to design a Cardboard Pavilion to house creative learning activities for children and inspire them through architectural spatial experiences.

What is more exciting than exploring architectural ideas, geometries, forms, systems and experience constructability with cardboard? Submit your entries now !

Download the competition brief from: pamsc.org.my/?p=4246

For more information about the 2017 event, please refer to: www.youtube.com/watch?v=J0i-4iZiYdc

Lam Choi Suan,
INTODESIGN Lab

SUB-COMMITTEE REPORTS

PRACTICE & GOVERNMENT LIAISON

DISCUSSION ON CUSTOMISATION OF AUTOCAD WITH CONSULTANTS (DIGITAL SUBMISSION FOR SPA MEETINGS)

Date: 23 May 2018 (Wednesday)

Time: 2.30pm

Venue: SAINS, Kota Samarahan Office, Kuching

PAMSC was invited by Sarawak Information Systems Sdn. Bhd. (SAINS) to attend a discussion on customisation of AutoCAD for the purpose of eSPA submission. The points of discussion are as follows:

- SAINS informed the trial run for eSPA would start from June 2018 until the official system online on November 2018. PAMSC suggested the engagement of consultants for the trial run through PAMSC.
- PAMSC strongly object the customisation of AutoCAD for the e-submission that required submission soft copy dwg format file. PAMSC suggested to use pdf file as it's easier to manage and doesn't required any software or upgrading for current workstation.
- PAMSC suggested the eSPA system should be synchronised with the current e-Lasis system by Land & Survey to avoid unnecessary paper work.
- PAMSC suggested to simplify the process of submission by filling up a checklist with clear timelines for the milestones. Technical compliances can come in later after the conceptual approval.
- SAINS will convey the feedback to SPA and to propose another stakeholder engagement with SPA soonest.



PAMSC (represented by Ar. Stephen Liew & Ar. Chai Si Yong) together with representative from SHEDA attended the eSPA discussion held at SAINS office.

LAB ON FORMULATION OF NEW FRAMEWORK FOR THE PREPARATION OF DEVELOPMENT PLAN IN SARAWAK

Date: 24 & 25 May 2018 (Thursday & Friday)

Time: 8am – 5pm

Venue: Grand Dormani Rajah Court Hotel, Kuching.

This is the first time PAMSC was invited by the Ministry of Urban Development & Natural Resources (MUDeNR) to be involved in the formation of their new framework in planning submission rather than just called in as the stakeholder to give feedback.

This 2-days lab set the first milestone in the formation of Structural Plan & Local Plan of Sarawak. Participants from various agencies & professional bodies (PAMSC & MIP) were divided into 3 groups for further discussion and group presentation were held on the day 2 of the lab.

Group 1: Governance

Group 2: Sarawak Physical Plan & Structural Plan

Group 3: Local Plan & Area Action Plan

As the conclusion, a rough framework for preparation of development plan in Sarawak was presented. However, more detail study and research are needed to further develop the framework.

Reported by
Ar. Bong Joon Hin



PAMSC was represented by Ar. Chai Si Yong (Group 1), Ar. Stephen Liew (Group 2) & Ar. Chiew Chung Yee (Group 3)

EVENTS - CPD SEMINARS



How Sky-Court Apartments can be cheaper to build than Conventional High-Rise

Speaker: Ar. Mazlin Ghazali (Arkitek M. Ghazali)

(graduated from Welsh School of Architecture in 1984)

Date: 17th March 2018

Time: 9:00am - 12:30pm

Venue: PAMSC

Constructive Solutions on Waterproofing (Sponsor by Fosroc Sdn Bhd.)

Speaker: Mr. Bhaven Kothari (Regional Product Segment Manager – Waterproofing & Sealant)

Date: 12th May 2018

Time: 9:00am - 12:00pm

Venue: PAMSC

The seminar is the first we broadcasted in Facebook live.



Group photo of Fosroc team with members of PAMSC.



Ar. Ivy Jong handing over a token of appreciation from PAMSC to Mr Kothari who is the regional product segment manager.

Reported by
Ar. Ivy Jong

PAMSC Networking Night

28 July 2018
Cocktail start at 5pm

Come join us for a night of some mid-year camaraderie with all members of our industry. Expect some fun, games & prizes too!

PAMSC members attend for FREE!

Venue to be announced soon. Stay tune!



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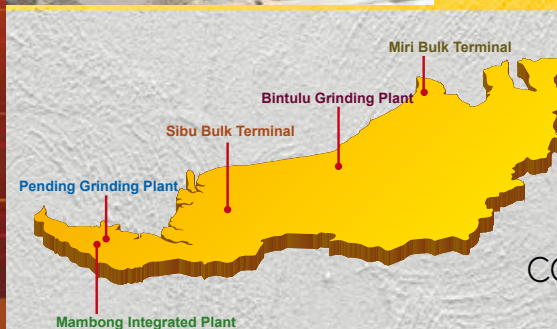
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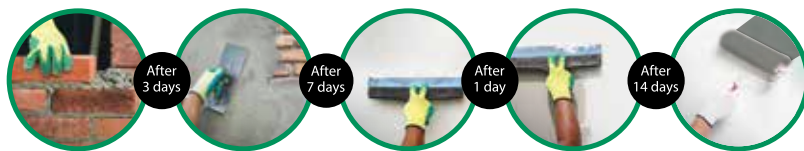
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POSTCARDS FROM THE EDGE : KO LANDSCAPE ARCHITECTS LIMITED (KOLA)

At the ripe old age of one, I migrated with my family to Australia, long before my taste buds were ready to experience the magnificence of a hometown bowl of Sarawak Laksa. These days, I shamelessly make up for lost time with each visit to Kuching. I'm writing from Hong Kong where my own young family now calls home; here, we are lucky to have one authentic Malaysian restaurant.

There were no Architects in our family history; my twin brother Chee and I had no idea that we were both destined to change that. Our father used to work as a Bank Manager but it is now clear to us how lucky we were that he wanted us to pursue whatever it was that inspired us. So he shared with us his inspiration in his photo-realistic sketches of exotic insects and Art and Architecture books like Salvador Dali and Antoni Gaudi.

Perth suburbia in the late 70's and early 80's boasted surreal open sandy plains and natural creeks filled with illusive yabbies. Equipped with nothing but our imagination, we carved out fortresses under the dense canopies of old trees with limbs that grew down to the ground. We booby-trapped the entrances with deep pits lined with thorny branches; and even though no one ever bothered to invade, we felt like kings. We have our mother to thank for giving us just enough freedom to design and construct.

Fast forward 18 odd years to when Chee and I found ourselves in the School of Architecture at the University of Western Australia. For all you architects reading this, you will not need to be reminded of the emotional and sleepless ups and downs of this formative period.

During summer vacations and for a year as a post-graduate, I applied my new found knowledge by drafting one toilet elevation after another. I remember to this day what my shirtless boss, Darryl Way, said to me as he complained about not being able to afford air-conditioning: "It's not too late for you to get out." I took his advice and left.

At that time, the Architectural Office that Chee was working at shared a studio space in a deconsecrated church building with a Landscape Architectural Consultancy and an Urban Design Consultancy. It was here, that I became forever indebted to the patient and passionate guidance of Spanish Landscape Architect, Martin Palleros (Tierra Design) and Urban Designer, Patric De Villiers (Urbanizma).

After living in Perth and in the cosy comfort of twin-ship for almost 23 years, it was time to grow up and move out. My love for art and music made Melbourne the obvious city of choice. There I continued to practice as a Landscape Architect for a small planning and design company called Contour Design and subsequently the behemoth AECOM.

It was during my time at AECOM, that there was a moment in my career that reassured me I was on the right track; that moment was the great reward of seeing a small urban pocket park I had designed in the Melbourne Docklands first open to the public. Watching a sea of football fans stream through and engage with the space for the first time gave my work real meaning and purpose.



Arena 68, Sanya, PRC.



"Creation of Space" Public Park, Shatin.



Community Green Stations at Tuen Mun, Tung Chung, Kwai Tsing.

With that taste lingering in my mind, I knew I wanted more and needed for it to happen faster than Australia could deliver it. So I whisked my "just married" darling wife Tamika away and galavanted off to Hong Kong. It was family and education that brought us to Australia but it was work and adventure that would bring me back to Asia. Well, family always plays a part; Chee was living in Hong Kong at the time and I sorely missed having him nearby.

My two years working at AECOM in Hong Kong was a huge turning point in my career and a major cultural learning curve. As the new expat in town, I was thrown into the deep end of a pool filled with ambition, talent and ego. It was the accelerated boost that I needed where I was expected to lead a team from scratch. After delivering on various prominent projects like Kai Tak Runway Park, the unrelenting workload and 14 hour days took its toll on me. I yearned for a less toxic and demanding working environment.

Right on cue, I met the very talented English Landscape Architect, Adrian Norman. His passion for design and gentlemanly mannerism set the scene for four highly productive and rewarding years of high-end podium and rooftop residential projects. My time at ALN put me in good stead to set up my own practice in early 2016, Ko Landscape Architects Limited. Although I do miss the reliability of a monthly salary, there is no doubt that this turned out to be the best leap of faith in my career so far. Being able to achieve a work-life balance for all of us at KOLA in a city as fast-paced as Hong Kong is no small feat. What keeps us excited is any opportunity to shape and enhance the public realm and interstitial spaces for all to use.

Kuala Lumpur brought five years of fond high school memories with my time shared between school in Cheras and home in Taman Desa. And I've called Abu Dhabi and Singapore home for short work stints too; working on a ski resort in the Al Ain desert and a mosque in Little India. But it is always family that brings me back to Kuching.

Thanks for taking the time to read my postcard and I hope to share a bowl of Laksa with some of you the next time I'm back in town.

Regards,
Yow Ko
Managing Director
KoLA Limited



KOLA was formed in early 2016 by **Mr. Yow Ko** and is founded upon over 18 years of experience in the field of landscape architecture and urban design. The company is a Registered Practice with The Hong Kong Institute of Landscape Architects (HKILA) and prides itself in its diverse portfolio of projects, ranging from Commercial, Hospitality, Retail, Public Space and Residential of various scales.

Yow was born in Kuching, Sarawak and migrated to Australia at a young age. He has a background in Architecture gained from study in Australia and is a Registered Landscape Architect in Australia (AILA) as well as a Professional Member of the Hong Kong Institute of Architects (HKILA).