

FLASH

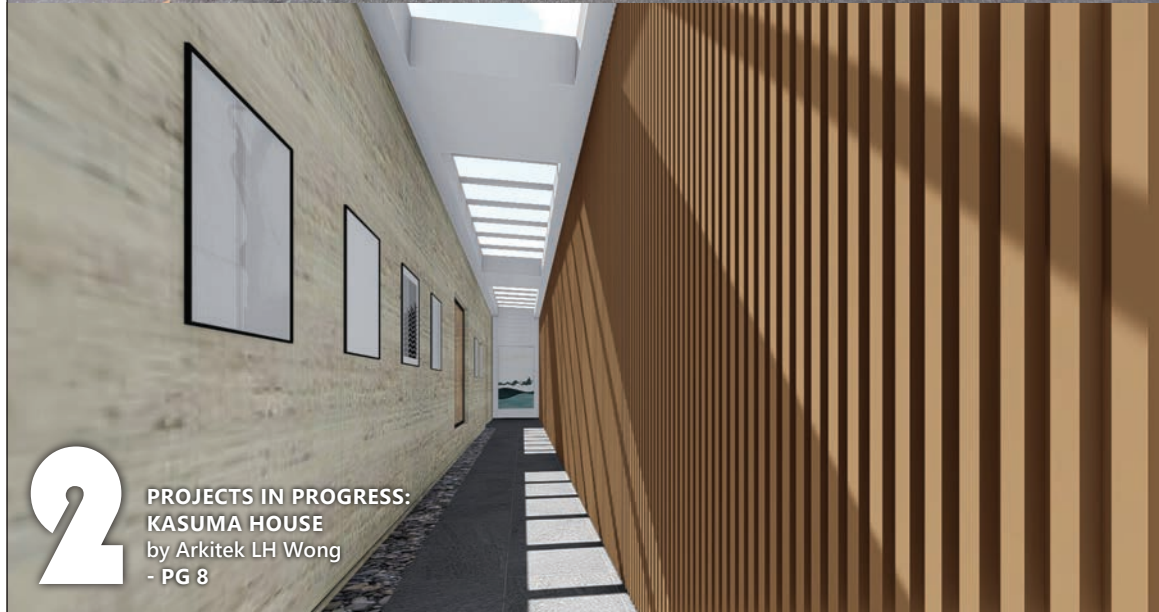
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Term 2021-2022 25th Mar 2022
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News+FLASH is the digital offspring of INTERSECTION. It is published digitally each fortnight for the foreseeable future, until we run out of ideas, articles or money.



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we're looking
for
DESIGN INTERNS



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PICOLAB

Final FLASH of the term !



THE RE-DEVELOPMENT OF FAIRY CAVE NATURE RESERVE

by Atelier Timur Sdn Bhd



Fairy Cave Nature Reserve Visitor Centre

ARCHITECT'S STATEMENT

BACKGROUND

The Fairy Cave Nature Reserve project is one part of the Wind and Fairy Caves Nature Reserve re-development. Funded by Ministry of Tourism under the 11th Malaysia Plan, the project is instigated and implemented by Sarawak Forestry Corporation Sdn. Bhd. which has since evolved to a government statutory body renamed; Sarawak Forestry Corporation (SFC for short).

Although Fairy Cave was one of Bau's tourist attractions, the site was generally overlooked before the re-development due to -

- inadequate facilities,
- difficulty in accessing the site
- and the general perception that it was only meant for the 'fit and adventurous'.

The Fairy Cave is a limestone cave of significant natural beauty, and a reservoir of unique flora and fauna. Furthermore, the limestone formation in the Bau area is Jurassic (170 million years) which is older than the famed Mulu Caves which are Paleogene (50 million years) in age.

SITE CONDITION

We were mindful of these salient attributes and excited when we were invited to look into the feasibility of the site, and its tourism potential. We were very privileged to have an open minded client, who supported the less 'conventional design approach'.

The Fairy Cave Nature Reserve site is constrained by a lack of available build-able land as the original gazetted area skirts at the

base of the cave cliff-face. The existing structures consist of a concrete staircase tower which is the only access to the cave entrance at about 23m from the ground, a 2-door toilet hut and a portable cabin that functions as a ticketing and control booth at the bottom of the staircase.

DESIGN APPROACH

Fairy Cave site was designated as an extension to Wind Cave site and does not have the Customer Service Centre unlike most of SFC Nature Reserves or National Parks. This is because of the 2 sites; the Wind Cave Nature Reserve was designated as the main Customer Service Centre.

With minimal building programme for Fairy Cave, we look to optimize visitor experience without excessive building.

We wanted to promote the Fairy Cave as an attraction for everyone, and not just for the 'fit and adventurous'.

Our design proposal was vetted by various stakeholders in the Ministry including tour agencies. Those sessions were productive and guided us towards new design approach and outcome. The design team successfully convince the client to approach the site in the following manner :

- To provide essential spaces which are interwoven with the Exhibition Design and Content throughout the site.
- The exhibition design team decided to feature the unique flora and fauna for Fairy Cave and the unique mammals for Wind Cave.
- To have a holistic approach in enhancing the visitor experience; in the form of an open-air 'natural history museum' concept.



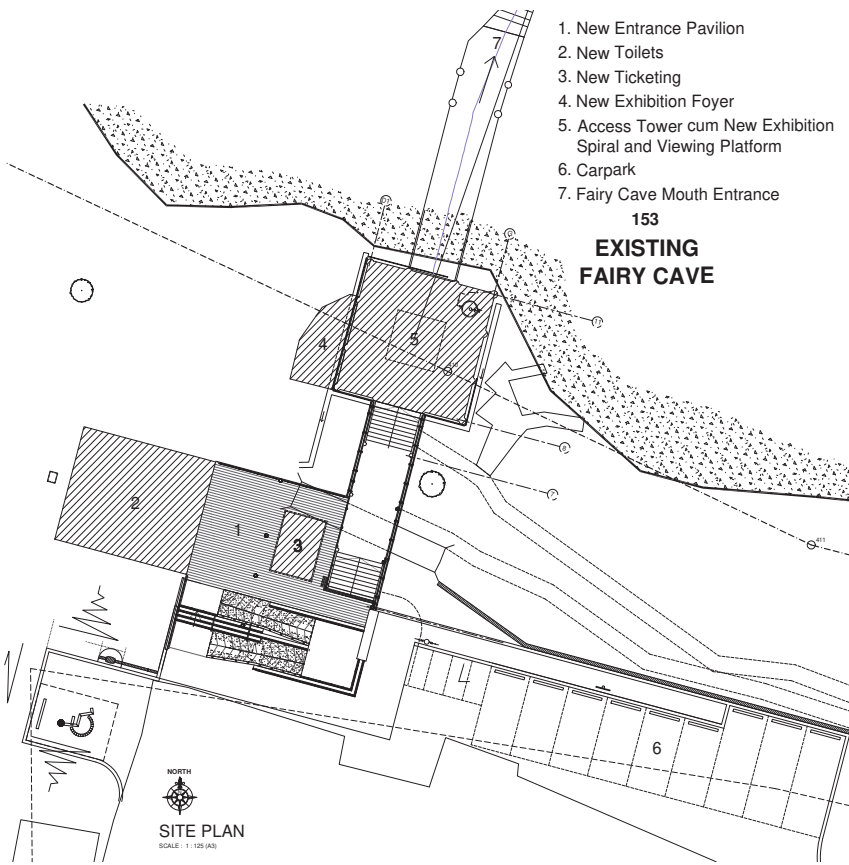
CAPTIONS

1. Original Access Tower under alteration.
2. The Beginning - view of the Access Tower.
3. The Beginning - view of the surrounding below the Access Tower.
4. Ar. Ivy Jong on site.
5. Discussion with SFC CEO and Controller, Encik Zolkipli Mohamad Aton (centre) along the 'Dark Trail'.

1. New Entrance Pavilion
2. New Toilets
3. New Ticketing
4. New Exhibition Foyer
5. Access Tower cum New Exhibition Spiral and Viewing Platform
6. Carpark
7. Fairy Cave Mouth Entrance

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EXISTING FAIRY CAVE



PROJECT OUTCOME

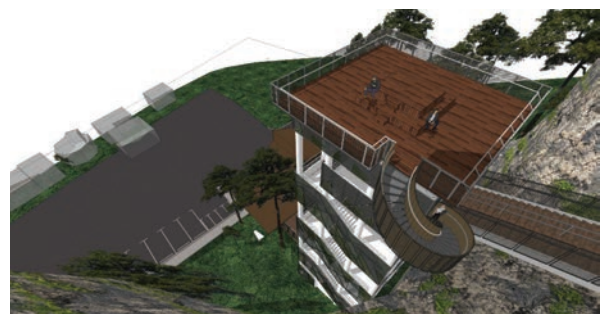
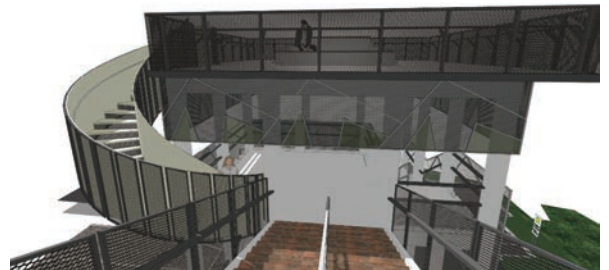
The project is broken up into 4 segments:

1. The Entrance pavilion - ticketing booth and control point, toilets and an sheltered space for tour guides and rangers to brief visitors.
2. The Access tower - modified to become an open exhibition-information spiral, topped out with a viewing platform.
3. The Fairy Cave Chambers - comprising the main day-lit chamber and the cavern which is named the Dark Trail, which takes you to the opening on the other end of the caves to the new Summit Trail.
4. The Summit Trail - a guided trail with the Summit Platform at the apex.

1. THE ENTRANCE PAVILLION

The 'big hat' roof design at the main entrance pavilion provides shelter and legibility - a landmark raised on stilts to avoid disrupting the natural stream below. Leaves collected from site were used to create floral relief on both the new and existing concrete floors. Kelampayan and Accacia timber siding was used for the new toilet and ticketing booth; to showcase SFC's sustainable timber research and development.

These features are amplified in the building of the Wind Cave Site building - we will share when the project is completed.



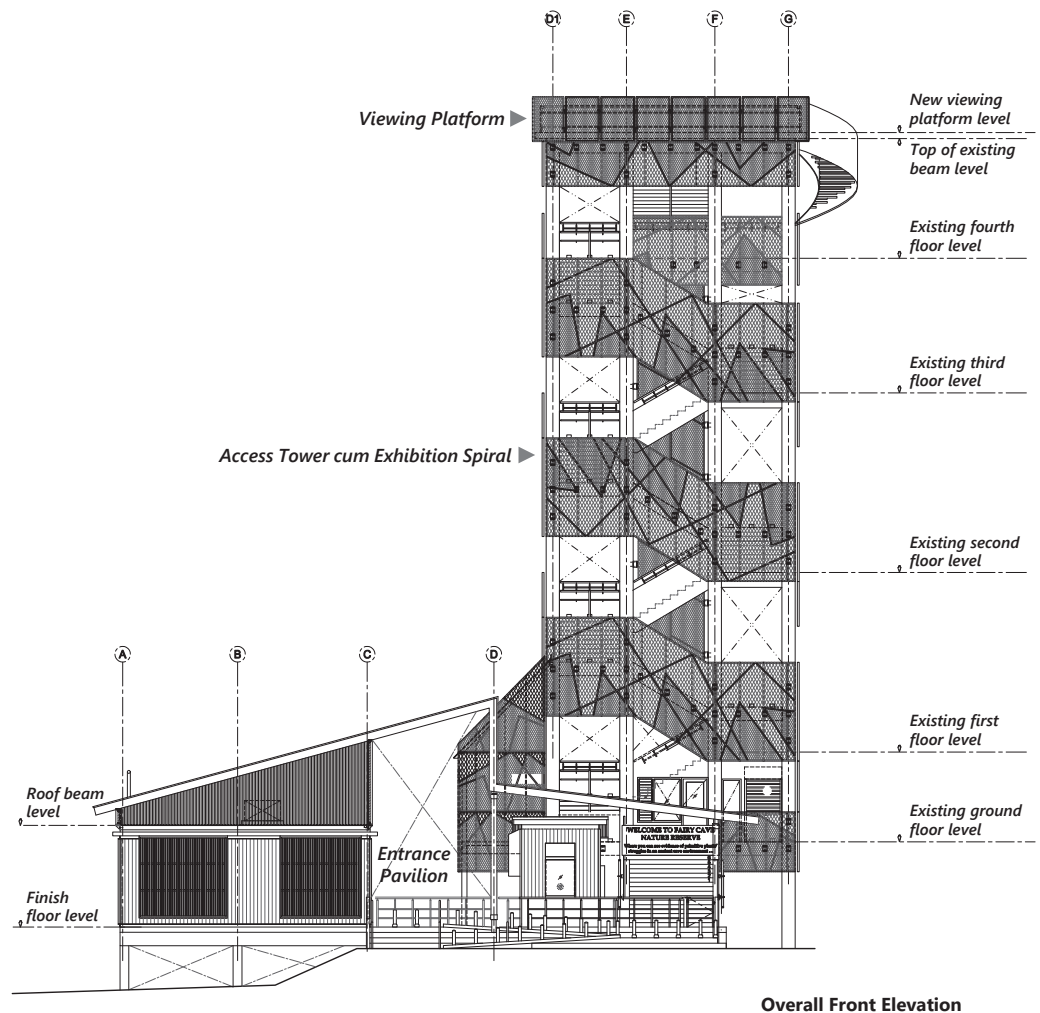
2. THE ACCESS TOWER

It was a challenge to improve the 'accessibility' of the existing RC tower structure, which was unfriendly and poorly lit. The climb to the top was daunting.

We decided to convert it into an exhibition-information spiral, intended to distract visitors from the laborious task of climbing the stairs. The original tower roof was removed and replaced with a viewing platform with a daring outward spiral staircase design. From here, there are views of the surroundings as well as the view of the cave mouth from a height.

The viewing platform is visible from ground and gives visitors another incentive to climb the tower. It also serves as an alternative destination for visitors, while waiting for the crowds at the cave mouth to disperse.

Externally, the new expanded mesh screen acted as a rain-sun screen while giving the existing a new dynamic outlook. Given that the area at the cave is under conservation, there were no intention to increase the footprint of the structures. We chose instead to optimize what we inherited from the brief.



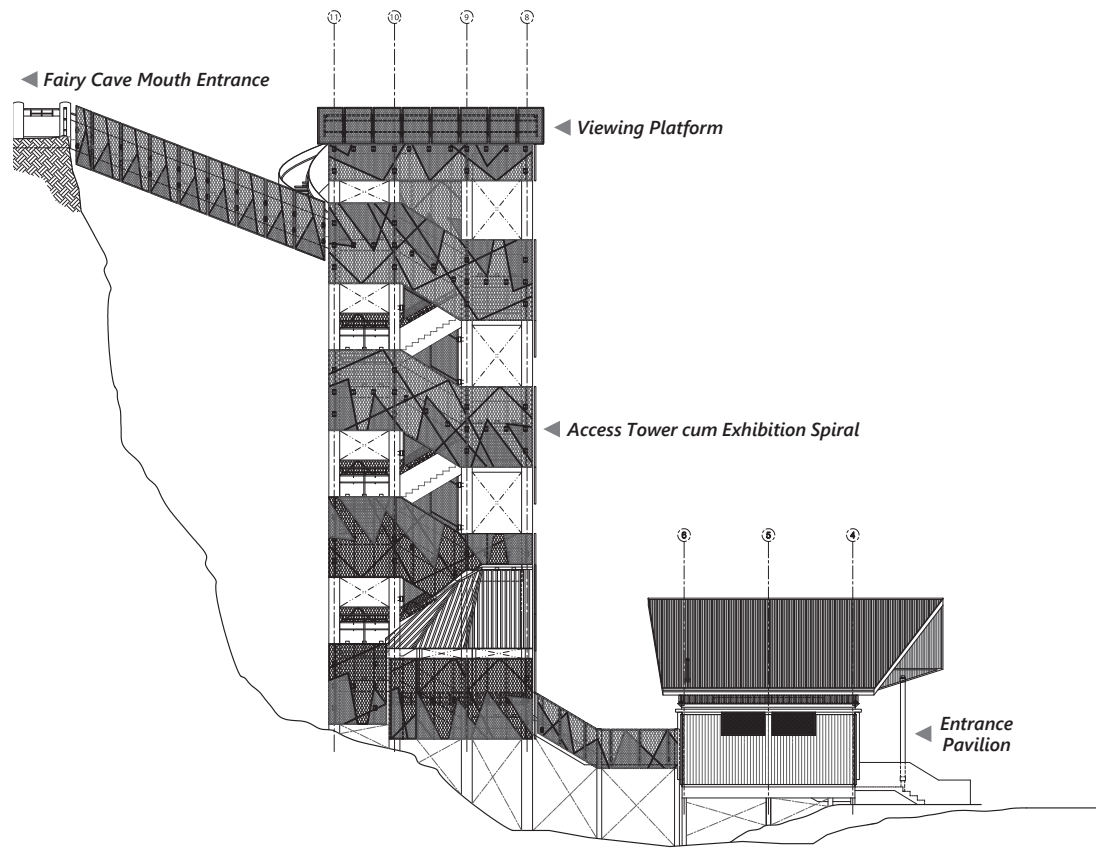
Overall Front Elevation

3. THE FAIRY CAVE CHAMBERS

The original entrance to the Cave Chamber is via a long and steep ladder to the first landing within the cave chamber.

We discovered an alternative route during the initial cave recce, which allowed us to direct the traffic flow into and out of the cave. This helped to mitigate the potential bottle-neck situation caused by the narrow access to the cave. The minimal physical intervention in the cave chambers were made based on legibility and safety aspects. The choice of building materials used were selected for suitability on site, durability and ease of maintenance.

We placed information panels to inform the visitor about the unique features in the cave chambers, some in form of QR codes accessible by phones. In addition, there are several other features along the trails that serve as secondary attractions to improve the visitor's experience.



Overall Left Elevation



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CAPTIONS

- 6. Flora found on site.
- 7. Ground patterning on site.
- 8. Fauna patterning inspired by Nature.
- 9. One of the feature at cave chamber.
- 10. View of the Access Tower.
- 11. View of a section of the main cave chamber with ancient plants species.
- 12. The Fairycave Chamber.
- 13. View of the Toilets Elevation looking towards th Access Tower.
- 14. The spiral staircase to the viewing platform at the Access Tower.
- 15. View of Cave Mouth Entrance from Viewing Platform.
- 16. Entrance pavillion.
- 17. Level 4 with Swiftlet installation.
- 18. Exhibition at the staircase.
- 19. Rubbish Chute at Top of the Tower.



20

The original access trail to the summit trail walk inside the cave was re-developed as the 'Dark Trail'. Certain section of the trails are lit to showcase the cavern's magnificent limestone formations. The way finding makes use of cats-eye reflectors to guide visitors along this route aided by reflective information panel. The source of light would be from visitors' torch instead of a pathway being lit. This also reduce disturbances to the eco-system in the caves.

4. SUMMIT TRAIL & GUNUNG KAPOR SUMMIT

The hike along the summit trail is kept as natural as possible and made more accessible by inclusion of ropes, bridges and platforms constructed at critical areas. The summit platform built at 274m above sea level allows successful climbers to enjoy the magnificent view from the other aspect at Gunung Kapor summit.



21



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CONCLUSION

This project was physically demanding. It was also challenging in executing the building programme; while managing an array of aspects which are not building related. The injection of built elements, interwoven with a holistic approach from the Exhibition, Design and Content team on the exhibition and content displays; will enhance the appreciation of this unique site and enjoyed by the general public at large.

The construction works was disrupted by the filming of the "White Rajah" at site in 2019. Compounded by the delays faced during the Covid-pandemic, it was finally open to the public on the 1st March 2022.

END

Project Name	: The Re-development of Fairy Cave Nature Reserve
Project Scope	: Proposed New Entrance Pavillion with Toilet facilities & ticketing booth, Re-furbishment and alteration of the existing RC Access Tower, improvement and upgrading of the existing pathways, new railings, resting platform, cross overs, bridges, staircases and way- finding in the Fairycave Chambers and the Summit trail including Exhibition & Design Display Content.
Project Location	: Fairy Cave Nature Reserve, Bau, Kuching
Completion Year	: March 2022
Architect	: Atelier Timur Sdn. Bhd.
Implementing Client	: Sarawak Forestry Corporation
Funded by	: Ministry Of Tourism
Design & Project Team	: Sia Peh Swee, Elma Belen, James Siong, Donny Teng, Liew Siaw Hua and Ivy Jong
Contractor	: Precious Credence Sdn. Bhd.
Exhibition Design & Content	: SFC Exhibition Design Content team headed by Park Warden Ms Ann M. King with Assoc. Professor Manohar Mariapan, Mr Kuek Keng Seng and Atelier Timur Sdn. Bhd.
C & S Engineers	: ZADRA Consultant
M & E Engineers	: NAQ Associates Sdn. Bhd.
Quantity Surveyor	: Kos Bina KCT Sdn. Bhd.
Land Surveyor	: United Surveyor Consultants Sdn. Bhd.
Photographer	: Kuek Keng Seng, Elma Belen, Johnson Tan, Ivy Jong.

CAPTIONS

20. Summit Bridge.
21. Summit Trial.
22. Summit Trail Platform and staircase to the start of the trail.



Perspective - Interplay of vertical screen wall with different patterns and sizes.

KASUMA HOUSE

by Arkitek LH Wong

ARCHITECT'S STATEMENT

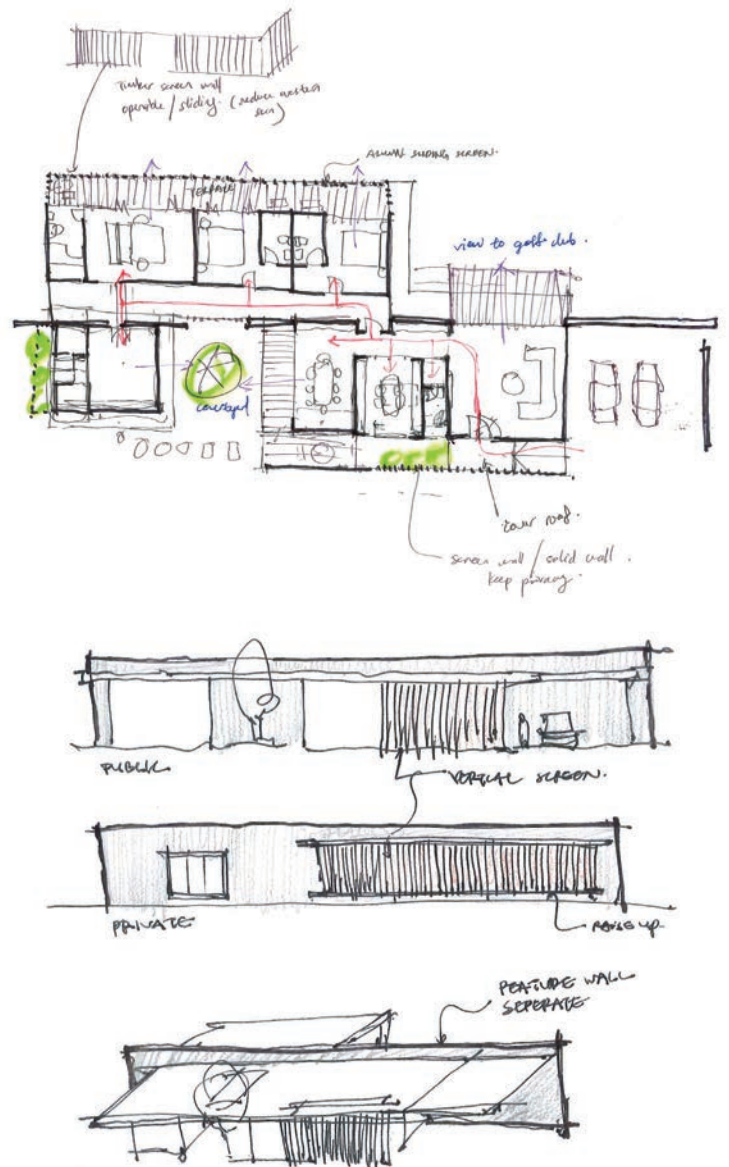
Site

The site is approximately half-an-acre of relatively flat land oriented in an east-west direction. The western end abuts the golf links with views of Mount Serapi to the west and Mount Santubong in the background. The eastern end faces existing ageing condominium blocks.

Brief

The client is a young man who, alongside his elderly parents, desires a retreat home outside of the busy city centre. As Covid-19 has made travel difficult, the house can be used for weekend getaways or even extended stays. In contrast to the large land size, the client wants a small single-storey home; dedicating most of the land for greenery as the family are avid gardeners and enjoy the outdoors. Thus, having a connection between the indoors and outdoors whilst maintaining the security and privacy of this isolated home is paramount. In addition, the client is inspired by Japanese architecture and requested a clean and simple building form with straight lines.

Location	: Kasuma Resort, Kuching
Architect	: Arkitek LH Wong
C&S Engineer	: J.K Bersatu Sdn Bhd
Floor area	: 2530 sqft

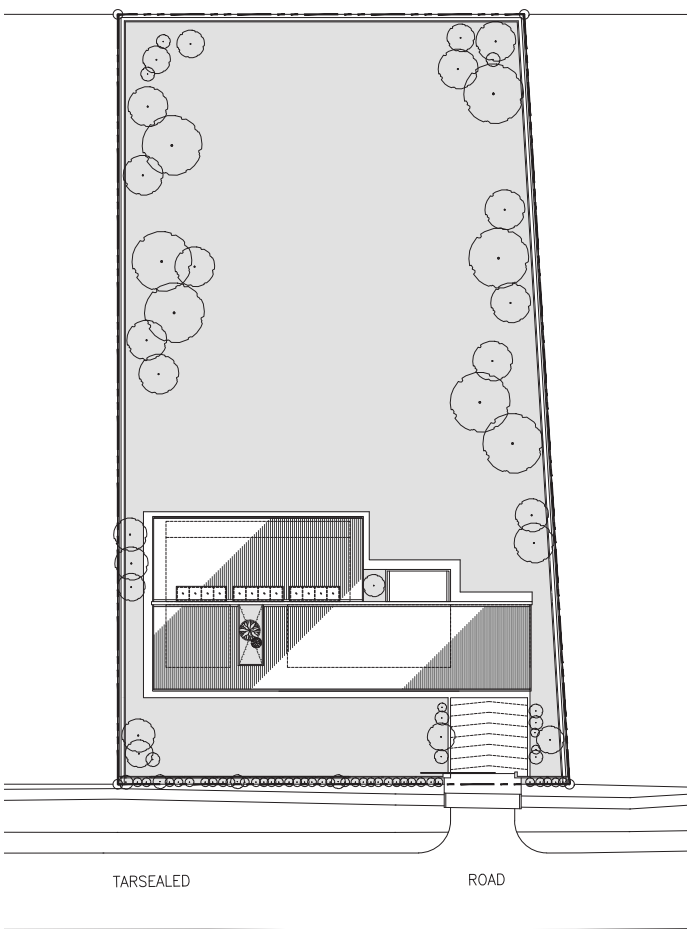
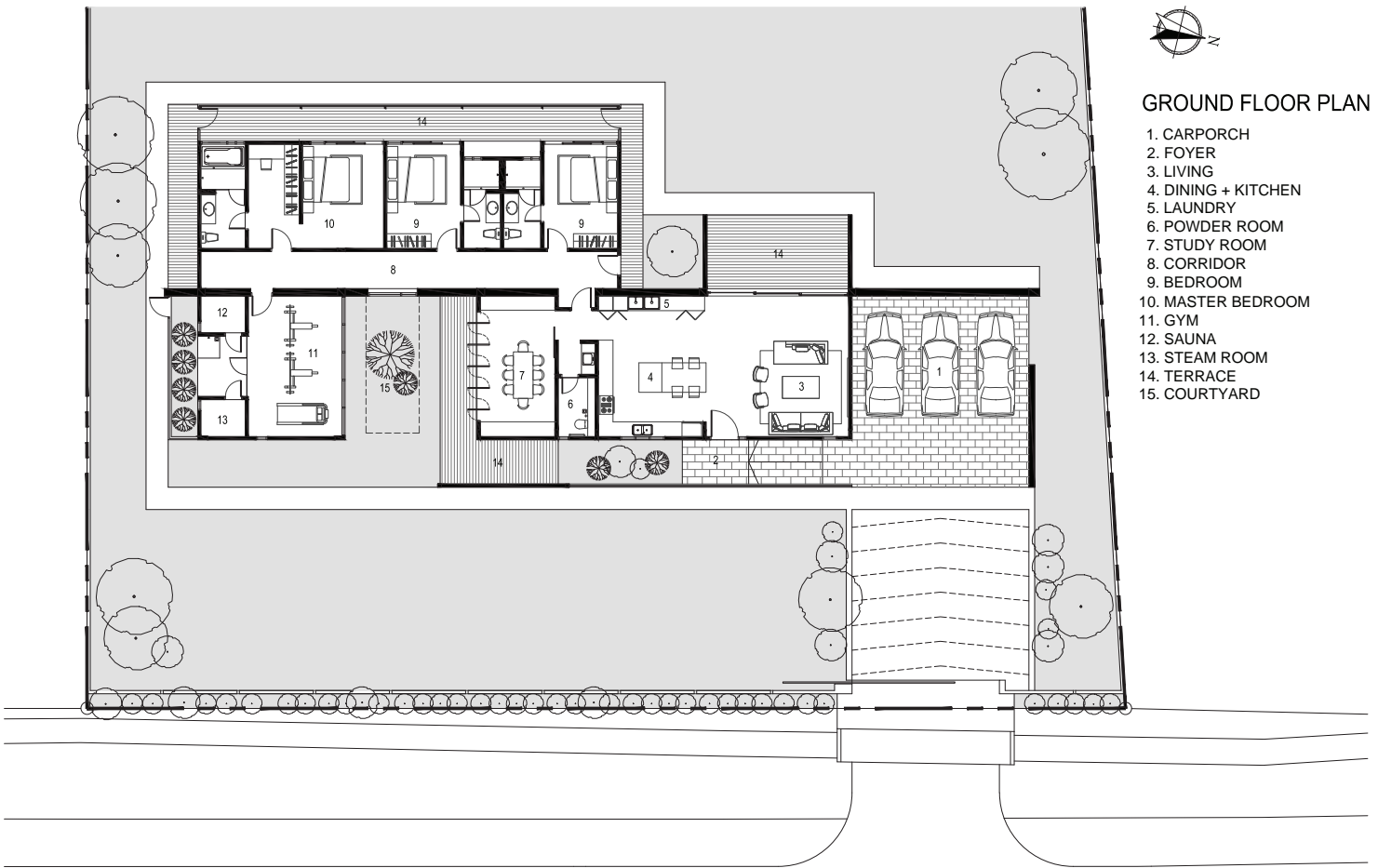


Concept sketches



GROUND FLOOR PLAN

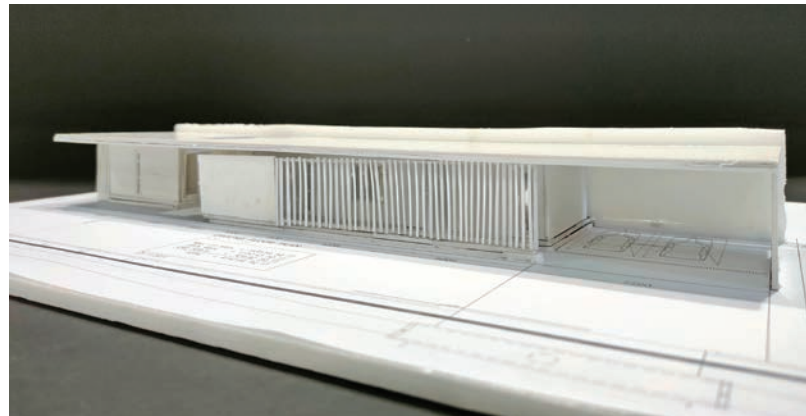
- 1. CARPORCH
- 2. FOYER
- 3. LIVING
- 4. DINING + KITCHEN
- 5. LAUNDRY
- 6. POWDER ROOM
- 7. STUDY ROOM
- 8. CORRIDOR
- 9. BEDROOM
- 10. MASTER BEDROOM
- 11. GYM
- 12. SAUNA
- 13. STEAM ROOM
- 14. TERRACE
- 15. COURTYARD



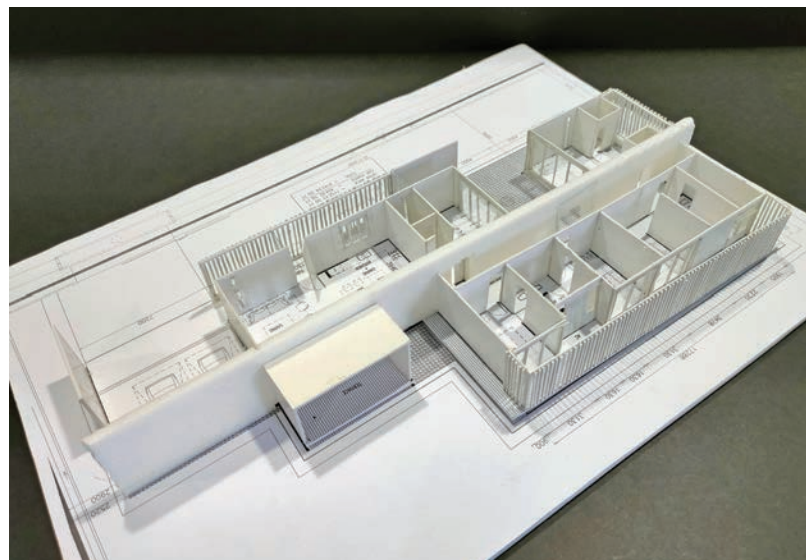
TARSEALED

ROAD

SITE PLAN



Study model - vertical screen wall at main entrance to provide privacy from the public road.



Study model - feature wall in middle separating the common and private block.



Perspective - sauna and steam room with outdoor landscape.



Interior perspective of the open plan living, dining and kitchen.



Perspective - from study room looking towards the courtyard and gym.

Design response

Two rectangular blocks connected by a prominent linear wall form the house. The wall also serves to isolate the common block away from the private block.

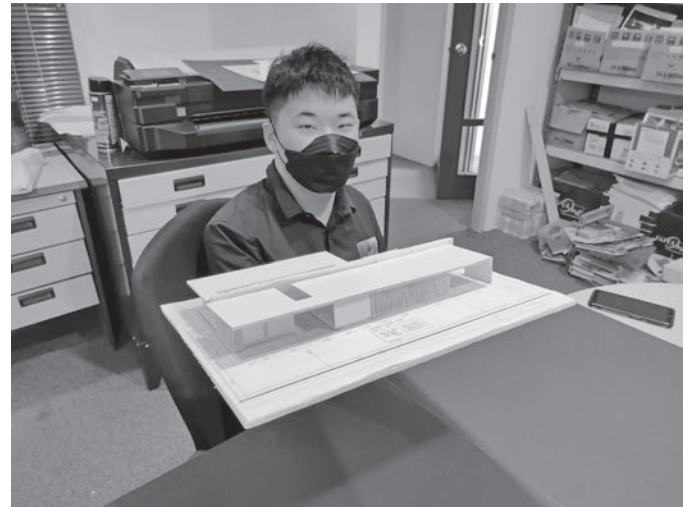
The common block is an open plan consisting of the living room, dining area and kitchen. Vertical louvres screen the main entrance from the morning sun and public road. An outdoor terrace extrudes from the living room offering shade from the glaring afternoon sun and frames the garden, golf range and background mountain range.

The private block consists of three bedrooms with attached bathrooms. An overhang terrace and vertical screen wall provides privacy and security to the bedrooms and shields them from the glaring afternoon sun. As the house is surrounded by undeveloped land, the terrace has been raised by 450mm to hopefully prevent snakes and vermin from entering the house.

The two blocks are connected by a linear gallery corridor. This prominent wall features only one window offering a view into a small outdoor courtyard separating the study room and gym. Despite this lack of windows, natural light is in abundance through extensive use of skylights.

Building Plans have been submitted for approval; with construction targeted for 2023.

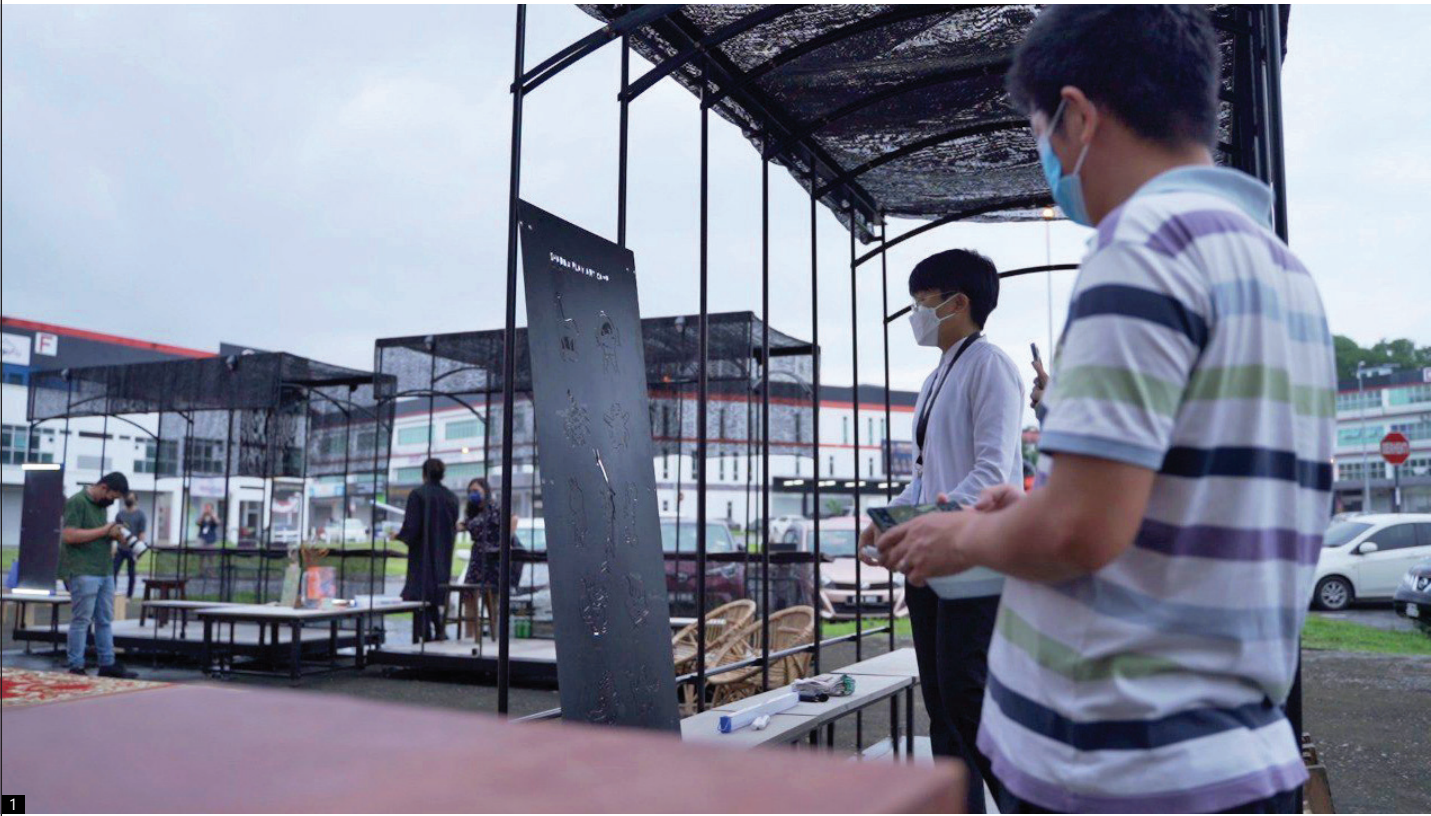
END



We are glad to have Enoch Chua, an A-level student from Lodge International School to spend his holiday with us to build the study model.



Perspective - front elevation.



1

THE ALLEYWAY | THE WAYANG

by Phyllis Law

DESIGN STATEMENT

“The Alleyway project explores the relationship between the urban and suburban alleyways, and aims to rejuvenate under-utilised communal spaces through commissioning art installations and their corresponding sustainable initiatives.”

Wayang is the first installation created for the urban alleyways of City Square; whereas **Freewave** is the second installation designed for the suburban alleyways of Meranja Garden.

Wayang draws inspiration from shadow art, traditionally known as “wayang kulit”. It plays with forms, lines and contours, perspectives and illusions. The installation shadows these qualities through its structural frames, whose form morphs as the subject observes along the paper-thin, laser-cut mild steel. Wayang also plays with a local sunshade netting material commonly found in wet markets. The nets provide silhouettes that mirror human activities much like the “puppet” in “wayang kulit”- which changes form with time, weather, and sun trajectory.



2



3

Project	: The Alleyway The Wayang
Project Duration	: Dec 2021- Feb 2022
Location	: HAUS Kuching
Design	: Phyllis Law
Project Principal	: Phyllis Law
Prefabrication and laser cutting	: Bezalel Studio
On Site Assembly	: 10 volunteers
Project Collaboration	: Picolab Kuching, Bezalel Studio, Fun Art Club Kuching, HAUS Kuching
Project Type	: Community Project funded by Cendana Malaysia & Yayasan Sime Darby
Photography	: Ensera Creatives, Joshua Teo

CAPTIONS

PHOTO 1 - An open-air wayang kulit/shadow performance night was incorporated into the Wayang Installation Launch event.

PHOTOS 2 & 3 - With the help of 10 volunteers, consisting of architecture student, graduate architects as well as the public, we managed to set up the pre-fabricated work on site in 3 days.



4

The installation is designed as modules so that it serves multiple functions, and can be easily assembled / disassembled, which makes it portable for different occasions. Majority of the installation is prefabricated in a factory to make it more efficient for onsite assembly. **Wayang** is fabricated using a modern technique (laser-cutting) and a traditional local material (sunshade netting), which jointly reflect the stark contrast in modernity and locality of the urban area. This is paralleled by the **Freewave** installation, where a digital fabrication method (3D -printing) is used concurrently with a traditional material (bamboo).

The **Wayang** installation is successfully set up with the help of 10 volunteers across 3 days onsite.

END



5



7

List of Volunteers for The Wayang installation:

1. Chin Kuan Wei
2. Kelvin Lee
3. Lim Guo Kai
4. Darryl Liew
5. Eleanor Nandong
6. Syed Rusydie
7. Muhamad Fahri Izzad bin Muhamad Yakup
8. Adi Iliya



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CAPTIONS

PHOTOS 4, 5, 6 & 7 - With the help of 10 volunteers, consisting of architecture student, graduate architects as well as the public, we managed to set up the pre-fabricated work on site in 3 days.

PHOTO 8 - Interplay of steel pipe and laser-cut steel sheet to explore easily assembled / disassembled structures, which makes the installation portable for different occasions.

PHOTOS 9, 10 & 11 - An open-air wayang kulit/shadow performance night was incorporated into the Wayang Installation Launch event.

WHAT YOU WOULD LEARN:

DIGITAL FABRICATION

3D PRINT
LASERCUT
PARAMETRIC MODELLING

ADOBE
RHINO
GRASSHOPPER

Duration: **03** Months+

OTHER EXPECTED JOB SCOPES

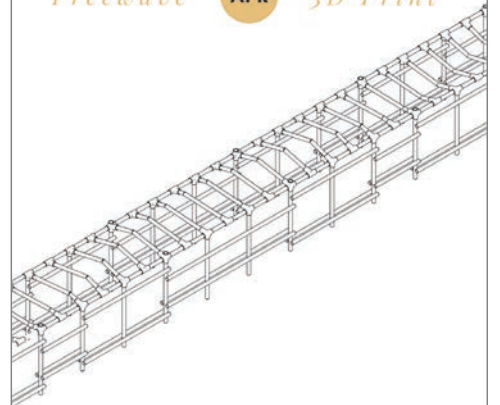
EVENTS, SOCIALS, ADMINISTRATION, CONSTRUCTION

PICOLAB

Picolab Kuching is a placemaking collective with a primary focus in building art installations using digital fabrication methods and curating art programmes that coincide with our socio-environmental efforts.

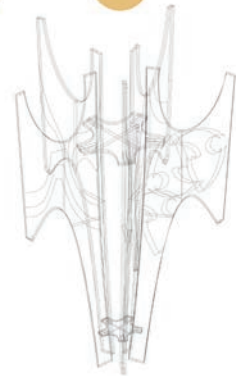
We're looking for part-time interns to help out with digital fabrication and art installations! Our working hours are 2pm – 6pm weekdays, with office located at Haus Kch City Square. Stipend of RM350/month will be given to successful applicant(s). Send us your portfolio at hello.picolab@gmail.com or visit us at [instagram.com/picolabkuching](https://www.instagram.com/picolabkuching) for more info.

Freewave **APR** 3D Print



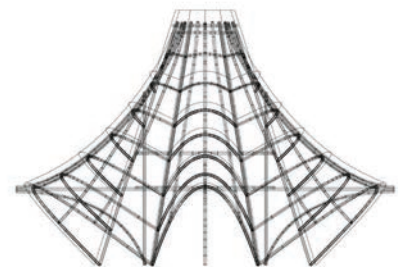
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Mimpian **JUN** Lasercut



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Elemental **DEC** Vernacular



PICOLAB



I do not always miss my student days
 All the fussing over grades and so on
 But what I miss from my old daily ways
 was getting places by walking along

Fridge need restocking? Lecture to attend?
 The earbuds go in and the shoes go on
 I think I might go grab drinks with a friend
 Cut through the park and behind the salon

Those days are gone; I work in the city
 The size of it calls for a car instead
 Or a bus or a train; what a pity
 going somewhere needs such planning ahead

Things are at least half an hour away
 so Grab and Waze tell me when to embark
 A shame I have to plan outings this way
 This used to be like a walk in the park

*Poem by Sean Wee
 Photos by Sean and Yasmin*



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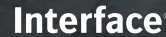
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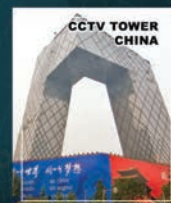
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