



# Leadership in Youth and the Needy

**Wan Srihani Wan Mohamed**

Abim Outreach Youth Leadership Training Centre calls for an innovative centre for the future leader in multitude aspects of life. Leadership is crucial for oneself, family, community and a nation. In any area of interests, leadership plays important role in bringing the field to greater heights whether in the field of art, science, education, politics, architecture, military and even sports.

The main objective of this project is to look into the needs and the new realities that are facing the leadership for the future especially in the borderless world in term of communication and the liberalisation of the world economy. The brief is designed to ensure students are able to explore spaces and forms based on the programs provided in the centre. The components of the proposed project are mainly accommodation for male and female and staff accommodation as well as supporting facilities.

The facilities of the youth training centre should reflect the environment and the kind of training most relevant to the leadership of the new generation to face their future world. Leadership in sustainability should be expressed in the facility designs as the trainees and guests will be living in the area that fully embodies and appreciates the notion of preserving the environment for the future. Leadership by example or 'walking-the-talk' is highlighted in the design.

Projects reviewed in this chapter are based on their boldness in experimenting not only in forms and spatial exploitation but also planning approach towards the site responsiveness.





# Jury Review

Mohd Zafarullah

## ABIM OUTREACH YOUTH LEADERSHIP TRAINING CENTRE: WALKING-THE-TALK

It is refreshing to note that the walking-the-talk mantra remains to be of great significance especially in the design of the Abim Outreach Youth Leadership Training Centre. To walk is to experience space; and as walking is a tactile and tectonic action, what better space is there to walk through than one's own personal spatial history? What better path to walk to in the quest of finding one's own architecture?

Given the task to analyse new realities in human leadership in a world wrought by looming ecological dark clouds, the Year Three students allowed themselves great liberties to bulldoze their way through new spatial boundaries and experiment with vigour and formalistic boldness. As if discarding worn-out and obsolete ideas on leadership and by deploying newly experienced ones, the students wasted no time in affecting a design regime change. Recent images from pop culture are borrowed with equal doses of pomp and/or pretence. There are enough skewed forms screaming across the lonely whispers of the paddy landscape (Clement Cheam), as if driven by these hormones raging across their physiological plains of youth. Indeed they are great visions of the shape of things to come and credits should be given to these bold experiments. As evident in Ahmad Helmy's work, pod-like capsules hover in suspended machinery, ready to hatch the next batch of Abim leaders. Similar instances can be seen in Norasnani's work whence the pods have finally landed and future leaders are dispatched into the open landscape.

Whether they are done to embody the new spirit of change to parallel Abim lofty ambitions or to consciously pay homage to the forms (and essence?) of the late great Modern forefathers of, say, Archigram or the Japanese Metabolists or Sant'Elia are

once again, excellent grounds for many, many healthy debates. But in the true turn-of-the-century *esprit nouveau* we ask ourselves; are we desperately in need of the avant-garde to bring fresh direction against a Modernism that we now inherit? A Modernism, in the words of Leon Van Shaik, that is "decayed", and "washed over everything everywhere"? Does suspended machinery form the future way forward for the 21st Century?

Fortunately the programme is by no means autocratic. Certainly there are proposed schemes which take into account context-friendly elements to carry the rural theme one step further. Nature, water and timber become thematic (Tengku Muhamad Faig) and the space planning is a good study in spatial hierarchy. There is a clear expression of his own personal spatial histories all intertwined with the architectural canons of culture, context and materials in a harmonious, resonant intersection.

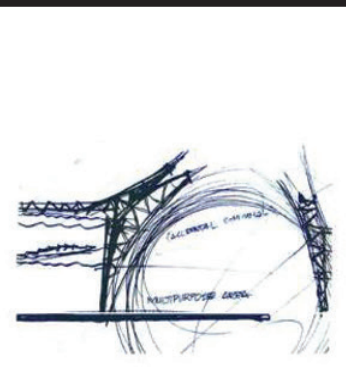
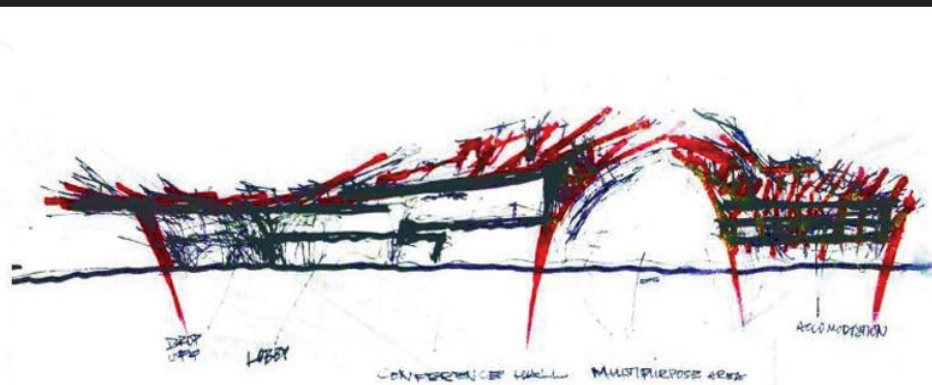
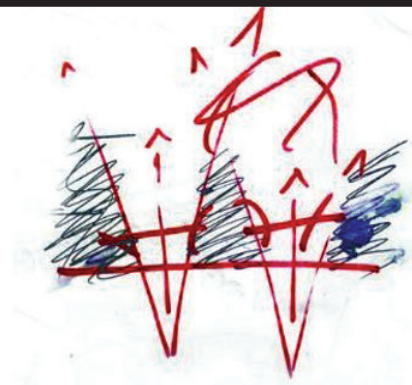
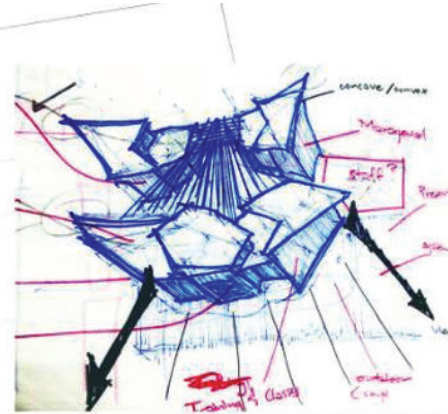
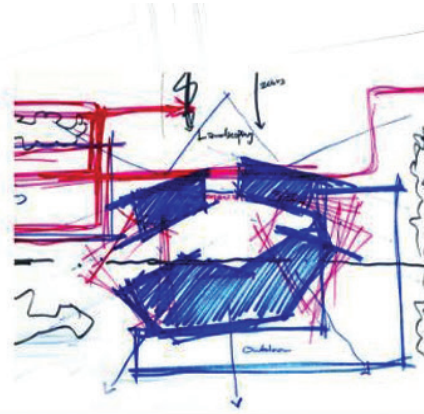
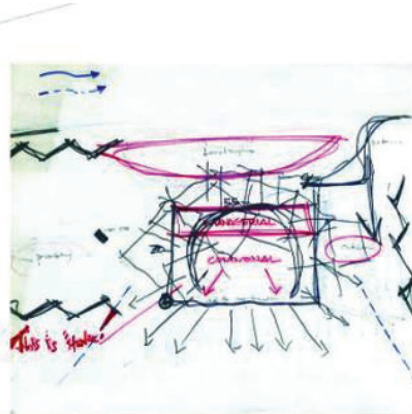
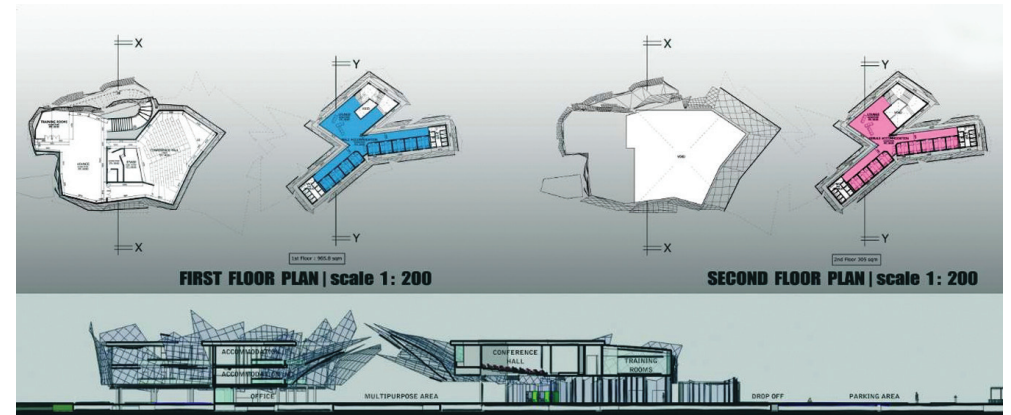
This is, by no means, an engagement of titans in differing camps. As students go through the process, they learn to make architectural choices without any moral attachments to it. Fads may come and go and tire us the same. Another set of the same ole' explosions and titillations. It is crucial that, as one makes these difficult architectural choices, one realises that the basis of choice must always be rock solid, not indulgent flights of fancy. The essentials must always be rooted deep in the substrates of great ideas, or contextual substance that refuses to be taken at face value. Then only, can one proudly attest to having expressed one's individual spatial histories; as one goes through these transformative experiences in architectural education.



# Form, Light and Illusion

Ida Suriana Ismail

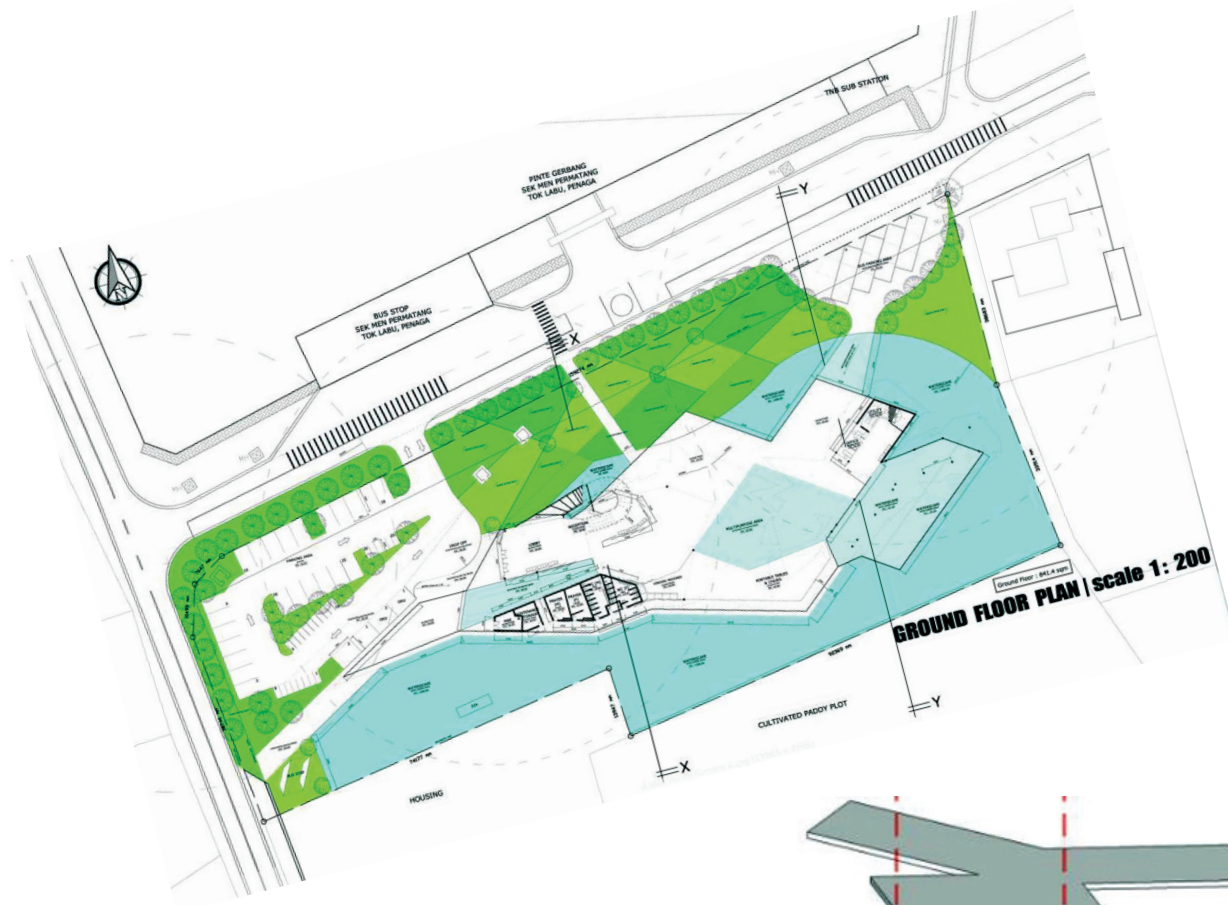
The play of form with appropriate lighting will create illusions to what one's eyes can explore and experience. It can generate a detached observation or a direct immersion of how one sees a building. Integration of these illusions with the surrounding environment is seen in Clement's work in ABIM Outreach Youth Leadership Training Centre project. Clement had confronted this idea which began with an observation of paddy fields around the site. He visualized the play of light and shades, evidently visible between the paddy stems and translated his thoughts from those simple lines and streaks of light to solids and voids of physical forms and spaces.



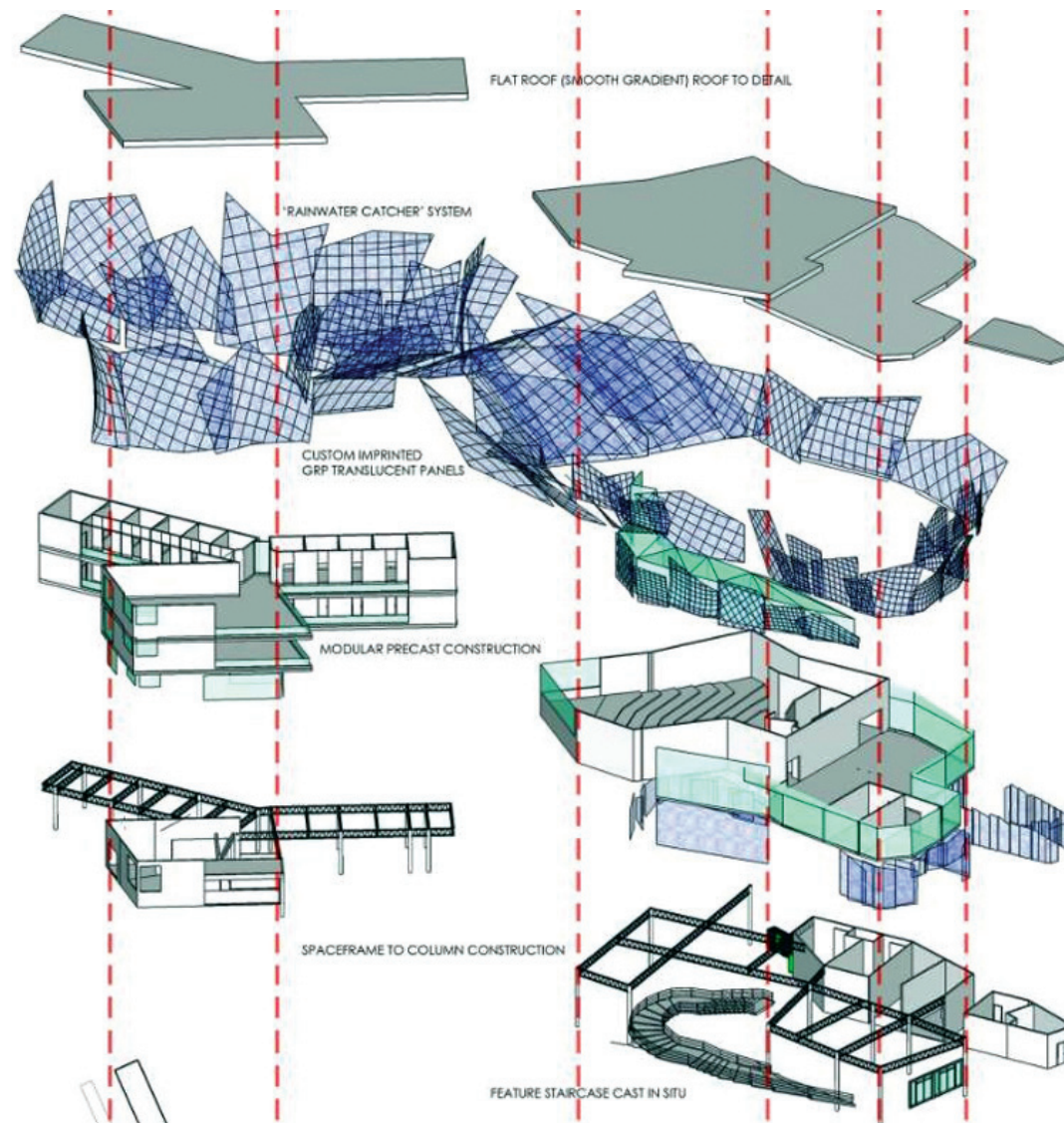
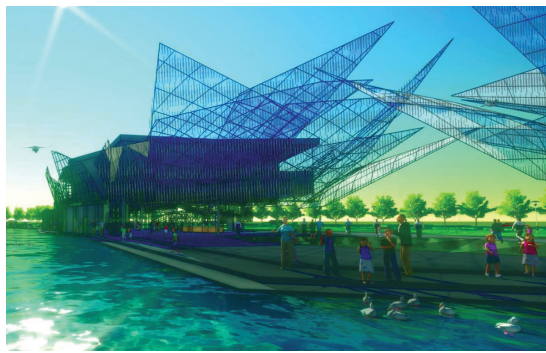
■ Clement Cheam Heng Kit







The proposed building consists of overlaying and overlapping screens expanded as walls for the building, allowing light to penetrate through the walls. This sets dramatic light patterns which shower the interior spaces, apart from permitting natural ventilation and capturing glimpses of serene waterscapes. The project opens up a new way in exploring form, light and illusion. It embodies and appreciates the notion of considering what pattern exists in the surrounding environment, and implementing such patterning approach to create a dynamic versus static composition of images to one's eyes.







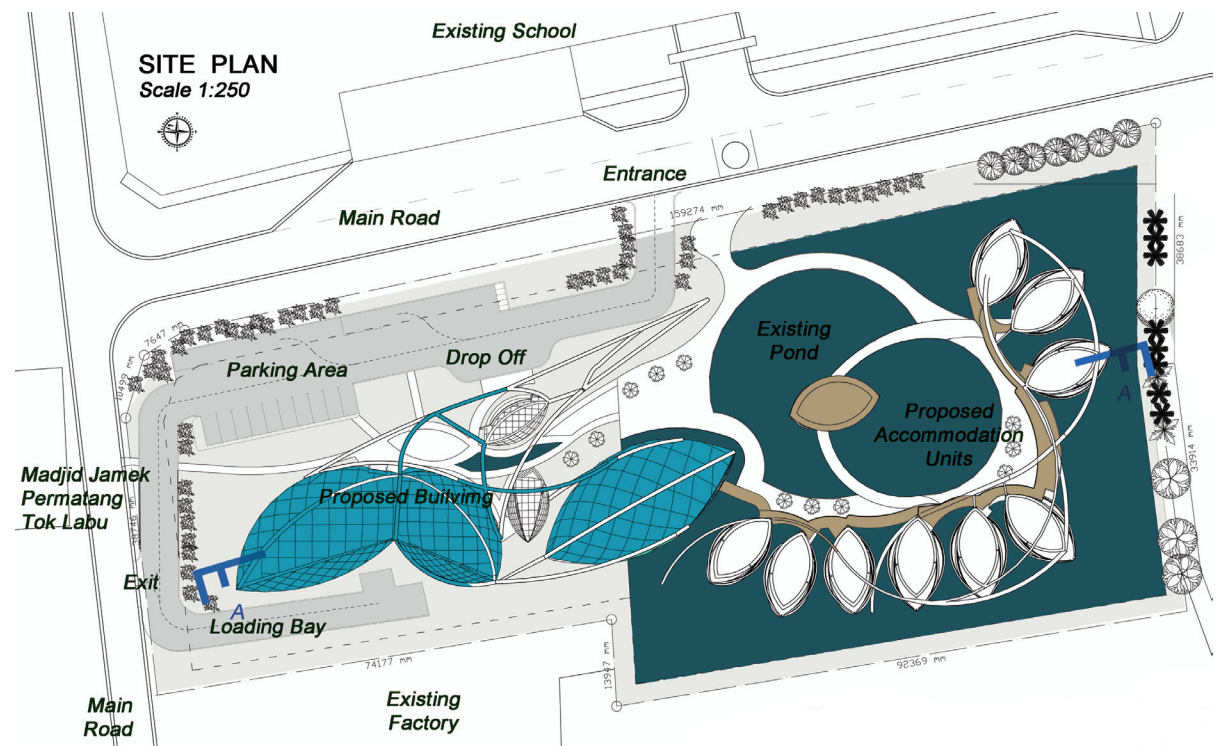
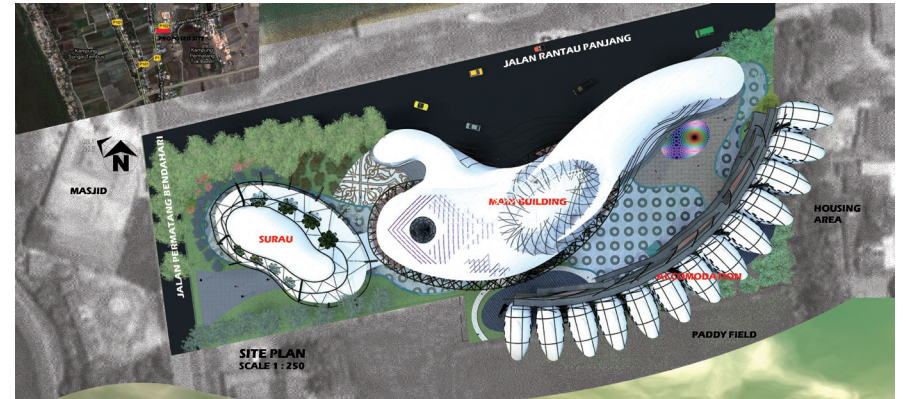
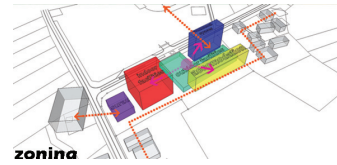
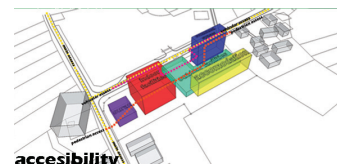
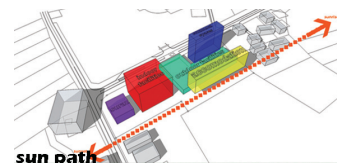
# Unorthodox Living Husk

Wan Srihani Wan Mohamed and Ida Suriana Ismail

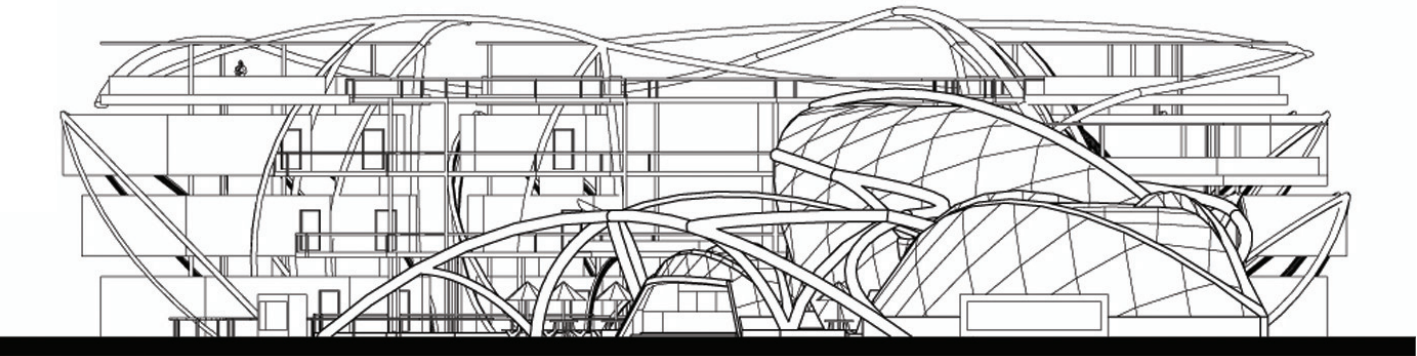
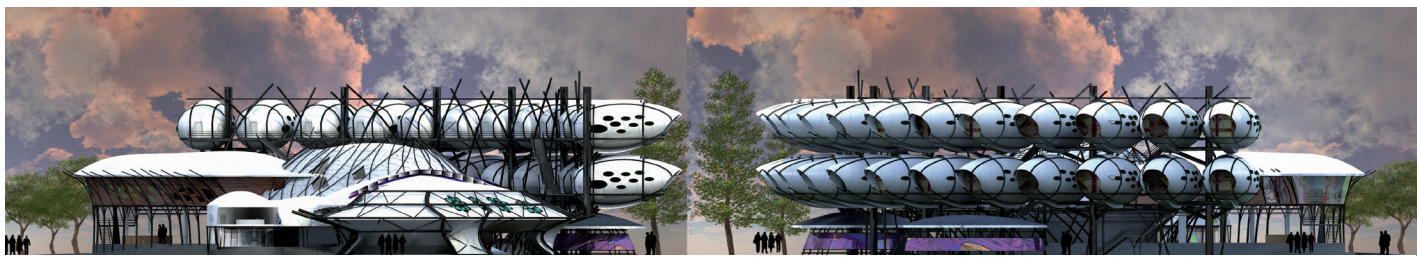
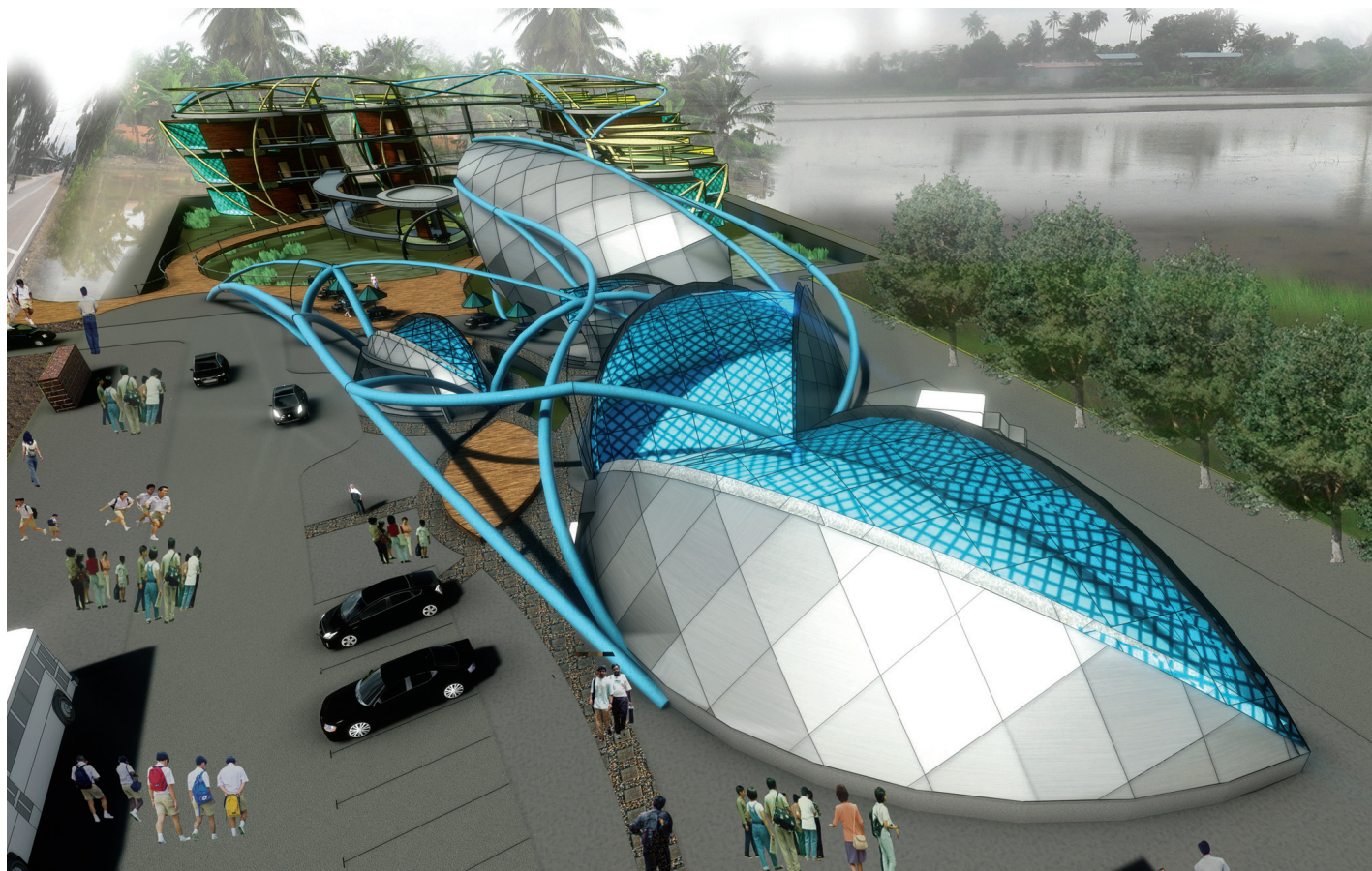
Words that are used to physically describe both schemes produced by Helmy and Norasnani namely pod, case, shell and capsule have many similarities at first glance. In spite of that, both schemes have set different programmes and conceptual design strategies behind it to illustrate their interpretation of Youth Leadership Camp.

"Sufism" is known as the act of total abandonment of desire for divine presence seemed to capture Helmy's thoughts through these husk-like structures. Those small tapered cocoons have created meditation and sleeping spaces giving tranquility through smooth curved interior walls. Generosity in the public and private spaces has led the whole scheme to be spread across the whole site as if it is about to invade adjacent paddy fields. Majority of the structures are raised from the ground on stilts to retain the purity of the natural environment and connect human activities in it.

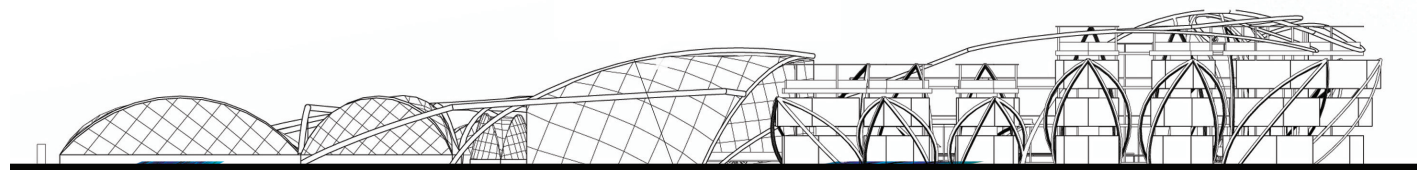
Norasnani's simple intention in creating an understanding of various religious backgrounds in this multicultural society has influenced her to impose the curvilinear form on a rigid grid pattern. This represents amusing and stimulating spaces that, despite the inflexibility of structural presence, can still be accommodated. The introduction of different sleeping positions using hammocks has led the designer to experiment and give attention to finding multiple-functional structures to be used. Both playful structures emerged as floating spots amidst the paddy field in a kampong setting. So, the boldness of both designers to unite softscape within and underneath the building structures has palliated such imposing form in response to site context.







Ahmad Helmy Abd Zubiar  
Norasnani Bakar



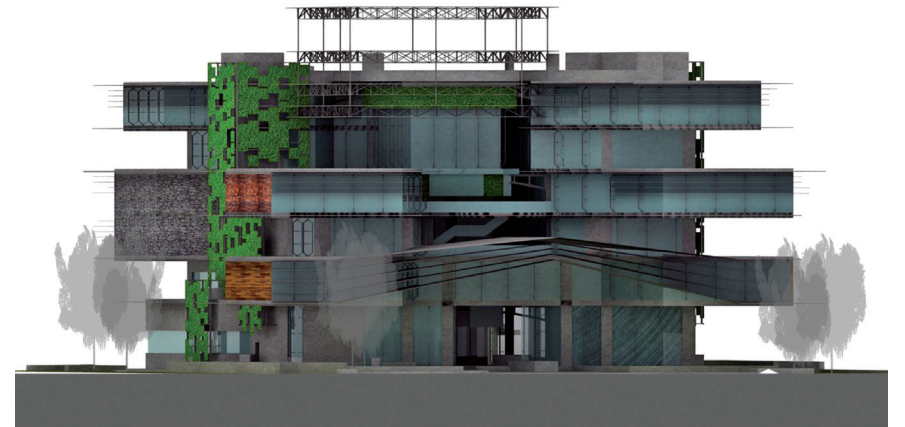




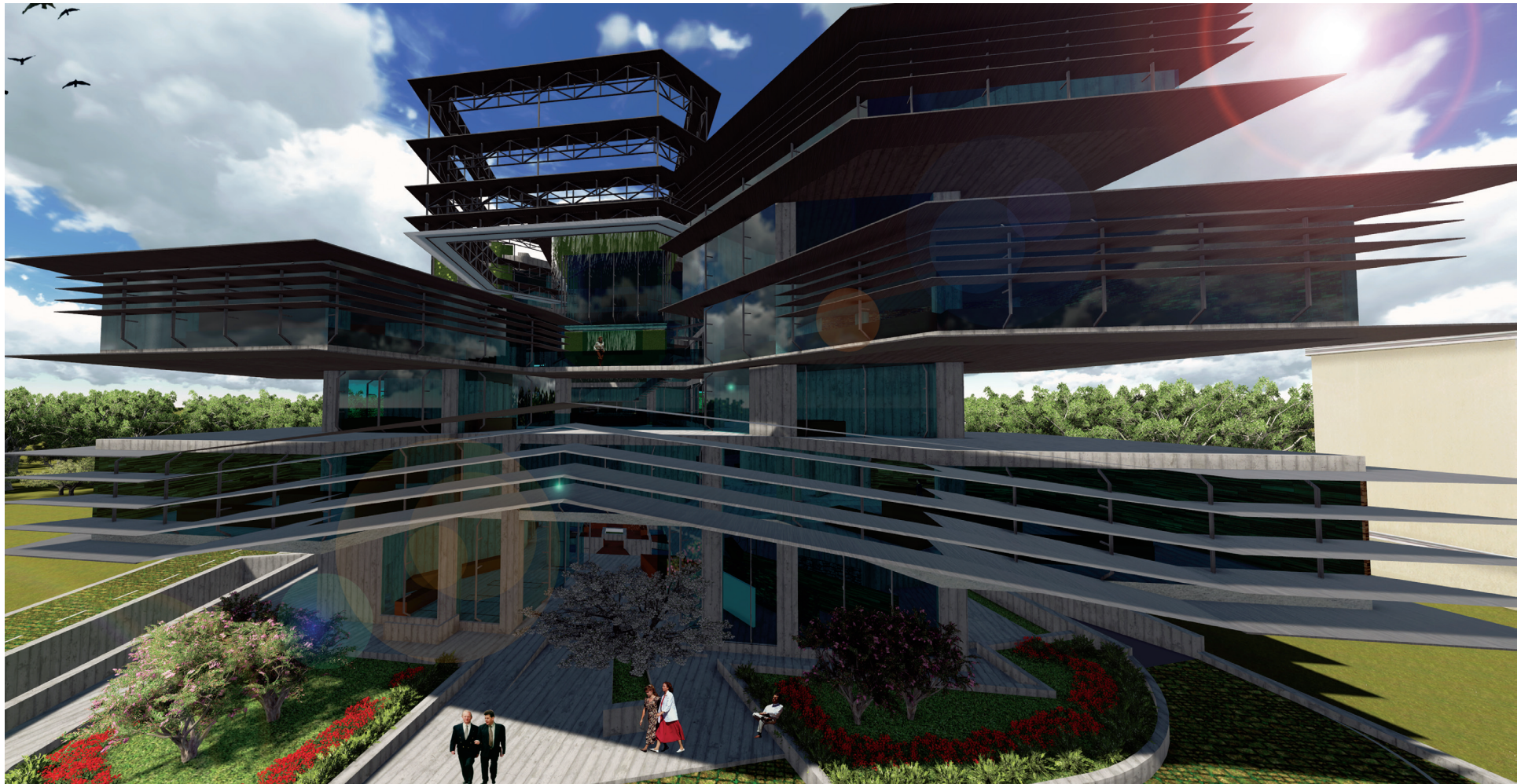
# Outdoorganism : Embracing the Outdoors

Ida Suriana Ismail & Wan Srihani Wan Mohamed

The integration of activities and environment for youths needs to be carefully looped into a training facilities development. The creation of 'outdooriness' in a building will attract youths because it is pleasurable or interesting. Ahmad Farellrozan challenges the notion of bringing the outdoor to the indoor as an architectural solution to embrace the outdoors. In his proposal, the emphasis is on feeling the 'outdooriness' and qualities of existing site beauty, which creates a sense of isolation and retreat. The open spaces encourage physical activities, whilst the circular notion of the building form directs the users and gives a sense of visual continuity. Equal exposure is adopted in the building surfaces to permit direct association with the outdoors. The vertical form is also streamed into the ground while bringing the greens up to roof levels. This allows a connection between participants and the combination of activities which takes place in the open spaces simultaneously, whether it is land, water or vertical climbing activity. The proposal demonstrates that the building design for youth activities will be successful if the outdoor elements are considered in the layout composition. The idea of 'what is out there' is stressed more than 'what is in here', making it possible to conceptualise and experience the 'outdooriness', hence, "outdoorganism".







■ Ahmad Farellrozan Fauzi



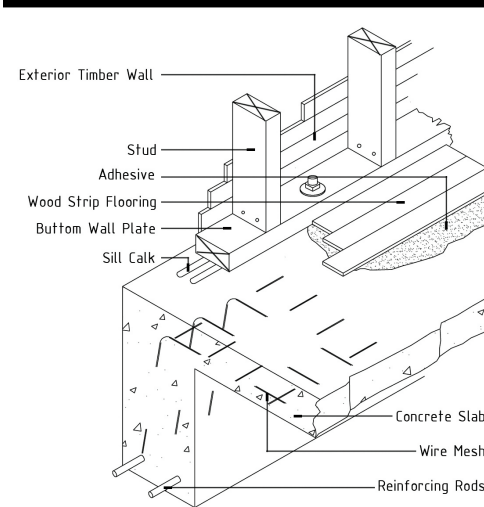
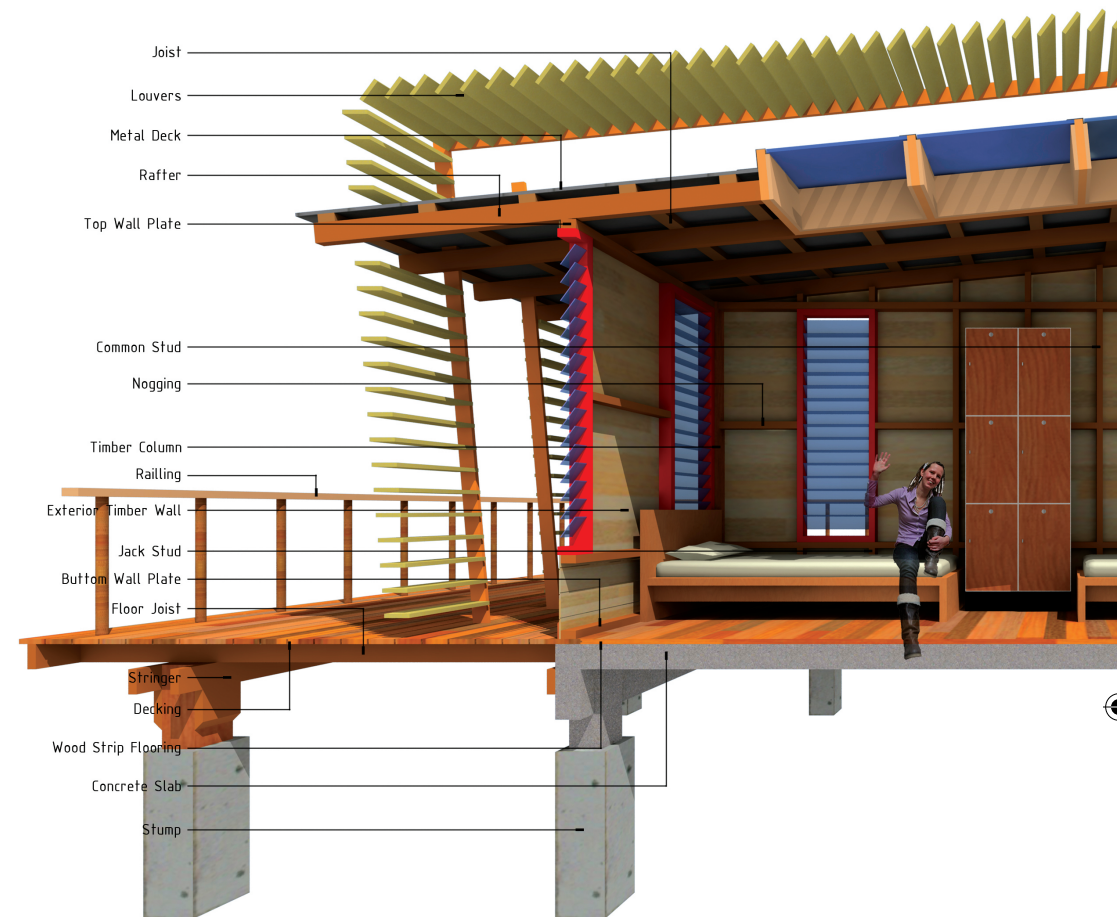
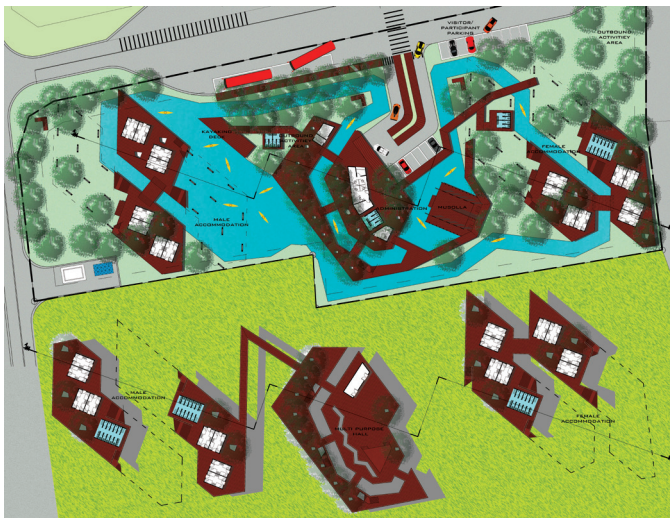




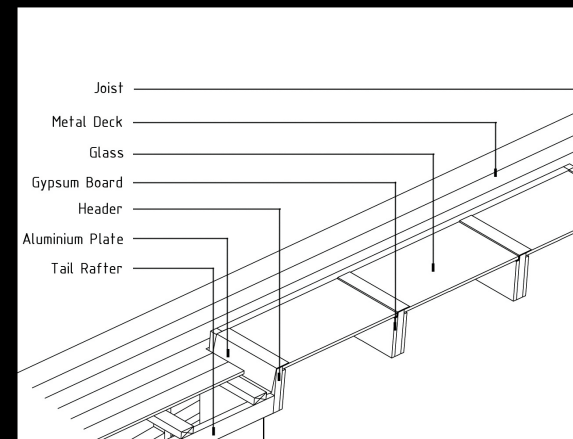
# Reliving Kampung Flavour

Wan Srihani Wan Mohamed & Mohd. Zairul Mohd. Noor

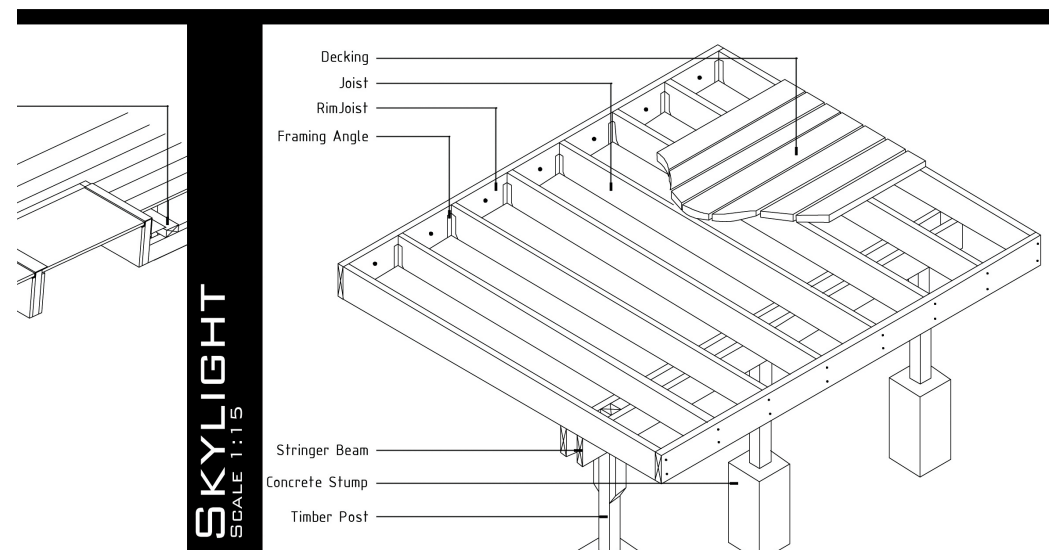
For the last 50 years, local kampungs have taken too many changes on the perspectives of architecture as well as spatial planning. Due to site location, which has the quality and mood of a remote kampung area, vast views of paddy field and with only few modern infrastructures existed, Faiq decided to design using the substance of what a kampung is like clad in a modern expression. The elevated volume with timber construction has always been a part of Malay traditional kampung houses heritage. The adaptation of using such substance into current architecture has led his scheme to resemble a



**CONCRETE SLAB**  
SCALE 1:10







trendy contemporary timber building design on supports. It is raised well above the ground to make way for landscape and water body for the purpose of activities. The pathways are in zigzag directions connecting one space to another symbolizing the paths amidst the kampung houses and the need to be physically fit as future leaders. The result is a structure that at first seems theoretical and siteless against its surrounding, but becomes more palpable through the warmth of tactful timber usage manipulating the quality of spaces.



■ Tengku Muhammad Faiq Tengku Zakaria

