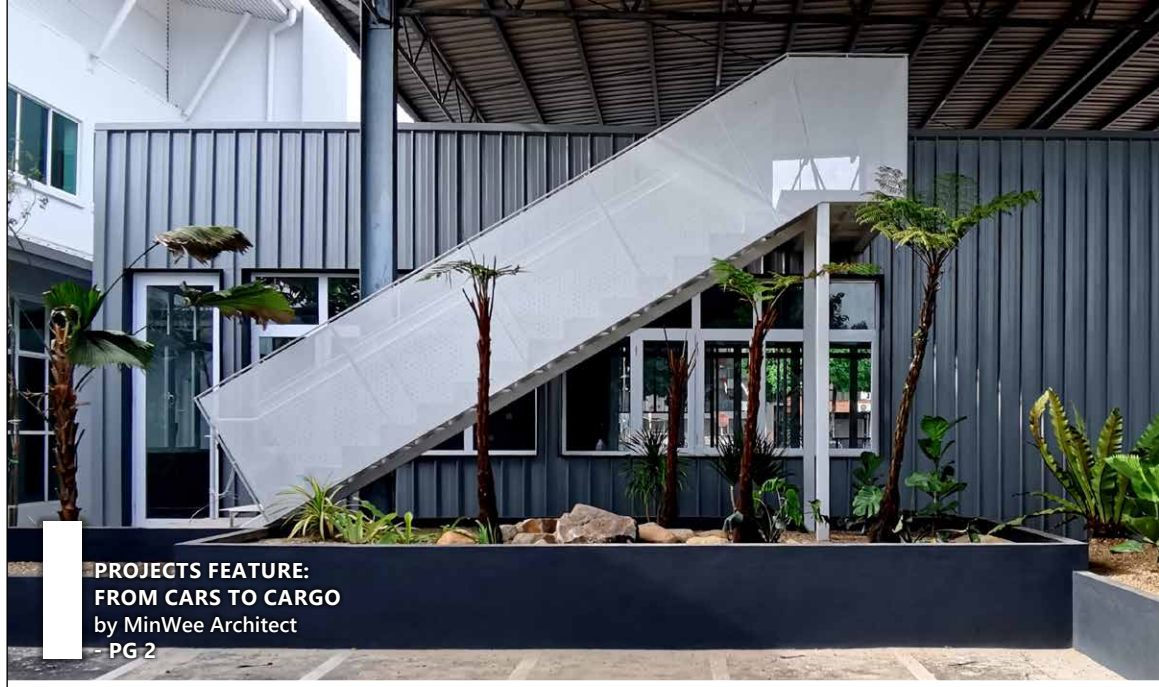


# FLASH

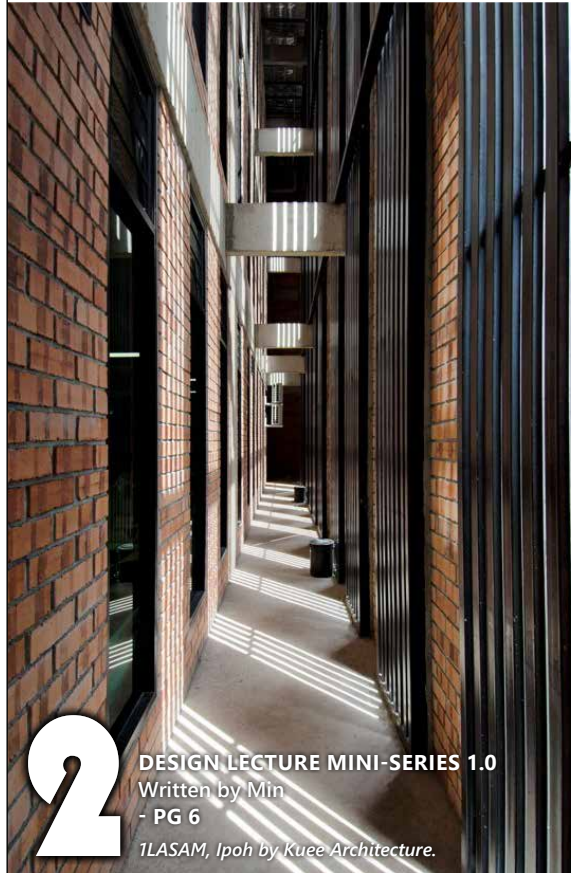
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Term 2022-2023 09<sup>th</sup> Dec 2022  
PPK469/01/2017(034673)

*News+FLASH is the digital offspring of INTERSECTION. It is published digitally each fortnight for the foreseeable future, until we run out of ideas, articles or money.*



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FROM CARS TO CARGO  
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Ar. Brendan Tong



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Discovering our towns one picture at a time  
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THE EDITORIAL TEAM : 

SY : 

HJ : 

PS : 

Min : 





1

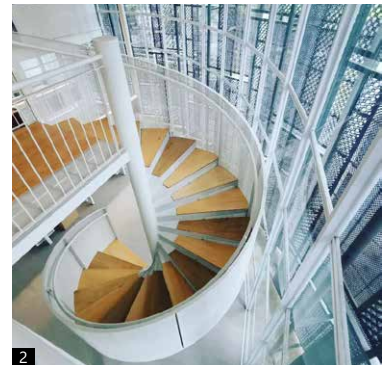
## FROM CARS TO CARGO

by MinWee Architect

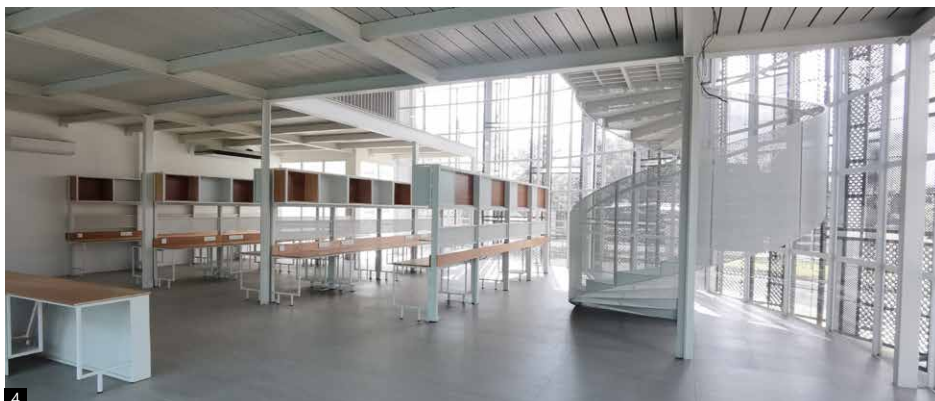
The building was formerly designed for a car dealership and showroom in the late 80's, located on a second lot from Jalan Mendu. We had just completed his house when he asked us to look at this building as a potential new office for his logistic company, which he runs with his older brother. At our first site visit, we took note of the building's good structural condition and the double storey car showroom. We decided to comply with the client's brief through the addition of new elements and spaces rather than to demolish in order to alter the existing structures.

The client's brief was straightforward; to fit in as many staff as possible within the building with optimum expenditure, and in the shortest time possible. In response, we decided that:

1. To add new elements would be a simpler and cheaper process rather than to partially demolish and alter to suit.
2. The majority of the new elements will be in steel; for speed of construction and lightness in weight.
3. A majority of existing structures and spaces will be retained, and re-planned for their new roles.



2



4



3

### CAPTIONS:

1. Entrance canopy of renovated building with conference block in metal walling. The planted steel trellis is provides sun shading and rhythm to the building.
2. Steel in white warmed up with timber tones.
3. The new facade built in steel and irrigation mats.
4. The skeletal nature of the workstations allows visual connectivity and daylight to filter deep into the work space.





6



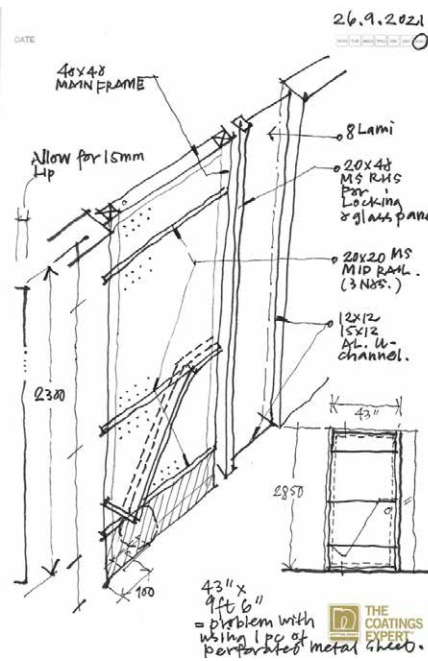
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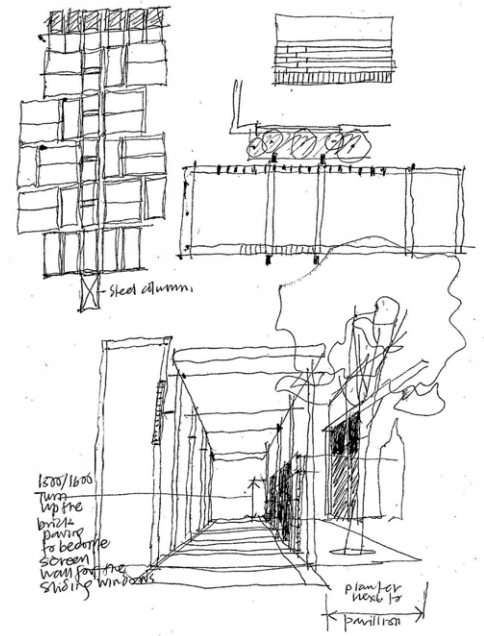
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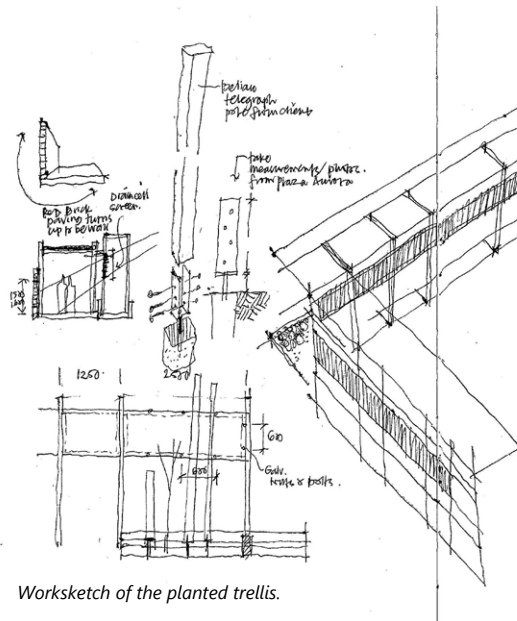
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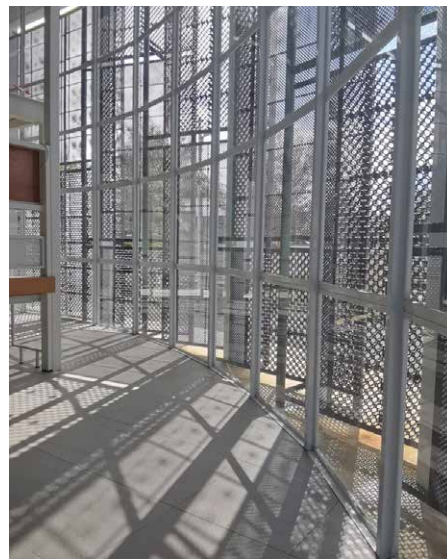
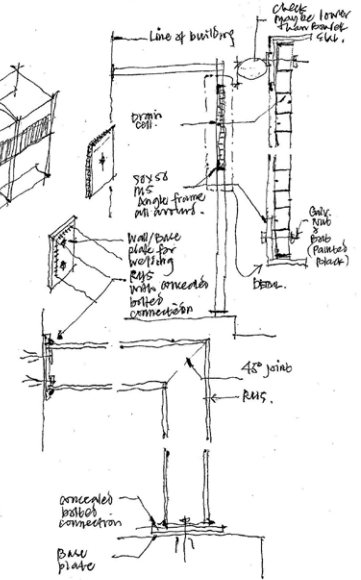
Worksketch of the main entrance door which draws inspiration from freight dolly for its handle.



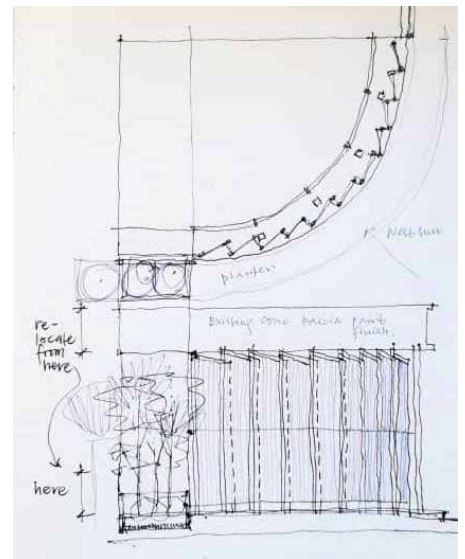
Worksketch showing the brick paving at the entrance canopy.



Worksketch of the planted trellis.



The west facing windows are shaded with an external screen of radiating panels.

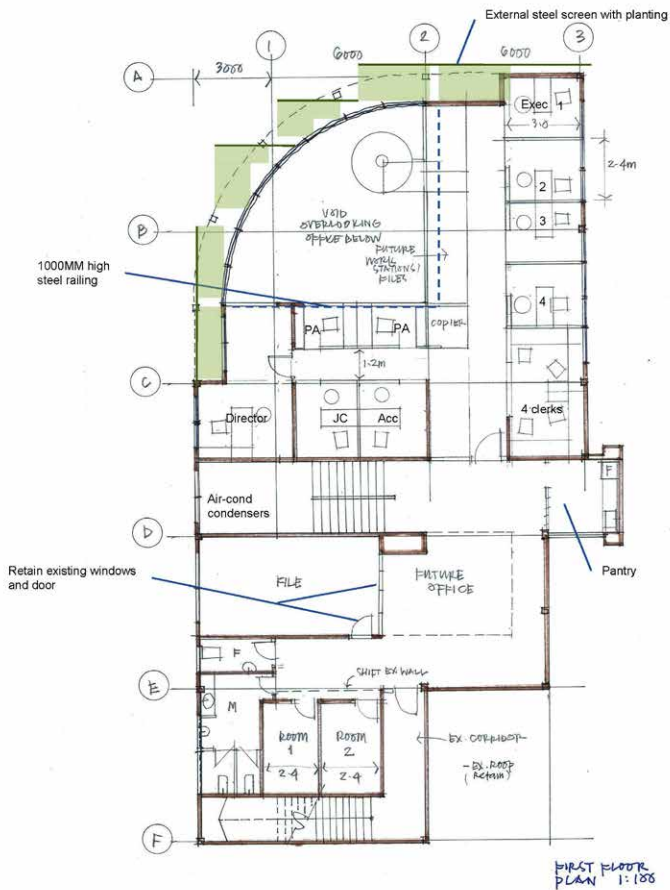


Worksketch for the external sunshades.

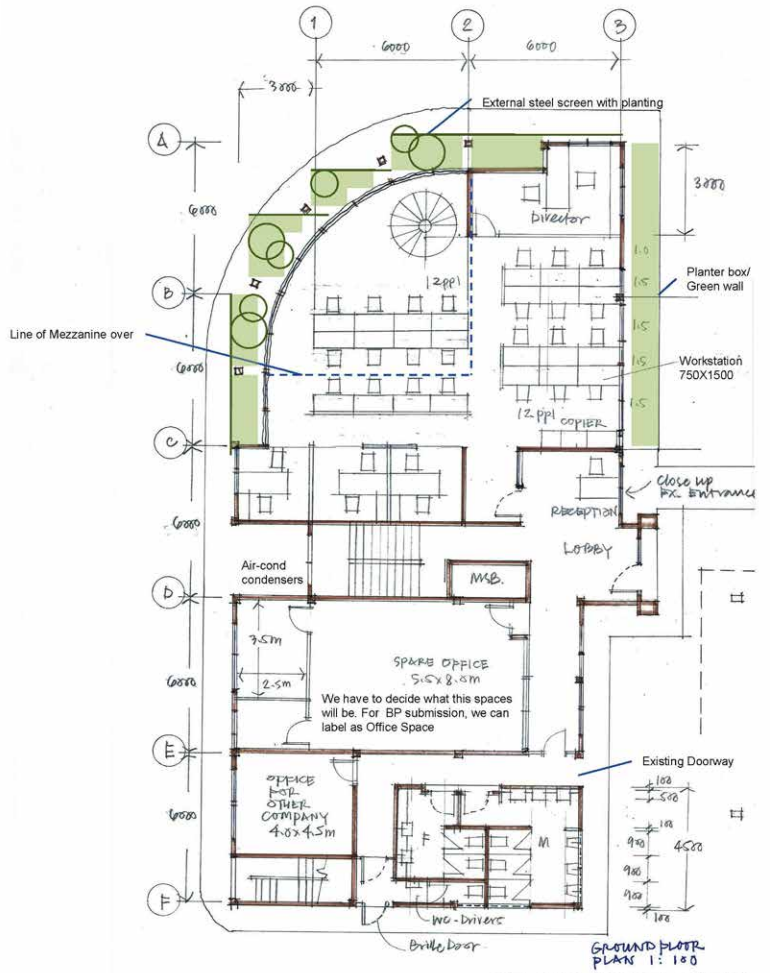
CAPTIONS :

6. The spiral staircase provides easy access between floors, and serves as an artistic counterpoint in the centre of the atrium.
7. The top of the conference block is also a roof bar.
8. Workstations at the mezzanine level.
9. White steel frame punctuated by the warm timber tones.

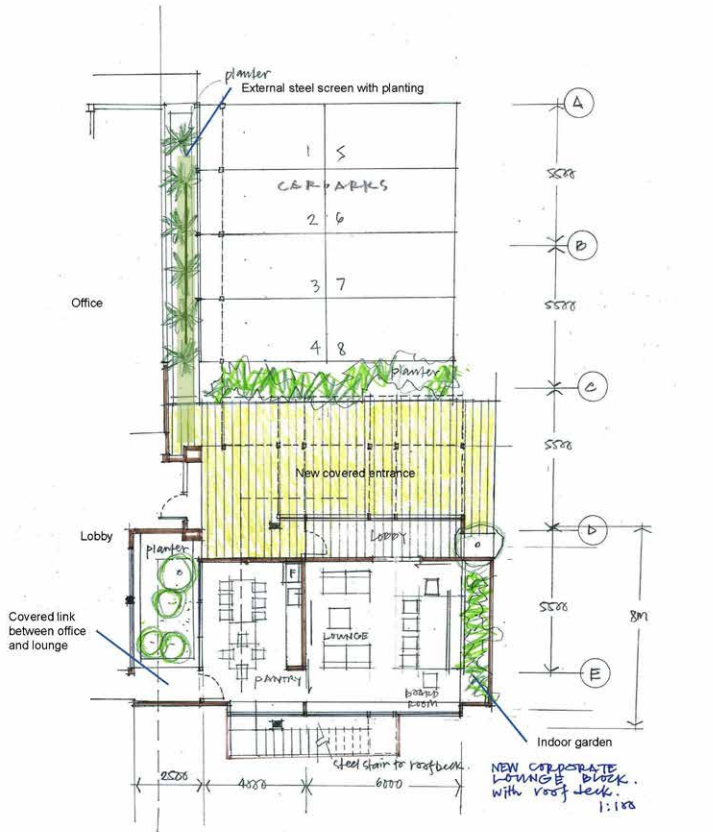




**MENDU OFFICE RENOVATION**  
MARCH 2020



**MENDU OFFICE RENOVATION**  
MARCH 2020



**MENDU OFFICE RENOVATION**  
MARCH 2020



The original building when view from the street - it was the offices and showroom for a car dealership.



entrance of the original showroom.





The original building was retained, with a new conference block tucked below the original shed structure.



Under construction - Ah Teck testing out the floor hinge.

As a result, the former showroom became new open-plan office with the addition of a mezzanine in steel. The former offices of the car dealership become rooms for back-of-house facilities, staff toilets and pantry. The only new building in this project is a single storey 'container' for conference and corporate events; its proportions and steel clad exterior alludes to the shipping containers which is part of the client's business. It is placed perpendicularly to the existing building; as an architectural statement that is visible from the street, and as a flanking element device to guide visitors along the entrance canopy.



The original gate in its new life as a backdrop to the reception area.

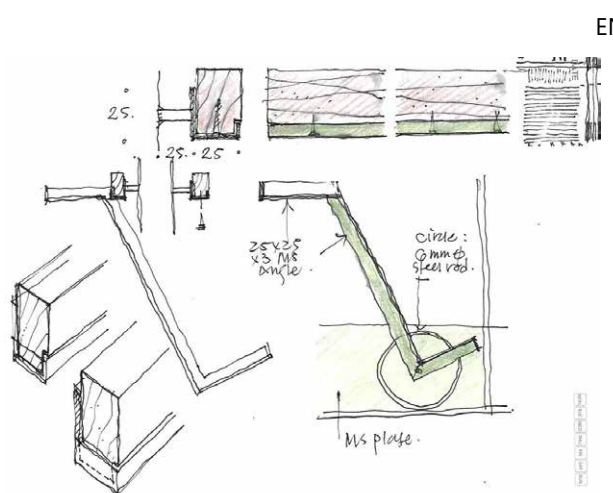
This project was completed within 9 months from its design, with submission to authorities and construction occurring concurrently. Many of the design decisions took place on site with hand sketches to confirm ideas and obtain agreement from the client who attended all the weekly site visits. It was a small but intensive project; ideal for training a young office, but not adequate for paying them.



The reception with its recycled gate as back drop and refurbished timber counter.



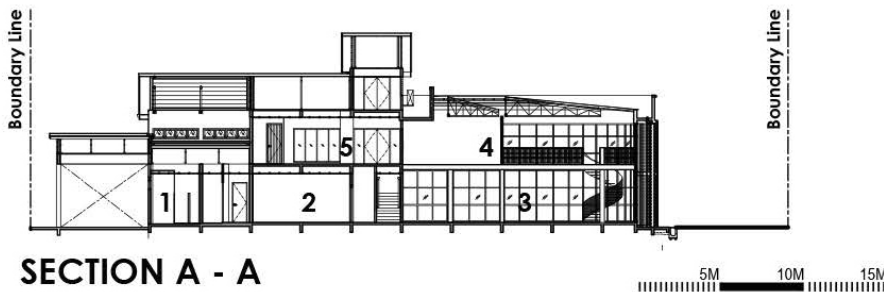
Main door handle.



Idea for a door handle.

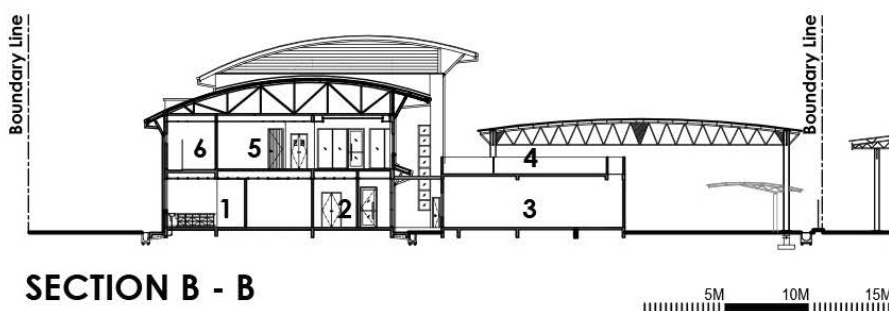
END

Client	: RT Cargo Sdn. Bhd.
Architect	: MinWee Architect
Project team	: Min, Melvin Chan, Nurashiqin
Structural Engineer	: Perunding KSL Sdn. Bhd.
Builder	: Liew Kuet Chen



SECTION A - A

1. WC
2. Filing Room
3. Office
4. Mezzanine Office
5. Future Office



SECTION B - B

1. Pantry
2. Filing Room
3. Boardroom
4. Open Lounge
5. Future Office
6. WC

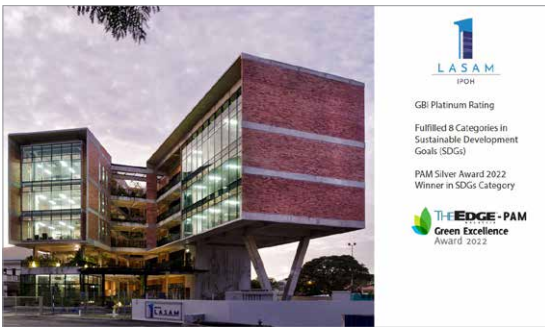


# DESIGN LECTURE MINI-SERIES 1.0

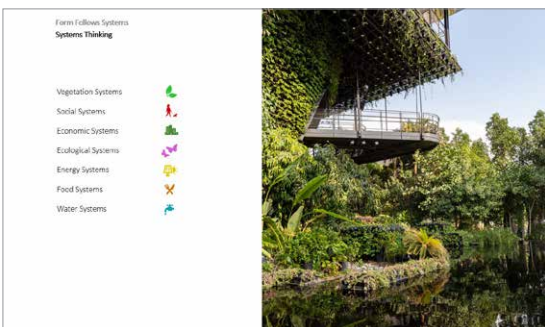
Written by Min



Shyuan worked on Foster's projects in the Middle East and Shenzhen.



One of Shyuan Kuee most important projects to date; 1LASAM.



Form follows Systems. (Image courtesy of WOHA)



Last Friday, 3<sup>rd</sup> of December 2022 PAMSC held a design conference during which two young architects presented their work to about 80 people at the new Centre (and another 50 people online).

Yap Shan Ming from WOHA Singapore presented 3 projects; Skyville @ Dawson, Kampung Admiralty and the Meyer House. She talked about one of the guiding principles of this renowned architectural practice – Form Follows Systems; social, water, vegetation, ecological, economic, energy and food systems.

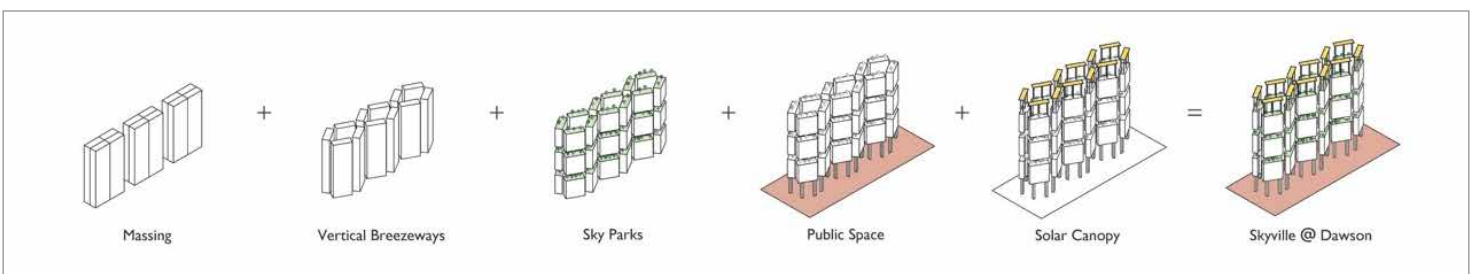
Earlier that morning, Shyuan Kuee from KUEE ARCHITECTURE, Ipoh talked about her journey from her hometown to the UK and Bartlett School of Architecture, work at Norman Forster's office before returning home to start her own practice. She spoke about the challenges faced as a practitioner in a small town (where

there seemed to be a lack of fraternity amongst local architects), and despite these setbacks she had managed to execute projects with skill and rigour, some of which had won awards and accreditations.

This was one of the topics discussed during the moderation, when both speakers about the tenacity needed to carry out ones' vision. The speakers also talked about how eye opening this visit to Kuching has been; in the way the local architects seem to collaborate easily on projects and activities. Indeed, this was one of the objectives of PAMSC to invite emerging architects to speak in Kuching; to inspire our next generation to venture out and test their theories and get their projects built.

PAMSC has plans for Design Miniseries 2.0 next year, when speakers and sponsorship becomes available.

END



Skyville@Dawson - design diagram. (Image courtesy of WOHA)





# BARKING UP THE RIGHT TREE

Contributed by Ar. Ivy Jong

**S**ERUMPUN : “Crafts Across Borders” exhibition is part of the ‘Cultural Assets and Vernacular Material’ programme co-organised by The Glasgow School of Arts and THINK & TINK, supported by The British Council International Collaboration grants. It is part of a year long programme and research that explores sustainability challenges and craft activism in communities across Borneo.

Under SERUMPUN, there are 11 projects in various forms of grass root activism corresponding to their respective contexts in relation to craft categorized into 5 themes; namely, Changing Landscapes, Artisanal Trades, Documentation, Innovations and Youth Education. The 11 groups are from various parts of Borneo Island.

Ranee invited Ar. Ivy Jong and architect Johnson Tan to collaborate for this. Their project “3-Bark” is one of the 11 projects featured under Innovation.

The traditional tree bark, an intrinsic part of Sarawak’s indigenous people’s material culture, was selected by the collaboration team as the material for exploration in view that it faces limitation in its usage these days and the art of bark making is rapidly diminishing among the local indigenous communities.

Traditionally the inner fibre of the tree bark is beaten and softened to use as clothing and as a strong fastening material for farming baskets and mats. The unbeaten bark pieces were used as external and internal wall paneling in traditional longhouses.

The renowned artist Mr. Ramsay Ong uses the bark cloth as his canvas to paint on. Without economic benefits, the art of bark making has become a dying art. To revive the skill of tree bark making, there must be viable usage of this material.



Photo credit: [www.penang-traveltips.com](http://www.penang-traveltips.com)

Tree bark wall panels in a traditional Iban longhouse.



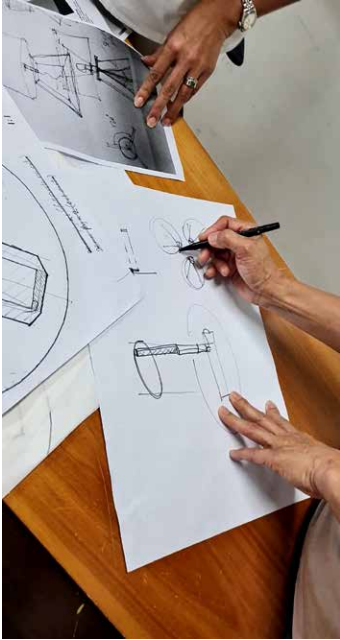
Photo credit: Tun Jugah Foundation

‘Temeran’ - Rope made from bark of Tekalong tree.



Tree bark is beaten and softened.





The challenge for the design team, was to change the conventional perception of this traditional material. The objective was to explore the potential of the bark cloth as a contemporary craft material. Working with the Betong women weavers, the team looked at the tree bark material as an alternative craft materials for weaving.

The bark cloth was introduced to several skilled weavers from two longhouses, Rh. Merunjau Padeh and Rh. Mujau Spak in a weaving workshop held at Jawatankuasa Agrokrافت Borneo to experiment with different combinations of natural fabrics, a task which was new to them.

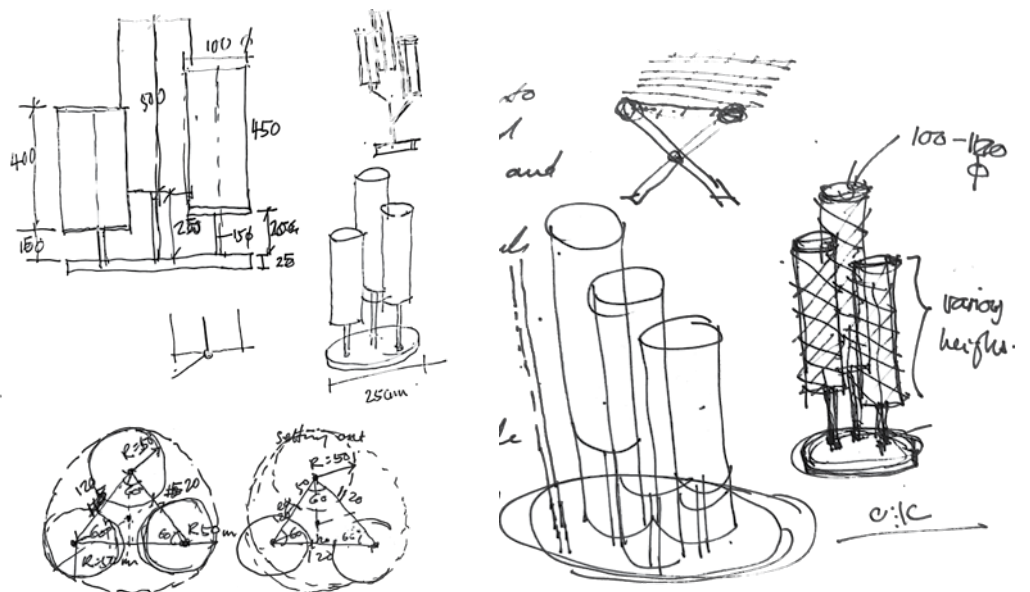
The result from this experiment became the inspiration for the design of the '3-bark' table lamp. As the name suggested, it is a composition of 3 woven lampshades with a tight circumference, set at various heights on an elegant marble base. The decision for a long slender elongated form is to showcase the unique pliability of the bark cloth.

The veined marble base and polished stainless steel stands provided a strong textural contrast to the rustic weave. The lampshade is a composite woven piece of bark strips and box straps. This is overlaid with even finer strips to create a delicate lattice pattern.

This resulted in a lamp that spreads a warm, intimate glow. The open weave allows the light to filter through and create interesting patterned light and shadows.

The bark tree cloth has always been an understated material, an ancient technique that predates the invention of weaving. With this exercise, the team hopes to showcase its beauty, potential and viability as a craft material.

The main reason for the two architects to accept a 'non-architectural' project, and to collaborate with Datin Rosemarie Wong of The Ranee and their team of weavers was to find ways to revive the dying skill of tree bark making. Finding alternative uses for this traditional material is a good start.





For Johnson Tan it is a more personal journey, as tree bark making was part of his childhood memory from his days growing up in Kpg Abok, Sri Aman.

Ar. Ivy Jong and architect Johnson Tan see the value of exploring craft from an architectural perspective. They want to look at ways to experiment with this material further for architectural and interior uses.

The SERUMPUN : "Crafts Across Borders" exhibition was held at Borneo Cultural Museum until 7th Dec and thereafter at THINK & TINK (former Ting and Ting supermarket) until end of Dec 2022.



Photo credit: Wendy Teo FB

Craft artisans, participants of SERUMPUN with co-organiser C&VM, Borneo Laboratory and Glaslow School of Arts.

END



Weaving workshop, Rh. Merunjuau Padeh, 4th October 2022, Betong.



3-Bark lamp series 01.



The project team (from left) : Rosemarie Wong, Ar. Ivy Jong and Johnson Tan with a prototype of the 3-Bark lamp.

This exercise was made possible in collaboration with Datin Rosemarie Wong of The Ranee, Jawatan Kuasa Agrokrat Borneo and the women weavers of Rh. Merunjuau Padeh. and Rh. Mujau Spak.

And with the assistance from:  
 Yak Ipin (Kpg Abok) for harvesting and Yak Jinggut (Kpg Sengai) for processing the bark cloth  
 Alvin Kho and Aaron Tang of Justlight Enterprise Sdn. Bhd.  
 Justin Kho of Umehiko (M) Sdn. Bhd.  
 Lin Yuk Chin of Evershine Stainless Steel Enterprise  
 Liew Jew Cheung of Renobuilt Intergrated Sdn. Bhd.

Co-organized by :



Supported by :



Venues :



3-Bark lamp series 02.





On the 28<sup>th</sup> of November 2022, the Architectural students of the University of Malaysia, Sarawak (UNIMAS) dropped in at the University of Technology Sarawak (UTS) campus in Sibul, and collaborated on an Architectural design sharing session with the Architectural students of UTS. The purpose of the session was to foster kinship among students of the two main Architectural schools in Sarawak, as well as to share knowledge and interest through presentations of selected works from students of both institutions.

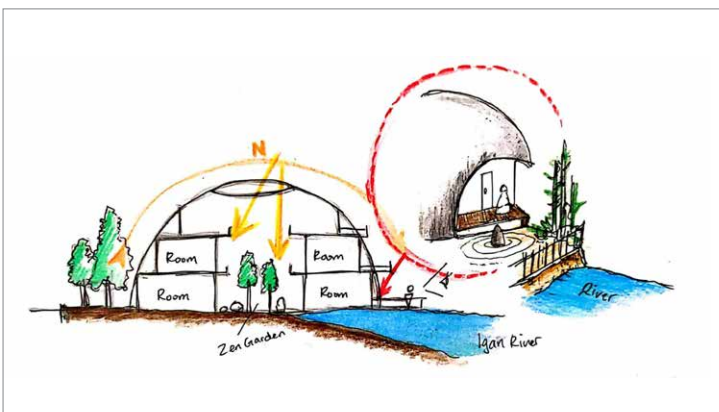
The session hosted 52 Bachelor level students, 5 lecturers, and the Dean of UTS Architectural School, Assoc. Prof. Ar. Haris Abdullah, who came together to explore the four nominated works below :

## UTS – UNIMAS ARCHITECTURAL DESIGN SHARING SESSION

Contributed by Ar. Brendan Tong



*Spiritual Hotel perspective.*



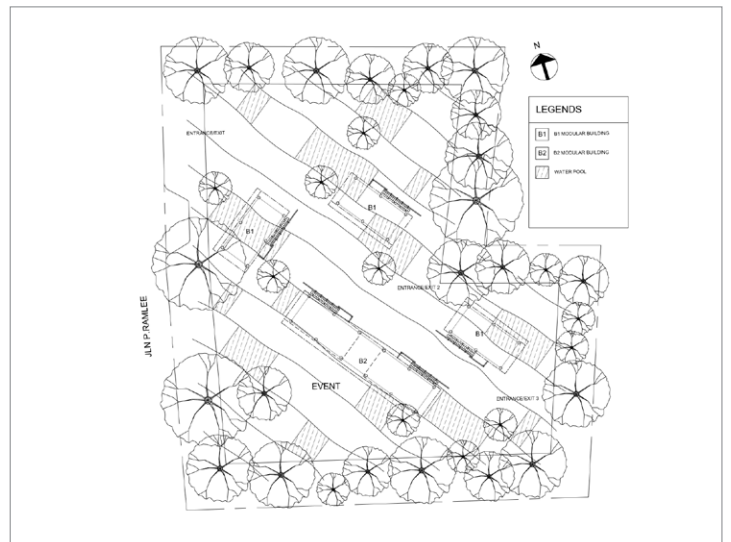
*Spiritual Hotel diagram.*

### 1. Spiritual Hotel – By Coreen Bong of UTS

Coreen shared her exploration of applying Zen gestures, materials, phenomenology and spaces in her design of a hotel located in a bustling area of Sibul town, to create escape spaces for both tourists and locals alike.



*The Swamps of Gartak perspective.*



*The Swamps of Gartak diagram.*

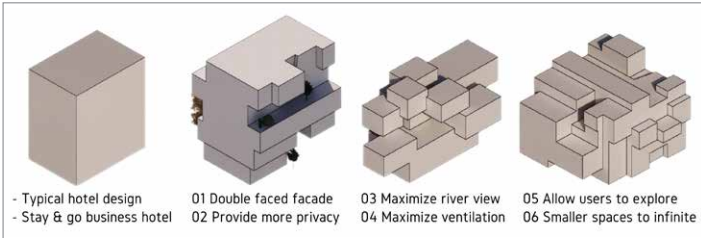
### 2. The Swamps of Gartak – By Wong Jun Xiang of UNIMAS

Jun Xiang shared his conceptualisation of a series of stilted galleries that are connected by foot bridges and jetties as if the buildings hover over water, and narrating local history over undulating land-forms reminiscent of a forgotten river filled in by the creation of Khoo Hun Yeang Street and Gartak Street in Kuching.





Infinite Hotel perspective.



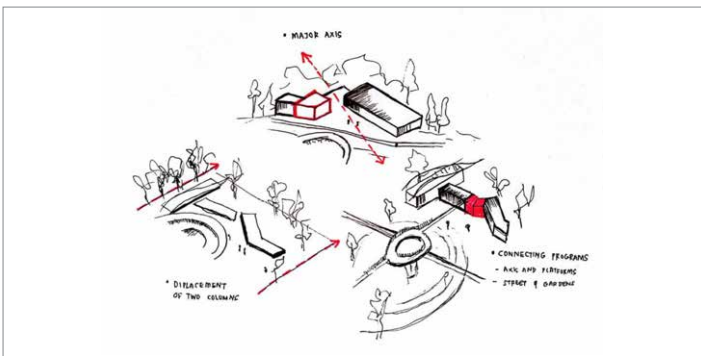
Infinite Hotel diagram.

### 3. Infinite Hotel - by Gegurt Sia of UTS

Gegurt shared her design for a hideout and retreat from urban life through the creation of 'inner world' escape spaces within a building, and the built-up spaces itself acting as a literal divider to the outside world.



Bau' Jong's Art and Culture Centre perspective.



Bau' Jong's Art and Culture Centre diagram.

### 4. Bau' Jong's Art and Culture Centre – by Gladys Ankin Anak Maynet of UNIMAS

Inspired by the works of Kengo Kuma, Gladys showed her design for a light and sustainability driven space that interpreted the heritage values of Bau's traditional Jong Regatta events through a modern context, thereby bridging the old and the new through cultural, environmental and climatic design strategies.

After the session, the UTS team played host to a walkabout tour of the Sibu campus, and the envoy explored design studios, craft workshops, galleries as well as a Smart Home Concept that were peppered throughout Platinum GBI rated buildings. All in all, the lecturers and students of both institutions were greatly inspired by the sharing session and the tour, and expressed keen interest for further collaborations in the future through a subsequent visit by UTS to the UNIMAS campus in Kuching.

On behalf of the UTS team, I would like to thank Ar. Awang Hashim Bin Awang Sulong for the coordination of his UNIMAS delegates to visit our campus. We hope the students have greatly benefited from this session, and wish them all the best in their educational journey and future endeavours.

END

### ADDITIONAL HIGHLIGHT



The Movement Control Order (MCO) may feel like a long time ago, but the cause and effect of it remains profound today. PAMSC events are still transitioning in search of a comfortable physical - online balance, and the same can be said for the quest whilst planning and implementing them. Our Graduates, Education and BIM (GEB) Chairpersons **Ar. Brendan Tong** and **Ar. Awang Hashim Bin Awang Sulong** met each other, helped their positions, and formed their team in the midst and height of the MCO in the year 2020. Through the online mode, they have successfully brought us wonderful education and entertainment for the past 2 years.

So, we are happy to announce that Ar. Awang, a veteran lecturer of UNIMAS, and the freshly minted UTS lecturer Ar. Brendan just had their first physical meet up, in their lifetime no less, at the above event. And we wish to further inform you of their keen interest and commitment to continue bringing us many more years of events and its iteration.

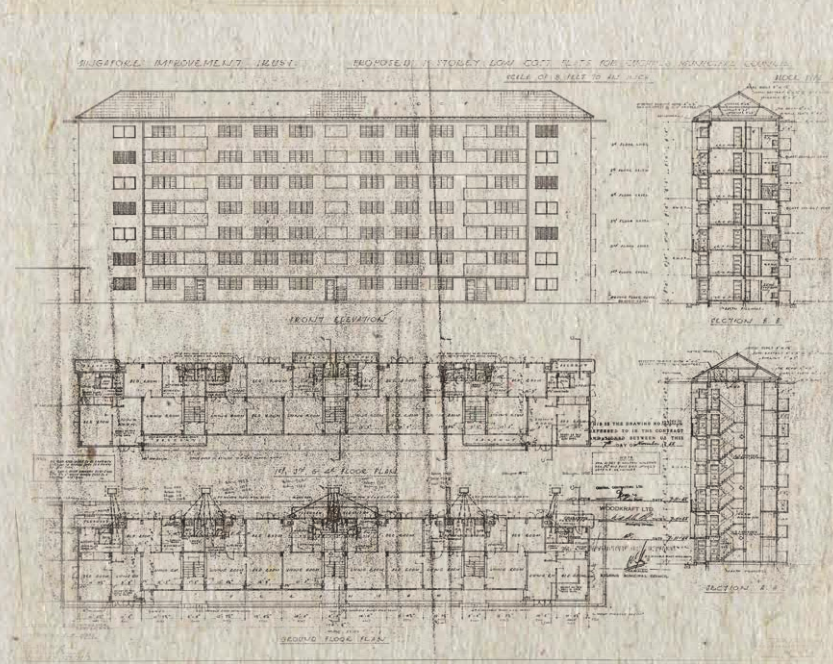
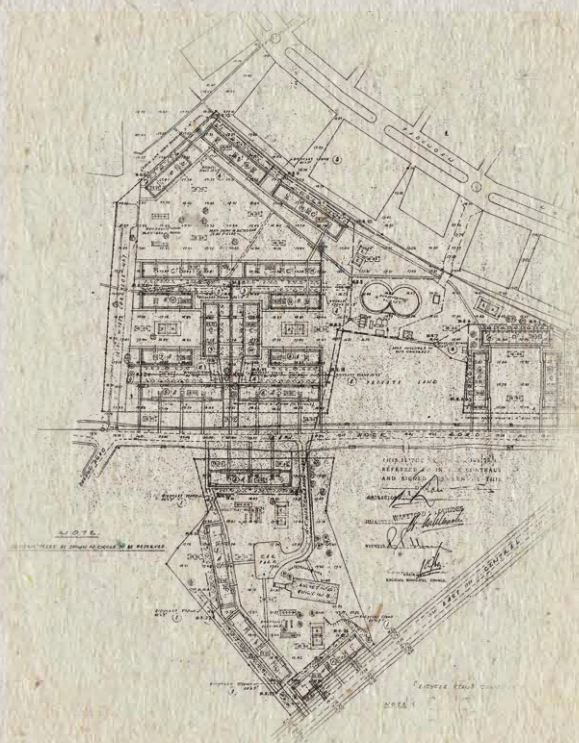


The series started as re-discovery of the forgotten corners of our towns in 2012, recall the places and memories of our youth, re-visit them through architectural sketching with some details recorded with photography.

# TOWNSCAPE : Discovering our towns one picture at a time

In this edition of Townscape, we are focusing on the 7 Storey Flats (along Jalan Ban Hock area) or the KMC Flats as they are officially known as during the time of their conception. They were designed by the Singapore Improvement Trust under the stewardship of Mr. James Steward, O.B.E., F.R.I.B.A., Struct. E.

Commissioned on the 7th November 1955 by KMC (Kuching Municipal Council), they were built by Central Contracts Ltd.



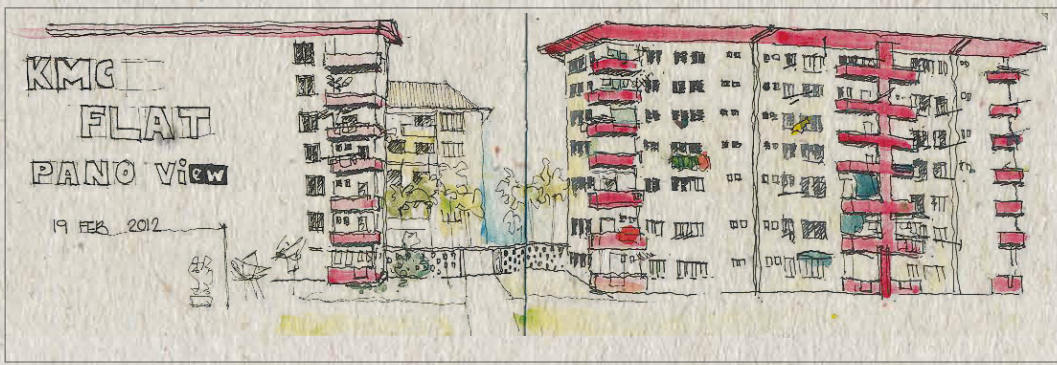
Despite known simply as the 7 Storey Flat, there are several other housing types available in this 14.35-acre precinct namely; three storey flats and two storey terrace houses.

To many – this is a succulent piece of real estate waiting to be harvested, to many others; home-grown Kuching folk, architects amongst them – this is a piece of Kuching’s past. To some – this is a messy piece of townscape; clotheslines and tv antennae. To us, these are outward manifestations of life that add charm to our streetscape.

These buildings (and they should be treated as a whole entity) are not listed as Heritage buildings but they are part of Kuching’s social and cultural heritage. To be preserved.

They were the first social housing scheme in Kuching and from within their walls; many lower income families have eked out a living to lift their children upon the next income bracket.





The flats are laid out in a north-south orientation with green spaces in between them.



Detailed study of the rear balcony.



The simple act of turning up the floor beam serves as a balustrade at the same time.



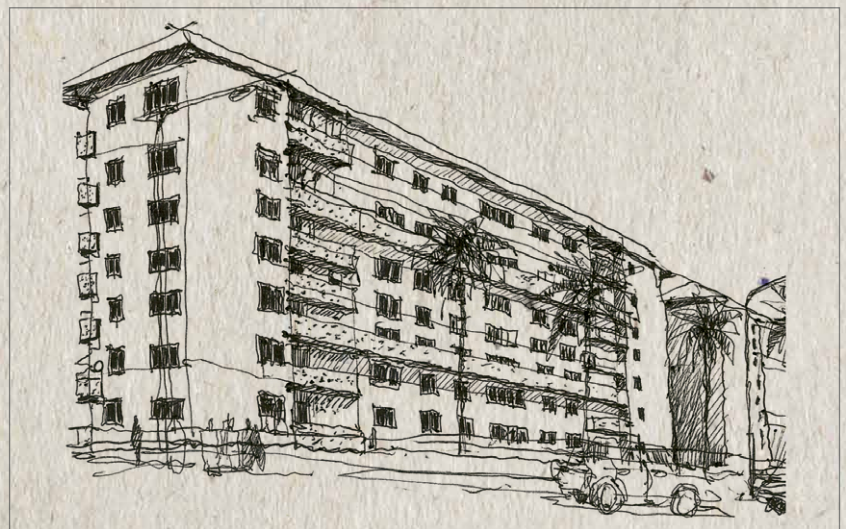
The KMG flats abuts up against the rear of the shop houses in Jalan Padungan.



The lift stops on the third and sixth floors.



The rhythmic similarities of each flat is coloured by the texture of individual lives.



View of the 7 storey flat from the junction of Ban Hock and Deshon Roads.

**Facilities Provided:**

**Terrace House**

- 1.1 Living room on ground floor
- 2.2 bedrooms on 1st floor
- 3.1 kitchen on ground floor
- 4.1 w.c. on ground floor
- 5.1 bathroom on ground floor

**3 Storey 2 bedrooms flat**

- 1.2 bedrooms
- 2.1 kitchen
- 3.1 W.C.
- 4.1 bathroom

**3 Storey 1 bedroom flat**

- 1.1 bedroom
- 2.1 kitchen
- 3.1 W.C.
- 4.1 bathroom

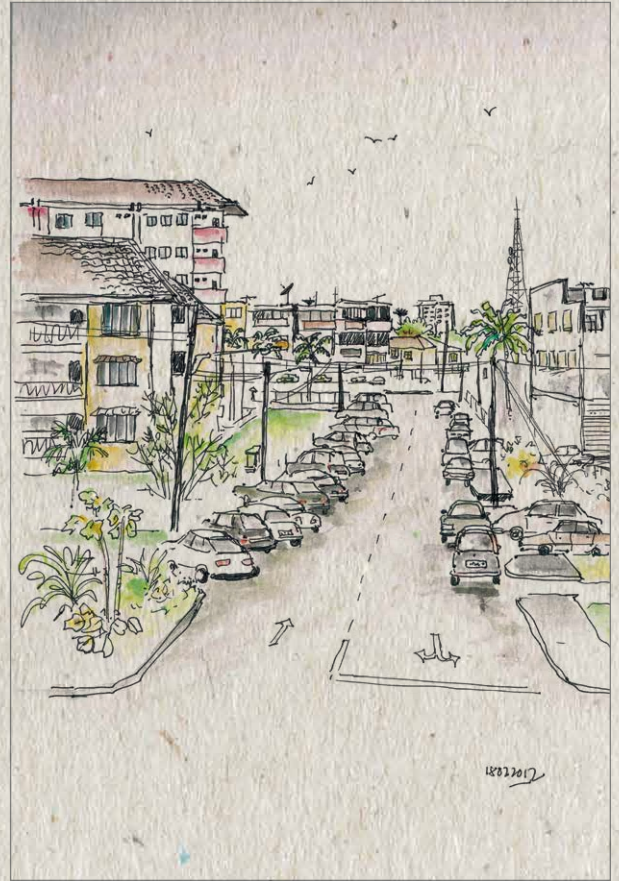
**7 Storey 1 bedroom flat**

- 1.1 bedroom
- 2.1 kitchen
- 3.1 W.C.
- 4.1 bathroom





The storey flats are organised in a courtyard fashion and are named after small towns in Sarawak.



The 'Kuching Urban Sketchers' were caught in a shower, we retreated to the comfort of the Song Kheng Hai Hawker Centre and sketched from there.



Name of sketchers:

Wee Hii Min, Daniel Tiong, Christy Tan, Helena Goh, Yvonne Yeo Suh Chan, Peggy Wong, Chen Li Li, Azy Yanti, Anthea Ming and other architectural students.

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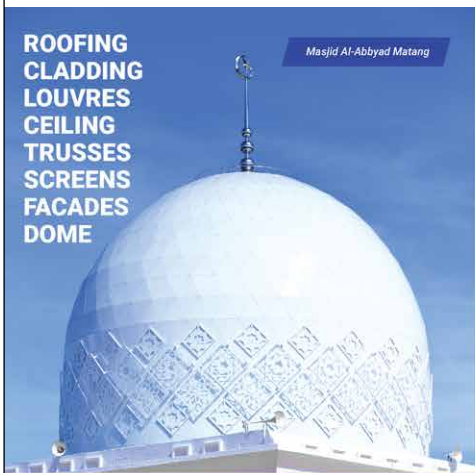
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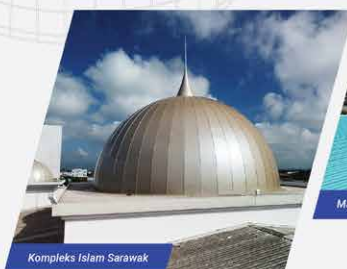
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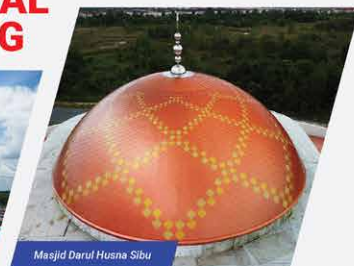
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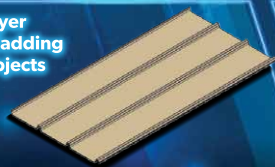
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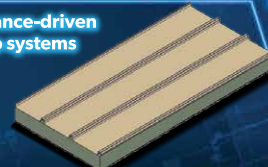
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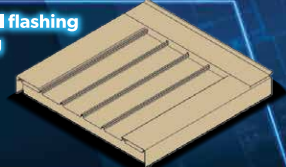
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