

FLASH

4

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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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ROAD (SERIES 3)**

**ARCHITECTS AND
THEIR SKETCHES -**
when lines come to life

**SOME SMALL
BREAKTHROUGHS**
– you are what you eat.

**STUDENT WORK:
YEAR 1 PROJECT 1
MY PORTRAIT**



PROJECTS FEATURE:
PROPOSED NEW CENTER FOR SSPCA
by AJ Architects
- PG 2



2 **PROJECTS FEATURE:**
ROOF HOUSE
by MinWee Architect
- PG 4



3 **RETROSPECTIVE**
Archiprix S.E.A. 2014 - Pg 8



Animal boarding perspective view.



Overall view.

Proposed New Center for SSPCA (Sarawak Society for the Prevention of Cruelty to Animals)

AJ Architects

ARCHITECT'S STATEMENT

Organization Background

The Proposed New Center for SSPCA (Sarawak Society for the Prevention of Cruelty to Animals) is located at Lot 2525 (Parent lot 2033), Block 15, Muara Tebas Land District, Kuching, Sarawak under the patronage of Datin Dona Drury Wee. The construction cost is approximately RM5 million and targeted to be completed in 2022. The land area is approximately 8,112 sqm / 2 ac. SSPCA is a non-governmental organization that provides shelter for stray cats and dogs complete with a health centre, boarding facilities, cafe, and pet-grooming centre.

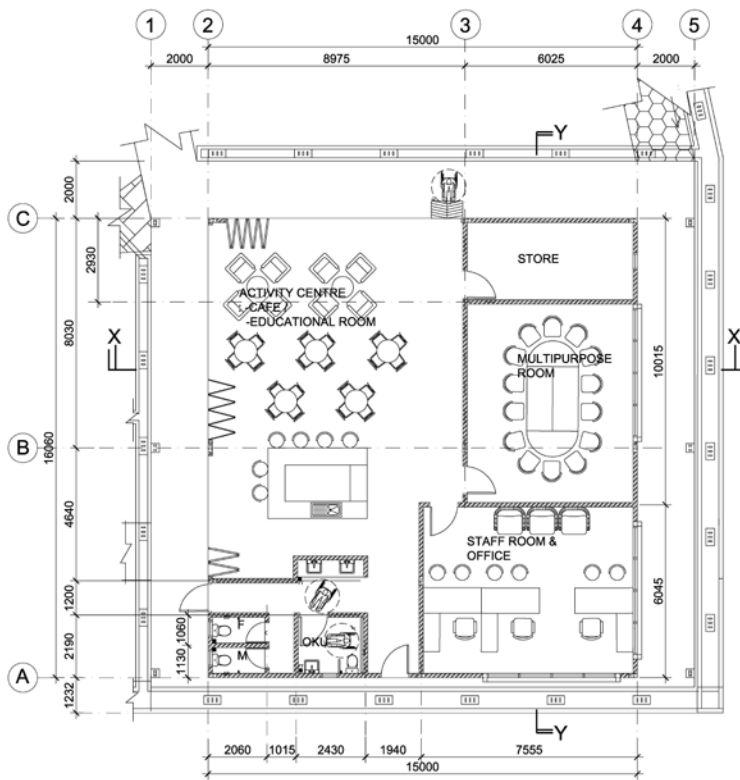
- The concept is based on an environmentally friendly **Animal Resort** consisting of a public reception area, with the supporting accommodations housed in buildings of minimum maintenance and landscaped connectivity.
- The site is planted with trees that not only provide oxygen, clean air, shelter/shade to animals as well as fruits such as mangoes, jackfruit, guava, avocado, banana, papaya, pineapple, coconut and rambutan, it also prevent soil erosion. A shady landscape around the building can help to reduce the consumption of energy and keep the building cool even during hot weather and makes the environment more conducive to the animals and staff in the village.



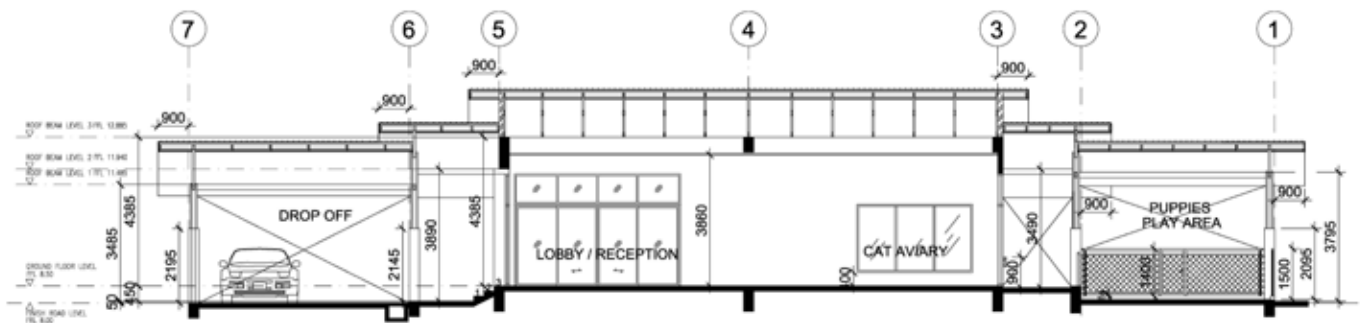
Site layout plan.



3D Model.



Multipurpose Block A floor plan.



Block B - Lobby & reception section.



Dog kennel perspective view.



Memorial wall and donors wall perspective view.

The Space Planning

- Block A – Multipurpose Block (240.86m²)
- Block B – Lobby and reception Block (148.70m²)
- Block C – Vet Clinic Block (240.86m²)
- Block D – General food storage (70.60m²)
- Cat pen (Feline) and Cat Boarding = 40 cages (49.29m²)
- Puppy Kennel = 16 cages (54.08m²)
- Crematorium & Prayer Area= Presently can accommodate 8 dogs one time. To plan for a bigger incinerator which can be a source of income. (74.10m²)
- Male and female Staff Quarters (145.84m²)
- Dog Kennels 1 = 36 cages (275.08m²)
- Recovery Area = 14 cages
- Dog Kennels 2 = 31 cages (344.13m²)
- Animal Boarding = 25 cages, with the pens extended to include a grassy exercise area. There must be an elevated slab for the dog to keep dry during the pen wash
- Puppies Play Area / Multipurpose (37.62m²)
- External Area = Dog Play Area & Dog Run

Ventilation

- Galvanized wire mesh constructed kennels to provide more ventilation within the cages.

Incinerator Block

- Disposal of animal carcass is executed in a more humane and proper cremation.



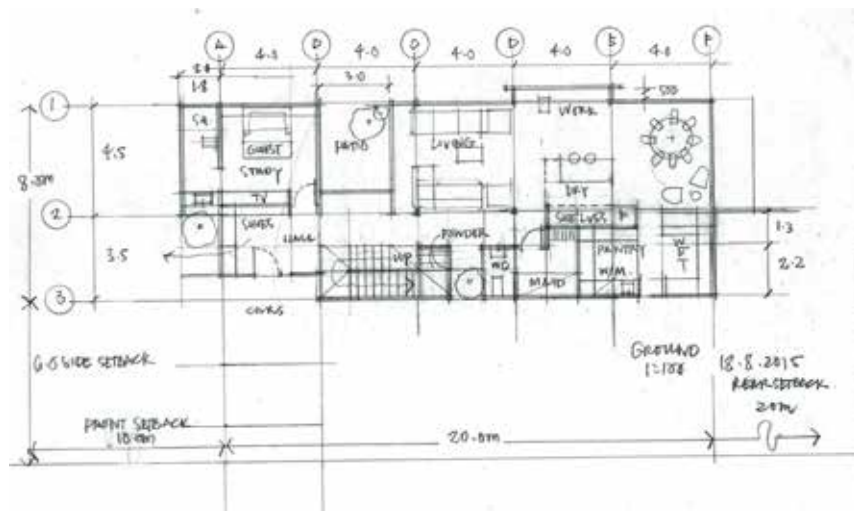
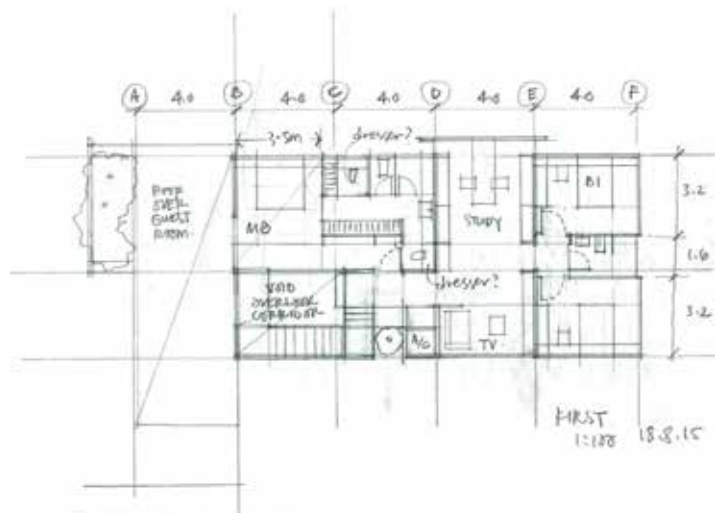
AJ Architects takes a collaborative, studio method to an extensive series of projects from community buildings to garden homes. We are a team of animal-lovers of different specializations and cultural backgrounds. Through our differences, we believe that we can achieve something beautiful and worthwhile with teamwork and allowing a "hands-on" approach with our clients.

Our main mission is to design and preserve environments that bring happiness and a sense of tranquility for both humans and animals, allowing a deeper sense of connection with nature, and will continue to do so in the years to come.

Roof House

MinWee Architect

Architect : Adeline and Alvin
Project team : Claudia Law, Min (MinWee Architect)
Engineer : Wee Hii Khoon
Builder : RAK Development and Construction Sdn. Bhd.

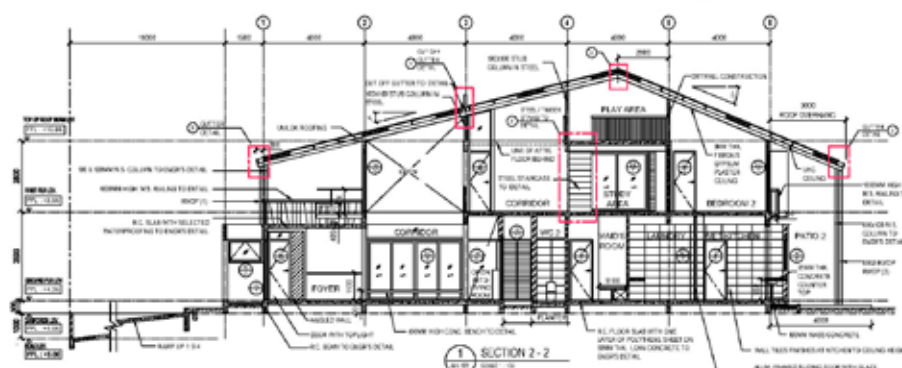


ARCHITECT'S STATEMENT

This is one of those houses which we design for a young family, of about 300 sqm and built for under RM 1.0 Million – in one of the many suburbs in Kuching. The site is a typical developer sub-divided plot without many redeeming qualities nor views, excepts for their neighbours' fences.

A simple 4 x 4.5 metre structural grid is used to simplify the construction and to devise the layout – which is a series of served and service spaces. The served spaces are mostly along the north facing side of the house, where a generous roof overhang provides a shaded outdoor space. An open sided courtyard is carved out from the building envelope to provide natural lighting, airflow and views for the living spaces and entrance hallway.

The storey heights are relatively low at 3.5 and 2.8 metres; this is adequate as the ground floor is the soffit of slab while the first floor ceiling is vaulted following the roof profile. This gives opportunities for the internal spaces to be visually linked, adding expanse and interest to this compact family home.





CAPTIONS:

1. The roof extends its shade on the north face of the house, the brick-lace shields a courtyard for the guest-room shower.
2. The barbeque terrace is an extension of the dining room, the deep roof overhangs shades the children's bedrooms from the mid-morning sun.
- 3-6. Interior views of the house, many of which are framed by the vaulted ceiling allowing visual connections between levels.
7. The south elevation articulates the idea of cubic forms tucked beneath a sheltering roof
8. The tall slender columns connect the roof with the ground while framing the north elevation.



窥看桃花村 (系列三)

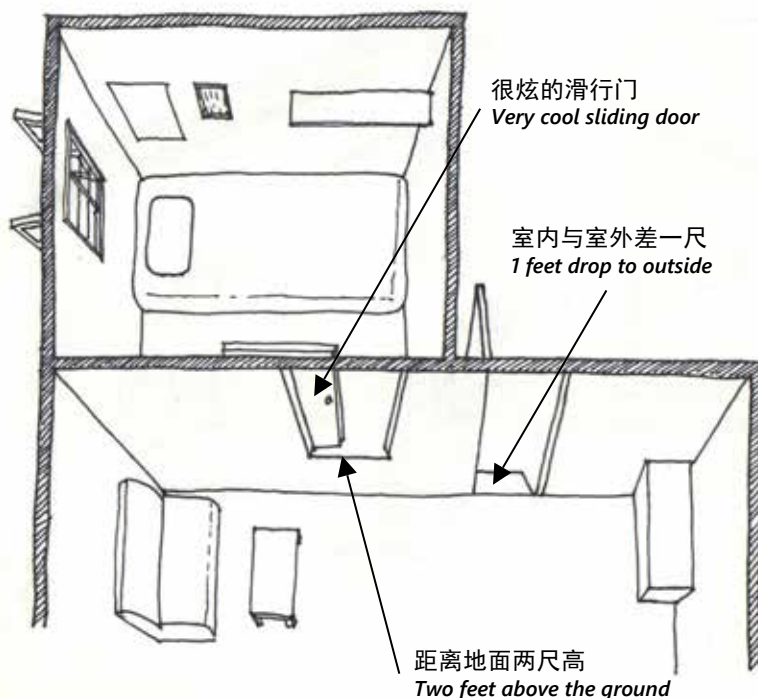
Peeping Old Klang Road (Series 3)

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.

榻榻米睡房 Tatami bedroom



层面距离

桃花村并非真正的新村，而是早期不受规格约束，没有规划的居所，在当时的城市境况里被称为‘非法屋’。这类家园也有一个很别致的名称为‘菜园屋’，有规划的家园为‘花园屋’，也是现在我们住的大规模住宅。如果从名称上辨识它们的分别，可能是菜园看起来缭乱，恰好用来形容没有规划的居所，花园却比较整齐。‘菜园屋’有些很特殊的景观，除了无前后之分的扩建，也有层层向上扩建，在一个单层的房屋中找到不同的楼层是很常见的，可分类为平台，阁楼和额外的楼层。这些都在‘花园屋’和近代的住宅罕见的。

榻榻米睡房

表哥有个像日本式的榻榻米小睡房，是我小时梦寐以求的睡房。空间小而别致，约有两米长，两米宽，两米高的立方体空间。门还是滑行门；房间角落有个小窗口，开向屋外的雨树，能看见树叶飘落，雨滴，阳光渗透。

后来我发现，原来这里，几乎每家每户的睡房都是用高架地板筑成一尺以上的平台。从实用性角度探讨，是因为早期的马来亚，因为天气炎热，经济条件差，人人都是铺草席或竹席而睡的，可是又担心‘风湿’（潮湿造成身体酸痛），所以高架地板能防止湿气直接渗透。从功能性角度来说，在炎日的白天，平台下的空气有去热的作用，让人睡觉时感到凉快；平台能防备动物或昆虫的侵入，也能应付晚上洪水突如其来。后来，有人开始造床架，买橡胶床垫，睡房的平台依然还是被保留下来，只是因为天花板没有调高，空间显得更加压迫。

Level differences

To be precise, Taohua Village is not a new village settlement. In fact, it was a random settlement in the early days. It was called an “illegal settlement” in the urban context at that time. This type of home was also called the “farm house”, whereas the urban mass housing was called the “garden house”. The description for the “farm house” might be referring to its unplanned build form, whereas the “garden house” is relatively neat and repeated. The “farm house” not only allowed horizontal expansion, but also vertical expansions at various levels. It was common to find different floor levels in a single story house, which can be classified into platforms, attics and alternate floors. These are rare in the ‘Garden House’ or modern housing nowadays.

Tatami bedroom

My cousin has a small Japanese-style tatami bedroom, the bedroom I dreamed of when I was little. The space was small and unique, about two meters long, two meters wide, and two meters high with a sliding door; there was a small window in the corner of the room, facing the rain tree outside. I enjoyed observing the leaves falling, the raindrops, and the sunlight seeping through the window.

Later, I found out that almost all the bedrooms here were built with raised floors to form at least one foot high platforms. From a practical point of view, in early days, everyone slept on straw or bamboo mats because of the hot weather and poor economic conditions. However, as people were worried about rheumatism (from rising damp), raised floors were added to prevent the direct penetration of dampness. From a functional point of view, during a hot day, the air gap under the platform has the effect of removing heat, making the room temperature lower. The platform not only prevented the intrusion of animals or insects, but also coped with the sudden floods at night. Later, when people began to build bed frames and bought rubber mattresses to furnish the bedroom, the space seemed more suppressed because the platform was preserved and the ceiling height remained.

阁楼工作室

除了上个系列提到居高临下的阿姨阁楼式房间，小舅的阁楼书房也是我爱窥看的小天地。这是善用倾斜屋顶空间的杰作。通过攀爬一个狭窄又挺直的阶梯才能进入的房间是长方形的，只有一面窗口开向厨房，还有一个无间隔的小平台，能探视屋顶里的构造。空间隐藏着光与暗的差别，特备幽静，可以清楚地听到下面整个房子的声音。

防洪备用楼层

我回忆里有一间非常引起我的好奇心的河边高脚屋，因为建在柱子上的屋子远远比建在平地的‘花园屋’显得有趣多了，把它想象成有脚而会移动的房子。当然我年少无知，其实那是为了防洪和地理环境而形成的居所。当时听说，这一间屋子的前身曾经在一次严重的洪灾时被没顶，所以屋主改建时离地提高了约有两米半的距离，里面还有防洪备用楼层。这样的高层面距离扩建，仅仅只是为了克服生活上的困难而改造的。

其实，现今的居所，很多人为了阔和大而盲目的扩建，让家园只剩下‘家’而失去了‘园’；为了气派壮观而提高楼层距离，让家变成宫殿而忽略了居所空间应有舒适的比例。大家是否有必要重新再探讨扩建的必要性，免得了为了私利而消耗地球资源，毕竟人与环境是应该共存的。

- 终 -

Loft studio

At one side of my aunt's loft-style room mentioned in the previous series, my uncle's loft study was another small space I loved to peek at. This was a great idea of making use of the space in between the pitched roof structure. The access was through climbing a narrow and straight staircase, leading to a rectangular space with only one window opening to the kitchen. At one side of the room, a low platform with no wall overlooked into the roof trusses. The space captured the contrast of lightness and darkness, although it was quiet, one could clearly hear the sound from the entire house below.

Flood control alternate floor

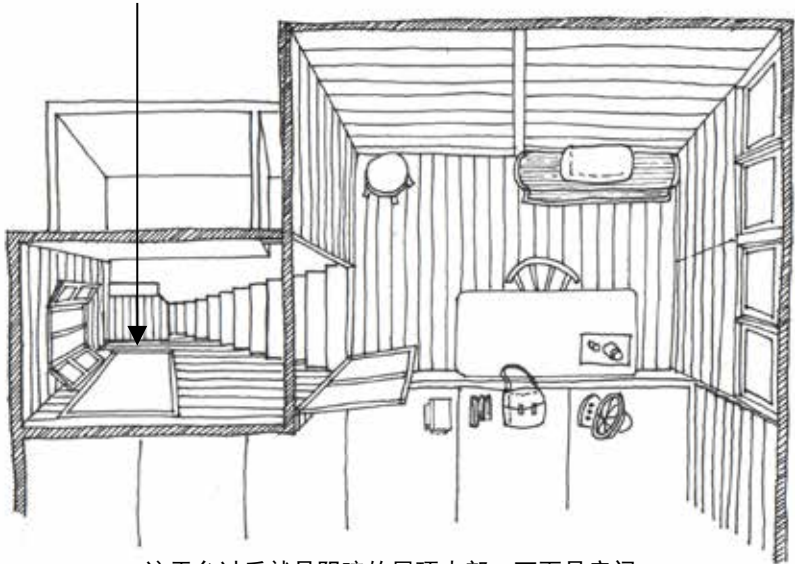
In my memory, there was a house by the riverside that aroused my curiosity. This was house built on stilts, far more interesting than a 'garden house' built on a flat ground that I lived. This house was built with consideration to floods and the geographical environment. The previous house was submerged in a severe flood, so when the owner rebuilt it, the distance from the ground was increased by about 2.5 meters, and there was an alternate floor inside one of the rooms. This extreme increase in height was a practical solution to overcome difficulties in life.

Nowadays, many people have sacrificed open space to expand their homes in order to have wider and larger interior space, losing the intimacy of what a home should have by increasing the floor to floor height and building height. It is necessary for everyone to think carefully when planning a house expansion, so as not to consume the earth's resources for personal desire. After all, people and the environment should coexist.

END

阁楼工作室 Loft Studio

房间入口与阶梯着陆有一尺距离
1 feet distance between bedroom
entry and landing



这平台过后就是阴暗的屋顶内部，下面是房间
Roof space beyond the platform, below is room

防洪备用楼层 Flood control alternate floor



梯子连接到下面的房间
Ladder connecting to room below

ARCHIPRIX S.E.A. 2014

This is a look back to 2014 when five local diploma students from Kuching led by their lecturer-mentor, Mr. Tay Tze Yong, won accolades at the Archiprix S.E.A. 2014. **INTERSECTION** caught up with them to find out what they are doing now, and if the experience changed their perspective of architecture.

Day 1: Architour



Day 2 & 3 : Presentation; Judging



Day 4 : Workshop with Dr. Erwin Viray; Award Ceremony



Following the inaugural Archiprix S.E.A. 2012 held at National University of Singapore (NUS), the second edition was held on October 2014 at Taylor's University; organized by NUS. Architecture universities and colleges within the South East Asia region were invited to submit their best two graduation projects.

17 Entries from Vietnam, Philippines, Indonesia, Singapore, and Malaysia were shortlisted, they travelled to Kuala Lumpur for the 4-day event sponsored by Hunter Douglas. This year's jury comprised Professor Dr. Erwin Viray, the Deputy University President of Kyoto Institute of Technology and Professor Eko Agus Prawato, Vice Dean of Duta Wacana Christian University, headed by Jury President Professor Dr. Ar. Jimmy Lim. Out of 17 shortlisted projects, two were from my design class - 'Penan (E)scape' by Jocelyn Yap, Vivian Kuan, and Ileana Quiroz, and '8B Habitat' by Sim Ching Cheng and Yvonne Chong who won the 1st runner up prize. This is an admirable achievement if one considers that they are diploma graduates competing against university students – however, they were not intimidated as they battled with the best of them. Perhaps it is the water we drink in Sarawak.

This was my second experience at the Archiprix SEA (we won the First Prize in 2012) – although we enjoy our success, I feel that this is more than a competition, it is a meaningful 'gathering' of young minds from the regional architectural schools to share ideas and discuss collaborations. It is also a venue for their educators to address issues of cultural and architectural identity, to make observations about design approaches and compare teaching methods, or simply to be aware of one another as colleagues in the same vocation. I agree with Professor Wong Yunn Chii, Head of Department of Architecture (NUS) who summed it up succinctly by saying that '...we are sharing the similarities while celebrating our differences in this special event.'

I record my thanks to Alan Goh from LICT for motivating the students; Min for his advice as a former Archiprix judge; Ar. Moh, Si Yong, and my wife, Suan for their constructive input to the students. Suan has been most understanding, taking charge of our three children while I was busy with the students.

I am motivated by Professor Dr. Jimmy Lim who congratulated me for putting the students on the right track, and contributing towards the future of our Sarawakian students. To that end, I will continue to encourage my students to be appreciative of our 'local delights'; the unique qualities that describe Sarawak's landscape, architecture, and culture.

by Tay Tze Yong
INTODESIGN Lab, Part-time lecturer at LICT



Ethan Sim is currently living in Victoria, pursuing his passion in architecture by working in the local architectural firms in Melbourne.

The Archiprix event motivated him to further participate in more design competitions. He took in several of them with some success, while he was studying for his Bsc (Hons) Degree and Masters of Architecture.



Yvonne Chong is currently working as an assistant architect in MinWee Architect. After Archiprix, she completed her undergraduatedegree at UCSI University - she said that the event sparked an interest in Vietnamese architecture and tropical designs. The experience, especially comments from the judges continue to guide her; by putting herself in the end-users' shoes, thinking of their needs, their wants and their spatial experience. She remembers what one of the judges; Dr. Jimmy Lim told her, "Make sure your client likes your design, even if it is just a bird".



Ileana Quiroz is now in Kuala Lumpur, Malaysia working in an architecture/interior design office.

Since the Archiprix event, Ileana went off to continue her Degree in Architecture following her diploma, as the event sparked her drive to carry on learning more and more about architecture and the yearning to share design ideas/philosophies with her peers. The experience helped her in a way that made her mind more open, absorbing ideas from others and creating her own with passion.



Vivian Kuan is a fresh graduate with a Master in Architecture and is currently taking time off during this pandemic to work as a freelance designer in Kuching.

The Archiprix competition was an unforgettable and treasured experience for her as the event broadened her perspective of architecture. She learned to see things in a new light, especially the crit session by Dr. Jimmy Lim - "Always remember who is your client, even if it's just a bird." This powerful sentence reminds her to always make observations about design approaches, and to appreciate the local culture and identity of the place.



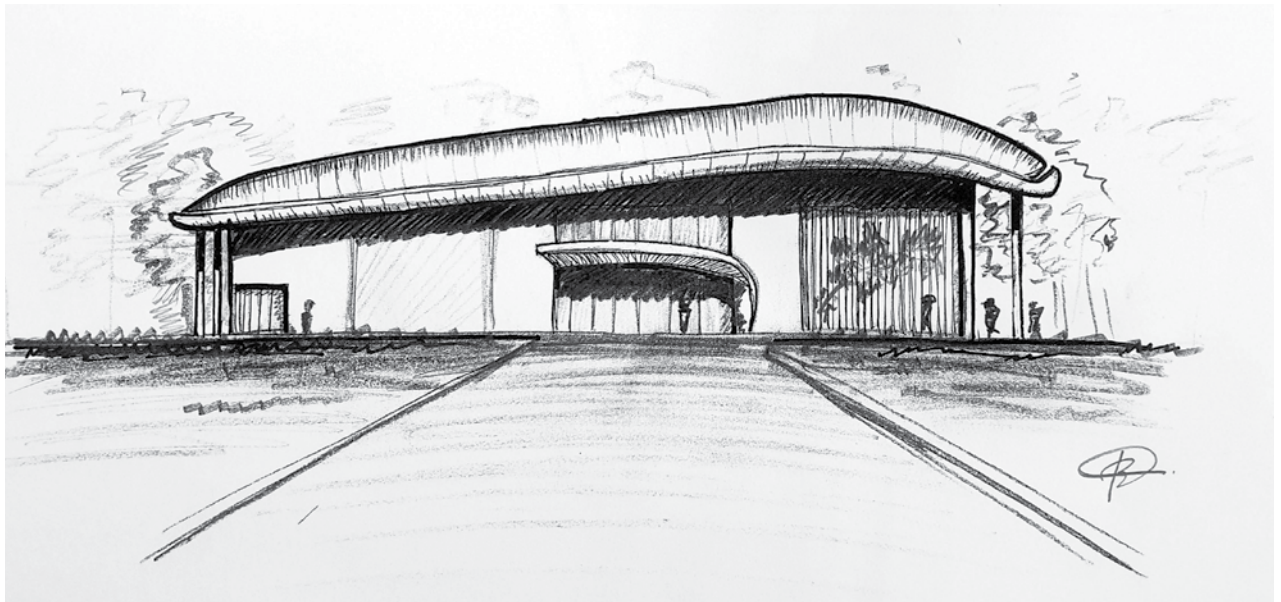
Jocelyn Yap is working as an architect assistant in Kuching, specialising in architectural visualisation, minor design, and planning. By participating in Archiprix SEA, she learnt about the importance of architectural presentation which prompted her to study architecture visualisation in China.



"This eye-opening event brought us great opportunities to learn from other South East Asian universities. As a part-time lecturer, I was really proud to be able to bring teams of hardworking students to participate in this international event. I have led different teams of students to participate in the three instalments of the Archiprix S.E.A. Each time after these events, I would rethink and reflect on my teaching method, make the required adjustment, and restart."

- Tay Tze Yong

Heart of Borneo Interpretation Centre, Lawas - Abang Razali



The Heart of Borneo (HoB) initiative is a collaboration between Malaysia, Indonesia, and Brunei to sustainably manage the remaining intact band of forest in the centre of Borneo Island. The proposed HoB Interpretation Centre at Lawas will house an interpretation gallery, management office, and species research unit.

The sketch shows the idea of expressing the roof form to signify the importance of the thick rainforest canopy in providing shade and habitats to the ecosystems of Bornean Forest.



SOME SMALL BREAKTHROUGHS

– YOU ARE WHAT YOU EAT.

Written by: Min

Last Friday's lecture by Tey Tat Sing of Tetawowe Atelier marked the end of Season 2 of PAMSC's online lecture series for 2020. Throughout this series and the earlier 5at5 PDF (PAMSC Design Forum) series, we have selected a diverse range of speakers – from the established practitioners of our profession to the emerging, mostly young architects and designers whom we think have important things to say.

This is our effort to provide a balance for our audience, and to be inclusive in our choices. Truth be told, we are partial to the emerging, the unsung, the left-of-centre and the undocumented. There are several reasons for this; first of which is exposure for these architects who are in need for a different platform. (different because they are quite prolific in their own circle; this is how we hear of them). The second reason is for our own exposure and education, especially in these uncertain times, we need to equip ourselves with many more skills and insights.

Kazuo Ishiguro explains it better than me (writing is his profession, not mine) – this is an excerpt from his Nobel Lecture on the 7th of December 2017 'My Twentieth Century Evening – and Other Small Breakthroughs'. (the emphasis is mine)

So here I am, a man in my sixties, rubbing my eyes and trying to discern the outlines, out there in the mist, to this world I didn't suspect even existed until yesterday. Can I, a tired author, from an intellectually tired generation, now find the energy to look at this unfamiliar place? Do I have something left that might help to provide perspective, to bring emotional layers to the arguments, fights and wars that will come as societies struggle to adjust to huge changes? I'll have to carry on and do the best I can.

Because I still believe that literature is important, and will be particularly so as we cross this difficult terrain. But I'll be looking to the writers from the younger generations to inspire and lead us. This is their era, and they will have the knowledge and instinct about it that I will lack. In the worlds of books, cinema, TV and theatre I see today adventurous, exciting talents: women and men in their forties, thirties and twenties. So I am optimistic. Why shouldn't I be?

Firstly, we must widen our common literary world to include many more voices from beyond our comfort zones of the elite first world cultures. We must search more energetically to discover the gems from what remain today unknown literary cultures, whether the writers live in far away countries or within our own communities. Second: we must take great care not to set too narrowly or conservatively our definitions of what constitutes good literature. The next generation will come with all sorts of new, sometimes bewildering ways to tell important and wonderful stories. We must keep our minds open to them, especially regarding genre and form, so that we can nurture and celebrate the best of them. In a time of dangerously increasing division, we must listen. Good writing and good reading will break down barriers. We may even find a new idea, a great humane vision, around which to rally.

To echo the great writer and thinker - these new voices may not dove-tail neatly into the current precepts, but I feel we must keep our minds open so that we can nurture and celebrate the best of them, and not be over-protective of ourselves.



Eric Chen ARCHIBLUR Lab, Taiwan toured the audience late into the night, talking about tree preservation and bus-stops.



Eric's frequent collaborator, Teoh Chee Keong from UCSI University provided the moderation during the lecture and tour.



Tey Tat Sing TETAWOWE ATELIER's session was moderated by Chia Shi Chee BASIC DESIGN WORKSHOP, and coordinated by PAMSC and GARIS PXL.



Tang Hsiao Seak TANGU Architects and Lee Chern Yih FORMZERO discuss inserting design exploration into development.



Ng Chee Wee IDC Architects moderated the lecture by Mei Chee Seong aLM Architects.



Lim Guo Kai (Bintulu)

His portrait is named "My City", in which he incorporates used electronic boards and electronic components to represent himself as a complex cityscape and also illustrate his background in electrical and electronic engineering.



Nazatul Adillah (Kuching)

In her portrait she used a variety of material to represent her numerous personality traits which makes her a better person than before. She imagines this as a cover page of new chapter in her book; Art is her passion.

Student Work: Year 1 Project 1 My Portrait

Min Wee with Ar. Awang Hasim bin Awang Sulong (Lecturer, UNIMAS)

This is the first of a series of articles about student work which we intend to continue into the new year – this first one is a joint effort between Lecturer, Ar. Awang Hasim bin Awang Sulong from UNIMAS and myself.

Teaching online is hard enough without the additional challenge of guiding First Year Architecture students through their course work which requires them to submit built models and prototypes. Nonetheless, the 43 new students armed with a project brief written by Ar. Awang Hasim attempted to express themselves through means of sketches, graphic art, and creative collage.

This first project serves as the introduction to architecture by introducing the students to the idea of human dimensions and anthropometrics, to explore the usage of everyday and recycled materials to communicate their ideas and messages.



Lim Joo Wei (Cheras, Selangor)

Coffee was the main medium in her portrait as this is one of her 'needs' – she uses other everyday mediums such as salt and rice in this art piece in an attempt to understand herself and also to portray her passion for cooking. The patterns in the background such as leaves and shoe soles represent her hair and love of sports.



Nurul Batrisyia (Kota Samarahan, Sarawak)

Her portrait is created using crochet yarn, newspaper and magazines; to reflect her interests in reading, crocheting and art. The colour blue was selected to represent her calm demeanour, while the two different types of string arts alludes to her disciplined and yet compassionate nature.



Muhammad Solihin bin Mustapha (Kuching)

In his portrait, his key goals was to be minimalistic in his material usage; timber. He feels that the Minimalist approach really suits him, and represents his interest in carpentry. After further his studies in UTP, he was helping full-time his family to run small furniture business, where his skills in carpentry and love of timber was cultivated.



Wong Jun Xiang (Miri, Sarawak)

His black and white portrait speaks of his logical self, while the newspaper portray his informed nature. The chaos of information in red is balanced with pin points of clarity of the mind.

Tutorials were conducted twice weekly using Webex and Zoom in classes of 10-12 students with two lecturers in each class.

PARTNERS

