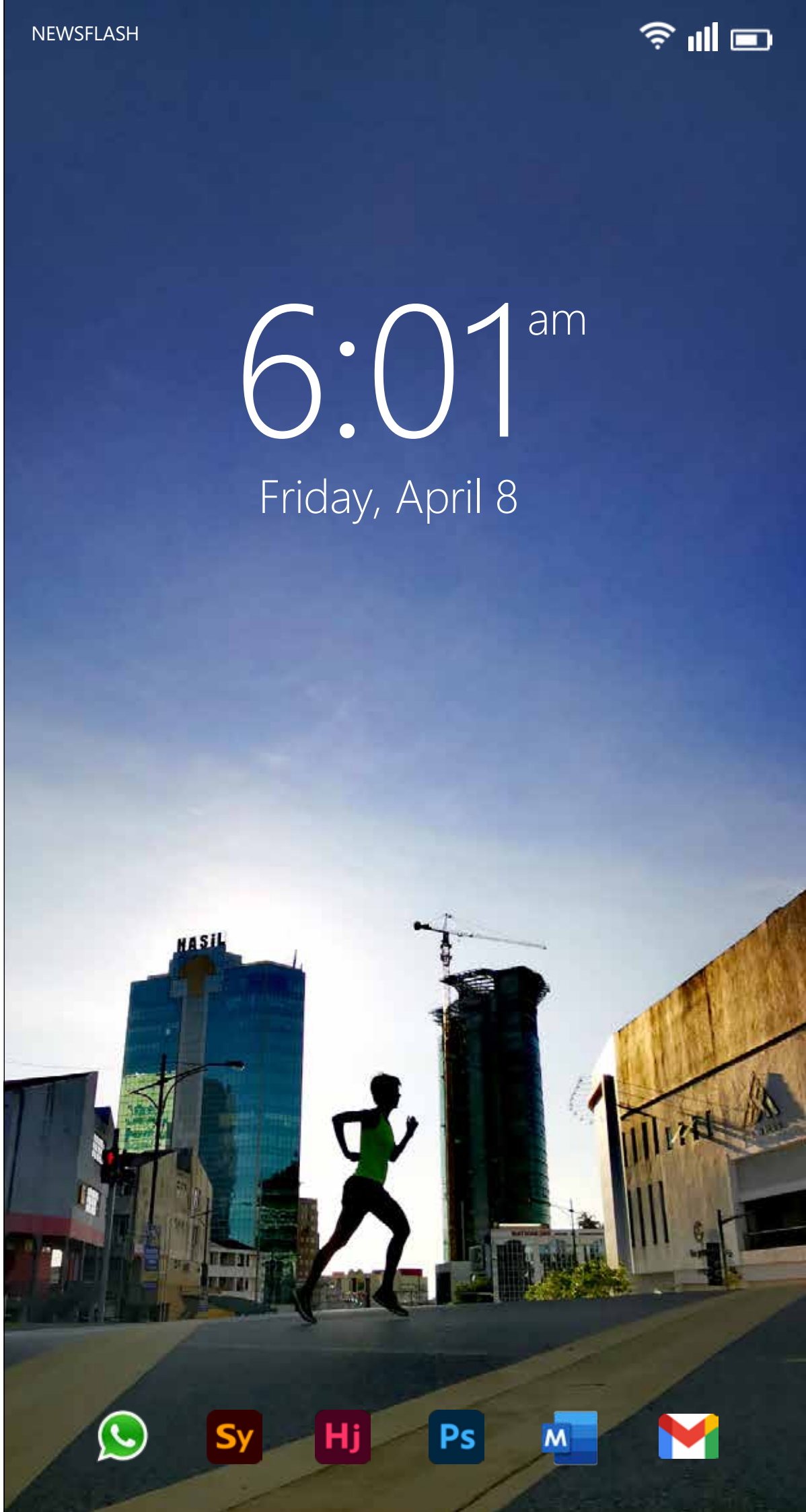


Term 2021-2022 PPK469/01/2017(034673)

INTERSECTION

FAT FAT ISSUE

















This issue of INTERSECTION is a compilation of the last 24 issues.



6:01^{am}

Friday, April 8



ISSUE	DATE	SY	HJ	PS	Min
NEWS 1	2020.07.31	Information	Design	Money	Words
FLASH 1	2020.08.14	46	26	36	56
NEWS 2	2020.08.27	Donatello	Raphael	Michelangelo	Leonardo
FLASH 2	2020.09.11	Luo Han Guo	Ginseng	Fish Oil	B Complex
NEWS 3	2020.09.25	Hang Solo	Chew Bak Kah	Puteri Leilah	Ah Too D2
FLASH 3	2020.10.09	Helvetica	Frederickca	Ebbing	Courier
NEWS 4	2020.10.23	Cuttlefish	Burger	Fried Chicken	Peanuts
NEWS 5	2020.12.11	Robin Williams	Tom Selleck	Al Pacino	Michael Caine
FLASH 4	2021.01.01	Laksa Sarawak	Egg & Toast	Teo Chew Porridge	Lek Tau Suan
NEWS 6	2021.01.15	Biography	Crime Fiction	Adventure & Suspense	Audio
FLASH 5	2021.01.29	R & B	Folk & Country	Classical	Keroncong
NEWS 7	2021.02.10	金牛迎春	猛牛开泰	彩牛奔富	Happy Niu Year
FLASH 6	2021.02.25	四色牌	Holo-chim	Stamp Collecting	Mahjong
NEWS 8	2021.03.12	5665	5883	3322	1472
FLASH 7	2021.04.30	L	S	XS	M
NEWS 9	2021.05.14	Lemang	Rendang	Satay	Bubur Pedas
FLASH 8	2021.05.28	Jani Tunu	Terung Asam	Umai	Manok Lulun
NEWS 10	2021.06.11	Scorpio	Taurus	Gemini	Scorpio
FLASH 9	2021.06.25	五小	四小	四小	St. Thomas
NEWS 11	2021.07.09				BROMPTON
FLASH 10	2021.07.23	Sinovac	Sinovac	Sinovac	AZ Tanqueray
NEWS 12	2021.08.06	Musang King	Black Thorn	Red Prawn	Angmo Liulian
FLASH 11	2021.08.20	Ken Ya Lan	Jln Satok	Jln Pisang Barat (海南村)	Jln Tabuan
NEWS 13	2021.09.03	Ham Zim Peng	Croissant	Apple pie & Cinnamon roll	Bay Teh Saw
FLASH 12	2021.09.16	Sota Pia	Danish Cookies	Raisin Biscuit	Gaizaipeng
NEWS 14	2021.10.08	Siu Zui	Diving	Diving	Dressage
FLASH 13	2021.10.22	Peaky Blinders	Longmire	鐵齒銅牙紀曉嵐	The Wire
NEWS 15	2021.11.05	Kopi C Kosong	Teh C	Fruit Tea	何人可茶
FLASH 14	2021.11.19	Walking (to lunch)	Swimming	Running	Squash/Swimming/Tennis/Running
NEWS 16	2021.12.03	Hoegaarden	Kilkenny	Sauvignon	Vic Bitter
FLASH 15	2021.12.17	Rudolph 	Vixen 	Blitzen 	Comet 
NEWS 17	2022.01.07	金虎纳福 	瑞虎迎春 	福虎呈祥 	虎年大吉 
FLASH 16	2022.01.21	Lion Dance 	Bak Kwa 	Ang pao 	Bang Pao 
NEWS 18	2022.02.11	Sunflower 	Peonies 	Pink Lilies 	Cauli-flower 
FLASH 17	2022.02.25	老夫子王泽	Sue Grafton	Arthur Conan Doyle	Enid Blyton
NEWS 19	2022.03.11	Offset Printer	Private Investigator	Photographer cum Successful Investor	Cook
FLASH 18	2022.03.25	Eason	Tracy Chapman	Koji Tamaki	张学友

* not all information contained in the above table are factually correct at the time of publication, some were chosen for graphic composition purposes only.

It started as an inside joke to list down our work scope; Information (SY), Money (PS), Design (HJ), and Words (me). It then grew to record other tidbits of information about ourselves, for no other reason than to signal the conclusion of another issue - as the very last thing to put in print (at the bottom of the front page). These footnotes are so obscure that many of our readers only discovered them recently. What is clear though is that we are quite different in personalities and abilities - it makes a complex task easier.

We have put out 37 issues of NEWS and Flash since Oct 2020. We are glad our members share our vision to record and promote their work,

ideas and opinions; starting next term we will be accepting submissions from non-Sarawakians so long as they are well-executed and expressed. We are also expanding our team; formalising our relationship with Suan Lam and Tay Tze Yong, and including 2 roving reporters in Yasmin and Sean.

We are always looking for more work partners, features, articles, funding, free food and drinks and support of any nature; write to us. Needless to say - I am very fond of our little team of 4 plus 4; we work while you sleep.

Nanu nanu,
Min

It is my privilege to be part of the editorial team, mostly contributing the reporting on NEWS every 2-weeks to keep our members updated on the latest news, circulars and guidelines in practice matters.

I like the new format of the NEWS and FLASH newsletter as the publication is fast (fortnightly) and always relevant. Most importantly, the high efficiency of the editorial team in collecting articles, in writing, compilation and circulation via social media and PAMSC website every second Friday in time to read with breakfast. For these tireless efforts over the years, I must thank Min, Pik Shia & Hui Joo, and also for all the nice lunch arrangement (almost) every 2 weeks.

For the last 2 years, PAMSC might have been quiet on the usual fellowship and get-together events, but many transformations and behind-the-scene efforts are slowly bearing fruit; ready for upcoming challenges:

- The amendment to Sarawak Building Ordinance 1994 will be a paradigm shift to the Building Industry; bringing a new way of practising in Sarawak through the registration of Qualified Persons and in dealing with Building Permit and Occupation Permit with the local authorities.
- The review of Development Control Standards with the Ministry of Urban Development & Natural Resources (MUDeNR) taking into consideration of the new Strata (Subsidiary Title) Ordinance 2019 and Strata Management Ordinance 2019 will uplift the development guidelines in Sarawak significantly.
- The new eSPA 2.0 and eLA2 for online planning and building plan submission hopefully will incorporate input from PAMSC to simplify and standardize the submission process to make both submissions more efficient and transparent.
- The new PAMSC Centre at the Saradise is also slowly taking shape as the renovation works are expected to be completed by May 2022. Providing a more spacious and vibrant space for members, industry partners, students and even the general public for better interaction and collaboration.
- More collaborations with the local educational institutions in terms of knowledge exchange, sharing resources in architecture events or internship programs, and professional exams as part of the initiative for nurturing young professionals.

- Hybrid CPD events or even physical conferences on new technical updates and design series can outreach to members at different divisions simultaneously.
- Study trips and site visits physically or virtually to bring our members closer again with the common interest in celebrating design, architecture, food and culture together.

We are excited about all these new challenges and we hope you are feeling the same as well. Stay tuned to our updates via social media and publications! Thank you and I hope you enjoy the fat-fat compilation of NEWS and FLASH for the term 2021-2022.

谢谢 (thank you)

siyong



Ar. Chai Si Yong
PAMSC Chairman, 2021-2022

In this compilation issue of INTERSECTION, we have selected several projects and as a way to recap the year's work, and also to thank our regular contributors for their continual support. The full feature articles can be seen in past issues of NEWS and Flash, easily available at www.pamsc.org (REFER TO THE BOTTOM OF EACH PAGE FOR THE EXACT ISSUE NUMBER)



JOINLAND CORPORATE OFFICE, MIRI

James Sie & Associates

ARCHITECT'S STATEMENT

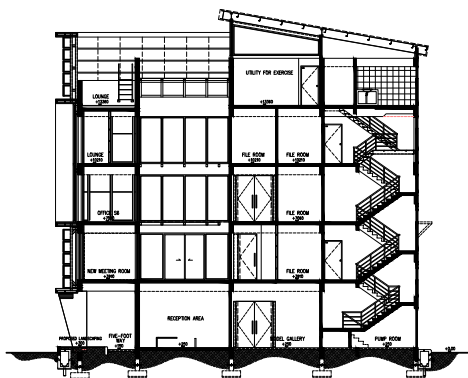
This was previously a run-down waterfront shoptlot in Miri, which was turned into a corporate office building with the introduction of a facade that provides a interplay of light, shadow and reflection internally and externally, and a central atrium connects the internal work spaces. Its design takes cues from the traditional courtyard house which allows light and air to infuse into the work environment.



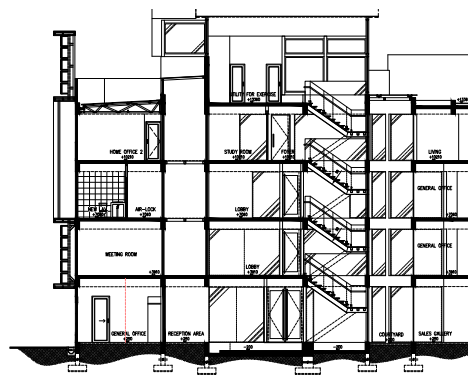
CAPTIONS

1. View of Building from Eastern approach. Façade panels arranged to sift off excess direct morning sunlight.
2. Close-up of exterior louvre panels and stainless steel mesh screen.
3. Rooftop lounge deck area with overhanging roof.

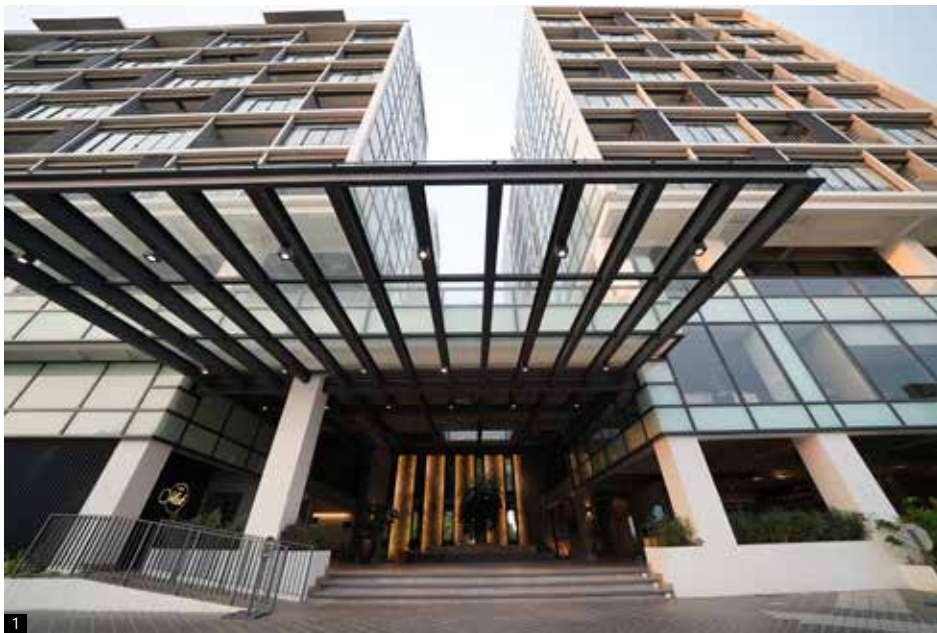
Architect	: James Sie & Associates
Design Team	: Chin Chee Hong, Adolphus K Kuek, Eveline Yoong
Client	: Joinland Group
C&S Engineer	: VR Consultant Sdn. Bhd.
Façade Specialist	: Ming Hing Glass Co.



Section X-X



Section Y-Y



The Jinhold Hotel & Serviced Apartments @ Miri, Sarawak

SML Architects

ARCHITECT'S STATEMENT

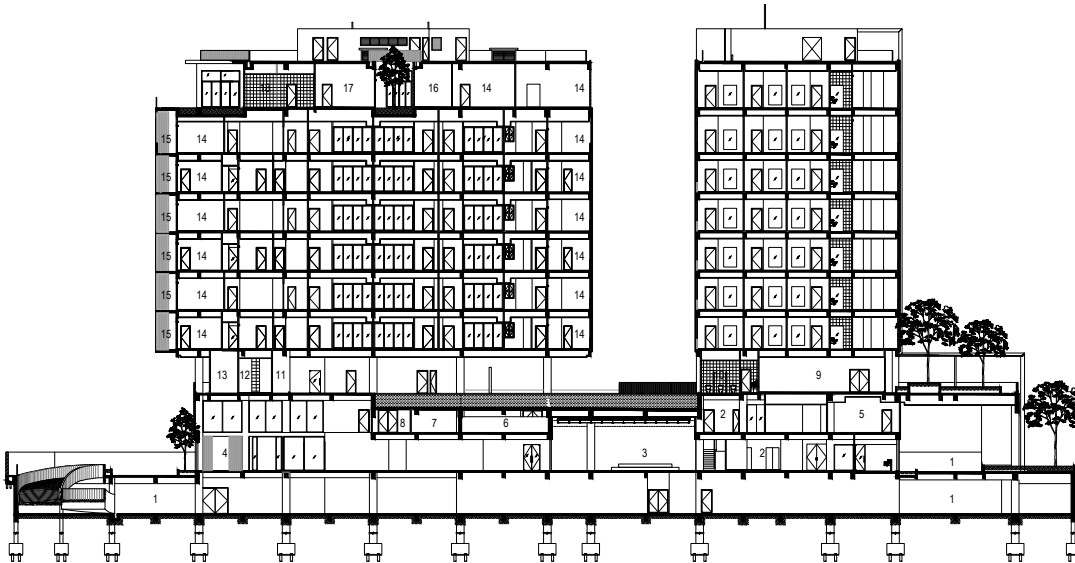
The Jinhold Hotel & Serviced Apartments in Miri, Sarawak comprises 70 hotel rooms, 66 serviced apartment units, located across the road from the Miri Airport. Its design is a fine balance between innovation and the need for practicality, cost effectiveness, lean management and ease of maintenance.

In response, 80% of the rooms and apartment units are north- and south-facing with minimum openings on the north-eastern (front) face of the building. Apartments that are south-west (rear) facing are protected by two-metre deep balconies

One of the main design ideas was the creation of a suburban oasis that exudes a sense of tranquillity through the introduction of greenery, water to blur the boundaries between the inside and outside. This has been quite successfully carried out especially in the public spaces; the main reception lobby and lounge, the alfresco dining terraces, and lift lobbies.

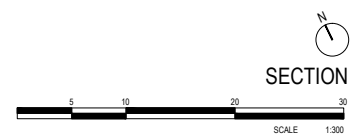
CAPTIONS

1. The south-side entrance with the Central Court as the backdrop.
2. The lounge cum library along the naturally ventilated "Verandah".



LEGEND

- | | |
|-------------------|---------------------|
| 1. DRIVEWAY | 10. WC |
| 2. LOUNGE | 11. OUTDOOR SHOWER |
| 3. COURTYARD | 12. CHANGING ROOM-M |
| 4. OUTDOOR CAFE | 13. SAUNA |
| 5. OFFICE | 14. BEDROOM |
| 6. BALANCING TANK | 15. BALCONY |
| 7. PUMP ROOM | 16. WARDROBE |
| 8. UTILITY | 17. STUDY |
| 9. MEETING ROOM | 18. BATHROOM |



Client & Contractor : Jinhold Hotel & Serviced Apartment Sdn. Bhd.
 Architect : SML Architects
 Project Principal : Ar. Leong Gian Wen
 Project team : Ar. Wee Hii Min, Ar. Arlene Chew & Bryan Thian

C&S Engineer : PCS Konsultant Sdn. Bhd.
 M&E Engineer : Perunding Omega PMC Sdn. Bhd.
 Interior Designer : Totem

HSL Tower & La Promenade Mall

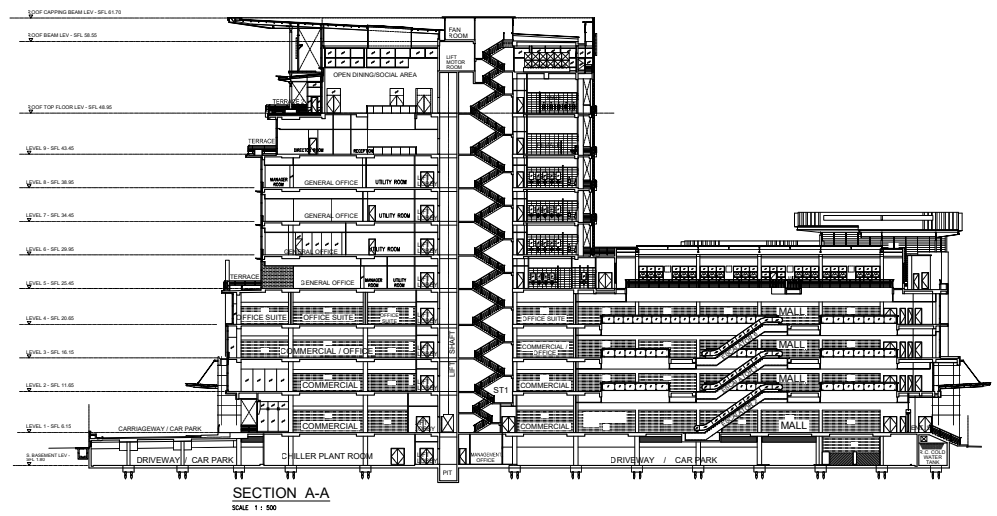
Off Kuching-Samarahan Expressway, Samarahan Division, Sarawak
by Jurubina Unireka



ARCHITECT'S STATEMENT

HSL TOWER, home for Hock Seng Lee (HSL) Group of Companies Corporate Headquarters, is a 10-Storey commercial-cum-office building at the 200-acre La Promenade mixed development; the first component in La Promenade and flagship building of the whole development.

The complex comprises a sub basement, a commercial podium (La Promenade Mall) from Level 1 to Level 4 and the Office Tower block (HSL Tower) from Level 5 to Level 10. It was completed in 2020, and awarded the Certified Green Building Index (GBI) rating (DA) for both the Mall and the Tower.



CAPTIONS

1. The complex sits calmly on the serene landscape setting of La Promenade.
2. Herb Garden at Level 5 Terrace.
3. Aluminium vertical fins as sun shade devices at the western corner.
4. Constructing Light tube model 1:4 to resolve geometrical problem of square tube and triangular corner.

Location	: La Promenade, Samarahan
Client	: HSL Land Sdn Bhd
Principal Use	: Commercial & Office
Architect	: Jurubina Unireka
Date of Completion	: 3 July 2020
Site Area	: 3.25 ac. (1.315 ha.)
Gross Floor Area	: 29263 m ²
Civil & Structural Engineer	: Jurutera Minsar Consult Sdn Bhd
M&E Engineer	: Perunding CHL Sdn Bhd
Interior Designer	: Innovative Space Dimension Sdn Bhd
Landscape Architect	: Urbanscape Consultants Sdn Bhd
Other Building Consultants	: Green Quarter Sdn Bhd (GBI Facilitator) in association with Jurubina Unireka, Pureaire Sdn Bhd (GBI Commissioning Specialist), Fenestra Malaysia Sdn Bhd (Facade Consultant)
Main Contractor	: Crystal Wonder Sdn Bhd
Photo credit	: HSL Land Sdn Bhd, Ar. Leong Pik Shia, Ar. Louis Tiong

SONG HOUSE

by SML Architects

ARCHITECT'S STATEMENT

Song House is a good example of a modern tropical house; naturally ventilated, naturally lit, open yet secure using terraces and pools to cool and calm the environment. The house is planned as three zones linked with a central spine expressed as a feature wall, the external form of the house is accentuated by two funnels at each end; designed to draw in light and air.



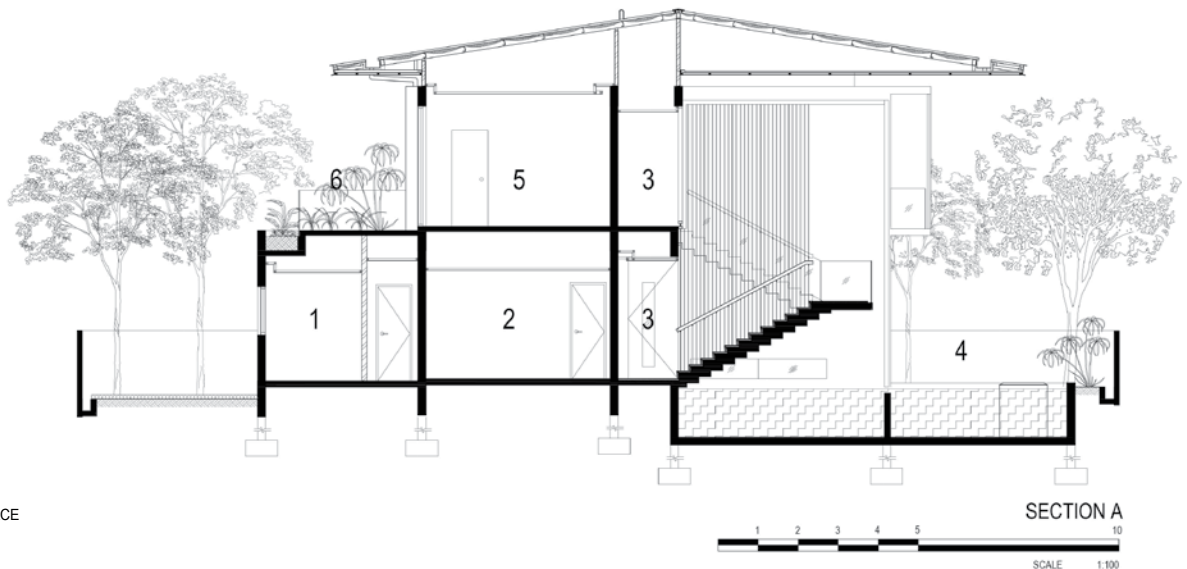
Architect : SML Architects
 C&S Engineer : Perunding J.L. Maju
 Contractor : Syarikat Kah Seng Construction Sdn Bhd

CAPTIONS

1. An 'invisible' floor hovering above the main entrance foyer. Letting light and air in as play happens
2. The screened main entrance foyer viewed from the garden. Permeability to views, natural light and air.
3. The main staircase floating above water. This is one of two 'funnels' that constantly draw in breezes and light into the whole house.

LEGEND

1. MAID'S ROOM
2. STORAGE
3. GALLERY
4. TERRACE
5. MASTER ROOM
6. PRIVATE TERRACE



CAT HOUSE

by MinWee Architect

ARCHITECT'S STATEMENT

This was to be a house for a dozen cats, several dogs and 3 humans. There was a simple physical brief, primarily about the different zones to be occupied (and segregated) by the feline and canine residents, and also about extending the floor area of the existing house by adding another floor, which we did by using steel primarily to reduce the structural weight of the overall construction. The owners moved at the end of 2019, and appear to have settled into their routine. The cats live upstairs separated by a steel mesh screen from the dogs who live downstairs; the humans live in the rooms when they are allowed (by the cats).



1

Location	: Taman Salak Selatan, Kuala Lumpur
Client	: Mike and Winnie
Principal Use	: Residence
Architect	: Minwee Architect
Project Principal	: Wee Hii Min
Project Team	: Lee Peng Hui, Ileana Quiroz, Sean Wee
Design Period	: 3 months
Construction Period	: 12 months
Date of Completion	: Oct 2019
Site Area	: 265sqm
Floor Area	: 360sqm
Project Cost	: RM800,000
Construction Company	: Chew Heng Yip CTL Building Culture Sdn Bhd
Civil Engineer	: CJ Consult
Photography	: Michael Wong, Sean Wee



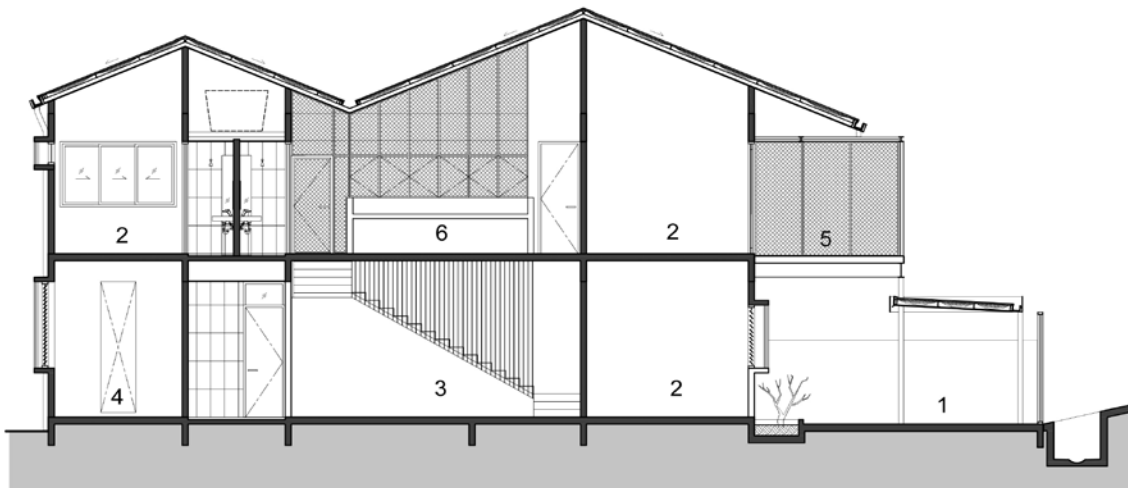
2



3

CAPTIONS

1. Local authorities required us to emulate the existing pitched roofscape of the neighbourhood.
2. A simple brief to carve out zones for humans to coexist with 20 animals was still made possible and relevant, turning the space into a home for all.
3. The bare brick wall and the suspended steel stairs contrast and complement each other.



SECTION B

- LEGEND
1. car porch
 2. bedrooms
 3. dining room
 4. kitchen
 5. front varandah
 6. lounge

ARCHITECT'S STATEMENT

The Expansion of the existing Bagan Specialist Centre (built in the 1980s) more than doubles its bed capacity from 150 to 350 beds and includes a new Cancer Care Centre with a radiotherapy bunker, and a Chemotherapy department. The existing hospital and new Clinical, Ward and OT blocks frame a central courtyard, offering direct views of the landscape and quiet shaded public space.

The architectural scheme is a balance between compliance to medical flow and requirements, and tectonic expression and climatic response. Connection between the Ward, Clinical and OT blocks is by shaded corridors along the central courtyard; they are shaded with awnings and garnished with planters and views of the trees. As a whole, the hospital complex utilises very few building materials; concrete, steel, aluminium and glass. It practices passive design where ever it is possible - naturally ventilated lift lobbies, stairs and public corridors with landscaping in the common areas to cool and filter air.

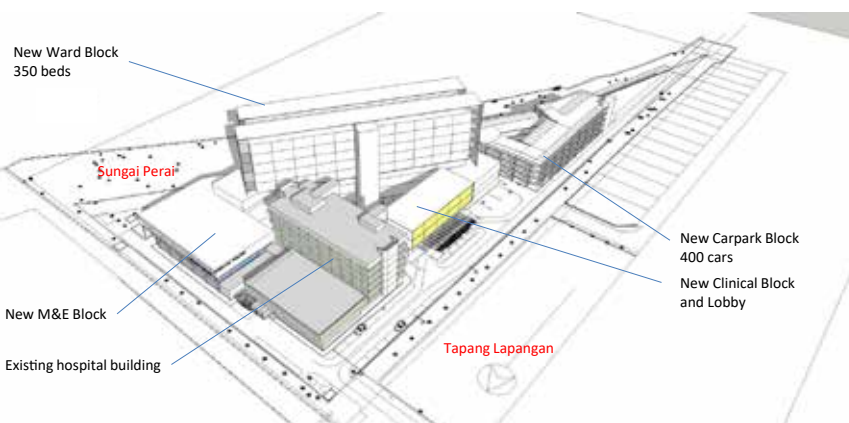
THE EXPANSION OF THE BAGAN SPECIALIST CENTRE BUTTERWORTH, PENANG

by MinWee Architect



CAPTIONS

1. The sky above the courtyard is framed by the new Ward Block, the Clinical Block and the existing hospital.
2. Central Courtyard looking towards the main lobby.
3. Passive design is evident in the naturally ventilated public spaces.
4. Mini-library built from bed screens.



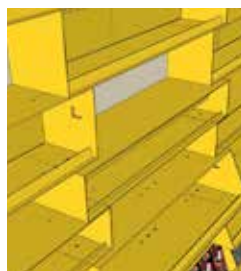
Project Name	: The Expansion of Bagan Specialist Centre
Project Scope	: Expansion of an existing hospital built in 1986 - to include a cancer care unit and radiotherapy bunker, chemotherapy department and the increase from 150 to 350 beds.
Project Location	: Butterworth, Penang
Area	: 205,534 sqft
Completion Year	: 2019
Architecture Firm	: MinWee Architect
Client	: Bagan Specialist Centre
Design & Project Team	: Wee Hii Min, Leong Gian Wen, Lee Peng Hui, Fiona Law, Claudia Law, George Lee
Medical Planner	: THChiam Architect & Health Facility
Contractor	: Shiangly Builder Sdn. Bhd.
Civil Engineer	: GTP Consultants Sdn. Bhd.
M & E Engineer	: TES Avenue Sdn. Bhd.
Quantity Surveyor	: Kuantibina Sdn. Bhd.
Landscaping	: Perunding Hijaureka Sdn. Bhd., MinWee Architect
Photographer	: Sean Wee, Lionel Kueh, CK Tan



Cocoa Wonder

by IDC Architects Sdn Bhd

Cocoa Wonder - Modular, material saving, and portable bright yellow wall shelves are designed to provide a fun and distinctive image to the multiple outlets of the confectionery shops.



Project Name	: Cocoa Wonder Version 1.0
Location	: Vivacity Megamall, Kuching
Client	: Yuanda Trading Sdn Bhd
Principal use	: Commercial & Retail
Sample Analyst	: IDC Architects Sdn Bhd
Team Member	: Lily Low and Jeffrey Yeung
Date of Completion	: 11 February 2019
Floor Area	: 25 sqm
Main Contractor	: Lee Brothers Aluminum Ironworks Sdn Bhd



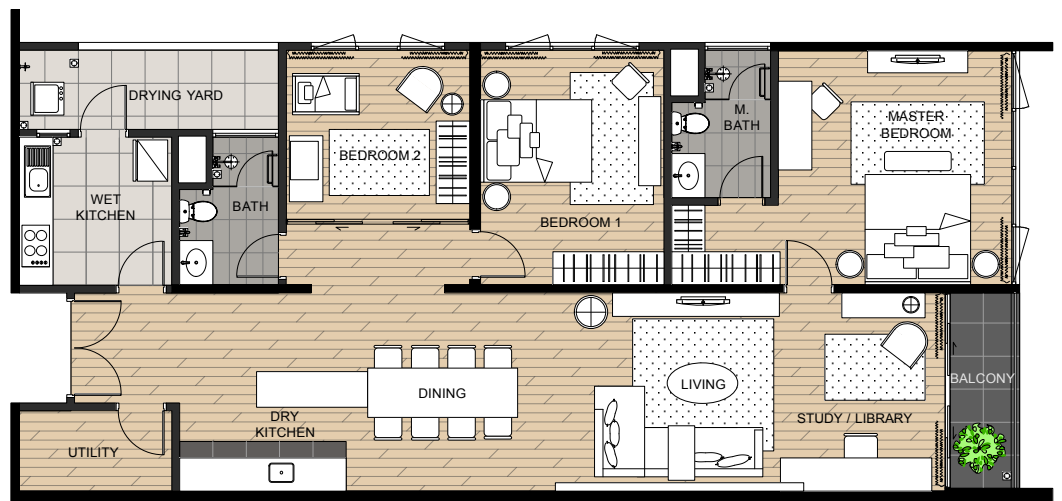
Urban Residence, Kuching The Show Unit

by Totem SB

This is the show-unit project for a 17 storey commercial and 136-unit luxury apartment development with lavish poolside and artistic gardens in Kuching, Sarawak.

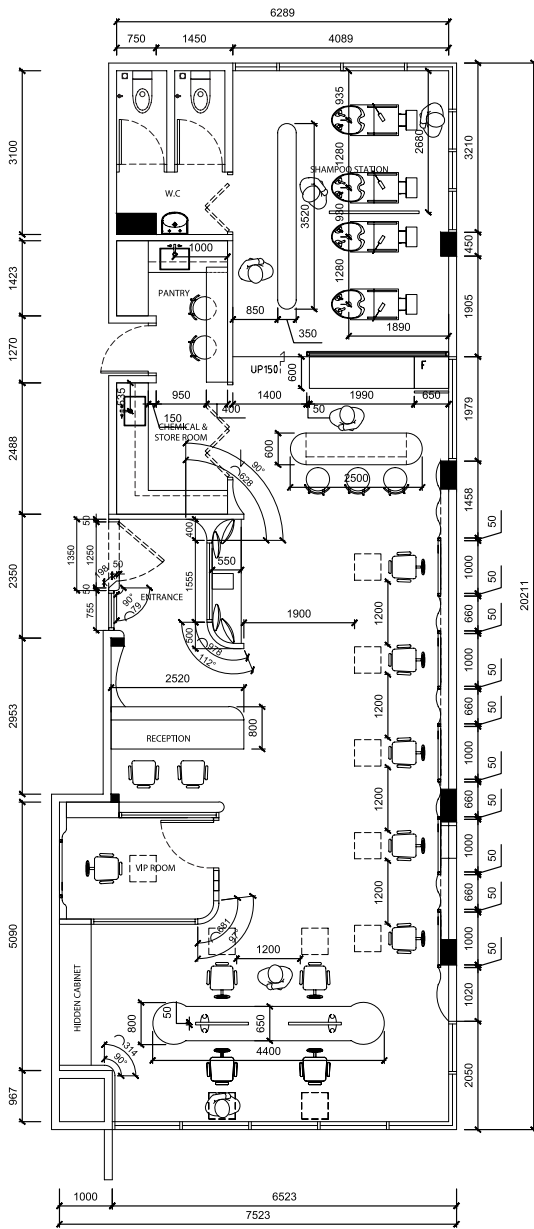
The design response depicts sophisticated living; urban chic with sustainable aesthetics in line with the architectural elements. While the interior design is in step with the architecture, it also attempts to soften the masculine lines with tactile and artistic elements.

This show unit is located next to the Kuching Pullman Hotel, details in the Urban Residence website.



C TYPICAL UNIT TYPE 'C' LAYOUT PLAN
SCALE A3=1:75

- Client : E-Heritage Sdn Bhd
- Architect : AKDI
- ID : totem sb
- M&E : Perunding Teknikal
- ID Contractor : Hao Than Sdn Bhd
- Lighting : EHSB
- Furniture : Kian Interiors
- Floor Finish : AmHome Sdn Bhd



1 FIXTURE & FURNITURE LAYOUT PLAN
FLP GENE'S WORK SALON



Gene's Outlet Hair Salon

by J Hous Studio

J HOUS STUDIO was established by Joyce Wong after her tenure at Design Network Architects in 2017. With her experience abroad, she is well known in Sarawak for her adoption of unconventional design approaches and meticulous detailing. Aside from interior design, J HOUS STUDIO also provides architectural design, design and build and consultation services. Design-wise, their mastery lies in wabi-sabi and minimalistic style.

Client Name	: Gene's Outlet Hair Salon
Size	: 1500sf
ID	: J HOUS STUDIO
ID contractor	: J HOUS STUDIO
Ceiling construction	: Mercury J.L
M&E services	: Tang Multi Purpose
Masonry and painting	: W&T Builders
Fluted panel, ripple glass and decorative glazing	: Living Objects
Project type	: Commercial Retail

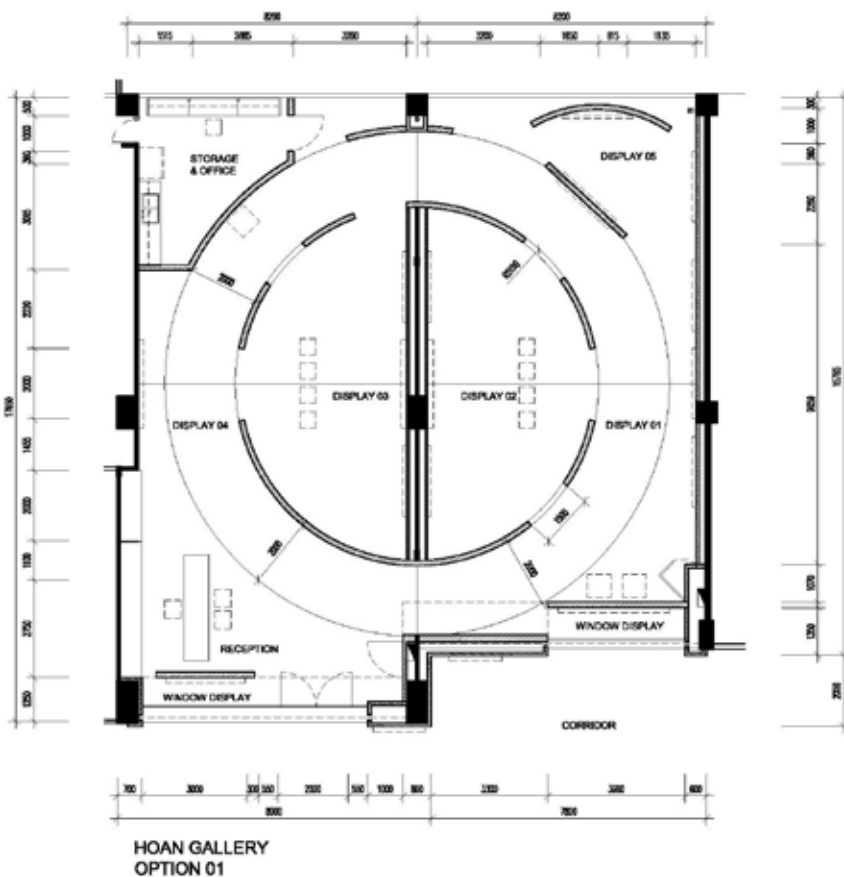


PASSION PROJECT OF PATIENCE AND PAINT

Rediscovering Sarawak's Art, Past & Present

HOAN Gallery at La Promenade Mall is the brainchild of artist and gallery co-owner Hoan Kee Huang, and exhibits works by prominent Sarawak artists as well as original textbooks from the Borneo Literature Bureau, and scrolls from private collectors.

Hoan has amassed a sizeable collection of local works; new and old, many are invaluable. Over the past decade, he has conducted hundreds of hours of interviews on audio and video with the artists and become acquainted with the family members of the artist who have passed on.



ORIGINAL: The first and best proposal. This round within a square concept was carried through to finalisation.

ARTISTS' PROFILE



翁雲光
Stephanie Eng
b. 1945

Born in Buntal Village, Stephanie Eng had her first exhibition in 1965 when she was only 20. By 1971, she had shows in London and Sydney. A master of traditional batik, oil and acrylic, Eng's pieces are prized. The bank, HSBC, is a collector.



范繼璜
Hoan Kee Huang
b. 1971

A fine artist with an eye for hopeful portraits, Hoan Kee Huang's work is humble yet mesmerising. Superb details in his paintings mirror his deep introspection. A passionate artist.



胡新春
Foo Syn Choon
b. 1933 – 2012

Foo Syn Choon's unique depictions of Sarawak in Chinese ink are highly sought after. A painter of indigenous customs, Foo humanises sculptures and inspires mythic understanding.



徐鴻卿
Chee Hong King
b. 1920 – 1992

The late Chee Hong King was also one of the most active members of the Kuching Art Club. His one-man shows were annual highlights of the art scene, according to The Sarawak Tribune.

"Chinese ink style combined with Western style is more special and attractive. I have tried my hands on all sorts, which is better than knowing only one."



蕭藝
Leonard Siaw
b. 1987

Leonard Siaw's awe-inspiring murals are tributes to Sarawak and have driven a rebirth in public art interests in the region. Prior to the pandemic, Siaw had been invited to Boston, USA, to paint. The mural artist has just started painting on canvases.



李福嘉
Lee Hock Kia
b. 1937

Lee Hock Kia's artistic career spans generations. He is the teacher of many local artists. Eighty-four years old today, Lee is still painting and teaching us all.



张柳仙
Chong Liew Syn
b. 1949 – 1999

Born in China and a graduate of the Hong Kong Fine Arts School, the late Mdm Chong established the Sarawak Fine Art School in 1975 — the first certified arts institution in the state. A true pioneer, Chong's work is now increasingly sought after.



蓝祥安
Lam Siong Onn
b. 1937

Lam Siong Onn has an acclaimed CV. Lam's art has been exhibited in Taiwan, Australia, Sweden, Jordan and Brazil. In 2000, his work "Rush Hour" was a winning entry for Malaysia at the Winsor & Newton painting competition. Lam's work can be found at Galeri Petronas, Sarawak Museum and Sarawak Library.



張文光
Michael Chong
b. 1948 – 2021

A conceptual artist, Michael Chong paints from an innovative mindset. A watercolour of his in this gallery is one of the largest in Malaysia. His artwork is a rare sight to behold.



Nia Latif
b. 1981

Nia Latif is a self-taught multi-disciplinary artist. A new talent, her art work show increasing confidence and complexity. Nia also does pottery and illustrations for story books.

Our way of connecting with Malaysians who are contributing to the design community overseas, 'postcards' offer us a glimpse into their everyday and some special moments.



YALE TEO was born and raised in Kuching, before graduating from RMIT in 2007. He is currently working in Melbourne with FMSA Architecture, where he plays an important role in technologies that enable complex geometries & 3D modelling. In his 'postcard' he shares his experiences in the recent redevelopment of Caulfield Grammar School Sporting Hub. Yale's father is Ar. Teo Chek Seng (ALTIS Consultant)



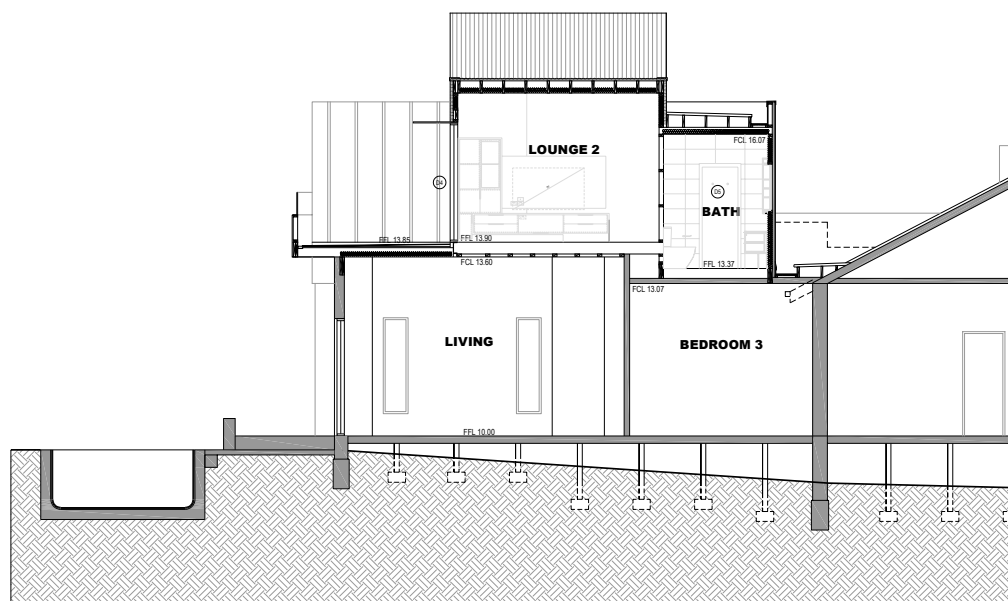
FMSA Office - Interior



ETHAN SIM

was born and raised in Kuching. He obtained his Diploma and Bachelor's Degree in Malaysia, before completing his Master of Architecture in Deakin University, Australia.

Here, he talks about a recently completed project in Melbourne where he is working with Teo and Perperis. Cheng Teo incidentally is also from Kuching, and went to St. Joseph Secondary School before graduating from University of Melbourne in 1986.



Section showing connection between the extension and existing house



《我不是建筑师，只是孩子的筑梦师》系列

I'm a builder (of my children's dreams) Series

Suan Lam curated a series of articles for us by interviewing her close friends, many of whom successfully balance a work life in arts and design, with bringing up a young family. The full version of the articles can be found at www.pamsc.org (REFER TO THE BOTTOM OF EACH PAGE FOR THE EXACT ISSUE NUMBER)



系列一 - 我们就静静坐着阅读?

Series 1 - Shall we read quietly?

文: 豫悦
专修大众传播, 曾经是记者、创办怡家绘本馆。现为自由撰稿人、活动策划师, 喜欢阅读, 喜欢书, 也喜欢老故事。

Author: YuYue
Graduated with a Degree in Mass Communication, worked as a reporter, and founded the Yijia Picture Story House. Currently, a freelance writer and event planner who enjoys reading, books and old stories.



Series 3 - Grow with Nature and Music

Author: Mr. Giacherie Tipik
A community-centric, farmer, sculptor, musician in out-of-office-hours and a father of 5 children from infant to 10 years old. Besides working as Community & Events Executive at TEGAS Digital Hub (Kuching), now on the way to building a 22-door longhouse in his own village - Bulan, Sebuyau with his brother (who is now a professional tattoo artist).



Series 2 - Moments, People and Scenes

Author: Jee Foong
Instagram : [instagram.com/jee_foong](https://www.instagram.com/jee_foong)



Series 4 - Creating A Beautiful Life

Author: Nia Latif, creator.
Founder of Creative Side Studio
FB @creativesidestudio, IG @creativesidestudio



Series 5 - On-Going Journey: Nurturing A Dream Chaser

Author: Sharon Ngimat
Senior Interior Designer for Arkitek KDI in Kuching. She led their interior design team in the delivery of projects from concept through to completion. With 20 years experience focusing on corporate office, healthcare, hospitality and civic buildings, for her interior design is the intersection of function, aesthetics and well being.

LANGIT

PAMSC-HSL-NP ARCHITECTURE IDEAS COMPETITION 2021



The 11 entries that are now on public display.

On 7th August, the result for **PAMSC-HSL-NP Architecture Ideas Competition 2021**, also known as '**Langit Kuching Competition**' was officially announced by The Right Honourable Chief Minister of Sarawak, YAB Datuk Patinggi (Dr) Abang Haji Abdul Rahman Johari bin Tun Datuk Abang Haji Openg.

1st Prize

Ar. Jascinta Yii (Yii K.E. Architect)
in collaboration with AK+

2nd Prize

Ar. Justin Lee
(Just Architecture Sdn. Bhd.)

3rd Prize

Ar. Hung Sing Ing (MOA Architects Sdn. Bhd.) in collaboration with Attic Studio

Honorary Mention

Ar. Moh Ung Tai (U T Moh Architect) in collaboration with studiogoto & Ar. Teo Chong Yeon

Ar. Wong Leong Hong
(Arkitek LH Wong)

The competition was initiated by *Hock Seng Lee Berhad* and their offshoot *Next Phase Sdn. Bhd. PAM Sarawak Chapter* was the organiser. The competition called for an ideas proposal for a commercial highrise on a 0.78-acre vacant land located in the middle of Kuching City.

It was officially launched on 8 Feb 2021 via the PAMSC website and Facebook page. 112 registrations were received after 5 weeks of the registration period. Out of these registered participants, 85 successfully submitted their competition entry.

Five judges were appointed as jury panel chaired by **Ar. Ivy Jong**. They are **Datuk Ar. Ezumi Harzani Ismail**, **Ar. Mike Boon Chee Khian**, **Ar. Lillian Tay Wai Fun** and **Mr Yu Ji**. Judging was based on the excellence of design, economic & financial viability and innovative & sustainable solutions.

After first round of judging, 11 entries were shortlisted for further marking before finalising the winners' list. All top 11 shortlisted entries together with other selected entries were exhibited for public viewing at La Promenade Mall in Kuching since May 2021.

This is the first time that an architecture idea competition was held in Sarawak. With the initiative from private corporations and support from the Sarawak government for the event, PAMSC hopes for more competitions in the near future. Especially for the public facilities and buildings where community engagement is playing an important role in the success of the project.

Visit LangitKch.com for a virtual exhibition of all winning and selected entries. Find out more about the event on Hock Seng Lee or PAM Sarawak Chapter Facebook Page.

Convener
Ar. Chai Si Yong
PAMSC Chairman, 2021-2022

ARCHITECTURE EDUCATION 1.7 (THE CRIT)

In recent months, university reviews for the architecture faculty has taken place online. Although the students have risen to the challenge and adapted to new methods of presentations and platforms of online interaction - it lacks the energy, the learning, the drama of the traditional review or 'the crit'.

So, what is a 'crit'?

It is a review that takes place several times throughout the course of an assignment for you to present your ideas and research, and for you to receive feedback from tutors and colleagues. For most of us, the critique is unlike any previous experience and this article is an attempt to dissect the process so that we can learn from it in school and at the office. It is written from personal observations with extracts from 'The Crit -An Architecture Student's Handbook by Rosie Parnell and Rachel Sara with Charles Doidge and Mark Parsons' and 'Time management for architects and designers by Thorbjørn Mann'.

In the initial stages of a project, this is likely to be in the form of a small discussion group with 6-8 students and the tutor. In real life, the group is likely to be made up of the architect, the client and the end user. Sometimes, an expert is called in to guide the development of the project brief such as an engineer or planner.

This is followed with a series of interim reviews when the student is expected to show their 'work-in-progress' in a semi-formal setting to a larger audience and get a variety of opinions. In practice, this is usually when end-user groups and specialist would offer the most feedback. In both practice and in school, the outcome of the interim review is usually the watershed moment when the main idea of the project is determined.

The final review can be the most nerve-wracking stage because you know that your work is being marked on your research, your ideas, your drawings and documentation and your oral presentation. No wonder, it is the cause of the 'all-nighter'.

In the final review, there might be an emphasis on practising presentation skills for your future life as an architect. It is also a tremendous learning experience for the following reasons:

- Participation in review discussion can develop your understanding of architecture.
- The review allows you to hear a variety of opinions and ideas about your work.
- The review allows you to see other people's work and develop critical thinking.
- And lastly, it is a deadline - good practice for time management for a strong finish to a project and celebration of your hard work.



Final review - speak slowly and clearly, and to the whole room.



Final review - don't be afraid to engage with the tutors; use your props to explain your ideas.



Interim crits are less formal and are usually in smaller groups.



Make use of your progress sketches and models in the final presentation.

How to prepare for the final review

Many students spend too much time preparing their drawings and models that they forget about the written and oral part of the presentation. In the final rush, the oral presentation is left to the day itself when the student expects to present 'off-the-cuff' *

** Even speaking 'off-the-cuff' requires preparation, the expression is derived from an actor's practice of having key lines written on the cuff of his shirtsleeves.*

Framing the oral presentation should take place before the visual presentation - it allows the formatting of key ideas, its development and final outcome on the presentation boards. The following steps have proven useful to students and in practice:

- Prepare a mock-up of the presentation boards, and models (think about how you will stage this in the room)
- Know who you are presenting to, and rehearse on a colleague (get her to pose questions so that you can frame a defence of your scheme)
- Plan your opening sentence, include key words and phrases on the boards as prompts. (Use a storyboard to sequence your presentation.)
- Include your progress sketches and models in your presentation to demonstrate your research and development. (In practice, this is useful to illustrate the 'distillation' of ideas to arrive at the final one)
- Things to avoid - using jargon (simple language is best), starting sentences with 'basically' or 'actually' (think about the meaning of these words), don't start with an apology (even if your model is incomplete), don't read from the board (speak to the audience, make eye-contact), don't speak too casually (you are practising for practice), speak slowly, end confidently and conclude with a 'thank-you'.

What do we get from a review

From your own review, feedback could cover general principles about architectural design, construction details, drawing and presentation techniques, model making, physical posture and vocal performance.

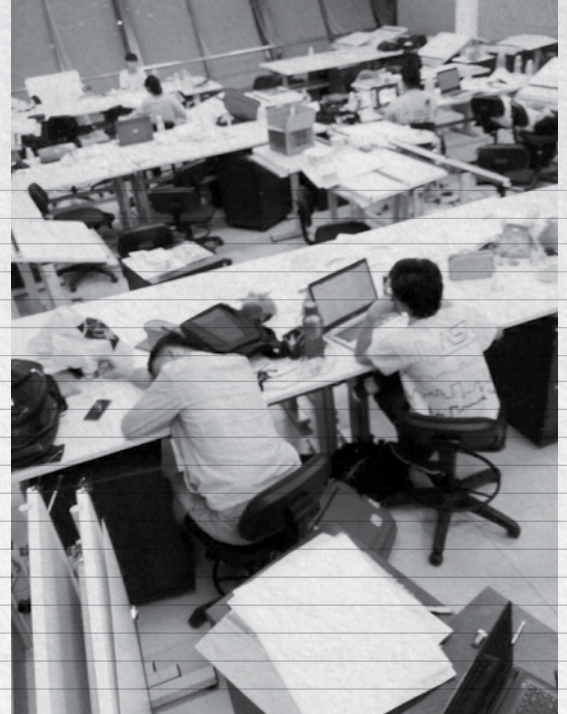
An important point to remember here is that we can learn from other people's reviews as well as our own. This is best done through 3 simple ways:

- Observation - to develop your skills in critical analysis and your understanding of architecture. Make sure you can see what is being discussed, go up to the work and take a close look.
- Listening - take down keynotes while listening, to return to them for future reference.
- Participate - other than simply observing from the back of the room, get involved in the discussion, and ask offer constructive criticism.

Special note about constructive criticism (extracted from 'The Crit')

There are a few rules to bear in mind when offering feedback to someone else:

- Identify something specific you like about the project presented. We all need to be told when we are doing well and yet this is rare.
- Express negative criticism as specific changes and ideas for action. It's easier to work with specific ideas than general comments.
- Explain the purpose of any questions you ask. It's easy to interpret an unexplained question as an attack.



The all-nighter - a common phenomenon in architecture schools.



The university offers a safe place to make mistakes.

What to expect from your tutor

He might have a lot feedback as he has seen your work through its development, and his role is not to support you. He might step in if he feels that your ideas are misunderstood, otherwise it is your job to stand up for yourself.

What to expect from visiting critics

It is likely that their viewpoints will be very differently from yours, be ready to listen and accept that you may not have thought of all the possible solutions. Sometimes, the client and end-users are present at your final review, their viewpoints are very valuable in broadening the debate beyond the architecture studio.

To mark or not to mark? One of the reasons for the final review is to mark the students' work. Some educators think that this puts undue stress on the student - pinning everything on 15 minutes of oral presentation. Others feel that since the mark is based on the final review, this means that the student cannot use the feedback from the review to improve his scheme further.

Speaking as a practicing architect, I feel that the work should be marked at the final review as this is good practice for understanding the importance of deadlines in real life. Perhaps the school can allow another week after the review for final touching up and revisions for submission or exhibition - this is a good practice for curating the student as well as the school's portfolio.

Since the pandemic, architecture schools have had to look into different types of reviews from simple PowerPoint presentations to ZOOM webinar to MIRO, who reviews can individually select and edit the presentations online in real time. I have experienced all the above and can safely say that - I can't wait to get back into the studio!

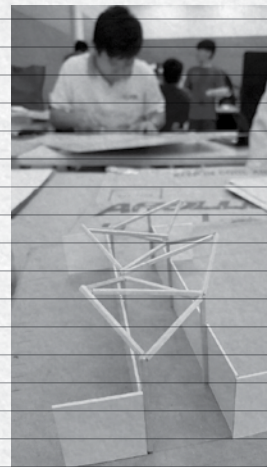
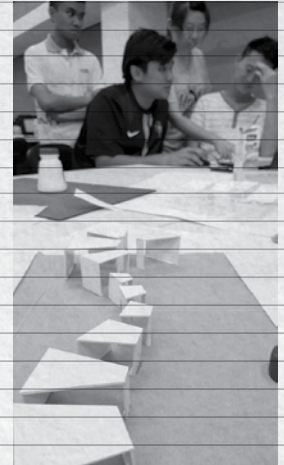
Having said that, I feel the review system can do with a review - in its present form it promotes some of the less attractive attributes linked with architects and designers. It needs to encourage a more rounded conversation; to teach balance and responsibility to society, to learn to listen and include the end-user in the design process and so forth.

Alternative reviews

Nowadays, clients and user-groups are becoming more involved in the whole design process. In practice, we see that client as part of the design team and we review our work collectively. This kind of review can slowly be worked into the school review system (including the interim reviews) as a Student-led review where they learn to offer feedback. The tutor simply facilitates this process and highlight issues which might have been missed out, but does not offer feedback.

Other forms of reviews:

Role-play review where students take on roles of the client, end-users, architect which allowed them to appreciate the different and often contradictory viewpoints that an architect has to manage with perception and thoughtfulness.



Mirror review where the student explains her work to a colleague who then presents it for her - this requires distillation of ideas and clarity in the design thinking and presentation materials.

Closed review where the boards are reviewed in the absence of the student, this is often seen in design competitions where the drawings will then have to speak for themselves.

This concluding paragraph brings me to the first point of this article - my first year students had to figure out themselves on what to present, how to format their boards and frame their presentations They had to learn the rules, sometimes only by breaking them. This article hopes to mediate the process of learning through the review.

In recent years, I have also learnt to improve my review methods. In the past, I would have said 'the entrance to your building is in the wrong place' (focusing on the negative), these days I say 'tell me about the entrance to your building' (giving the student a chance to explain an unusual decision).

by Min

ARCHITECTURE EDUCATION 1.8 (THE INTERNSHIP)



In recent years this part of a student's education takes place at the end of 2nd Year (3 months), and also at the end of 3rd Year (3 months). This format aims to help launch students into the work place, and hopefully settle into some sort of gainful employment.

In the past, internships were also called practical training or work experience, during which the student train under/with an external supervisor or mentor in the same profession. The aim is to expose the student to the practical realities of 'practice'; to learn about dealing with people - consultants, clients and colleagues; to keep deadlines and work in a structured environment for a regular number of hours a day.

When put this way, it doesn't sound very interesting or educational at all. It sounds more like the system is preparing them for the workforce when in fact, many (given the right mentoring) will continue their architecture education in Part 2 and beyond.

So, this article is divided into 3 Sections to list down and discuss the roles of the relevant parties:

- - The Student
- - The Mentor, and
- - The School

THE STUDENT

- Must treat this like a job application and while it is customary now to apply via email - the tone must still be formal. (Address each person you are writing to specifically, even if you are applying to a dozen firms).

Call to follow up after a few days if you have not received a reply (if the answer is 'no' then you can move on or update your list of firms to apply for)

Always attach your resume and portfolio without having to be asked. As 'employers', we are more interested in your skills, design interest/influence, preoccupations rather than your Form 5 result slip or CGPA scores.

- Your resume should be one A4 page long and include your extra-curricular activities. It should include samples of your extra-curricular activities (If you are a volunteer fire-fighter, make sure to mention it)
** I look for these in particular and have accepted interns based on their ability to sing and raise money for charity, ability to speak Spanish and take part in exchange programmes, good in photography, sketching, any particular sport (represented school/state), etc.*

- Your portfolio which should contain a few select projects that best describe you, your design interest and skills. It should be easy to download for review (Anything which takes more than a minute to download is likely to be ignored)
* This reinforces the need to start/keep a portfolio from Year 1 Semester 1.
- At the interview (if there is one) or the first briefing with the mentor, let her/him know that it is important for you to understand your role in the office. Other than the basic office rules/regulations, ask what you will be expected to do on a daily/weekly basis.
- Explain that your work has to be supervised and signed off in a logbook provided by the University. Ask to be involved in projects. (To learn about projects in various stages : schematic Design, Design Development etc)
- Ask if there is a probation period.
- Don't be shy to ask about your allowance or salary. (You should be paid; at least enough to cover the costs of your transport and lunch)
- Important Note
Request to meet with your supervisor/mentor weekly even if it is for 20 minutes. These might be the only opportunities for you to see her/him during your internship - use these sessions to review/discuss your logbook entries.
 - Too blank? (not enough work)
 - Too much in the same category of work? (not enough exposure)
- Keep a separate work journal if the school does not provide one; for you record your lessons learnt. (and include examples of your work with the supervisor's permission)
* This is similar to the logbook and report that one has to prepare in order to sit for the LAM-PAM Part 3 exams, so it is a good habit to form early in your career.
- For many students, internship will be hard at the beginning but it should also be educational and fun - if not, make use of the probation period and LEAVE.
- It is important for you to explain office/work protocols to the student, for many this is their first 'work experience' - punctuality, work ethics, confidentiality and copyright, etc.
* I find it easier to work with more than one intern at a time; there is a 'team' and they often learn from each other as well. (If they can be from different universities, even better)
- You can assign another person in the office for the interns to consult when you are not available. (This is true of larger companies where young graduates are tasked with mentoring interns. This is a good practice as it benefits both parties and as the age gap is smaller, communication is probably less formal and more productive.)
 - The student needs her/his logbook to be endorsed by the supervisor. It is a good guide to expose the students to the 4 stages of a project using various projects in the office - in that way, the student receives a holistic work experience.
- You can divide their workload into:
 - Projects: work-related with actual deadlines, and when done correctly will result in making money for the company (is how I explain it)
 - Assignments: task-related to teaching the intern about something more obscure such as the width of staircases in relation to fire safety, or how to calculate rainfall days in EOT assessments. It is not directly related to their training in school at the present time but it certainly opens their eyes to the many facets of our profession.
 - Other offices encourage their interns to participate in competitions - this is a good way for them to re-learn design thinking, to develop a competitive edge and their design portfolio. And if they win prizes or accolades, those serve as extra motivation.
 - Competitions and pro-bono/CSR work are a good platform to level the hierarchy in the office - everyone is invested with equal say. It is also an excellent way to learn new aspects of design such as local history and culture, politics, socio-economics, etc

THE MENTOR

- It is good to refresh our memories of our own internship and remember that our role is primarily one of educating and mentoring, and then to utilize the student's time to do some productive work for the office. Getting these priorities right is important as the reverse would result in
 - A poor learning experience for the student
 - No more applicants for internship for the supervisor
- Pay them an allowance, and insist they spend their lunch money to eat with their colleagues. They learn so much from each other.
- If possible, pay them a decent wage.
* Some interns would negotiate or indicate an expected salary. I have had one who negotiated a salary and housing package (she was not from Kuching); we treated it as part of her education and reached a mutually satisfactory conclusion.

- See mentoring interns as an investment: in a small spectrum, it is groundwork for your practice. Some interns graduate and join you (as the negotiating intern did when she graduated from her Part 2). In a broader spectrum, it can be seen as an investment in the next generation of architects in our country.

In the early 2000s, there was a shortage of local firms wanting to take on interns - "what are they able to do?", and "I don't have time to teach" were the remarks frequently asked when we try to place our students.

** I was tutoring at United College, Sibul then; now called Kolej Laila Taib.*

That has changed greatly since then with many local firms seeming to make the internship programme part of their office culture. Design Network Architects (DNA), IDC Architects, MNSC Architects and PDC Design Group are among the many local practices with far ranging impact not only with local students but ones from West Malaysia and beyond.

CONCLUSION

The notion of 'practical training' or a 'gap year' used to be an option - something to take on if the opportunity arises. It is rare to meet a graduate who has not trained in an architect's office before graduating - it is an essential part of the journey. Not to collect merit badges like a Boy Scouts but to try different practices to see which nurtures your passion in architecture more. And then use that to frame your own design thinking to drive the direction of projects in school, and later in your place of work and career.

If that is not a good enough incentive, consider that employers rarely pick candidates without some sort of relevant work experience. It is common sense to want someone who has experienced work life before - they are easier to train and might bring in positive aspects from other practices.

by Min and Tay Tze Yong

THE SCHOOL

- Architecture schools often have difficulties with the placement of their students in internship positions; this is often due to the lack of a 'working relationship' between schools and the profession.

This can be alleviated by several simple measures:

- a. Working with the local chapter of PAM - to set up platforms for firms to express interest in taking on interns; with guidelines on responsibilities and expectations.
- b. Having lecturers/tutors who are practitioners - so that they can provide a informal link to local practices.
- c. Having practitioners as external assessors at university design reviews - as a platform for students to have direct access to the profession.
- d. Having a yearly or bi-yearly student portfolio exhibition - this can be online and is an effective way for the university to showcase the students' capabilities. If done through PAM, the outreach can be very comprehensive.
- e. Returning interns to give an account of their practical training experience - a simple word-of-mouth review and postmortem of their practical experience so that juniors can learn which firms to apply for.



ARCHITECTURE EDUCATION 1.9 (CULTIVATING PASSION)

Photo by Sean Wee

We often hear employers complaining that young college and university graduates nowadays lack confidence, ambition, determination and thinking-ability. Thinking-ability is a complicated topic and fully controlled by the brain; with the left brain in charge of logical thinking and the right brain in charge of creativity. Logical thinking needs to be cultivated into a habit, and curiosity is the driving force behind it. Curiosity can lead you to your passion.

I recently read a book - 《学会思考》 (Learn to Think), by Professor Daisy Lan Hung (洪兰); a Taiwanese psychologist, and founding director of the Institute of Neuroscience at the National Central University in Taiwan. In her book, she discussed the importance of imposing critical and logical thinking on students, and cultivating passion through methods of educating and upbringing. She also highlighted her concerns about the lack of passion in learning and teaching as well.

From my experience in architectural education, my concern is always the lack of passion of learning from university students. Parts of her book reminded me of this anecdote of the author who described this scene: A girl was attentively attending an art class, when the teacher walked over and asked her what she was drawing. She said without even looking up, 'I am drawing God', and the teacher laughed and said, "But, my dear, no one knows what God looks like! The little girl said, 'Ok, but they will soon' .

Children were confident when they were young. When Primary One children were asked if they were creative, almost certainly the whole class would raise their hands. But when the same question was asked to college or university students, very few raised their hands, sometime none. How did these confident and creative children become insecure and disoriented young people when they finish the degrees and leave university?

My personal encounter for a child who was a regular winner of the art competitions in early stage for excellent drawing skills, but found to be lacking in individual thinking when she was asked to compose an artwork of her choice. 'Can I have a sample to refer to?' I then asked her 'How did you compose all your previous winning artwork?' 'My mom just told me to open up the text books to find the beautiful images to copy.' When I pointed out to her mother, she was unmoved and continued to modify her child's painting in her own way. Another example is teacher supervising at the sidelines, 'it is not supposed to be like this, there is no blue fruit on trees'. In fact, children's paintings are often about what they want in their hearts, rather than what they see with their eyes. But we adults stipulate the parameters, and that is the reason why all of the primary school paintings look exactly the same.



Photo by Sean Wee

The same goes for design projects, with standardized format of requirements from the Board of Architects (IAM) with prescribed briefs and stipulated response, so much so that students (and their teachers) focus on technical compliance rather than creative license.



Photo by Sean Wee

Education can teach discipline but not conformity, particularly NOT in architecture.

How to cultivate Passion (as architecture students)

Just do it - 'Sir, I am stuck'. My advice would be 'Stop reasoning and move forward by producing sketches, diagrams, maquettes to seek the way out.' The answer is always there after several trials and errors.

Read as much as possible - Visit to the university library that archive design magazines and books.

Learn to self-learn - Do your own research, take the initiative to gain knowledge that is not covered in the course. The Internet is undoubtedly the most favorable way for you to constantly update yourself.

Be patience - Always listen carefully to anyone giving advice or sharing thoughts. (even if you disagree sometimes).

Make the most of your time - School is a place where the returns are as much as you give, so try to be your best.

Free creation - Do not confine yourself to institution guidelines, challenge the brief if you have a strong stand.

Persistence - While studying architecture, frustration will be part of your daily experience. Every year in the university is constantly testing whether you have the determination to continue studying this course, but if you really love this course, you must always keep in mind - be persistent; persistence leads to perseverance in life.

Explore other interest - Open up yourself to explore; many graduates do a lot of interdisciplinary work after graduation such as fashion design, graphic design, industrial design, publication, theatre, filming and so on.

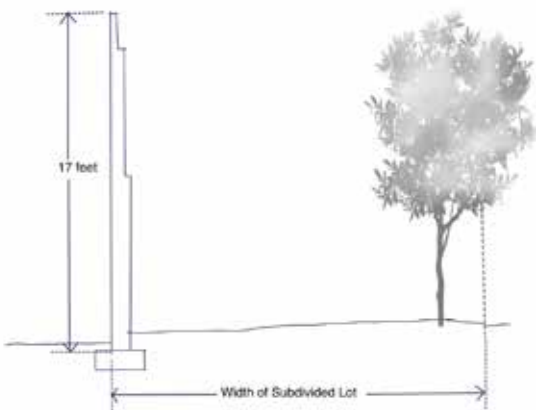
Learn to ask 'Why, How & What' - Architectural design is about trying out many different ways and methods, blindly copying the ideas on internet is not the best choice. You have to experience the process of seeking answers through questioning and answering to others; even to your lecturers, and most importantly to yourself. Go and watch 'Golden Circle' by Simon Sinek in YouTube.

Keep a humble attitude - One of the biggest pitfalls in architecture education is the schools make you believe that you are better than everyone else. You have to realize that you are a student; continue to learn.

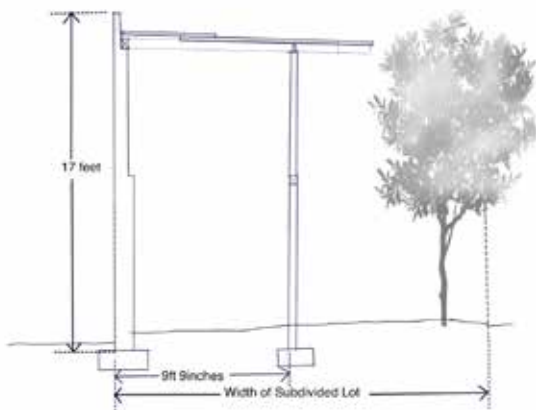
Love what you do - Always be grateful in life and you will find your passion. You can learn about yourself and bring sparks joy in your life.

Written by,
Tay Tze Yong

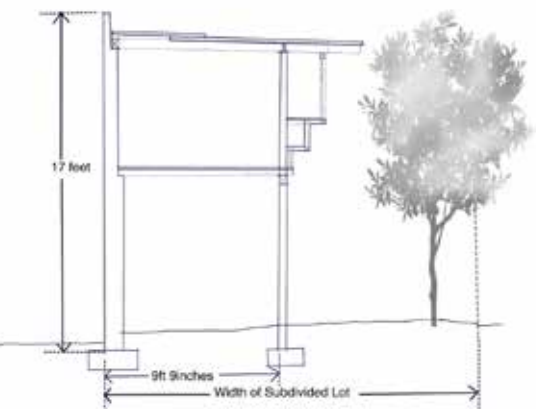
62 CAMDEN MEWS



1. The party wall - this is new, it is 17 feet high and thickens twice from 9 inches at the top to 13 inches and to 18 inches to provide an upper ledge for the future roof joists and a lower one for the floor joists.



2. A row of concrete columns - with a single concrete beam and located 9 feet and 9 inches from the party to frame the south face of the house. In a do-it-yourself house, it is good to have the roof on early to protect materials and the building below for most of the week when no one is there.



3. A beam is added at the top - to support the roof joists which are similarly fixed to the upper ledge of the party wall. The joists extend beyond the wall line, and over the columns the joists are paired with two columns. From these columns hang a continuous row of cabinets as well as a row of uninterrupted sliding windows.

I recently read an article about an architect who built his own house, on the weekends with his wife and friends over a period of three years. This is not an unusual event these days, but this was in 1962. The house challenged many of the planning and design conventions at the time; it was a manifesto of ideas ahead of its time - about ecology, sustainability and social responsiveness. Ideas which he would continue to develop in his later projects. I was so taken by his sensitivity and practicality, the richness of his drawings and the fact that he built it with his own hands - that I took it upon myself to re-trace some of his drawings.

Though the house was resisted initially, the same authorities now place it in their Heritage listings (Grade II). The family continues to live there; the Cullinans.

This is an extract from architectsjournal.co.uk - a lovely article from November 2015 about influential housing plans, by Teresa Borsuk (She is senior partner at the architectural firm Pollard Thomas Edwards, and was named Woman Architect of the Year by Architects' Journal in 2015)

House Plan: Teresa Borsuk on Cullinan's 62 Camden Mews

6th NOVEMBER 2015 BY TERESA BORSUK

In the latest in the AJ's ongoing series looking at influential housing plans, Teresa Borsuk chooses Edward Cullinan's Camden Mews in London.

As a student, I lived across the road from 62 Camden Mews and I heard Ted Cullinan give a talk about his house.

Ted showed a few slides and I was immediately taken by the strong link between the drawings and the essence of the home. Of course one should expect that. But it is not just what was drawn but also what is evoked. The style and content of the drawings are carefully aligned with the process and product. They are at one. In the latest in the AJ's ongoing series looking at influential housing plans, Teresa Borsuk chooses Edward Cullinan's Camden Mews in London.

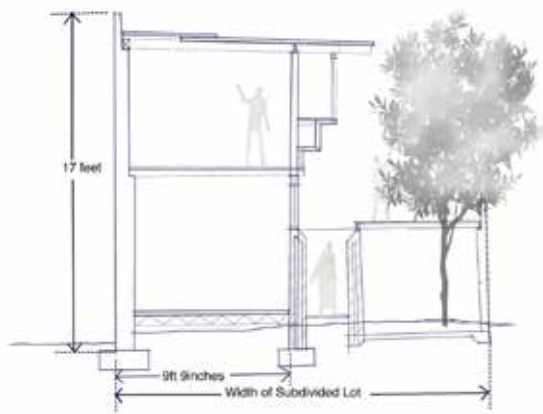
The drawings are simple, clear and controlled

The house is efficient and logical. The drawings are simple, clear and controlled. They exude thoughtfulness, economy and charm. They have an enchanting quality. There are considered references to human occupation. Both plans and sections demonstrate the enormous value of space and its very careful and effective use. The party wall diminishes in thickness as it rises; the upper floor projects over the lower one and the rooms have been developed around modules of furniture. I remember Ted saying that the width of the house was determined by the length of a bed - or the equivalent of three kitchen units, a wall and a passage.

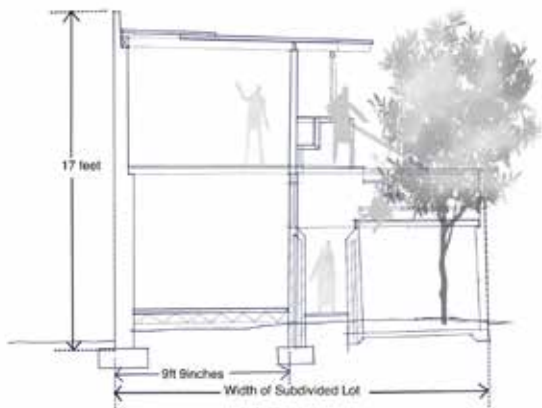
What is drawn also depicts the actual process of the self-build. (The house was built by the Cullinans over two years of weekends.)

Was this the first house in Camden Mews not to straddle its plot? The house counter-intuitively takes up half the site frontage and extends from front to back - this copes with two existing trees and allows for a long south-west facing elevation opening on to a first floor terrace, optimising aspect, outlook and amenity. The sections joyfully express this.

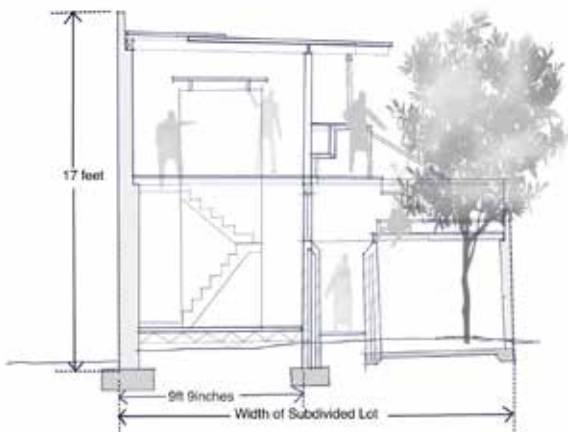
The house is now over 50 years old, it is grade II*-listed and still occupied by the Cullinans. The drawings continue to delight. Magical.



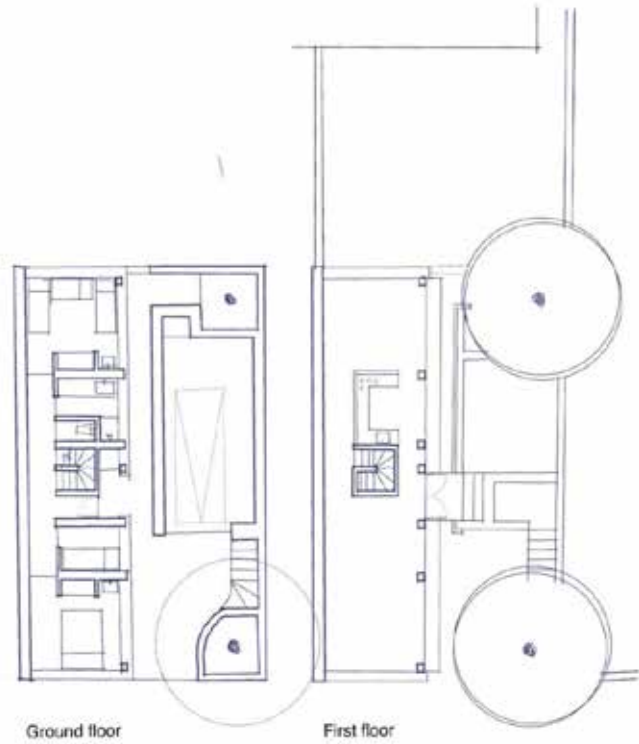
4. The first floor joists are supported across the concrete beam and a strip of window occupies the gap between floor and hung cabinets to extend the floor plane. Below, a 6 feet high brick wall encloses bedrooms, while leaving a view of the sky and trees.



5. Half way down the site, this brick wall is mirrored by the wall to the garage and workshop, the roof of which is a entry terrace to the first floor gallery.



6. From the ground floor, the entry to the house is through the 'crack' in between the two brick walls. A tiny staircase brings one to the middle of the first floor gallery.



Floor plans

A. The site is 25 feet wide and 46 feet long, there are two existing trees and a boundary wall. Instead of straddling the site, the plan turns the house to face south and in doing so achieves passive solar gain.

B. This house turns conventional planning on its head; placing small bedrooms in a solid brick base with the light filled timber constructed gallery as its upper floor.

END PIECE

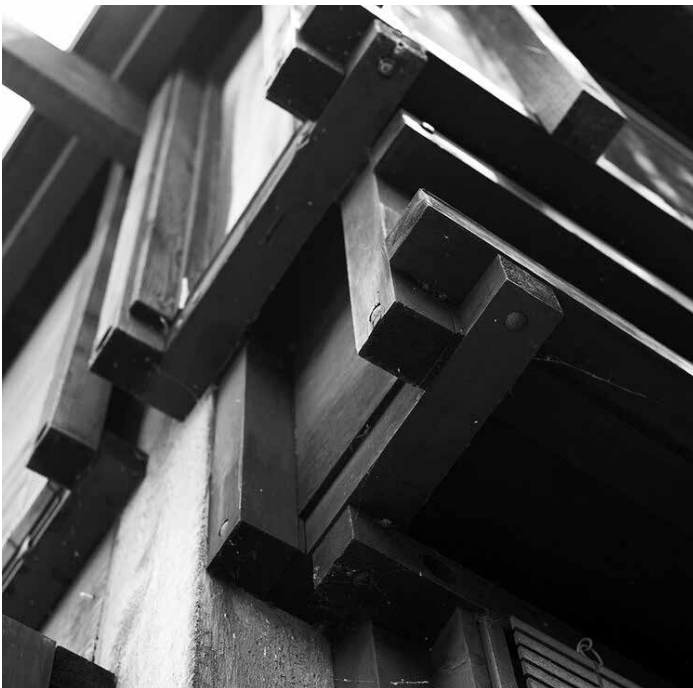
About Edward 'Ted' Cullinan (1931-2019)

An architect who was an early proponent of sustainability and social awareness, as well as a master of ingenious design. A modernist by training and inclination, he was also intensely serious about architecture's wider social and environmental responsibilities and how they shaped the processes of design and relationships with users. He was also a generous and respected teacher of architecture. His commitment to these principles throughout five decades in practice was recognised with the award of the RIBA royal gold medal in 2008. He was also made a CBE in 1987, a Royal Academician in 1989 and a Royal Designer for Industry in 2010. Described as a "practising architect", he remarked drily: "I cherish that word. I'm always practising. And one day might even get there."



Extracted from

1. <https://www.architectsjournal.co.uk/buildings/house-plan-teresa-borsuk-on-cullinans-62-camden-mews>
2. <https://www.theguardian.com/artanddesign/2019/dec/06/ted-cullinan-obituary>
3. <https://www.architectsjournal.co.uk/news/obituary-ted-cullinan-1931-2019>
4. <https://www.cullinanstudio.com/project-62-camden-mews>
5. Architecture in the Age of Scepticism - a practitioners' anthology compiled by Sir Denys Lasdun.



An interplay of timber and glass hung beyond the building enclosure, extends the width of the interior space.



A letter box let into the brick base allows the Sunday paper to be dropped directly into the adults' bedroom.



A strip of window occupies the gap between floor and hung cabinets to extend the floor plane.



The first floor is entered by the roof terrace over the garage.

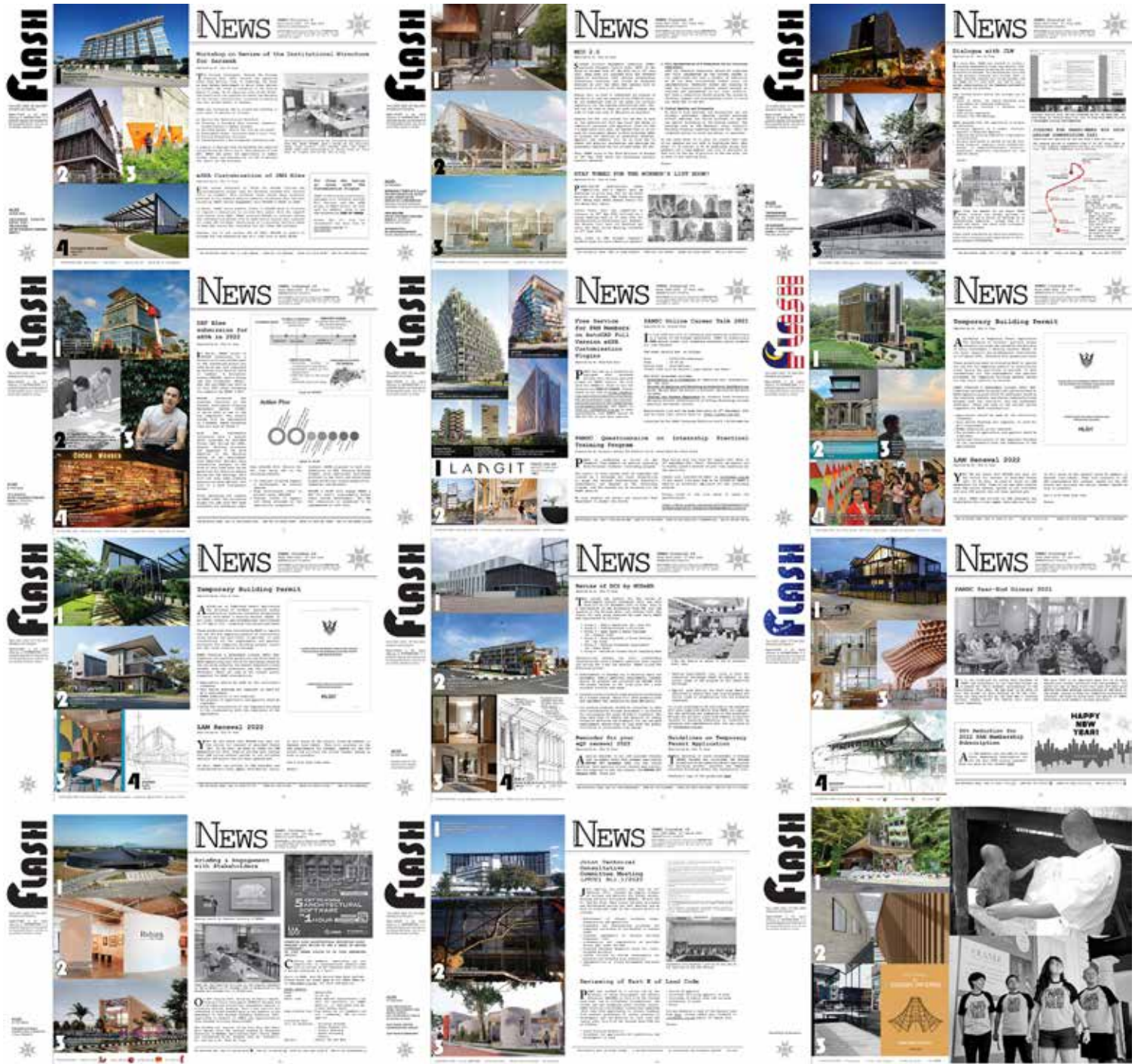


The joists extend beyond the wall line, and are paired with two columns, from which columns hang a continuous row of cabinets as well as a band of windows.

Cullinan Timeline

- 1951 Aged 20, Cullinan attends the University of Cambridge, before studying at the AA and University of California, Berkeley
- 1958 Works for Denys Lasdun on the University of East Anglia student residences and Fitzwilliam College in Cambridge. Sets up own practice a year later; it becomes a co-operative in 1965
- 1965 After completing the Marvin House in California for friends and the Horder House in Hampshire for his uncle Mervyn, he builds his own house at Camden Mews, London. It is Grade II*-listed in 2007
- 1966-1969 Completes Garrett House, Eltham, London; House on the South Downs, Minster Lovell Mill Conference and Study Centre, Oxfordshire; and Maltings Chase, Suffolk. They are all later Grade II-listed
- 1972 Designs new branches for Olivetti in Belfast, Carlisle, Derby and Dundee
- 1984 Completes Uplands Conference Centre for Nationwide, in High Wycombe, Buckinghamshire. It is Grade II-listed in 2014
- 1990 Completes the Ready Mix Concrete International (now RMC Group) Headquarters. It is Grade II*-listed in 2014
- 1992 Builds the Fountains Abbey Visitor Centre, Ripon, North Yorkshire
- 1999 Builds University of East London Docklands Campus (pictured)
- 2002 Downland Gridshell, Weald and Downland Living Museum, West Sussex completes. It is shortlisted for the RIBA Stirling Prize
- 2008 The RIBA awards Cullinan its Royal Gold Medal
- 2013 Maggie's Cancer Care Centre Newcastle opens

WE ARE OPENING OUR BORDERS



In line of the recent re-opening of our State borders to visitors, we are following suit, by making it easier for non-Sarawakians to contribute articles, feature their projects and share their voices in our newsletter.

Previously, submissions are limited to projects in Sarawak, or projects elsewhere by Sarawakians architects. In the recent years, we have extended our reach to include projects by local designers, artists and community leaders. At that same time, we started publishing articles in Bahasa Malaysia and Mandarin (these are translated for our website version).

At the height of the first MCO, we made the decision to stop printing our newsletter and switch completely to a digital format, released fortnightly. This nimble format was a success; finding new readership amongst students and the general public, and most importantly reaching our fellow architects in West Malaysia, who in turn gave us much support and encouragement. This is one of the reasons to share with all of you our platform to showcase your work, opinions and thoughts. Send your drafts to intersection.editorial@gmail.com or call me.

Min

OUR TEAM IS GROWING!

In preparation for the new term, and as part of our succession plan - we are officially growing our team. It's been the four of us for so long that we're getting tired of each other's company at our fortnightly 'working' lunch*.

The dynamic duo of **Tay** and **Suan** have been actively contributing in the past decade, especially in the past year when they provided 17 articles in our past 20 issues. Their contributions are an insight into work - life balance, architecture education, and family life infused with art and design. They have successfully organised several WAD (World Architecture Day) events and we hope that they will continue to do so.

'**Freddie**' **Lo Horng Rong** is a young practitioner with an interest in vernacular architecture, often traveling far to seek out examples of these buildings and communities. We expect to see an alternative viewpoint from him.

Roving reporters **Yasmin** and **Sean** will aim their photographic eye on life in the city - and write urban poetry and essays about the good, the bad, the improvised and clever, the planned and not so smart. They're part of my plan to promote inclusiveness (and nepotism) in the hope that our newsletter will attract younger readers and contributors.

We're always looking for projects, articles, thoughts and opinions - so, 来来来 just submit and we'll try to fit you in. Email to intersection.editorial@gmail.com



Lam Choi Suan and Tay Tze Yong



Freddie Lo Horng Rong



Yasmin



Sean Wee

PAMSC Year-End Dinner 2021



It is our tradition to invite Past Chairmen of PAMSC and volunteers to our Year-End Dinner as a reward for their endless contribution to the institution. This year, we are glad to be able to host the dinner at Zoro Kuching on 9th Dec 2021. Thank you very much for Ar. Ng Chee Wee & industry partner, Nippon Paint for making this year-end dinner happening.

The year 2021 is an important year for us as many events were slowly recovered from the pandemic. You might not see us very often this year but many good efforts had been working continuously at the back of the stage, trying to keep our community consistently relevant. We hope to bring back the spirit of PAMSC fellowship with members soonest possible.

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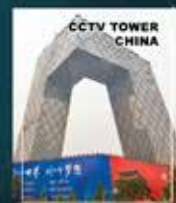
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