

FLASH

5

Term 2020-2021 29th Jan 2021
PPK469/01/2017(034673)

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.

ALSO IN THIS ISSUE :

窥看桃花村（系列四）
记忆里的家庭用具
**PEEPING OLD KLANG
ROAD (SERIES 4)**

Household appliances in memory

POSTCARDS FROM THE EDGE
George Lee Khang Zheng



PROJECTS IN PROGRESS:
ARDROSS VILLAS, PERTH, WA
by Chalmers & Co Design
- PG 2



2 PROJECTS FEATURE:
PLAY, DISCOVER, CONNECT
(Learning Street @ Swinburne University)
by PDC Design Group
- PG 5



3 RETROSPECTIVE:
MOUNT HOPE
- PG 10



ARROSS VILLAS, PERTH, WA

Chalmers & Co Design (formerly CC Chan Architects)

ARCHITECT'S STATEMENT

This is a group of four dwellings, designed for an extended family in Ardross, Western Australia. The land was 1069 sq.m in size and located in a leafy, well established suburb approximately 15 minutes from Perth C. B. D. The local land code allowed for 4-5 units as long as setbacks were maintained.

The site is east-west facing, as such, the floor plans included a 20sq.m open area on the north for each home, so that the living spaces can be oriented north-south. A central driveway with a turning court provided an outdoor space for children to play and family gatherings.

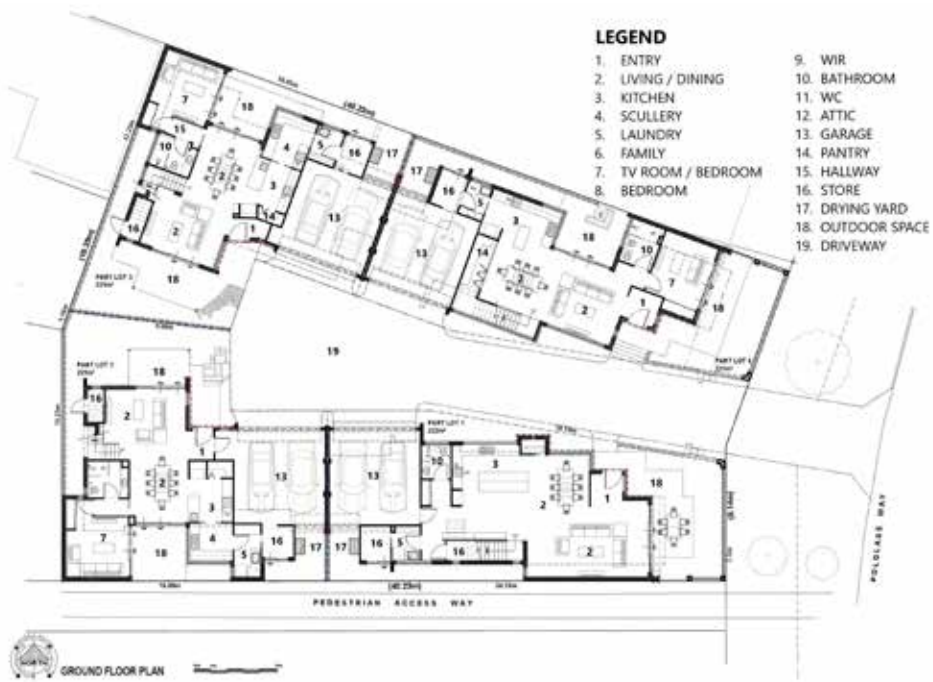
Each unit had a separate brief which led to four layouts. The units consist of 3-4 bedrooms, three bathrooms and a 2-car garage. A ground floor TV room with an en-suite can be converted to a bedroom; for aging-in-place. All units have a first floor family room, and the front two units have a multi-purpose attic floor.

The design of the building was perceived as a series of boxes, under the protection of a large single pitch roof, which turns down to form part of the attic walls. Due to height restrictions, the roof was kinked, allowing it to be flatter over the attic spaces. While the main body of the units are rendered double brickwork; a staple of the Western Australia building industry and therefore the most cost effective; a number of other materials were chosen to highlight the individual boxes. They include face brickwork and 'Custom-Orb' corrugated metal roofing, 'Hardie's Scyon' for the attic infill walls. The privacy screens, which are required by council to prevent overlooking, are timber to soften the overall industrial aesthetic.

The design is very forward thinking for a suburb of older homes (1960s-70s), however, it was embraced by the local council as an innovative design which increases the local density with thoughtfully designed housing for small families.

Client	: The Chan/Chieng Family
Architect	: Chalmers & Co Design
C&S Engineer	: BG Structural Engineers
Landscape Architect	: Chalmers & Co Design

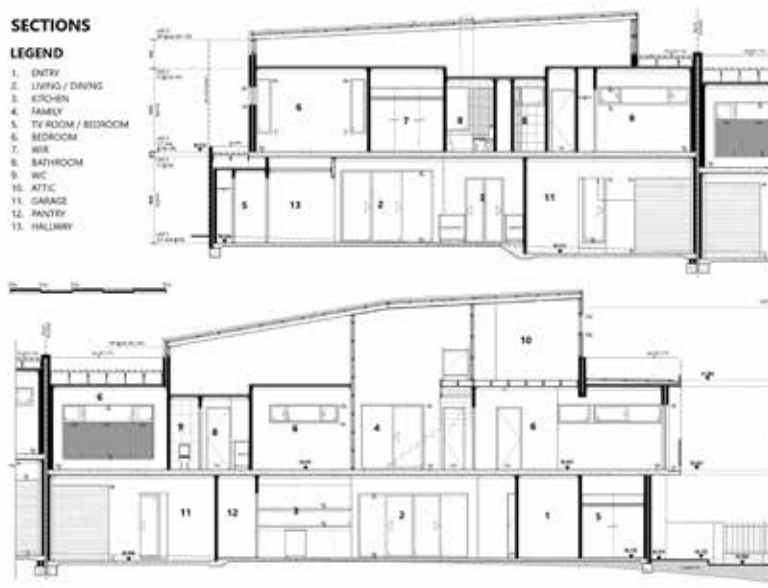




SECTIONS

LEGEND

1. ENTRY
2. LIVING / DINING
3. KITCHEN
4. FAMILY
5. TV ROOM / BEDROOM
6. BEDROOM
7. WIR
8. BATHROOM
9. WC
10. ATTIC
11. GARAGE
12. PANTRY
13. HALLWAY



UNIT 3 & 4



Miri Clubhouse, Miri. (Photo by Chee Wee)

FLASH recently caught up with Megan Chalmers and Chan Chaw Chuan, to talk about their present and future plans, about things architectural and non-architectural.

F : FLASH, **M** : Megan, **C** : Chuan

F : **Tell us a little bit about your practice in Kuching?**

M&C : We set up our practice CC Chan Architect in Kuching, in 1999 to do Planning, Architectural and Interior Design work; Chuan was the principal of the firm, and I was the senior architect.

From 1999 until 2014, we were involved in various projects ranging from town planning, housing estates, apartments, resorts, stadiums, go kart tracks, parks, schools, polytechnics, churches, shophouses, detached houses, interiors and renovations.

We attempted to maintain a high level of integrity in the design of our buildings, and achieve the highest possible standards in design, environment, project management & cost effectiveness. We also specialized in architectural solutions suitable for the tropical climate and designs that used cost effective and local materials.

Genius Loci was one of our guiding principles, we sought always to represent the 'spirit of place' and be true to the 'time' in which it was built, by using construction materials and methods which were appropriate at the time. This led to a diverse design aesthetic.

Another principle was material integrity - we expressed the material in its most original form and incorporated special detailing. This drove us to seek new uses for materials, to see the beauty in materials as they age, often using light and shadow as a design element.

We carefully consider the progression of spaces; layering them to create depth and interest and in the design. The progression of spaces and the element of surprise was also carefully considered.

ECO.scape Landscape & Integral Design was our specialist landscape design company, the interaction between the two companies meant that we were able to offer a more comprehensive design solution.

F : **You recently rebranded your company - can you tell us what has changed with this move?**

M : Chalmers and Co Design was rebranded upon our move to Perth, in which Chuan takes on the role of a design consultant only.

F : **We have also heard that you are making plans to return to Kuching, welcome back! - are you looking forward to it?**

M&C : Yes, once the COVID 19 crisis has passed we hope to spend more time in Kuching while still travelling back to Perth. We are looking forward to doing some work of our own and perhaps some small, interesting projects with the right client.

F : **What would be a dream project?**

M : I would love to do a gallery project as art is one of my passions, and also to work with some local craftsmen on bespoke details and pieces for a project. Another house like Park II would also be welcome.

C : The next project is the dream project. Finding a client who shares the same values and design aesthetic would be ideal.

F : **You are an experienced duo, what do you hope to bring to the architecture scene in Sarawak?**

M : It would be great to help to provide more affordable housing for young people just starting out in Kuching. We understand there has been a huge price increase in the cost of new housing and many young people cannot afford to buy into the market. We hope to investigate ways of keeping construction costs down while still providing a well-designed home.



Soho 188, Kuching.



Marriott Mulu - GENIUS LOCI.



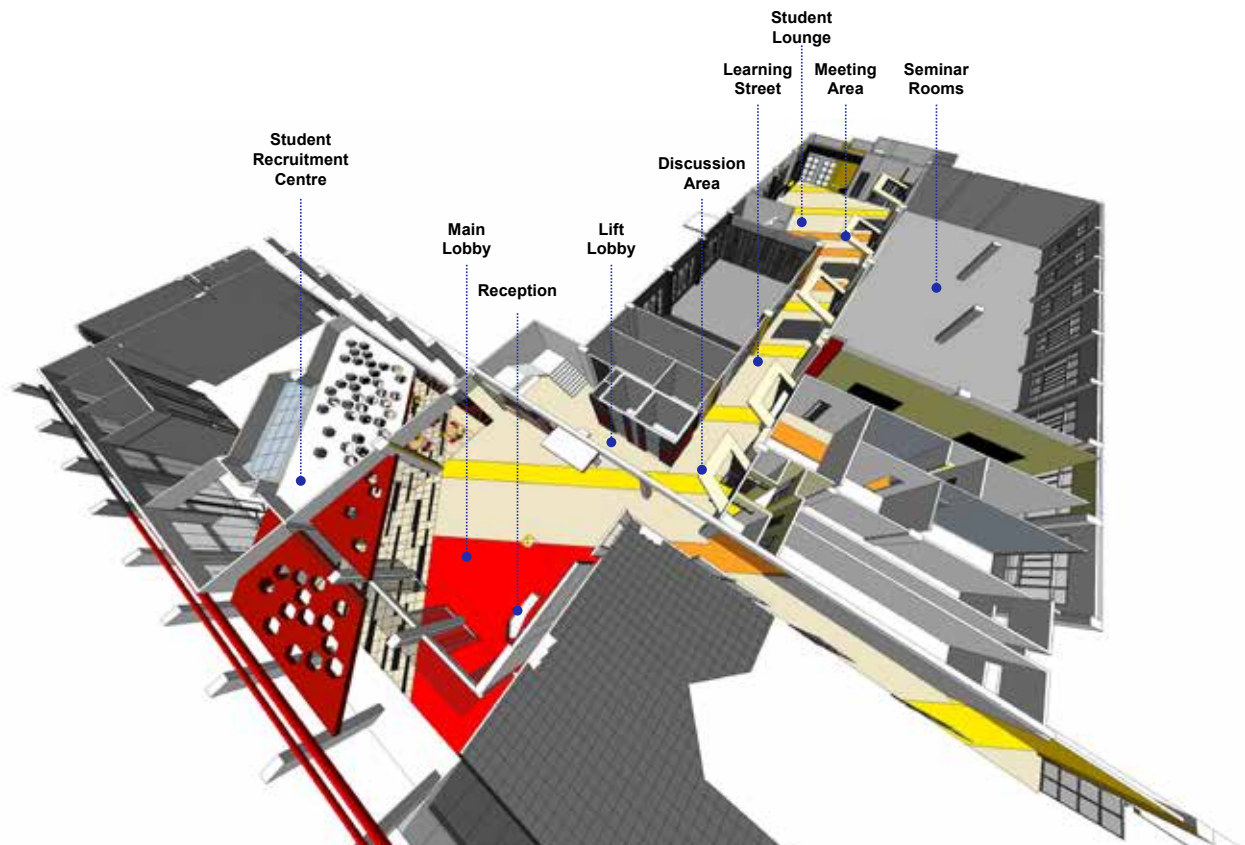
Ryvanden - MATERIALITY. (Photo by Teng Wei)



Chan House - LAYERING OF SPACES. (Photo by Simon)



Megan and Chuan.



Play, Discover, Connect (Learning Street @ Swinburne University)

PDC Design Group

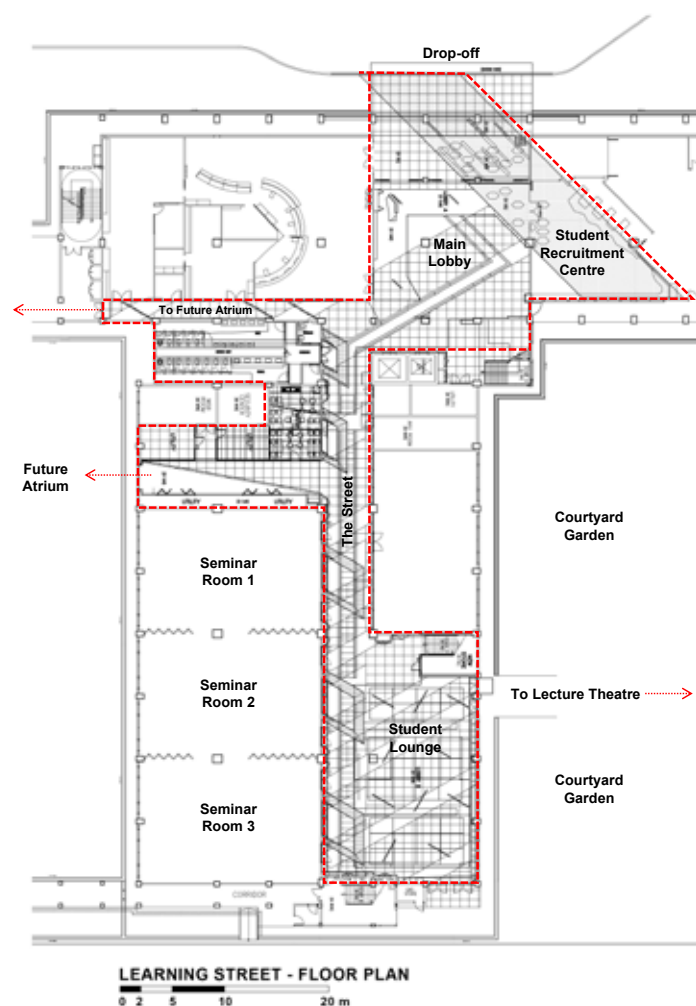
ARCHITECT'S STATEMENT

Learning is to enter into a relationship. A relationship with a particular subject which leads to the uncovering of what is there.

To teach is to bring the learner into this relationship.

Learning is like taking a trip into the unknown. It could take place anywhere, at any moment. It is sometimes a group expedition, other times a lone walk off the path; noisy with exchanges and contemplative silence at others; a chance encounter, a quiet corner, over a cup of coffee, collaborative actions, ... wherever the path may take, or not. It all depends on who is there and when - we intended to translate this 'experience of learning' into 'space of learning' in this project.

The physical brief from the university was to simply connect the main entrance (adjacent to Student Recruitment Centre, main lobby, entrance to seminar rooms and student lounge) to the Lecture Theatre and future Atrium and to furnish this link with spaces for waiting, tutorial and discussion. Our response was to do so and also enhance the experience of moving through the space, and induce the participants to linger by using distorted objects and surfaces, juxtaposition of colours and lines, solid and void, ordered and the peculiar, movement and sound, outward and inward looking - all loosely strung along the journey. Students and staff linger at first out of curiosity, later with intent; to contemplate and learn from the other 'lingerers' perched in the series of landmarks, waiting spots and discussion corners; all oriented with glimpses of the green courtyard.



Architect	: PDC Design Group
QS	: PUBM Quantity Surveyors
M & E	: Perunding CH Engineering
Contractor	: Limpahan Sehati



The main lobby - the red stripes marking the entrance lobby and provide visual connection towards the Learning Street at the corner.



View at the street connecting from main lobby towards students lounge.



Yellow stripes define the entrance of the seminar rooms; the black marks the installation or 'landmark' for interaction / seating / discussion area along the Learning Street.



Student lounge with the framed view towards the outdoor green courtyard.



The distorted objects and surfaces or juxtaposition of colours and lines are not only used to connect rooms or spaces, it also provide sense of informality - space of liberation and learning beyond the classroom.



窥看桃花村 (系列四)

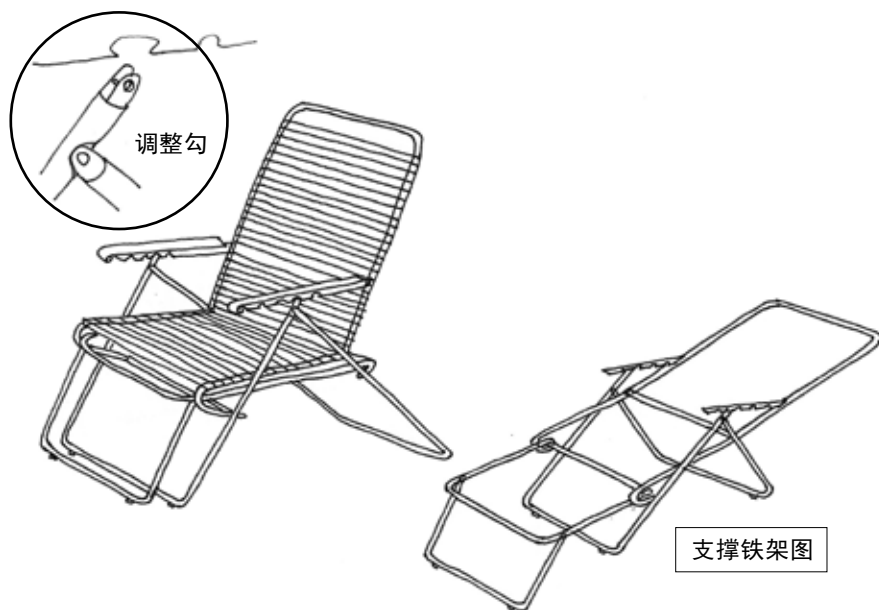
Peeping Old Klang Road (Series 4)

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。

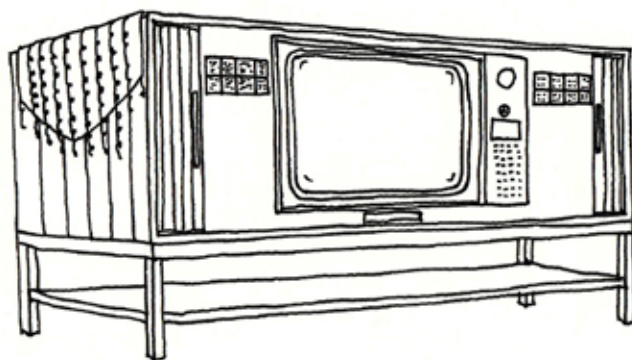
2020.10
Written by 西河。山
Living in the city, prefer kampung life; discovered cognitive to space when exploring the kampung during childhood.

记忆里的家庭用具 Household appliances in memory



懒佬椅（休闲椅） 普遍上是平民的休闲椅，几乎家里有长者的都可能拥有或用过它。看起来不怎么起眼的懒佬椅，可它却实用而且多功能，如人体工学设计 - 扶手可调整靠背的倾斜度，大概有5个幅度；坐位低部连接着可伸缩长度的歇脚架，可依腿部长短而调整；节省空间设计 - 整个椅子可以折叠起来收纳。热带设计学 - 颜色塑胶绳环绕支撑铁架，坐在椅子上非常凉快。可是，小孩坐上去的话，每个部位都可能就被卡在塑胶绳之间，非常可笑。

The lazy chair (leisure chair) is a commonly-used item of furniture in the olden era. Almost anyone with an elderly person at home may have used it. It was practical and flexible; and is fold-able for storage. The armrests control the backrest inclination with about 5 modes; the seat is connected with another telescopic foot rest, which can be adjusted according to the length of the leg during use. However, it was not child friendly as the child body part may get stuck in between the plastic ropes.

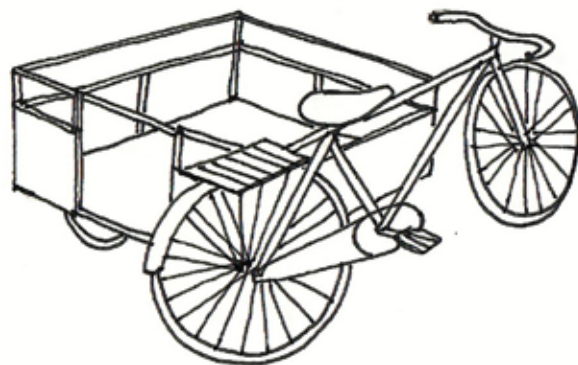


公仔箱（黑白电视机橱柜） 是50年代至60年代的黑白电视，橱柜式木箱架，左右两旁则装有隐藏式滑行保护门，内置播音器。一般上也用来当作客厅里的摆设橱，底部叠着报纸杂志，上面摆放装饰品，一物多用。

Black-and-white TV set was very popular in the 1950s to the 1960s, with cabinet-style wooden box racks, hidden side pull protection doors on the left and right sides, and built-in speakers. It was also used as a display cabinet in the living room, newspapers and magazines storage rack at the bottom, decorations to be placed on top.

外婆的三轮车是用脚车改造的移动式橱柜/交通工具。脚车旁附加加装一个铁箱（一米宽，一米长）和第三个轮子以达到平衡，方便外婆一个人运载椰浆饭的材料到巴刹（菜市场）贩卖，学校假期时外婆也用它来载我们。没载货时，坐上去很摇晃，回忆里外婆奋力的踩着踏板，在马路口U转，把我和姐姐逗得非常高兴。

Grandma tricycle was modified from a bicycle with a stainless steel box (one meter wide and one meter long) and a third wheel which is attached to the bicycle for balance. This self modified transport was created by grandma herself to carry the nasi lemak ingredients to the market. Sometimes, when it was not loaded, she would invite my sister and I to sit on it, pretending to race on the road and made sharp U-turn at the junction. It was indeed a fond memory.



菜柜（厨房橱柜）是在冰箱还未普及化以前，家家户户都拥有的厨房橱柜。它一共有三层，上层和下层则是开放式，盘碗容器放在上层，较大的食材罐装都在下层；中层则由双蚊网门盖着，摆放或储藏煮熟的菜肴。整个橱柜的四只脚被垫在装满水的小碟子上，防止蚂蚁从地面爬上侵略食物。

Before refrigerators became popular, this authentic **food cabinet** can be found in every kitchen. There are three tiers in total - the top and bottoms tiers are open shelves for storing the bowls and larger pots respectively. The middle tier was a covered shelf with double swing netting doors specially for cooked dishes. The cabinet was placed with 4 legs dipped in water of four little plates to prevent ants from climbing up the cabinet and invading the food.



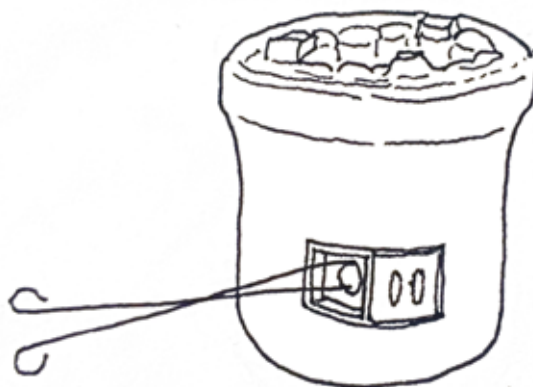
藤摇椅在我小时候，总觉得它真的是非常棒的发明！弯弯的坐位让身体舒适的微微躬着，扶手反方向弯下，刚好让双手稍微向下，达到让身体放松的目的。公公坐在遥着的椅子睡着了，就像个大婴儿躺在摇篮里一样。我们小孩就当它是木船，前后摇摆想象成在海上漂浮。

I was totally inspired by the invention of the **rattan rocking chair** when I was a kid. The curved sitting position was ergonomic, and the armrests bend down in the opposite direction, just to let the hands down slightly to achieve the purpose of relaxation. Grandpa used to fall asleep in a rocking chair like a big baby in a cradle. We imagined it as a boat, swinging back and forth as if floating on the sea.



传统炭炉，是在煤气炉广泛使用之前，每家每户的主要烹饪炉具。它表面是吉祥的红色，是好意头的颜色。炭炉边有个可推开的小洞口，让火钳串进添加及翻转火炭，控制火焰。用炭炉煮出来的菜餚或燉汤特别美味，锅气十足！

Before gas stoves were widely used, the traditional **charcoal clay stoves** in the kitchen were the main cooking stoves. It was coated in the auspicious red colour; believed to bring good luck. There is a small opening at the side of the charcoal stove that can be pushed open; it has two functions - for the tongs to reach inside and add or flip the charcoal, and to modulate air-flow to control the flame. The dishes or stews cooked in a charcoal stove are particularly delicious and full of 'wok hei'!





GEORGE LEE KANG ZHENG

I was born and raised in Kuching, with a healthy interest in food, a fondness of doodling and a curiosity for new hobbies. After high school, I attended the Limkokwing Institute of Creative Technology (LICT) for Diploma in Architectural Technology. I continued my architectural education as an intern at Design Network Architects, and later as an Assistant Architect at Minwee Architect for several years before embarking on my Part 1, B. Sc. (Arch) at UCSI University.

After obtaining my Part 1, I worked for a year at Tetawowe Atelier. I am currently pursuing my Part 2, Masters in Architecture at University Malaya. The projects below are a cross section of my architectural education – they describe my pre-occupation with the relationship between people and buildings. I am a believer of the interaction begins at the in-between spaces of the built environment, hence design process should start at these open public realm, the 'garden' of projects, instead of treating the said spaces as afterthought of secondary importance.

RENAULT HQ, PETALING JAYA

A fourth-year project for the Headquarters for Renault Malaysia which aims to break the typical corporate image of exclusivity, being a standalone, abstract, and impersonal monolith in a close knit neighbourhood in Section 13, PJ.

This office design sacrifices a hefty amount of built up area for the public in an attempt to populate the poorly conditioned in-between spaces of buildings in the context; where landscapes are used as demarcation and segregation tool instead of a celebrated space for public.



A series of 'new ground floors'; populated with public programs are layered throughout the tower to inject building users with a hint of public life to stimulate excitement from the boredom of being stuck in particular place; 9 to 5 daily.

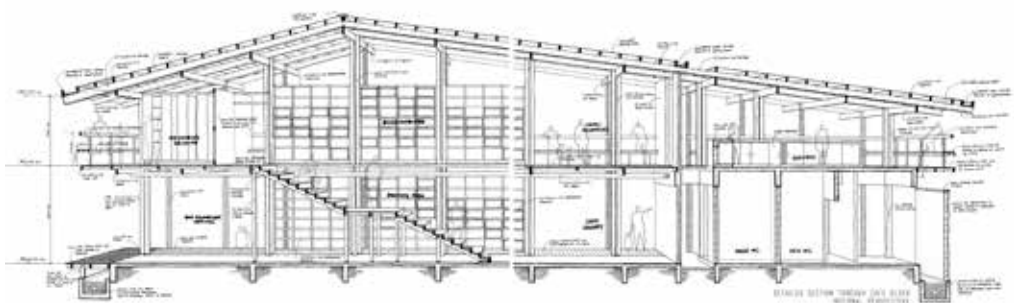


JENJAROM FOLK MUSEUM, SELANGOR

A second-year project of a folk museum which aims to commemorate and celebrate the culture and character of the Chinese New Village.

This proposal is an expression of the timber construction technique commonly used as a template to set up the villages during the 1950s. This is also an attempt to show the structure as part of the exhibit, together with the inclusion of a 'kopitiam' and library to showcase and preserve the culture and history of that particular Chinese Village.

The design effort extends beyond site boundaries; to the whole of the neighbourhood pocket park that is sandwiched between two rows of the village houses' lots to enhance the experience of the museum's journey as well as contributing to the immediate communities.





Elevation of the refurbished classroom building
- existing walls are removed to create open areas for school activities.

BUILDING ON FAITH

Close to 4 years after our first visit to Mount Hope, the vision of the refurbished primary school building has finally been realised.

Where the old classrooms used to sit is now an open space for ceremonies and events, backed by rows of classrooms punctuated by pocket spaces that look out into vast greenery. All these sit on the new concrete structures, painted bright eye-catching colours.

Our experiences with them have been eye-opening, and we have learnt much from each other. The journey is not complete yet, however; the building is still under construction. Funding for the project is purely through donations as Mount Hope is a private institution so the construction and completion of this project is based on the belief that help will come and it will come in time. As Craig Pilcher* puts it - "Faith - I wake up each morning and just do what I am meant to do, and know that everything else will take care of itself".

*Craig was responsible for introducing us to the nice people at Mount Hope, when he came to our office looking for someone to draw up floor plans for the school.

by Sean Wee



Digging the holes for new pad footings at the building's rear.



Getting the young ones involved.



A few weeks later, footings were cast.



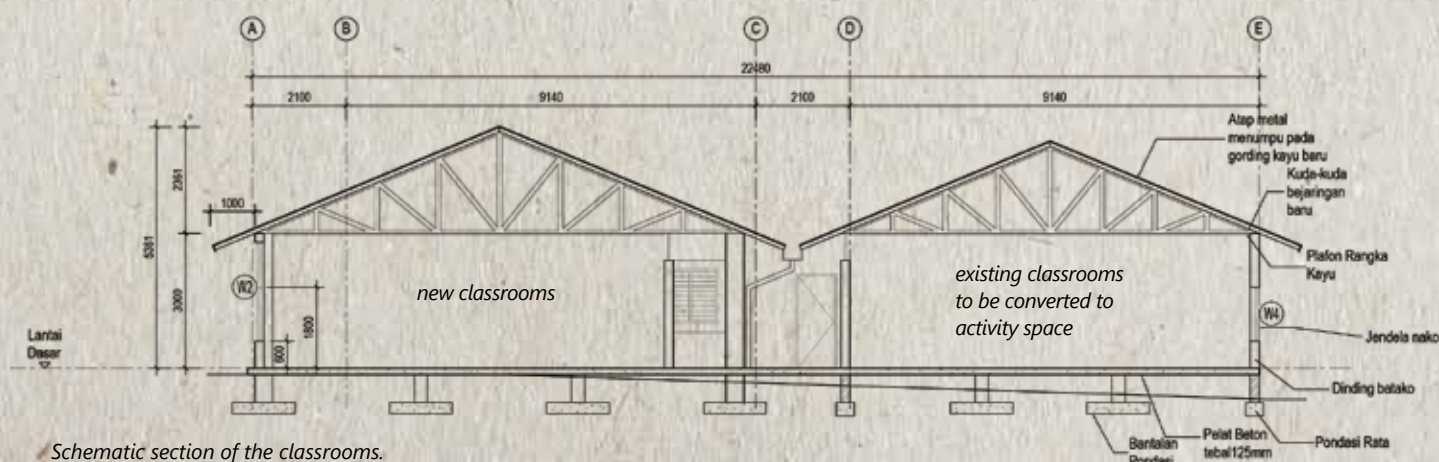
The existing timber flooring was opened up to cast footings.



New RC columns were then built to support the existing roof structure.



The flooring will become the permanent formwork for the new concrete floor.





The old primary school building.



The new primary school building with the new classrooms behind it. (Photos courtesy of Jenny Timuari and Toni Ponco)



The new block can be seen behind the existing classrooms.



Lessons are currently conducted partially in class and online.



Breezeways are introduced in between the classrooms, to ventilate the activity areas.



The junction between the old and the new.



The old classroom walls have been removed to create a play area, an assembly hall and place for worship.

PARTNERS

