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IOI CITY MALL
SELANGOR STATE LIBRARY
SETIA CITY CONVENTION CENTRE
BAMBOO PLAYHOUSE
HGST CROSS-FIT GYM
THE CONCOURSE, SUNWAY UNIVERSITY
ADOPT A PARK
PERDANA CANOPY

PEOPLE PLACES

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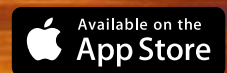
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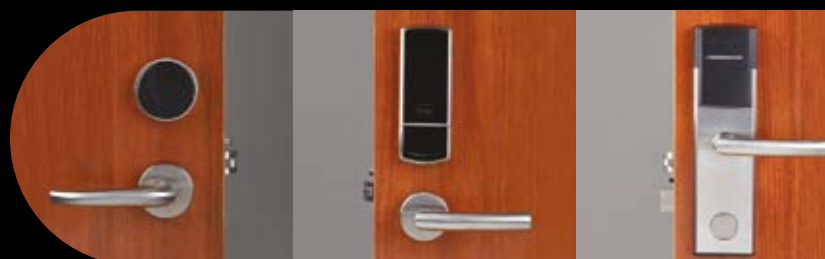
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PEOPLE PLACES

One of my favourite writers Neil Gaiman wrote in his novel *The Ocean at the End of the Lane* a phrase that goes like this: "I loved that place as if it was a part of me, and perhaps, in some ways, it was." The novel explored the intricacies of emotions and how they were linked to the perceptual experiences that we have with the physical space around us. The phrase is perhaps a fitting summary of how a spatial experience bounded by emotions forms strong and lasting mental imprints and memories. Architects need to remember first and foremost that the spatial experience that we are creating is for people. It is the age old idea of creating 'delight' in a space or the natural extension of the Vitruvian virtue of *Venustas*. We experience spaces of a building or area as exhibited in individual traits of the space which we find delight in; as humans we tend to personify things as they interact with us physically and emotionally. It is within this, sometimes tenuous relationship that architects must endeavour to create delightful, pleasant and memorable places for people.

In this issue, we have projects that demonstrate the various public places that have taken shape in Malaysia of late. In the **Bamboo Playhouse** project, we observe how this vernacular material is transformed into a multipurpose congregation area in a modern contextual setting of our inner city park, Perdana Botanical Garden. The imaginative use of the material helps to imprint the experience of the building seamlessly with the whole context of the park and its greenery. The **Setia City Convention Centre** on the other hand creates a unique venue for conventions and exhibition in the heart of Setia Alam whilst almost hiding the fact that its conceptualisation is very much derived from the lake as well as sustainability tenets. The **Concourse in Sunway University** is a central meeting place for visitors, students and staff members to engage in social activities, acting as a hub for the people using the building. In the **Perdana Canopy** project, we see a totally whimsical yet modern take on public shelter forming an apt coverage in the middle of the Perdana Botanical Garden. **Adopt A Park** is an initiative to create more green interstitial spaces throughout Kuala Lumpur using the mechanism of collaboration between the private sector of Kuala Lumpur and the City Hall. The changing facets of our modern lifestyle have changed the mall from a pure commercial space to a more public fixture, as seen in **IOI City Mall** which has been conceived as a holistic experience for the local household as well as visiting shoppers. The urban lifestyle shift towards health and wellbeing gave rise to places such as the **HGST Cross-Fit Gym**, which epitomises this change in communal mindset. Lastly, the **Selangor State Library** reflects the current concept that libraries must evolve into a more communal and public space rather than the formal and traditional function of a library. Due to this, communities from neighbourhoods in the vicinity and as far as Kuala Lumpur come to the library to experience its facilities and spaces.

Rapid urbanisation means that these spaces will be extensively used by more people and the traditional functionalities of these spaces will change or be enhanced by the added public use. As our cities grow more populous, the inevitable change to many facets of what we quantify as public will also change. This is also linked to the level of social and public security of a society – as more public access or public freedom is granted, it denotes a society in which security is paramount and is more inclusive overall. In fact, on the onset that we see more private space given access for public use and congregation, we will start to see a more positive urban culture where inclusion and the good of the common man is given precedence. As such architects must assist, if not drive, this endeavour by actively creating better public places for people, and thus bringing delight back to the public.

Ar SARLY ADRE SARKUM

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ERRATA / ARCHITECTURE MALAYSIA / VOLUME 28 ISSUE 1 / 30 UNDER 40 REVISITED
In the last issue of AM, the news on page 11 entitled 'Woods Bagot Sets Up Design Studio in KL' was inadvertently published based on a press release provided to our junior editorial team at the time. The oversight is regretted as PAM, the PAM Council and the Editorial Board do not in any way endorse or wish to promote or condone unregistered or unlicensed architecture firms. The Editorial Board would like to extend our sincerest apologies for the oversight.

HAVE SOMETHING TO SAY?

Send your feedback or suggestion to the editor at editor@pam.org.my. Be sure to include your name, address and contact number along with your letter. Other than your name and location, other details will not be published in the magazine. Only selected letters will be published.

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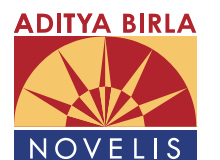
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Cover image: Bamboo Playhouse by Eleena Jamil Architect

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01

FROM LEFT: Ar Szeto Kok Yin, Ar Hj Hussein Hamzah, Dato' Ar Dr Ken Yeang, Ar Mohd Zulhemlee An, Datuk Ar Tan Pei Ing, Ar Paul Lai Chu and Ar Dr Tan Loke Mun at the PAM Topping Up Ceremony

01
NEW PAM CENTRE TOPPING UP CEREMONY

Slated for completion by May 2016, the new PAM Centre was graced with a Topping Up Ceremony on-site on 18 February. Various PAM Council Members, architects, contractors and building industry experts gathered at the ceremony to officiate and celebrate the last beam that will be placed atop the building. PAM President Ar Mohd Zulhemlee An was on hand to present a speech, followed by a concrete laying ceremony alongside Ar Szeto Kok Yin, Ar Hj Hussein Hamzah, Dato' Ar Dr Ken Yeang, Datuk Ar Tan Pei Ing, Ar Paul Lai Chu and Ar Dr Tan Loke Mun, among others. Guests were also invited to leave signatures on the event poster and hand imprints on the casted concrete as a gesture to commemorate the memorable day.

The new PAM Centre, designed by competition winner Ar Mohd Heikal bin Hasan of HMA & Associates, will house nine levels and is located at Jalan Tandok, Bangsar. The construction progress of the new PAM Centre is updated monthly on PAM's website.

www.pam.org.my

PROFESSIONAL PRACTICE COURSE (PPC) 2016

Throughout the 2016 year, PAM is offering the Professional Practice Course (PPC) for graduate architects at the PAM Centre. PPC is a course offered by PAM, developed from the past and current programmes in response to ongoing issues within the architectural practice, building legislation and regulations, and contract administration. It focuses on issues closely related to the Part III Professional Examination, especially on topics deemed challenging by the candidates. The PPC will be split into two series - introductory and advance level - and will be implemented through four modules, each being a full-day course and conducted by at least two experienced facilitators. Interested candidates should log on to PAM's website for more details.

www.pam.org.my



FROM TOP: A scale model of the officially launched M101 SkyWheel; Scale model of Kuala Lumpur, highlighting the location of M101 SkyWheel on Jalan Raja Muda

02
M101 SKYWHEEL TO HOUSE HIGHEST FERRIS WHEEL IN SOUTH EAST ASIA

Anticipated to elevate Kuala Lumpur's status as a must-see destination, M101 Holdings Sdn Bhd (M101) revealed the design of M101 SkyWheel, a two-tower commercial and retail complex that will be home to the highest ferris wheel in South East Asia. The ferris wheel will be located on the 52nd floor, and at its highest vantage point will provide a view 220m above ground. M101 SkyWheel will also feature the world's highest shopping experience with a SkyMall that extends from the 48th to 52nd level. With over 200,000 sqft of retail space, this exclusive mall will give guests from around the world a unique experience while enjoying the Kuala Lumpur skyline.

The commercial complex on Jalan Raja Muda will house the famous Planet Hollywood Hotel, impressive retail space and Culinary Heaven with lifestyle amenities, as well as award-winning landscape designed by Inchscape Sdn Bhd and Veritas Architects Sdn Bhd. Studio F.

PHOTO BY TONGJI ARCHITECTURE DESIGN (GROUP) CO., LTD.



Hongkou SOHO by Kengo Kuma and Associates

A. Porsche, a European design studio, will develop the interior design of spaces as well as exclusive private suites and a facade theme for the unique building.

www.m101.com.my

03
ZAHA HADID AND KENGO KUMA AMONG WINNERS OF CHINA'S BEST TALL BUILDINGS

Organised by the China International Exchange Committee for Tall Buildings (CITAB) and the Council on Tall Buildings and Urban Habitat (CTBUH), the China Tall Building Awards revealed four winners of its inaugural edition. Four buildings, including two designed by Zaha Hadid and Kengo Kuma, were chosen as China's best tall buildings.

The winners include the Asia Pacific Tower & Jinling Hotel (Nanjing) by P&T Group; Bund SOHO (Shanghai) by von Gerkan, Marg and Partners Architects; Hongkou SOHO (Shanghai) by Kengo Kuma and Associates; and Wangjing SOHO (Beijing) by Zaha Hadid Architects.

<http://china-tall-building-awards.com>

WOMEN IN ARCHITECTURE 2016 SURVEY REVEALS WORRYING GENDER DISPARITY

A week before International Women's Day, Architectural



Wangjing SOHO by Zaha Hadid Architects

PHOTO BY ZAHA HADID ARCHITECTS

Review announced results of the fifth annual Women in Architecture survey, which showed the widening gender disparities in architecture. The survey was a result of over 1,000 female respondents worldwide.

Among notable results of the survey, one in five women worldwide say they would not encourage a woman to start a career in architecture, while a similar proportion are unsure. One of the contributing factors is likely to be perceived inequalities in pay between men and women, as 40% of women worldwide think they would be paid more if they were male. A worrying percentage of 67% of women worldwide say that the building industry has not fully accepted the authority of the female architect. In the Asia and Middle East specifically, 46% of women think that women can only have a good work-life balance in architecture only if they had no children or dependants. A correlated reason might be due to the lack of flexible working options that 73% of Asian and Middle Eastern respondents say they are lacking. The survey also found that nearly three-quarters (72%) of women worldwide say



04

LEFT: The model of BMW's future concept car; ABOVE: The shape-shifting skin of the car

they have experienced sexual discrimination, harassment or victimisation during their career in architecture. Of these, 38% report direct discrimination, while 28% report harassment. www.architectural-review.com

WORLD ARCHITECTURE FESTIVAL 2016 MOVES TO BERLIN

After setting up camp in Singapore for four years, the World Architecture Festival (WAF) will be moving to the historically rich city of Berlin for its 2016 edition. Held from 16 to 18 November, the yearly event includes awards, a conference and an exhibition that gathers the fraternity of architects around the world. The venue this year is the Berlin Arena, a bus terminal designed by Franz Ahrens in 1927 and repurposed as an event space in the 1990s.

This year's awards will be divided into three sections - Completed Buildings, Future Projects, and Landscape - with a total of 31 categories. The

renowned panel of jury includes David Chipperfield, Louisa Hutton and Professor Frédéric Migayrou. Last year, the sought after World Building was awarded to The Interlace by OMA/Buro Ole Scheeren and the Future Project of the Year went to BIG's Vancouver House. www.worldarchitecturefestival.com

04
BMW UNVEILS SHAPE-SHIFTING CONCEPT CAR

German automobile house BMW Group celebrated its centenary year by revealing the first in its series of future concept vehicles - a shape shifting autonomous car with artificial intelligence by BMW. The BMW Vision Next 100 is an attempt to predict what cars will look like in the near future, when the driving experience will inevitably be complimented with driverless technology and artificial intelligence that can predict behaviours of its passengers.

One of the concept car's most distinct feature is its shape-shifting skin, a concept called Alive Geometry, a movable wheelhouse cover produced

from 4D printing which serves to communicate incidents and objects ahead to the driver. For example, they could open up to reveal red undersides when hazards present themselves on the road. Assuming that humans will still enjoy the occasional pleasure of driving in the future, the Boost and Ease modes of the concept car offer the options of an enhanced driving experience or a fully automated driverless mode. BMW also envisioned digital intelligence in the BMW Vision Next 100, which aims to provide the driver with subtle, intuitive assistance in every situation. The Companion system, as it is called, collects and interprets data from the owner's mobility habits and learns from it.

BMW has built a model of the car to present how it might look like in reality. The copper-coloured exterior combines coupe-type sportiness with the dynamic elegance of a sedan, with sensors that automatically open its wing doors upon owner's approach. www.bmwgroup.com

BUILDING BLOCKS



Japanese architect Kengo Kuma recently designed Tsumiki, a building blocks set that is often described as the Japanese version of Lego. The set is made up of V-shaped wooden pieces that are notched at the ends, allowing the pieces to be slotted or stacked onto one another to create a variety of unique shapes without the use of adhesives.

<http://shop.more-trees-design.jp>

Resembling the letter 'K' from the side, this child-friendly desk is designed to be stable and functional. The open configuration of the K Desk allows the lid to be lifted to reveal another layer of desk underneath that doubles up as a hidden organiser when closed. For extra safety, the screws and connectors are completely hidden on the outside, while the lid softly closes to protect children's fingers from being shut.

www.rafa-kids.com

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www.spacefurniture.asia

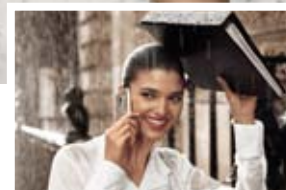


K FOR KIDS



Who needs cat videos when we have these cheeky little pick-me-ups to lurk around the least expected corners? These Smile Screws by studio yumakano are ornamental yet functional, and an extremely cute way to light up glum faces who inadvertently chance upon them.

www.yumakano.com



GALAXY S7

Hot off its anticipated release, the Samsung Galaxy S7 closely retains the look of its predecessor, but with even better features. Among others, the powerful new processor and 4GB RAM promises high-speed and smoother performance, especially in the gaming department. Equipped with the Dual Pixel Sensor technology, the S7 now allows you to take crisp and clear photos in the dark. A returning but well-liked feature is the microSD card slot for easy storage extension, while the new wireless charging feature seems to tip the odds in Samsung's favour.

www.samsung.com

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Invented by a Swiss architect in 1998, Nelson Solar's Solar Activated Facade (SAF) is an ideal wall construction for energy efficient building envelopes, especially in four-season countries. The SAF facade offers the creation of a sun-warmed buffer between the building interior and exterior. A solid wood absorber within the SAF absorbs and stores solar energy in the day, and slowly cools down after sunset. During this time, it provides a thermal buffer against cold exterior temperatures and reduces indoor heat loss. In summer, the slope of the slits in the solid wood creates a self-shadowing effect, so the absorber does not heat up as much. The SAF wall is an exciting architectural element, giving buildings a special, individual identity.

PHOTO BY FENT SOLARE ARCHITEKTUR



Nelson Solar
Rigistrasse 33, 6330 Cham, Switzerland
Tel: +41 (0)41 558 19 86 E: eric.nelson@nelson-solar.com
www.nelson-solar.ch

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SAFE 'N' SILENT PRO

ROCKWOOL



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ROCKWOOL Malaysia Sdn Bhd
Lot 4, Solok Waja 1, Bukit Raja Industrial Estate,
41050 Klang, Selangor
T: +603-3341 3444 www.rockwoolasia.com

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Nippon Paint (M) Sdn Bhd
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Utama, Jalan SU4,
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T: 1-800-88-2663
www.nipponpaint.com.my



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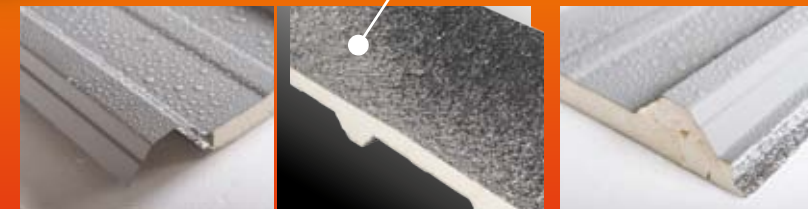


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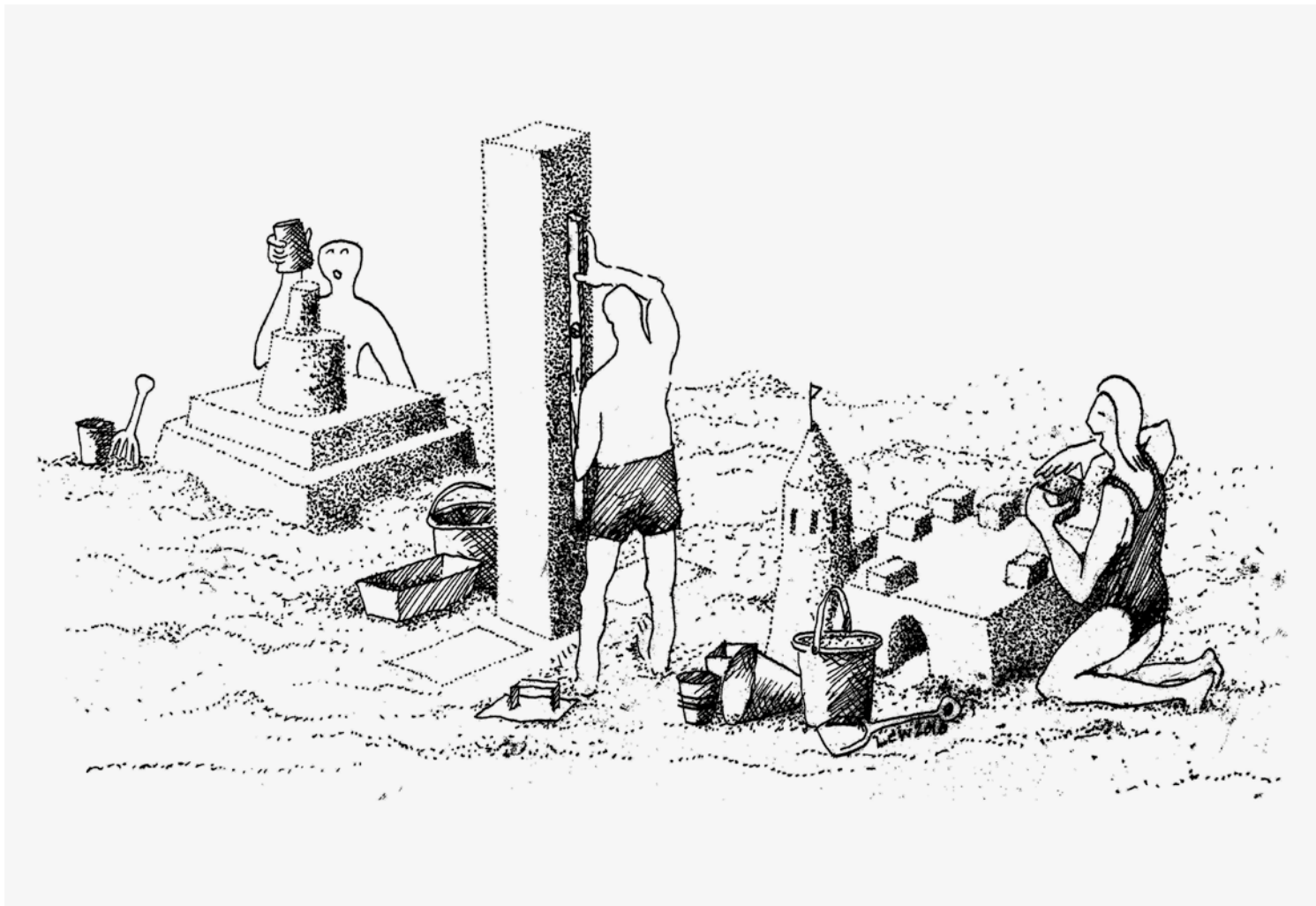
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48000 Rawang, Selangor Darul Ehsan, Malaysia





SKETCH BY Ar LEE CHOR WAH

WHAT'S YOUR TAKE?

Every issue, there will be a cartoon in need of a caption. Readers are invited to send in their best caption of the cartoon above to us, and the winner will have their caption published in the next issue of AM, as well as a special surprise gift. Be funny, be bold, be witty, but above all, be creative!

Send your captions to am@memo.com.my with the title 'AM28-2 Caption Competition', including personal details such as name, address and contact number by **27 May 2016**. Only one caption per individual is allowed.

LAST ISSUE'S WINNER!



Go on, take a few more shots because we are moving out soon.

But why?

Lucky us. Pa just sold the unit before our multi-million-dollar view is blocked.

Ar LEE CHOR WAH, KUALA LUMPUR
WINNER OF AM VOL 28 ISSUE 1 CAPTION COMPETITION

CONGRATULATIONS

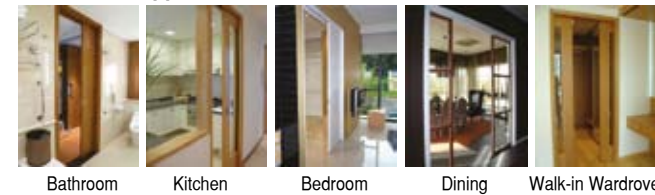
The winner will be receiving an exclusive **MOSSERY** notebook gift set (www.mossery.co). Be sure to enter this issue's caption contest for a chance to win special prizes as well!



SLIDEHIDE... a cavity door system that Optimises usage of space!!



SLIDEHIDE Applications :



DISTRIBUTORS WANTED

- ✓ Utilized wasted space
- ✓ Easy and Fast to install
- ✓ Solved Flaws of Traditional doors
- ✓ Quality is Guaranteed and Tested over decades

SLIDEHIDE is made of corrugated steel panels affixed with wiremesh, integrated Aluminium track, Rollers and other accessories.

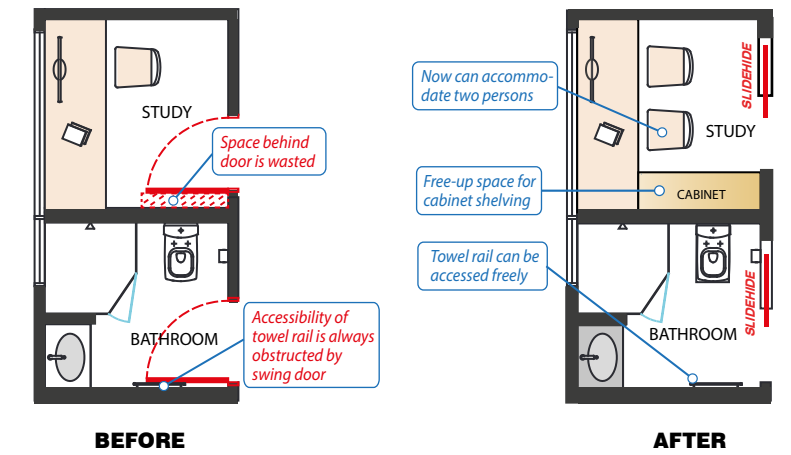
Benefits of SLIDEHIDE

SLIDEHIDE increases the attractiveness of new housing development project to potential buyers and investors through offering a superior, thoughtful and spacious floor layout.

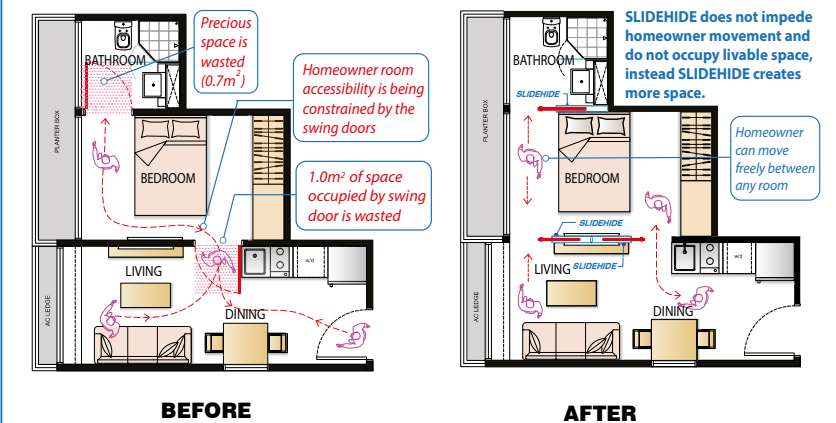
SLIDEHIDE transform wasted floor areas into usable space to allow homeowners more space for storage or to enhance their living environment.

SLIDEHIDE equipped Architects and Interior Designers with more flexible design options when they are faced with the challenge of delivering the best floor layout versus decreasing built-in floor area.

"A FUNCTIONAL VERSUS A THOUGHTFUL DESIGN"



"ELIMINATES WASTED SPACE AND HINDRANCES WHILE CREATING MORE SPACE FOR A 36m² - 1 Bedroom Condo"



Since 1995, SLIDEHIDE was installed in numerous projects in many ASIAN Countries.

- | | | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>SINGAPORE</p> <ul style="list-style-type: none"> - W Hotel Sentosa - Changi General Hospital - Reflections @ the Bay - St Regis Condo - Lush Acres Exec. Condo - Sky Terrace @ Dawson (HDB BTO) | <p>MALAYSIA</p> <ul style="list-style-type: none"> - Seri Pilmoor Bungalows - Ritz Carlton Residences - Damansara City - Setia Sky Residences - Somerset Puteri Harbour - Suasana Bangsar | <p>CHINA</p> <ul style="list-style-type: none"> - Marriot Hotel - Sheraton Hotel - Crowne Hotel - Westin Hotel - Four Seasons Hotel | <p>OTHER Countries</p> <ul style="list-style-type: none"> - Emperor Hotel (Sri Lanka) - The Dubai Mall (UAE) - Panorama Apartments (Ho Chi Minh) - Daiwahouse-Retirement Home (Japan) |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

HQ Singapore
SLIDE & HIDE System (Singapore) Pte Ltd
Phone: +65 6369 9988 Email: enquiry@slidehide.com.sg
Fax: +65 6369 9977

Regional Office
SLIDE & HIDE Space Saving System (M) Sdn Bhd
HP: +6 017 731 6322 Email: enquiry@slidehide.com.sg
Phone: +603 7887 8891 Fax: +603 7887 8896

Scan for more information or

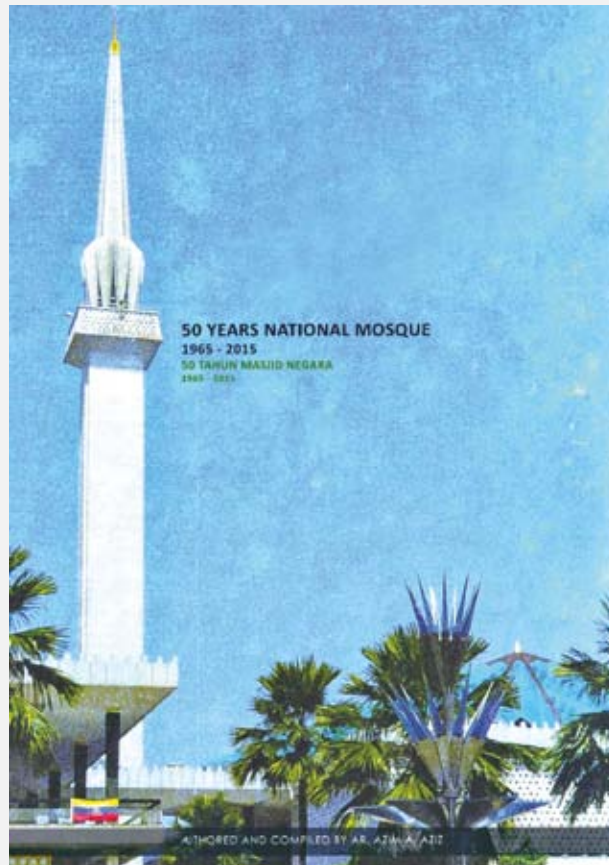


Visit website at www.slidehide.com.sg

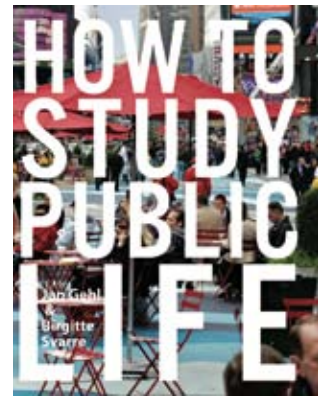
50 YEARS NATIONAL MOSQUE: 1965 - 2015

Ar AZIM A AZIZ
ATSA ARCHITECTS SDN BHD

In commemorating the 50th Year of the National Mosque (1965-2015), Ar Azim's monograph of the Masjid Negara (National Mosque of Malaysia) is a comprehensive compilation of writings, images and milestones of the mosque from its inception in 1965 to the present day in 2015. A result of the joint effort by various people, including one of the mosque's original architects Dato' Dr Ar Hj Baharuddin Abu Kassim, the comprehensive volume sheds light on the glorious architectural history of Masjid Negara – from the original plans and drawings of the mosque, a collection of past and present images, the labourious detail sketches and drawings, to the historical moments celebrated in and of the mosque. *50 Years National Mosque* is truly a reflection of the immense effort and work that have been put into making one of Malaysia's greatest religious landmarks. A laudable effort to preserve the antecedents of Masjid Negara, the monograph will serve as an aspiration of architectural standards for the present and future generations to come.



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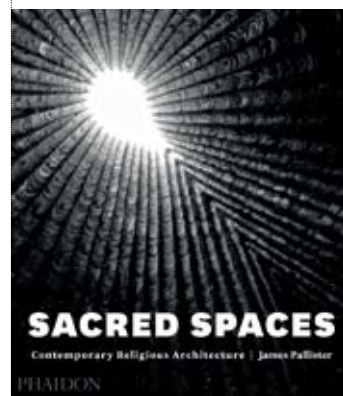
HOW TO STUDY PUBLIC LIFE

JAN GEHL & BIRGITTE SVARRE
ISLAND PRESS

How do we accommodate a growing urban population in a way that is sustainable, equitable and inviting? This question is becoming increasingly urgent to answer as we face diminishing fossil-fuel resources and the effects of a changing climate while global cities continue to compete to be the most vibrant centres of culture, knowledge and finance. Jan Gehl has been examining this question since the 1960s, when few urban designers or planners were thinking about designing cities for people. But given the unpredictable, complex and ephemeral nature of life in cities, how can we best design public infrastructure – vital to cities for getting from place to place, or staying in place – for human use? Studying city life and understanding the factors that encourage or discourage use is the key to designing inviting public space. In *How to Study Public Life*, Jan Gehl and Birgitte Svarre draw from their combined experience of over 50 years to provide a history of public-life study as well as methods and tools necessary to recapture city life as an important planning dimension.

SACRED SPACES: CONTEMPORARY RELIGIOUS ARCHITECTURE
JAMES PALLISTER
PHAIDON

A ground-breaking and enlightening exploration of the structures which elevate architecture to spirituality, *Sacred Spaces* showcases 30 of the most breathtaking, innovative, iconic and undiscovered examples of contemporary religious architecture, including work by well-known architects alongside emerging designers. Spanning all major religions and places of worship from intimate, reflective chapels and cemeteries to dramatic cathedrals and memorials, *Sacred Spaces* documents each project with lavish in-depth photography, drawings and texts by James Pallister that provide a modern historical context. An inspiring collection and thorough survey, the buildings in *Sacred Spaces* will appeal to architects and designers as well as the general public intrigued by creative culture, religion and spirituality.



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BAMBOO PLAYHOUSE

An exploration of the sustainable but underused material of bamboo, the Bamboo Playhouse is a reinterpretation of traditional wakaf shelters set in the verdant park of Perdana Botanical Garden.

CLIENT
DEWAN BANDARAYA
KUALA LUMPUR (DBKL)

LOCATION
PERDANA BOTANICAL
GARDEN, KUALA LUMPUR

YEAR COMPLETED
NOVEMBER 2015

ARCHITECT
ELEENA JAMIL ARCHITECT

PROJECT PRINCIPAL
Af Dr ELEENA JAMIL

PROJECT TEAM
Af Dr ELEENA JAMIL,
YUSRI AMRI YUSSOFF

BUILT-UP AREA
320 SQM

C & S ENGINEER
DRSA CONSULTING
SDN BHD

M & E ENGINEER
DBKL (IN-HOUSE)

CONTRACTOR
HAMODAH FAZILAH
SDN BHD

QUANTITY SURVEYOR
DBKL (IN-HOUSE)

LANDSCAPING
DBKL (IN-HOUSE)

PHOTOGRAPHY
MARC TEY PHOTOGRAPHY

The bamboo pavilion is a repetitive modular structure of bamboo *wakafs*

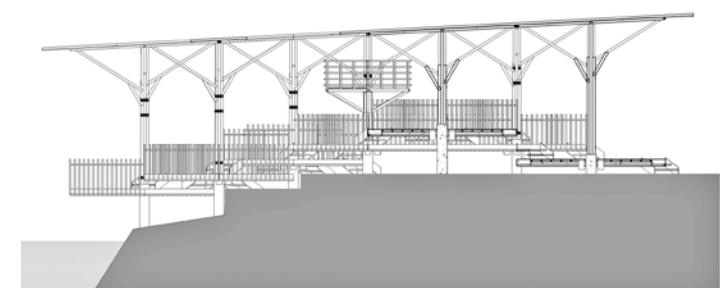


We were approached by the client, the City Hall of Kuala Lumpur (DBKL), to design a public pavilion out of bamboo in the capital city's oldest and most picturesque park – the Perdana Botanical Garden. The park is located right in the heart of the capital city and is very popular with locals and tourists. The site itself is situated on a small island in a large lake that stretches through the centre of the park.

Positioned along the edge of the lake, the Bamboo Playhouse is an open structure with raised square platforms set at multiple levels. Inspiration for the Playhouse stems from traditional vernacular structures called *wakaf*, which are originally found in villages or *kampungs*. These structures are essentially freestanding shelters that can be used freely by anyone in the community as a place to rest. Here, the Playhouse can be described



Bamboo baskets called 'tree-houses' add another dimension of space to the pavilion

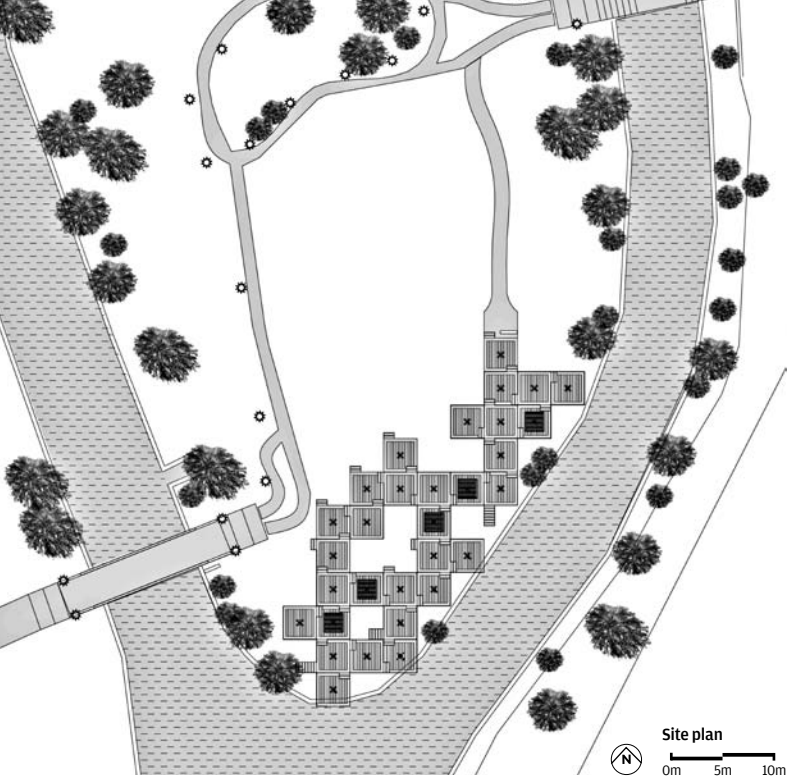


Short section



Long section

0m 5m 10m



as a series of *wakafs* grouped together to form an animated and playful bamboo structure that blends harmoniously with the beautiful greenery of the botanical garden. It offers a series of indeterminate spaces, offering various opportunities of use and occupation. In our observation, the Playhouse has so far been used by visitors as a shaded resting place, children's play space and meeting place. Events, exhibitions and performances have also been organised at the Playhouse.

The pavilion is a repetitive modular structure made

entirely out of bamboo. While the use of bamboo in contemporary buildings is very rare in Malaysia, this project explores its potential as a sustainable building material. The pavilion consists of 31 identical square decks set at various, seemingly random heights, creating a playful three-dimensional floorscape. From the centre of each deck, a tree-like column rises up to support the roof. 'Tree-houses' in the form of bamboo baskets hang off the columns to add another dimension to the experience of the Playhouse. ㊦

RIGHT PAGE AND BELOW: Visitors of the park perusing the Playhouse as it provides a shaded place of respite from the hot weather





SETIA CITY CONVENTION CENTRE

Deriving its iconic elliptical form from a silver fishing lure,
the multi-purpose convention centre emerges majestically
from higher ground, commanding a view that spans across the lawn and parkland beyond.



Formal porte cochere

Setia City Convention Centre (SCCC) is a multi-purpose convention centre that caters for MICE (meetings, incentives, conferences, exhibitions) and banquets. It is located in the centre of Setia City, a 240-acre integrated green commercial city. SCCC covers an area of 9,224sqm spread over two levels, built on a 10.5 acre site. It fronts the central city park and is adjacent to Setia City Mall with convenient access to all amenities.

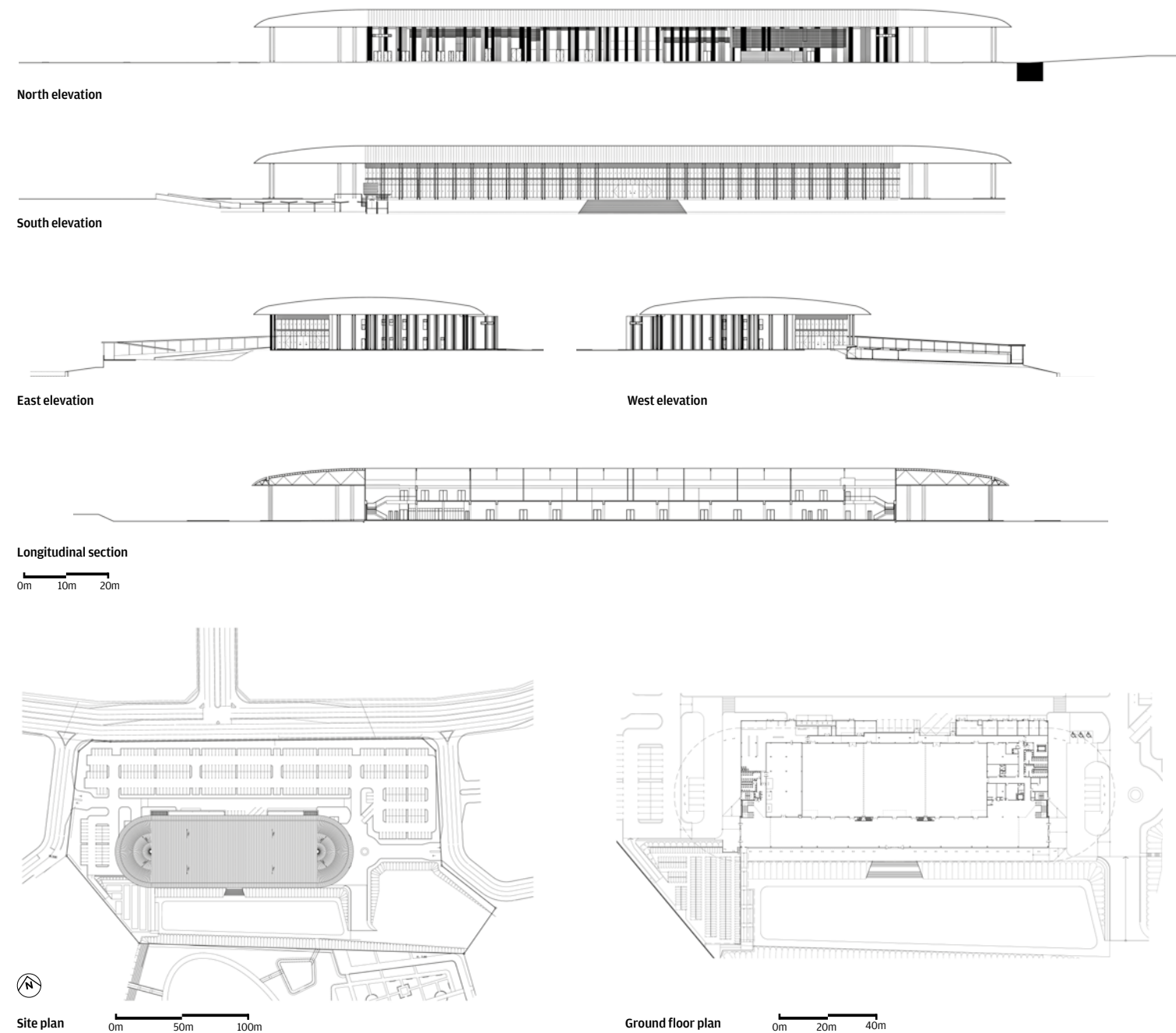
SCCC was conceptualised from the image of a glistening silver fishing lure on the surface of a city lake. The very large elliptical metal roof is suspended off the grassy knoll by a classical array of slim white steel columns. The formal colonnade forms a long verandah that provides the interface between the park and the formal interior spaces. On its elevated van-

tage point, the large elliptical roof forms an iconic feature for the newly developed urban hub.

The building houses a restaurant and a grand ballroom capable of accommodating 200 tables in a banquet layout on the ground floor, while the upper floor consists of eight smaller function rooms. The enclosed ballrooms and function rooms are accessed via the large pre-function space in the form of an enclosed verandah that overlooks the central park and lake. A central service corridor services all the ballrooms and function spaces from the rear.

An events lawn that provides an ideal space for a wide range of outdoor activities and events is situated just outside of the pre-function verandah. It is complemented by several wedding pavilions strategically planted into the central park.

Perspective view of the colonnade



FROM LEFT: Verandah fronting the pre-function lawn; The SCCC is conveniently located next to Setia City Mall; View of the SCCC from the internal road





CLIENT
BANDAR SETIA ALAM
SDN BHD

LOCATION
SETIA ALAM, SELANGOR

YEAR COMPLETED
OCTOBER 2012

ARCHITECT
ARCHICENTRE SDN BHD

PROJECT PRINCIPAL
A/ DR TAN LOKE MUN

PROJECT TEAM
A/ NG HAI YEAN, A/ BOON
ZHI YANG

SITE AREA
42,492 SQM

BUILT-UP AREA
9,224 SQM

C & S ENGINEER
GCU ENGINEERS SDN BHD

M & E ENGINEER
COBURG CONSULTING
SDN BHD

CONTRACTOR
PEMBINAAN TEKNIKHAS
SDN BHD

QUANTITY SURVEYOR
BAHARUDDIN ALI & LOW
SDN BHD

GBI FACILITATOR
GREENSCAPES SDN BHD

INTERIOR DESIGNER
IPARTNERSHIP (M) SDN
BHD IN ASSOCIATION
WITH ARCHICENTRE
SDN BHD

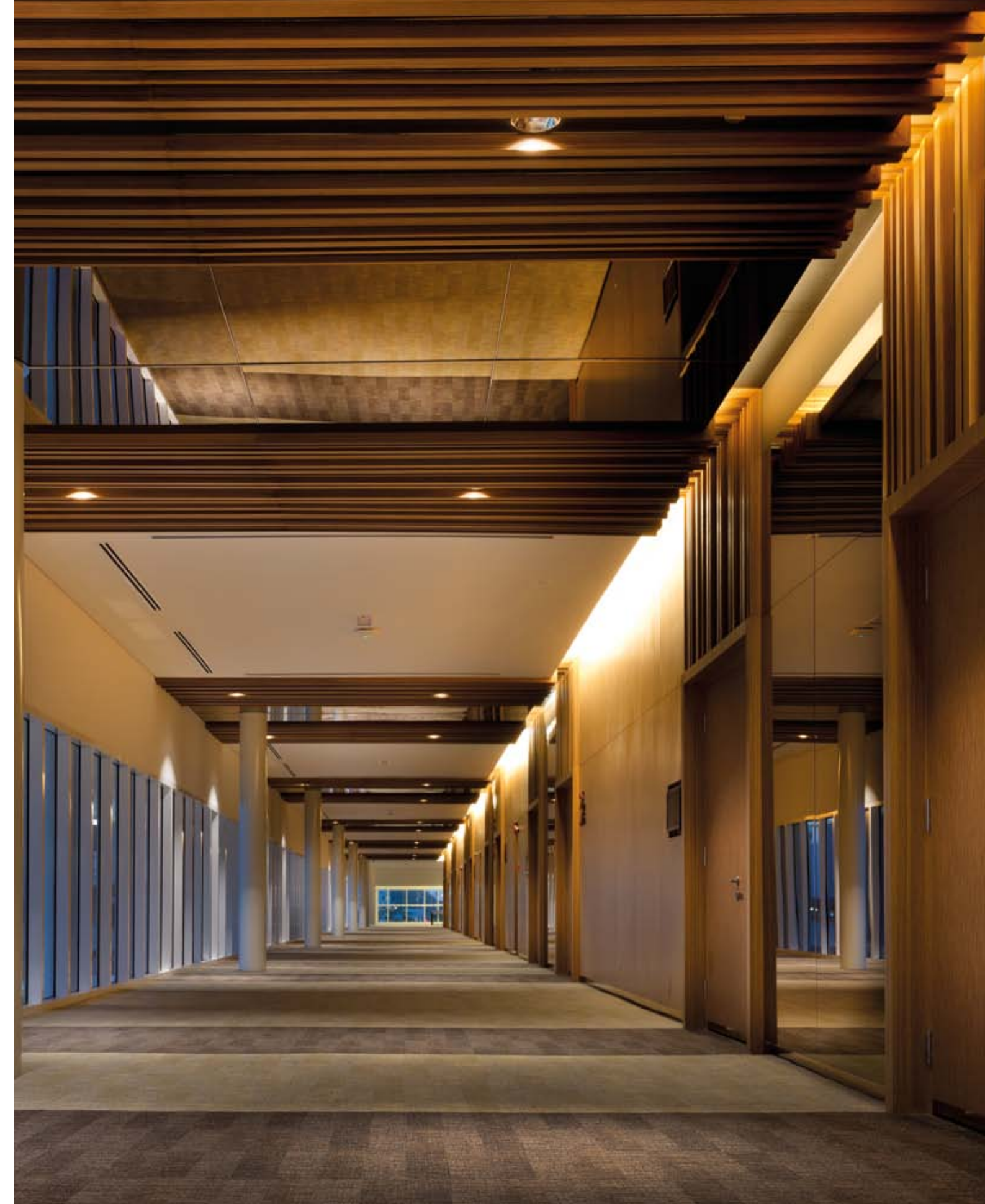
**AUDIO VISUAL
CONSULTANT**
PERUNDING HTA SDN BHD

LANDSCAPING
LANDARC ASSOCIATES
SDN BHD

PHOTOGRAPHY
LIN HO



The entrance foyer with a delicate centrepiece chandelier



Pre-function area hallway

SCCC is a GBI Certified Green Building. Its green features include a complete Energy Management System, solar PV for renewable energy, solar hot water supply, carbon dioxide monitoring and control systems, energy saving lamps, generous open and green spaces, recycling bins, rainwater harvesting system, water efficient fittings and special facilities for green vehicles. ♻️

FROM LEFT: One of the function rooms in conference setting; VIP room





THE CONCOURSE

SUNWAY UNIV

ERSITY

The double volume concourse of Sunway University's new building acts as the bustling heart of the campus, providing a central meeting place for visitors, students and staff members to engage in social activities or solitary respite.

The helical stairs lands at the Concourse, greeting visitors at the drop-off



From the northern drop-off, one catches a view of the field at the south

Sunway University's new building is the focus of the fast-expanding university in Bandar Sunway. Built over two levels of carpark, the 14-storey facility serves 9,000 students and over 300 academic staff across 10 faculties in 96,000sqm of lecture halls, classrooms, labs, library, cafeteria, supporting facilities and open social spaces.

THE CONCOURSE

Anchoring the new building at the ground level is the central Concourse that serves as the bustling hub of the campus. Here, from the moment one arrives at the drop-off area, there is an uninterrupted vista that connects from the new soccer field to the south through the double volume Concourse and terminates at the existing Sunway College to the north.

Here, people meet and

students engage in discussion or solitary work at the many breakout benches around the Oval. Adjacent to it on the east is the library entrance that sees a high volume of students day and night. A pair of semi-outdoor escalators takes the students up to three major lecture theatres that hover above the Concourse. These also connect to the elevated walkway that adjoins the Monash Campus and Medical Centre down south and the shopping mall up north. The Concourse intentionally unifies these flurry of movements and activities simply by being central, voluminous yet having intimate corners.

As a passive design strategy, the Concourse is flanked by two wings of the tower block on both sides and the three auditoriums hovering over it. As a result, it enjoys a natural through-breeze, enhanced by the calming trickles of a water feature 4m below. On hotter days, two large fans suspended 7m above supplement the airflow.

A large Oval courtyard

CLIENT
SUNWAY DESTINY
SDN BHD

PROJECT PRINCIPAL
AF LOW MUN WAI

C & S ENGINEER
PERUNDING ACE SDN BHD

INTERIOR DESIGNER
SUNWAY DESIGN SDN BHD

PROJECT TEAM
AF KEVIN TEH, HANIZAH
MUSTAFA, ABD RAHMAN
HUSIN, FF CHIN

M & E ENGINEER
KTA TENAGA SDN BHD

LIGHTING CONSULTANTS
ECOLUMEN DESIGN
CONSULTANTS SDN BHD

CONTRACTOR
SUNWAY CONSTRUCTION
SDN BHD

LANDSCAPING
PTA DESIGN SDN BHD

YEAR COMPLETED
MARCH 2015

SITE AREA
26,000 SQM

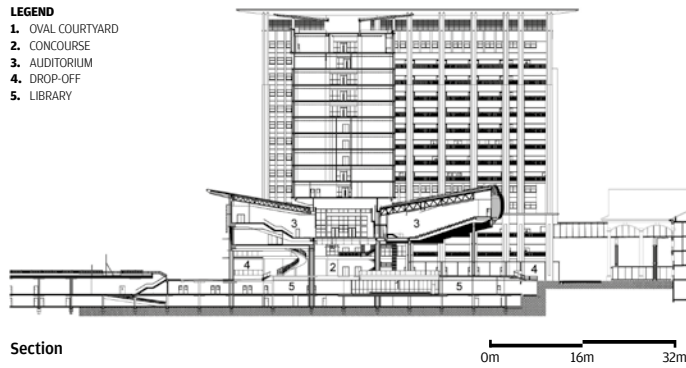
QUANTITY SURVEYOR
LANGDON & SEAH
SDN BHD

BUILT-UP AREA
96,000 SQM

PHOTOGRAPHY
IMAGE PHOTOGRAPHY &
SUNWAY UNIVERSITY

ARCHITECT
SA ARCHITECTS SDN BHD

LEGEND
1. OVAL COURTYARD
2. CONCOURSE
3. AUDITORIUM
4. DROP-OFF
5. LIBRARY



Section

punctuates the Concourse, infusing the basement library with natural light and greenery. Dynamic sightlines are created between the quiet library spaces below with the more vibrant Concourse above. The effect of the seamless transition between the two is further helped by full height glazing below and tempered glass handrails above. Together with five other courtyards and a perimeter apron, the Oval also serves as an orientation point for users of the two basements.

To the west of the Concourse, two cafeterias provide eating spaces to accommodate a total of 240

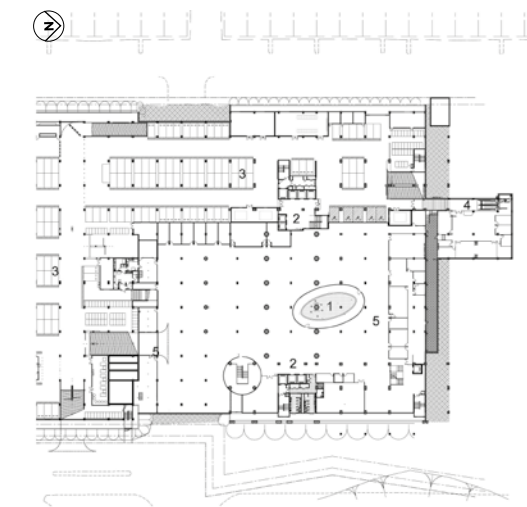
people. But often, staff can be seen lingering on for serious discourse, students socialising between classes, and parents detouring for a bite and chat on their kids' progress.

Off the central axis of the Concourse and close to the drop-off and cafeteria, a helical staircase sweeps down from the public viewing gallery above, landing lightly on the ground. Clad in the corporate red hue of the owner and stainless steel perforated balustrade, the staircase often draws in visitors and graduating students for group photographs – the ascending structure ensures every face is captured. Three open

staircases vertically connect the learning spaces throughout this building, thus minimising the need for mechanical transport.

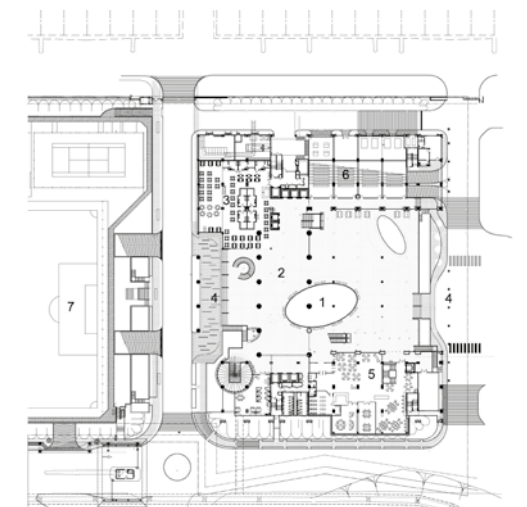
CONNECTING MINDS

From a broader perspective, in order to be a successful People Place, the many buildings in this fast-growing campus have to be anchored by a central hub. By using design tools of open sightlines, transparent spaces and materials, and linking built spaces with elements of nature, the Sunway University Concourse was a gratifying exercise in creating such a place – a connection of minds. ॐ



Basement 1 floor plan

LEGEND
1. OVAL COURTYARD
2. LIFT LOBBIES
3. CARPARK
4. UNDERGROUND LINK
5. LIBRARY



Ground floor plan

LEGEND
1. OVAL COURTYARD
2. CONCOURSE
3. CAFETERIA
4. DROP-OFF
5. LIBRARY
6. LECTURE THEATRES
7. SOCCER FIELD



The Fifa one-star rated artificial turfed soccer field



The Oval provides visual relief through water features and plants

Punctuating the centre of the library, the Oval allows natural daylight to permeate the expansive space



The quiet library connects visually with the vibrant Concourse above



A focal point for seeking direction (left), meeting up (centre) and being by oneself



PERDANA CANOPY

This roof canopy provides a continuous dialogue with the surrounding environment by emulating the form of trees through a unique and expansive free-form roof structure that provides shady relief for park visitors.





ABOVE: The Perdana Canopy is designed with consideration of the surrounding context, achieved subtly by emulating the organic fluid lines of the surrounding nature; RIGHT PAGE: The roof offers excellent shading device for any programmes

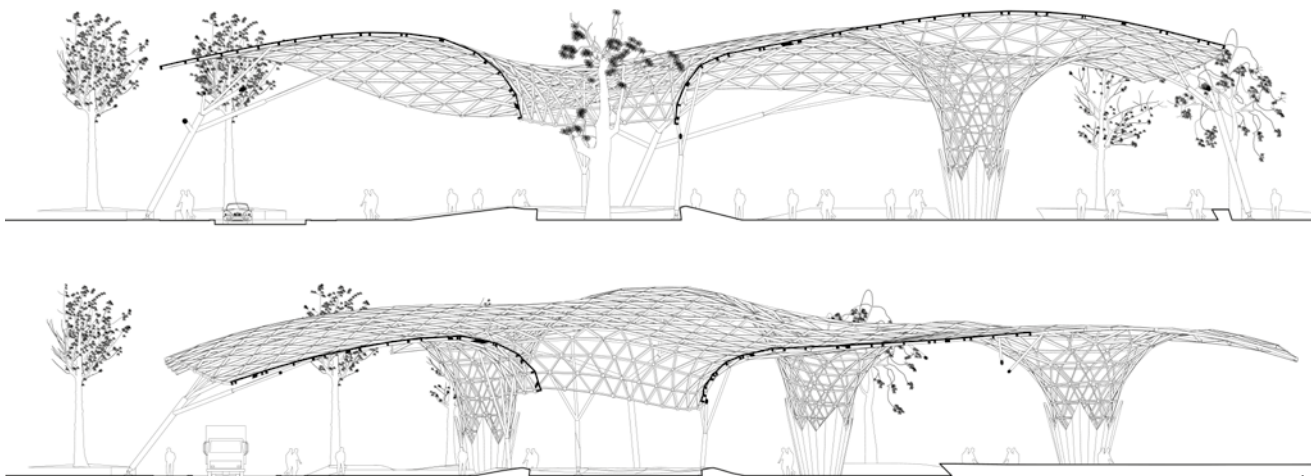
Devised with a high consideration of the context, the form of Perdana Canopy emulates the fluidity and organic nature of the lake and its surrounding greeneries. The structure seeks to provide shelter inconspicuously by mimicking lush tall trees while at the same time acting as a landmark with its space-transforming functionality and dominant placement.

The invaluable natural reserve of the Perdana Botanical Garden will not be overshadowed by this new addition as it adopts a camouflage quality by replicating the basic compo-

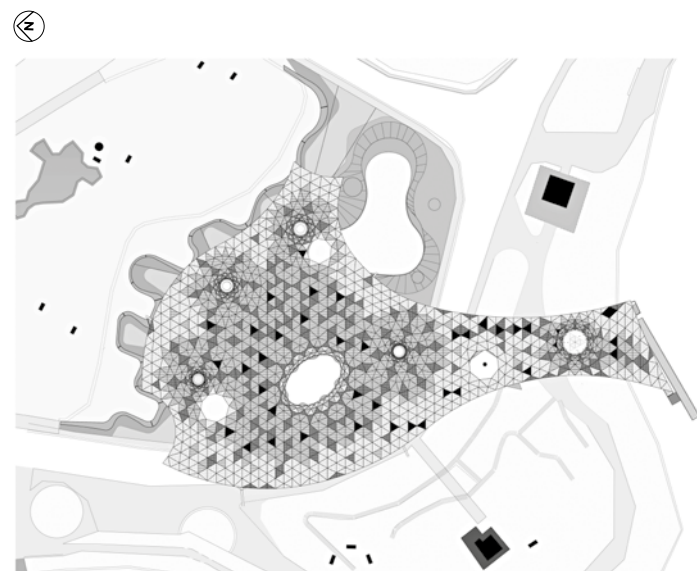
nent of trees such as trunks, branches and foliage. Physical contact with ground space is minimised to reduce obstruction of nature while allowing optimum use of the ground area by creating a flexible space that can accommodate various levels of events and high volume of crowds.

The freestanding free-form shelter is one of its kind in the world and the first single-layered monocoque system structure in Malaysia. It is supported by funnel-shaped reinforced concrete columns derived from the mathematics of a roof form, with a total of five

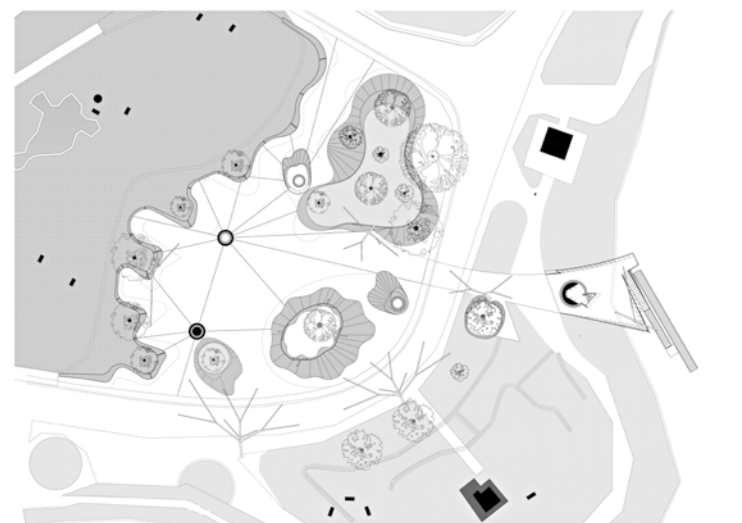
Sections



* Not to scale



Roof plan



Plaza plan

0m 10m 20m



CLIENT
DEWAN BANDARAYA
KUALA LUMPUR (DBKL)

PROJECT PRINCIPAL
MOHAMAD KAMAL
ABD LATIFF

C & S ENGINEER
DRSA CONSULTING
SDN BHD

QUANTITY SURVEYOR
PERUNDING UNIKON
SDN BHD

LOCATION
PERDANA BOTANICAL
GARDEN, KUALA LUMPUR

PROJECT TEAM
HAFIZ ISMAIL, MOHD
ZAINUDDIN MD NOR,
NASARUDIN JAMIAN

M & E ENGINEER
SAMUDERA ENGINEERING
SDN BHD

LANDSCAPING
JABATAN LANDSKAP &
REKREASI, DBKL

YEAR COMPLETED
AUGUST 2014

SITE AREA
8,760 SQM

CONTRACTOR
JASMADU SDN BHD &
MERU INTERNATIONAL

MAIN MATERIALS
MILD STEEL (STRUCTURE),
CONCRETE (BASE)

ARCHITECT
GDP ARCHITECTS
SDN BHD

BUILT-UP AREA
3,500 SQM

columns in varying diameters supporting the roof canopy that spans an area of 35,000sqf.

The roof is made up of triangular modules in a lattice-like arrangement with its stability defined by bending and curving the lattice. This double curvature is how the structure derives its strength and allows a wide span coverage. The covering is also designed in similar

modulation sizes used for the structure, tinted in a hue similar to a tree's shade of green with a transparent quality to allow sufficient light penetration to the space underneath.

The canopy is composed of 2,490 unique panels in four different types of treatment, randomly alternated between perforated aluminium, solid aluminium, clear laminated glass

and fritted clear laminated glass, the combination of which still introduces sufficient light penetration underneath the canopy to create beautiful shadows.

Perdana Canopy offers an excellent shading device to cater for events, so the public can comfortably experience the natural environment of the Perdana Botanical Garden in rain or shine. ☼

BELOW, FROM TOP: Recreating familiarity, the canopy becomes one with its surrounding; Perdana Canopy illuminates in colourful hues at night, highlighting the structure's seemingly weightless and floating quality



Aerial view of Perdana Canopy



Site plan

0m 30m 60m

ADOPT A PARK

Every little space counts in this small but meaningful project that aims to reinvigorate abandoned and vandalised pocket parks in Kuala Lumpur.

The first Adopt A Park pocket garden is located at a strategic site with the KLCC Twin Towers behind as the perfect backdrop for tourists



Adopt A Park is a joint initiative between Veritas Architects Sdn Bhd and Dewan Bandaraya Kuala Lumpur (DBKL) to create a platform for private sectors, corporate bodies, business owners and the society to contribute directly in improving the urban landscape of Kuala Lumpur. Often, we see public landscape areas that are abandoned, vandalised or damaged, with poor plant conditions and undesirable surroundings. The core idea of Adopt A Park is to enhance and beautify these potential pocket areas, and by doing so would require upgrading costs that could be sponsored by companies interested to 'adopt' the space and maintain it for a minimum of two years. This would help increase the urban green corridor and shades, and lower the external heat.

The first Adopt A Park, also known as Taman Mini Ampang, is located at the intersection of Jalan Ampang, Jalan P Ramlee and Jalan Yap Kwan Seng – a prime area at the heart of the city with the majestic KLCC Twin Towers in the background. The site was

A variety of plant species used in the landscaping creates a mix of scale and composition that is unique to the park



CLIENT
DEWAN BANDARAYA
KUALA LUMPUR

LOCATION
KUALA LUMPUR

ARCHITECT
VERITAS ARCHITECTS
SDN BHD

SITE AREA
404.69 SQM

LANDSCAPE ARCHITECT
VERITAS LANDSCAPE
SDN BHD

CONTRACTOR
NUSA INDAH BINA
SDN BHD

PHOTOGRAPHY
PAUL GADD



As the park is located on a small intersection divider, it evokes the impression of a green island in the middle of busy city streets

FROM TOP: Walkways that cut across the landscape are painted red to characterise the city's vibrancy; Tourists can stand on the red sculptural balls for the perfect angle towards the KLCC Twin Towers



adopted due to its landmark location and potential as a popular photography spot for tourists, making it even more deserving of a makeover.

The existing landscape and plants were not interesting and did not serve its purpose. Hence, the new design of the park emphasises the garden experience by creating a walkway through the landscape that would create a few pocket spaces for different photo angles, with a mix of shrubs, hedges and trees to create a lush foreground. Even the hardscape components such as the walkways and sculptures are enhanced with a bright red colour to symbolise the stylish and bustling urbanscape.

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ioi CITY MALL

Joining the ranks of the largest malls in Malaysia, the IOi City Mall not only boasts a large floor area and footfall, but the first of its kind to include an indoor adventure park and ice skating rink all under one roof.



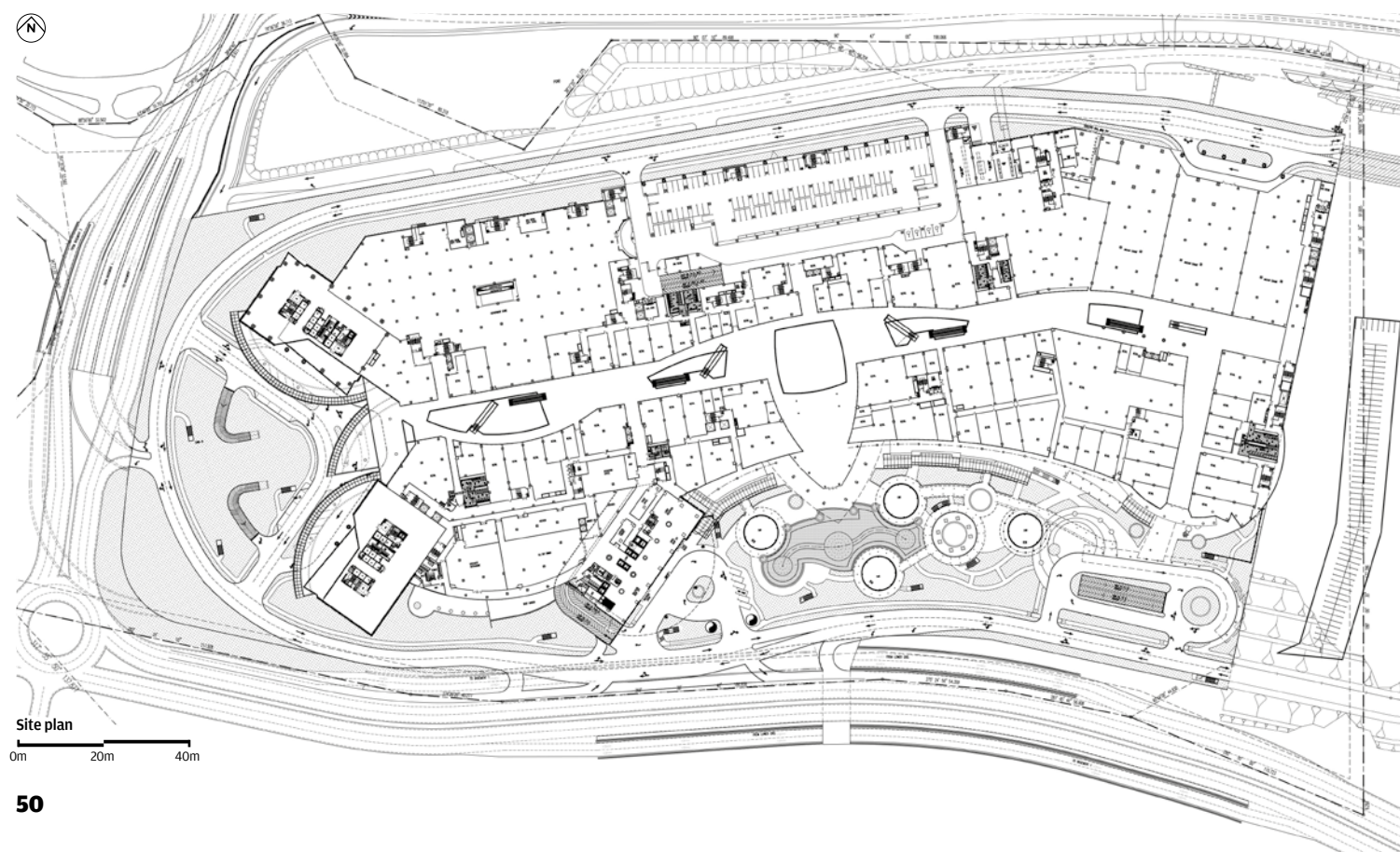
The Icescape skating rink at the East Wing



District 21 adventure park at the East Wing

Set in a golf course view, iOi City Mall is a regional mall located in the administration capital of Putrajaya with all-round connectivity. It is part of the lush, green iOi Resort City masterplan, a one-stop retail, commercial and residential destination. The mall's built-up area enveloping 1.5 million sqft of lettable space is occupied by four levels of retail that house 382 outlets and supported by three levels of basement carpark. There are five zones including the West Wing, Centre Court, East Wing, Ice Arena and The

FROM LEFT: The leaf-like motif of the Centre Court ceiling is mirrored on the floor; The voluminous Centre Court is often used for events



Site plan
0m 20m 40m





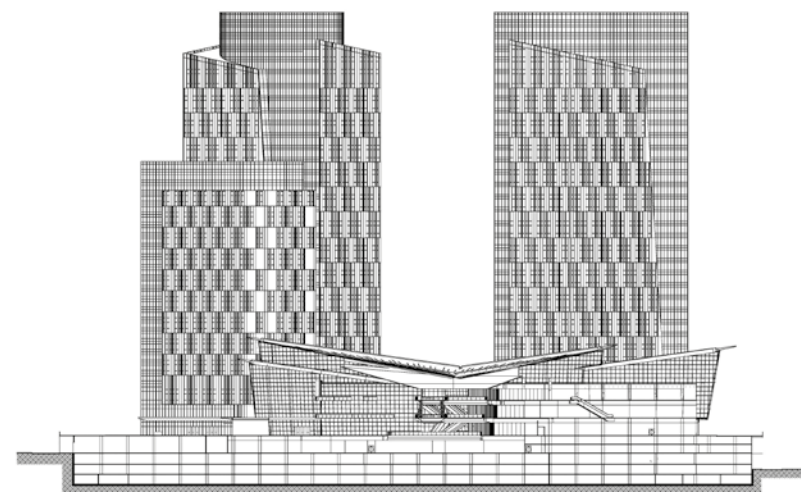
3D render of the expansive IOI Mall development at night



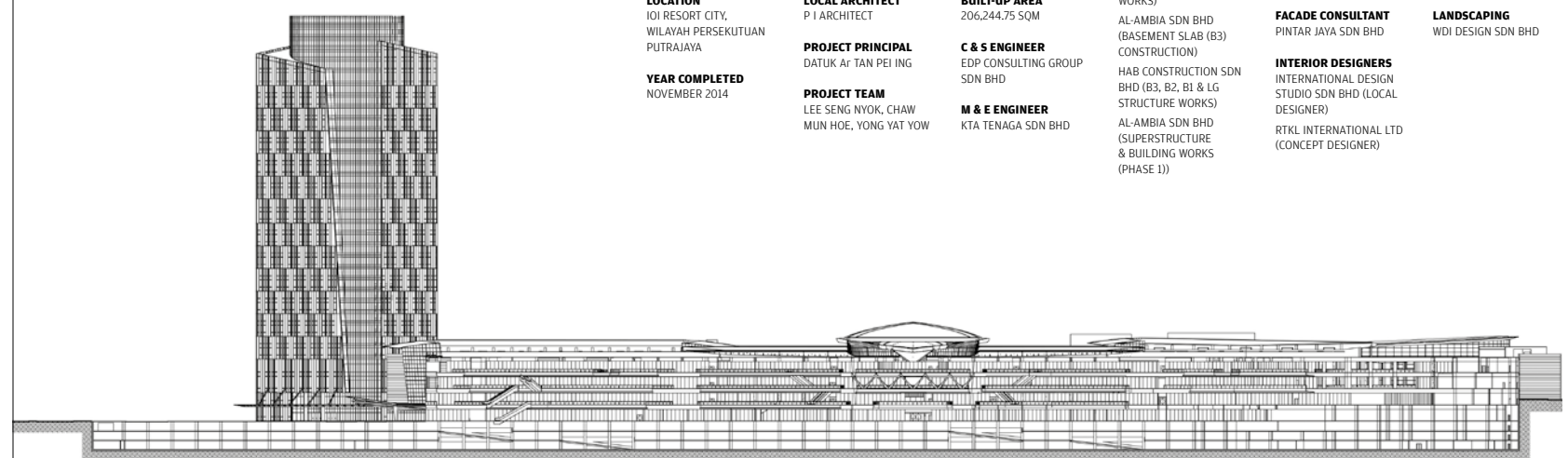
3D render of the facade

Symphony Walk. Along with that, the mall is also home to Icescape, an Olympic-sized ice skating rink, and District 21, a 70,000sqft adventure park. To further enhance and diversify its marketing appeal and value, iOi City Mall was designed as a mixed commercial development that includes a business hotel of 21 levels with 363 rooms; two blocks of Grade A, Green Building Index (GBI) certified office towers; and the Waterfront Promenade which consists of leisure parks,

a mini-outdoor amphitheatre, and a wide array of restaurants, cafes and bars. Representing the next generation of shopping centres, iOi City Mall's retail fit out reflects a unique and diverse selection of services, shops, facilities and amenities. Developed as a day-out experience for families and friends, it will provide a fitting alternative to shopping in the heart of Kuala Lumpur for millions of residents in the Klang Valley. In order to create a pleas-



Section A-A



Section B-B

| | | | | | |
|-------------------------------------------------------------------|---------------------------------------------------|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| CLIENT IOI CITY MALL SDN BHD | DESIGN ARCHITECT RTKL INTERNATIONAL LTD | SITE AREA 145,687 SQM | CONTRACTORS ECOPILE (M) SDN BHD (PILING AND PILECAPS WORKS) AL-AMBIA SDN BHD (BASEMENT SLAB (B3) CONSTRUCTION) HAB CONSTRUCTION SDN BHD (B3, B2, B1 & LG STRUCTURE WORKS) AL-AMBIA SDN BHD (SUPERSTRUCTURE & BUILDING WORKS (PHASE 1)) | QUANTITY SURVEYOR YONG DAN MOHD SAIZ SDN BHD | LIGHTING CONSULTANT LUMINO DESIGN CONSULTANTS SDN BHD |
| LOCATION IOI RESORT CITY, WILAYAH PERSEKUTUAN PUTRAJAYA | LOCAL ARCHITECT P I ARCHITECT | BUILT-UP AREA 206,244.75 SQM | C & S ENGINEER EDP CONSULTING GROUP SDN BHD | FACADE CONSULTANT PINTAR JAYA SDN BHD | LANDSCAPING WDI DESIGN SDN BHD |
| YEAR COMPLETED NOVEMBER 2014 | PROJECT PRINCIPAL DATUK Ar TAN PEI ING | M & E ENGINEER KTA TENAGA SDN BHD | PROJECT TEAM LEE SENG NYOK, CHAW MUN HOE, YONG YAT YOW | INTERIOR DESIGNERS INTERNATIONAL DESIGN STUDIO SDN BHD (LOCAL DESIGNER) RTKL INTERNATIONAL LTD (CONCEPT DESIGNER) | |

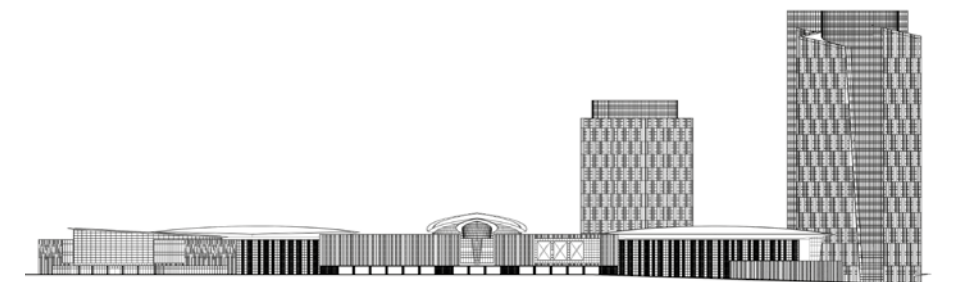
0m 20m 40m



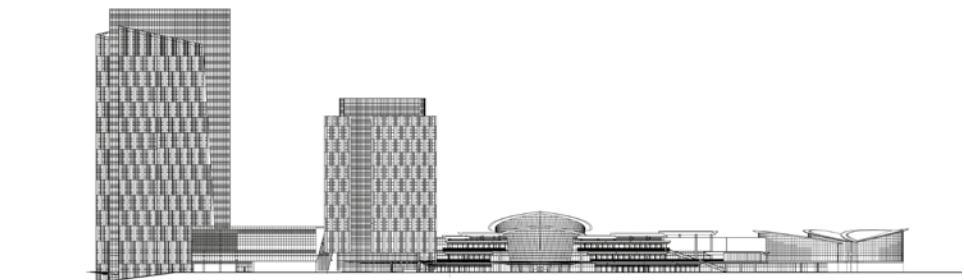
The waterfront promenade along The Symphony Walk



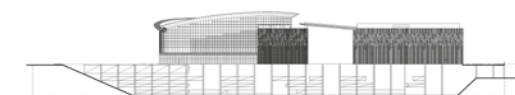
FROM LEFT: The colonnade provides shade for a row of alfresco dining options; The north facade



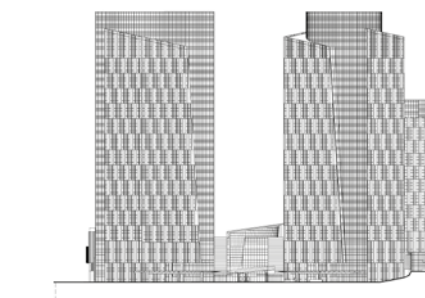
North elevation



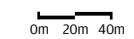
South elevation



East elevation



West elevation



ant dining and nightlife experience in the mall, F&B outlets open to the waterfront promenade offer a commanding view of the water body and breathtaking golf course. These dining terraces along the waterfront promenade are the focal point of all recreational activities for visitors.

Being a lifestyle destination, iOi City Mall is easily accessible with multiple access points and is supported by more than 7,200 carpark bays.

HGST CROSS-FIT GYM

The HGST Cross-Fit Gym is an in-house fitness centre designed as an asymmetrical glass house in an attempt to maximise views of its green surrounding while employees work up a sweat indoors.



The form of the HGST Gym was inspired by the shape of butterfly wings



The internal workout area is open planned to maximise the flexibility of space, with full-height glass panel walls to allow wide visual connectivity to the surrounding



Front elevation



Section A-A

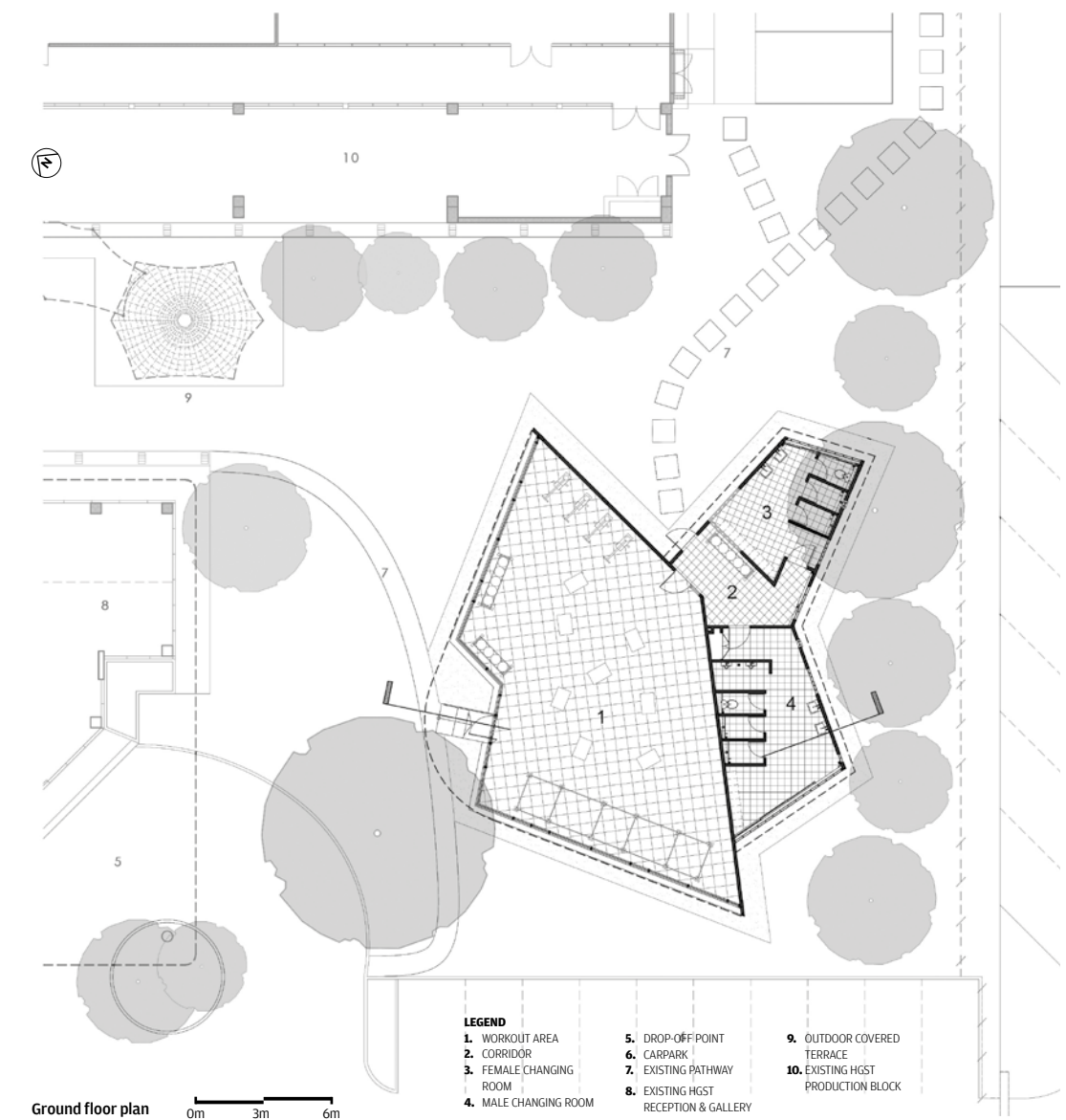
0m 4m 8m



H GST is a successful enterprise mainly focused on the development of hard drives. The company has been in production for 19 years, and is globally recognised for its quality, reliability and innovation. Apart from production operations, the company also cares for the wellbeing and livelihood of its employees. Hence, a cross-fit gym was introduced at the heart of the company just next to the headquarters' drop-off. With the presence of an in-house gym, it is hoped that a healthy lifestyle can be fostered amongst employees, while showcasing good work-life balance within the company.

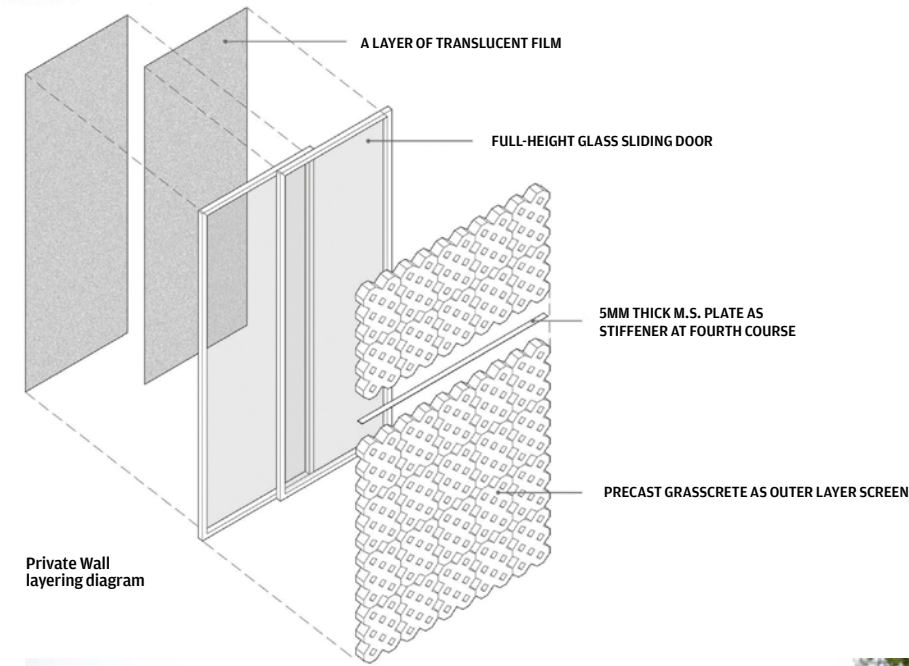
The initial proposal of the site location was not suitable as it was not engaging to the surrounding environment, user friendly or visible to the public. The gym was then relocated to the garden area, which enables the building to blend in with the surrounding, blurring the boundary between inside and outside. The gesture allows the company to refresh its image and rebrand existing facilities.

There are two major intentions that we tried to address – increasing the accessibility of the building and creating an iconic architecture on site. The concept of using the figure of widely spread butterfly wings has resulted in multiple connections with both the building circulation and the engagement of the surrounding environment. Furthermore, it increases the floor area of the building, which enables the gym to house more facilities. Imitating the characteristics of a butterfly, the building sits very delicately in the garden, becoming an iconic figure among the green landscape. ❦



LEFT PAGE: The Private Wall provides privacy for the changing rooms, but still allows light to pierce through the grasscrete tile perforations; BELOW: Reciprocity between the gym and the existing pathway and greenery





CLIENT
HGST MALAYSIA SDN BHD

LOCATION
KUCHING, SARAWAK

YEAR COMPLETED
FEBRUARY 2015

ARCHITECT
MNSC ARCHITECTS

PROJECT PRINCIPALS
Ar LAU MING NGI, Ar THANG SUH CHEE

PROJECT TEAM
KONG YEAN WEI

BUILT-UP AREA
250 SQM

C & S ENGINEER
ESWELL ENGINEER SDN BHD

M & E ENGINEER
PERLUNDING ELECMEC SDN BHD

CONTRACTOR
PEMBINAAN LEYAN SDN BHD

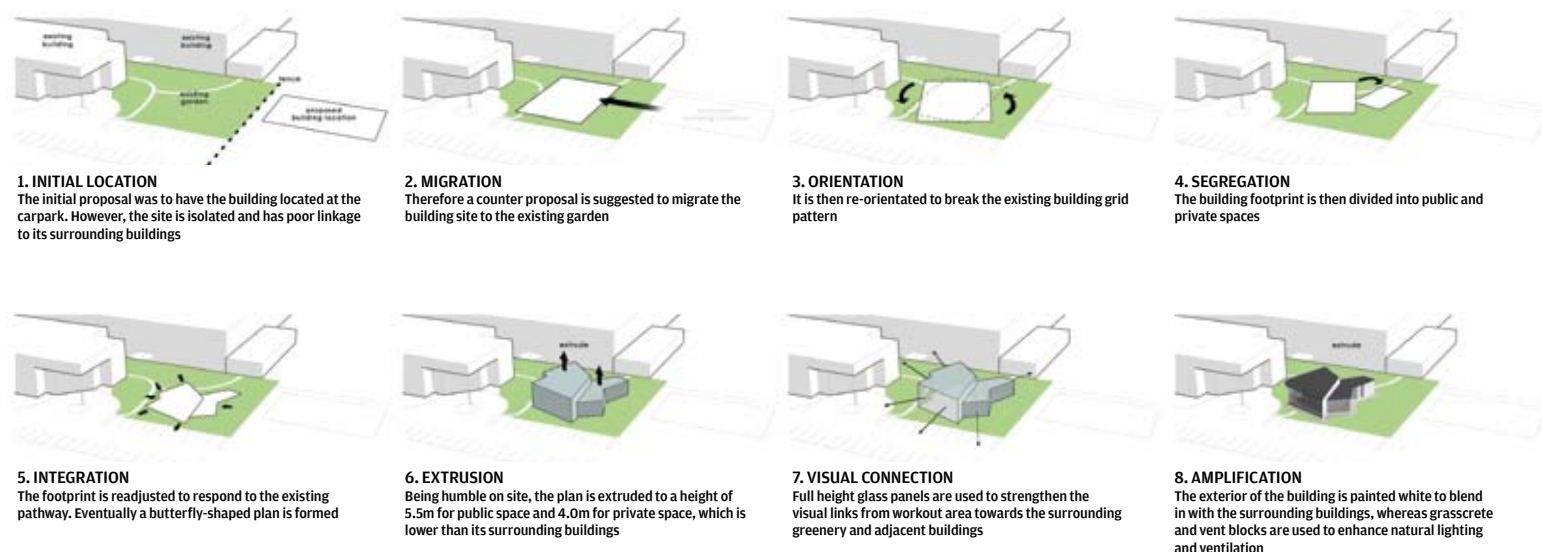
PHOTOGRAPHY
Ar LAU MING NGI, LESLIE TEO

Three different wall treatments on the gym at a glance, varying from full-height glass panels, concrete to perforated grasscrete screens



Close-up details of the gym

BUTTERFLY EVOLUTION





The upper level open air cafe is complemented by a feature green wall under the cafe

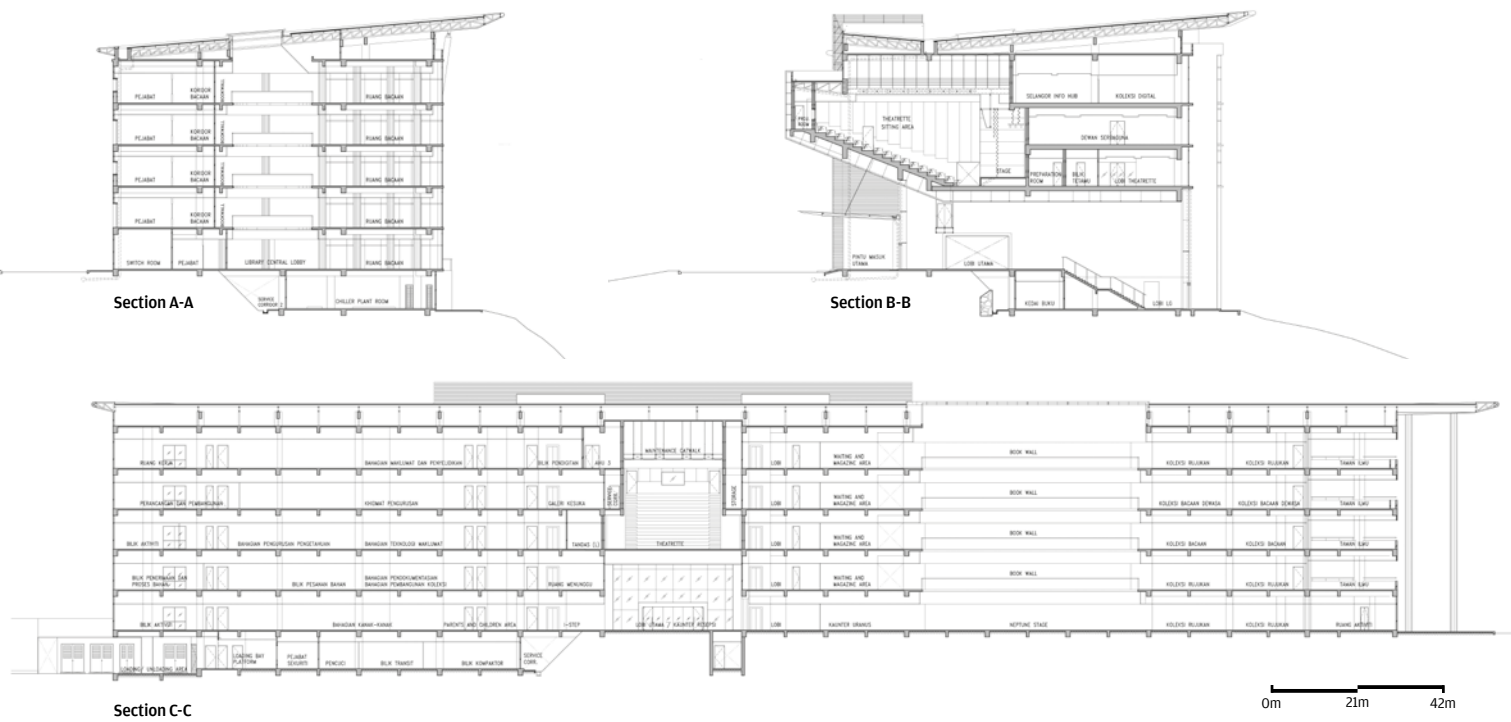
SELANGOR STATE LIBRARY

Knowledge and research are the backbone of human advancement in the world.

The Selangor State Library allows just that with its state-of-the-art and comprehensive facility, surrounded by a lush greenscape.



The library is surrounded by a green environment, with a view towards the lake

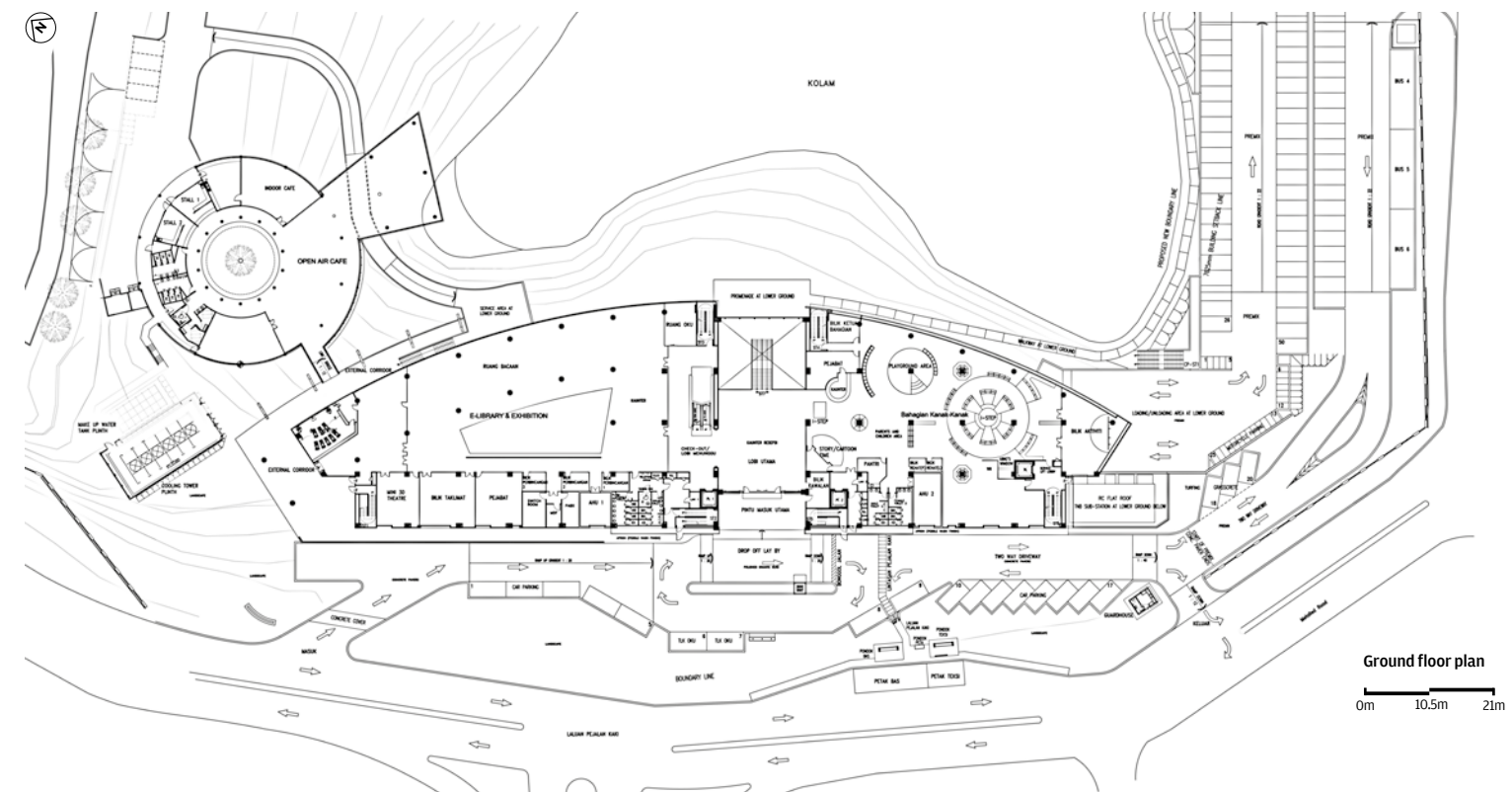


Section A-A

Section B-B

Section C-C

0m 21m 42m



Ground floor plan

0m 10.5m 21m

The atrium area overlooks all levels, where different carpet colours represent different levels



The design process of the Selangor State Library began back in 2005.

The proposed site provided tremendous opportunities to create a one-of-a-kind library – a ‘Library in a Garden’ – as envisioned by the Sultan of Selangor and Chief Minister at the time. The new State Library was designed as an activity hub to promote the notion that ‘learning is cool and fun,’ and for the public to meet up, acquire knowledge, research and exchange ideas.

The importance of continuous learning and knowledge building inspired the State Library to be the catalyst in promoting the development of human capital through its architectural image and spaces within. The image of the building portrays a dynamic and progressive entity with a transparent facade expression to indicate openness and a welcoming yet cultural spirit.

The Selangor State Library is located near the Sultan Abdul Aziz Golf Club within an area of 4.24 acres. The overall design concept of the library is to create spaces that invite others to participate and nurture

the acquisition of knowledge in a setting that celebrates nature. Located on the highest elevation of the site, the library greets visitors with a striking vista of the Shah Alam State Mosque and city skyline as they enter the main lobby. There is also another entry at the lower ground level, from the open carpark area at the east corner of the building. Visitors can enjoy the lake view and the beautifully landscaped walkway towards the lower ground entry.

The library, with a built-up area of approximately 19,100sqm, houses six floors that include the public area, semi-public area and private staff rooms. These areas have been carefully designed with the lake view in mind. Due to the library’s public nature, accessibility, comfort and good way-finding are key matters to look into as well. Apart from the design criteria and aesthetics, another vital issue in the design process is understanding how a library works. As such, countless meetings were held between architects and the librarian to create the right brief.

View from the second floor towards the atrium and the book wall



CLIENT
PERBADANAN
PERPUSTAKAAN AWAM
SELANGOR (PPAS)

LOCATION
SEKSYEN 13, SHAH ALAM,
SELANGOR

YEAR COMPLETED
JANUARY 2011

ARCHITECT
ARKITEK KUMPULAN
SENIREKA SDN BHD

PROJECT PRINCIPAL
DATO' SERI AR NIK
MOHAMED MAHMOOD

PROJECT TEAM
COMPETITION (2005):
NAZUAR HUSSIN,
KHAIRULNIZAM SABTU
COMMENCEMENT (2007
– 2011): AR MOHAMED
MANSOR JAFFAR, NUR
ASHIKEEN BUANG

SITE AREA
17,180 SQM

BUILT-UP AREA
19,100 SQM

C & S ENGINEER
KHAIRI CONSULT SDN BHD

M & E ENGINEER
B I CONSULTING
ENGINEERS / BUDIMAN
ISMAIL CONSULTING
ENGINEERS

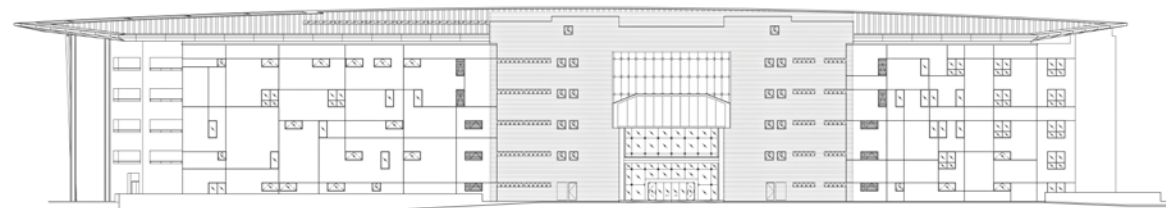
CONTRACTOR
MAJULIA SDN BHD

QUANTITY SURVEYOR
AAJ ASSOCIATES SDN BHD

LANDSCAPING
MALIK, LIP & ASSOCIATES
SDN BHD

MAIN MATERIALS
SPRAY TILES, ALUMINIUM
FRAME GLAZING WINDOW,
METAL ROOFING

PHOTOGRAPHY
ARKITEK KUMPULAN
SENIREKA SDN BHD



Front elevation



Back elevation

0m 10.5m 21m

View of the lake as visitors enter the main lobby. The grand staircase leads to the lower ground entry/exit



Rear facade of the library that faces the lake, surrounded by a natural setting

The reading and reference area for teenagers and adults are mainly located on the west side of the building, with features such as the book wall, naturally lighted atrium, and an outdoor green terrace at every level called 'Laman Ilmu.' The 'Laman Ilmu' terrace is an outdoor reading space that provides a seating area surrounded by beautiful green plants. The floors in this wing are carpeted with several different bold colours as a marker of different zones. The reading areas are open planned, therefore visitors can enjoy both views of the lake and the atrium. There are discussion rooms along the

main facade that portray a solid wall with lines that imitate book pages. There is also a special 6D ride for visitors to enjoy. The reading, reference and activity areas for children below the age of 12 are located on the ground floor. The cantilevered glass box above the main drop-off area caters for the theatre that accommodates about 200 viewers, where various activities have been organised by the Perbadanan Perpustakaan Awam Selangor (PPAS) such as private talks, academic seminars, religious classes and *tilawah Al-Quran* classes. There are some special collections un-

der the Selangor Info Hub and 'Koleksi Digital' section located on the fourth floor. The library is equipped with digital state-of-the-art facilities with easy access to the internet. Other amenities for public use include toilets, *surau* (prayer room), lockers, shoe bags, escalators and elevators, and a café. A unique requirement of this public library is that all visitors, no matter their age or status, are required to remove their shoes before entering the reading and reference area. This is to maintain the cleanliness of the spaces and to foster the idea that cleanliness of a public space is

a collective responsibility.

There is a pedestrian mini bridge at the west end of the main library building that connects to the open air circular café. The standalone structure overlooks the vast open lake surrounded by lush green trees, creating a peaceful environment for visitors to unwind and have a chat.

Under the management of PPAS, the Selangor State Library has received a distinctive recognition award from the Selangor State Government as one of the most visited places in 2013, under the category of 'Icons of Selangor.'

FROM LEFT: Information counter at the children's area; The Selangor Info Hub showcasing special collections for reference only; Dedicated discussion area away from the atrium for a quieter environment



ARCHITECTURE AND FASHION OR, JUST FASHIONABLE NONSENSE

SINCE THE DAWN OF CIVILISATION, MUCH CAN BE SAID ABOUT ARCHITECTURE'S CONSTANT EVOLUTION. BEYOND THE EVER-CHANGING TRENDS OF BUILDING STYLES, HOW MUCH OF ARCHITECTURE IS REALLY AFFECTED BY THE WAVES OF FASHION? THEY SAY THAT GOOD ARCHITECTURE NEVER GOES OUT OF STYLE, BUT DON'T THEY ALSO SAY THAT GOOD ARCHITECTURE IS MORE THAN JUST STYLE?

Architects in the process of design intuitively know that there is very little that is new in architecture.

Novelty in architecture usually comes in the form of different shapes and texture – and often that is all there is to it in architecture. Innovation in architecture could come with a change of function, or with new technology – what little of it happened only intermittently and only on few occasions. The first great change in architecture for example could have accompanied the invention of fire, which significantly improved lives and definitely caused universal changes in habits, wellbeing and culture. In general, the invention of fire had a snowball effect, with firstly, prolonging lifespan, then exponentially increasing comfort and setting the pursuit of luxury over mere survival. It also meant that the idea of culture and civilisation could be pursued. The idea that architecture could be more than just the creation of shelter probably followed that.

The invention of writing could likewise have caused a significant change in architecture as thoughts can become more sophisticated and buildings could be built according to drawings, specified dimensions and specifications – these communication media are needed if architecture wanted to become more than just shelters. It is because information could be put down on paper, papyrus, skin, stone or tree bark so that architecture could be described in detail for builders and craftsmen to carry on. The other inventions that would have caused changes in architecture would be the invention of the wheel, enabling spin-offs like gears and pulleys, making things like lifts and escalators possible, as well as major transportation means like cars and trains resulting in speed being a part of human life. Electricity has made buildings usable in all kinds of climatic conditions and good for occupation all day and night. Recent scientific advancements enabled the creation of all kinds of materials like glass of different kinds of strengths and heat emissivity, as well as plasticised and mouldable skins.

Even with all of these inventions, if we were to recall architecture from the dawn of human civilisation, what had really changed? Very little indeed; other than to point at the mechanised aspects of buildings, and perhaps at performances, such as conditioning and lighting. The fundamental aspects have changed very little since human needs are describable in a few sentences – such as spaces for people or families to gather; working spaces that have point lighting, upright tables

and chairs; and as dwellings go, spaces for sleeping, cooking and dining, and gathering. Furnitures that are needed for these have remained unchanged for thousands of years.

Forms and densities of buildings have indeed changed over the last century, made possible through the invention of devices like lifts, escalators, air-conditioning, as well as pliable and thin materials like glass and composite skins. These innovations in architecture are mainly associated with forms and materiality, rather than fundamental changes to buildings, in the sense that the buildings of grandeur and dwellings still appear essentially the same today, as they were thousands of years ago.

Spectacular forms and glistening materials unnecessarily overawe us; they are just fashion statements, as depths of narrative become shallow as soon as we remove the external appearances. Just like clothes and cars of different shapes, they take different shapes as cultural tastes change. For example, with a different mindset, a vintage car could be just as appealing as the latest Ferrari, depending on what is regarded as 'cool' to the owner, and both could be just as expensive. Just as in architecture, despite all the possibilities of shapes and convenience that come with the latest that building technology and scientific advancements can accord, the traditional vernacular has not lost its appeal to many, and they would rather have this to the other and they serve the modern needs just as well.

So, when we next see the various architectural contortions that come to view, especially through magazines and the digital media, we need to be critical about them, or at least ask whether these are all necessary or whether they are just fashionable nonsense before we give them further traction. Or, would it be more apt if we

Innovations in architecture are mainly associated with forms and materiality, rather than fundamental changes to buildings, in the sense that the buildings of grandeur and dwellings still appear essentially the same today, as they were thousands of years ago.

were to treat them like fashion and believe that they are passing fads – if only buildings don't cost so much, being such major investments – meaning, whether architects should be more responsible about what was once upon a time, an honest vocation. We are so immersed today in visual spectacles, especially those found in digitised games and movies that we forget that they aren't good architecture or cannot become architecture, as they are mere commercialised eye candy and should be regarded as such, and at least with this attitude architects are a step more intellectual than the digital designers. ❦

FROM TOP: Cueva de las Monedas, an Ice Age cave dwelling in Spain; Painting from Chauvet Cave, France (30,000 BC)





Panorama view of the Dataran Merdeka

OUR PUBLIC REALM SAME INGREDIENTS, DIFFERENT MENU

I was glad to have the opportunity to do a few things while attending a series of talks and briefings on urban design at the Urban Redevelopment Authority (URA) and National Heritage Board Singapore. Firstly, a visual survey across the island republic to understand the suburban landscape – the LKY legacy that reads like a continuous weave of boring, homogeneous, sterile and characterless places cut from the same cloth of the same grain and texture. Secondly, to experience the rich legacy of the Straits urban fabric of the city centre – a glorious townscape of historical monuments, traditional urban blocks reflecting the diverse ethnicities and the public spaces symbolic of the island nation's narratives in urban morphology. Thirdly, to share, reflect and learn from the experience, and catch up with two urban design professors, **PROF DR AHMAD BASHRI SULAIMAN** and **PROF DR SHUHANA SHAMSUDDIN**, and **MARIANA ISA**, an independent researcher and heritage enthusiast of Malaysian and Southeast Asian history, actively involved in organising projects to promote local history and heritage in Kuala Lumpur.

FROM LEFT: The Padang, Singapore; Dataran Merdeka, Malaysia



Your first words on the design of public spaces.

ABS: The design of public spaces should reflect not only the surrounding physical environment, but also the behavioural, social and psychological aspects of that environment. Problems arise when public spaces are designed without observing or understanding the behavioural and social environment of people and places, or misinterpretation of the behaviour, plus misunderstanding the Malaysian culture.

SS: The idea of designing a public realm is to accommodate human socio-behavioural activities. On a larger scale, the theory on the design of public spaces points to a strong relationship between public spaces and the socio-political and cultural aspects of the cities. Tiananmen Square, one of the biggest squares in the world for example, was designed to accommodate Chairman Mao's aspirations of the new and populous communist state. It is the same case with the Red Square in Moscow. The overwhelmingly immense scale

of the Squares reflects the scale of the cities.

MI: I think our public realm, in Kuala Lumpur especially, has been stolen from the people. Jalan Hang Kasturi is a case in point. It used to be a place people hang out, busk and meet up – a great public realm in the form of a pedestrianised street. But we simply *cannot* have a public space that is not generating any money, so we had them filled up with kiosks, stalls and the covered Kasturi Walk. Worse, we stigmatise the social and behavioural environment associated with hanging out with *lepak* (loiter), a word with a serious negative connotation. Now, the public hangout place becomes a place to bilk the public. Nothing is free anymore.

True, and Europeans were known to have indulged in *lepak* for thousands of years. The Agora, the Roman Forum, and all those little town hill piazzas are a testament to the universality of the *lepak* culture. Is this an alien

concept in the Malaysian, Malayan Peninsular or Straits urban typology?

ABS: Not necessarily piazzas and town squares, but our public realm can be about small behavioural and social environments, of people engaging in conversation over coffee, for example.

SS: There is the *kaki lima*, the five-foot walkway which has been one of the Malayan public realms. The arcaded and covered five-foot walkway, not to be confused with the sidewalk, which is public as it is part of the street. The five-foot walkway is semi-public as it is part of the building. Contemporary shop-offices however, are re-designed without an effective well-defined enclosure, ie with only an exposed overhang. The use of the space as an over-spill area to socially mingle is no longer there. As overhang lacks a defined enclosure, the result is in the partial loss of our public realm and identity.

While we may not have squares like European cities, we have the *padang* (field). *Padang* is our equivalent of the public square – public gathering, soccer games, circus, funfair and *wayang pacak* (mobile outdoor theatres) all happen at the *padang*. But now, where has the *padang* gone to? The *padang* is now converted to *dataran* (square), the function of which is limited to formal events like the National Day Parade that only happens once a year.

When the *padang* is transformed into a *dataran*, the function becomes formal and limited. Psychologically, people will associate *padang* with only formal activities and therefore is rendered unsuitable for any social behaviour of the informal kind. This further leads to the gradual erosion of our public spaces.

At times, the lack of understanding of our very own

urban typology results in the loss of character and function of our public realm.

MI: The lesson learnt from Singapore today is that in their effort to return the Singapore Padang to its original setting, the authorities bought back all lots, blocks and streets to the original Padang.

SS: There is an overpowering, overwhelmingly huge sense of space that lends character and identity – a genius loci to the place. As one of the peninsular cities of the Straits, we do have the same ingredients.

We have the same ingredients, but?

SS: Yes, we do in fact have the same ingredients, but we have different cooks. We can only make *nasi goreng* (fried rice) while other people make *briyani* out of the same ingredients!

Dataran Merdeka as a historical civic space has an underground 'shopping mall' which has failed many times, despite numerous refurbishments. The design does not reflect the civic function of the place with misplaced, domestic-scale urban landscape strategies. Our tendency has always been to overdo the activities around civic spaces with malls and hotels to the point that it kills the very essence of what attracts people to the civic spaces, causing these places to lose their historical significance. In terms of proximity from across the causeway, we are so near yet so far.

Perhaps we need the malls to happen because our public spaces are out there in the hot and humid climate?

SS: This Singapore trip is proof that public space and pedestrianism can happen if people



The Padang, Singapore

are given good reasons to walk and good design to facilitate it. It's not weather, it's design, and given this, the streets and public spaces are still walkable environments.

ABS: It is also perhaps a question of attitude. Due to limited natural resources and the scarcity of land, I believe Singapore planners tend to cherish many things we take for granted. Mature, large canopy rain trees for example form a significant part of the urban landscape.

We tend to take for granted the immense repository of forests and jungles back home in our *kampung*s (villages) so much that we tend to care less about natural landscape in the cities. In Kuala Lumpur there is a tendency to fell trees.

SS: The general attitude in Malaysia is taking the city for granted because 'it's not my backyard therefore I care less about it.' The 'eventually-I-will-balik-kampung' mentality is an attitude that is unsustainable in terms of achieving a world-class city, or the first-world attitude of caring for environmental issues, even in far flung places. We as a people, collectively and officially, have not reached this

level of consciousness, only at individual levels.

There have been cases where we sabotage our own public spaces by denying people to sit. In front of Sogo, trees were cut and replaced with ornamental species such as *Bucida Molinetti* which are not shady at all, thereby discouraging people from sitting on the steps. Janette Sadik-Khan*, in recognising the street as a valuable urban asset hidden in plain sight, lamented about New York missing its mark as a world-class city for having streets with no public seating. What is the local scenario? Is there a general confusion between providing public seating and the so-called *lepak* culture?

MI: At one point, the planter boxes in Semua House were laden with metal objects to discourage *lepak*, often confused with the universal notion of 'sittability'; and there was one Ramadhan where we had to break fast sitting on the pavement. All this goes to show our attitude in discouraging public sitting.

The issue is not about *lepak*, it is about having nowhere to *lepak*. Or, have we come to a point where since we cannot entertain the idea of *lepak* for free, we have to *lepak* and be bilked for it?

SS: If *lepak* or hanging out is viewed positively as a means of having leisurely social interaction, then the need for public spaces for such interaction will be universally justified. Is it *lepak* or is it simply because we have failed to provide a purpose-built public realm to cater for it? We have to go to the root of the problem, not the symptom.

Do privately owned public spaces qualify as public realm?

ABS: Yes. Shopping centres now are what marketplaces were for the past. Even though enclosed but as long as the public has access, and the design evokes a certain sense of public place, it is public realm. We can say that as long as there is no cover charge for entry, it is a public space. There is however, a downside to this and that is the loss of street life.

SS: One of the challenges of the mall typology, especially characterised by suburban malls, or out-of-town centres in the Western world, is the gradual decline of life in town centres because people prefer to go to indoor, environmentally controlled public realms.

The same phenomenon plagues Malaysia. Our street life suffers as people are more excited to shop indoors. In a way this poses a threat to street life and public spaces unless we make the streets more walkable or create strong reasons to walk.

The use of public transport, the pedestrianisation of streets and the reduction of single-occupant vehicles on the road

are examples why places like Melbourne become livable cities. Nice spaces opening to great vistas are created as reasons for people to walk. It is not just about providing the physical environment to walk, it is also about justifying the behaviour, social and psychological environments. Again, there must be strong reasons to walk so that street life is not lost.

Last question. What is the role of the natural landscape in providing the geographical setting for the city in order to achieve and strengthen the sense of place of the city?

ABS: There has to be a greater purpose for it beyond plain and simple beautification, or an upgrade of infrastructure or one more development project solely for commercial gains.

SS: I suppose you are referring to the riverfront project. This is a job not solely for planning nor landscape nor the architect to envision, although they may carry out the respective design or planning strategies later. This is a job for the urbanist – the urban designer with a strong political will, someone who is at present elusively non-existent and has yet to be a key player simply because he or she is yet to arrive. This is where we are losing out as compared to the other great, world-class cities around the world, especially to our cousins across the causeway. ☹️

*Janette Sadik-Khan was the commissioner of the New York City Department of Transportation from 2007-2013, appointed by New York City Mayor Michael Bloomberg to replace Iris Weinshall. She is Chair of the Strategic Advisory Board of the National Association of City Transportation Officials.

PEDESTRIAN ARCHITECTURE CREATING STREETS FOR PEOPLE

Over the years, men have been planning for buildings and vehicles, slowly neglecting pedestrians who also navigate the streets, albeit with much difficulty now. Ar Mustapha Kamal Zulkarnain discusses some aspects of urban design that are integral in the process of planning pedestrian architecture.



The city is nothing without people to enjoy the city. It certainly is important to have happy cities in order to ensure their survivability and longevity. Cities are created with the following aspects in mind – vitality, vibrance, value and variety.

Creating vitality in the city is important in order to make cities part of the human and economic development. Vibrance is a quality that echoes a better place for people through street design. Value is ignited to give credence to the real estate value of spaces surrounding the city. Where streets need to be vibrant to support the volume of people in cities, cities need to reflect variety in order to ensure its relevance to be vital, vibrant and valuable. Streets are an important

composition towards city or urban planning, and especially great for blocks and squares. Pedestrian architecture offers a solution to handle the pressure and provision of such public through making the streets more people-friendly.

"The city must guarantee everybody the best possible development under conditions of freedom and safety and thus it becomes a specific goal to fit the city to Man We always have to think how the city can best be built to fit human needs." – C. A. DOXIADIS, ANTHROPOPOLIS: CITY FOR HUMAN DEVELOPMENT

Meeting the environmental needs of man is the purpose of urban design; furnishing and equipping the city in the way people want

is what this article is about. In a democratic society this should mean seeking of the greatest good for the greatest number, rather than conferring a private vision on a selected few. However, as soon as we try to create the environment of universal appeal, we realise little is known about the most basic question of all – what do people want from their surroundings? How are they affected by their environment?

"We must restore to the city the maternal, life-nurturing functions, the autonomous activities, the symbiotic associations that have long been neglected or suppressed. For the city should be an organ of love; and the best economy of cities is the care and culture of men." – LEWIS MUMFORD, THE CITY IN HISTORY



NEW YORK CITY - TIMES SQUARE BY SAM VALADOU (CC2.0), VIA FLICKR

If man is proposed as the all-important factor in the environment man-machine systems equation, an understanding of his unique sensory capabilities and limitations is required.

The thoughtful designer has always worked along the lines of the social and behavioural scientist. He is sensitive to human feelings and behaviour, and he uses a precise procession of procedures to order the environment so as to appeal to the human senses of hearing and smell as well as sight. Clearly, systems development can only be made effective by applying psychological principles.

Findings drawn from carefully selected case studies on urban design theories are of the writer himself without any prejudice towards any party. These only cover the scope of pedestrian architecture, and are a means to define more clearly pedestrian architecture as a process to approach urban design, possibly, in the 21st century.

The following conclusions could be drawn from the case studies:

- i. the majority of the city authorities has adopted the clear segregation of pedestrian from vehicles both in terms of space and time.
- ii. most, if not all, utilise piecemeal development, so it lacks the feeling of totality.
- iii. business entrepreneurs have the projected opinion that segregation causes a loss in business profit.
- iv. provision of malls, atrium spaces, squares as well connectors like aerobridges, subways, zebra crossings have their problems of security.

- v. much of the revitalisation programmes are regulated by obsolete planning controls.
- vi. most proposals quantify the value of people content quantitatively as opposed to qualitatively.
- vii. in most cities, such provisions like squares, malls atriums or simply streets inhabit the physical freedom and sensory awareness rather than increase the facets of pedestrian activity.
- viii. there seems to be a worrying level of failure to acknowledge the role of facade as a means of continuity in promoting celebration and festivities from the streets to the inner realms of buildings.
- ix. most cities discussed use the idea of pedestrian zonings such as pedestrian district, pedestrian street, transit way, semi mall or enclosed mall.
- x. aerobridges or subways as means to promote vitality, livability and accessibility clearly create a set of new orientation system within the city. The factor of climate plays an important role in determining this necessity.
- xi. the case study on Venice is actually the most ideal situation but it takes away the idea of growth.
- xii. in instances that depict success in revitalising city places, there hardly exists a barrier (time) for the pedestrian to participate in utilising facilities.
- xiii. social amenities like creche, for instance, are neglected as a back-up for the other designed facilities like atriumed shopping centres – think of the users of such facilities.
- xiv. it seems that the pedestrian is in danger

- of becoming the lost soul of the city environment because of the priority level given to satisfy their needs.
- xv. market has a place in determining the level and quality of revitalisation programmes.
- xvi. problems are attacked as if the authorities were a scientist with a few variables.

From the above 16 conclusions of the case studies, there exists some common concepts that would be of some use to define the process of pedestrian architecture. The concepts are:

- i. livability
- ii. accessibility
- iii. imageability
- iv. vitality

The main areas of element that together help to realise the above four concepts or ideas are pedestrian, vehicles and urban standards. The intelligent interplay of the element areas would certainly enhance the four concepts. Perhaps, a strong reason as to the failure in creating a city or city centre that we are entitled to is the imbalanced level of extremism in our implementation.

LIVABILITY

This actually is paying attention to the creation of architecture, streetscape and public space design that facilitate the presence of city dwellers in the public domain and in the heart of the city. Such cities, too, are committed to reducing traffic and resolving problems of safety, pollution and noise by utilising a variety of mechanisms.

I am concerned with individual and social development, safety and comfort, streets and squares, spatial qualities, architectural qualities and transportation systems. In my mind, the concept of livability does include the car. It does not exclude it. Not only that, we have to think about how to use the car in a responsible way. We need a balanced approach to accessibility and a balanced approach to spatial movement. Comfort inevitably comes into this category of the concept of livability.

ACCESSIBILITY

At a glance, this may mean just the ease of people to get into the realm of urban spaces. Certainly, it is not. This concept is concerned with the sense of belonging by the design of the threshold experience and by a sense of visual enclosure. It deals with the participatory ability of the dwellers with the social life of the city.

The creation of a threshold experience has been identified by many urban theorists as one of the essential elements in creating a sense of place. This is corollary to one of the theories that suggested this approach to pedestrian architecture, which is coherent experience. Visual enclosure is traditionally created in streets by a turn in the street (High Street in Oxford), by an archway over the street (Rouen), by a tower gate (Neuhauserstrasse in Munich) or by natural features (Innsbruck).

Therefore in general, solutions are made to behave as an intermediate zone before the main space. The staggered time usage of urban facilities would help in the improved accessibility of facilities. This would certainly be in line with the aim of pedestrian architecture.

IMAGEABILITY

This concerns the quality in any physical object which gives it a high probability of evoking a strong image in any given observer. Strong memory and recall capability is the essence. As Kevin Lynch puts it, this could be in common with the notion of legibility, visibility and apperency.

“A highly imaginable (apparent, legible or visible) city in this peculiar sense would seem well formed, distinct, remarkable; it would invite the eye and the ear to greater attention and participation. The sensuous grasp upon such surroundings would not merely be simplified, but also extended and deepened. Such a city would be one that could be apprehended over time as a pattern of high continuity with many distinctive parts clearly inter-connected. The perceptive and familiar observer could absorb new sensuous impact without disruption of his basic image, and each new impact would touch upon many previous elements.” – KEVIN LYNCH, IMAGE OF THE CITY

VITALITY

It concerns with the homeostatic aspect of city life. As in any living organism, also in a

city, an intricate dependence exists between its many parts. Sometimes interdependencies are not immediately apparent in a healthy city; however they soon show up if any part is omitted. Generally, vitality could be summed up as the quality of responsiveness that occurs among the various components that make up a city. Its ability to adapt with a clear correlation with commercial interest, which seeks the exploitable character of any unit of a city with respect to the others.

Symbiosis, the interaction of different organisms for the benefit of all, also operates in a city. The physical proximity of different functions is of aid to each function involved. Bring people together for a night at the theatre and nearby restaurants get more business. Put retail stores near the restaurants and people who go into that area for the food will buy at the shops or attend the theatre, often simply because these functions are close to each other. On the other hand, remove all residences from an office district and at five o'clock that area becomes deserted and dangerous. It dies without the life-giving support of other city functions.

There are thousands of human beings in a city – each with a different lifestyle, each at a different stage of life, each with different interests, emotions, habits and relationships – they all need an urban environment that relates to their different physical needs. The city fabric must be rich and complex enough to properly fulfil these different needs and allow a beneficial, symbiotic interaction between them. Multi-use structures can provide the background environment for such interaction.

PEDESTRIANS

Below is a note that would help us ponder on the dilemma that is facing the ‘pedestrian.’

“Pedestrians should be loved. Pedestrians comprise the greater part of humanity. Moreover – its better part. Pedestrians created the world. It is they who built cities, erected multi-storey buildings, laid sewerage and water mains, paved streets and illuminated them with electric lights. It is they who spread civilisation throughout the world, invented book printing, gun powder, deciphered Egyptian hieroglyphs, introduced safety razors, abolished slave trade and discovered 114 nourishing meals can be cooked from soybeans.

When everything was finished, when our beloved planet assumed a fairly habitable look, motorists appeared on the scene.

One should note that automobile itself was invented by pedestrians but somehow the motorists forgot that very quickly. Gentle and intelligent pedestrians began to get squashed. Streets, created by pedestrians, were usurped by motorists. Roadways were widened to double their size, sidewalk narrowed to tape width and pedestrians began to cower in fear against the walls of buildings.” – ILF AND PETROV, THE GOLDEN CALF

VEHICLES

The car gives scale, vitality and movement to the street. Moving elements in a city, and in particular the people and their activities, are as important as the stationary physical parts. We are not simply observers of this spectacle, but are ourselves a part of it on the stage with the other participants. Cars are essential, for like pedestrians they move, obstruct, rear, flaunt, annoy and burp. Exhibitionism! Cars provide charge for the large scale just as pedestrians do for the footpath scale, and at times both road and footpath scales get busy.

URBAN STANDARDS

The term ‘urban standards’ covers a broad area of items. They include features such as streets and their derivatives (e.g. alleys, malls, lanes, subways, aerobridges, arcades), squares and their derivatives (e.g. courtyards, atriums, plazas), street furnitures (e.g. bollards, screens, ramps, collonades), blocks and landmarks.

BALANCING ACT OF THE FOUR CONCEPTS

There certainly exists a clear level of opposition between the concepts of ‘livability’ and ‘vitality.’ These two seem to coin the notion of optimum density and availability for it to be realisable. The other two concepts of ‘accessibility’ and ‘imageability’ are wholly about the value judgement of pedestrian architecture.

In any case as said earlier, we have to study and learn to achieve a balance of actions that would result with the optimisation of the above four concepts for the implementation of pedestrian architecture as a catalyst for city revitalisation. ☺



CATS AND MONKEYS BY PHILIP CLIFFORD (CC 2.0), VIA FLICKR



DETAILING BAMBOO IN BUILDINGS GROUND CONNECTIONS

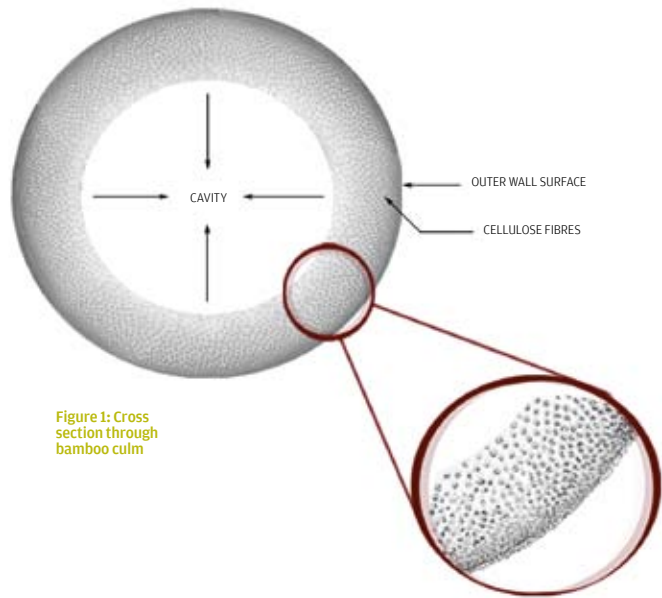


Figure 1: Cross section through bamboo culm

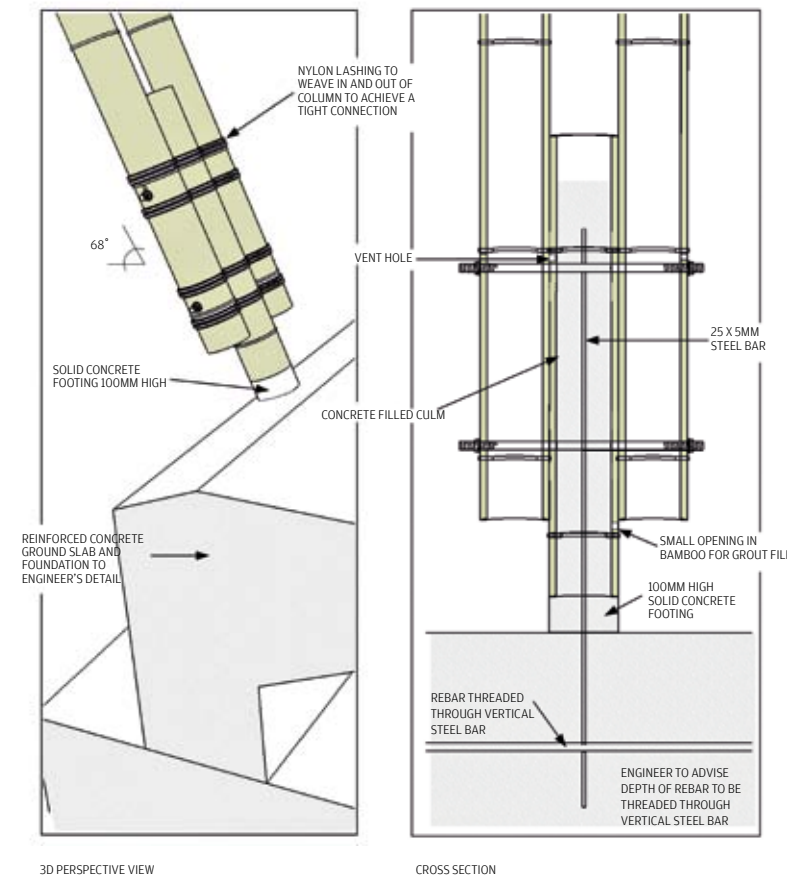
Bamboo is a remarkably strong material for building structures, and this is convincingly demonstrated by looking at informal structures such as scaffolding for tall buildings in Hong Kong, large vernacular edifices in Indonesia and bridges in parts of rural Southeast Asia. Bamboo's cylindrical shape with a hollow interior means that their connection details are very different from that of timber, and the fact that it is sensitive to moisture means that special care is required when using it as structural elements.

Bamboo is a natural building material. When exposed to

moisture – for example, soil moisture – it tends to split and become prone to fungal attack and decay. As a general rule, bamboo culms are to be fully and slowly dried to maintain their structural properties before they can be used in construction. Hence, one of the key design strategies to ensure durability is to avoid direct contact with the ground.

When in contact with water for prolonged periods, dry culms start to deteriorate as moisture is constantly absorbed along their cellulosic vessels. The cellulose fibres in a bamboo culm contain vessels running longitudinally along its length (see Figure 1).

Figure 2: The Millennium School detail



3D PERSPECTIVE VIEW

CROSS SECTION

In fresh culms, these vessels move water and nutrients through the plant. According to Janssen, the cellulose performs like “reinforcement, similar to steel bars in reinforced concrete or glass fibre in fibre-reinforced plastic.”¹ This concentration of cellulose near the outside of the bamboo culm creates stiffness that allows it to resist bending and increases its shear strength.

There are many approaches to detailing bamboo connections in a way that avoids ground contact yet anchors culms securely to the base of a building. Examples can be seen in our previous bamboo projects – the Millennium School and the Bamboo Playhouse – where whole tube-like culms are used as structural members.

In the Millennium School

project, the bamboo columns sit 500mm above ground on a raised concrete deck (see Figure 2). Here, slim metal bars are cast into the deck, of which 550mm is left protruding out at a pre-determined angle, ready to receive the culms. Once the culms are lowered onto the bars, bolts are threaded horizontally through both the bamboo and metal. Mortar is then injected into the cavity of the culms to create strong connections with the ground deck.

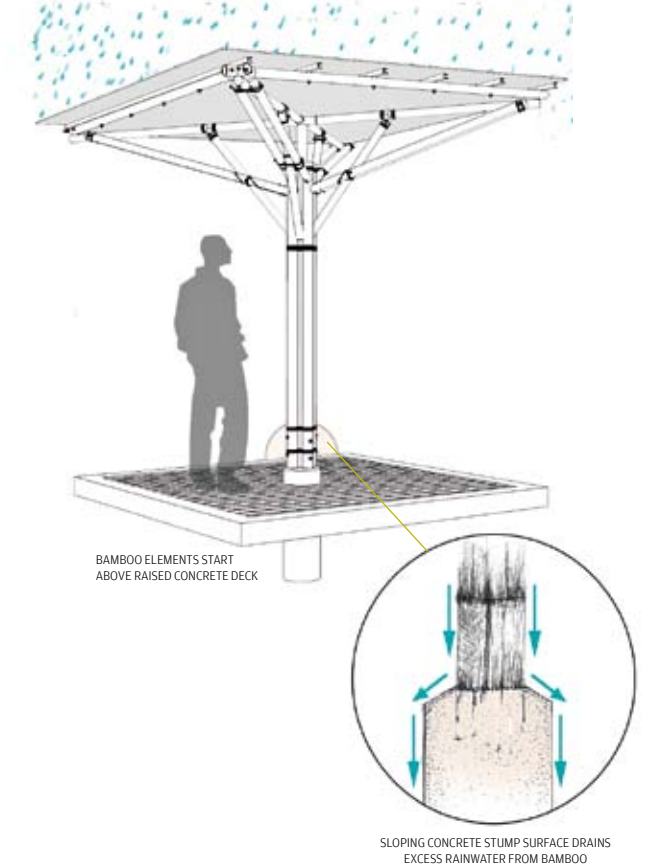
A power drill is usually used to make small holes near the base of the culms from which mortar is injected through. It is essential to note that pouring wet mortar into a culm causes it to swell, and sometimes, split upon drying and may result in a weak joint. It is unclear why some culms split and others don't, and

when they do, the culms will need to be replaced.

When the mortar is dry, the culms are lashed using nylon strings to keep them together. Lashing is a traditional method of connecting bamboo that relies on the friction between the surface of the culm and string, rope or twine.

A similar approach can be seen in the Bamboo Playhouse. Here, all bamboo elements are located above the elevated concrete decks, so the possibility of absorbing ground moisture is highly unlikely. In fact, the bamboo columns sit on circular concrete stumps that rise from the middle of each deck, further protecting the culms from any moisture that may pond on the deck floor. In addition to this, the top of the stumps has been profiled to slope downwards

Figure 3: Bamboo Playhouse detail



SLOPING CONCRETE STUMP SURFACE DRAINS EXCESS RAINWATER FROM BAMBOO

along the edges, to throw off rainwater (see Figure 3). As in the Millennium School detail, metal bars are cast into the concrete stump, with approximately 500mm protruding upwards, ready to receive the culms. Culms lowered onto the bars are then grouted and lashed to create a strong and stable connection with the floor deck.

There is a host of other methods of connecting structural bamboo. They range from simple lashings to nut and bolt connections, and from adhesive techniques to complex steel connections. The choice of connections depends very much on structural detailing, technical experience and also the desired aesthetics. 卐

¹ Janssen, Jules J.A., Designing and Building with Bamboo, Technical Report No. 20, International Network for Bamboo & Rattan 2000, pp. 16.

WHAT IS A GOOD FLOOR PLAN?

“SPACE HAS ALWAYS BEEN THE SPIRITUAL DIMENSION OF ARCHITECTURE. IT IS NOT THE PHYSICAL STATEMENT OF THE STRUCTURE SO MUCH AS WHAT IT CONTAINS THAT MOVES US.”

—ARTHUR ERICKSON (1924 - 2009)

How good or bad a building will look or 'feel' depends on the architect's approach to planning. Organising a thoughtful idea and translating it into a floor plan is a step no architect can ill afford to skip, even if it means just creating a single functional space, i.e. a bedroom or a lounge. The very idea of how well architecture should be designed has been well theorised in many books and scriptures, and one of the most famous is *De Architectura Libri Decem* by Roman architect Marcus Vitruvius. However, there are many other books and literature written by modernist architects expressing the idea of functionality and beauty in architecture.

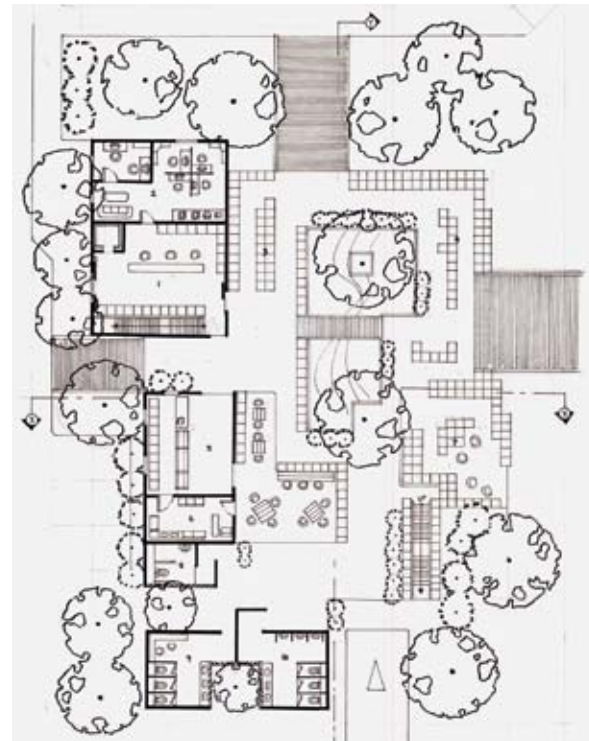
According to Vitruvius's theory, there are three main themes in preparing a building design that an architect should follow – beauty, strength and functionality (Roby, 2013). We can learn the notion of beauty from nature's truth, in that the designs of nature were based on the universal principles of symmetry and proportion, and obviously the senses. One can argue that symmetry is a good agreement between work members, and the correlation between the various parts and the whole scheme, according to a particular selected standard. Therefore, the same way a human body is symmetrical so is a perfect building (Mallgrave, 2006). However, modern architecture has deferred this yesteryear theory and created beautiful architecture based on the idea of functionality and experiences.

What does a good architectural floor plan consist of then? When preparing floor plans, architects need to consider various factors, such as function, aesthetics, experience, workability, appropriateness and so on. But in the end, it all comes down to the purpose of the building, which in turn relates to the user, occupant or client and the environment.

Perhaps the ideal building design can be related to the relationship between the interior and exterior planning that should be pleasing enough yet do not have an apparent disparity between the two and other elements associated to the space (Stamps, 2013). Arguably, if a person enters a lobby it must function and feel like a lobby and not a store. It must also encapsulate a contextual relationship with other adjoining areas, for instance the lobby should have a direct relationship with the main entrance.

Having a space where the user feels unsure where it next leads to is definitely an indicator of inappropriate planning. The best examples of design are those in which no visible difference exists between the interior and the exterior, between the building and its site, and between the many parts or spaces to each other and the entire building (Cho et al., 2015). The design of spaces is so well planned it just works seamlessly and creates a delightful journey from outside the building into the building.

Does having a good floor plan equate to good architecture? One can see this argument from



The Growing Library by Cheryl Yew Shyh-Chi, University of Malaya

two perspectives – 'No' and 'Yes.' The reason for the former is that the plan is basically two-dimensional and yet to be extruded and transformed into a three-dimensional form for the design to work. However, the latter perspective argues that the three-dimensional aspect has been embedded when considering the plan. What we can learn from this argument, especially for architecture students, is how important it is to adopt a multi-layered and multi-faceted approach during the thinking process of an architectural plan, as it will greatly help in determining the success of a design.

Good space and form is an aesthetic impulse onto which architecture develops to become art. Having a beautiful, graceful, stunning or delightful architecture is the goal of any architect and perhaps the pinnacle of an architect's work. Going back to the theory of Vitruvius, the two conditions that guide this idea of delight are functionality and structural form or construction, and the overall reward is beauty. We frequently believe that beauty is in the eye of the beholder.

However, the theory of Vitruvius explains that beauty is quantifiable. Architectural spaces should be pleasing and provide an artistic purpose. The spaces should always relate to the activities. It should also be in context with the adjacent spaces and other immediate environments.

Does a good floor plan equate to good spaces? The answer is 'Yes'. Having a good architectural plan is not entirely intangible. All you need is a skillful and thoughtful process that takes into consideration various factors associated to the purpose of creating architectural space and form. ❧

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SKETCH DESIGN TALKS

The Sketch Design Talks takes pride as a community art event, providing a communal space that does not discriminate, but showcases crafts, ideas and passions big or small.



The various events and talks held during the Sketch Design Talks that centre around the people and its community

Sketch Design Talks is a regular community dose of short design presentations held at a meeting place just at the fringe of Johor Bahru city centre. Hosted by y.architects, the design talk series aims to provide young designers with a platform to express and share their design inspirations. Over the last year, eight design talk series have been held featuring 38 speakers, four moderators, five musicians and four artists.

Sketch Design Talks is held at Gallery Hanzhen located at the ground floor of y.architects' office, a temporary gallery space that is simple and unpretentious. Despite the no-frills venue, the more important

aspect is the community engagement opportunity that it offers. After all, without the people, architecture is useless. The talk series discusses a diverse range of topics related to creative endeavours, ranging from art comprehension to wine appreciation to emergency housing. However, the sustainability theme seems to be most popular.

It is not a platform for suppliers to market their wares or merely a place for an individual to shine. It is for creative people to be given a space to share, especially the younger generation. It is a place for people to sit, interact and listen to, often educational, issues. The talks are not exclusive to architects,

but are instead inclusive – even the Indian man who sells wanton mee across the road came to listen to the talks with his mainland Chinese wife. It is not an exclusive black tie meeting place, but a place that connects the community.

Through the talks, it is hoped that the younger generation of designers are given a space to speak their minds. Various speakers have been welcomed to take on a wide-ranging scope of subjects. In past talks, a mandarin-speaking artist spoke emotionally of her art, with the help of a translator, while an Indian presenter explained the significance of 'kolam' and did a live 'kolam' demonstration. In the

next instalment, there will be a Primary 5 student presenting and demonstrating calligraphy, among others. Clearly, language and age are no barriers here.

Each series consists of five speakers from different backgrounds, and is complemented with a pre-function performance by a budding musician and an accompanying art exhibition of a local artist. Enthusiastic volunteers take turns to moderate the talks, while good critiques are invited from the public to create a lively discourse on issues discussed.

It is not PechaKucha or TED, but it is without a doubt a People Place. ❧

NIPPON PAINT YOUNG DESIGNER AWARD 2015

The grand finale of the Nippon Paint Young Designer Award (NPYDA) 2015 recently concluded in Bangkok with a victorious win for Malaysian student Tan Kwon Chong in the Architectural Category. The accompanying Regional Learning Programme also saw three renowned architects from Asia sharing invaluable insights with the finalists.



Winner of the NPYDA 2015 Architectural Category Tan Kwon Chong with Gladys Goh, Group GM of Nippon Paint Malaysia Group

Tan Kwon Chong from Universiti Teknologi Malaysia (UTM) emerged as the overall regional winner for the Architectural Category in the Nippon Paint Young Designer Award (NPYDA) 2015, after an intense round of grand finale in Bangkok, beating 11 other young designers who represented their respective home countries in Asia.

Tan, with his winning concept entitled *Evolving Nature: Eco-learning Market Centre* said, "I'm truly honoured with this win. The theme 'Design

with Heart: For a Sustainable Future: With People in Mind' had indeed prompted me to think about how I can contribute back to society through my design concepts – one that will benefit people from all walks of life. I would like to encourage all the young designers out there to be passionate and embrace the essence of 'having people and environment in mind' in their architectural ideations."

Tan's architectural design is based on his vision to give back to the people and the natural environment at Pontian Kechil, a fishing village in Johor, where he grew up in. Infusing elements of human and ecology interactions, reflecting the site's history and purpose, and blending architectural concepts with its natural surroundings, his *Eco-learning Market Centre* aims to be a sustainable recreational park that has the ability to maintain the natural beauty of its surrounding, promote community engagement as well as educate the public on the traditional living culture of the fishing village.

As for the Interior Design Category, Singaporean Soo Chunn Herr took home the regional award with his *Equine: Engage, Experience & Evolve* design that focuses on a lifestyle destination in Bukit Timah, Singapore for families to reconnect through various interactions – one that provides therapy for the disabled and

the elderly as well as one that facilitates the rehabilitation or recovery of retired horses and ponies.

The accompanying NPYDA Bangkok Learning Programme saw three renowned captains in the architecture industry – Paul Noritaka Tange (Japan), Ar Serina Hijjas (Malaysia) and Amata Luphaiboon (Thailand) – share their insights with the finalists and an audience of over 200 students and industry professionals from across Asia.

Held at the prestigious Chulalongkorn University, the Learning Programme kicked off with keynote speaker Paul Tange, President of Tange Associates and son of renowned architect

Kenzo Tange, who shared his insights on various projects around the world and their unique characteristics. He also shared his design concept and rationale for one of his latest projects, the Aquatics Centre for the Tokyo Olympics 2020, reliving the same passion as his dad, the late Kenzo Tange, who designed the National Gymnasium for the Tokyo Olympics 1964 more than 50 years ago.

Ar Serina Hijjas, a key figure in the area of green architecture and sustainable development, was the second speaker who delivered her thoughts on ensuring designs find an equilibrium between the built environment with its surrounding finite resources.

Tan's winning project, *Evolving Nature: Eco-learning Market Centre*



FROM TOP (CLOCKWISE): Participants being coached on effective presentation; (From left) Amata Luphaiboon, Ar Serina Hijjas, Group CEO of Nippon Paint SEA Group Wee Siew Kim, and Paul Noritaka Tange; Wee delivering his opening remarks

Hijjas emphasised that a key driver for the future of sustainability is the convergence of nature and technology, and drawing a fine balance between both.

Amata Luphaiboon, Principal of Department of Architecture Co., Bangkok, delivered his sharing session on achieving the desired core design intent through research and inter-relationships amongst various architectural and nature-based elements.

On top of the sharing by the three guest speakers, the students were treated to a coaching session by the Deputy Dean and Associate Professor of Chulalongkorn University's Department of Architecture. The duo coached students on effectively pre-

sending their works for the grand finale while pinpointing areas of improvement in terms of their design concepts.

A study tour was also organised as the final part of the Bangkok Learning Programme. The participants had the opportunity to experience a guided tour around Bangkok to visit some of the capital's iconic buildings, including The Grand Palace of Bangkok, Vimanmek Mansion, and Wat Ratchanatdaram Temple, best known for Loha Prasat, a multi-tiered structure with 37 metal spires signifying the 37 virtues towards enlightenment, of which the gold-coloured spires were coated with Nippon Paint.

NPYDA was first introduced in Malaysia in 2008 and has

witnessed increased popularity year after year, growing from just 87 entries in its first year to more than 3,000 entries in 2015. This premier design competition for architecture and interior design students is currently present across 12 countries in Asia, namely Malaysia, Singapore, Thailand, Philippines, Indonesia, Vietnam, Hong Kong, China, Japan, Pakistan, Bangladesh and Papua New Guinea.

Wee Siew Kim, Group CEO of Nippon Paint SEA Group said, "I trust that the experience gained from NPYDA's Learning Programme has positively impacted all the young designers from Asia, as it entails a thoughtfully-crafted platform that integrates the experience of

industry veterans with the young, creative optimism of its participants to provide a platform for real-world lessons and multi-country networking. Ultimately, Nippon Paint's interest is in nurturing Asia's next generation of designers who will further elevate the industry's standards and capabilities."

The 2016 instalment of NPYDA will be extended to include three additional countries from Asia, which include Sri Lanka, India and Taiwan. To reflect the scale in terms of its reach and stature, Nippon Paint has made a strategic decision to rename the competition as Asia Young Designer Award (AYDA) for its 9th year instalment. The official partner of AYDA 2016 is IJM Land, supported by Pertubuhan Akitek Malaysia (PAM), Green Building Index (GBI), Malaysian Green Building Confederation (MGBC), CIDB Malaysia and the Ministry of Higher Education. For more information on AYDA 2016, visit www.asiayoungdesigneraward.com.

Participants at the Bangkok study tour



EMERGING VOICES

STUDENT WORKS & EVENTS, EDUCATION, RESEARCH

【 FROM THE EDITOR 】

Architecture has been involved in the discourse of identity, cultural representation and appropriations since the 1970s due to the impetus of nation building followed by the forces of globalisation. While the issue of representation and identity is still ongoing, more recently, the conditions within the Asian landscapes and cities have informed new ways of how the built environment and architecture is conceived. There is an emerging geography of social activism expanding architecture's all too often elite client base. This shift saw the expanding role and responsibility of the architect as one of the contributors amongst urban and community planners, historians, landscape architects, environmental designers and social entrepreneurs. Contrary to the usual top-down approach, the role of the architect is inverted to grapple with the bottom-up approach in generating architecture.

In the anthology titled *Architecture for People* (1980), Byron Mikellides stressed the importance of "architecture for people, people for architecture, humane architecture, building for people, designing for 'human individuals' – these are the subtle nuances of meaning which all connote a strong implied message that we could do better than we have been doing so far in making our homes, our cities, our biosphere worthy of Man in all his biological, social and cultural peculiarities." This fundamental enquiry was recently posed by historian Peter Buchanan in a paper titled, *The Big Rethink: The Purposes of Architecture* (2012). Buchanan postulated the big question of "who do we want to be?" and went on to say that "... probably the fundamental purpose, of architecture is as a means for creating our cultures and ourselves." This makes architecture more sustainable.

To reflect and act upon this shift, architecture schools have explored community-based projects that contribute to communities and the public as one of the key areas of design

study. The increasing importance of humanity saw the increase in emphasis on architecture for the public good – pro bono architecture, as well as community-based architecture. The notion of 'community' is a rich context for design exploration vis a vis explorations of architecture for marginalised communities, displaced communities due to human and natural disasters, trans-cultural communities and indigenous communities, amongst others. While the movement of architecture in social activism is still fresh, there are publications which serve as motivations and guides such as the *Humanitarian Architecture: 15 Stories of Architects Working After Disaster* by Esther Charlesworth, *Design Like You Give a Damn: Building Change from the Ground Up* by Kate Stohr and Cameron Sinclair, and *Small Scale, Big Change: New Architectures of Social Engagement* by Andres Lepik.

The big question is: *How can we innovate design to reimagine communities?* From building material innovations, participatory design approaches to design-and-build schemes, the core message saw a fundamental return to architecture for the humanity. The challenge is with people as the centre of consideration: *How can architecture be generated without sacrificing concerns of cost and aesthetics?*

Projects such as schools, community centres, parks, transportation hubs, housing, marketplaces and retail centres take on new methods and approaches in design which require a re-think in the delivery of design studies in architecture schools. While this shift is challenging, inevitably, through these projects, students who form the new generation of architects will acquire a good moral compass in becoming a responsible citizen.

Dr VERONICA NG

【 GUEST EV EDITOR | EDITOR-EV@PAM.ORG.MY 】

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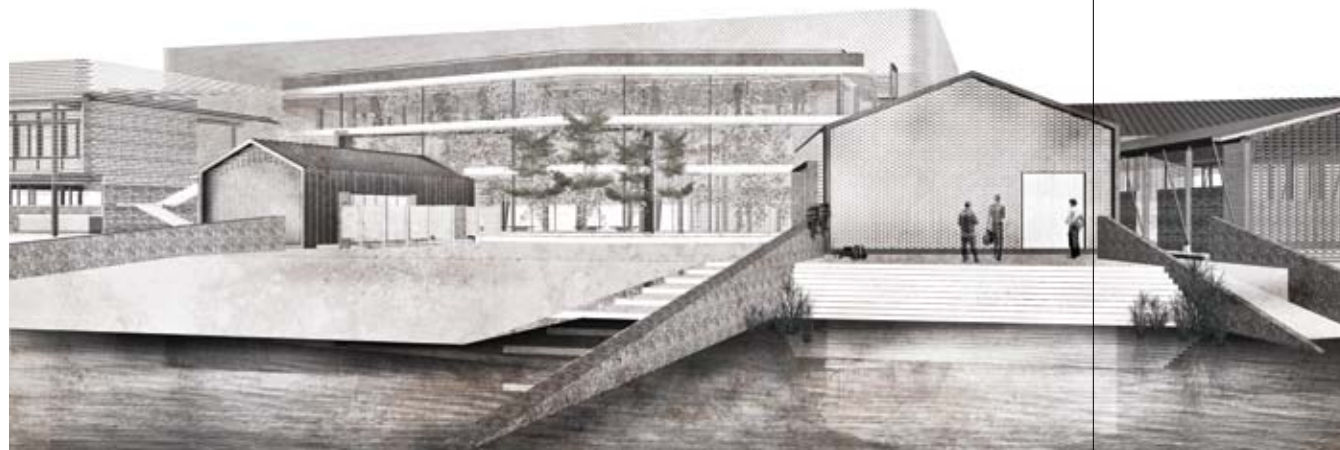
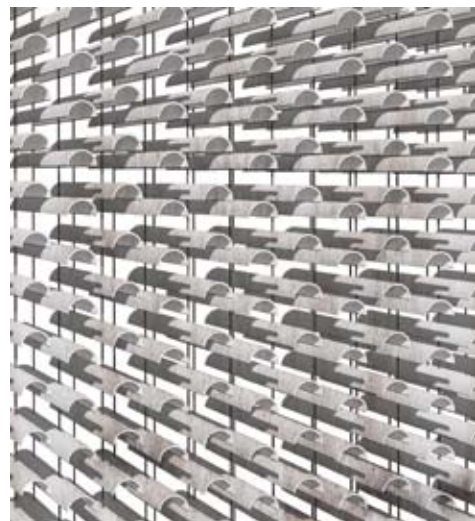
STUDENT WORK

SUSTAINING CULTURE: DIALOGUES BETWEEN THE PORTUGUESE COMMUNITY AND THE SEA

STUDENT'S STATEMENT

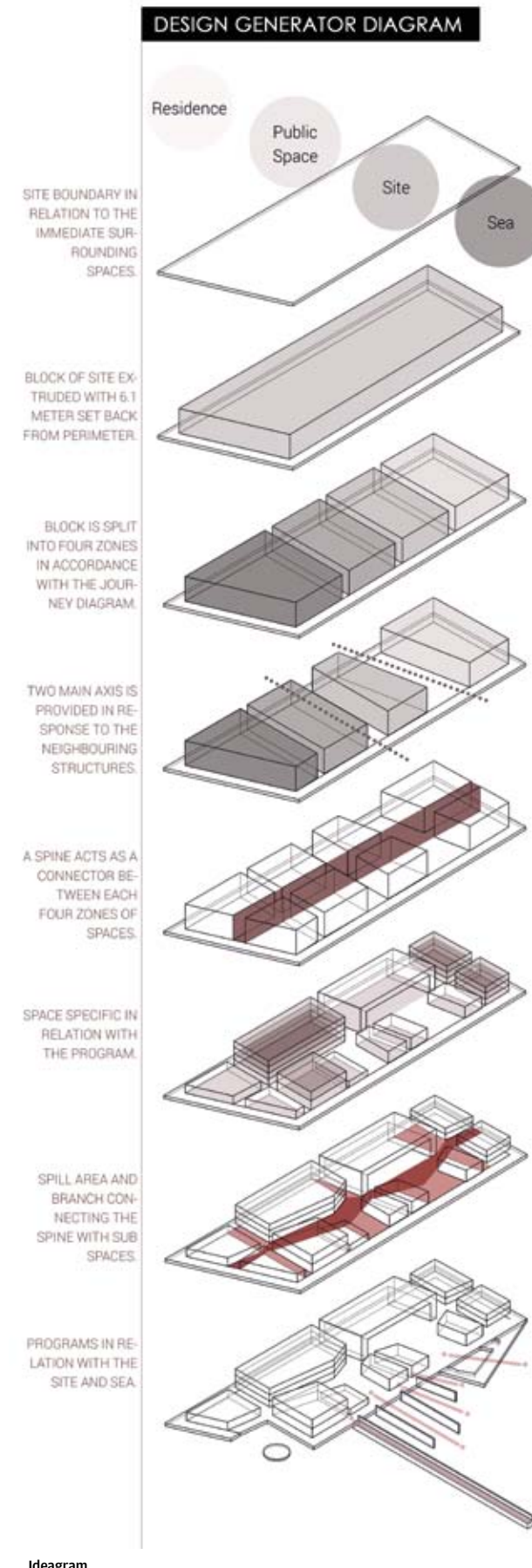
This cultural centre seeks to strengthen the continuing relationship between the Portuguese Settlement community in Malacca and the Straits of Malacca by exploring sustainable ways to preserve a culture while managing development to promote the economy. With collaboration from the local community under threat by gentrification, cultural buildings are planned to encourage - rather than destroy - a neighbourhood's cultural vibrancy. They act as public spaces, vocational school, community hall, and spaces for local industries. The project design aims to be part of a social ecosystem, not simply a place for tourists to visit; a cultural hub connected into an existing cultural vibrancy, supported by infrastructure and the existing communities.

Bamboo facade

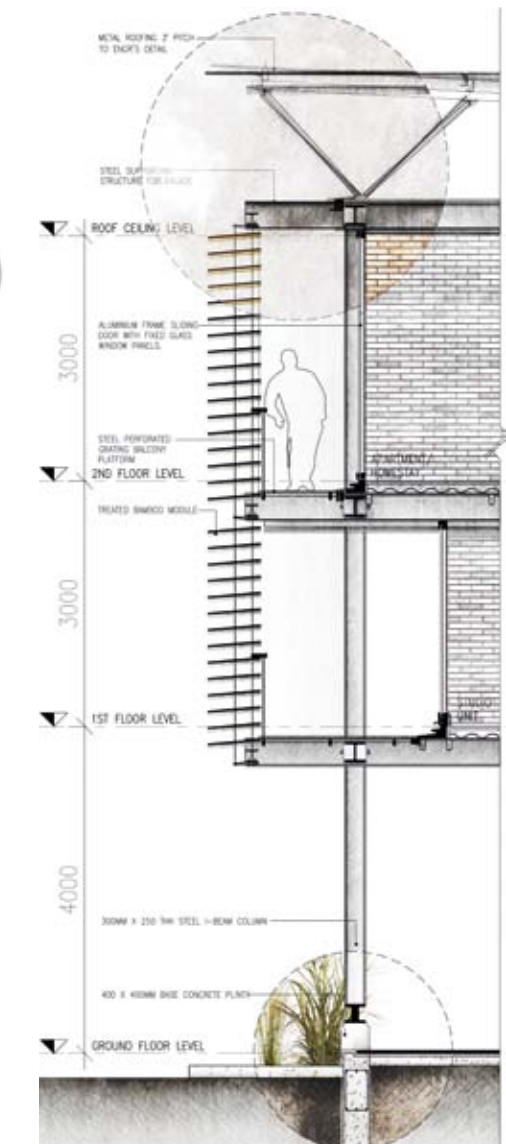


FROM TOP: Studio unit; Berthing area

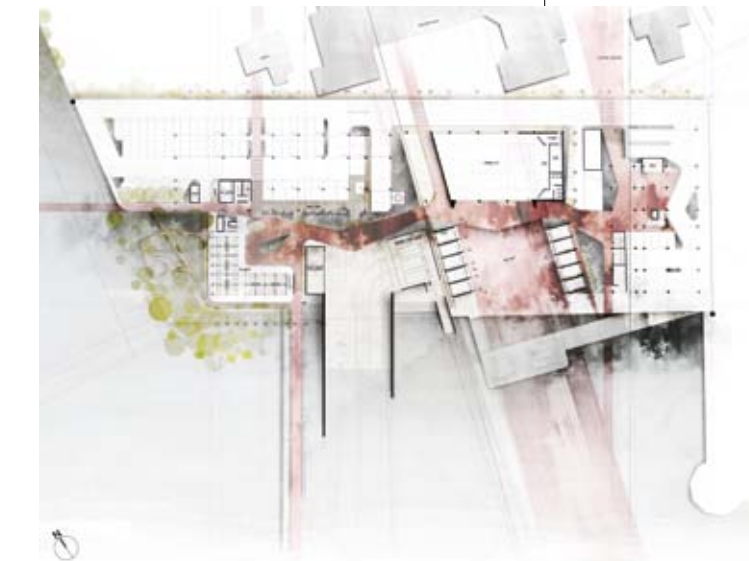
Night view



Ideagram



Section detail



Ground floor plan

STUDENT
Matthew Goh
Seng Yang

COURSE
Master of
Architecture

CLASS / YEAR
Sem 1 Year 1 / 2015

EDUCATIONAL INSTITUTION
Taylor's University

SUPERVISING LECTURERS
Dr Nikhil Joshi, Ar
Edward Chew, Ar
Ian Ng

STUDENT WORK

NEIGHBOURLINESS



安樂村是馬來西亞華人聚居的村落，形成于1950年代，是馬來西亞國民政府於在長達10年的緊急狀態中設立的一系列華人集中營遺址。當時英國政府為了阻止社區的華人与森林中的馬來亞共产党势力接触，便将居民安置在野外的华人集中营。这些集中营后来成为了华人聚居的新村落。

【 STUDENT'S STATEMENT 】

The project aims to look into the sustainability of the community through the integration of residential, small industry and office components. For the residential component, the pocket of land is unique in its setting where the occupants build their own home with their own thoughts and considerations. Each unit is close but aligned to avoid direct view for privacy purposes. The small industry here is not defined as one entity but a network of life where resources can be replaced and replenished, and grown with individual capacity but yet supportive of each other. The offices are designed against the norm by grouping them together for 'easy' management, but scattered to support the peripheral facilities. The three entities are not completely dependent on each other so as to avoid the chain effect when one is impacted; but they are broken into smaller entities to make a whole. 天

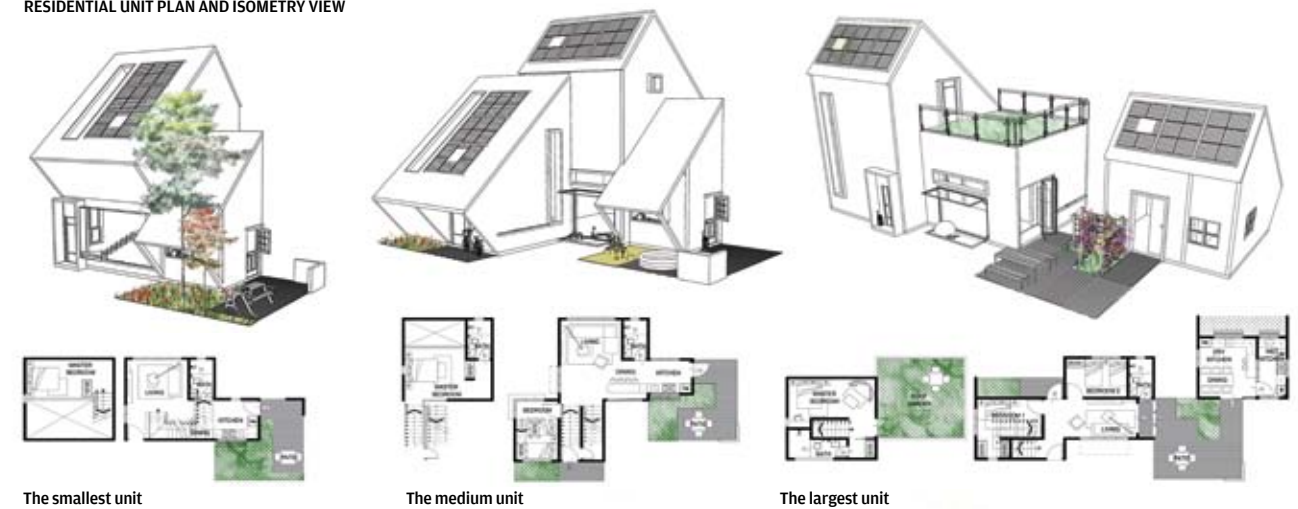


Ground floor plan

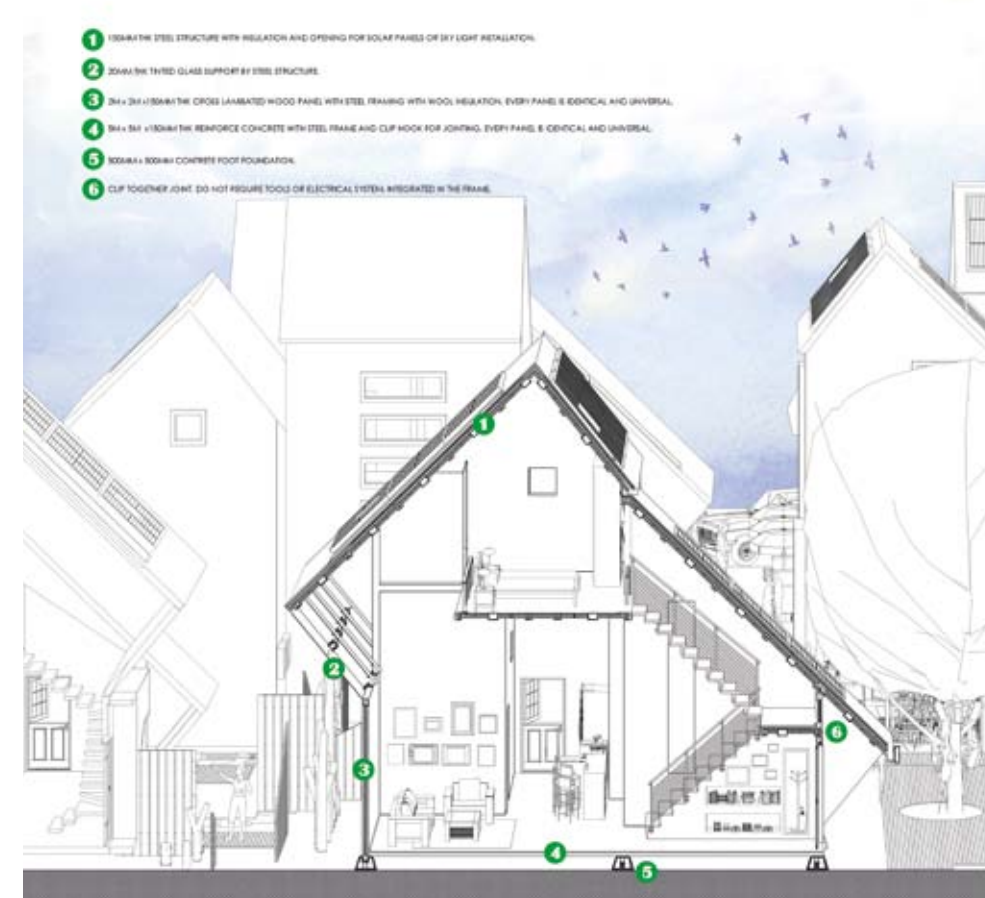


Longitudinal section

RESIDENTIAL UNIT PLAN AND ISOMETRY VIEW

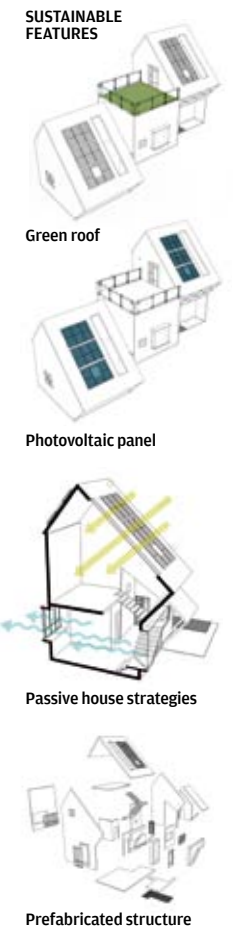


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- 6 CLIP TOGETHER JOINT. DID NOT REQUIRE TOOLS OR ELECTRICAL SYSTEMS INTEGRATED IN THE FRAME.



Detail sectional perspective

SUSTAINABLE FEATURES



STUDENT
Liew Shan Liang

COURSE
Bachelor of Science (Hons) Architecture

CLASS / YEAR
Sem 2 Year 3 / 2015

EDUCATIONAL INSTITUTION
UCSI University

STUDIO MASTER / SUPERVISING LECTURER
Ar Chia Lin Lin

STUDENT WORK

COMMUNITY RECYCLING PARK – A KUALA SEPETANG PROJECT



Study model

STUDENT'S STATEMENT

Located at a humble coastal fishing village in Kuala Sepetang, Perak, this project revolves around the community – from identifying the right questions, involving the community in the design process, to providing contextualised solutions. This Community Recycling Park addresses two underlying and pressing issues of the site – the improper disposal of rubbish and lack of a proper park for the community. The feature amphitheatre is used to segregate dry waste according to their categories, raising awareness of waste recycling, and as a communal gathering spot for activities. Simple technology is used to compress certain waste materials into construction materials such as building blocks, which will then be used by the community to build facilities at other unused plots of land, instilling a sense of ownership in them. Landscape and proposed park facilities are designed to create a park with comfortable dimensions that integrate with the architecture. The vision of the building is simple – to create a hub that retains and creates memories that will be deeply embedded as a part of the community of Kuala Sepetang, retaining the true essence of place-making.



Sectional perspective



Exploded axonometric view of watch tower



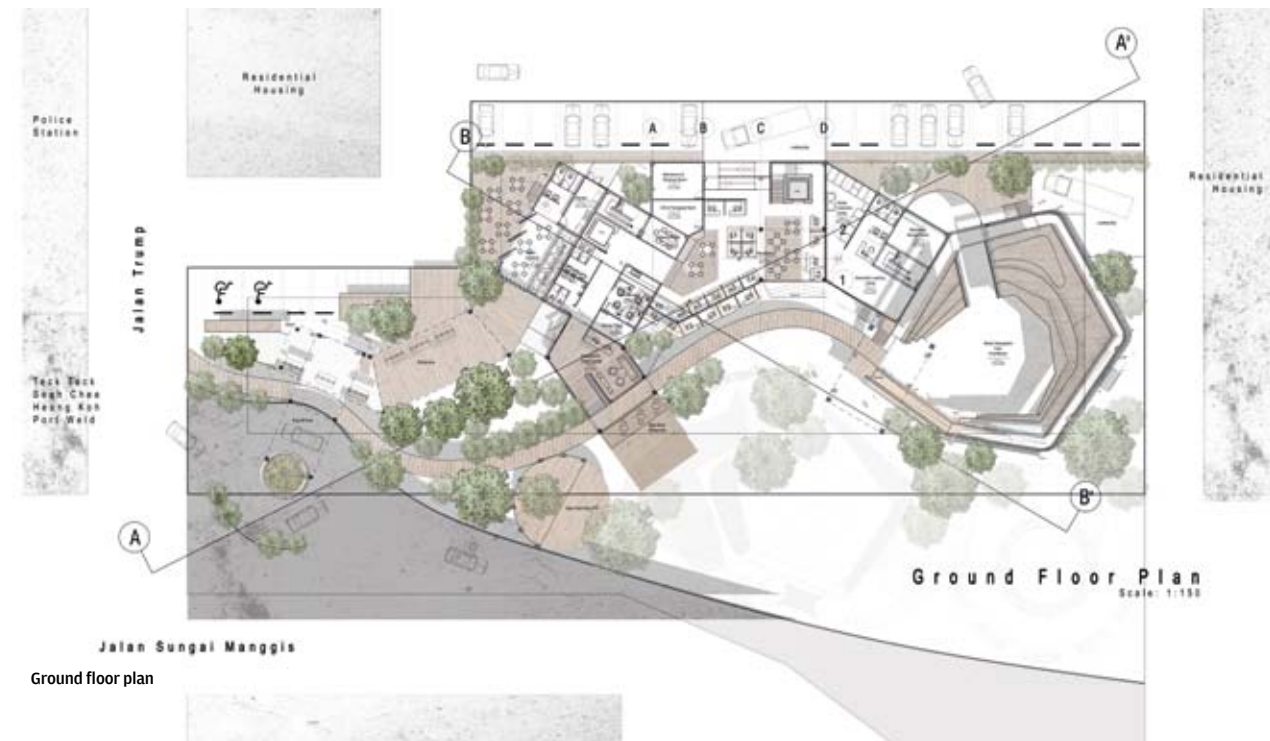
Section A-A



Section B-B



Community recycling park



Ground floor plan



FROM TOP LEFT (CLOCKWISE): Waste segregation area and gathering area; Outdoor pathways with structure made of recycled timber; The tower sitting area shaded with louvres

STUDENT
Charlene Chan

COURSE
Bachelor of Science (Hons) Architecture

CLASS / YEAR
Sem 2 Year 3 / 2015

EDUCATIONAL INSTITUTION
Taylor's University

STUDIO MASTER / SUPERVISING LECTURER
Ar Edward Chew / Cheah Khai Kid

STUDENT WORK

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