

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

INTERSECTION

MARCH ISSUE

IN THIS ISSUE :

PROJECTS FEATURE

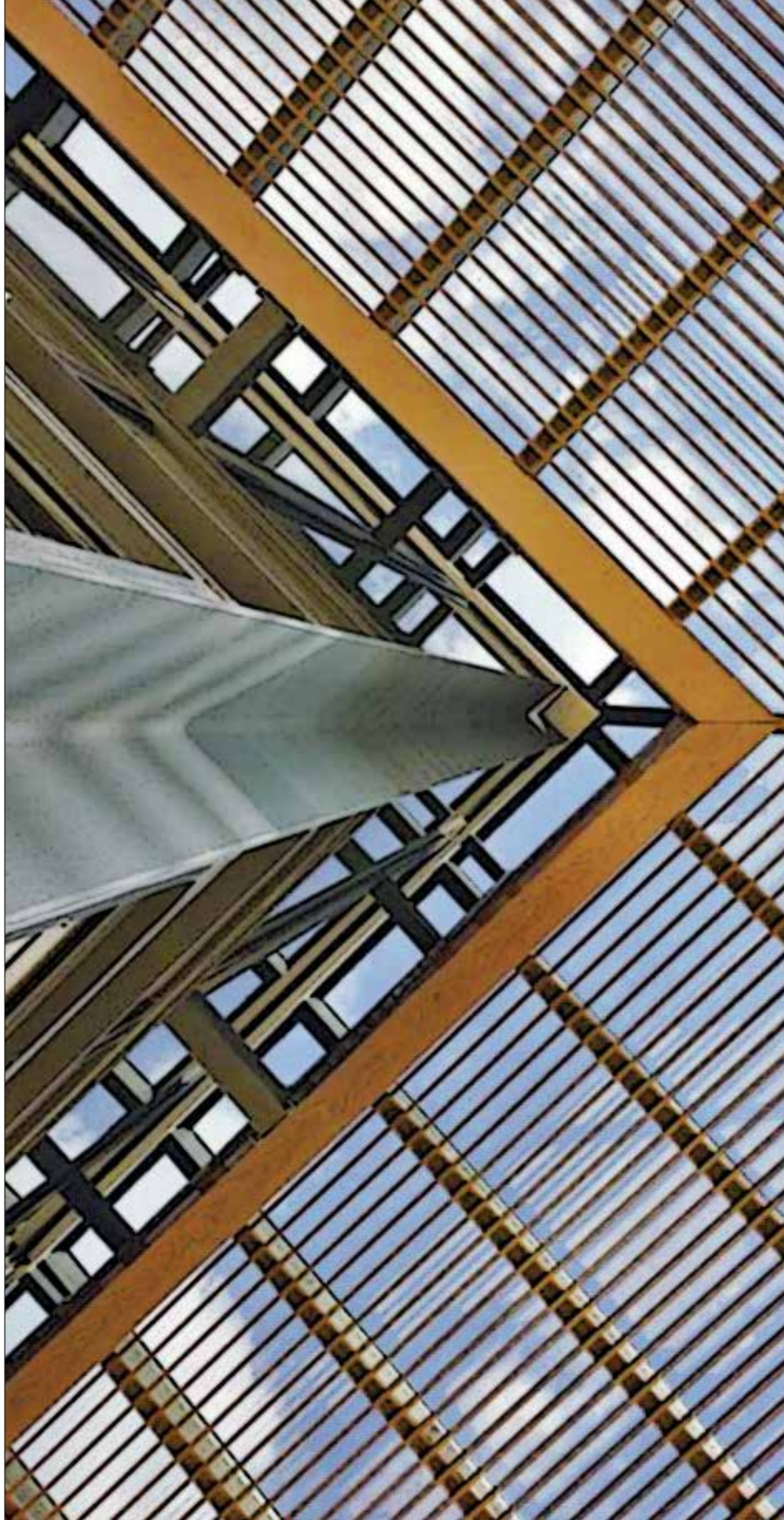
- LEARNING HUB, Methodist Pilley Institute, Sibul
- J-House & T-House, Miri
- The Stanley Hotel & Suites, Port Moresby, Papua New Guinea

STUDENTS SECTION

UNIMAS Year 1 Semester 1 Final Project: Functional Sculpture

The inner wiring of the Architect Motherboard: S.C.O.R.E

and more...



A SMALL SENSE OF ACHIEVEMENT

Every second Thursday is a special day for me (us), especially in the late evening when our small editorial group completes yet another digital issue of our newsletter. There is a small but significant sense of achievement each time, almost as important as the ones related to our architectural work; another chapter filed away, another foster child set free into the world.

The 4 of us led by Hui Joo do a final proofread; SiYong is good with names and dates, PikShia the adverts and I check the grammar and phrasing, before sending it to Ivy who as the Chapter Chair releases it to the architecture fraternity early Friday morning.

We don't pretend that the contents in our newsletter are very high brow or even well-researched, we see it as a means of curating our local news and successes. Often it is not important to anyone other than the author and those close to her and us; the publishers, and I suspect those are the few who read the article. Nonetheless, it is an important act of recording and setting within the time-line of our community - like old Fujichrome photos of long ago birthday parties or graduations we need them as a point of reference to see how far we have come, to recall those who have left us and to cherish the ones still here and in good stead. And these references become more important as time passes, much like heritage buildings.

So, we will continue to curate and publish until such a time that we run out of money or articles or both. We have found that in recent months, many more readers have put up their hand to contribute a project, proposal or article. Hopefully they too share our sense of achievement to see their work in print as a small step in the sizeable task of curating their work.

Stay safe,

Min

March 2021

With invaluable support from

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



FLASH



FLASH



FLASH



FLASH



FLASH



FLASH



CHAIRMAN'S MESSAGE

Dear fellow members,

I would like to thank team INTERSECTION for giving me the honor to open a few words. This will be my last message as chair to PAMSC for INTERSECTION.

The term has gone by quite quickly and many things have transpired this term. I will take this opportunity to share some of these with you.

As we adjust to going on online for meetings and discussions, I am sure most of us miss the 'carefreeness' of gatherings or the impromptu meet up for coffee before Covid-19. I have.

This past 2 terms have been exceptionally different at PAMSC compare to the years before. We have hardly any physical gatherings or events.

There are silver linings and change maybe a good thing.

Going online meant that our community of architects can now meet virtually and our discourse at chapter level is now more diverse with members contributing from outside Kuching. I hope more members who are outside Kuching will participate.

INTERSECTION has evolved and we have gone digital. Our INTERSECTION team have outdone themselves. 8 NEWS, 6 FLASHES and 2 FAT ISSUES this term. We hope that more contributors will be forthcoming so we can curate as many of our members work as possible. Big or small, far and wide, please do share your work and your thoughts with us.

Our Practice and Government Liaison sub-committee have been very busy and I hope that many of you will be able to join this sub-committee as it is vital that our voice is heard. In particular now, when we have the opportunity to help steer the direction on how we would like to practice in Sarawak. It has always been a work in progress and like everything else, we hope you will join us and help make a difference.

PAM Council has approved our proposal for a new premise in February 2021. Pusat Binaan Sdn. Bhd., a subsidiary of PAM is in the process of purchasing the property on behalf of PAM for PAMSC use. We will announce the location once the purchase is finalized. As a teaser, we will keep you all in suspense until the next INTERSECTION!

We hope that the acquisition exercise can be accomplish by the first half of 2021 and we can have our house warming by end of 2021. It is hope that PAMSC will be able to function better with a bigger space in a more conducive environment. Our recent survey online to obtain feedback was done and we will take those feedbacks into considerations.

As you well know, we have also launched our first Design Idea Competition with HSL-Next Phase Sdn. Bhd. Ar. Chai Si Yong our competition convener has informed me that we have 111 registered at the closed of registration on the 15th March 2021. What a fantastic start!

I do hope that many of our PAMSC members participated. I am looking forward to judging with our jury panel comprising of YBhg. Datuk Ar. Ezumi Harzani, Ar. Lilian Tay, Ar. Mike Boon and Mr. Yu Ji of Next Phase Sdn. Bhd. We hope that this will be a catalyst for Sarawak at both private and government sector; to consider design competition as a viable alternate procurement of architectural design services.

Do enjoy this issue of INTERSECTION. A lot of 'heart' has been put into this and I am sure it's felt.

And last but not least, I would like to thank you all for giving me the privilege to serve as your chairperson for this term.

Adieu,
Ivy



Ar. Ivy Jong
PAMSC Chairman
2020-2021

L9366 RESIDENCE

Noraini Narodden Architect

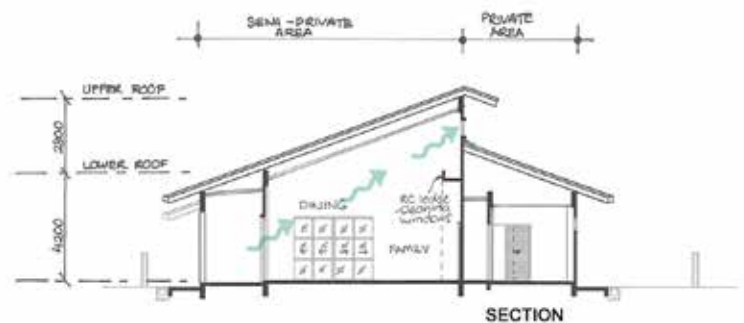


ARCHITECT'S STATEMENT

Nestled in between existing detached lots, my Client wanted a change to their existing single-storey timber house. Their children had flown the nest so the couple wanted more space for living, dining and kitchen for when the family is together and for entertaining. They also wanted a clear division of private spaces within the rest of the house.

The site posed its own challenges to fulfil their brief of wanting more natural lighting and ventilation as their house is within a housing estate and limited allowable footprint. In order to bring in more natural light and to create the feel of a bigger space, the living area height was increased by the introduction of open-able casement windows at high level, which allowed air to flow through the house. More openings were also provided at each bedroom for the same purpose, with the windows framing views and bringing the outdoor into the rooms.

The living and family area is one big area to allow flexibility of space usage. Full sliding doors are placed to divide the family area from the dry kitchen and wet kitchen allowing the whole house to open up. Terraces included at the side and rear part of the home as spillover spaces from the dining & family area; it allows for ease of entertaining. The openness of the home enables the spaces to be private yet with ample space for when Everyone Comes Home.



CAPTIONS:

1. High level windows to bring in natural daylighting and from inside, the view of the sky.
2. Full size openings with pocket sliding doors to allow the whole house to be opened up from front to the back.
3. Slanted ceiling to give the additional height.
4. Cross-ventilation and built-in ledge for ease of maintenance.
5. Side and Rear terrace for outdoor bbq cum entertaining space.

I: Where did you go to high school?

A: Kolej Datu Patinggi Abang Haji Abdillah, Kuching.

I: Tell us a little about your university experience. What would you write to your 20-year old self?

A: Architecture school was a great time of my life. I do not have any art background and I had to work extra hard. But I enjoyed the learning process, friends and lecturers I met along the way. And stayed in touch with most. We also enjoyed travelling (with student discounts) touring the Java Island and California-Nevada-Arizona, United States.

Dear 20-year old Annie, explore more and go wild with your design ideas. Do not be bogged down and playing it safe. And go travel, especially on road trips.

X, Future Annie

P.S: Because in 20 years' time, trying to get away from the office for long trips usually means bringing along your laptop and setting the phone on roaming because work might need to find you. And sitting in a bus at 40 years old for 8 hours (Chandigarh to Delhi) will cause you back ache. OK?

I: Did that prepare you for work? Tell us about your first job.

A: Yes, the working hard part and the long hours. And we never stop learning.

My first job after my Degree/Part 1 was for a year as an assistant architect at PU Architects Sdn Bhd. Saved up and went back for Part 2. I was offered a job in KL afterward by our external panel but Home was calling.

Came back and joined Arkitek KM Sdn Bhd. I was put in charge of mostly government jobs requiring stacks of paper works and reporting. We had to learn fast; project management, taking minutes, writing letters (including understanding technical terms and countless acronyms), honing listening and communication skills. These are not specifically taught during architecture school but we pick it up and learn as we go along.

I also travelled a lot for meetings with clients or site visits. The most eye-opening trip was to a school a 90-minute drive away from Sibü. We had to cross a bridge to get to the school and I teared up looking at the hostel situation with students sleeping on the 'pangkin' and thin mattresses. The shabby mattresses had already gone through a few rounds of flooding as the school was located next to a river. And we were there to recce for the siting of sports facilities!

**pangkin – raised wooden plank platform used as seatings or to sleep on with or without mattress.*

I: What are the key reasons for setting up your own practice?

A: My only intention then was to obtain my Part 3 and complete the journey but after passing the exam, a friend of a friend was looking for an architect to design her house. That's why I set up Noraini Narodden Architect (NNA), a sole proprietorship in January 2015.

It was a solo show and I miss having a studio and colleagues to discuss and bounce ideas with, but I am lucky as friends invite me into their studios (or I invite myself sometimes) and later ended up working together on some projects.

A small practice, there are limitations such as resources and the need to keep the overheads low. Also, to grow the practice is a chicken-and-egg situation; with the type, size of projects we can get and what clients would give you based on your capacity. I just believe in working and giving it our best.

I: What kind of projects are you working on now? How would you describe your design style?

A: NNA projects vary. We just completed a showroom, an agriculture facility and a crocodile enclosure. Now, we are working on a couple of mosques, private residences and a gallery.

My design approach; for the plans/buildings to be site responsive and to create spaces that are open and flexible with multiple functions. I like to work with simple forms and clean legible lines.

I: Would you like to feature one of them here?

A: L9366 Residence. It is a single storey residential located in Stutong, Kuching.

I: Do you think that you have a good work-life balance? What do you do outside of work?

A: Honestly, no. I spend too much (if not most of my) time in the office. But I do try to balance it. On weekends, I will go hiking or cycling or running or struggle at learning the ukulele.

I: Who are the architects who most influence your work?

A: Richard Meier and Sanaa's -Kazuyo Sejima + Ryue Nishizawa for their simple intricacy. Geoffrey Bawa for his tropical principles and a must, Frank Lloyd Wright with my favorite building, New York's Guggenheim Museum.

I: Are you happy with the standard of our fresh graduates?

A: For those I have the chance to work with, yes. With the right attitude, commitment & willingness to learn.

I do see some who are confined by designing 'on the monitor' with sketchup/ 3d software. I do not mind initiating the form with software but at some point, it is still best to pick up the pen/pencil and sketch it out on butter paper. Drawing and going over the lines allows you realise that more to be considered and even resolving certain issues faster.

END



Back in 2009 when we went to scout the site at SK Nanga Selangau, Sibü. We had to cross the wire bridge and later walk another 8 minutes on 'titi' belian leading to the school. The school was situated next to the Batang Mukah River and has been flooded at least 14 times (at the time). The white shoes are no longer pristine white walking the grounds to school. It was a work trip but surely was a life lesson learnt for me. I left hoping after all the hardship, they will get out there and make something out of themselves.

Ming Wong Architect

This is a new house, extended from Ben's parent's house at Jalan Kedandi. The client is very active in church and therefore, their house always the venue for cell group gatherings and bible study. As such, the client's main request was to provide a car porch that can accommodate as many cars as possible and a large formal living room on the ground floor.

The ground floor was planned for semi-public spaces for the use of the church cell group. The house 'proper' actually begins from the first floor onwards, and because the front of the house compound is used for car parking, the outdoor space for the family is relocated to the rear of the house. This is rather meaningful as it enables the two houses to share a green courtyard space which is presided by a ten-year old mango tree.

The front and rear elevations are east and west facing; the oversized boxes are an architectural feature that doubles as sun shading devices. The car porch roof is kept very slim in profile so that it does not become a dominant feature of the house façade. Instead vertical screens in aluminium hollow sections are used as screens and to conceal air-conditioners.

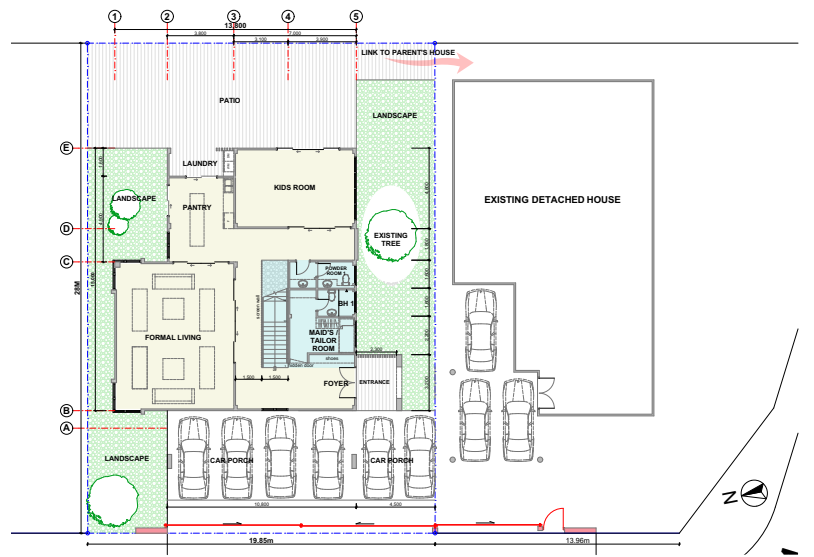
Vertical elements are used to complement the client's liking for them which is why the façade painting also highlights the verticality of the house's proportion.

The overall housing theme was designed in black colour + stone + timber as these is client's favourite colours and materials. Weathershield extreme protection painting will be applied later to maximize the UV protection and reduce the temperature of building.



This project involved only certain parts of this building such as the reception counter, exhibitions hall, board meeting room, VIP room and lounge and the open dining area.

As the interior design only requested upon the completion of building construction, and also due to client's request to avoid any hacking works – we used black and timber tones to unify the spaces and create a continuity between the areas with interior design and the rest of the building which is mostly painted white. As such, black design elements were been added on ceiling and walls to add visual depth and timeless elegance to the office whereas timber elements were added to create a relaxing working environment and to harmonise the contrast between black and white.



I: Intersection A: Angel Wong Ming Ming

I: Where did you go to high school?

A: SMB Chung Hua Miri.

I: Tell us a little about your university experience. What would you write to your 20-year old self?

A: I graduated from Universiti Teknologi Malaysia, Skudai Johor in year 2005.

As a freshman, I was just an ordinary teenager, I studied, hung out with friends enjoying my freedom. In Year 1 of architectural school, I realised that I didn't understand anything about visual art, composition. I understood nothing.

Luckily there were some Sarawakian seniors who were willing to help so what I did was to study and follow their styles. At the time, the architecture course required 6 years to complete, it was a journey of discovery about myself in relation to something else. It was not about exams, but about problem solving, where there might be a million possible answers

I would tell my 20-year-old self, "Define success for yourself. Define what you care about. Don't substitute the judgment of others for your own. You are the expert at you."

I: Did that prepare you for work? Tell us about your first job.

A: Yes, but not much. I realised that other than design, there was lots of knowledge I needed to acquire. I originally planned to work in Brunei, but the economy was not good so I worked for a consultant firm in Miri, my hometown.

I: What are the key reasons for setting up your own practice? Tell us about your work place, your partners, colleagues.

A: To invest in my own business, rather than someone else's (as an employee). I am a sole-proprietor without any partners, but working with some business partners or consultant teams. We work out as a team, share the jobs and collaborate to complete together. Some of the projects are consultant service and some are design and build for renovation or ID works.

I: What kind of projects are you working on now? How would you describe your design style?

A: I'm now working on various type of projects, from small renovation works to master planning. My design style is more about clarity and practicality to suit the client's requirement with simple forms, lines and rhythm.

I: Do you think that you have a good work-life balance? What do you do outside of work?

A: I am still struggling to achieve a good work-life balance life style; as my practice is quite young. But I have scheduled time for myself to exercise, to attend prayer meetings, to cook and watch movies with family members. Sometimes I will go out and socialise with my friends, but during the pandemic, I just chat through phone or video call.

8. How does your family support you with your work?

A: They support me through prayer and helping out with housework. They are always there for me, thank God.

I: Who are the architects who most influence your work?

A: Frank Lloyd Wright, may be. As he is the first Master Architect I would refer for case studies.

I: Are you happy with the standard of our fresh graduates?

A: They are daring in challenge and trying lots of new things, but I feel they should also learn about technical skills as well as soft skills such as how to work with people in a company before they setting up on their own. Because architecture requires discipline and responsibility.

END





LEARNING HUB, Methodist Pilley Institute, Sibü

JRC Architects

ARCHITECT'S STATEMENT

The project is a 2500 sqm. four and a half storey extension for the Methodist Pilley Institute (MPI), in Sibü. Named after American Missionary couple, who gave their lives for the betterment of Sarawakians, the MPI is a not for profit institution of higher learning established 26 years ago. It started as a secondary school offering affordable education for those who were not accepted into Government schools. With the change of national education policy, she has evolved into a tertiary educational institution again providing quality affordable diploma and degree programmes. She now has about 1000 students on a steady growth path.

The building is an extension, linked to an existing 4 storey teaching block. The design adopted a new learning mode with co-study areas, discussion rooms, blended learning classrooms, etc. with the Gail Pilley Library on the top floor.

Despite receiving no aid from the Government, the MPI was laid on a solid foundation of service with love and dedication. The construction costs were met through small gifts from the alumni, the church and some local politicians and reserves. As the building rose from the ground, there were many notable stories of charity to tell; the main contractor on their own initiative, conducted a value engineering exercise, saving millions in the foundation and structural design, a recently widowed pastor's wife brought a gift of RM2000 personally to the site.

On a shoe string budget, the building has resin coated concrete floors and exposed ceiling to a majority of the areas. The rafters from the demolished block were salvaged for use in the library tiered seating.

Natural ventilation and day lighting through stepped roof, the use of perforated aluminium screens, vertical green-walls and a central courtyard have all contributed to the reduction of energy consumption in the building.



Architect	: JRC Architects
C&S Engineer	: Cheng & Ling Architects & Engineers
M&E Engineer	: Jurutera JSW Sdn Bhd
Quantity Surveyor	: ELP Quantity Surveyors (Sarawak) Sdn. Bhd.
Interior Designer	: JA Design Studio Sdn Bhd
Main Contractor	: Akron Construction



5



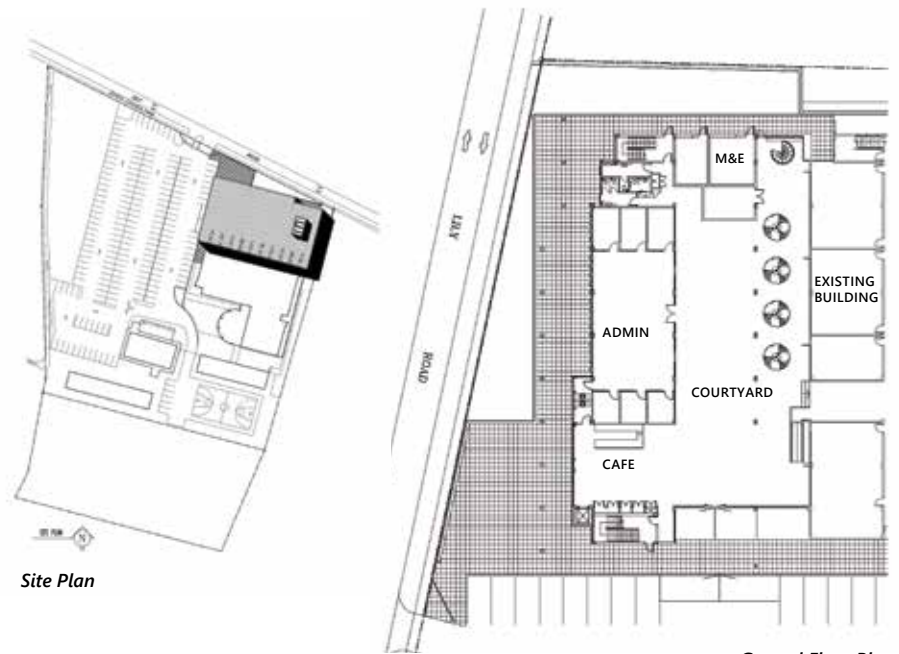
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7



8



Site Plan

Ground Floor Plan



Existing Building

New Building

Section showing relationship between new and existing buildings.



Section through new building.



9



10

CAPTIONS:

1. Street view of the Learning Hub.
- 2-4. Exterior views of the new building which is designed to optimise natural lighting and ventilation.
5. rafters from the demolished block were used for the tiered seating in the library.
6. Spaces are visually connected to encourage interaction amongst the students.

7. The exposed castelled beams add to the practical character of this building.
8. A gap is kept in between the new and the old in the form of a breezeway courtyard.
- 9 & 10. Construction photos.



兒 J-House, Miri

Design Network Architects

ARCHITECT'S STATEMENT

Introduction

J-house is one of a pair of courtyard houses designed for the owner's son, Jonathan. It is situated next to the parents' main lot, with a land size of 2714 m². It is a 900 sqm. double storey house with a rooftop viewing deck that overlooks the shared central courtyard with ample outdoor terraces and gardens.

Design Issues

On a master planning/ siting level, the J-house design addresses the issues related to inter-generational living that exists in large Asian families, where the parents desire their children to live in close proximity. Issues such as balancing personal spaces and shared family spaces, hierarchy and respect manifest themselves in the design of the house. For example, as a gesture of respect, the height of the children's houses does not exceed the main (parents') house. Hence the flat roof of J-House.

The design also explores the subtle sub-themes relating to heritage and traditions and how the upbringing / culture of the family can have a direct impact on the house design.

The house is designed to respond to living in the tropics, such as cross-ventilation, reducing heat-gain, sun-shading with interior spaces that open up to nature. It is also designed with air-conditioning due to the worsening HAZE situation in Miri.

interior spaces that open up to nature. It is also designed to be flexible enough to be mechanically air-conditioned due to the worsening HAZE situation in Miri.





Layout

The house is divided into 2 wings by a central lawn/courtyard; one which houses the living room with the family room above (linked by spiral stairs), while the other wing is more private housing the family spaces. Both wings have views of the central courtyard, and are connected by the multi-purpose room; a richly appointed space with pivoted panel doors to cater for various family events with varying numbers of people. The house has 6 rooms including a master bedroom, all with en-suite and wardrobe areas and corresponding 6 car parks.

Architectural language

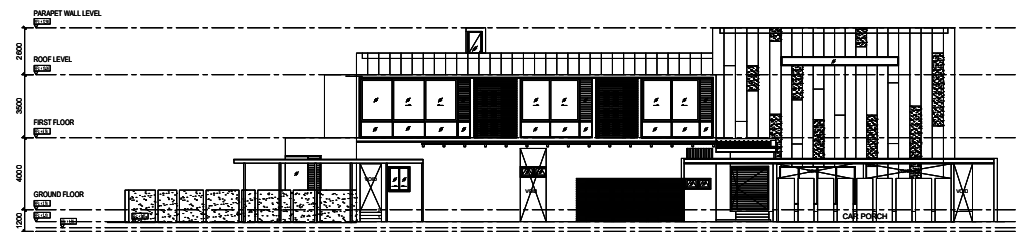
The building has a boxy modernist outlook with an emphasis on clean lines combined with a crisp white interior of marble and natural light. The interior is well-lit and allows for the play of light to filter in; adding richness and interest to the interior spaces, especially the double height living room which is complemented by a sculptural spiral stairs.



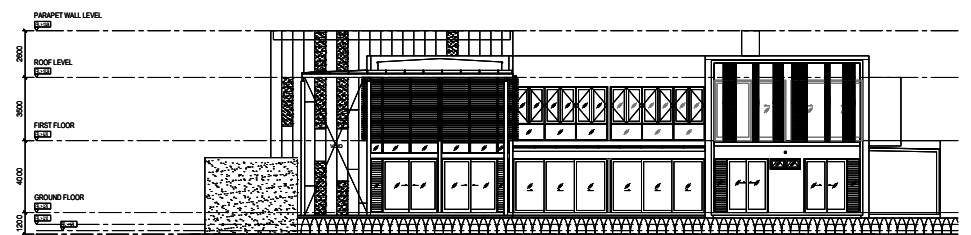
GROUND FLOOR PLAN
nts



FIRST FLOOR PLAN
nts



FRONT ELEVATION nts



REAR ELEVATION nts



CAPTIONS:

1. View of the main elevation fronting shared courtyard.
2. Perspective sketch showing the design of the house.
3. Sketch of the steel pavilion and the spiral stairs.
4. Sectional sketch illustrating the spiral stairs, music corner and the strip panelling.
5. The double-volume sitting room with screen cladding on the exterior.
6. The wooden panelling is an interesting backdrop for the long hallway.
7. The grand spiral stair is a distinctive feature and a testament to individuality.
8. A decorative screen creates a boundary between different interior spaces.
9. Aerial view of J house fronting the main Legal access road.
10. View of shared central courtyard.
11. View of pivot horizontal privacy screens.
12. "Architecture... shaping our home, shaping our life, shaping our future".

女 T- House, Miri

Design Network Architects

ARCHITECT'S STATEMENT

Introduction

T-house is one of the 2 sibling courtyard houses in conjunction with the J-house. If the J-house was the masculine version, then the T-house is the feminine version of this pair of houses. It is for daughter Teresa, and sits diagonally across the parents' main house. It shares a common-courtyard with the brother's (J-house) house, with a land size of 3193 sqm. This house is a reflection of its occupant, who loves nature and traveling the world.

Design Issues

Similar to the J-house, this house addresses similar issues related to intergenerational Living except through a daughter/sister/female perspective. This house also subtly incorporates familial themes of traditional values and family hierarchy - it has lowest building height with a stepped down silhouette. This has the added advantage of allowing views to the Luak beach afar.

In terms of site planning, this house is the most private as it is located farther away from the main house. This particular siting has many advantages such as unhindered views on all sides with good cross ventilation and sea breezes.

As a result, more nature is incorporated into the house; blurring the boundaries between the interior and exterior. One such feature is the movable full glass panels which open up completely allowing the outside to flow into the house.

Outlook + Interior

At the heart of the house, there is a 'sun-room' with a fern garden which allows the occupants to be immersed in nature all year round.

The interior finishes are bolder with a more experimental palette of material finishes, including textured rock surfaces, fair-face concrete complemented with warm timber finishes.

Layout

Teresa's-house like Jonathon's house is also divided into 2 wings, separated by the Garden in the middle. The front wing houses the main formal Living area entrance lobby, powder room. This front block faces the shared central courtyard with Jonathan's-house as its visual backdrop. The other wing family houses, the family room, the Dining, dry kitchen + wet kitchen, and a separate guest suite.

The house has a total of 5 rooms including a master-bedroom with en-suite and wardrobes with 6 car parking lots in total for family and guest parking.



Owner/Builder : Jonathan Ling And Teresa Ling
Architect/Interior Designer/Landscape Design :
Ar Khoo Boo Chuan @ Design Network Architects Sdn. Bhd.
Civil and Structural Engineer : PCS Consultants Sdn. Bhd.
M&E Engineer : Perunding Omega PMC Sdn. Bhd.



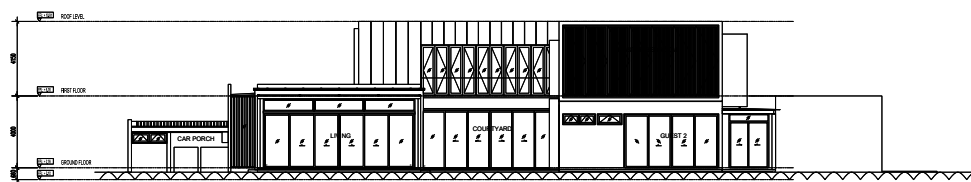
GROUND FLOOR PLAN
nts



FIRST FLOOR PLAN
nts



FRONT ELEVATION nts



REAR ELEVATION nts

CAPTIONS:

1. View of T house main elevation from the shared central courtyard.
- 2 & 3. Conceptual sketch showcasing the courtyard and wooden pavilion.
4. Conceptual sketch of the interior fern/ hanging garden.
5. Hanging greenery brings nature upwards in the space.

6. Aerial view of T house fronting the main carriage driveway along Luak Bay drive.
7. View of one of the terrace garden courtyards at T house.
8. Horizontal and vertical elements form a visual contrast.
9. The double-volume space floods with natural light.
10. "Architecture...setting the stage, for the unfolding of life's many drama."



THE STANLEY HOTEL & SUITES, Port Moresby, Papua New Guinea

Design Network Architects

ARCHITECT'S STATEMENT

Background

In 2006 after the successful completion of the RH Hotel in Sibu, we were invited by our client to do a proposal for a mixed use development in Port Moresby, Papua New Guinea. The site is located at a prominent junction of two major trunk roads; the Sir John Guisse and Waigani Drives, about ten minutes drive from 'downtown' Port Moresby's CBD. We designed a development plan for the 4-acre site which comprised a luxury hotel, serviced apartments, office towers anchored by a mall and hypermarket.

In 2008, Phase 1 of the project started with the construction of the Visioncity Mall and Hypermarket which includes retail and service outlets, cinemas, restaurant with banqueting facilities. It was one of the largest shopping and lifestyle malls in Port Moresby at the time, and it was unique for another reason; it was built by a contractor from mainland China. The construction was predominantly in steel and as Papua New Guinea is in the seismic zone, the building details took this into consideration as well.

In 2012, the second phase of the project was launched - the Stanley Hotel and serviced apartments, reactivating our involvement in Port Moresby's construction industry.



Client	: Dynasty Development under RH Group (PNG)
Project Management	: Profex Ltd (PNG)
Architect	: Design Network Architects Sdn. Bhd
Interior Design	: Boss Design
Civil & Structure	: Stocks & Partners Ltd (PNG)
M&E	: Perunding Dynatech Sdn Bhd
QS	: Perunding Juruukur Bahan Tiong
Landscape	: Earthscape Inhabitant Sdn. Bhd
Main Contractor	: CREC & XYZ Construction (PNG) Ltd (PNG)



Planning

The hotel and apartment blocks are laid out in a L-formation on a 4-storey podium that houses their respective lobbies, hotel amenities, retail and F&B outlets with 1 basement car parking floors. The podium is topped with a gym and a pool deck with dining facilities, the commercial floors of the podium is connected to the Visioncity Shopping Mall.

The hotel has 300 rooms including the penthouse floors, with 110 apartment units; most with views of the bay and sport stadiums for the Pacific Games.

Implementation

A project of this size and typology typically requires an extensive amount of coordination; between the consultants, between the consultants and the client, and between the consultants and the end-users and operators. At the initial stages, this challenge was particularly severe, and compounded by distance, limited flights to Port Moresby, and a project team from 3 countries, (our structural engineer was based in Moresby and the Interior Designer is from Queensland), and a hotel operator from Sydney.

Eventually the situation eased itself after we set up our project office in Port Moresby led by Andy Wong aided by Joyce Wong and Peter Bong - although by then the contract had been awarded to a Chinese contractor, bringing another country

into the mix of nationalities in the project team. The contractor brought with them a team of 400 people, who included not only builders but consultants and site staff as well. They worked at a pace I was not familiar with, design confirmations in the morning resulted in shop drawings the following morning.

At that Hwong was making monthly trips to PNG each lasting about a week, during these trips the work started almost immediately after landing at the Jacksons International Airport. I witnessed this first hand in 2009, when I visited for the first time - the site meetings were conducted in a mixture of English, Mandarin and Foochow but technical issues were addressed and solved before lunch. Operations and design matters were discussed with the client and hotel manager later that day, with proposals expected before we leave the country in 4 days' time, which was my small role there.

The hotel and apartment was successfully completed in time for the Games, and although it was originally called the Raintree Hotel, it was named The Stanley after Owen Stanley, a British Naval Officer.

The hotel was completed around August 2016 and opening ceremony was held on the 20th of October 2016, in time for Asia Pacific Economic Cooperation summit in 2018.

Written by: Wee Hui Min



CAPTIONS:

1. View towards the front facade of the curtain wall facing Sir John Guise Drive.
2. View towards the Hotel Wing and Apartment Wing from the infinity swimming pool at pool deck level.
3. View to the Green Haus Restaurant with Rainforest Themed interior design accommodating for breakfast, lunch and dinner buffet located at ground floor level.
4. View towards the Pre Function Lobby of the Banquet Hall at Level 3 with special glass bubble chandelier anchoring the space with matching design carpet
5. Internal view of the Presidential Suite at Top floor with contemporary metal plates chandelier and designer furniture occupying the space
6. Eye Catching Illuminated marble bar counter at Monsoon Bar located at Ground Floor Level.
7. View towards to Rainforest Cafe located at left end of the front lobby with Waterfall wall Feature and vertical green wall as backdrop.
8. Double Volume Height of Front Entry Grand Lobby with glass tubes chandelier highlighting the space and PNG art mural wall as backdrop for the hotel receptionist counters welcoming the guests.
9. View towards the side corridor connecting the front lobby to the Monsoon Bar, mini supermarket and retail shops with timber slatted wall highlighting the space.
10. Custom built spiral Staircase connecting the floors from ground to second with illuminated tread.
11. Waterfall wall feature as backdrop to the Rainforest Cafe creating a relaxing and ambient atmosphere.
12. Internal view of Gym and Fitness Centre connecting with pool facilities at pool deck level.
13. View towards the swimming pool shade structure with canvas fabric from artificial grass green area.



Various proposals for the site layout

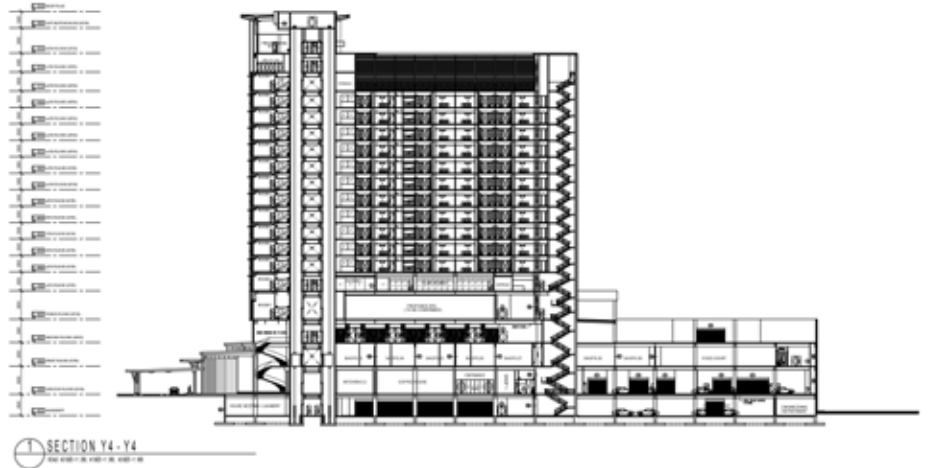
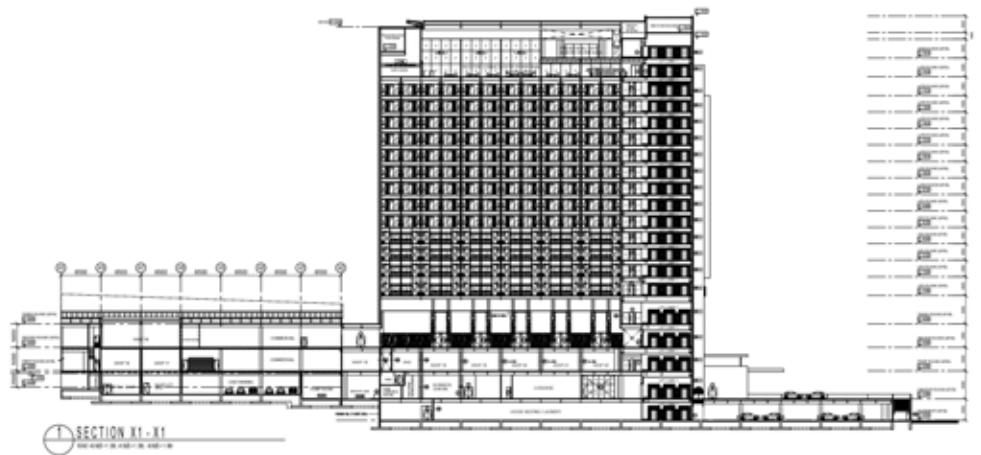


CAPTIONS:

14. Hotel's main entrance lobby under construction.
15. Pool deck under construction with the service apartments in the background.
16. The timber slatted wall of the front office, directly opposite is the hotel lounge and coffee house.
17. Specialist lighting in the pre function lobby.
18. The construction was mainly in steel, designed to comply with seismic code.
19. The completion of the project was fast tracked in time for the Pacific Games, requiring the architects to relocate to site from the Kuching office.
20. View of the hotel wing from the pool deck.
21. Front drop off canopy under construction.
22. Inspection of the mock up hotel suite with the hotel manager, Mr Geoff Haigh.



Ground Floor Plan





HOUSE BY THE RIVER

MNSC Architects

ARCHITECT'S STATEMENT

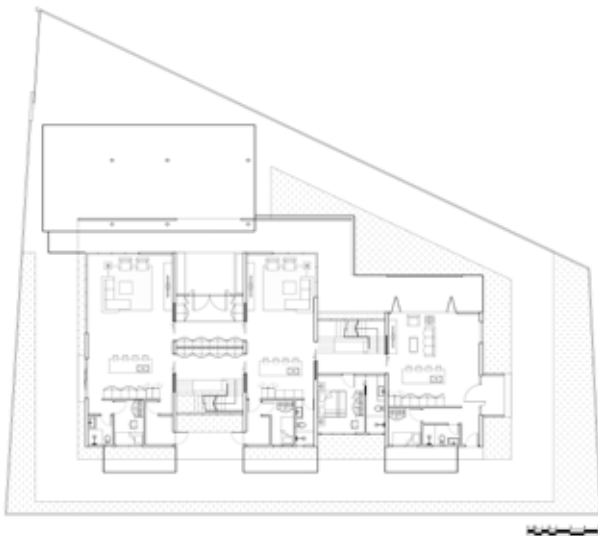
By a mangrove river in Tabuan Jaya Baru Kuching, a detached house custom-designed for three sons is to be built adjacent to their parent's existing house. Intended for multi-generational living, the residence will feature three private contemporary blocks for each son and family. Nevertheless, they are linked with connecting doors to shared staircases and common areas which form the two circulation cores in between. With entrances on three sides, linkage is forged with the main gate entrance as well as the parents' rear garden for optimal accessibility.

With utility and servicing areas tucked away at the back, in each block the living and dining spaces are designed with a generous double-volume to share with an open mezzanine. Meanwhile at mezzanine level, timber lattice screens diffuse natural daylight into these living spaces, rendering a relaxing experience for home dwellers. At the connecting cores, vertical series of voids enhance the overall air and heat flow throughout the house, while adjustable louvres at their brick fin facades further promote cross-ventilation. Accessed via these cores, the common terrace sits on the rooftop allowing for outdoor gatherings.

Each block overhangs to face the mangrove river, framing a soothing tropical view particularly from the bedroom. With a western-facing frontage, an array of ventilation blocks and screens shield the entire dwelling from excessive glare and heat of the afternoon sun; they form a grand screen façade. At the bedroom balconies, openable sunscreens offer residents flexibility in opening up to view the tropical river and also the neighbourhood.

Although essentially three blocks of separate entity, they are united and rooted as one grand family house - further linked to their parents' adjacent residence.

Written by: Amber Goh



Architect	: MNSC Architects
M&E Engineer	: Jurutera Perunding M.E.L
C&S Engineer	: Wong Yew Ching
Builder	: Hevision Sdn Bhd

CAPTIONS:

1. Ventilation blocks, brick fins and lattice screens form a grand river-facing frontage, shielding the house from heat and glare of the afternoon sun.
2. Vertical connecting cores unite the three blocks as one grand family house.
3. Adorned with screens for shading and privacy, each block adopts a contemporary form.
4. Each block overhangs to face the mangrove river, framing a soothing tropical view.



Painting by Lloyd Rees
(Northwood Point, Sydney Harbour 1977)

The inner wiring of the Architect Motherboard: S.C.O.R.E

Written by: Ar. Philip Chang

In my time mixing with the younger Architects and during my lecturing time with Lim Kok Wing University of Creative Technology, I felt obliged to talk about the basic make up of an Architectural Artist. One of the most eminent Australian Architects, John Andrews, called Architecture, a performing Art. So I wanted to impart my ideas on what are needed to strengthen a young Architect to perform his Art.

I distilled the myriad ingredients of our inner “wirings” into five elemental components, each fairly independent of the others. I arranged them in no particular hierarchy nor importance but spelling out a word that seems easy to remember: **S.C.O.R.E**.

1. **Sense of Scale** – This is of great usefulness if the Architect is to succeed. The sense of sizes, shapes of his creation and their relationship to surrounding objects and spaces (both positive and negative ones) will dictate his approach to a design problem. Scale also relates to a person’s movement and timing, his speed of appreciating what the Architect tries to convey. Even standing still or from a far distance.
2. **Communication** – The Architect has to communicate his ideas by way of written, audio and visual techniques. He has to convince the Clients of his ideas and to lay instructions, verbally and formally, to get them built accurately and smoothly. And it is often a two ways flow of words. He has to listen, understand what was said, and to resolve any problem or hiccup, or to influence the direction of the conversation to his advantage. He has to manage the flow of words, hard and soft copy documentation dealing with each Project.

3. **Observation** – The habit to observe and take note of the world around us (including the emotional and psychological interactions) will only help future undertakings. Form a library to lodge or download these observations for future use as a Practitioner. He needs to relate, classify, transform and rearrange elements of his observations of differing contexts to use in his creation.
4. **Reasoning** – The whole creativity of a design falls flat when an Architect cannot reason out the aspects of the part solutions. This is different to the item on communication. This deals with logic, the flow of reasons that prop up his argument. Often the fallback to First Principles is needed to reinforce his basis, the root, the essence of your ideas. This reasoning has to start from within oneself, without the need to communicate, searching for solutions logically.
5. **Education** – The word is used in its widest definition. Building an inherent curiosity about things, matters, processes and other people’s ideas and reasoning. To be able to look for answers; where and how to look, to self educate. The insatiable appetite for knowledge is key to the making of a consummate Practitioner.

Obviously these are only the basic preparation to perform as an artist in our Art. To secure a job and to get paid for your work is the more difficult next box of skills to acquire. These topics are best left to another day.

END

THOUGHTS ON SPACE AND THE PANDEMIC

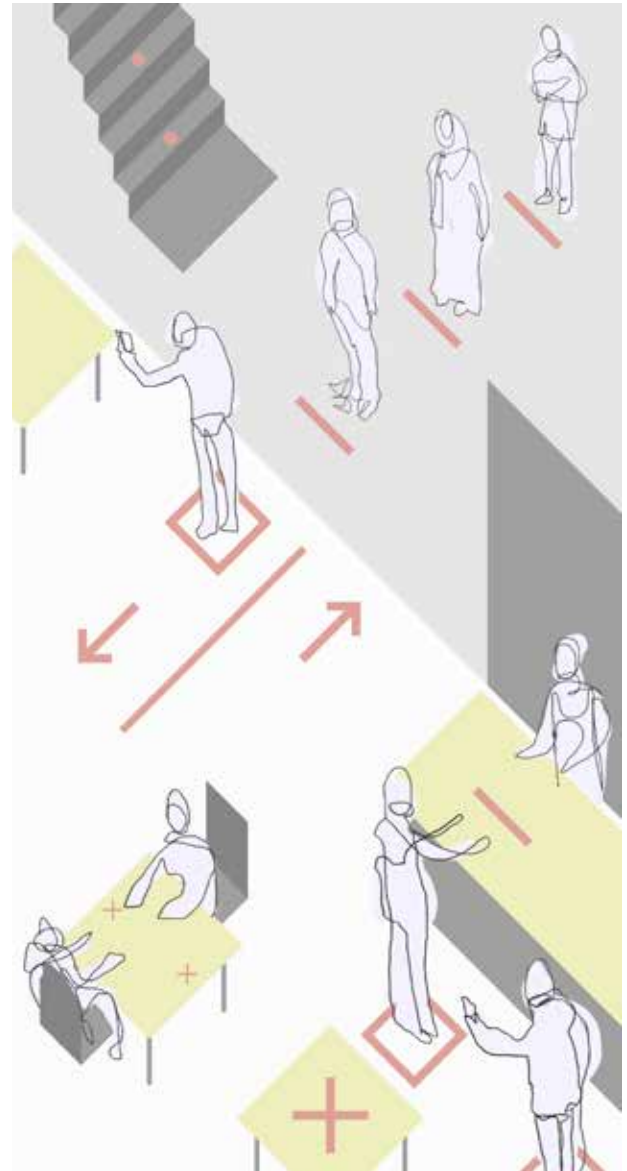
Written by: *Atta Idrawani bin Zaini*
(Faculty of Built Environment, Universiti Malaysia Sarawak)

In the beginning of the pandemic, there was one internet meme circulating around the social media that says, 'Until now, the best vaccine against Covid-19 is made by architects.' Of course, architects have no literal capability nor the capacity to create the so-called 'best vaccine' against COVID-19 or anything in that nature. The wishful remark is just referring to our homes, which were indeed made by architects. The rhetoric does not only imply that people would be much safer when they were at home, but it also hints the importance of architecture and the idea of a personal space. In a much larger context, this 'new normal' may have just redefined how we look at and reconnect with our space. Architects could be inspired simply by observing how people are exploiting or behaving around their space in the mid-pandemic era.

Personal Space and Primitive Elements

Architecture 101. One of Francis DK Ching architectural fundamental books 'Architecture: Form, Space and Order' tells us that architectural spaces may evolve from primitive elements of a dimensionless point, into a one-dimensional line, then into a two-dimensional plane and finally into a three-dimensional volume. Architects use these elements religiously to orchestrate orderly architectural spaces. We see these elements around us every day, a water fountain in the middle of a park could be a point, the walkway could be perceived as a line, a blank wall where one is staring at right now is a plane and the room where one occupies could be perceived as a volume or space. It may not be as direct, but the point is (no pun intended), in the mid-pandemic, our spaces are naively ordered by these basic, primitive elements.

Every place that we go right now might have some markings on the floor, bordering a different territory that one can only enter after the ritual performance of scanning the QR code and take their body temperature. Innocent lines on the floor establish a divide between personal spaces. A systemic trust is established, as one may not cross the marking on the floor unless is granted access, that it seems traitorous to invade others' personal space by simply crossing the line without permission. Spaces are deliberately and spontaneously ordered through the primitive elements of points, lines and planes as evident through the various types and designs of physical distancing markings on the floors, tables, chairs and even some walls. This you can see at schools, ATMs, public benches, shops, mosques – you name it!



The markings have become a universal scar of the pandemic. It created visual contaminations to otherwise an endurable space. Like in wartime, the mid-pandemic era brings about a weaker appetite for aesthetics. Much like scars, most of the residues from this will likely stay for a long time even after the pandemic is over. Would this appetite be restored after that? Can architectural functionalities and aesthetics be equally pursued without evoking disorder in either one, during or after the pandemic? Architects need to think about this.

The Meaning of Space

In encouraging physical distancing, a large portion of our space are now reserved for this purpose. As much as the people seem to be benefiting from this space surplus, there is an issue of spatial obsolescence. For instance, as organizations taking steps to encourage or instruct their workers to work from home, the notion of one's need to maintain a physical presence in the office may no longer be relevant to some. Apart from the virus, the crisis has also brought about a technological boom of virtual presence technology, which makes real-time video communications becoming more efficient and accessible. The expression 'working from home' is no longer reserved for a specific sector but is universally applicable to all. Our conventional wisdom on how the working environment should be of cubicles in a brick-and-mortar setting are being challenged with 'now everyone can work from home' reality. The obsolescence of physical working space is about to happen as everyone has just got the taste of that liberty, which before were exclusive to only a handful of people. In this regard, space is losing its meaning.

On the other hand, the pandemic has also extended the idea of space scarcity almost to an extreme end. Spaces are becoming even more precious as they can no longer sustain itself with the number of occupants are halved from their intended capacity. To put it into context, a cinema auditorium with 300 people occupancy can only have around 150 people or less. Prices for commercial services might be increased to compensate for the loss, as theoretically, break-even point could only be achieved by charging people twice or more the actual amount. What can only be filling this vacuum is money. In this case, space is becoming more meaningful.

Architecture and Crisis Resilience

Through the public service mantras played repeatedly on the television and social media, we are told to stay at home, practice social distancing, and recently to avoid the '3Cs'. All these advices hinge on the same theme – our space. The space is given a deeper meaning that was previously overlooked. Elements of points, lines, and planes have indirectly emancipated personal spaces. People are becoming more vigilant to their surroundings and starting to reclaim their personal space just by trusting these primitive elements. But these elements, more often than not, are visual pollutions that need some 'cleaning up'. Architects ought to pay attention to this too.

Where the meaning of space is the matter of when it is profitable, it should also be looked from the angle when it is not. During the pandemic, the meaning of space may be twisted. A 'profitable' space in the current state, may not be as profitable in the future and vice-versa. A 'useless' space which was sacrificed for enforcing physical distancing, may not be as wasteful

in the future. Architects are free to speculate what would, should and could be done to our space during the pandemic with careful attention, as the design during the pandemic may not be as sustainable after it is over. Architecture is as unpredictable as the pandemic gets.

The pandemic is also a showcase of mankind resilience in handling crisis through managing architectural space. As the vaccines have only just recently arrived, mankind all this while were able to survive the pandemic at the expense of spatial comfort and luxury. No one can tell for sure what the future entails. Would this new normal be permanent? How radical would architectural solutions be after this? Architects from all around the world are trying to prepare the answer. A 'post-pandemic architecture', would be considering the extent of the spatial and urban design can accommodate similar or worse scenarios. This is not the first time a crisis has changed how architecture and spaces were designed. This is, in fact, one of the ways how architectural ideas evolved. Even our traditional on-stilts architecture was a direct response to be adaptive to danger and floods – an element of resiliency. There will be a time when this crisis will create an architecture that is adaptive to the new normal.

To start, architects ought to gravitate themselves as closest as possible to the reality. Maybe the line markings on the floor are itself already enough. Maybe the points on the escalator steps are already an architecture. After all, Louis Kahn has once said, 'Architecture is the thoughtful making of spaces.', and being thoughtful may be as simple as drawing a line on the floor.

END



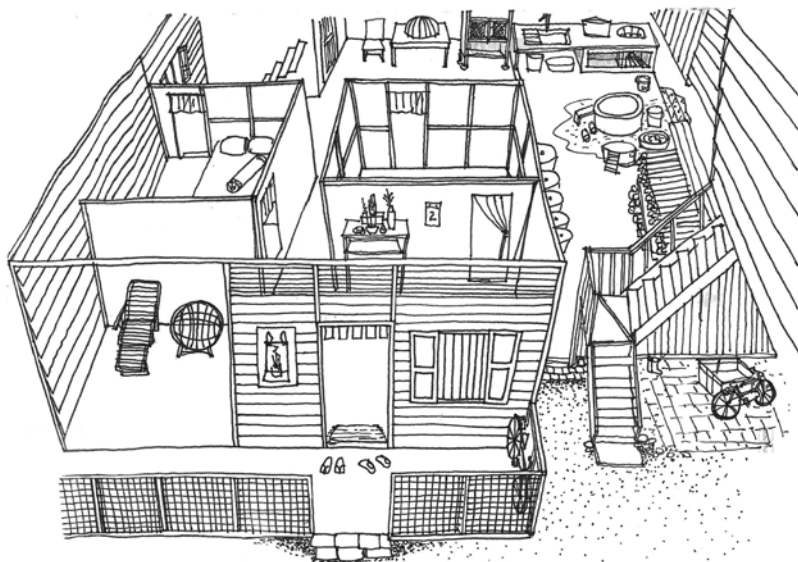
Dr. Atta Idrawani bin Zaini

(Faculty of Built Environment, Universiti Malaysia Sarawak)

Currently teaches architecture and is still learning about it too. Interested in architectural representations and media. An amateur filmmaker. A self-diagnosed multipotentialite.

窥看桃花村 (完结篇)

Peeping Old Klang Road (END)



外婆的小蜗居
My grandma's house



父亲手绘桃花村地图
Dad's illustration of the Taohua Village map

人与物，时间与空间

从刚开始阅读了妹尾河童的《厕所大不同》而产生为INTERSECTION着手写《窥看桃花村》系列的念头时，就没有刻意为自己的写作设计固定的题材和风格。当初纯粹是想借机会记录桃花村的风貌，以个人的方式纪念过世的外婆，顺便练习华语写作并重新学习绘图。也多谢行动管制令，能够腾出了很多时间细细回想童年往事，更让我提起勇气的向主编自我推荐。

People and things, time and space

When I first thought of writing the "Peeping Old Klang Road" series for the INTERSECTION (after being inspired by Meiwei Kappa's "Toilet Difference"), I did not actually fix a theme or style for my articles. At first, I just wanted to take the opportunity to compile a documentary for The Taohua Village to honour my late grandmother, and also to practice my Chinese writing skills as well as to relearn drawing. This thought would not been realized without the MCO when I had a lot of time to reflect on my childhood and started sketching my grandmother house. The extension of MCO even gave me the courage to propose the idea to the editor, Min.

2021. 03
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。

2021.03
Written by 西河。山
Living in the city, prefer kampung life; discovered cognitive to space when exploring the kampung during childhood.

为了完成任务，我会联络家人和亲戚收集集体回忆，除此之外也不断回顾往事，努力拼凑零碎记忆。从启发、回忆、收集素材、听故事、绘图、参考、起稿、书写到翻译，整个过程既熟悉又陌生，因为文字和建筑创作有着异曲同工之妙。虽然我并不擅长以华文创作，但中文报章倒是看了数十年，透过平日过多思考，抱着初生之犊不怕虎的精神去挑战和尝试，也算是一种新常态。当我人生第一篇华语绘图散文准备刊登时，我决定以匿名发布作品，目的是希望分享经验，让读者阅读后联想到自己的童年，从而引起共鸣。

回看《系列一》屎坑-茅厕-厕所，纯粹从细节铺陈和描述当下情景来着手，再加入对建筑的敏锐观察，选择以调皮生动的形式说故事，绘图上则效仿了类似妹尾河童的形式。当投入书写《系列二》非正式空间时，灵感源源不绝的涌上脑海，加入许多生活细节、建筑学元素和时间点，不仅敏感度增加，也丰富了内容。后来到了《系列三》距离与楼层和《系列四》记忆里的系列之家庭用具，叙述方式转为轻描淡写，用粗略概括的形式描写故事情节，直接地表达个人在直觉和触感上的思维和观点。随着时间缓缓地流逝，我逐渐发现写作其实并不难，其难处在于何时下笔。在我下定决心写《完结篇》的时候，拖了整两个月时间来构思内容，原因是我的记忆被掏空了。虽然如此，但养分还是有的，所以《窥看桃花村系列》最终得以圆满落幕。

文章内容多为描述当下情景来诉说人与物、生活与空间的关系、探讨空间运用的作业等，而这些内容竟都能无意间产生连贯，继而从系列一延续到系列四。这些‘功绩’源于小时候常听大人口述的生活点滴（当中不乏左邻右舍的家事兼八卦），耳濡目染之下，逐渐培养了以故事中的景物链接日常接触或想象的人物，在时空与空间中交接的能力。不难发现我粗略的文字当中，也运用了天气、环境、局限的形成，分别探讨人类的理想家园，还有人与环境的共存性与可持续性。也许是职业病的关系，间接使我练就链接回忆与环境学的技能。

星洲日报《快乐星期天》的人文关怀专题曾是我每逢星期日必读的专栏。让我印象深刻的就属不久前范俊奇《镂空与浮雕》里的人物侧写文章。其中收录了明星、导演、文人、画家、时尚设计师、艺术家等等艺文界名人的生平故事。作者把人物镂空，用美丽的文字激发了我丰富的想像，让我第一次真正地感受到文字的力量。纵然人物亦非，文字却能让记忆犹存，并以各种形式浮现，使我不知不觉间渐渐爱上了文字创作。书写能抒发情感之余，也是一种修行，希望下次再见时，我能以我的方式再跟你们说故事。

In order to complete the task, I had contact my family and relatives to gather collective memories, and I would also spend days and nights thinking about the past, trying to bring together the fragmented memories. Since the inception, I went through the process of recollection of memories, compilation of materials, listening to stories, drawing, referencing, drafting, and lastly self translation into the English version. The process is rather familiar because text creation is the same as architectural creation. I must admit that I am not good at writing in Chinese but I have read Chinese newspapers for decades and that fed me with quite a lot of nutrients. As a result, writing articles in Chinese has always been in my bucket list. When my first Chinese illustrated articles about my life was going to be published, I decided to use a pseudonym with hope that the act of sharing fond personal memories of the village would be a collective one for our readers.

Now that I have reviewed the **Series 1- Cess-pit Latrine**, it was purely re-living and describing the situation of that time. Without thinking too much, I included my observation on architecture while telling the story in a playful way and even imitating Meiwei Kappa's way of drawing. When I started writing the **Series 2 - Informal Space**, there was endless inspiration in my mind. I began to include more lively details, architectural elements and space time. It seemed that the sensitivity had increased and the content was more enriching. Later on, in the **Series 3- Levels Difference** and **Series 4- Household Appliances In Memory**, the narrative became more intuitive and direct in expressing the storyline, infused with personal thought and opinion. Since then, I gradually realized that writing Chinese articles is not that difficult, and that the only difficulty is finding the right time to start. Everything will come to an end and I decided to write this concluding chapter People and things, time and space. It took a full two months to develop the content, because my memory banks have been emptied, but luckily the nutrients remained.

My articles inadvertently continue from series 1 to series 4 are sometimes as narrative; describing the current situation, and in other instances; detailing the relationship between people and things, between life and space, and exploring the use of space. I wrote what I heard about the life stories (*gossips to be precise*) told by the adults when I was a child. The experience enabled me to relate people and things, time and space with own imagination, which is essential to compose these stories. I realised that I had indirectly included the environment, community living, the home and house, the coexistence and sustainability of man and the environment in my amateurish compositions about life and memories - this is no doubt due to my architectural background.

Since I started reading the cultural and humanity topic of “**Happy Sunday**” in Sin Chew Daily every Sunday long ago, I enjoy being cultivated in this way. Recently, I have been following a columnist named **Fabian Fam's** 《**Hollow Out and Carving In**》 covering the life stories of celebrities in the arts and literature such as celebrities, directors, writers, painters, fashion designers, and artists. I am truly amazed by the author in using beautiful words to ‘*hollow out*’ the characters that inspired my imagination. For the first time, I really felt the impact of words. Although people and things are impermanent, words have the ability to preserve memories, and words can also allow memories to emerge in various forms such as making me fall in love with writing. Writing is a means of expressing emotions, and also a practice (habit), which I hope to continue writing as a passion and share with you again soon

END



曾祖父母与孙子在桃花村的家门前，后方可见西河林氏牌匾悬于门屏上。

西河堂又称西河郡，是通用林氏郡望堂号，也是林氏最早的郡望堂号。牌匾除了是屋舍的装饰，还是景观的装点，表达了劳动人民向往、追求美好生活的意愿。（资料摘自网站）

My great-grandparents posing in front of their home in Taohua Village with grand children. The XiHe Lam's plaque can be seen hanging on the main door behind them.

XiHeTang, also known as Xihe County WangTang, commonly used to acknowledge the Lam surname and was one of the earliest Ling's (林氏) county. The plaque was part of the decoration of the house, and describing the landscape, which expresses the desire of the working people to pursue a better life. (Information extracted from the website)

UNIMAS YEAR 1 SEMESTER 1 FINAL PROJECT: FUNCTIONAL SCULPTURE

This is the final assignment for last semester, it requires the students to design a piece of functional sculpture (1 metre cube in size) to be located at the end of 'architectural maze' which was their previous design project. The students were required to address issues such as context, (in relation to their previous design project) structure, materiality, anthropometrics, and construction within a 6-week period. Typically, the school would pre-determine the material for the functional sculpture, it was bamboo in the previous year. Due to the restrictions posed by the pandemic, the students had to design and build their sculptures from home. Although it posed certain logistical problems, it also opened up the range of materials used and the design possibilities that came with it. A silver lining which saw a diversity of submissions, some of which were highlighted in this article. The rest of the students' work are also featured as part of raising awareness about what our local universities are doing, and also to educate the students about the importance of curating one's work to chart personal development and benchmark oneself with our peers.

This Year 1 studio is led by Lecturer Ar. Awang Hashim with Dr Atta Idrawani, Zain Gregory, Julie King and myself.



Barry Pen Siaw Lung, I am a first year architecture student at UNIMAS.

My sculpture was designed using the repetition of triangular shapes of plywood and PVC pipes and embellished with a strip of cloth. It changes between sitting and inclined positions by simply moving the armrest.



Hairel Idham, I was born and raised at Kota Belud, Sabah, and I am a first year architecture student at UNIMAS.

My design is called **Orion**, because its shape resembles a star. It is built using plywood, its component are detachable and fold-able to ensure that it is mobile and easily transported.



I am **Lim Guo Kai**.
'Time Back' - sit and feel the trace of time, recall what happened in the past.

Chula Camelia anak Edwin, I am an adventurous person who express myself through drawings, I enjoy both relaxing and physical activities such as Taekwondo.

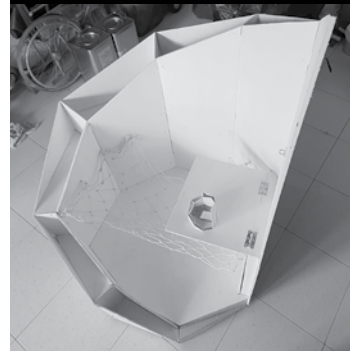
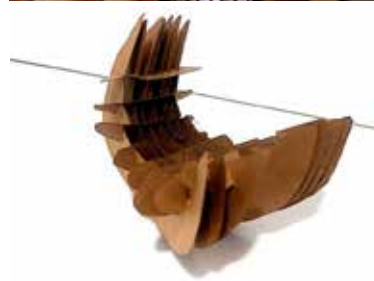
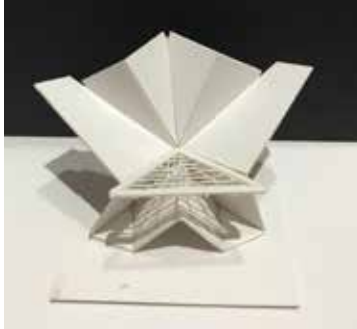
The 'Chillax' is a rocking chaise longue inspired by my Project 5, that has a combination of geometric and organic shapes designed to portray calmness.



Nabilah binti Rosman, from Seremban, Negeri Sembilan.

'Plonk' functional sculpture uses a combination of different materials unified into a fold-able seat that is robust and yet comfortable.





Nur Iffa Zalika Abdul Karim from Tawau, Sabah. I love painting, photography and producing videos - my passions are also my strengths.

'Liberdade' was developed from building elements from the previous project; the skeletal frame reduces weight, the diagonal lines provides stability while its repetition shapes make its fold-able and portable.

Nur Nabilah binti Noorzali, finally studying architecture after completing my Foundation In Agricultural Science at Universiti Putra Malaysia, Selangor.

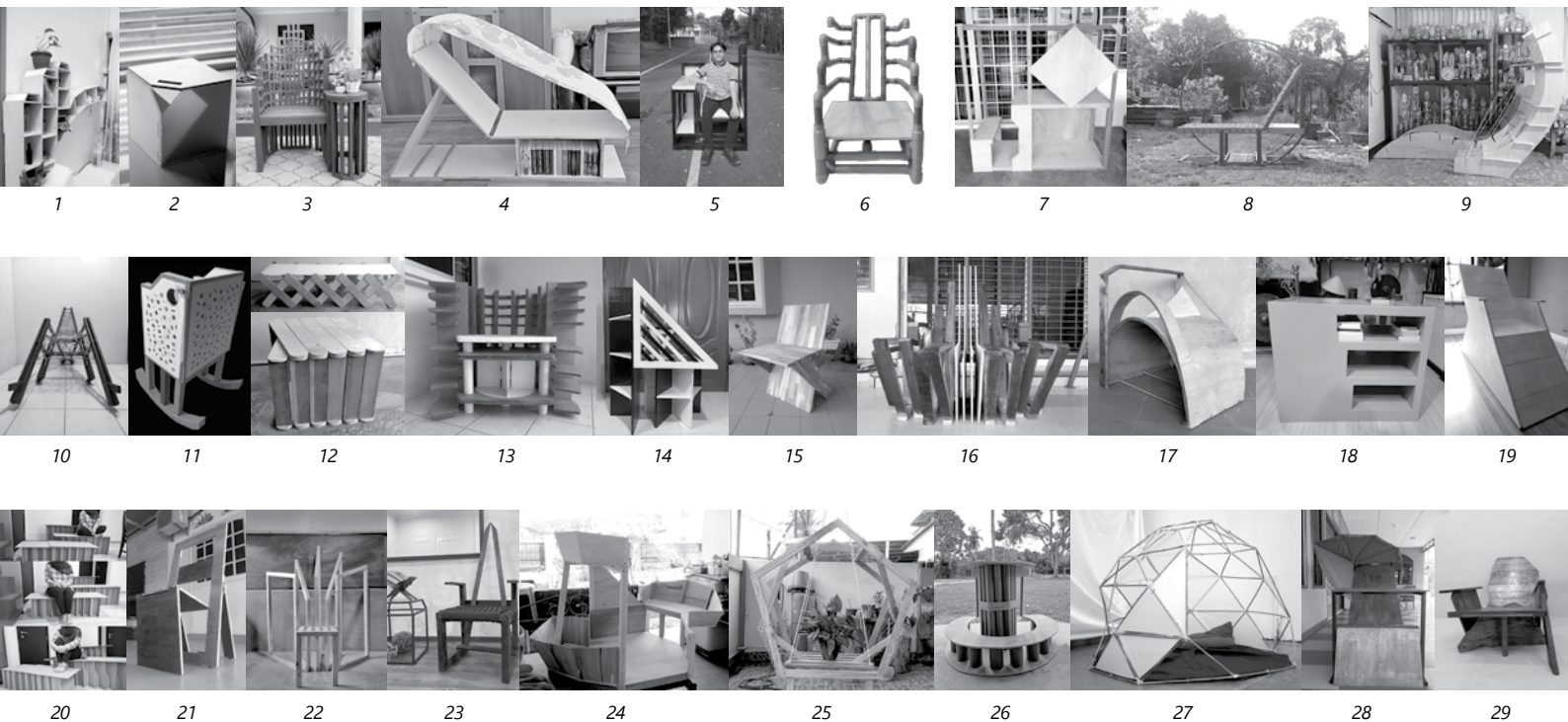
'Crescentic' was inspired by the moon and created using layers of cardboard interlocked and shaped to depict nature through movement of the curve, the symmetry of the lines and the repetition of layers.

Nurul Batrisyia binti Saharidan, 20 years old from Kota Samarahan, Sarawak. My favourite architect is Zaha Hadid.

My Functional Sculpture was inspired by a crescent moon that symbolizes the greatness of God, the spirit of love and a humble servant of God.

Joanne Ho is an aspiring architect, born and raised in Kuching, she is passionate about art, design and nature

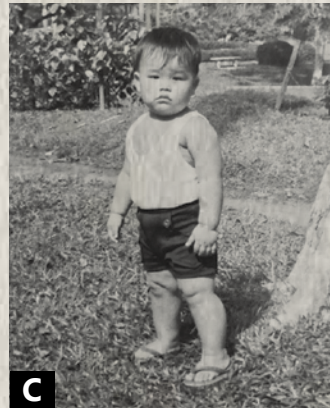
'UNITY' is a functional sculpture constructed out of lightweight PVC pipes and tensioned fishing lines to be a metaphor of union, trust and harmony; requiring its users to take a leap of faith in order to sit on the deceptively fragile structure.



1. Lim Joo Wei
2. Wong Jun Xiang
3. Nurul Izzati Binti Fauzi
4. Carol Chong Sze Jie
5. Chris Alvin Anak Terence
6. Khairyyah binti Raphae
7. Sarah Foo
8. Chong Ren Jie
9. Xin Lin
10. Gladys Ankin Anak Maynet
11. Nur Mahirah binti Nasiruddin
12. Jacynth Kua Pei Jing
13. Arief Hafizi bin Kamarulzaman
14. Nur Syasya Khayrin binti Kassim
15. Nur Aini Farhanah binti Iswandy
16. Fathu Razzieq bin Osman
17. Mohd Khaliq Nadzmi bin Hamkar
18. Natasha Natalie Adai
19. Pamela Edwin Anak Gimam
20. Nur Rehanna
21. Muhammad Hazimi bin Azman
22. Steffan Xu
23. Nazatul Adillah
24. Nur Zahirah
25. Abdul Hafiz bin Abdul Hak
26. Siti Nuradlina binti Hairul Anuar
27. Seau Zi Xiang
28. Muhammad Afiq Faisal bin Mustapha
29. Intan Zulaikha binti Khalid

I KNOW THE FACE BUT YOUR NAME ESCAPES ME

We have a collection of small town voices; our peers who came from small towns in Sarawak - they tell their stories here. We have deliberately separated their stories from their photos - match them and send your answers to intersection.editorial@gmail.com and win prizes from PAMSC.



1. Wong Kiong, Telok Assan

I was born in Telok Assan; a small Foochow village of about 25 wooden houses along the Rejang River. Although it was only 10 km from Sibü - it was a world away without power supply and running water.

In 1978, I become the first (and youngest) of 10 siblings to study overseas - leaving Sibü for London to study 'A' Levels. It was a great culture shock - I spoke English with a Foochow accent, learned how to eat Western food, to take the 'Tube', to cook do my own laundry.

2. Lily Lau, Sibü

I married a guy from Sibü, so I had no choice but to return to Sibü. Having said that, it was also the best choice, I have fond memories of my school days at SMB Tung Hua. I enjoy working in Sibü because the people I work with; we support each other like a family.

3. Teng Mee Huong, Sarikei

I grew up in a small village called 'Tun Tah Poh', about 3 1/2 miles from Sarikei town. The neighborhood consisted of a church, SJK Su Kwong, Sekolah Tinggi Sarikei (formerly known as Hua Chiew High School) and a swimming pool. They are all within walking distance from my house.

4. Peter Wong, Julau

My fondest memories of my hometown, Julau were its tranquillity, the cool weather at nights and the simplicity of people's lives there. The river beside the town used to be the main mode of transport and this is where we spent most of our free time playing games, swimming and fishing.

In recent years, the river has become polluted and with the linking of new roads - like many small towns in Sarawak, my home-town has lost much of its importance and with it; its character.

5. A Serian Reminiscence by the late Ar. Dr. Paul Yong Min Hian

One of my memories of Serian was my father's building which housed the first cinema called Syn-Syn Cinema. My father was given a piece of land to build the cinema. Being the eldest, I was roped in along with my second brother, Peter, to operate the projector for the shows.

Later, when I moved to Kuching for my secondary schooling in Kuching, I remember being called upon regularly by my father to go and collect films from Shaw Brothers to be despatched to Serian.

6. Mohammad Royzaid Hometown: Kg. Pinang, Samarahan

This photo was taken by my Primary One class teacher at SK Pinang on my first day of school. I recall how we sat around a table to do our work in the lower Primary classes instead of rows, and on box-stools that look like dice instead of chairs.

Many people forget that until the 1990's - it took 4 hours to travel the 25 km between Kampung Pinang to Kuching because there wasn't a connecting road and we had to take a ferry for part of the way.

7. Chan Chaw Chuan, Dalat

I was 10-11 yr in the photo. It was taken on the jetty in front of the Catholic Church, you can just make out the Melanau Kampong across the river. Like most riverine towns, Batang Oya was Dalat's lifeline - depending on it for transportation, water source for drinking and washing. And in many ways, the river was also the life-line for my school friends and me. Something which I enjoyed until I left Dalat at 12 to attend secondary school at Kuching High. After that I would only return during school holidays.

8. Wong Siew Ling

I left Sibü when I was 14.

I was especially fond of the streets and alleyways of the Sibü town. They were the stages for growing up and growing old. Children played on the streets and the alleyways in the evening. The grownups played chess and chitchatted in the Kopitiam and on the streets.

9. Bong Joon Hin, Tapah

I grew up in Tapah where this photo was taken; our chicken farm can be seen in the background.

Lulu the dog is my childhood companion, no actually he was my hero. When this photo was taken, Lulu was 2-3 years old - he died fighting off a python that was attacking our pigs.

The house where we lived was built by the government under the "Operation Hammer" (铁锤行动) where residents were rounded up and housed in three gated villages (新村) of Sibü, Beratok, and Tapah. This was the government's tactic to control the influence of the communist thinking from spreading.

You could say that I grew up in a guarded and gated community.



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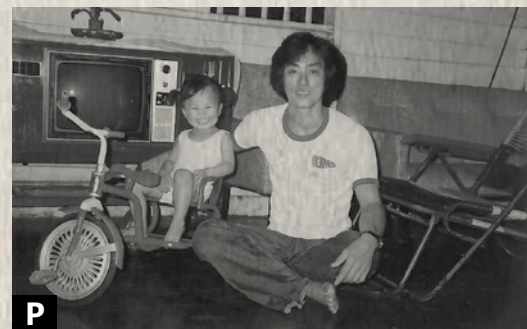
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10. Clara Voon, Pisang Road West Hainam Village (海南村)

I stayed with my grandparents for the whole of my Primary schooling. I only returned home to my parents on the weekends.

The photo was taken there, with my younger sister and brother - we had great fun playing hide-and-seek, running around; everyday was like a holiday. Those days are gone, as are my grandparents - only the memories and photos remain...

11. Dona Rose Amer Hometown: Jakarta, Indonesia

This photo was taken at the Ancol Art Market by my dad, who took me with him when he visited all sorts of fairs and exhibitions, from the arts to books to automobiles. My mother on the other hand took us to performances; the theatre, ballet and jazz festivals. This is what I remember when I recall spending time with my family as I was growing up.

I look a little tired in this photo but I think this is just my 'camera' face; I was a shy girl (am shy still, I think).

12. Arlene Chew Hometown (in transit): Kapit

At two years old, I imagined myself as an exponent of Tae-kwon-do, wearing an outfit made by grandma in a photo taken by Dad. 'We were in Kapit at the time, my father who is a doctor was posted here to serve as a flying doctor to the rural villages', she said. Our house faces a field where the helicopter would land and take him off to his rounds. That's where I saw the people practising Tae-kwondo and mimicked their moves.'

13. Wee Hii Min

I think I was 4 when this photo was taken (I am guessing that it was for my birthday). I was taken to a photo studio (I am guessing Empress or Great Wall) by my grandfather whom I lived with until I was in Primary 2. Kuching was a small town then and the house at Jalan Tabuan seemed like the centre of our little universe from where we walked to school (St. Thomas), to the shops (Shuan Hiang 泉香) and to the cinema (Rex) and for 'chicken in a biscuit' (Ting & Ting Supermarket).

14. Chai Si Yong

I was born and raised in Kuching. Growing up in Kenyalang Park, I was not very familiar with Kuching City back then. I spent most of my childhood confined within the areas that were reachable by what my mum called the 'Public Bus No. 11' (Chin Lian Long Bus No. 11) and 'our own No. 11' (our legs).

It was quite safe to walk around then. I remembered we walked from Kenyalang Park to Attapah (off Chawan Road) to visit my aunty very often. I used to hang out and play football with my school mates at Traffic Garden and Dinosaurs Park every afternoon until we broke Madam Lee's potted plants.

Things went a bit more exciting when I got my first Honda C70 in Form 4. I used to ride to school, work part-time in the city and spent my afternoon in DBKU Library where the Marians usually go. I enjoyed riding as it gets me closer to the city where I stayed (and not so tired).

15. Angel Wong Ming Ming

Daddy's girl, the background is not that important, as long as his girl is smiling.

16. Lam Choi Suan

The tricycle, lazy chair, the cabinet TV behind me and my 二舅 (2nd uncle) who would one day carry me on his shoulders when we crossed a stream while escaping a flood - all framed into a beautiful memory.

17. Tay Tze Yong

Growing up in Kuching during the Asia industrial boom, grew up surrounded by industrial products, particularly paints. Living in shophouses, playing with LEGO blocks, helping the family with their trading business from a young age, I believe these influences shape my design approach.

18. Annie Narodden

As a child, I love to read as there were no kids my age in our neighbourhood. My favourite was the Enid Blyton's Faraway Tree series. I was always fascinated with what was on the ground and clouds in the sky. So I would imagine the weird looking rocks that I picked were magic pebbles and the clouds were some enchanted land that flies. I was a dreamer, still am.



HWONG HOW HING grew up in Sibu, and attended high school there until Form 6 before leaving for Taiwan to study Architecture at the National Cheng Kung University. He completed his studies in RMIT Melbourne and worked in Singapore for 1 year before returning to Sarawak to work with AKDI, Artemas Architect and AKIMEDIA before setting up Hwong Architect. In 2000, he founded Design Network Architects (DNA) with three other colleagues from AKDI - the partnership proved a success as they won numerous awards and commissions including several projects in Papua New Guinea. In PNG, he was assisted by Andy Wong, Grace Lee, Joyce Wong, Alvin Thia, and the late Peter Bong.



ABOUT DNA

Design Network Architect is an architectural practised based in Sarawak.

A diverse group of individuals that see beauty in the ordinary and help others see it too.

TROPICALS

Paying homage to Borneo's prized gem, the rainforest. DNA consistently incorporates elements of nature into their architectural language ; using their Borneo environment to their strength. Their designs maintain visual connection to its environment, ' Being outside while indoors'. With tropical climate year round, DNA's designs utilises natural light and ventilation to allow for a greener environment.

CULTURAL

A land of vast diversity and architectural heritage, DNA's designs acknowledge the richness of the land's culture while weaving in characteristics of modernity. This dialogue of contrasts occurs when organic and structured, modern and nostalgic elements coexist.

Fundamentally, the challenge of Borneo architecture is to translate Borneo themes into tangible spaces for the people.



MNSC ARCHITECTS is a design intensive practice jointly set up by Ar. Lau Ming Ng and Ar. Thang Suh Chee in 2013. The company later welcomes Ar. Kong Yean Wei as part of their director team, forming **AKIEDGE SDN BHD** in 2019 where part of the projects are a continuation from MNSC Architects.



AR PHILIP CHANG, a graduate of Sydney Uni and pathfinder for our Profession since 1982. Major works included Kuching Waterfront, Miri Curtin University, and Miri City Fan and City Library.



CHANG JIH REN - A senior practitioner and role model who appreciates the noble, the right, the pure and the lovely. He has been making quiet buildings over the years, with his small practice that puts passion for design ahead of commercial return. He has been able to turn clients into friends and establish trust with builders. He intends to continue to practice architecture with integrity without apologies.



ANGEL WONG MING MING - I'm a girl who grown up in city but having a dream to build my 'kampung house' within the city. I like to find happiness through design because the act of creation, designing and constructing can bring passion and happiness.



西河。山 本人

Living in the city, prefer kampung life; discovered cognitive to space when exploring the kampung during childhood.

Besides architecture and raising 3 children, practising writing as passion.



ANNIE believes in choosing kindness over being right and to always pays-it-forward, in hope to making this world a better place.



TAY TZE YONG is the partner of INTODESIGN Lab, Design Director for PDC Design Group and a part-time lecturer at UNIMAS. Tay is passionate in designing furniture-toys, playscapes, community and educational related architectural design. He is also actively promoting children's creative learning environments through architecture design and installations.



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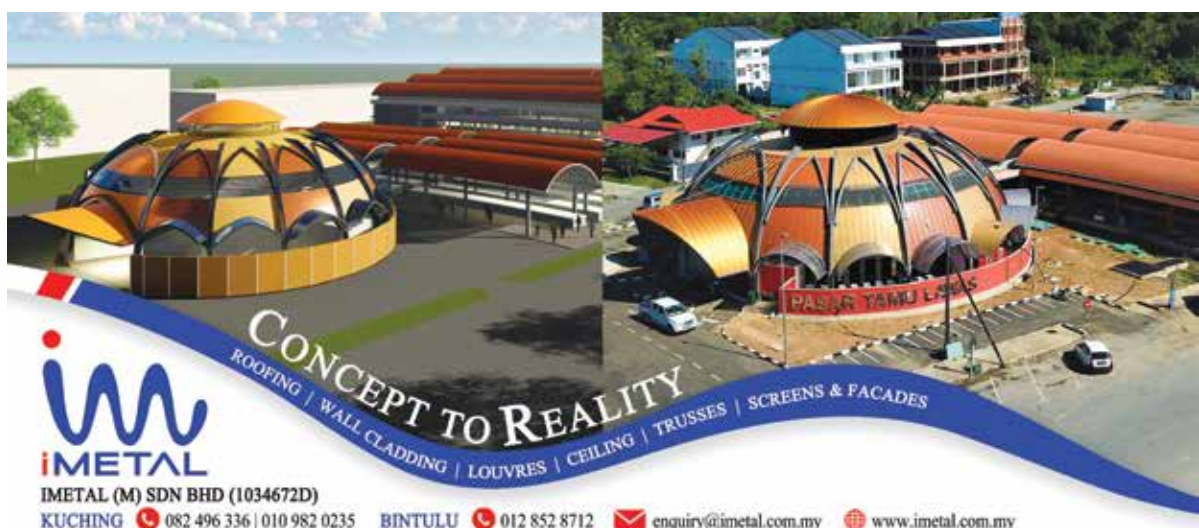


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We encourage our members to take this opportunity to upload work samples to the PAMSC new directory; it is **FREE**, it is **easy** and we think it is important to **collectively showcase our Sarawakian Architectural Portfolio**.

Go to <https://pamsc.org.my/announcements/promoting-architects-in-sarawak/>