

FLASH

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News+flash is the digital offspring of **INTERSECTION**. It is published digitally each fortnight for the foreseeable future, until we run out of ideas, articles or money.

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Newly minted PAMSC Committee 2020-2021
complete with recommended 1500mm spacing centre to centre.

A SENSORY LEARNING SPACE

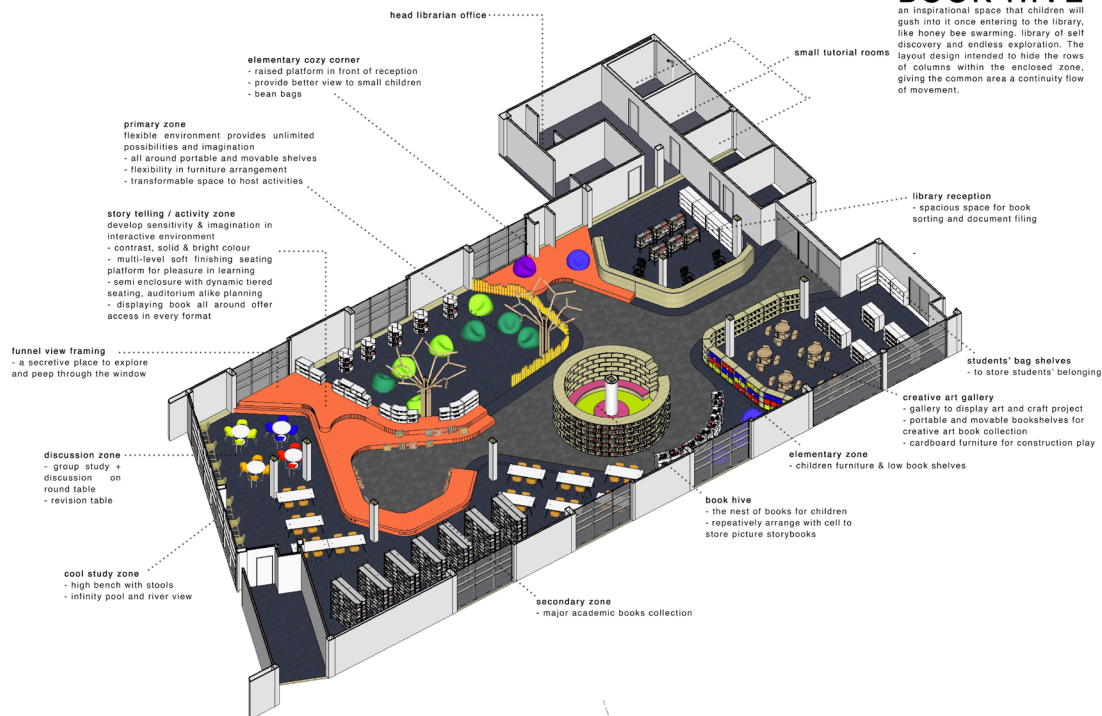
A Library at Tunku Putra - HELP International School, Kuching

INTODESIGN LAB is Tay Tze Yong and Lam Choi Suan, with Sim Siok Pheng - they have completed significant projects in the past 10 years among which is their recent PAM award-winning project - Eaton International School at Kajang. This success has awakened in them the importance of a creative environment in education; inspiring them to design architectural programmes and products that cultivate and nurture young minds.

CAPTION:

- 1 Storytelling/activity zone provoking visual sensitivity through colours.
- 2 The outer skin of The Book Hives revealing the red circular seating area within.
- 3 The tree structure made of cardboard tubes branches out from the black column.
- 4 A spatial embodiment experience - circular, semi-enclosed bookshelves that will leave a lasting impression on the children.
- 5 All girls team interns Genevieve Yeo Pei Fang, Tay Siew Wen, Betty Liew Pei Ying, Jane Lee Wan Ning, Jane Yvonne Yeoh Ying Ying help us at different stages of the cardboard tree components. (overleaf)

01



Tunku Putra-HELP International School - LIBRARY | PROVIDED BY INTODESIGN LAB



The project was without a brief nor a budget, making our initial concept and project cost key elements for the scheme to proceed to construction. The school had 846sqm of floor space on the 1st floor of their new school building.

The existing library in the old school was merely a space containing collections of books and periodicals. We realized that the 'expansion' cannot be merely in physical space but in mindset as well.

We won our client over with comprehensive research on children and learning, and proposed an interactive library with spatial qualities that would encourage interest in finding knowledge. Our design influences included Richard Scary's *Busy World* - a classic children picture storybook. In it, children experienced spaces zoned in clusters, connected with curvy roads and roundabouts; encouraging them to stay and explore, and not want to leave this busy town library.

The initial scheme was revised to fit a very tight budget; with the same planning but with priority in creating sensory spaces that encourage engagement with one another as well as the space.



The children do so by responding to the colours, forms and tactility – different materials are used for different age groups. While the spaces are defined by these different colours and materials, they are not restrictive because their boundaries are ambiguous. The fluid lines of the book shelves, the tiered platforms and low cardboard fencing within this vast open plan only suggest the limits of usage and activities by the children.

Supervision is made easier as most of the dividers are no higher than 1200 mm while the higher ones are visually permeable.

The key spaces of the scheme are:

1. Creative Art & Media Gallery – to display students' art and craft projects, placed nearest to the library entrance to contrast the traditional perception of a library as a formal place of learning.
2. Elementary Zone - The Book Hives - constructed from stackable modular shelves, this is the main attraction of the library. The gaps between the shelves and books allows natural light to penetrate within. The children are drawn in by its circular form and changing perspectives within. This is usually the first place the children rush to 'occupy' upon entering the library and judging from the chatter of excitement - it leaves a lasting impression.
3. Primary Zone – trees of cardboard mimics the trees outside by the river which are visible through the tall windows. We imagine that these trees will bear fruits of the children's artwork and it is interesting to observe them sit, read and lie down underneath the shade of these imagined trees.
4. Storytelling/Activity Zone – this is a flexible gathering space, a carpet lined amphitheatre for the exchange of ideas and conversation and ready to transform to suit new functions within minutes.

This is a library that allows children to inhabit design, strengthen their cognitive skills through experience, thought, and sensory input.

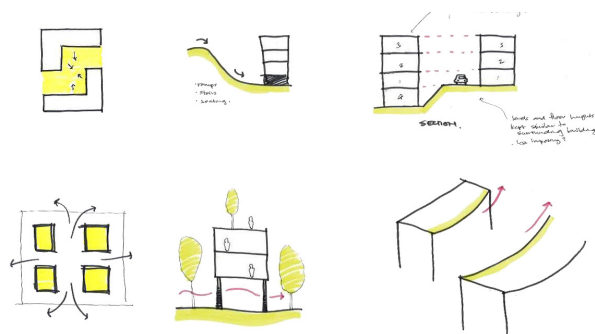


THE IMPORTANCE OF SKETCHING

Written by:
Sean Wee

Sketching is a method of representation, where the drawing's imperfections come from their artist's view of their surroundings. Architecture often requires quick sketches to expressing ideas that words can't – and ideas are constantly preserved on backs of notebooks and loose sheets of paper.

(Ideally this leads to the use of journals and sketchbooks to record design processes, but sometimes everyday items like napkins are just enough to show someone your new details.)



Most designers rely on sketching as a means of combining thoughts with reality – as sketches often do not imitate reality, but reflect one's thought process, eventually clarifying the intent of the design and effectively cataloguing one's ideas.

In architecture school, I was often told to sketch schematic designs, creating a "base" for the more complex drawings that would be handled digitally later. Sketching may not compete with the speed and accuracy of computer software, but perhaps its time-consuming nature is its strength – requiring one to think about what we draw, every line unique and with the potential in shaping future streetscapes and skylines.

Speaking of sketches...

INTERSECTION will soon be starting a series on architects' sketches – will you share your built projects to feature?



Please submit 2 sketches and 1 photo of the completed building, and 100 words about the project and yourself to intersection.editorial@gmail.com

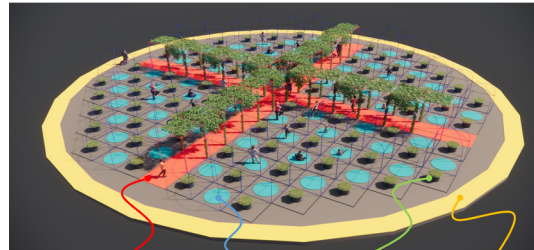
ALONE. TOGETHER

A CROWDFUNDED POST COVID-19 NEW NORMS PARK

Written by:
David Boon & Goh Tze Hui (JFN)



DESIGN CONCEPT 设计概念



2

BACKGROUND

This is a public art installation project initiated and designed by Arkitek JFN SdnBhd (JFN) in collaboration with Majlis Bandaraya Kuching Selatan (MBKS). It is part of our CSR programme, with the aim to:

1. Pay tribute to our COVID-19 front-liners,
2. Remind the public about the importance of social distancing, while
3. Promoting engagement with the natural environment.

This project was entirely crowd funded with sponsorship Trans Paint Coatings Sdn. Bhd. and Wan Li Wan Welding Works.

It took four (4) weeks to complete and was launched by Chief Minister of Sarawak, YAB Datuk Patinggi (Dr) Abang Zohari, on the 1st of August 2020 in conjunction with Kuching City Day.

DESIGN CONCEPT

The idea for this installation came to us during the MCO (Movement Control Order) – when we started thinking about how as architects, we were to raise awareness on the importance of maintaining proper social distancing, and mask wearing in an effort to ‘flatten the curve’ while paying tribute to the front-liners. These are the 4 key elements:

Social Distancing Grid

We used a (2m x 2m) grid to create personal space while maintaining correct social distancing. These are painted in a checker board pattern of light blue on the original floor – to highlight the importance of wearing the proper PPE (front-liners) / masks (the rakyat).

A “protective cage” fabricated from steel reinforcement bars is placed over the blue squares to represent the nation unity and resilience despite our individual isolation during the lockdown.

The Red Cross

This universally recognised symbol of protection and medical aid represents our gratitude to the front-liners who have offered themselves as the shield between us and the pandemic. Painted on the ground in red, it also serves as the circulation axes of the installation.

Sustainability and the Engagement with the Natural Environment

Planter boxes with small trees are placed on the unpainted squares; to introduce nature into the scheme. The planters are made from up-cycled oil drums – as a message about the importance of sustainable usage and giving used materials a second life.

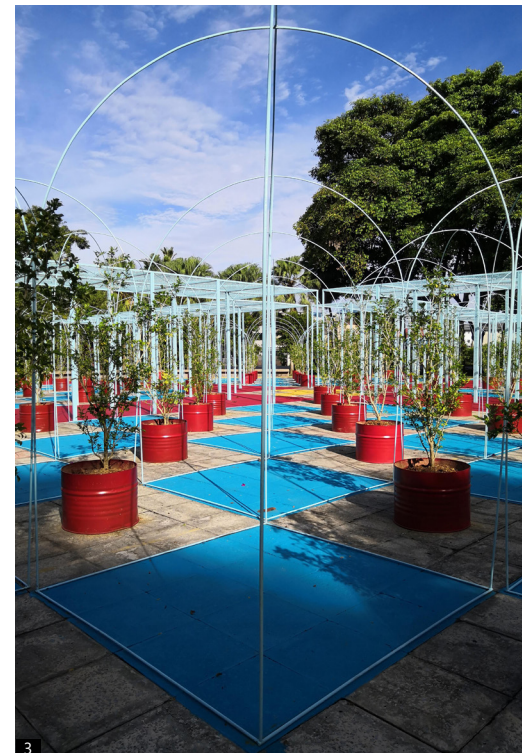
Positivity

The entire installation is encircled by a gold ring which symbolises optimism, hope and positivity in our united fight against the pandemic.

SITE

The idea was well received by the Mayor of Kuching South, Dato Wee Hong Seng, and to truly make it a project by the people, for the people – it was crowd-funded without financial assistance from MBKS.

We picked Tai Chi Garden as our site, as we wanted to rejuvenate and re-integrate it with the entire MBKS Kuching Park.



CAPTION:

1. Completed installation with the MBKS City Hall in the background.
2. Our design focuses on the concept of colour symbolism and the simple built form.
3. The simple form of steel cages arranged in symmetry enables the user to experience and perceive the space in their own unique way.
4. Fabrication process, painting and installation of planters (overleaf)
5. “Time-lapse” of the installation process, view of the completed installation (overleaf)



FABRICATION 制作



INSTALLATION 装置



FABRICATION

All components were prefabricated for rapid installation and minimal disturbance to neighbouring residents during construction.

The oil drum planters were the first to be fabricated and delivered to MBKS Landscape department for landscaping works. While the site cleaning and floor painting was on-going, the steel "cages" were being made in the workshop. The final step was to assemble and install all components on site.

CONCLUSION

At present, we are faced with an unprecedented situation that affects our lives and livelihood, in spite of this it was really encouraging to receive support from the public who share our vision and optimism.

Through this installation, we wish to encourage more public discussion on the opportunities to reshape our built environment in the post-Covid world and how we, as individuals, adapt to the new normal.



Visit <https://arkitekjfn.blogspot.com/> to read the progress log in detail, and for further updates on this installation.

D : David, T : Tze Hui

1. Where did you go to high school?

D : SMK Kuching High

T : SMK Methodist, Sibul

2. When did you graduate from Uni? Where was Uni?

D : University of Tasmania (2017)

T : University of Sydney (2013)

3. Did either of you take part in the construction of this installation?

D : No, because most of the construction required training and specific skills (such as welding, cutting of oil drums, airbrush painting, using factory machinery); but we followed closely in the fabrication process.

4. If so, which part of it? Did you enjoy yourself?

D : N/A (learned a lot about metal fabrication though).

5. Do you think it was well received by the public? Do you visit to see it being used?

D : We observed that the children visiting the installation actually enjoyed it more than adults. Adults tend to hang around outside at the "golden circle", but children seem to enjoy running about and through its entirety.

T : Received feedback from my friends about how the installation actually invoked the feeling of distancing and restriction, while instilling a sense of hope & cheerfulness with the colourful paint. I think the installation is successful in conveying its messages.

6. What music would best accompany the enjoyment of this space?

D : Listen to what makes you happy.

T : nature sounds?

7. How long will this installation be left in place?

D : It'd be there until/if MBKS decides a new use for the place?

8. Would you consider moving it to another location?

D : If necessary, yes. The design is modular. The grids can be modified to fit any shape or form of the new site. It would be interesting to see how it sits in a new context.

9. Will you design another installation such as this?

T : Yes, if we find other chances. But the approach and design will be different to suit the context and our intentions.

D : We take an experimental approach towards the design.



Arkitek JFN Sdn Bhd is a local award-winning firm that thrives on a responsive approach in providing an effective design solution to cater to each project's unique characteristics and environment. They also strive to incorporate local materials and common construction techniques to promote appreciation for traditional craftsmanship into their contemporary designs.

THE COSRY

Written by:
Yon Syafni bt Samat



Inspired by the windows of Le Corbusier's Ronchamp Chapel, the similar architecture typology was utilized to frame and highlight the beautiful fashion pieces of this Cosry Sarawak Boutique, a retail store minimalist in its design approach and 'chic' in its color combination of blush pink and gold.

The brief called for a retail space that could provide two different showrooms - one for casual garment collection and another for bridal collection. The space would also cater for a manager's office, where the consultation with the client takes place and another semi-private space for designers to work. Fitting rooms, cashier counter, storage and pantry are some of the service spaces desired by the client.

About studioAttik

studioAttik began in 2014 at a 2.5m x 2.5m attic space where all the creative thinking took place. Our first design project was the transformation of a tired-looking quadrant house into a cosy guest home; on a pro-bono basis. My mother was our first client. This is the project that brought us to the public, other than styling events and designing photo-booths. It was all done just for the fun of it, and then things got more serious and more clients came to us for various projects especially interior designing ones. Our main goal is to provide design solutions that have soul and its own unique identity; and to have this, we kept our 'canvas' minimal and let the main 'actor' plays its role.

After all, less is definitely more.



The design took advantage of the unique form of the floor plan, where the programs were "arranged" based on the grid.

The client envisioned a boutique that portrayed Sarawak's identity while maintaining the elegance and sophistication of "The Cosry" brand. With this in mind, we abstracted pua kumbu and composed them into modern geometrical patterns. These were then carved onto the front entry backdrop which doubled as the fitting room for the bridal showroom.

The final outcome of the project is a chic boutique, that intrigues passers-by to slow down and peek at what's new and cool in the boutique, thanks to the display windows à la Cathedral Ronchamp.



PAM AGM/EGM

On the 29th of July, 2020, our Chapter wrote to PAM Council in relation to the PAM 54th Annual General Meeting (AGM) and Extraordinary General Meeting (EGM) scheduled for the 8th of August 2020 in Kuala Lumpur with the following requests: (in view of the travel restrictions)

1. Live broadcasting for AGM/EGM

We stressed that while the Chapter understood that in the current PAM Constitution, there is no provision for members to attend AGM/EGM other than in person for the purposes of quorum. However, we requested for the live broadcasting of the AGM/EGM for members, as it enables our members to participate in AGM/EGM virtually. We thought this would be a more progressive and inclusive way forward in these unusual times.

PAM Honorable Secretary (then) replied as follows:

- Under the current PAM Constitution, there is no provision for members to attend AGM/EGM other than in person for the purposes of quorum and voting for resolutions in the meeting.
- PAM Secretariat will look into live broadcast to Chapters for observation only, and not for quorum and voting. He also informed that they will make a proposal to the incoming Council to look into amending the PAM Constitution and Bye-Laws to allow for an online AGM and EGM in future.

2. Mode of Deciding Resolution & Taking Poll

The current PAM Constitution (Section 7.11 & 7.12) does not allow members to vote for resolutions other than physically attending the AGM/EGM. PAMSC wrote to request for postal voting or e-voting from members, and if the process need time to implement that PAM should postpone the AGM to a date AFTER the EGM which was scheduled on 8th of August 2020. To which the Honorable Secretary replied as follows:

- The coming AGM and EGM on 8th August 2020 cannot be postponed but he will announce our concerns in the AGM and EGM as a preliminary matter - that there will be no voting for resolutions in the meeting under these circumstances.
- Matters and resolutions that require decision making and voting could be postponed and to be tabled in an EGM at a later date once every member could be included and able to vote.

On that note, PAMSC will continue to follow up and update our members accordingly.

End



CHUNG HUA BATU KITANG ROOF BUILD

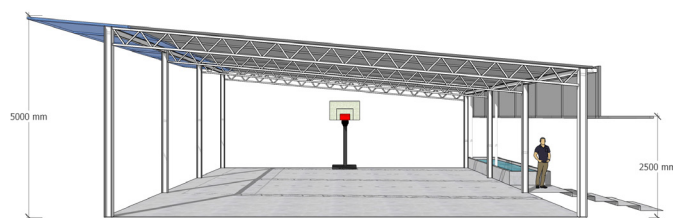
We are building a roof so that the primary school children at SJK(C) Chung Hua Batu Kitang can play, rain or shine. We are looking for volunteers to build with us, sponsors for lunch money and aiskrim potong, and collaborators for media and publicity.

Contact us at intersection.editorial@gmail.com or call:

Wong 012-8873377

Chai 012-2228949

Min 019-8771436



拇指仙童 系館飛翔

從建築系館的更動
談尺度、似曾相識、
剝離與符號

蔡宗池 x 林舒婷 x 邵啟立

前言

若我們先提出一個假設，現有世界中的尺度皆為相對尺度而非絕對，也就是我們與這個世界只存在著我與某物之間的比例，而非精準的數值。在這樣的前提下材料紋理、空間經驗、物體的長寬高都將只存在一個函數對應的比例關係。但它們在我們的生活中又是熟悉之物時，這樣的感知討論是我們所擬定的主題。

這是一場如愛麗絲夢遊仙境的故事，將自己做為一個觀察的他者而非故事的主角，在不同的場景會有不同的劇烈尺度變化，應對著一個我們曾是非常熟悉但因改建而又稍有陌生的空間 - 建築系館。在這樣的條件下在新舊物質融合的場所，或一種混種類型的空間經驗下，以相對尺度的伸縮漫遊其中，是一種沒有出現在真實世界的假想旅行。可能只是眼睛閉後再下午午睡的一個小小夢境。

遊戲規則

建築系館的空間分化是有很清楚的角色界定，或可說空間屬性非常清晰。依照著這樣的設定下。我們可以開始決定我們的拇指仙童會在哪个區段變身，變大？變小？變長？變短？——將依照著依附空間的議題來決定。

劇本：拇指仙童飛翔



森林

被森林所綁架的囚徒，被藤蔓纏繞住，被榕樹的氣根網綁，欲逃脫這片圍圈，但卻被拉綁住。白天至夜晚，天空中的星象不斷的在變換，參宿四在獵戶座的位置靜靜的閃爍。被困在這座林中的人們，沒有辦法擺脫這樣的狀態，因為他們是自願被留下來的一群人，曾有人提議放火燒了林子吧。但這樣的聲音怎麼可能允許呢。有人想逃，但卻被樹根給纏繞住了雙腳。漸漸的，大家不再動了，站在林中藉著枝葉們交織的隙縫中，仰望著靜謐的星空。



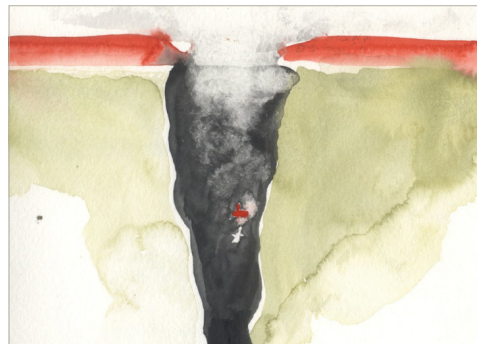
木門

在兩扇木門之中的夾縫，想要穿過去卻發先自己的身形太大，看著路上的人們大多從兩旁的洞口一踏即過，不免心中產生了忌妒，為什麼我是那麼的巨大呢？頓坐在們口的階梯上，看著前方一片灰白的背景，兩面木門如頭白面人的兩門牙。我將眼睛湊上兩旁的洞口去看看，門口後貌似有比較夠的地方讓我歇息。我用手指輕觸那扇木門，指尖感受到有些粗糙的刮痕，兩旁穿梭的人們仍然魚貫地進出，看來並沒有要碰它的意思。稍稍用力的推了推，立刻，我掉下去了。



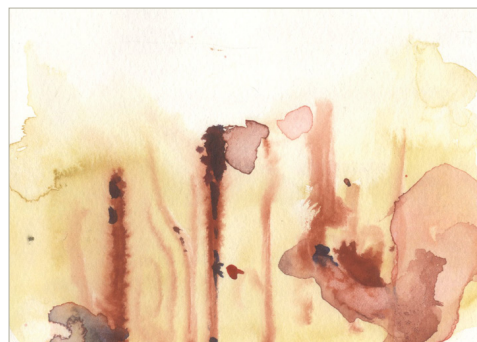
大廳

我好像到了無限的十字路口，或一片紅色的麥田中，天空被分割成了六片，巨大而陡峭，難以辨認是什麼東西，只知道一半的、四分之一的懸崖怵目驚心，我在地上爬行，無法辨認出方向在哪裡，這煩人的十字路沒有停下來的意思。走到終端時十字路爬上了牆，我貼著它，感覺到了些冰冷的刺痛，貌似是種陶器的接觸經驗。牆上十字路的上方是雪白的世界，我貼覆著有些粗糙的白雪向上，一抬頭便撞上了東西。再一次的墜落。



條子

不知昏睡了多久，我揉揉眼，看到了剛剛撞到的東西在我鼠蹊部的位置，是一排什麼東西呢？我彎下了腰吐出了舌頭用舌尖的凸朒去接觸它，一種木油脂的味道滲入我的口中，其中參差的質地也被記錄在其中。他覆蓋了背後的事情，而形成了另一塊敷料，像是一種治療嗎？我有些疑惑，但上方的刺眼光線無法讓我專心。





天眼

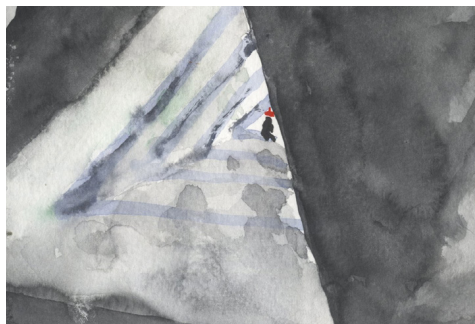
我的天！原來這裡的天花長一隻眼睛，但它的瞳孔不會縮放。我看著外面的天空，囚籠鳥的悲哀立即染了我一身不快，不知道什麼原因孤獨和不安的感覺立刻開始發作，瑟瑟發抖地蹲在其中還看四周，發現自己坐在大家都看得到的地方，有些人坐在我的身旁，雖然他們比我要小的多，身側的一條條長廊上也有人來來去去，我才知道，原來我到了這樣的地方。



大廳

我身處一座大廳之中，拙劣的比喻措辭很可能是造成形容的不方便。但是它就是大廳，不是天眼而是天窗，不是條子而是木條構成的長板。如同寄居蟹居於它的殼中，這裡就是我的殼嗎？我軟弱的身軀只能在這座水泥的包覆下生存，它

是我的監牢但同時是溫暖的家屋？紛亂的焦躁讓我急得在剎腳，只能在抑鬱下大聲淒厲的嘶吼。我又再次的墜落、
墜落、
墜落、
再墜落。



階梯

一階階的，每一階上有的人坐著，有的人躺著，各種姿態。人群在地板上游泳，蛙式、仰式、蝶式，各種姿態。有人在睡覺、有人在吵鬧、有人在聽著音樂隨著耳機中的聲音打著節拍，各種姿態。這是現在嗎？我懷疑著，因為這一切都太過荒謬與不合理了，電鑽的聲音滋滋作響，有的人在左閃右閃不知在閃避什麼。好像很怕擋到什麼東西似的，有的人眼睛眯著，好像害怕被什麼東西照到似的。有的人拿著打火機再四處遊蕩，後面跟著一群人，貌似它是領導者。階梯上有許許多多的模型，他們的邊緣很銳利，我很害怕被它們割傷。我起身一躍穿過了一到梯形的洞，飛入了階梯之中。



工作室

我變得好好小小，站在一座三角桁架上，可能不是桁架，可能是橋，一座會發光的橋，這裡視野不錯，可以看到全景。但是剛剛的畫面都消失了，沒有人在這裡，空蕩蕩的，沒有模型、沒有桌椅、沒有拿著火炬的領導者。只剩下一階一階的超巨大梯田，但上面是有些年紀的磨石子石板而不是綠油油的稻子，乾淨的不得了室內讓人難以想像，很像剛出生的巨嬰，非常的純淨，還未接收到這個世界的善惡。倒傘或者勝利V字很顯眼。剛剛的一切只是海市蜃樓嗎？我坐在球的邊緣，閉上眼睛想像，突然感覺到背後的陰影迅速的擴大，回身一看一面巨大的板子突然飛來，我迅速一躍躲開了這次的災禍。景象又再次的變化，原本的純淨消失了，地上補滿了碎屑，大片的碎板好像剛被切過，膠帶的碎屑遍布四周，空間中的焦慮氛圍感染了大家，連我都緊張了起來。哨子的聲音從遠方傳來，聲音非常的尖銳，而接續的是眾人的尖叫。崩塌了！地板碎裂開了，我再次到了紅色的十字路。

後記

《拇指仙童》的故事產生是在建築理論課透過閱讀加斯東·巴什拉 (Gaston Bachelard) 《空間詩學》(The poetics of space) 文本裡的理論為基礎，把理論透過故事的方式再現。



蔡宗池

1995年出生，馬來西亞砂拉越人。畢業於台灣東海大學建築系。目前為無業遊民，正在探索建築以外的可能。喜歡書法、繪畫、攝影等藝術相關的事物，接觸底片攝影之後就無法自拔了。

編輯：黃喜敏

蔡：蔡宗池

編輯 你從哪個中學畢業？
蔡 古晉中華第一中學。
編輯 去了哪一間大學？什麼時候畢業？
蔡 剛剛畢業於台灣東海大學。
編輯 為什麼選擇去台灣呢？
蔡 當時沒想那麼多，就純粹想出國，姐姐去了台灣我也就跟著去了。
編輯 你剛剛畢業，未來三年有什麼計劃嗎？
蔡 這問題從還沒畢業就開始想了，目前還在探索建築以外的可能。建築涉略的範圍太廣了，覺得建築系畢業以後不一定要做建築，只要跟空間或藝術相關的都還蠻想嘗試的。

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A translated version of this article can be found at www.pamsc.org.my

LAM PART 3 INTERVIEW

- Ar. Florence Yeo

INTERSECTION caught up with Ar. Florence Yeo who recently passed her LAM Part 3 exams, who was happy to share her insights, thoughts and advice with us, and our readers.



I: How long did it take you to prepare for the exam?

FY: It took roughly a year before my first attempt, during the preparation; friends and colleagues helped me with their study notes, reference material and advice.

My exam preparation would not have been complete without my wonderful study group, who were all dedicated to pass the exam together. We met three times a week after work to practice, to strategise our approach and to motivate each other. We even had our own mock-up oral examination session hosted by our study group 'alumni' Ar. Brendan Tong – a brutal session which no doubt helped us on the day.

I am forever grateful to them.

I: Do you think it was the right time in your career to sit for the exams?

FY: For me, the timing couldn't have been better. With only 2 years of work experience in AKDI, I am considered very 'young' in my career. The knowledge gained in during my preparation for the exams helped with my understanding of professional conduct, contractual matters, statutory compliance and moral obligations. It also taught me invaluable lessons in self-discipline, time-management and perseverance.

I: Now that you have passed, how has the LAM registration changed your career?

FY: Obtaining my professional registration has always been on my bucket list. Now that i can tick that off, I am continuing to seek new knowledge, skills and experiences in my architectural career. After working at AKDI for 6 years, I am currently serving as an architect in the Government Sector. I feel that I am now equipped to contribute towards the development of our beloved State and country – it is an honour to do so.

I: Do you have any words of advice for graduates?

FY: Perseverance.

It took me several attempts in the exam to finally get it right. In the end, perseverance enabled me to rebound from my failures with strength to soldier on.

Embarking on this Part 3 examination quest, remember that you are never alone in this journey. I received guidance from PAMSC through seminars, exam mock-ups and sharing sessions; fellow architects are always willing to help.

End

CAPTION:

1 Study group session in progress: from left- Chee Kiong, Mervyn, Sharina, Me, Michelle, Tat Yeung, Kong Yean Wei. (absent in photo: Mohd Izan)

2 After-exams celebratory feast with the group.

PARTNERS

