



Recreational and Creative Centre

Zalina Shari

The second project calls for a three-storey recreational and creative centre that is vibrant, dynamic yet respectful of the domicile context for the purpose of the youth community to “work, respite and revitalize”. The site is located on a lakeside park in the centre of the self-contained Kota Kemuning township in Shah Alam. The challenge in this project was to formulate a methodology for placing the facilities by taking into account the urban context which was not emphasised in the other project.

Obvious from the name of the project, students were asked to design a building that satisfies dual-functional requirements.

First is the recreational part where indoor recreational facilities need to be provided for the youth group of the suburban area. Second is the creativity part where spaces for an artist to stay and get involved with the community are to be served. These include spaces for giving presentations, workshops, or collaborating with the local youth, and eventually exhibiting their arts & crafts products. Additionally, students were encouraged to consider a coherent and powerful design layout for a sculptural courtyard.



Jury Review

Faridah Adnan

At first glance it would seem appropriate to take cues from paintings by renowned artists for a recreational and creative centre. The students elaborately explained their design approach through much writing, and somewhat less sketches. But how does a 2-dimensional art translate into a 3-dimensional architecture? It could be too literal a translation. Compare this with the 3-dimensional shard metaphor adopted by Daniel Libeskin at the Imperial War Museum North in Manchester. The IWMN was fundamentally based on the globe of the world where areas of wars and conflicts were mapped out. These traces of history, in the form of shards, were in turn assembled on the site and projected into the building.

One of the objectives of the task was to expose students to a community based project. Here one was presented with a dichotomy: Should the building be designed for the community first or should art be the priority? Quite a number of the proposals were manifested in sculptural forms. Was a sculptural form suitable for the community or would a low key and unassuming edifice be more suitable? The building was trying to be the art or sculpture, a thing to look at, a sight to behold, rather than being there FOR the community. If a building was designed for the arts, did it have to be artistic? Would it be better if it were to be subdued and merely act as a backdrop to the works of art produced within? But a bland box would not do it. The building itself still had to be inspirational. Then again, perhaps in a community like Kota Kemuning, all these would be acceptable.

Several of the proposals that were earlier described as being sculptural were curvilinear in shape. Curvilinear forms had their own language and there was a certain method of employing them in architectural design. In the students' works most of the curved walls were appropriately used. When

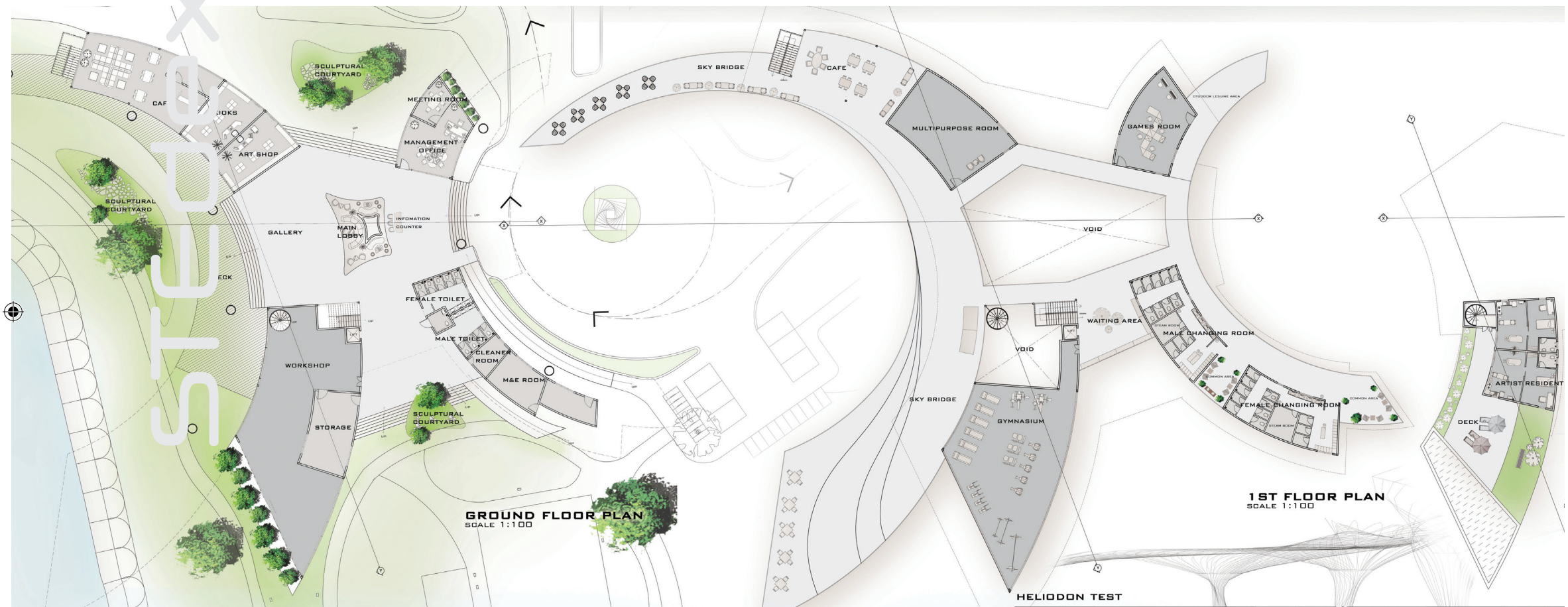
employed in a large and tall space they created a dramatic sensation as the curvature of the walls could be fully seen and experienced. The sweeping curves could even be described as sexy. Interior images were in abundance to indicate the spatial quality of these spaces. Furniture layout on the floor plans showed how well the spaces would function. Generally the drawings were well presented, and together with well executed models, they did justice to the design.

But curves should not be used indiscriminately for just any space. The main gallery should have flat vertical walls to display flat art canvases. It does not make economic sense to use curves for small, cellular spaces where the sensation of the space would not be fully appreciated. Unless the design was for a resort or a prime park facility, toilets should simply be rectilinear for ease of services installation. Art shops and store rooms that required straight runs of shelves would work better if rectilinear. It was equally painful to see M&E rooms and lift shafts in curvilinear shapes.

Aside from the few negative comments, overall, the project was carried through successfully. The buildings related positively with the site. The massing was generally modern and yet they responded well to our equatorial climate. Thus it could be surmised that students achieved the main objectives of the project which were: To expose students to a community based project; to develop design concepts and approach with appropriate vocabularies; and to reinforce systematic design process in producing design proposal.

Pulsing Soul

Zalina Shari

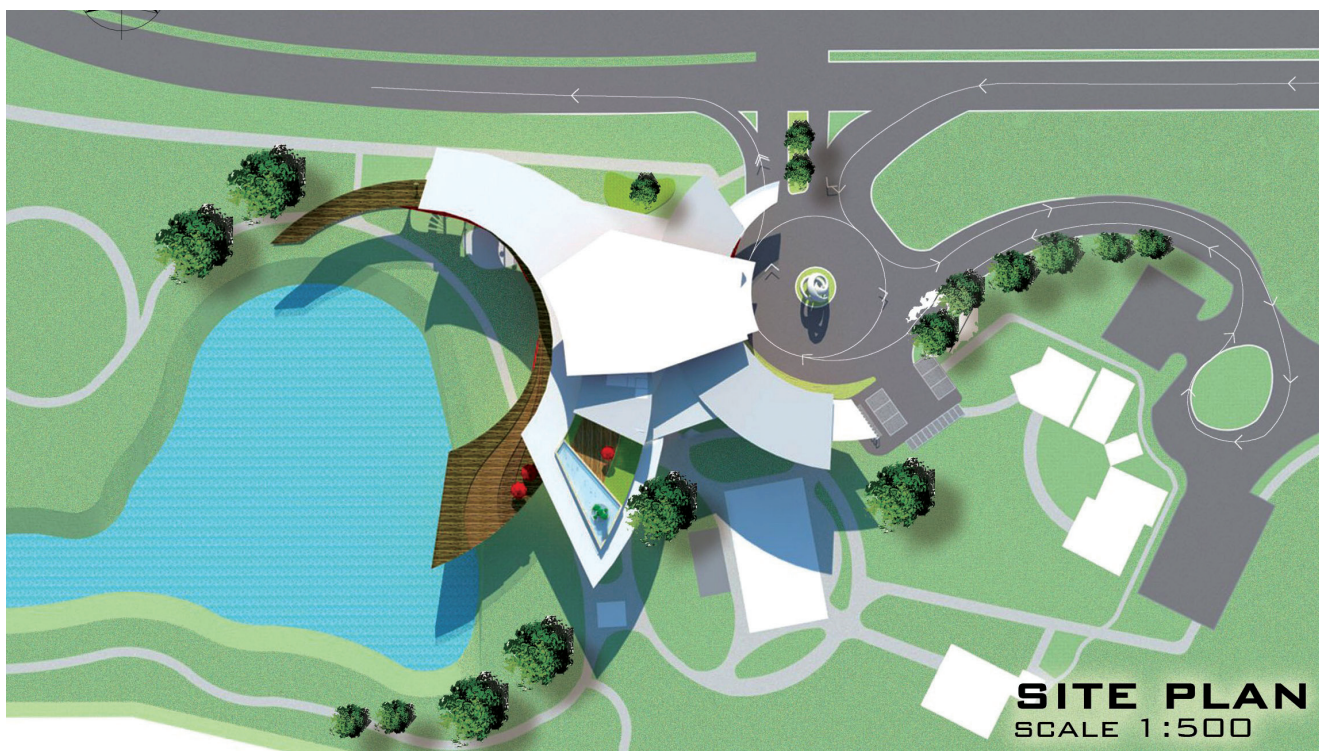
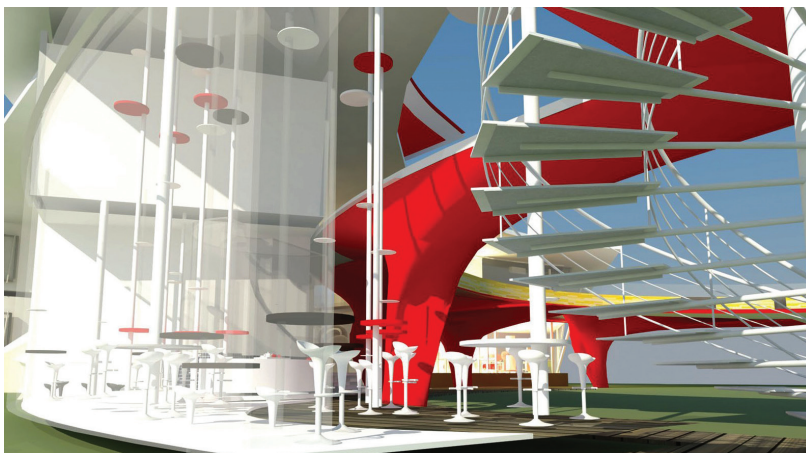


This exciting project was conceived as a contemporary, volumetric version of a stroll garden. Fluid, rhythmic and sculptural are among the words that can describe Esther's planning layout, forms and interior design. Hence, the scheme confronts conformity and diversity. In response to conformity, it complements well with the natural features on the site, particularly the water body. The scheme also appears to be in contrast to the surrounding developments creating distinctive identity in the master plan. The diversity of both sites and of her proposed complex is also evident as Esther decided early on to conceive her complex as a group of buildings rather than a single building. The result is a

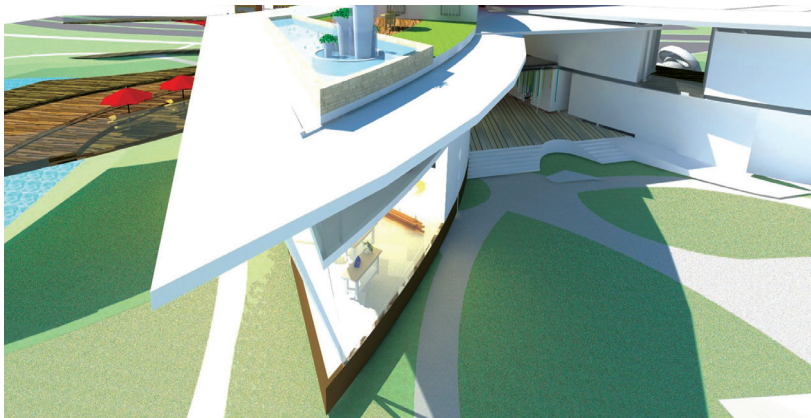
complex made of four spatial components formed in a manner that appears to be exploded into four directions allowing the central lobby space to be visually and physically connected to all four sides. At the same time, she resolved the site demands for continuity, connection, entry and pedestrian movement. There is no frontality and no single point of visual comprehension in the scheme. Rather, as one moves through the complex, one comes to appreciate it as multidimensional-diverse and open-ended.

This is unsurprising as the design adheres to the concept of 'pulse-heart-soul'. For example, 'pulse' is denoted the connections between spaces; 'heart' is represented by the central grand

lobby which allows outward views to all sides; and 'soul' is symbolized by the sweeping and projecting sky bridges that accentuate the scheme. These articulated interventions such as the sky bridges, exploit the water's edge and create a rich variety of spaces on three levels. The whole complex is served by umbrella-like structures that either support the sky bridges or simply act as a free-standing one. Although the buildability and durability of the latter might be questionable, it helps to shade spaces underneath, enhances the bold sculptural quality of the form, and balances the overall three-dimensional composition. As Ove Arup once said: "What the engineer sees as a structure, the architect sees as a sculpture. Actually, of course, it is both".



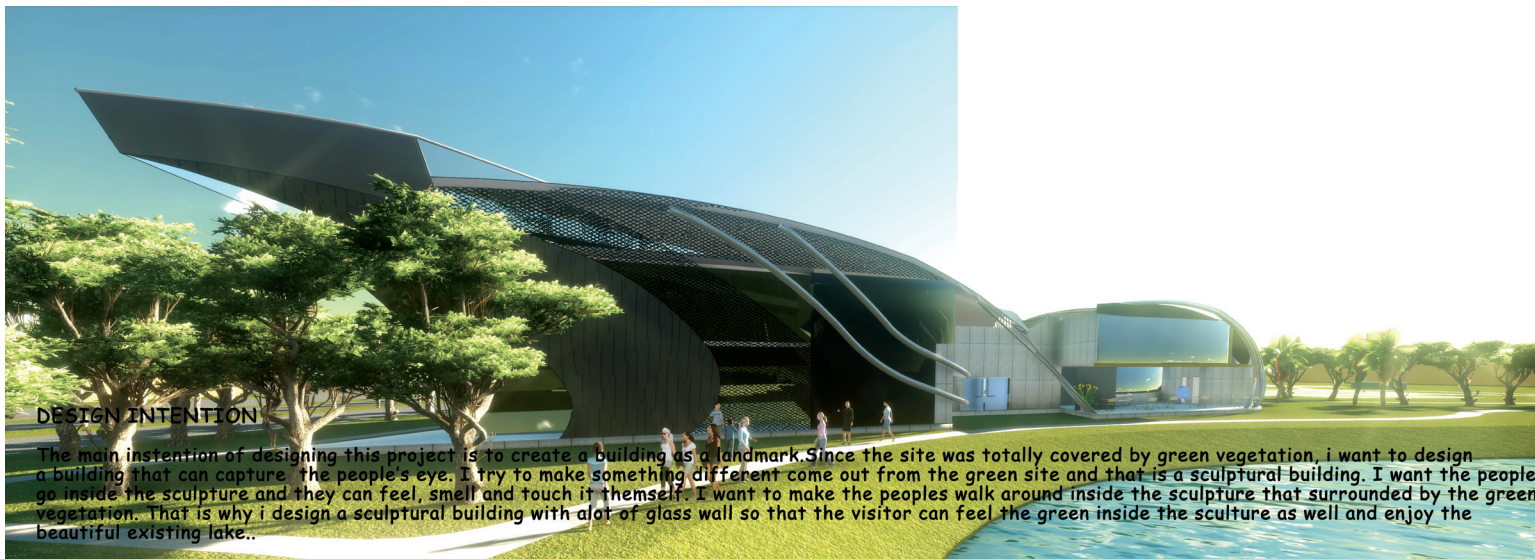
■ Esther Wong Shan Ya





Expressionistic Functional

Zalina Shari



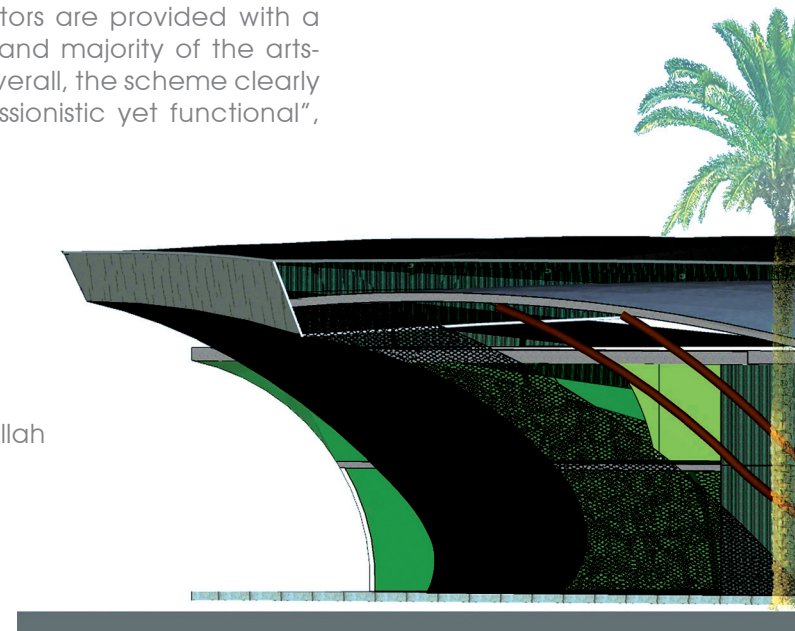
DESIGN INTENTION

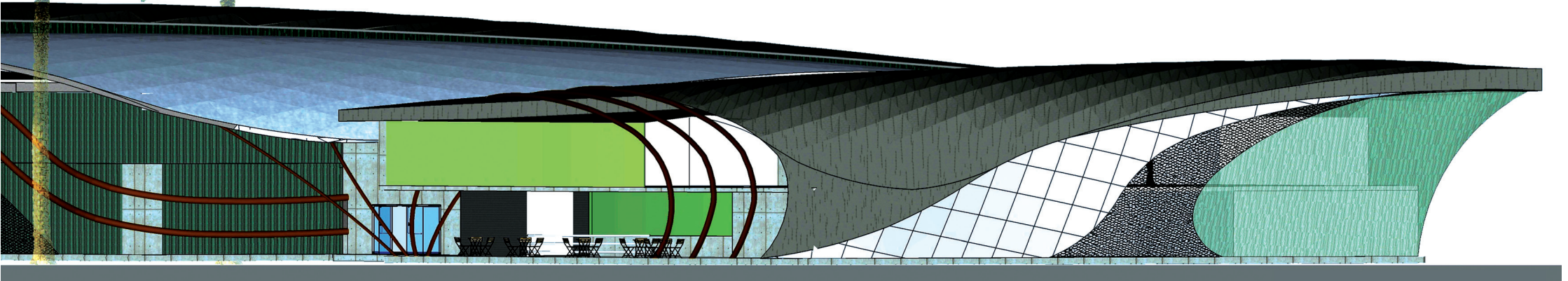
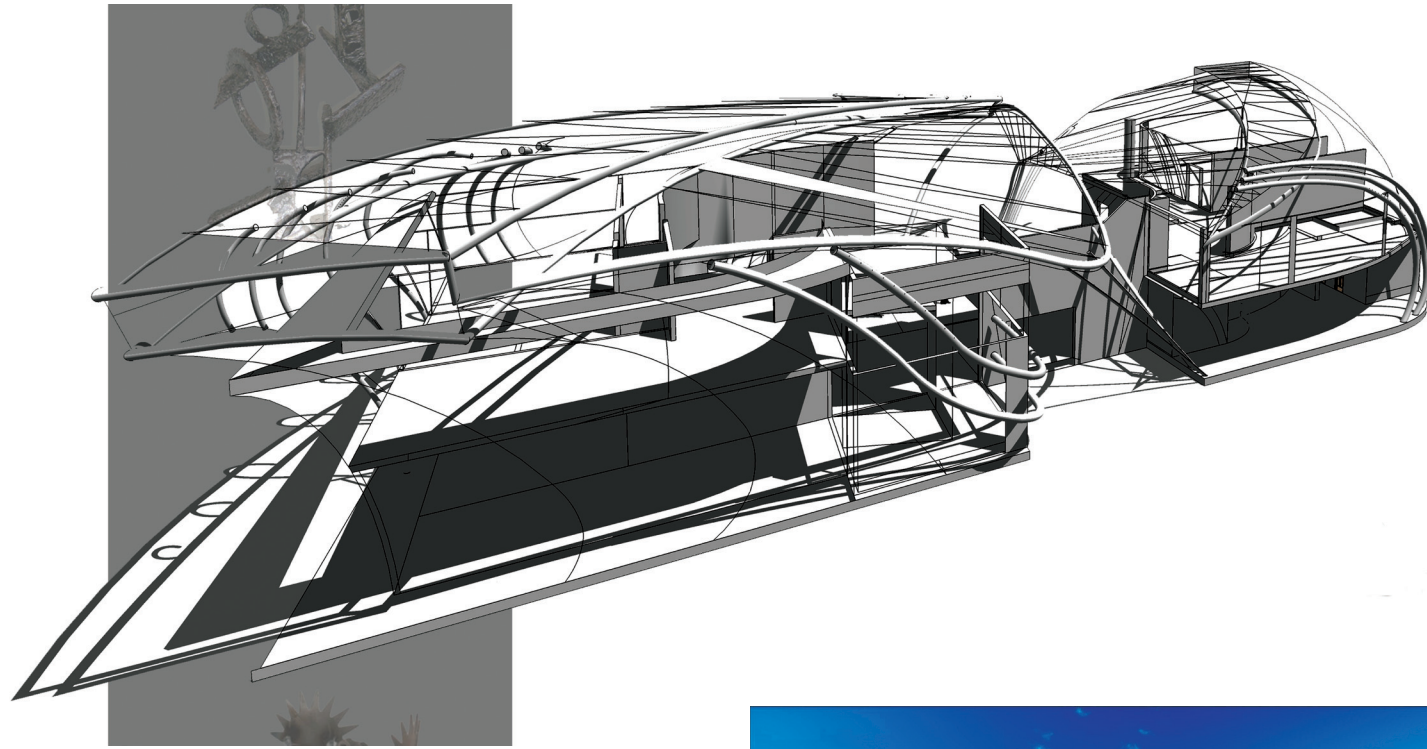
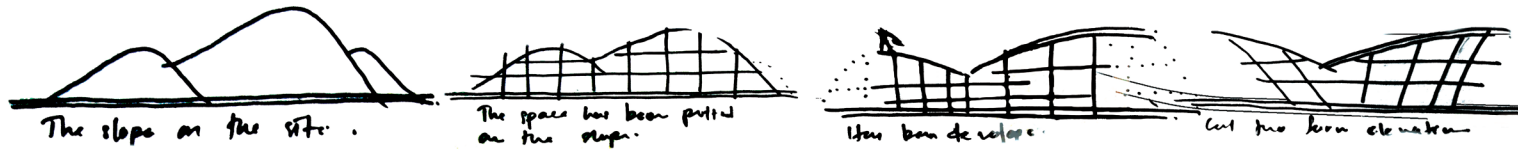
The main instention of designing this project is to create a building as a landmark. Since the site was totally covered by green vegetation, i want to design a building that can capture the people's eye. I try to make something different come out from the green site and that is a sculptural building. I want the people go inside the sculpture and they can feel, smell and touch it themself. I want to make the peoples walk around inside the sculpture that surrounded by the green vegetation. That is why i design a sculptural building with alot of glass wall so that the visitor can feel the green inside the sculture as well and enjoy the beautiful existing lake..

Lukman's proposal for the Recreational and Creative Centre focused on setting a man-made expressionistic and bold sculptural object in a suburban park. The building sets beautifully within the park becoming functional sculpture embodying the overall concept of the proposal. Lukman became increasingly interested in evoking some sense of release from being grounded. Articulated elements of the structure are visible to passersby, and thus invite further exploration. Since the power of the arts is subliminal – it is about what happens inside the place that houses them and what occurs at a deeper, even hidden level – the building elements are treated as sculptural, kinetic pieces emerging from the earth to reveal what lies below. Lukman has created an oscillation of scales and resulted in repetitive, rhythmic divisions that disperse the whole through interactions between solid

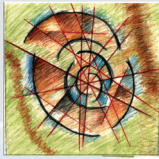
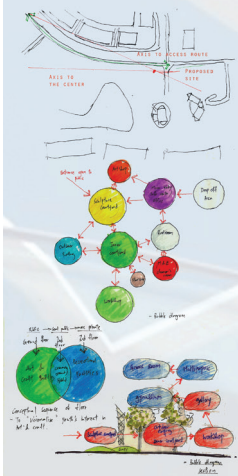
and void. The clear, interlocking volumes and the formal language of interconnecting planes are heightened by a change in solidity and transparency as well as in colour and texture of construction materials. A cut at the centre of the building produces an entry space orienting visitors to the exhibition functions on the north, various ancillary commercial functions on the south, and indoor recreational facilities above. The public enters the main exhibition space at its vertical centre. At this point, the visitors are immediately immersed in the volume of the space. Visitors are provided with a view of the lake at the front and majority of the arts-and-crafts collection inside. Overall, the scheme clearly denotes the notion of "expressionistic yet functional", as what it was intended to be.

■ Mohammad Lukman Abdullah



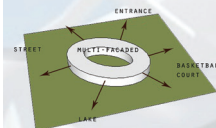


DESIGN PROCESS

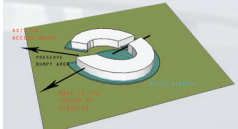


SPATIAL FORCE CONSTRUCTION:
CREATE A STRONG COMPOSITION BY INTERSECTING
DIAGONAL LINES WITH CURVED LINES

- 1: TREAT THE SPACES AND SITE AS A PAINTING.
- 2: APPLY SPACE PLANNING FROM EARLY SCENE.
- 3: CURVED LINES CREATE THE SPACE & BOUNDARY
- 4: DIAGONAL LINES TO DEFINE THE SPACES.

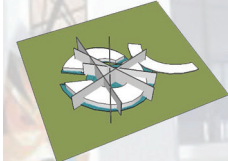


- THE BUILDING NEEDS TO BE MULTI-FACADED (NO DISTINTION OF FRONT,BACK AND SIDE)
- A CENTER THAT ATTRACT PEOPLE TO GATHER
- ELLIPTICAL FORM THAT STAND OUT FROM THE SITE AND COMMUNICATE WITH ORGANIC PLANNING.

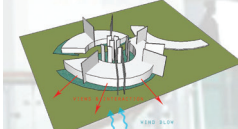


FRAGMENTATION OF MASS
-AXIS OF ACCESS ROUTE & CENTER CUTTING THROUGH
THE MASS, COURTYARD REDEFINED, BUMPY AREA
PRESERVED.

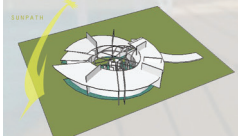
SPIRITUALITY
-INTRODUCTION OF WATER ELEMENT SURROUNDING
THE BUILDING



ABSTRACTION
-OFF-CENTER DIAGONAL LINES INTERSECT WITH
CURVILINEAR LINES TO DEFINE SPACES
-CANOPY FORMED FOR PARKING AREA



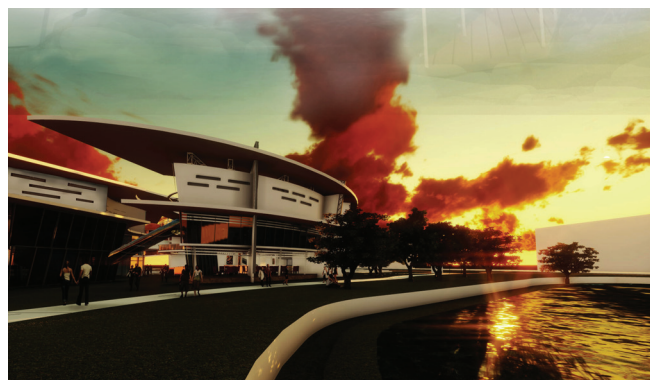
- CUT AWAY & OFFSET OF DIAGONAL LINES ACCORDING TO FUNCTION
- INNER COURTYARD DEFINED AS OUTDOOR EXHIBITION. USING HIGH WALLS FOR DISPLAY
- RESPOND TO VIEW AND INTERACT WITH THE SURROUNDING.



- LARGE OVERHAND ROOF TO BLOCK DIRECT SUNLIGHT
- ATRIUM SKYLIGHT BASED ON PAINTING, TO CREATE AN HIGHLY ABSTRACT SPACE WHEN THE SUNLIGHT PENETRATING THE SKYLIGHT AND REFLECTION FROM THE POOL.

Exposition

Meor Mohammad Fared

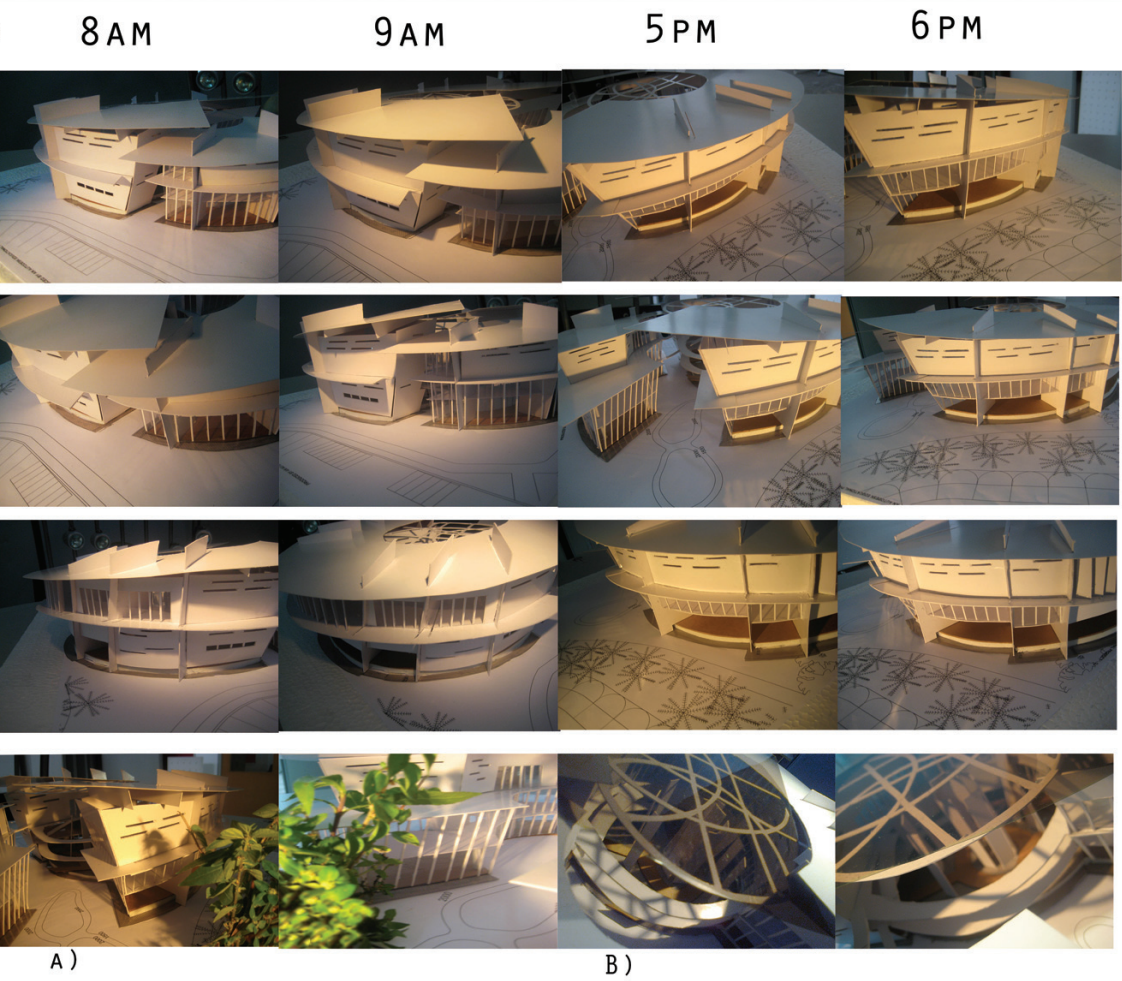


■ Ngu Xian Dung

Set on the edge of Kota Kemuning Lake Side Park, the proposed Recreational and Creative Centre tries to integrate the creative endeavours and physical aspects of recreational activities. Xian Dung posited that youth nowadays have less interest in arts and crafts and are more interested in other fields. By infusing the arts and crafts spaces with the recreational activities the youths who frequent the centre might be influenced and be inspired with the creative activities.

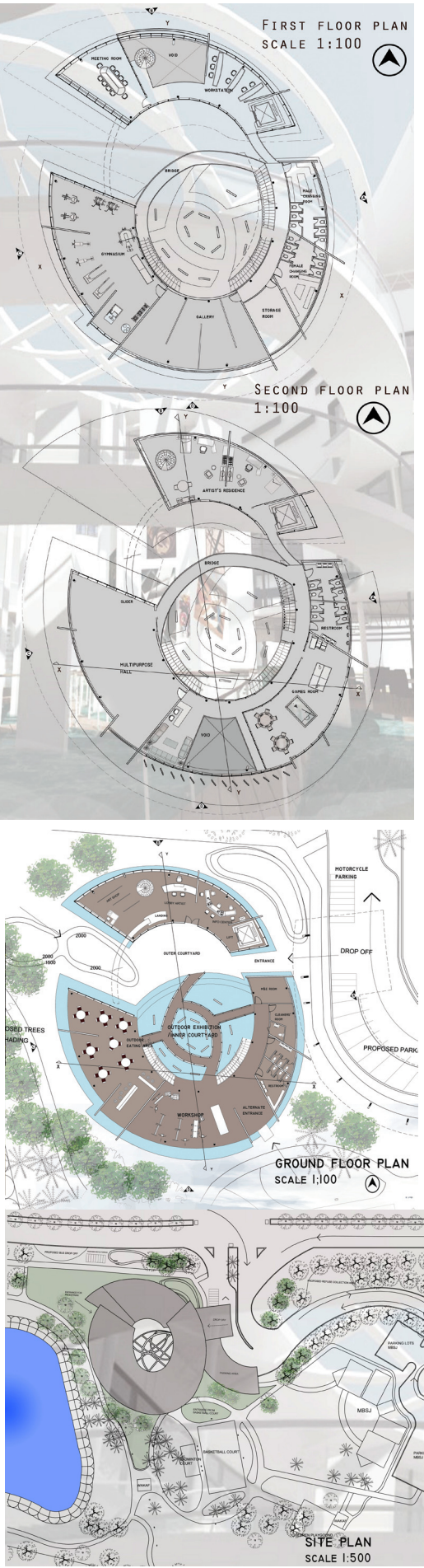
Xian Dung applied the Gustav Freytag's dramatic structure of the five acts – exposition, rising action, climax, falling action and resolution. Spaces in the Recreational and Creative Centre are arranged in a narrative sequence in order to heighten the visitors' experiences. The lobby and outer courtyard represent the exposition, which entice visitors to the centre. Rising action is represented by indoor courtyard which also serves as an outdoor exhibition area. The workshop

Sun Shading Analysis



and gallery which reveal the creative nature of the centre represent the climax, falling action and resolution part of the scheme.

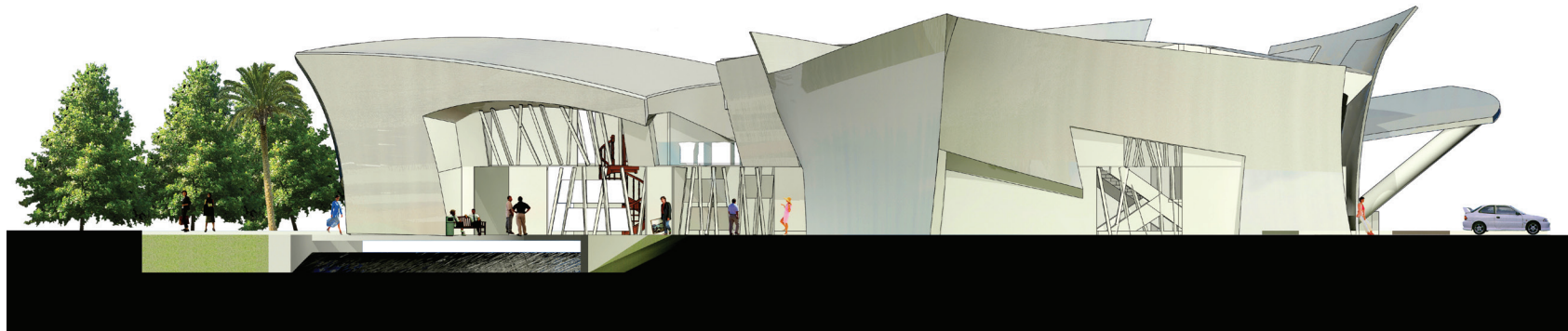
The form took inspiration from geometric abstract paintings of the dynamic juxtaposition between curvilinear and diagonal lines. The spaces are arranged in a graceful curve wrapping around an indoor courtyard which serves as the focal point of the centre. Three main entrances lead visitors to the indoor courtyard - from the drop-off area, from the Lake Side Park and from the basketball court. The strong diagonal planes define the boundaries of the various spaces and act as anchors to the hovering curvilinear planes.





Metallic Drift

Sumarni Ismail



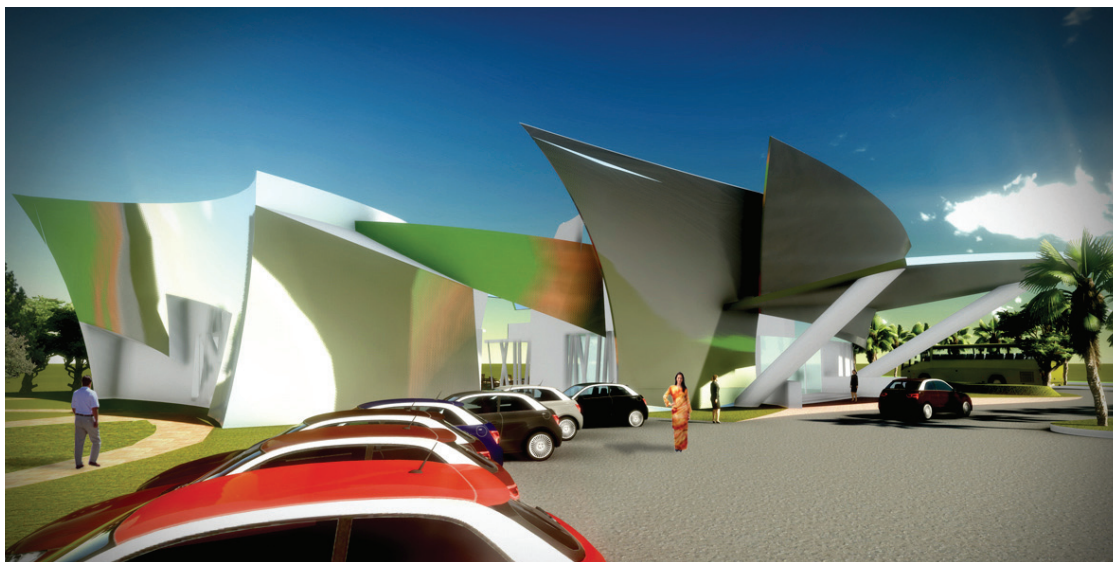
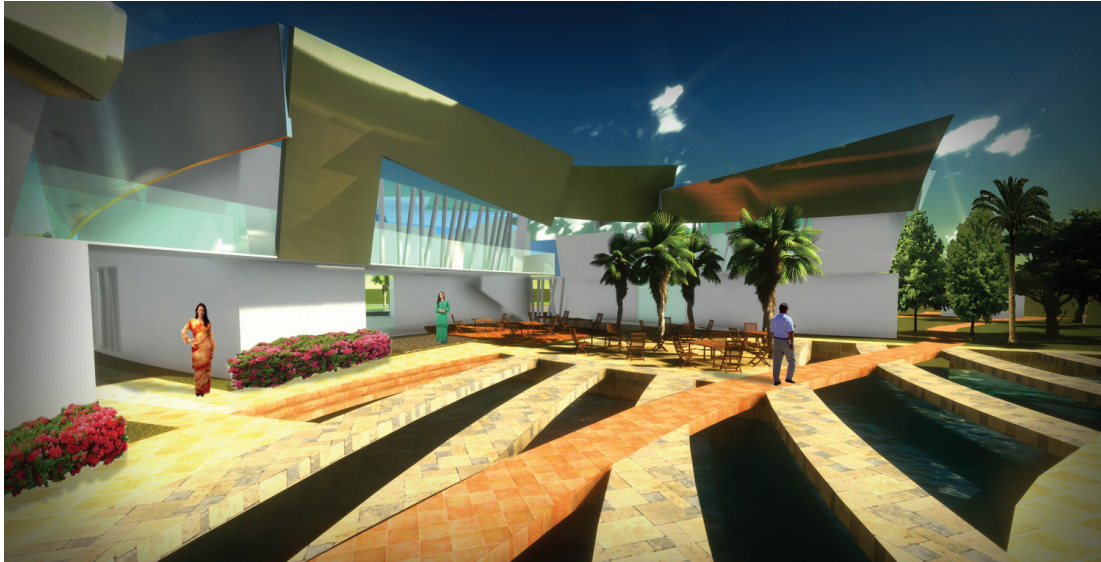
The site is a patch of an open ground by the lake with an existing nearby MBSA's building in Kota Kemuning township, Shah Alam. The profile of the land is rather flat, covered with green turf to allow pedestrians to roam into the unshaded open space. The site is bordered by commercial and residential buildings and the main road to Kota Kemuning.

Located at a very strategic site, the project attempts to enliven the city and its inhabitants by providing the society with a recreational and creative centre housing various indoor facilities relevant for the youth of the surrounding area.





The centre is a sculptural building intended to be the focal point of the lake area and its surrounding. The form of the building is derived from the organic shape of the site and metal skin is incorporated to the building form to portray the activity of metal art works in the centre.



The centre houses a spacious metal arts and craft workshop, gallery for metal sculpture, recreational facilities, food court and in-house artist residence including his studio. These spaces are laid as independent spaces located within the three floor levels. Each space has its own characteristic responding to the function of the space and at the same time optimizing the view to the lake by creating relatively wider openings. The spaces adopt the continuous flow of users' movement, giving the users the freedom to drift and discover appropriate places within the spectrum of the activities anticipated in the centre.

■ Muhammad Akrimee Makhtar





Crafted Inheritance

Sumarni Ismail

In developing the scheme for the project, Paul believes in an existing strong energy inherited by the site, mainly from the contrasting elements such as: matter vs. movement, land vs. water, shadow vs. brightness and rectilinear vs. curve form. These elements have been combined together to create an organic flow that integrates the distribution of building's internal energy. His design concept is based on providing functional spaces for recreational with the inclusion of art and craft facilities to support healthy living for the youth from the surrounding areas. The proposed design

responds to the environment by considering tropical climatic elements. Heliodon, a tool to analyse the solar shading, has been used in the design process as an attempt to incorporate environmental influences on the design. An open courtyard is created as the focus of the overall development. It houses all outdoor activities while simultaneously acts as a foyer for the building. Combining the two functions together permits the travel of the energy from the site to the building and spaces inside the building thus giving an optimal state of human experience.



■ Paul Ng Wei Cheng

