

Term 2020-2021 PPK469/01/2017(034673)

INTERSECTION

NOV ISSUE

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WOMEN IN ARCHITECTURE
10 YEARS ON

PROJECT IN PROGRESS

- NB Clubhouse
- Proposed 9 Storey DCF-DCCI Panggau Dayak Complex

NINGBO HISTORY MUSEUM - WANG SHU

and more...



PAM
Sarawak Chapter



Our MCO

MEETING CHALLENGES AS ONE



Getting on with it.

At the end of last term, I accepted Ivy's invitation to resume as editor for INTERSECTION. The transition was made easy by the excellent groundwork set in place by the former editor, Ar. Tina Lau. We were however confronted by reduced funding for printing and circulation due to the MCO. We turned the problem on its head by publishing online in a new format; **NEWS + FLASH** digital newsletters released fortnightly to keep our readers up to date on 'current affairs' and engaged with project features and design articles. It's more work for everyone but we had plenty of contributors who saw this as a vehicle to showcase their work, curate their thoughts, and share their opinions.

In the spirit of diversity and inclusiveness - we decided to publish articles in Bahasa Malaysia and Mandarin. The English translated version is then posted on the PAMSC website. These publications will culminate in two printed FAT issues each term - such as the one you are holding in your hands right now. We invite you to contribute to our Sarawak Chapter's newsletter - see it as a way to curate your work. Email us at intersection.editorial@gmail.com.

PDF

We had planned for our second **PAMSC Design Festival** to take place in March this year, before the pandemic turned social discourse into social distancing. Once again, my resourceful 'partner-in-crime' Ar. Chai Si Yong converted the design forum into a series of online seminars which took place at 5pm at 5 consecutive Fridays in October. We called the lectures '5at5', we wanted office colleagues to attend together at the end of the work-week; a happy hour of design. Our five speakers were **Wooi Lok Kuang** from Malaysia, **Rafael Pasaribu** from Jakarta, **Shin Chang, Lee Soon Yong**, both from Kuala Lumpur and as a finale, **Liu Jia Kun** from Chengdu, China - they all gave a 25 minute lecture, followed by a 20-minute Q&A, and ended with a unique virtual tour when the speakers took us for a walkabout of their recent project or their own office. The talks were moderated by myself with invited co-moderators, and made possible with generous sponsorship and the excellent technical support of **Garis-Pxl**. These lectures were broadcast live on Facebook, and we are planning for Season 2 in December (*see our back page*).

And there you have it, our way of dealing with the current challenges - by not complaining, by adapting, by collaboration and hard work, with thoughtfulness and generosity, and by simply getting on with it.

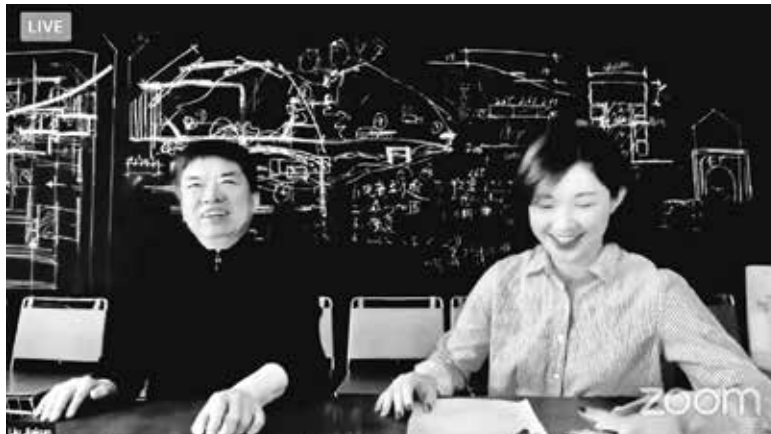
Stay safe,

Min

Nov 2020

With the invaluable support from

Chen Hui Joo, Leong Pik Shia and Chai Si Yong.



5at5 lecture with Liu Jia Kun and his assistant, Jin - he sportingly gave us a tour of his office, introduced us to his cats and spoke in depth about his projects and work - life.

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Vice Chair: Ar. Noraini Narodden

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Proposed :

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Ar. Peter Wong

Ar. Desmond Kuek

Ar. Ng Chee Wee

Nama Penerbit:

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Sarawak Chapter**

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A warm greeting to our fellow members,

The year 2020 has seen a significant shift in many aspects of our lives due to the COVID 19 pandemic. It has affected everyone globally; how we work, how we school, how we socialize, etc.

The following quote is appropriate now.

"It is not the strongest or the most intelligent who will survive but those who can best manage change."
- Charles Darwin

Change is a double edged sword, but inevitable. One is optimistic that there will be many silver linings from this pandemic.

At PAM, there has been a quiet shift over this period in that aspect; propelled by the availability of digital technology (as we learn on the go). PAM is now evolving to be more accessible for ALL members across Malaysia (as long as you have reliable internet access!).

The new term under President Ezumi started with an invitation for PAM members to join the various sub-committees at the national level. I hope that our Chapter will take this opportunity to get involved in the weekly discussions and monthly meetings via ZOOM. Some issues may be more relevant than others but it is worth having greater discourse in all matters related to our architectural practice. It is always good to have input from our members from this side of the pond so that the shaping of our institute takes into account the concerns from East Malaysia.

PAM is evolving with the new norm and as members we will be able to reap the benefits of collective guidance and PAM resources - on how we can go forward especially in managing the business aspects of our architecture practice. More so now, with a bleaker economic and social outlook as a result of the COVID-19 pandemic.

As much as I miss the camaraderie and casual discussions from the monthly council meetings in KL, I am appreciative of the travelling time and cost saved. That energy can now go towards attending more meetings and matters at PAMSC level.

We are looking to upgrade our digital equipment at our premises to enable us to go online more seamlessly. With a partial grant recently approved by PAM council, we aim to do the necessary upgrading by end of the year.

PAMSC main committee meetings are now primarily on 'Zoom' and this means that we are able to welcome members from outside Kuching to get involved with PAMSC.

I would like to take this opportunity to warmly extend our invitation to our outstation members to get in touch with us and arrange to take part in our various sub-committees. Many hands make work a de-light!

During the recent council meeting, PAMSC has obtained the approval to submit potential sites for a new 'home'; in light of the requirement of bigger and more conducive space for PAMSC to function and better serve our members. Our new task force comprising of past Chairmen are compiling proposals for a new PAMSC premise for submission to PAM council for consideration.

On that note, I would like to extend an invitation to our Chapter members to give us feedback on what and how they would like to see PAMSC function in a new premise. Apart from the current secretariate function.

This is an opportunity for us as members to be the catalyst for change – how we want our new home to be. What physical requirements are required so we can create a PAMSC that members feel they can go to as an extension of their own office, to facilitate their business of doing architecture? A place of resource? A place to meet? How can we make the current resources we have work better for us?

All feedback and assistance will be very much welcomed, so we can hopefully have a premise that our members can proudly call 'PAMSC home'. Please contact our centre should anyone of you have any suggestions towards this endeavour.

Together it is hoped that our small community of architects can be a positive catalyst for the greater good of our profession in Sarawak.

I would like to extend my heartfelt appreciation and thanks to Team INTERSECTION and their contributors for their effort in bringing us news, updates, and sharing, which sheds a warm glow on an otherwise bleak landscape of solitary endeavours in the new norm.

As the year draws to a close, I would also like to express my deep appreciation to my main committees and co-opted members whom have contributed to PAMSC. There are many of you whom are unsung heroes, giving up your time to represent our collective community on issues and events that matter. Be it big or small. For that I am grateful.

Thank you.

I hope that more of you will step up especially our younger members. The new norm is now the new world. With a vaccine imminent, 2021 appears to be more hopeful. Carry on folks and Stay Safe everyone !



Ar. Ivy Jong
PAMSC Chairman
2020-2021



OUR MCO – MEETING CHALLENGES AS ONE

Written by: Ar. Wong Siew Ling

Architecture is the creative making of forms and spaces to inspire humanity. The creative process of architecture and building that builds communities.

Similarly, managing an architecture office is the creative making of the office environment to inspire the people in the office. The creative process of architecture and building builds the people in the office.

We would like to share our experiences and learnings in our architectural practice during this MCO.

We were caught off guard when the government imposed the MCO in the middle of March. Working from home was very new to us and we were not sure how it would work as an office. Everything was very uncertain. In the midst of so much uncertainty, we knew we needed everyone in the office to face the challenges as a team together. We decided to focus on the people in the office and use this MCO as an opportunity to inspire and build the office community.

We started having a 'working day morning get together' at 9am to share our personal lives with each other every day. *(Pic. 1)*

The first of the series was a "photo hunt" assignment for everyone in the office. We each shared photos and experiences from our younger days, it brought a lot of laughter and joy, and most important of all, it brought us closer together.

"PDC & I" was the second of the series, during which we shared our personal relationship with the office, – what I like about PDC, what can be improved in PDC, how I can help to improve PDC and how PDC can help me to improve myself.

Through these sharing, we started to see the shared values in our office community and how our community could be built up. We then moved on to do a SWOT (strength, weakness, opportunity, and threats) analysis. Everyone contributed by doing a SWOT analysis of the office which was shared during the morning online meet ups. It gave us an all rounded insight of our team from everyone's perspective, the team's perspectives. From this, we also gained a better understanding of each other's strength and interests. *(Pic. 2)*



(Pic. 1)



Our STRENGTH

COMBINATION
we know what we are doing

Director's roles
Combination of various strengths

Office systems
Transparency

We Care, We share
Springboard for success

Balanced team



Our OPPORTUNITY

COLLABORATIONS
people with same visions

Work with other experts
IT, other firms, contractor - shortcut - faster track

Target smaller firm / start-up

Target young developer / client



Our WEAKNESS

ADAPTING TO CHANGE
the world is changing at 10X (or more) speed

Skill upgrading : CPD for all
Core leadership skills, software upgrade... etc & self learning

Change of role
Seniors' role-trainers' role-more interactions

We are business
Mindset-feel the business-improve financially

Teamwork, teamwork, teamwork
Work in isolation vs teamwork culture

Social Media
Outreach



Our THREATS

CONNECTIONS

Recession

SPA, SPA, SPA

Response to change

(Pic. 2)



(Pic. 3)



(Pic. 4)



(Pic. 5)

Family Environment

- Sense of Security
- Tolerance
- Friendly environment
- Encourage personal relationships
- Sense of community
- Discourage competition
- Lower expectations
- Emotional connections
- Less impartial judgement
- Keeping employees that no longer share the same values, common goals or underperforming - develop distrust to employers

Team Environment

- Common goals - to win games and championships
- Togetherness - to accomplish mission
- Performance is key
- Effective & efficient
- Competitive & personal development
- Clear expectations
- Right person & position
- Bond & unite for the greater outcome
- Teamwork - offering to assist in an area outside of your job
- Committed & share the fruits of hard work



(Pic. 6)

We also did a study of the languages of appreciation at the workplace for everyone, which we shared with each other. This helped us to understand each other's preferred language of appreciation, and to be able to appreciate each other more effectively to build up our team relationships. We went on to discuss and share innovations. Everyone was encouraged to come up with innovative ideas how to improve their part of the community. It encouraged the start of an innovative culture within the office community. From this, we (everyone including the secretary and draughtpersons) embarked on the "Malaysian House" (competition by PAM) project together. We had so much fun collaborating together creatively. (Pic. 3)

As we went back to the office during the CMCO, we started implementing many of the findings of the team sharing and building exercises during the MCO immediately. We improved the office environment as a team working together. (Pic. 4)

The most important and valuable lesson learnt during this MCO was to focus on developing and building the people in our office. It is the whole team, meeting the challenges as one, that is helping us to rise above the MCO. I would like to share a quote from Claire Madden; author, social researcher, and international leading voice on Generation Z.

"Productivity and outcomes are important and increasingly so. But perhaps as we shift our focus from just process to developing people, from just outcome to creating space for opportunity and innovations, from transactional to transformational leadership and create vibrant dynamic healthy workplace community, then outcomes and productivity will be higher than ever, as people are invested, and as they find that they invest their working life in a rewarding way, in a thriving culture of collaborative innovations." (Pic. 5)

From the experiences and learnings during this MCO, we are now working towards a workplace culture of collaborative innovations, which is inclusive of multi-generational, multi-cultural, multi-skilled communities, which draws on the strength of this diversity and builds on the foundation of shared values. Through architecture, we strive to help build communities both on the inside and the outside. (Pic. 6)

Thank you.

10 years ago, INTERSECTION interviewed a group of women architects in a series of 4 articles; for some of them we asked them about their role in the work place, others we talked about balancing motherhood and work, we talked with young graduates on the brink of professional practice and yet others we asked about what was like to work with their architect husbands.



Last Sunday, we caught up with some of them to continue the conversation; 10 years on.



A: Intersection

M: Megan **SC: SuhChee** **L: Liyana** **J: Jayne**
P: Peggy **D: Dona** **I: Ivy** **S: Suan**

A: As a starting point, let's talk about where you were working at the time of our last interview, and then tell us what you are doing now.

M: Chuan and I had CCChan Architect and I was also doing landscaping work through my practice Eco.scape Landscape & Integral Design.

Since then, we have relocated to Perth for children's education in November 2014. I continued working in architecture while Chuan worked with his sister - from April 2015 to June 2018, I worked in an architectural practice doing mainly aged care facilities and housing design. I recently lost my job, due to family commitments (teenagers) and not being able to learn CAD fast enough for the boss's liking.

Looking for work at my age is difficult, so we decided to re-launch our practice as Chalmers and Co Design in October 2020; we have a few small renovation projects and one 4-unit development about to start construction.

D: At the time of the interview, I was working at Atelier Timur – I resigned from that job to focus on my children, especially my second child who was considerably smaller than kids his age. He was healthy but that still worried me so much.

I stayed home for a couple of months until I was approached by my former lecturer, Prof. Ar. Dr. Julaihi Wahid who invited my husband and I to be part of his team to establish a new architecture program in UNIMAS. Since my husband was about to start his own practice, I was the one who took the offer in 2017.

I'm currently working as a lecturer; teaching courses in architecture and architectural design in UNIMAS.

P: Dona and I were colleagues at Atelier Timur – in the last 10 years; I have worked in 3 companies focusing mainly on Construction and Project Management. In the last 3 years, while working in an architecture consultancy, I realized that my interest in the mechanics of putting a building together outweighed my original training as an architect.

I am using the pandemic as a time for personal and professional upgrade; I will be taking up a post-graduate degree in Construction Management. It will take one year and hopefully by then, the world will heal, the economy will recover and it will be time again for me to return to the rat race.

SC: Ten years ago, we just had Eunice – and started our own practice MNSC Architects seven years ago at the same time Josiah arrived, and since then I have continued to balance between parenting and the practice. I can sense that the balance between constantly shifting as the children and the company develop and grow. Even my daughter senses this; she recently asked me if I missed drawing (designing) since that was what I studied in university.

I do and don't miss the dynamics of the practice. I feel that I am now more able to observe from a distance and let the young ones (architects) come to me when they need help or confirmation.

L: I have been with Arkiscape Sdn. Bhd. for the past 10 years, when we last spoke I had just joined them. Since then, I have been slowly progressing from small to bigger and more complex projects. I hope to pass my Part 3 exams soon.

J: When we met last, I was working with AKIMEDIA which I left to join another practice, until 2 years ago when I set up my own practice. It is a life changing experience, I am very glad I went through it.

S: I have been busy diversifying into multi-disciplinary design practice. We do so through collaboration, community works, organising creative events - projects related to creative learning environment design which my children can take part in. My children are now my collaborators.

I: I have been busy contributing through PAMSC. I find it meaningful working with our community of architects to contribute toward the architectural landscape of Sarawak. I have been privileged to be involved in projects that give back to the community. Paying it forward for the blessings given to me.

A: Last time, some of you talked about the difficulties working while planning a family, being pregnant, maternity leave – how has this experience shaped your current practice/ way of working?

S: I have adapted to the choice that I made - prioritise the family while practicing part-time. Somehow, in the process of bringing up my children, I discovered 'my way' of nurturing creativity through my architecture education.

D: I am sure we all agree that it is tough to juggle work and motherhood. But I try to work on both and these two different tasks have to complement each other. I see this as my motivation; not my excuse.

Being a mother helps me become a better person in general. It is an advantage in my work, as I become a sensitive and thoughtful designer and this carries through to my teaching. I think as architects we aim to add value to our architecture; to enrich human life. I gained that 'sensitivity' from being a mother.

M: When my kids were young in Kuching, the balance was quite easy to maintain as we had helpers and other family members on hand to help. If it was necessary to work overtime, you knew someone was there with the kids and when it is your own company, you can be flexible to attend the kids' activities.

However, in Perth, we lacked this support which meant that there were times when I had to leave work (I was closer to the school/house than Chuan) to attend to teenage problems.

I: I know what Megan means about backup from family in Kuching, I am grateful that my architect husband and my family are very supportive of me in my work at the office and at PAM.

A: For some, the children are part of the work-day now – what do you think distinguishes their daily life compared to their friends'?

D: As the children have grown up, I noticed that my two elder children do see things from an architectural perspective. They have opinions about what they see, about the aesthetics or practicality of a space. It surprised me, because I don't directly teach them about architecture.

My eldest son is currently into Roblox, he showed me the spaces that he built, the circulation, the selection of materials for his building. This is a significant milestone to me; for a 10-year old child.

S: Mine have more freedom as I don't send them to tuition or after school care. Thus they are more aware of their surroundings and occupy themselves. They are my collaborators in work because their curiosity and motivation inspire me. When we organised The Cardboard City for WAD, they got to play in the office and work with me; I am happy that my work benefits them. Their teachers say all 3 of them are creative, so I guess we did the right thing....



Liyana



Jayne



Ivy



Suan



Megan



Dona



Suh Chee



Peggy

M: None of my kids are interested in architecture, which makes me a little sad. I think they experienced our long working hours and the stress caused by onsite problems.

Rhiana 23, studied Physiotherapy; Imogen 21, Zoology and Nolan 18, is looking to do Music and Psychology. That said, they know a remarkable amount about buildings and often surprise me by coming out with a technical building term. Both Rhiana and Nolan used to enjoy drawing/art but both don't do much anymore.

A: Ten years older now, do you think you have moved closer to equal footing with male architects? Or were there never any issues before?

D: There has never been any issue to me. I guess what differentiates one architect to the other is the professional capacity as an architect, not because of any gender disparity.

J: I agree with Dona, I have not encountered any difficulties in the work place, though you must be capable with the right attitude.

M: I didn't think there was much issue 10 years ago, in Kuching. In Perth, I notice many more young women in construction roles which is good. Though, I overheard some comments by my boss and male colleagues about these women project managers/construction managers and feel that deep down, Aussie men probably have issues. It will probably need our generation to move on before there is total acceptance.

P: I think women are getting into what used to be male dominated roles; in construction and project management for example.

A: If we were to continue this series in 2030 – where do you see yourselves?

M: Retired, I hope! And doing the things I really love; theatre and costume design. I do love architectural design, but it involves a whole lot of people to get a building built and that can make the job stressful. The really enjoyable projects have been few and far between.

We will probably be returning to Kuching once the Covid has cleared; to be our own clients if possible, so we can control the whole process. However, if a client approached us with a small interesting project, we would consider taking it on

S: I will still be focusing on my children as well as developing our expertise in designing for creative learning environments. Both are inseparable from my life now.

SC: I don't actually plan that far ahead. I will continue to guide and learn with the young ones in the office. Maybe pick up painting again. Definitely will spend more time with my parents - they long for our company; the grandchildren's especially.

D: I see myself disseminating knowledge about Architecture or Built Environment to the public, through the research that we have done in the university, to make it accessible to the general public, and not just through academic journals. And also, I see myself practicing architecture again.

I: My boys would have grown so I have have more time to pursue my interests like carpentry, product design, gardening & travelling. And maybe learn to do the tango if I still have the energy!

P: Hopefully after a major move, settled down a bit into a new routine, still in architecture and construction.

L: In 10 years time...I hope to be a Professional Architect, working on projects that are meaningful to the community, housing in particular. I would also love to spend more time with the family; traveling the world to experience architecture with my family.

A: Thank you for taking the time to talk to us – let's talk again in ten years.



NB CLUBHOUSE

SML Architects

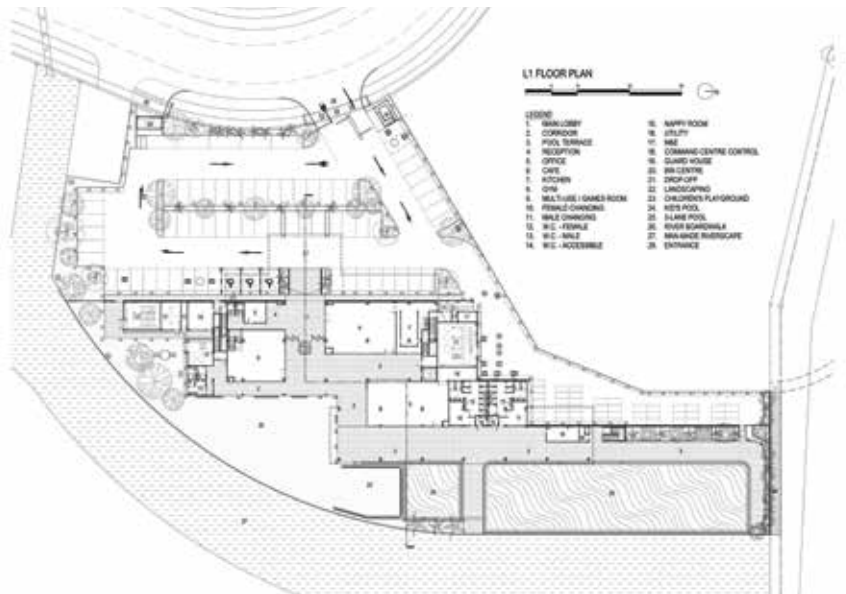
ARCHITECT'S STATEMENT

The proposed private clubhouse is located in the heart of an upcoming and upmarket mixed development. The site, a long and narrow piece of land of about 1.7 acres is located at the confluence of Sungai Niada and a man-made canal that has been incorporated into the development master plan. The main role of the clubhouse is to serve the recreational needs of future residents in the vicinity.

The brief called for various F&B, recreational & sports facilities i.e. a 50m lap pool, badminton courts and a multi court to be fitted into a very tight site. Hence, the design solution was to lift the main bulk of the sports facilities i.e. the multi court and badminton courts off the ground. This frees up Level 1 to be a series of free-flowing public spaces in between glazed recreational facilities. A series of staggered face brick walls create a sense of movement, define vistas and blur the distinction between the inside and outside.

The multi-court forms the roof over 2 floors of recreational, administrative and F&B facilities at the front block. A 12m high rectilinear steel frame with drainage cell infill wraps around the block and has the appearance of being perched lightly on the face brick walls below. Nearby, a more solid rectilinear block which houses the badminton courts echoes the main steel frame and completes the cubist architectural composition of the scheme.

Client : Ibraco Berhad
 Architect : SML Architects
 C&S Engineer : Jurutera Perunding Sedia
 M&E Engineer : Perunding WES Sdn. Bhd.
 Landscape Architect:
 Earthscape Inhabitant Sdn. Bhd.
 Quantity Surveyor:
 FCH Quantity Surveyors Sdn. Bhd.





PROPOSED 9 STOREY DCF-DCCI PANGGAU DAYAK COMPLEX

@ Jalan Ong Tiang Swee, Kuching

Konsortium Bumi Consultants & Services S/B

ARCHITECT'S STATEMENT

The complex consists of 2 identical 9 storey towers, owned by Dayak Culture Foundation (DCF) and Dayak Chamber of Commerce & Industries (DCCI) respectively, connected by a podium with a roof garden terrace.

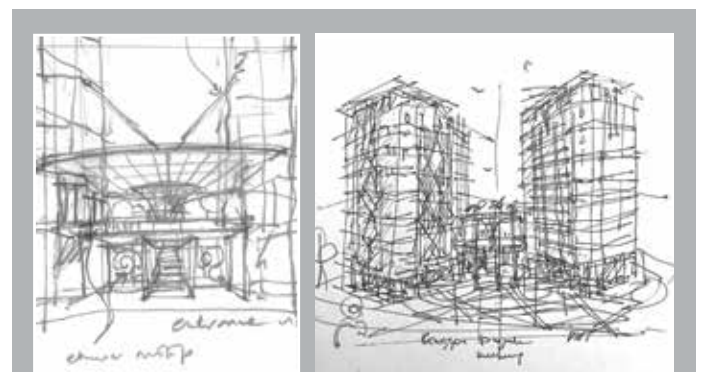
The tower footprint is derived from the Dayak '*Lesung*', or rice mortar and a '*tawak*' to signify the foundation of the Dayak socio-economic background, connected by a pivotal podium (*tanju*), splayed out to embrace the site and to express a welcoming gesture.

Each tower's entrance façade is dressed with decorative curtain walls depicting ethnic cultural patterns (DCF) and woven basket (DCCI) to symbolize the tools of their livelihood, which merge reflectively on each glass façade to become one dynamic abstract interweaving of life and culture.

Seen from the top the two towers are roofed with a shield-like screen to symbolize divine protection. At the ground floor of the podium is an arrival gallery equipped with digital information column, providing comprehensive information about Dayak culture and socio-economic activities.

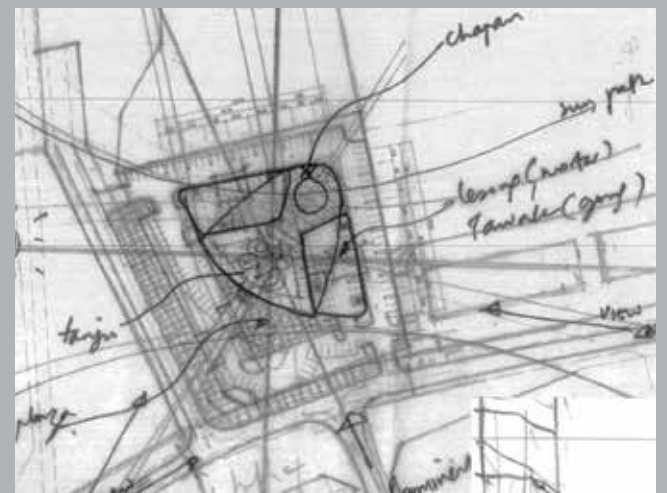
On the top of the podium, accessible by a ceremonial staircase adorned with ethnic motifs is a garden where culture and business activities meet, a meeting place between the two towers and also a gateway into the future of the Dayak.

In the middle is a '*teresang*' (offering) structure which rises to support the expansive glass roof over the garden. The entrance to the complex is adorned with three tall steel sculptures representing the Dayak communities' culture, each capped with a hornbill in flight to symbolize progress and quest for excellence.



Sketch - entrance

Sketch - building



Sketch - orientation



Entrance



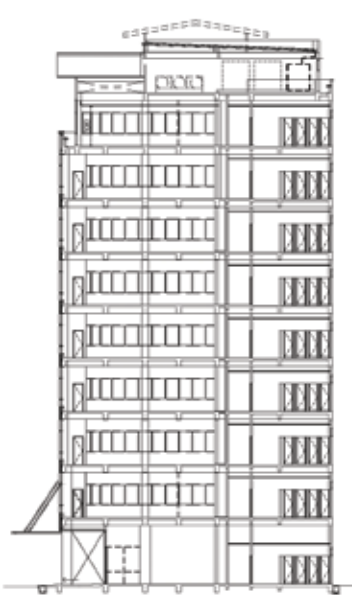
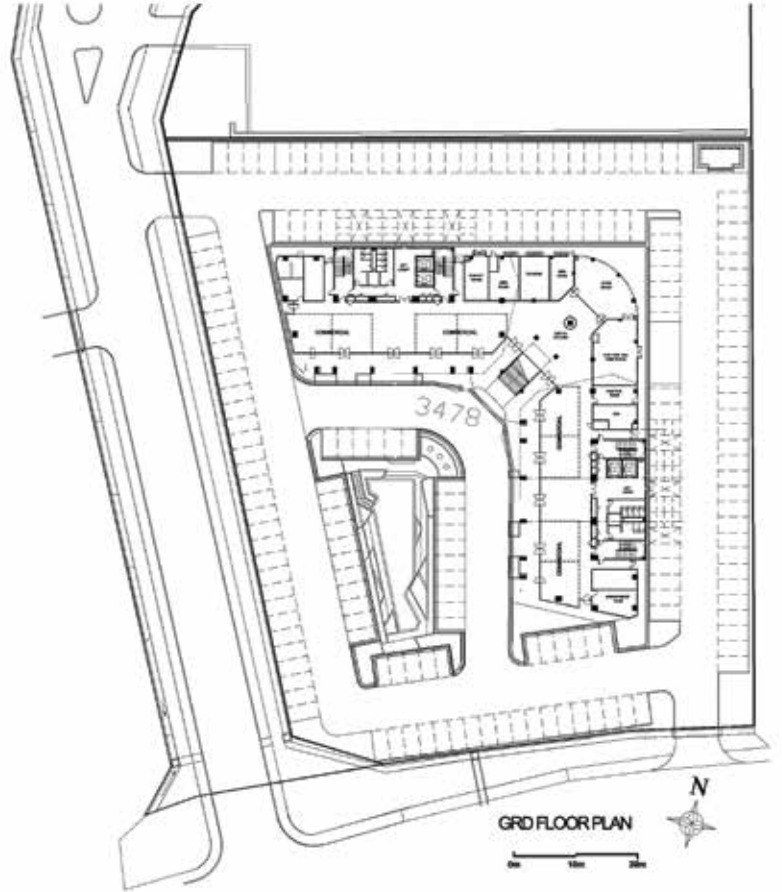
Podium (Tanju)



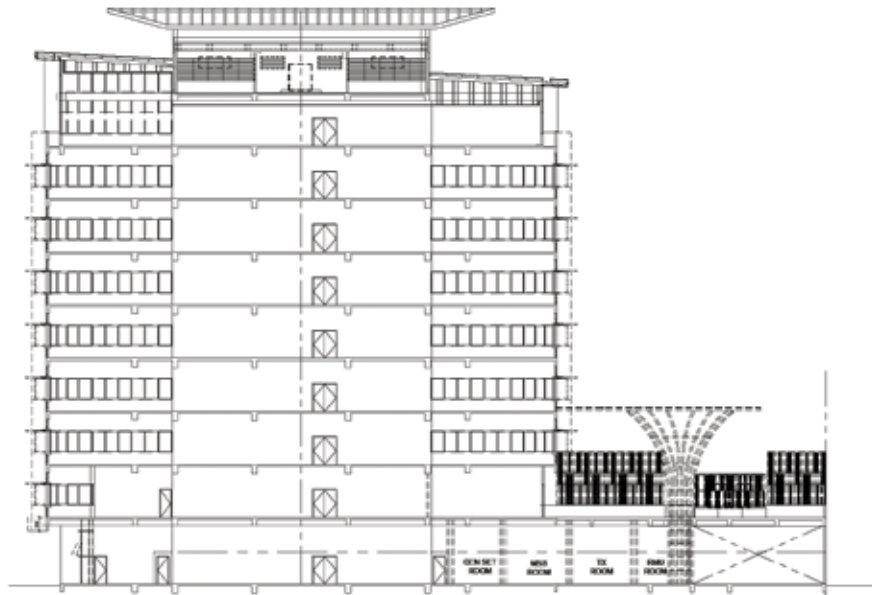
Sculptures

Two 9 storey Office Towers
 Total GFA = 13,884m²
 Land area = 2.03 acres
 GBI Certification
 Year of completion: 2022

Architect : Konsortium Bumi Consultants & Services S/B
 C&S : Juruperunding Edira
 M&E : Konsortium Bumi Consultants & Services S/B
 QS : CT Cost Management PLT
 Landscape : Urbanscape Consultants S/B



SECTION A-A



SECTION B-B

0m 10m 20m



RIAM INSTITUTE OF TECHNOLOGY, MIRI

James Sie & Associates

ARCHITECT'S STATEMENT

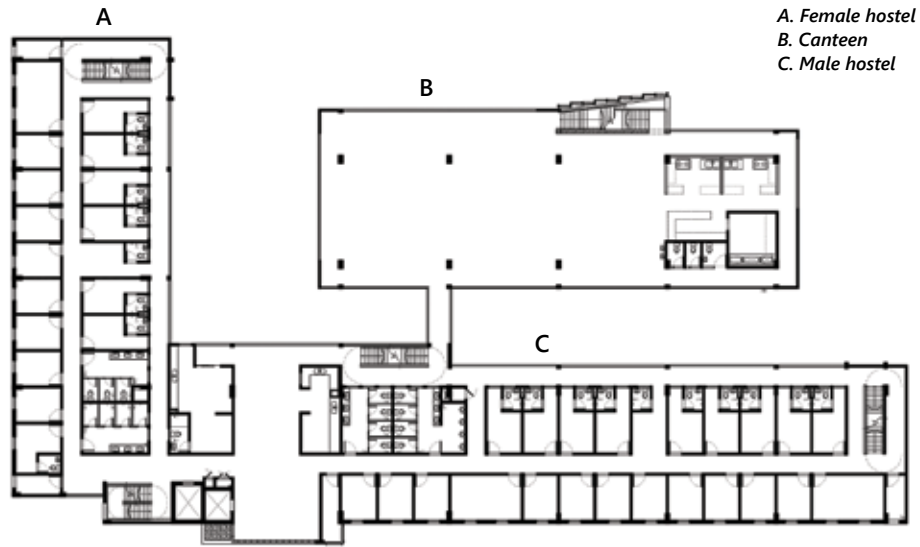
When Riam Institute of Technology (RIAMTEC) progressed from a vocational college into a tertiary education institution, additional floor area was needed to accommodate teaching and living facilities. The site was compact and located in a well-developed residential area, which poses the ever-present dilemma of limited vehicle parking spaces and quality public areas.

Despite these planning challenges, the project was able to provide an impressive built-up area of 11,300 sqm. The new building is linked to the adjacent existing institute buildings which are also reliant on these new facilities. The new project does so by sitting on top of a 2-storey car park structure and provides accommodation for 117 hostel rooms with 2 units of workshops, 4 units of teaching and training classrooms, and day-to-day facilities such as laundry, a full gymnasium, canteen, and ample multi-purpose space.



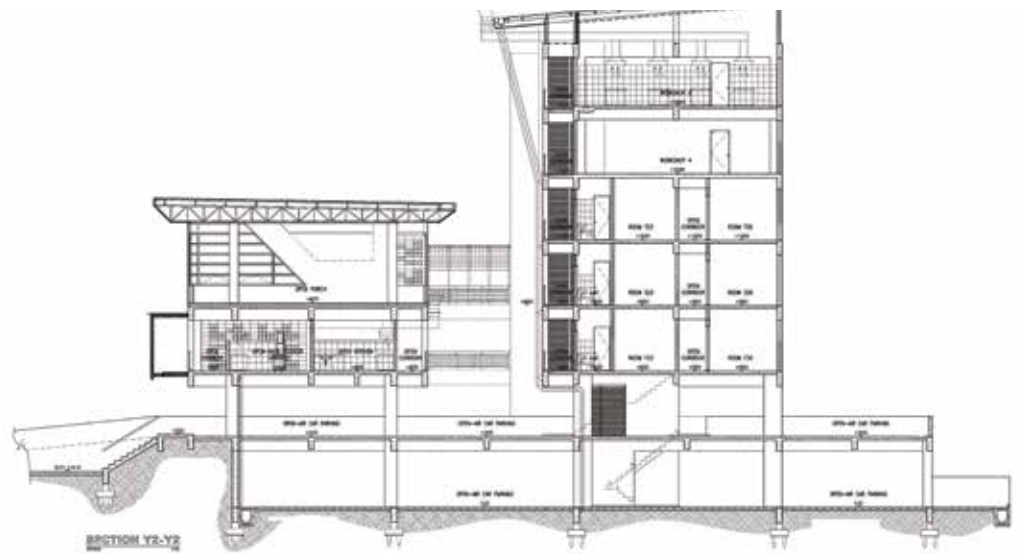
Site Plan

Architect	: James Sie & Associates
Design Team	: Chin Chee Hong, Andrew Wong, Eveline Yoong
Client	: Riam Institute of Technology
Quantity Surveyor	: ELP Quantity Surveyors (Sarawak) Sdn. Bhd.
M&E Engineer	: Perunding CH Engineering Sdn. Bhd.
C&S Engineer	: PCS Konsultant Sdn. Bhd.
Builder	: Green Summit Construction Sdn. Bhd.



FIRST FLOOR

A. Female hostel
B. Canteen
C. Male hostel



Approaching from the street, the hostel residents are greeted by an 18m-high dynamic wall where the regular windows are interwoven with a series of green blocking strips. This pays homage to the corporate and scholastic identity of RIAMTEC while fashioning a lively façade from the entrance to the hostel. On the eastern side, a concrete ramp connects the first floor car parking to the adjacent land where the existing institution is located; allowing unobstructed circulation for students and staff.

The building is divided into male and female hostel wings, giving it the 'L' shape plan which enfolds the central activity block. Connecting them are two sheltered 1.5m interlinking bridges at the first and second floors to ensure a smooth transition between the two. These bridges are enclosed with concrete ventilation blocks for sound insulation and privacy, without sacrificing natural daylight and breeze.

The RIAMTEC building is a new landmark with its façade of ventilation blocks, metal screens and aluminum glazing, framed by the 16-metre high facing brick-clad wall. The minute details at every corner of the building were designed to heighten the user's experience internally. Likewise, the façades which is a dynamic gesture from afar; is equally well-detailed and refined up-close.

The RIAMTEC building has been completed for a year and is not only a place where knowledge and skills are exchanged and acquired, but also a home away from home.

CAPTIONS:

1. Staggered arrangement of window elements outside the staircase forms a dynamic facade element that also protects users from harsh elements and promotes natural ventilation.
2. Entry gesture when approaching from Riam Middle School.
3. Mixture of security mesh and louvres to promote creeper plant growth. Ever-changing facade shading element for the canteen.
4. Imposing roof awning. A showcase of futuristic icon for the institution.
5. Security mesh along escape staircase corridors.
6. Thoughtful positioning of louvres and glass creates playful and ever-changing casting of light and shadows throughout the day.
7. Introduction of ventilation blocks along common corridors for user's privacy while maintaining ample natural lighting and ventilation.

SEA PARK HOUSE

Wong Jeh Tat

ARCHITECT'S STATEMENT

The neighborhood

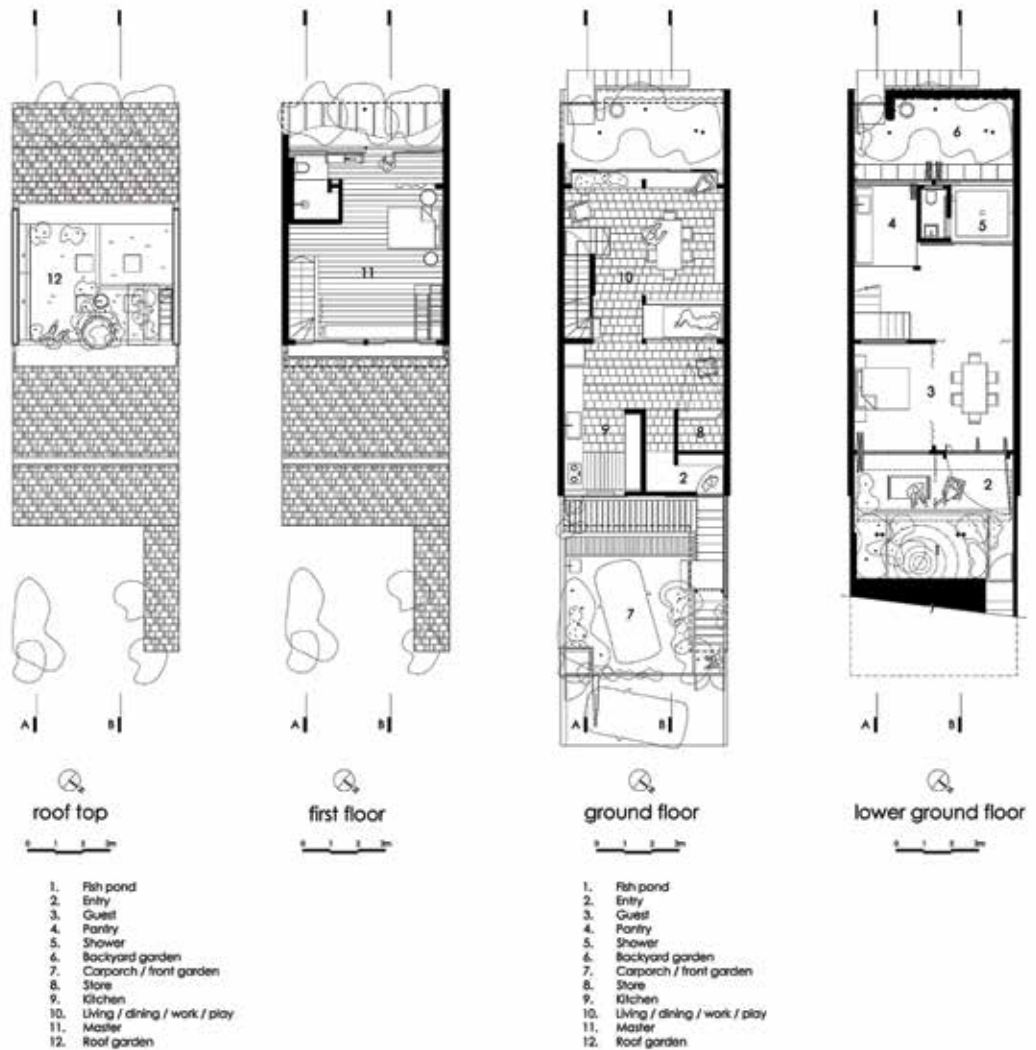
The old PJ areas were named according to section numbering. SEA Park is in Section 21, but most of the time people do not refer to its number because the numbering system can be confusing. I always wondered the reason behind this unique name - a combination of the words sea and park. Then I found out from an old document which explained that SEA Park is actually an abbreviation of South East Asia Park! The original residents like to call this place Ruby, after the name of the neighborhood theatre which sadly had been demolished.

There are a few old and charming neighborhoods in Petaling Jaya, SEA Park being one of them. I moved to Kuala Lumpur after my graduation to seek a better working experience. My initial perception of KL was that of a harsh living environment till I realized that some parts of PJ are quite livable, as they remind me of the neighborhood from my childhood memory. I think that is the main reason why I have chosen to settle down here; a place where I feel comfortable and at ease.

My house

It is a half-century old intermediate terrace house. When I started my design, I decided to maintain this old-neighborhood charm for my house with the introduction of subtle new touches. I kept some of the existing elements and furniture - existing grilles were altered to serve the new spatial function, old steel columns were repurposed, recycled louvred doors were reused, and some new elements and materials were added to achieve certain desired results. I also tried some experimental designs in response to tropical climate; some worked out fine but others failed.

The relationship of fenestrations and the gardens outside were taken into the design consideration for controlled privacy, natural ventilation and daylight. Each floor has a view of greenery outside, a visual extension of the small spaces within. Our daily rituals happen on a wooden table facing the Eugenia trees. The lower ground is where we welcome our guests and is a meeting space for work; sometimes we will enjoy our nights by the fish pond.



Floor plan



2



3

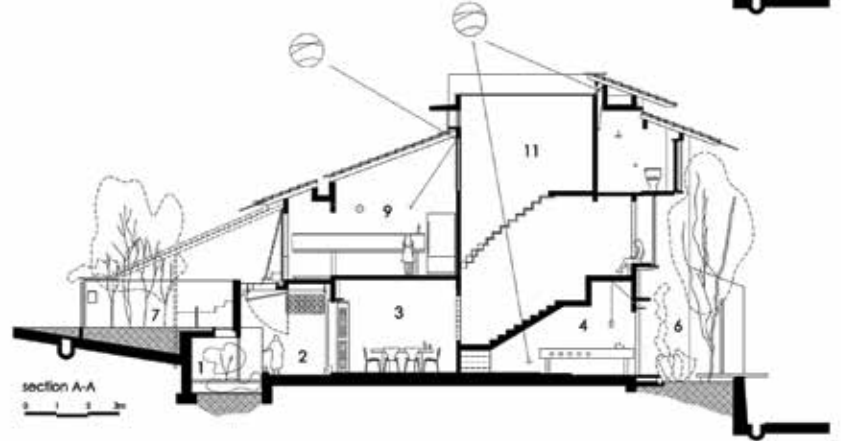
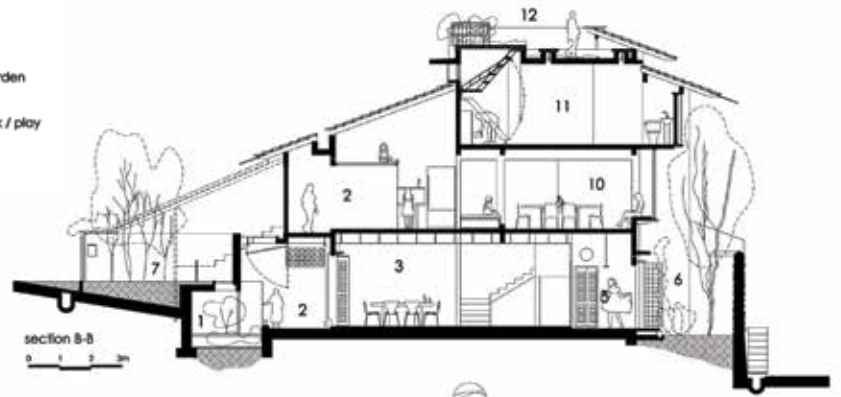


4



5

1. Fish pond
2. Entry
3. Guest
4. Pantry
5. Shower
6. Backyard garden
7. Carporch / front garden
8. Store
9. Kitchen
10. Living / dining / work / play
11. Master
12. Roof garden



Section

I tried to design the immeasurable spatial qualities; distinct spatial ambiguity with gardens, contemplative mood at night, an atmosphere that slows a person down upon entering the house, or perhaps a restorative spatial quality. I'm not certain whether I have achieved these spatial qualities, but I shall leave it to my guests to experience and tell me their feelings.

During the construction period, I was always conscious about conceiving a humble exterior for the house, one that blends in with the row of terrace houses as well as a gesture of respect to the neighborhood. However, the rear of the house turned out to be quite bulky but I'm glad my neighbours do not mind it.

Reflection

After living here for almost 3 years, I realized the comfort that I feel is the convenience that SEA Park offers - walking distance to *kopitiams*, grocery stores, wet market, *mamaks*, banks, a park and a LRT station - a stone's throw away from our place. And of course, not forgetting the friendly neighbours. Without these, living in my house would not have felt the same. In a broader sense, a surrounding does not only contribute to the livability of a community, it also benefits the design of a house.



6



7

CAPTIONS:

1. Front garden - separate entrance to lower ground & ground floor.
2. Lower ground - pantry facing back garden with privacy.
3. Blending in the back lane.
4. Existing diagonal roofline and bricks as part of the feature wall.
5. Trees shade all 3 floors from west sun while providing view.
6. Lower ground - sleeping area facing a natural fish pond.
7. Ground floor - the spot where we spend most of our time.



SIB CHURCH (MANDARIN) BINTULU

Arkitek LH Wong

ARCHITECT'S STATEMENT

This church is located near the seaside area at a religious precinct of Tanjung Kidurong, Bintulu.

Its design concept adopts a simple form of expression and pattern through the interplay of linear spines horizontally and vertically; crafting and creating interesting spaces yet fulfilling the expected programme set by the client.

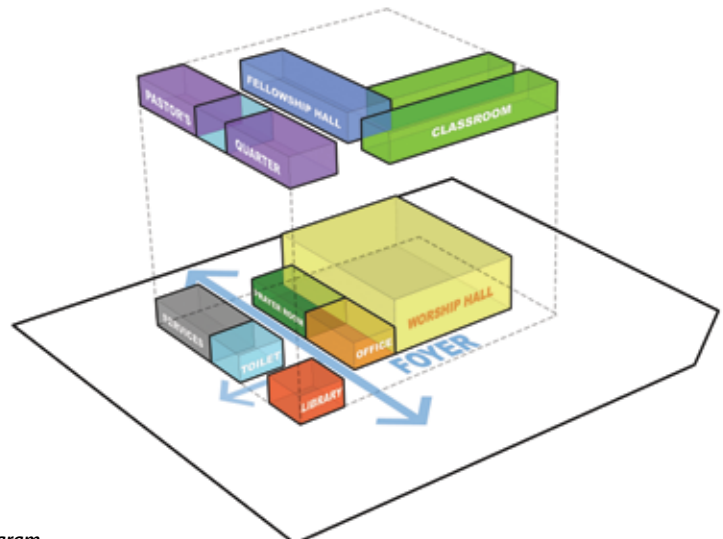
At the ground floor, there is a large open shaded foyer separating the worship zone and the service zone. It serves as a public space used by the church members for refreshments, spill-out gathering space, or enjoying the sea breeze before or after Sunday Service. Children sometimes play around at the foyer space while waiting for their parents.

As the central programme of the building, the worship hall has a large double height space with natural lighting coming in from the tall side windows behind the stage.

On the first floor, an open corridor connects yet separates the fellowship zone (fellowship hall & classrooms) from the private zone (pastor's quarters).

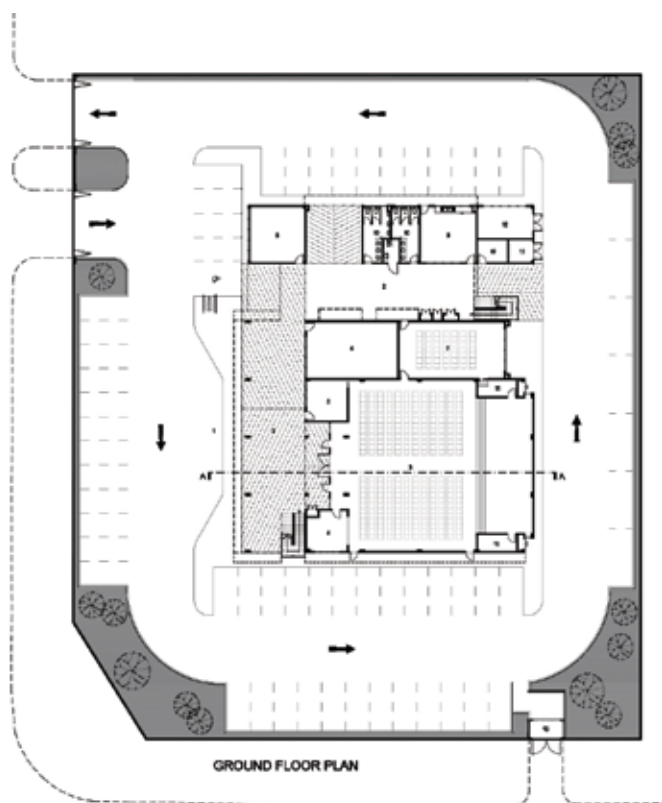


Aerial View



Diagram

Client	: SIB Church (Mandarin)
Architect	: Arkitek LH Wong
C&S Engineer	: Jurutera Minsar Consult Sdn Bhd
M&E Engineer	: Perunding Dynatech
Contractor	: Fook Ngee Seng Engineering Sdn Bhd
Date of Completion	: August 2018



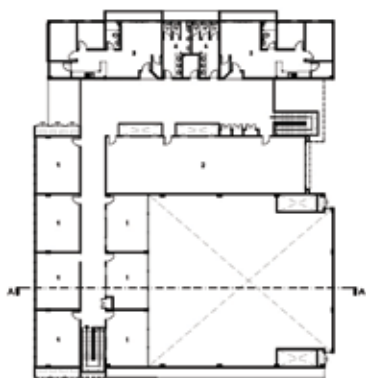
- 1. DROP-OFF
- 2. FOYER
- 3. WORSHIP HALL
- 4. SOUND ROOM
- 5. CRY ROOM
- 6. ADMIN OFFICE
- 7. PRAYER ROOM
- 8. LIBRARY
- 9. KITCHEN
- 10. TOILET
- 11. UTILITY
- 12. M&E ROOM
- 13. BIN CENTER



Exterior View



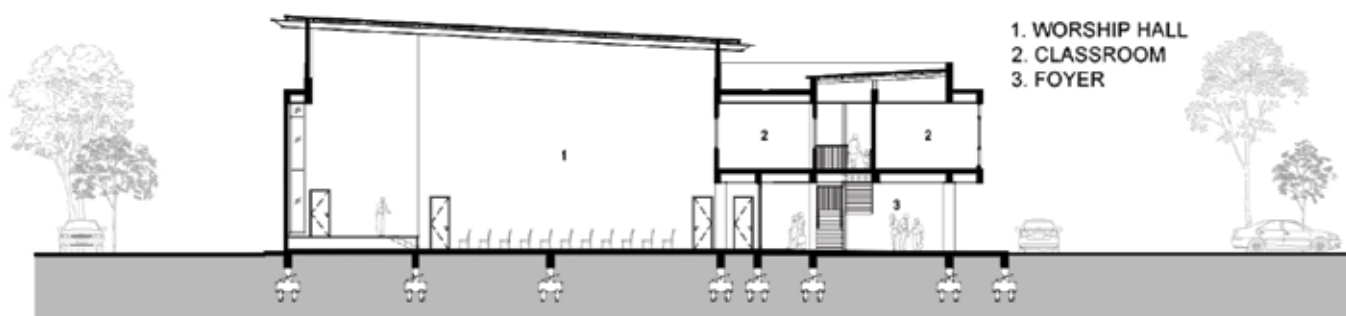
Worship Hall



- 1. CLASSROOM
- 2. FELLOWSHIP HALL
- 3. PASTOR'S QUARTER
- 4. TOILET



Foyer



SECTION A-A

- 1. WORSHIP HALL
- 2. CLASSROOM
- 3. FOYER

NINGBO HISTORY MUSEUM - WANG SHU

Written by: Ar. Ng Chee Wee

Watching the presentation by Liu Jia Kun reminded me of the PAMSC trip to Hangzhou and Ningbo in 2015. We made that trip specifically to look at some buildings by Wang Shu – a Chinese architect based in Hangzhou who won the Pritzker Prize for Architecture in 2012.

From the Jury Citation – *“Wang Shu, opens new horizons while at the same time resonates with place and memory. His buildings have the unique ability to evoke the past, without making direct references to history they have a very rare attribute—a commanding and even, at times, monumental presence, while functioning superbly and creating a calm environment for life and daily activities”*

It was not too long ago that Chinese architects were overlooked by the outside world. Now they have come into their own – and many are producing World Class architecture.

This new generation of Chinese architects are refreshingly unconstrained by the trappings of European Modernism. Perhaps due to their insulation from Modernist doctrines that have invaded much of the architectural world including Asia, they have managed to develop their own brand of Chinese Modernism, a form of Regionalism – which is much more rooted in the materials, craft and memories of the place.

The first time I saw the images of the Ningbo History Museum – Wang Hsu’s major work – it took my breath away. Somehow it looked like nothing I’d seen before – yet strangely familiar. The façade is almost completely bare – articulated with simple planes and geometry, and punctuated with deep-set openings arranged in seemingly random yet compositionally pleasing patterns.

The walls are constructed from recycled bricks and roof tiles recovered from local old houses. The bricks and roof tiles come mainly in shades of grey, but some are orange and red. Wang Shu used these to great effect on the façades. At the top of the Museum building – different coloured bricks and tiles were laid to form patterns that look like ancient Chinese tapestry.

The most striking part of the building is the roof terrace. Here you get to experience the forms up-close, to examine the colour and texture of the bricks – and marvel at the skillful way that they are put together. It is a testament to the craftsmanship of the builders – and the attention to detail of Wang Shu and his team.

Using old bricks for new buildings became a very popular architectural trend for a while in China – and had the unfortunate side-effect of hastening the demolition of old historic buildings just for the bricks and tiles. I’m sure that was not what Wang Shu intended, and it must have broken his heart.

We tried to invite Wang Shu for the PAMSC Design Forum in 2013. However he was too busy with speaking engagements all over the World after his Pritzker Prize win. Instead we got the next best thing – Wang Shu’s colleague at the Hangzhou New Academy of Art – Haoru Chen. Haoru is also an accomplished architect who has developed his own distinct style of Chinese regionalism.

We also visited the campus of the Academy – where all the buildings were designed by the master himself.

Looking at the works of Liu Jia Kun in his recent presentation at 5 at 5, one can’t help but be impressed by the confidence and skill in the approach to his architectural projects. It makes me wonder how many undiscovered architectural talents still remain hidden in China – waiting to be uncovered.

END



A SEA OF PAPER: NÍALL MCLAUGHLIN ON PRACTICE, PROCESS, AND SKETCHING COLLECTIVELY

8th July 2020 by Níall McLaughlin,
original article was published in *The Architectural Review* website

The founder of Níall McLaughlin Architects writes to the AR about sketching processes in practice, the objectification of the design sketch and accruing 'commonplace' drawings.

I normally work amid a sea of paper sketches of different kinds. I like to spread stuff out on the desk. It can become a bit chaotic. Most of the time, I work with my team in a very collaborative set-up where everyone is taking turns with the pen and working away on sketching paper. These days, we move pretty fluidly between digital tools, like Rhino or SketchUp, and drawing freehand. We have a big screen at one end of the table and the sketching paper piles into big drifts at the other end. We don't think of these drawings as something we would keep. They are just natural extensions of the thought process, useful for materialising an idea in the moment.

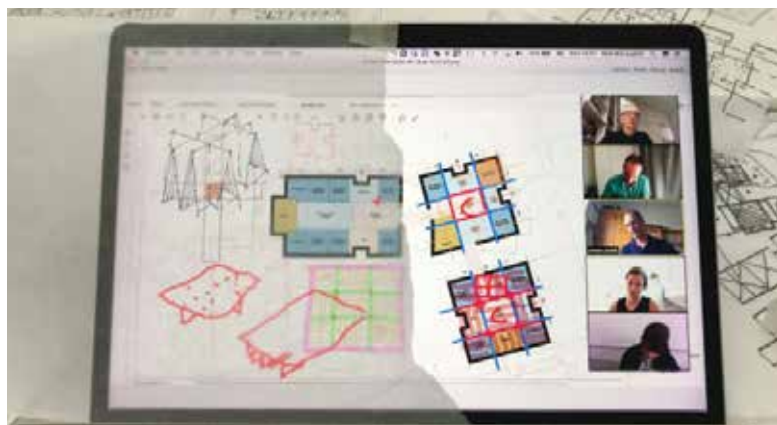
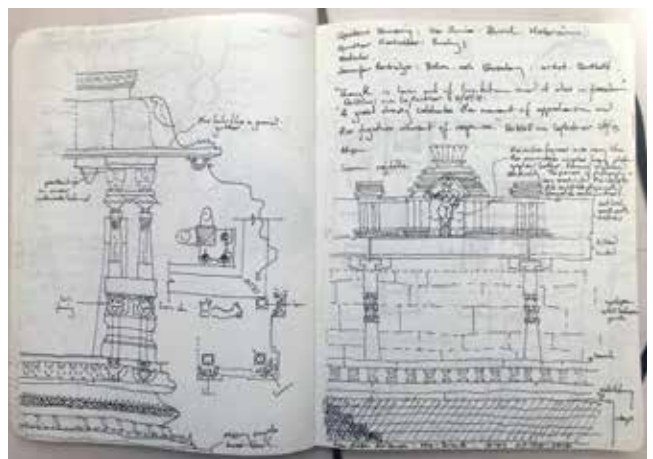
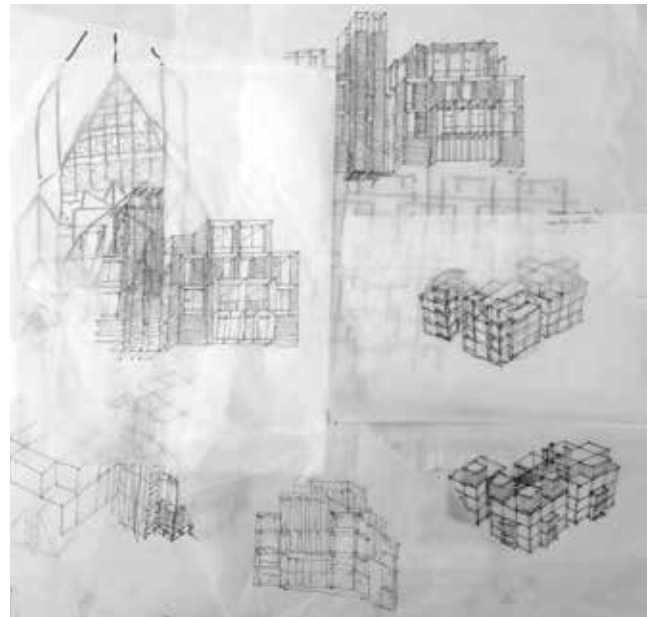
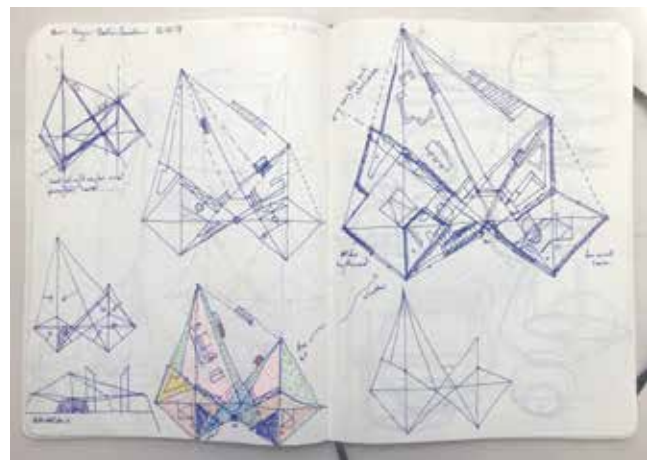
Sometimes, less frequently, I work by myself and the character of the task is more introspective. I might sit for hours drawing and redrawing an idea hundreds of times. Usually when I am doing this I am also reading, so I am pulling my mind back and forth from the task: concentration and respite in steady cycles.

When I am reading about architecture or visiting buildings, I tend to draw quite analytically and meticulously. I am less interested in creating a record of what I observe, than training my mind in that instant to see the thing more carefully. I might, for instance, draw a building as you would build it or as it might weather over time. The performative nature of drawing has more to say about the underlying nature of a building than any image of it would. This stock of commonplace sketches in my notebooks becomes a resource when I am designing and, invariably, they will be pulled out and added to the general chaos of my desk when I am immersed.

I am always a little anxious about the objectification of design sketches. Any self-consciousness in the act of designing creates a barrier in the process. That is why we often throw our sketches away. A sketch is the materialisation of an emerging idea which, once created, opens up other possible ideas. This can happen in an introspective setting, but also in a communal or collaborative situation.

These days we meet on Zoom and use the Annotate tool all day. It is great because it defies any self-conscious virtuosity. I find myself tracing off the screen with thin paper and a fine pen. I sketch away for a few minutes, photograph the sketch with my phone and screen-share it back into the Zoom conversation. So, the freehand sketch, the Rhino model, the Zoom Annotate function, the screen trace and the iPhone photo are all involved in a little dance together around the subject of the design itself.

END

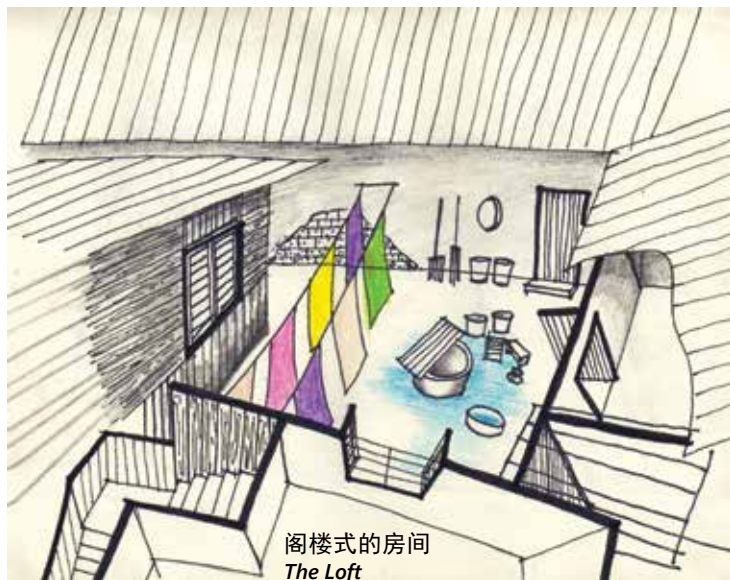


Níall McLaughlin showed part of his AR's sketchbook series during a public conversation.



窥看桃花村 (系列二)

Peeping Old Klang Road (Series 2)



印度人的庭院 *The Yard*

每逢星期六我都格外期待，那天不止是陪同妈妈的回娘家日，它也是属于我们的一个没有时间和空间约束的玩乐天。外婆的家是位于巴生河附近的新村，这里的小孩子就像是住在没有上锁鸟笼里的小鸟，自由自在、随处乱窜，肚子饿了就回家吃饭。

关于当时的居所，还记得外婆说，这里的人们都是以捷足先登、先到先得的霸地方式而定居下来的，木棍和绳子一般上成了边界划分的公认方法。比较有能力和有头脑的人们就想尽办法霸得更大片的土地，再以平均分割的方式切割成小片土地，转卖给别人。买了平均分割土地的几户人家，通常都有共识地各自建造符合自己生活所需的居所。当时，那里的房子都是村民们依照对建筑的基本认识、熟络的技能及能力，再用简约的工具和有限的资源而建造的。整体的新村环境，都是村民们对自个儿居所环境不停的改造，无前后之分的扩建而逐渐形成的。这种在不刻意的集体努力建造的家园，不规律但很生活化，不造作的‘设计’但出奇的颇有协调感，可谓村民们的理想家园！

印度人的庭院

阿姨住在阁楼式的房间，是在停车间上增加的建造物，也充当成工作室。她房间的隔壁住着一户印裔家庭，从房里的窗口往下看便是他们的后院。早上，这后院会上演很生活化且精彩的戏码。当时，还是个小屁孩的我，就非常期待地从这口窗偷偷的观看几乎每日都会重复上演的《后院风光》。这个被包围的庭院有一口井，这里是厨房、洗涤间，也是储藏间。生活用具、洗涤用具、衣服、香料都挂在这儿。印裔母亲一边洗衣，一边不停地责骂那冲泡在盘中玩水的孩子，而那孩子一边顶嘴，一边到处乱跑。洗了衣服后，母亲会拉着孩子冲凉，用快速又伶俐的动作不停捏孩子的鼻梁，再把水从头顶灌下，接着又徒手拍孩子光溜溜的屁股，重复又快速的动作让孩子不能多语，只能挣扎和尖叫。虽然我听不懂那对母子的对话，但他们那‘你一言我一语’，戏剧性的肢体动作导致喷洒出来的水花不时的出现‘彩虹’，这场景，再搭配一旁晒在竹竿上色彩艳丽的纱丽，确实形成了一道美丽的意境。湿漉漉的地板，经过午后阳光曝晒后，恢复了原来干净的表面，这时的后院又恢复了平静。一切只因新村不规划的建造，让我能从高处房里的这口窗，发现了这空间的‘魅力’。

As a child, I looked forward to visiting Amy Grandma's home every Saturday. It was a paradise for children. I was told that the land ownership here was on a first-come first-served basis, and settlers used wooden stakes and string to demarcate their claim. The early birds had a chance to acquire a larger piece of land, and then sub-divide it equally to sell to others. Some households bought these plots of land, and built a cluster of houses that met their own living needs. The houses were built using basic construction methods with simple tools and resources. The people utilised their constructing skills to constantly transform and expand the house within their boundary. They continuously improved their living without planning to build their ideal homes. The formation of the settlement here progressed sub-consciously and organically without planning, it merely evolved from human basic instinct, but resulted in a surprising sense of order.

Courtyard

My aunt lived in a loft-style studio room; an extension above a parking space next to my grandma's house. Looking down from one of the windows in this room, I can look into an Indian family's backyard. This enclosed courtyard had a well, functioned as a kitchen, a laundry area, a drying yard and store. It was a space to keep all sorts of living utensils, washing utensils, clothes and spices. I loved checking out the morning activities through this window; the mother washing the laundry, bathing the son, drying her saris. What captured my attention was the drama between the mother and son; scolding each other, the splashes of water, making rainbows appear constantly. This scene, coupled with the colorful saris on the bamboo poles, returned into peaceful serenity in the afternoon. All because of the unplanned extension, I was able to discover the charm of this space through this window at high level, almost like watching from an observatory tower.

2020.10
西河.山 著

住在城市，心在新村。
小时穿梭在大街小巷玩乐时无意发现了对空间的认知，长大后一心想绘出儿时回忆。

2020.10
Written by 西河.山
Living in the city, prefer kampung life; discovered cognitive to space when exploring the kampung during childhood.

大树下

外婆家对面就是我祖父母家。那房子是由祖父母于五十年代来到吉隆坡落脚时而立脚的老家，一直到了八十年代，再传承给叔叔一家。我特别记得这里围绕着三棵格外醒目的树，是由父亲和他的弟兄们一起种植的。那是热带雨树，三棵树分别种在了门前，侧边和后院，种植它们的原因莫过于为了遮挡太阳，避免镀锌板屋顶长期暴晒而导致底部室内暴热。热带雨树枝叶繁茂，的确有效的降低室内的温度，也为园庭绿化起了很大的作用。然而，过二十多年后，这房子与树几乎结合在一块儿，形成有趣的画面，树根已经延申数米而浮出地面，有的还依偎在房子旁或缠绕及攀爬在院子的地板上，屋子与树相映成趣。门前的那棵雨树根茎挺直，树枝和树冠延申至路中间，浮出地面的树根已经有接近一尺半高，刚好当成椅子闲坐。炎日的午后，村民聚在这颗雨树下高谈阔论、抽烟；小孩们则爬树、玩沙石。这棵雨树也是流动小贩的停留站，有印度thambi兜售kacang putih, cendol, rojak, putu mayam 和roti；华人uncle贩卖冰条、钉钉糖；马来makcik则卖lekor和糕点。在荫凉的大树下，这不刻意规划及安排的景象则形成了一种非正式的小社区空间。

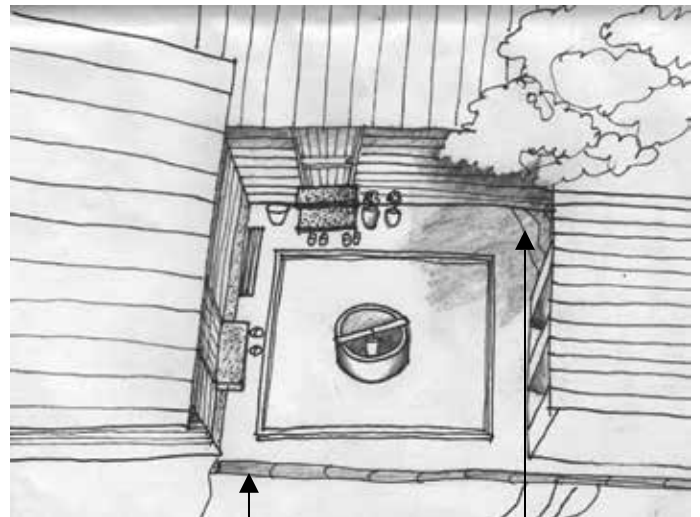
大树下 Rain Tree Canopy



三角空间

在自来水供应还没衔接到此处时，每居每户封闭式的后园都会有一口井。当时，唯有一个口很特别，是开放式的，路人都能一目了然。它被三间居所的后园与及冲凉间所围绕而延申出来的共用洗涤空间。上午，由这三户人家轮流在这里洗衣服、用冲凉间，邻居碰面时还会一起闲聊。到了中午，小孩们都会在这儿一起用冰凉的井水露天沐浴。有时候，串门子的人们会绕过前门来到这里；偶尔走捷径的人们也会从这里经过，并不会会有‘私闯’他人空间的违和感。而小孩们则最喜欢在这种能够自由乱窜的空间里玩抓迷藏游戏。

三角空间 Semi Private Space



捷径小巷
Shortcut Alley

小水沟是分界私人空间与公共空间的虚拟边界。
The opened drain as virtual boundary between private and public space.

对我而言，这里每户居所之屋顶所延展出来的空间，包括这里的后巷、后院、房子之间的间隙，以及在大树下所形成的‘非正式空间’都充满了生活力。无论是村民或外来者，都在没有时间性的约束下，直接或间接地为这新村造就了持续性的变化，也为当地社区生活形成了意想不到的结果。现代的居住环境所欠缺的就是这种多元、独特与自发性的弹性变化，也许，可能唯有在不受规格约束和抛开过于一致性的城市规划下，才能创造一个理想的社区。

- 终 -

Rain Tree Canopy

Opposite my grandmother's house was my uncle's home. There are three particularly eye-catching trees around it, which were planted in the 1960's by my father and siblings to shade the house from the sun. Those were rain trees, planted in front of the door, on the side and in the backyard respectively. The canopies were well grown, which effectively reduces the indoor temperature and greens the neighbourhood. After more than 20 years of care, the roots of the tree have expanded by several meters and grown above the ground; some are attached to the house, and some are merging into the floor of the yard. The trees blended beautifully with the house.

The rain tree in front of the door was biggest, its branches and canopy extended across the road. The roots that emerged were high enough to be sat on. During sunny afternoons, residents gathered under the trees to chit-chat, smoke; children climbed trees, played with the branches and the sandy ground. This rain tree was a favourite stop for hawkers; the Indian man who sold kacang putih, cendol, rojak, putumayan and rotis, the Chinese uncle who sold ice popsicles and 'ding ding' candies, the Malay mak-cik selling Lekor and kuih-muih. Without deliberate planning or arrangement, an informal community space was formed under the big shady trees, which initially was due to weather consideration.

Semi Private Space

Every enclosed yard in a house had a well for private usage before the tap water was connected. A well that I found particularly interesting was in a semi-enclosed yard surrounded by three houses with two shared bath rooms. The yard was a fence-less shared space for washing, where people passing by could see it. In the morning, the three families took turns washing the clothes here and using the bath rooms. It was an outdoor meeting area for the women while doing house chores, a play area for their children while taking cool baths together around the well. Sometimes

the neighbour would access the houses through this yard instead of front doors, and sometimes people would trespass here, but there was no violation of this private space. For children, this free flowing space was simply the best for playing hide and seek.

Every extended space under the roof, back alleys, backyards, gaps between houses, and informal spaces formed under big trees were rather lively. The timeless flow of the residents and outsiders; creating continuous changes, sometimes with unexpected outcomes to the community lives. I think what the modern living environment is lacking now is such diverse, unique and spontaneous changes.

An ideal community living such as this can only be created by the community themselves but not structured nor restricted by the urban planning regulations.

END

ARCHITECTURE EDUCATION 1.3 (Maquettes)



A portion of 14 maquettes, 18 theatre and concert hall models, and other study models that we have produced individually in one semester at Peter Corrigan studio, RMIT.

This is 4th instalment of the series and this time, Tay Tze Yong, local practitioner and educator talks about the importance of maquettes or sketch models in the design process.

A *maquette* (French word for scale model, sometimes referred to by the Italian names *plastico* or *modello*) is a scale model or rough draft of an unfinished sculpture. An equivalent term is *bozzetto*, from the Italian word for "sketch". Source: Wikipedia

In architecture education, the importance of architectural model making has been gradually reduced in recent years, especially with the introduction of new and innovative architecture design technology and software.

Is model making essential or relevant?

It's no longer a fundamental element of architecture education in design process, as a device for exploration. It is instead seen as a submission requirement to fulfil, in other words, the students only make models for submission in the final stage.

In recent years, with the advent of more advanced virtual modeling software in the market, such as Rhino, Grasshopper, Maya, and MiroGDS is taking over the physical model. The current phenomenon is that students are relying too much on these software for their design development. The advancement in technology has developed the 3D modelling software into a good tool in modelling and visualizing spaces, quicker and easier to amend, and experimenting accidental effect. However, the impact of thinking and making with hands is diminishing. Through model making, one can experience the connection of thinking through own hands, which help to reflect on ideas and possibilities, and thus, unlock various solutions and creativity. In fact, there is scientific research that indicates that making things with your hands is linked to the thought process; thinking while you are making things; similar to sketches which are about drawing thinking.

In my undergraduate course at RMIT, I was truly enlightened by the late Peter Corrigan; a renowned Melbourne architect and educator. Under his tough coaching, we were taught to use model

making as a design tool, instead of a product for presentation. Those little sculptural models that we were constantly producing are the maquettes. A Maquette is a scale conceptual model or a rough draft of an unfinished sculpture. It is used to visualize and test forms and ideas without incurring the expense and effort of producing a full-scale piece. Maquette, not as complete as a physical model, but more like a conceptual model that helps to translate ideas to form and space, enforcing ideas, from physical representation to abstract expressions.

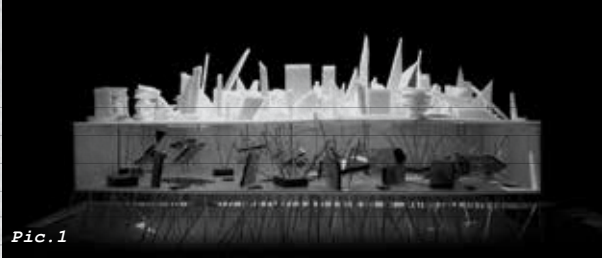
HOW TO MAKE AND USE A MAQUETTE

In my years of teaching in architecture design, apart from key projects, I would frequently give students some articles, newspaper cuttings, a theme or phrases, images, collage or painting, and ask them to transform their findings into a Maquette. Sometimes, the same approach applied to their overall feeling about the project site and things they saw or heard from the site visit. The craftsmanship for the Maquette is not the priority, instead, the meaning or ideas expressed through the Maquette is more essential.

Students will be called upon to present their Maquette, followed by comments and critique from their studio mates. The exercises could be repeated for a few weeks. This method of quick and continuous training in Maquette making and presenting help the students to find concepts during the initial design stage. Slowly, it improves the students' ability to transform intangible to tangible in an abstract way, more sensitive to the surrounding environment of the project site. On the contrary, this could hardly be achieved through to the standard format of site analysis widely adopted in education like S.W.O.T. study, particularly personal perception and feeling towards the surrounding environment.

Generally, the use of Maquette can be categorized into the following four stages:

Concept - Design development - Interpretation - Presentation method



Pic. 1

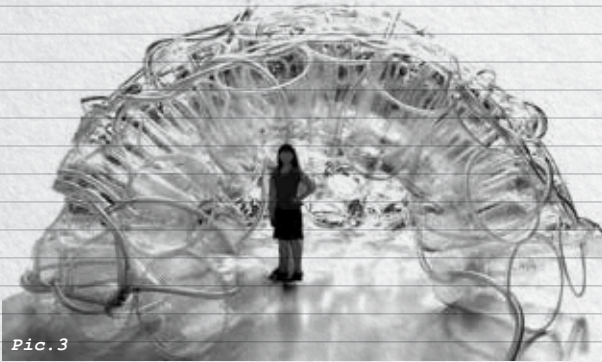
For concepts, as mentioned, Maquette is usually used for experimenting on the design in the initial stage of design process. It begins with translating from a book, or even a movie, then searching for key words followed by quick production using any available material. It can be a simple, variable or complex composition, with single or multi-layers of meanings, it all depends on the students' intentions. The core intent is to keep testing and producing, these Maquettes usually become more sophisticated after several attempts of experimenting, and the selected outcomes will definitely be more appropriate for design development later.



Pic. 2



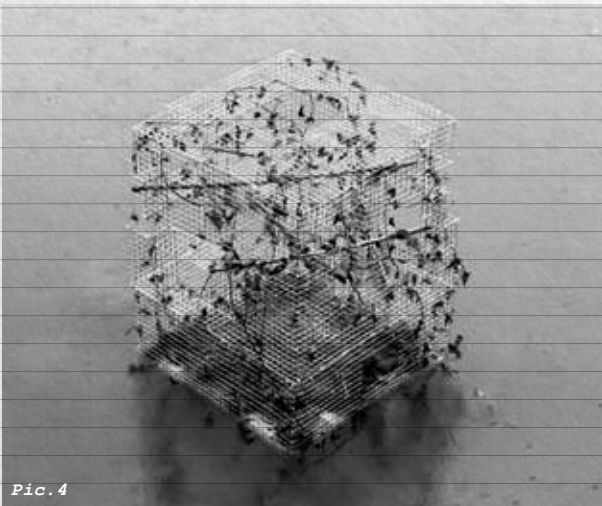
As for design development, once the student has a clear idea and direction, it is time to further develop the initial Maquette. From the preliminary model, into a relatively complete model. At this stage, a series of operations will take place, such as stretching, scaling, pulling, moulding, slicing, and multiplying. After that, the Maquette will be tested and analyzed with additional elements such as light and shadow, dynamic and static forms, perspective views, outer and inner shell analysis, spatial quality, and texture. At this stage, I will encourage the students to try analyzing the results from a diverse perspectives and open up for more possibilities. This is followed by analyzing its outcomes, dissecting and documenting through drawings, photos or video. These intensive exercises keep repeating until the minds are drained.



Pic. 3

Moving on to the interpretation stage, which is discovering the sense of space within the Maquette:

1. the ratio and order of space and form,
2. the relationship of simplicity and complexity of the model,
3. the lines, skin, and volume,
4. internal and external space perceptions; it can all be interpreted with appropriate definitions of form and space for further design development.



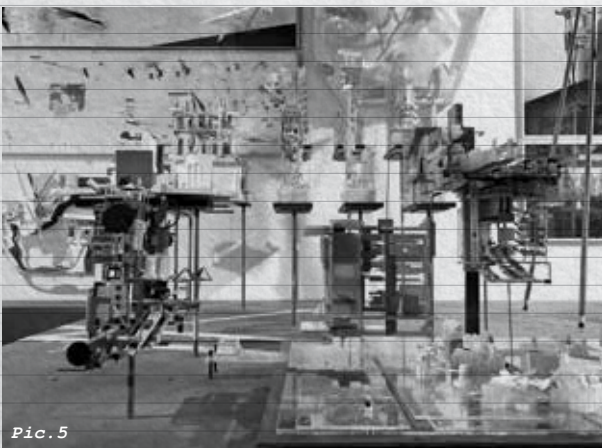
Pic. 4

Lastly, the Maquette's presentation method, the project has now reached a point where the overall outcomes that documented the various stages can be reorganized and composed with appropriate explanation for presentation. Sometimes, the outcome of compilations also shows the students' dedication, attitude and enthusiasm towards the project task.

Of the many ways to design, the conceptual model or Maquette is often underestimated. I personally recommend the local universities to incorporate the Maquette into the design syllabus, or at the very least, to introduce it to students who have difficulties in finding concepts in design.

It is worth a try, it is definitely better than going to the tutorial with an empty sketch book. For me, it is rather hard to cultivate the artistic aspect in young minds with the advancement in technology, we should trust our senses that link to the mind, not depending on the programming designed for all to use.

by Tay Tze Yong



Pic. 5

CAPTIONS:

Pic.1-3 Maquettes of my students which were translated with different topics.

Pic.4 Larger-scale maquette tested on the river.

Pic.5 Photos of maquettes taken by Adrian Hong at Bartlett Summer Show 2019.

Update on Draft for New Housing Policy in Sarawak



The Meeting on New Housing Policy in Sarawak was chaired by MUDeNR HOP, En. Wan Sufian Wan Mustapha.

In July 2020, MUDeNR was instructed by SPA to relook into the housing policy in Sarawak, especially for single-storey terraced houses and highrise properties under the new normal scenario. (Please refer to our previous reports on this for more information)

The draft was presented to the SPA Meeting and it was agreed in the meeting to proceed with the new policy. However, before MUDeNR finalised the policy, comments from MLGH & Bomba are to be reconsidered due to the fire safety & escape concern for housing developments in Sarawak. PAMSC attended a meeting by MUDeNR to finalise the new housing policy on 6th November 2020.

Some salient points discussed during the meeting are as follows:

Highrise developments:

- common facilities to be able to convert into a holding room for emergency use.
- minimum size for common areas (eg. corridor, lift lobby & etc.)

Landed single-storey terraced houses:

- Attic floor allowed with opening
- Mezzanine floor allowed
- Optional to convert back lane into open space option
- Review of back lane dimension for access & services purpose

MUDeNR requested PAMSC & MIP to come out with a proposal on development for strata properties in Sarawak in line with the latest strata title ordinance and the technical issues relating to serviced apartments, townhouses, etc.

Hopefully, the proposal can be ready by 2021 for presentation to HOP.

The Review of Development Control Standards (DCS)



Opening remark by En. Wan Sufian (HOP) during the Lab Session.

The Development Control Standards (DCS) is an important guideline for the State Planning Authority (SPA) to consider any proposed development in Sarawak. Over the years, many circulars have been issued by the Ministry of Urban Development & Natural Resources (MUDeNR) to stay relevant with the current types of development in Sarawak. As such, the DCS should also be reviewed to stay updated with policies & standards inline with the development in Sarawak.

MUDeNR led by Datu Sajeli Kipli (Member of SPA) & Encik Wan Sufian Wan Mustapha (Head of Planning), conducted a 2-day lab session starting on 22nd October 2020 at Pullman Hotel Kuching. Representatives from State technical agencies (MLGH, L&S HQ and Divisional, Local Councils, Ministry of Utility, JKR Sarawak, DID & etc.), professional institutes (PAMSC, MIP & IEM) and even federal agencies (bomba, PDRM, Health Department & Education Department & etc.) were also invited to give their input.

Due to the tight schedule in the program of the lab, MUDeNR focused only on the review of a few topics in the DSC such as:

1. Public amenities
2. Infrastructure and utilities, elevated water tanks & electrical substations
3. Open space & swale drainage
4. Road standard & cross-section
5. Parking standard requirement
6. Fees



PAMSC PGL Sub-Committee discussions on the review of DSC at PAMSC.

PAMSC were represented by Ar. Ivy Jong (Group 4), Ar. Chai Si Yong (Group 1), Ar. Peter Wong (Group 5) & Ar. Stephen Liew (Group 3). A short presentation by each group was held on day 1 to highlight the current issues and scope to be covered for the discussion on day 2. At the end of the lab session, a compilation of findings were submitted to MUDeNR for further discussion and presentation in the next session.

A TRIBUTE TO AR. DR. PAUL YONG MIN HIAN

Written by: Ar. Ivy Jong

My 'Tai Pak', Ar. Dr. Paul Yong Min Hian left us quietly in the late afternoon of 6th November 2020 in Singapore. He was 84 years old.

In 2000, when we wanted to feature local pioneer architects in INTERSECTION - what better way to start than to cajole the ones closest to us? Being related was an advantage, and 'Tai Pak' was good humoured enough to allow us to interview him.

His interview allowed me to learn a different facet of the man whom, in my family was regarded as the family patriarch. He grew up in Serian, the eldest of 13 children who obtained a Colombo Plan Scholarship to pursue a degree in Building at the Singapore Polytechnic. In 1970, he went to sit for the exam and interview with the Faculty of Architects and Surveyors in London to be registered as an Architect. He wore many caps in our building profession. He was also a qualified quantity surveyor.

A trailblazer, he also ventured into business in Malaysia and abroad. He chaired several associations, in particular the Malaysian Holian Association, as well as Sarawak's Hopoh Association. He even found time to write a book on history of the Hakkas in Sarawak. He obtained a degree in Chinese Art and Calligraphy in his late 70s when he had more time to pursue this interest. His love for food, especially Hakka cuisine has enabled our family's younger generation to appreciate our Hakka heritage much more. Our family pot-lucks must always have the pre-requisite *Lui Cha* and *Choy Pan* when he is in Kuching.

Together with my late father, they took care of their siblings and extended families when my grandparents died early. I have profound respect for Uncle Paul for being able to convince Aunt Lotus, whom he met during his studies in Singapore, to take him and his huge family on, when they married in the late 1960s. My dad passed away when I was still in university, they took on the role of surrogate parenting my siblings and I without hesitation.

Through his actions, he taught me that there were no limits to what one can do if we set our minds to it. He encouraged and allowed us to seek our own ways. He had great discipline and principles, generous and even greater generosity in the sharing of his knowledge. It helped that he had a sonorous voice which never failed to command attention when he spoke. He would be the first to give someone a 'leg up' when he had the opportunity to.

When the '*Icon of Change*' a book on St. Joseph Cathedral was published last year, he took so much pride in it as this was his first project in Sarawak. He showed me what it meant to be family, a loyal friend, a concerned citizen and neighbour. In many ways, he shaped me into who I am, and for that, I am most thankful for God's blessing of him to my family and I.

He had said that '*There is no time to retire*' - when we posed that question to him 10 years ago. He was a man in constant motion, commuting between his architecture offices (**Building Consult Integrated Sdn. Bhd.** formerly known as **Building Consultants**) in Kuching, Kuala Lumpur and home in Singapore before a bad fall in April of 2019 left him confined to his bed.

He leaves behind his wife, Lotus, his children, Denise, Michelle, Ren and Ryan, their spouses, grandchildren, brothers, sisters, cousins, nieces, nephews and many friends who will remember his legacy of love for family, treasured friendships, his architectural works, his works of calligraphy and painting which he so generously gifted to many.

Ultimately, 'Tai Pak' was a gentleman whose life was well lived.



'Tai Pak' and siblings in front of grand father's Shell Kiosk late 1950s.



Ar. Dr. Paul with Ar. Ivy Jong in 2018.

WE NEED YOUR INPUT

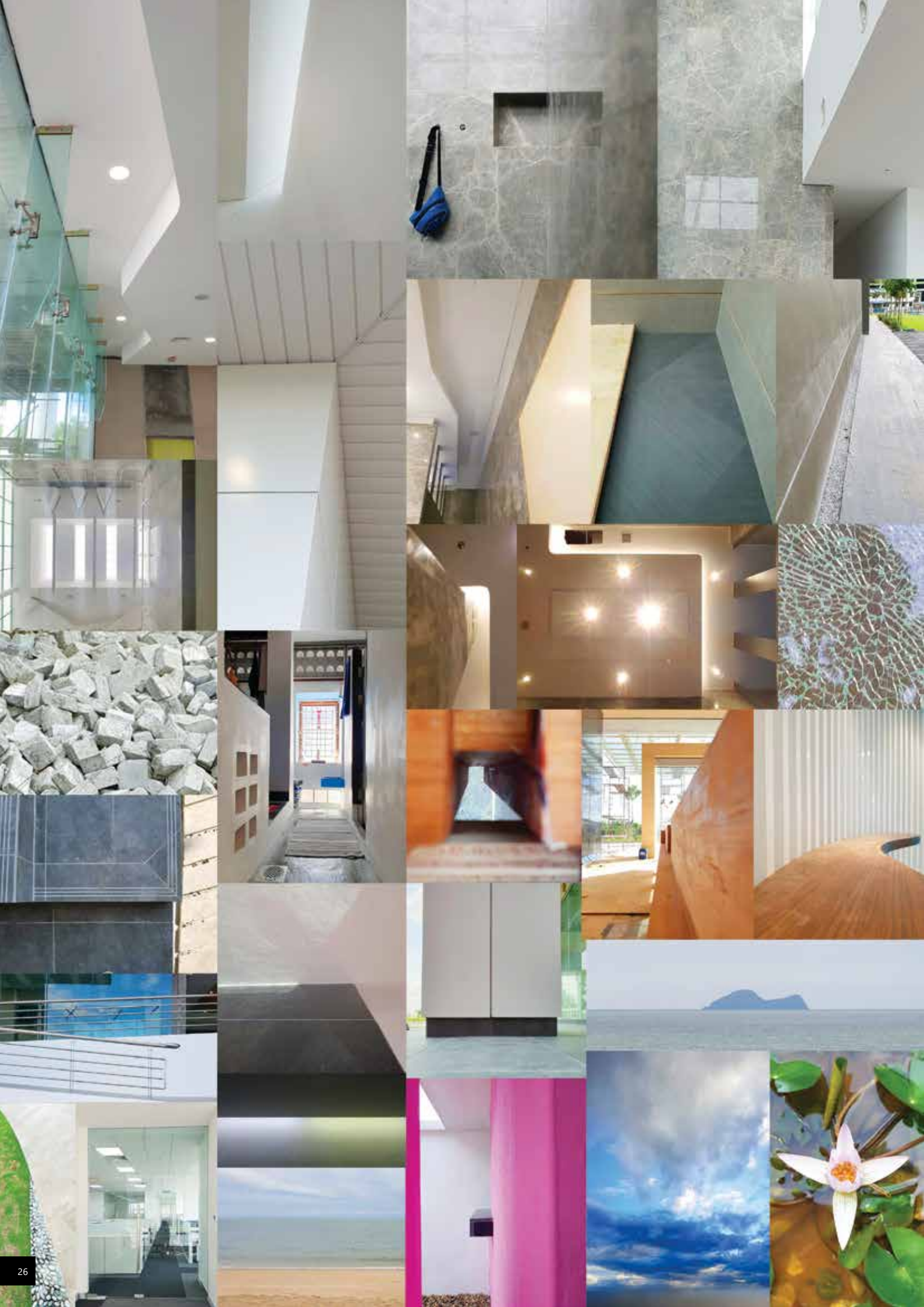
PAMSC Practice & Government Liaison (PGL) Sub-Committee had been working very hard with MIP to get involved in the review of DCS. We are glad that MUDeNR had been very open for inputs from professionals in formulating their planning guidelines, procedures and even policies. PAMSC took this opportunity as a privilege for our profession to contribute to making development in Sarawak more efficient and sustainable.

From our experience in the review of Sarawak Building Ordinance (SBO) with MLGH, many discussions and dialogues will be held

among members, professional bodies, technical agencies, ministries & etc. PAMSC cannot do it alone. We hope to get more members to get involved in our sub-committee deliberation and discussion. Qualified Person (QP), corporate or graduate members are all welcomed to give input and learn together.

Please contact PAMSC secretariat for future PGL discussion.

Thanks.
Si Yong



THE EDGE

Louis Tiong
17.9.2020

Is it a line?
just a line?

A margin?
a border,
where 2 materials meet side by side?

or
a sole material against the dark
void, the nothingness?

Is it the turning of 2 planes?
2 planar surfaces?
or
is it just the edgy edge?

The edge is edgy.

The edginess of the edge seems
to possess a power.

That energy which holds back the material.
Lest it falls into oblivion,
eternally lost.

The edge gives birth to form.
Without the edge,
the form is formless,
the edgeless form.

Edgeless form is a sleeping form.
A form that speaks not.

It is speechless,
for it is silent.
It is wholesome.
Like the cloudless sky,
only blueness.

Behold,
2 birds flew across the sky,
their flight tore the wholeness,
breaking the blueness.

That brokenness is almost audible,
like the shattering of a sheet of blue tinted
tempered glass.

It is as if,
one by one,
all the broken bits have fallen to the ground.
The silence that holds the glass is now broken.
the bits make a landing crash
sounding like falling rains,
of bean-size drops,
hitting the zinc roof.

They heaped up,
giving up the wholeness,
and
the blueness of the sky,
as concrete spacer blocks are
at the construction site.

In gaining their concreteness
and
cubeness,
the concrete of the cubes
has also lost its plasticity,
its fluidity.

But,
even their cubeness is now lost in the heap,
like an ant hill.

Should the cubes be given a chance
to regain the lost energy,
and
to fly back to the sky
and dotted it,
it shall be a sky of mosaic,
a mosaic of broken wholeness,
and
broken blue of a variety of hues.

The sky shall never be the same again.

But
silence returns once more.
and comes with it the sky,
laced in the kind of blueness,
no longer the innocent blue,
but
the blueness
that has gone through
suffering and brokenness,
and the distant green hills,
into where the birds disappeared.

It is as if
the rolling edge of the hills
has suddenly eaten up the birds
in case
the blue sky suffers brokenness once again
by the reappearance of the birds.

*Photographs
of 4 places:
HSLHQ,
Sarawak Museum,
Architect's House,
Damai Beach*

END



86 - UNIT OF SPEKTRA PERMATA HOUSING (PHASE 1)

ON BLOCK 12 (PARENT LOT 624), BLOCK 8 SEDUAN LAND
DISTRICT, KEMUYANG, SIBU, SARAWAK

Client: Housing Development Corporation

Architect: Arkiskape Sdn. Bhd.

C&s Engineer: Perunding Anggun Tega Sdn. Bhd.

M & E Engineer: Perunding MME Sdn. Bhd.

Quantity Surveyor: Juruukur Bahan Tema

Main Contractor: Amcan Sdn. Bhd.

Project Kick-off: 18 June 2019

Project Completed (Complete Cpc): October 2020

Type C



Type D

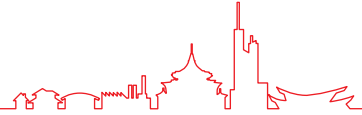


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PROJECT DESCRIPTION

Rumah Spektra Permata (RSP) Kemunyang Sibul was implemented to offer new housing settlement for Kampung Datu, Kampung Hilir, Nyabor and Kampung Bandong by Housing Development Corporation (HDC). The scheme had two detached housing prototypes:

- a. Single storey on stilts (850ft²) and
- b. Single storey on ground (750ft²).

The selling price for both housing types range from RM90,000.00 to RM150,000.00 per house. The brief from the client (HDC) called for the use of **Industrialised Building System (IBS)** for the construction of this affordable housing scheme.

AMCAN Sdn. Bhd. was awarded as the contractor as well as the IBS system provider for this project. Using their own IBS system, AMCAN was able to modify the design and structural design to comply with the client's requirements, architect's specifications, and finishing standard. The short construction and implementation period of this project is an advantage of the flexible modular IBS system, as it is less labour intensive construction with more consistent and better workmanship.



With more than 37 years in the local market, **AMCAN Sdn. Bhd.** fully understands the requirements of the local market – as such their **AMCAN IBS Home system** is designed and patented with the following salient features:

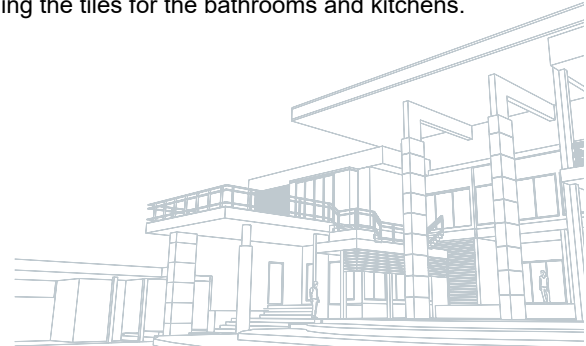
1. Tongue and groove wall panel design which can be carried easily by a single person
2. The wall panels have load bearing properties, it has a solid feel to it and can be renovated with recommendation and guidance by AMCAN.
3. The home owner can undertake the installation of curtain tracks, cupboards, air-conditioner indoor units (not the outdoor compressor), picture frames with a simple drill and screw. Each screw can take up to 10kgs as the panel itself is 25mm thick, which contributes to the weight.
4. The panels are BOMBA certified for 1-hour and 2-hour fire rating under BS 476: Part 21 for load-bearing walls.

AMCAN Sdn. Bhd. took their own initiative and worked with their Japanese counterpart, the **NAGOYA INSTITUTE OF TECHNOLOGY (NITECH)** for compliance with seismic tests. All the technical information is compiled in a manual for the home owners' reference if needed.

To conclude, the construction of **Rumah Spektra Permata (RSP) Kemunyang Phase 1** was carried out with minimum machinery. During the construction of the houses, the contractor did not need to use cranes as everything is lightweight and manageable. Doors and windows were all fabricated concurrently with the site construction – this is possible because the door and window openings are based precisely on computer generated models. And because the AM Panel is cement based, there is no difficulty in installing the tiles for the bathrooms and kitchens.



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IVY JONG

Ivy is current PAMSC chair. Founding partner in Atelier Timur Sdn. Bhd. She looks forward to the opportunity to travel again soon and visit places in her bucket list.



SUH CHEE is one half of MNSC architects - a award-winning wife and husband duo; she hopes to retire soon so that she can travel with her bicycle, and have free afternoons for painting and jigsaw puzzles.



MEGAN CHALMERS left Kuching for Perth where she worked in Aged Care. She is now working as a sole proprietor specialising in residential houses and developments. She hopes to return to Kuching in the near future



DONA ROSE practiced architecture for 9 years prior to joining UNIMAS as a lecturer in 2017 while her husband, Royzaid set up his architectural partnership, RKD Architects Sdn Bhd in the same year. She is a mother of 3.



PDC DESIGN GROUP was established in January 2016 as a result of the merger of three Kuching based architectural and design firms. The three firms have a history of close collaboration with each other, and share the same vision and similar professional, ethical and cultural values towards the practice of architecture.



PEGGY WONG
Architect, sketcher and maker.



WONG JEH TAT
A Sarawakian based in Kuala Lumpur, graduated as an architect (USM, Penang) but worked as a landscape architect for 8 years at SD2 (Seksan Design). The works involved in SD2 are more structural and architectural driven; blending both architecture and landscape have always been his interest.



LIYANA enjoys juggling between work and 3 beautiful children, it gives her a great sense of achievement. She plans to work even harder to achieve goals in the next few years. Fighting!



LOUIS TIONG

59 years 7 months. Short. Married with two sons. He likes to eat, sleep and run. Dreams to marry the same wife and run a second marathon.

NG CHEE WEE

Director: IDC Architects Sdn Bhd

Chee Wee is a professional Architect who has practiced in Kuching for more than 25 years, he brings with him a modern approach to design, with a focus on the creation of spaces which fit the function and required mood.

Chee Wee has a keen interest in local arts and craft, and is constantly searching for the most appropriate design response in a tropical context which is rooted in culture and history.



CHIN CHEE HONG, JAMES

Miri-born James Chin Chee Hong is a graduate of the University of Tasmania, James found himself practicing in his own hometown with a robust vision to transform the built-environment and architectural landscape by challenging the stiff and orthodox inclinations of the local building-industry.

Lately, James has been exploring welfare-based architecture with his design team at James Sie & Associates to provide positive and constructive impact to local society.

JAYNE is the sole proprietor of Arkitek Jayne Ting, her passions are architecture and dancing.



LEONG GIAN WEN is a professional architect in Kuching who enjoys the process of place making.

TAY TZE YONG and **LAM CHOI SUAN** met each other in architecture 22 years ago. Bound together and grow together in architecture for the rest of their life with no regrets. 🥰🥰🥰🥰
Romantic?



LAU CHEE KIONG

Graduate Architect

Born and grew up in Bintulu. He obtained his B. Arch from LimKokWing and Masters Degree from UNSW, Sydney. He worked as assistant architect at AKDI Kuala Lumpur for 2 years before returning to Sarawak. He is currently working at Arkitek LH Wong and in the progress of obtaining his Part III.

DAVID HOLLIS TINI is the director of Konsortium Bumi, he graduated from Bachelor of Architecture, Rhode Island School of Design, USA and has a keen interest in infusing local arts and culture into his architectural designs.





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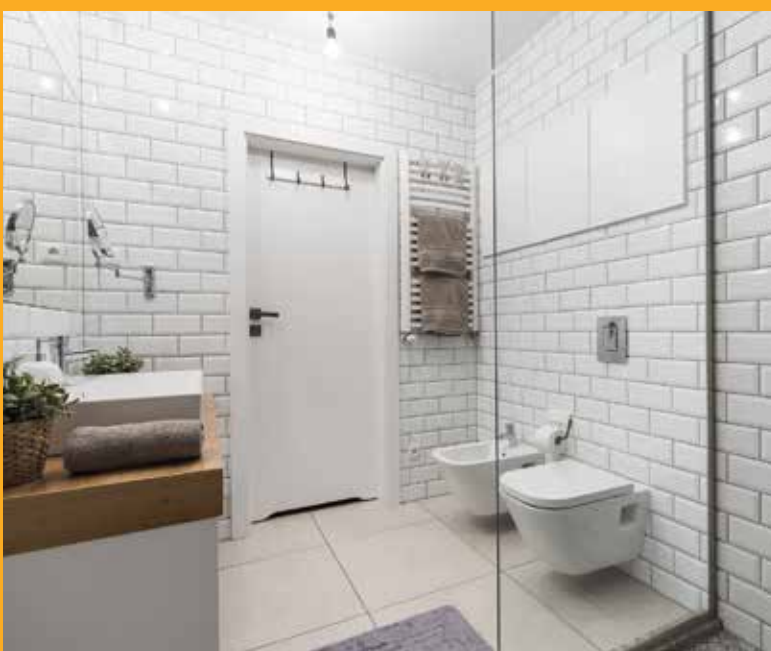


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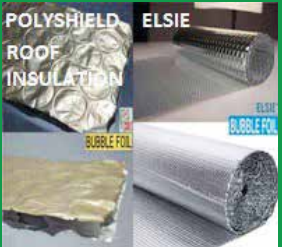
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Just as the painter needs a subject, so too the architect needs to have something to say that rises above the obscure jargon that architects share with one another. It is only when architecture generates other space, creates other experiences and satisfies other conditions which cause sensibilities to climax, that it signifies anything of value. Architecture is more than just a free-ranging, narcissistic phenomenon. Creativity in that respect is the capacity to see things differently by lifting them from their present context so that they lose their original meaning and, seen in a new context, evoke another and so become something else. The architect's most important attributes are not the traditional emblems of professional skill, the ruler and pair of compasses, but his eyes and ears. Knowledge and experience keep forcing us back into the old grooves of the old record of man-made things, the way a knife keeps returning to the original striations in a sheet of cardboard. The difficulty of finding the new is mainly that of shaking off the old. Architects, including the seriously gifted, construct their ideas, even if these are keys to utterly new insights, out of raw material that in one way or another had to be already present in their minds. Nothing, after all, can be born of nothing. To o



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