



eSPA is LIVE!

Reported by Ar. Chai Si Yong

A day after the briefing session hosted by MUDeNR via Zoom on 23rd Feb 2021, all the planning submissions to the Lands & Survey Kuching Divisional Office will have to submit through the e-Submission system (eSPA). This 6-month trial period mandates all Qualified Persons (QP) to submit both hardcopy and online to avoid any technical issues that might delay the process of submission. The eSPA will be implemented in stages to different divisions and it is targeted to be fully implemented by 1st August 2021.

As all QPs are aware, eSPA was introduced back in 2017. It was then put on-hold in 2019 for the technical improvement to link with the eLasis system. However, many comments and feedback by PAMSC to MUDeNR and SAINS were not resolved, especially on the plugins that were limited to AutoCAD only and the format of submission drawings.



PAMSC called an ad-hoc discussion on 27th Feb 2021 to formulate actions to be taken on the issue of eSPA.

PAMSC will write to MUDeNR again on these matters, hopefully, we can help to make some improvements to the system. Meanwhile, if you have problems with your submission online, please submit your queries to callcentre@sains.com.my.

Meeting up with MIP & RISM on Strata Titled Issues

Reported by Ar. Chai Si Yong

After the dialogue in November 2020 where members were invited to provide their feedback and opinions on strata development in Sarawak, PAMSC Practice & Government Liaison Sub-Committee (PGL) prepared draft guidelines for presentation to Ministry of Urban Development & Natural Resources (MUDeNR).

PAMSC called for a discussion with representatives from Malaysian Institute of Planners Sarawak Chapter (MIP) and Royal Institution of Surveyors Malaysia Sarawak Branch (RISM) to gather their feedback on the draft guidelines. It was a very fruitful discussion and PAMSC will take the initiative to compile the proposed guidelines and get them ready for a joint presentation to Head of Planning of MUDeNR.



The meeting was held on 9th March 2021 at PAMSC and via Zoom after the long postponement due to the CMCO.



Lilian Tay



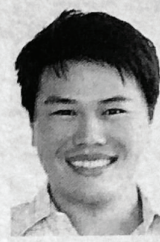
Mike Boon



Datuk Ezumi Harzani Ismail



Ivy Jong



Yu Ji

PAM unveils jury for Langit

Sam Chua

KUCHING: The Malaysian Institute of Architects (PAM) has unveiled the jury members for Langit, a design competition for a high-rise in Kuching.

The jury includes Peninsular Malaysia heavyweights like Lilian Tay, who is Veritas Design Group vice president, and Sarawakian notables like Mike Boon, a multi-award-winning conservation and green architecture specialist.

Other members of the jury are Datuk Ar Ezumi Harzani Ismail, the sitting PAM president, Ar Ivy Jong, who is the jury chair and PAM Sarawak chairman and Yu Ji, a representative from competition promoters Hock Seng Lee and Next Phase (NP).

Langit is Sarawak's first ever design competition and the promoters, HSL-NP, are looking to build a commercial high-rise on an acre of land in the city centre.

In the design brief, HSL-NP is calling for a building with 30,000sqm of floor space, with emphasis placed on both building users and the public.

"Any commercial building is also an opportunity to create more public spaces," HSL property development general manager Tay Chiok Kee said, adding the strategic location of the land

means it is easily accessible to all. Prize money for the competition tops RM200,000, with the winning entry to score RM100,000.

Registration and submission for queries have begun on Feb 8 and the posting of answers to queries will be on March 19. The closing date for architectural submission is April 19, with the results and prizes to be announced in late May.

Competition organiser PAM Sarawak Chapter selected Langit's jury to reflect the promoter's high-rise intentions and public function.

Jong is a director of Atelier Timur Sdn Bhd, the jury chair and the first woman to hold the chairman position of PAM Sarawak. As a founding partner of Atelier Timur Sdn Bhd, Jong had worked in the state since returning from London in 1997.

She has been involved in a wide range of projects, from institution buildings to community-based projects with her recent projects include the visitor interpretation centre at Piasau Nature Reserve in Miri and the Beacon Project at Samalaju National Park, Bintulu.

Her goals for the projects are to engage and educate the public on the conservation of the natural resources. She was also a member of the Malaysian Green Building Council and a Green Building

Index Facilitator.

Meanwhile, Ezumi is the current PAM president and a board member of the Board of Architects Malaysia and Board of Engineers Malaysia.

Since 2015, Ezumi has been the advisory board member of Kuala Lumpur City Hall for four consecutive years and he was re-elected as the PAM president for 2020/2021.

He is the director of Arkitek MAA Sdn Bhd, one of the largest architecture practices in the country and a winner of various awards, including PAM Architecture Awards, CNBC Asia Pacific Property Award, MIP Excellence in Planning Awards and BCI Asia Top 10 Architects Awards.

Ezumi holds a Housing Building and Planning Bachelor degree and another Architecture Bachelor degree from University of Science Malaysia. He also holds a Master of Philosophy (Policy Studies) from University of Technology Malaysia.

Besides, Lilian is Veritas Design Group vice president and a senior design principal at Veritas Architects Sdn Bhd, an award-winning architectural firm that was founded in 1987. Veritas aspires to create responsible and resilient architecture that uplifts lives and inspires appreciation of

the local place and culture.

In her recent tenure as PAM president, Lilian sought to promote the expertise, skills and talent of Malaysia's professional architects - which had been long under-valued - and to enhance opportunities for the country's architects to serve the community and contribute meaningfully to nation building.

Trained at Princeton University, United States, Lilian had worked at KPF, New York before returning to Kuala Lumpur, where she had been a director at Veritas since 1995.

Veritas' notable projects include Menara Binjai, DiGi HQ, One Sentral, Ministry of Natural Resources and Environment building, Putrajaya Sentral, KL MRT1 stations, W Hotel, Angsana Penang, Sinkeh Hotel, Star Residences, Oxley Towers and most recently, Saloma Link Bridge.

Boon, the principal for Arkitek JFN and past PAM Sarawak chairman, is one of the state's most established architects, with a firm grasp of diverse architecture from mass housing to historical building conservation.

His highly photogenic Toyota 3S Centre in Sibul was also one of the first to obtain Green Building Index certification in

east Malaysia.

Boon graduated with a Bachelor of Architecture from Western Australia University in 1989 and had been practising in Kuching since.

"After 30 years of experience, we are still re-evaluating our roles as architects in society. I'm searching for better ideas and refinements in this place that I call home," said Boon.

Yu is a director at Next Phase, a family-owned property developer. Before engaging in the business, Yu was a reporter with The Borneo Post for five years before working for The Star for another six years.

Yu intends for Next Phase to be a professional and design-led company and he aims for his properties to be more affordable than most.

Next Phase is an offshoot of Hock Seng Lee (HSL), a multi-disciplinary construction specialist in Sarawak. HSL's properties have won the trifecta of property awards - from the Malaysian Institute of Architects, Institute of Landscape Architects Malaysia and Sarawak Housing and Real Estate Developers Association.

Both Next Phase and HSL operate out of their own Green Building Index certified headquarters at La Promenade.

重量級人馬任評委

「天空」建築設計賽

評審團成員包括西馬重量級人物，例如Veritas設計集團副主席Lilian Tay，以及砂拉越獲殊榮的文化遗产修复和绿色建筑专家温志坚。

此外，还包括现任马来西亚建筑师协会会长拿督依祖米哈查尼、评审团主席兼马来西亚建筑师协会砂拉越分会主席Ivy Jong及赛事发起单位福胜利 (HSL) 及Next Phase (NP) 代表余箕。

天空 (Langit) 是砂拉越境内首次举办的设计比赛，赛事发起单位福胜利及NP正计划在古晋市中心一片一英亩的土地上，建造一栋商业高楼。

在设计简介中，福胜利及NP征求参赛者设计一栋建筑面积为3万平方米的商业建筑大楼，并着重于建筑物使用者和公众身上。

(古晋9日讯) 马来西亚建筑师协会 (PAM) 今日宣布位于古晋市区的高楼商业大厦，即天空 (Langit) 建筑设计比赛的评审团成员。

评审团成员包括西马重量级人物，例如Veritas设计集团副主席Lilian Tay，以及砂拉越获殊荣的文化遗产修复和绿色建筑专家温志坚。

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福胜利房地产发展总经理郑祥祺说，任何商业建筑项目，也是创造更多公共空间的机会。这片土地位于策略性位置，意味着所有人均可轻易地到访。

总奖金20万 首奖10万

比赛总奖金高达20万令吉，首奖将获10万令吉。报名及作品呈交咨询从2月8日开始，相关咨询答案公布日期为3月19日，建筑设计作品提交截止日期为4月19日，赛事结果和奖项将于5月下旬颁发。

評審團介紹

Ivy Jong 著眼綠色建築

Ivy Jong (Atelier Timur 有限公司董事、评审团主席兼马来西亚建筑师协会砂拉越分会现任主席) 是首位女性马来西亚建筑师协会砂拉越分会主席，为 Atelier Timur 有限公司联合创始人之一，自1997年从伦敦回国后，一直在砂拉越工作。

她参与的项目遍布许多领域，从机构建筑到社区项目，她最近的项目包括美里卑尔孺自然保护区的游客科普中心和民都鲁的沙马拉如国家公园灯塔项目。

她希望通过这些项目，让民众参与和教育民众保护自然资源；她也是马来西亚绿色建筑委员会成员和绿色建筑指数协调人。

依祖米哈查尼得獎無數

拿督依祖米哈查尼 (Arkitek MAA 有限公司董事兼马来西亚建筑师协会主席) 是马来西亚建筑师师和马来西亚工程师局董事会成员，自2015年以来，连续4年委为吉隆坡市政局顾问委员会成员，并蝉联马来西亚建筑师协会2020年至2021年主席。

他也是Arkitek MAA最大建筑师之一，曾荣获各种奖项，包括马来西亚建筑师协会建筑奖、CNBC电视台亚太区房地产奖、马来西亚城市规划师协会 (MIP) 卓越规划奖和BCI亚洲十大建筑师奖。

他持有房屋建筑和规划学士学位、马来西亚理工大学建筑学士学位及马来西亚工艺大学的哲学 (政策研究) 硕士学位。



FOR MORE INFO:
<https://pamsc.org.my/pamsc-hsl-np2021/>
PAMSC secretariat: info@pamsc.org.my

Lilian Tay 高級設計主管

Lilian Tay (VERITAS 设计集团副主席) 是 VERITAS Architects 有限公司的高级设计主管，这是一家屡获殊荣的建筑公司，成立于1987年。VERITAS 致力创造责任和富有弹性的建筑，以当地人们的生活，并激发对当地环境和文化的欣赏。

在担任马来西亚建筑师协会主席任期内，Lilian 力求提升马来西亚专业建筑师专业知识、技能和才干，而这些专业知识、技能和才干，一直被低估，并为建筑师提供机会参与社区服务，以及为国家建设做出有意义的贡献。

她在美国普林斯顿大学接受培训，曾在纽约 KPF 工作，1995年返回吉隆坡，并担任 VERITAS 董事至今。VERITAS 的著名项目包括宾甲大厦 (Menara Binjai)、数码电讯总部、One Sentral、天然资源及环境部、布城中环总站 (Putrajaya Sentral)、大马第一捷运站、W酒店、檳城悦禧 (Angsana) 酒店、Sinkeh 酒店、Star Residences、Oxley塔，以及最近的沙罗马天 (Saloma Link)。

温志堅砂著名建築師

温志坚 (Arkitek JFN 负责人，前马来西亚建筑师协会砂拉越分会主席) 是砂拉越著名建筑师之一，参与工作从大规模住宅到历史建筑保护，他所设计的诗里丰田 3S 中心吸引诸多目光，同时也是东马首推获得绿色建筑指数 (Green Building Index) 认证的建筑物之一。

他1989年毕业于西澳大学建筑系学士学位，之后一直在古晋执业。他说，从业30年后仍在重新评估在社会中所扮演的建筑师角色，他持续为家乡寻找更好的创意和改进。

余箕 Next Phase 董事

余箕 (Next Phase 董事) 是家族房地产发展商 Next Phase 的董事，从之前曾经担任记者，他先在《婆罗洲邮报》工作5年，然后在《星报》工作6年。他希望 Next Phase 成为一家专业且以设计为主导的公司，并希望旗下房地产比大多数房产更为负担得起。

Next Phase 为砂拉越多领域建筑专业公司福胜利 (HSL) 的子公司，福胜利的房地产发展项目曾荣获马来西亚建筑师学会、马来西亚园景设计师协会以及砂拉越房地产发展商商会多项大奖肯定。Next Phase 和福胜利均在本身所建造，并获得绿色建筑认证的雅景苑总部大楼营运。

Organiser :



Promoter :

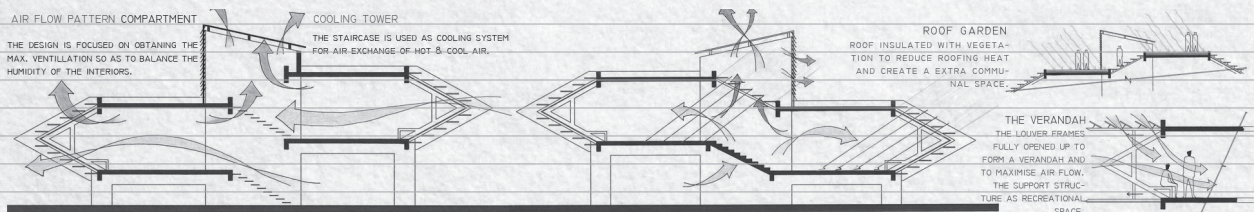


ARCHITECTURE EDUCATION 1.6 (THE SECTION)

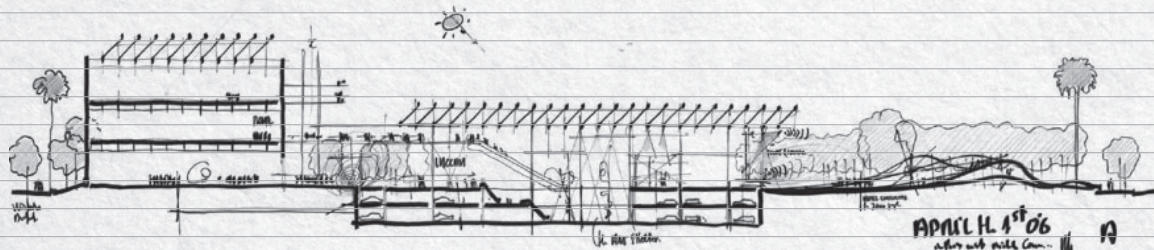
This segment of our series on Architectural Education focuses on the Section.

Recently I give a short lecture about the role of the plan and the section in our design and its development. I summarised that the floor plan is the means to design order and sequence, and it is usually the starting point of the design process. Students often move from the floor plans straight onto the buildings elevations and external appearance, and are confused when asked how they can derive elevations without cutting a section.

One of the reasons given is that they are not strong in construction - 'I don't know how to draw the structure that holds up the roof' or 'I don't know how to detail the floor construction.' This notion that the section is more a part of construction drawings is perhaps a result of the school syllabus which requires the student to demonstrate an understanding of building structure and services (in a studio project). As a result, we see sections cut and services schematically copied and pasted onto presentation boards. Whilst this is a requirement for the school's accreditation - this is not the best way to demonstrate knowledge about structures, systems and services. Besides, the section is more than just a means to demonstrate construction knowledge.



Student Work Yr 1 - a section showing climatic response. Note to students - sections are not always about structure and services, sometimes it is about the imagined such breezes and views.



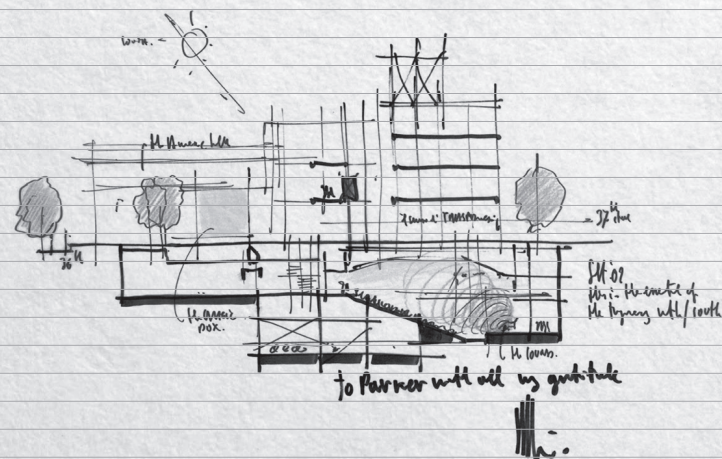
Los Angeles County Museum of Art Expansion. Renzo Piano - site section.

So, what is a Section?

With reference to architectural drawing, it typically describes a cut through the body of a building, perpendicular to the horizon line. It shows a vertical cut transecting an object or a building; usually along a primary axis - the section reveals simultaneously its interior and exterior profiles, the interior space, and the wall or enclosure that separates interior from exterior; providing a view of the object that is not usually seen.

The section is abstracted from the typical way of depicting architecture, which is through plans and elevations because it begins with the visualization of that which is not directly seen.

It provides a unique form of knowledge, one which shifts the emphasis from image to performance, from surface to the intersection of structure and materiality that comprises the tectonic logic of architecture.



The section is abstracted from the typical way of depicting architecture; it begins with the visualization of what cannot be directly seen.

Renovation and expansion of the Morgan Library. Renzo Piano

This representational technique comes in various forms to illustrate different forms of architectural knowledge:

1. Sections that use solid fill emphasize the profile of the form and demonstrates the architectural experience such as the height and shape of ceilings and connection in between floors. These are typically used at the schematic design stage when the technical details have not been fully realized.

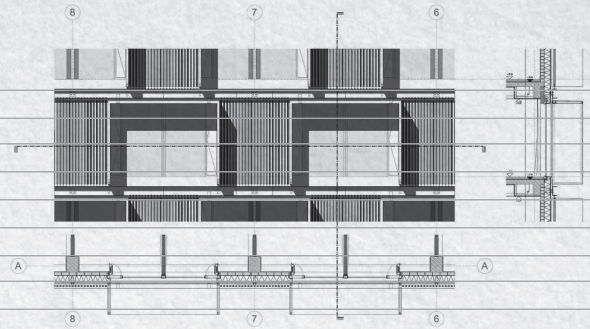
2. Sections that depict construction details and materials through lines and graphic conventions - describing interface between the inside and the outside, the intersection of structure, architecture and services. These are developed from schematic sections during the documentation stage in preparation for tender and construction.

3. Sections that describe the interior architecture either through interior elevations, or perspectives to describe the interior spaces in depth. These are sometimes used as presentation graphics to reinforce a design idea, or for examination and exploration of interior spaces, surfaces and structure.

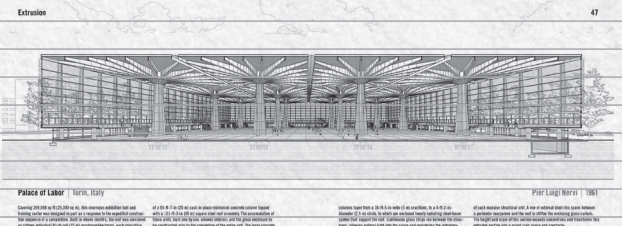
Plans and sections are similar representational conventions; both depict a relationship that is not directly perceivable by the human eye, both describe cuts, one horizontal, the other vertical. The horizontal 'cut' of a plan is primarily through walls, not floors, section on the other hand, are capable of showing cuts through both walls and floors and organize space in alignment with the size and scale of the standing human figure.

As such, it can be said that while plans give order and sequence to the design, sections show the quality of the spaces by describing the structure and enclosure. Furthermore, section types take on many forms depending on the scale of their cut:

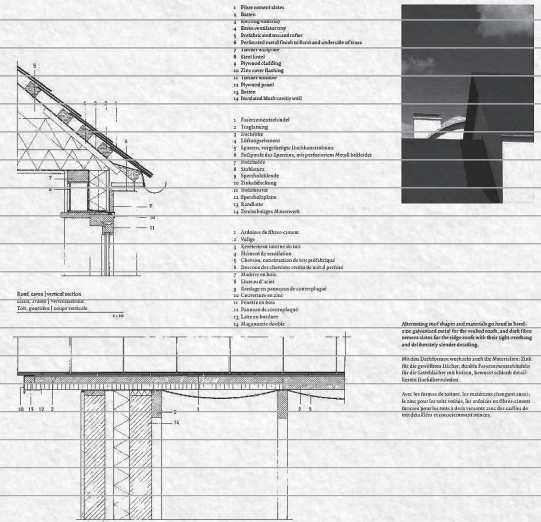
- site sections - show the built form's massing and its relationship with the environment
- building sections - are probably the most commonly used and the most crucial as they can describe formal and social issues, as well as climatic, structural, spatial and organisational concerns.
- detail sections - show technical intent, using graphic conventions of line, hatching and tone to depict materials, systems and tectonics.



Plans and sections are similar representational conventions; both describe cuts, one horizontal, the other vertical.



Palace of Labor, Turin Italy. Pier Luigi Nervi. 1961 - sectional perspective



Detail sections use graphic conventions of line, hatching and tone to depict materials, systems and tectonics.

So if the Section is such a useful device to design, explore, describe and document with - why is it so infrequently used in design presentations. Perhaps it is due to the ambiguous position that the Section occupies - a drawing that is produced at the end of the design process to depict structural and material conditions in service of the construction contract, rather than as a means for the investigation of architectural form and recognizing it as a site for invention.

by Min

* Reference - Manual of a Section by David J. Lewis, Marc Tsurumaki, and Paul Lewis.



These are photographs of some of our peers taken during their childhood - the first **THREE** persons to guess their identities and email their answers to intersection.editorial@gmail.com will receive pies and egg tarts next Wednesday (17th March 2021) just in time for afternoon tea.

COMING IN TWO WEEKS!

The end of term FAT ISSUE featuring:
The Stanley Hotel by Design Network Architects
Learning Hub, MPI, Sibuluan by JRC Architects
House By The River by MNSC Architects

And much much more.....

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