



5

Iskandar Malaysia Tourism Promotional & Training Centre

Zamri Ismail

Jury Review

Jasmeet Sidhu

Radiating Plazas

Aznida Azlan & Ida Suriana Ismail

Rescaling Urbanism

Aznida Azlan & Wan Srihani Wan Mohamed

Photogenic Dichotomies

Zamri Ismail & Ida Suriana Ismail

Tectonic Synergy

Ida Suriana Ismail & Aznida Azlan

Visual Cubism

Ida Suriana Ismail & Aznida Azlan

The Eye of JB

Nangkula Utaberta & Wan Srihani Wan Mohamed

Interlock

Nangkula Utaberta & Zamri Ismail

Tropical Interweave

Zamri Ismail & Nangkula Urtaberta

Iskandar Malaysia Tourism Promotional and Training Centre

Zamri Ismail

Iskandar Malaysia is a special development region in Johor covering a large area of 2,217sq. kilometres, three times bigger than Singapore. Tourism is one of the sectors that has been given special attention by Iskandar Region Development Authority (IRDA) to attract tourists to Johor. Iskandar Malaysia Tourism Promotional and Training Centre is a project designed to provide comprehensive facilities for tourism sector promotional activities, information and training centre to make Iskandar Malaysia a premier tourist's destination in Malaysia and the Asian Region.

The project is the first design project in an urban environment and proceeded by a short design exercise at the Crocodile Sanctuary Interpretation Centre, Pasir Gudang, Johor. The introductory project is a two-week exercise to explore ideas and to introduce issues in architecture for tourism. A two-day site visit was conducted and two interesting locations were chosen for the studio project. The sites were within one kilometer apart, situated at Jalan Wong Ah Fook and Jalan Bulit Meldrum.

Thorough site analysis was carried out followed by a synthesis and a site model as a group work for both sites. The sites were assigned by studio coordinator to equal number of

students. For experiential learning and to enhance tourism understanding amongst the students, an educational trip to Bali, Indonesia, was conducted for two weeks. Besides visiting various places of attractions, students were also required to attend a conference and a short architectural workshop in Udayana University, Denpasar and two architects offices; Rumah Intaran, in Singaraja and Bensley Design Studio, in Sanur, Bali.

The design brief for this project calls for the total maximum area for the complex to be approximately 5000 sq meter which consists of a lobby, gallery and travel agent outlets, seminar and training facilities, office spaces for specialized sectors in the tourism industry such as leisure, ecological, historical, retail, trade, expo, medical, sports and agro. Other spaces required are restaurants, souvenir shops and services areas. Students were given flexibility to work the brief to suit the site and design concept without compromising the intended functions of the centre. This opportunity allows creativity to flourish as evidenced in the following emerging talents and works in the design of the sustainable and tropical environment for the Iskandar Malaysia Tourism Promotional and Training Centre.

Jury Review

Jasmeet Sidhu

Iskandar Tourism Training Centre

Although at the first look, the size of the project seems to be a little daunting for Year 3 students, generally the students have grasped the brief reasonably well. Design solutions varied throughout the group of students and the 'best' solutions seem to be leaning towards the 'statement-making' or iconic...

With the project being at the medium scale in terms of size and complexity, most students displayed systematic planning / layout resolve with the drawings indicating a good understanding of plans, elevations, sections and 3D imagery. Of particular note is the quality of drawings, especially of the final presentations which are excellent, at least among the better works.

Going beyond the presentation skills, it's always a pleasure to see the metaphors and design process used being acknowledged and explained — a number of students incorporated these in the form of sketches and study models in their final presentations. This is commendable and definitely something that is to be encouraged.

Crocodile Sanctuary

Contrary to the above, I would have considered this to be a suitable project for Year 2 students. However, as a mini-project, it is an interesting exercise in exploring the contextual relationships between a building and its environment, and the occupants and the way the building is used.

On one of the more interesting and captivating designs, the dynamic forms and lightweight structure hover lightly

over the ground serving to remind the visitor of the subject matter is here to view – the fearsome and agile crocodiles.

The variety of designs seen is wide, indicating how much fun something like this simple mini-project can evoke the creative minds of the young student designers.

Overall Comments

On the overall, I see a wide range of programme offered to the students – diverse yet balanced in complexity while being exciting and relevant for young minds. The scope of projects and solutions are indicative of a fertile design-thinking program. The variety of output is equally commendable and obviously design approaches are not dictated by studio masters; this is evident in the breadth of designs seen.

I particularly like the freshness of creativity that utilises sound and analytical design approaches. Such an approach would no doubt ensure that the principles of creative thinking and working are properly established. The students could reasonably be expected to grasp similar programmes in real life situations.

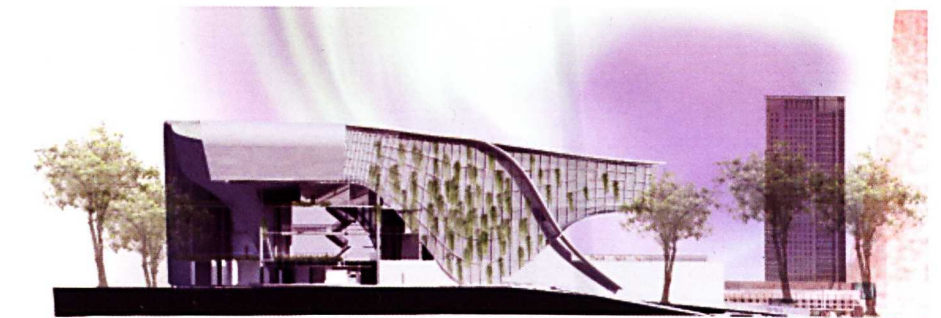
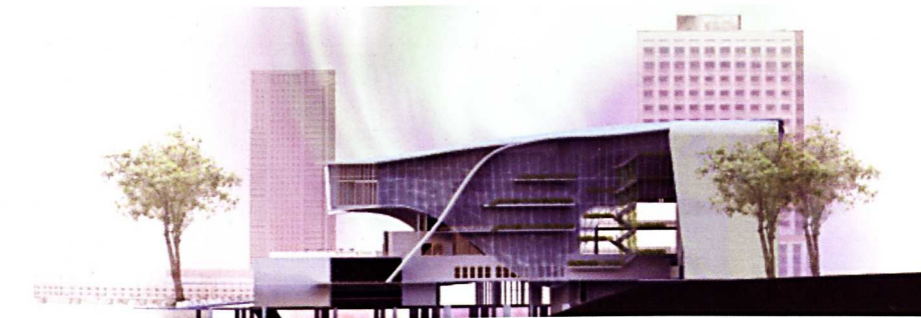
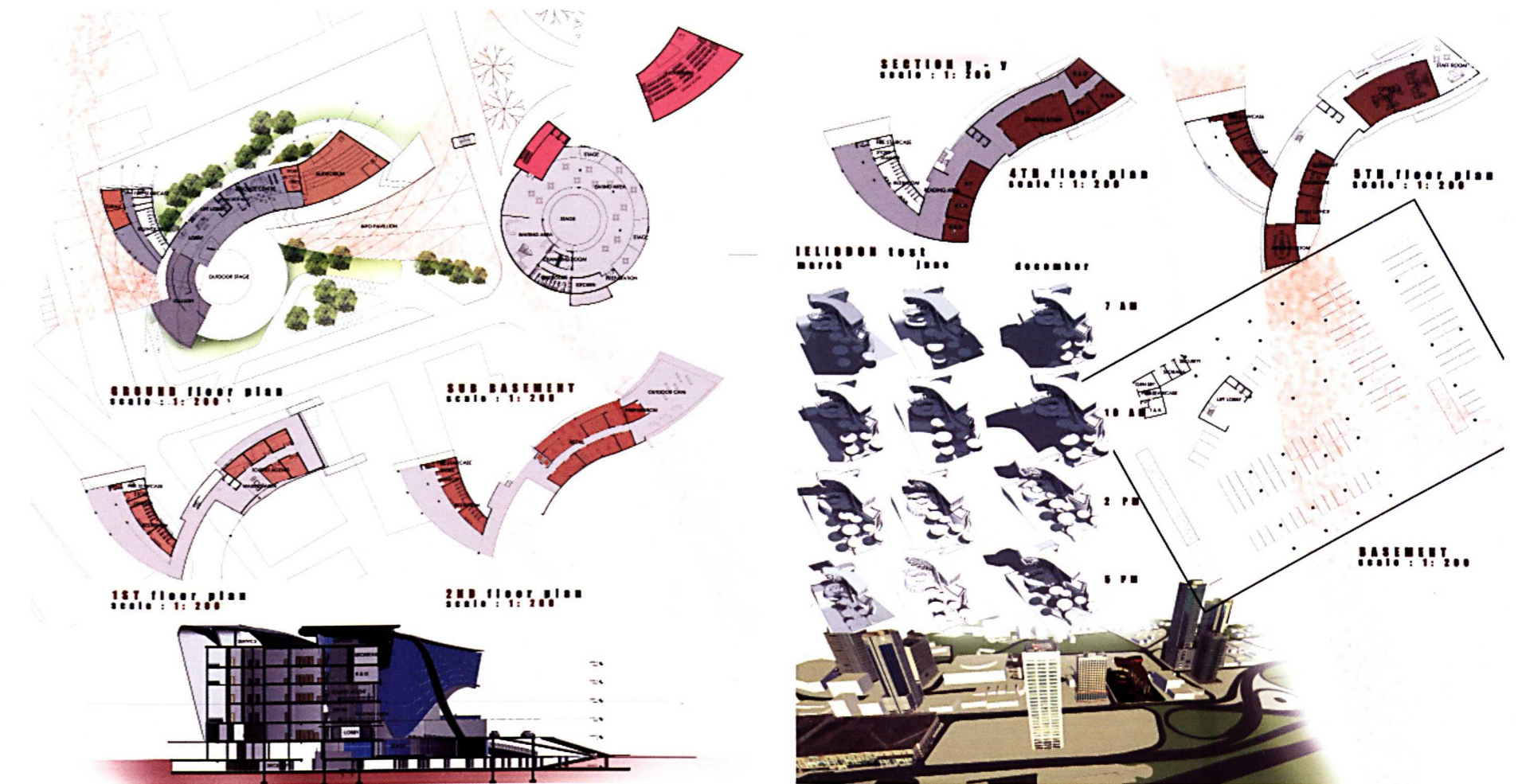
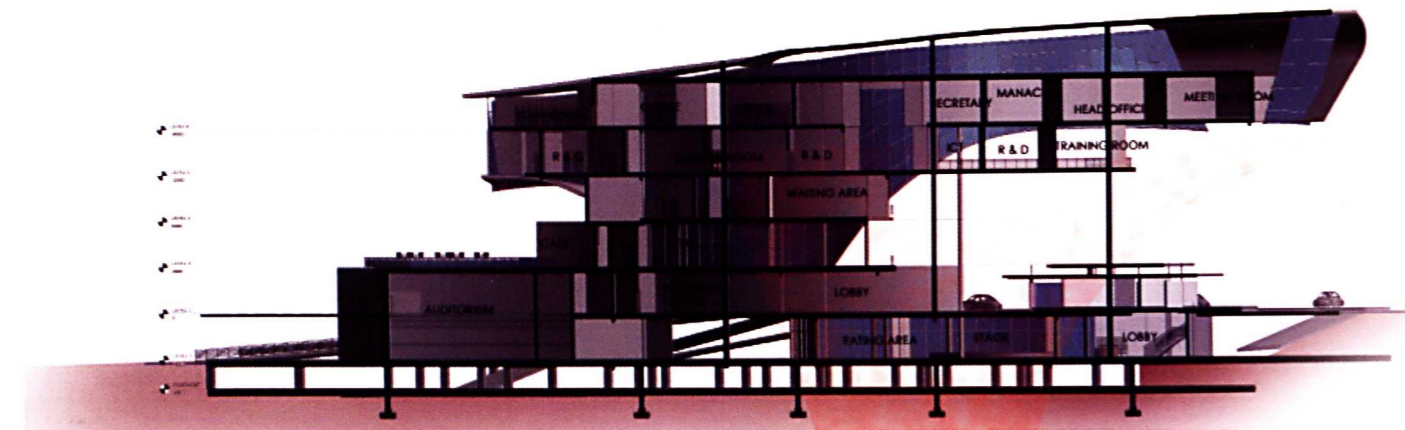
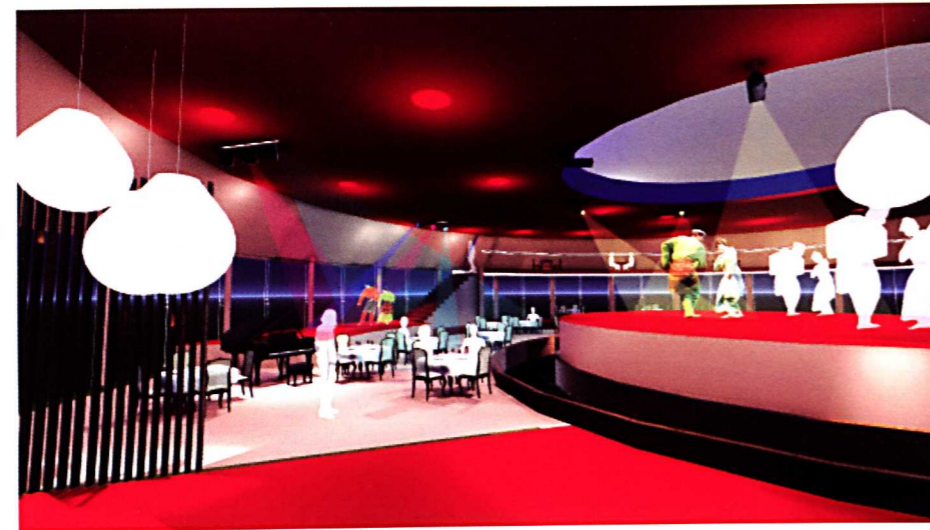
From the conceptualization to the detailed design and technical considerations, the works displayed are reasonably accomplished for Year 3 level. For a Part 1 level of study, the program is an excellent beginning to the journey of an architect.

Radiating Plazas

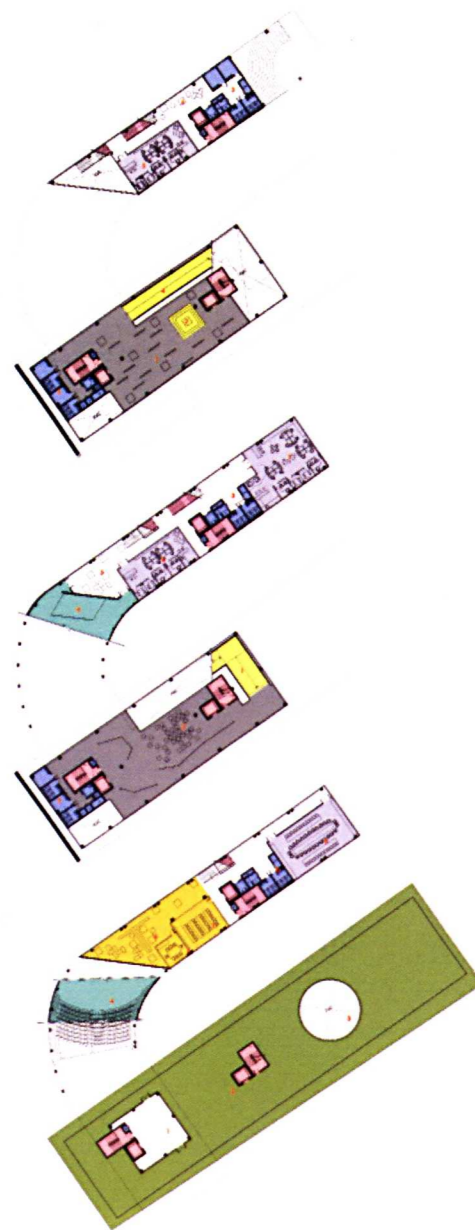
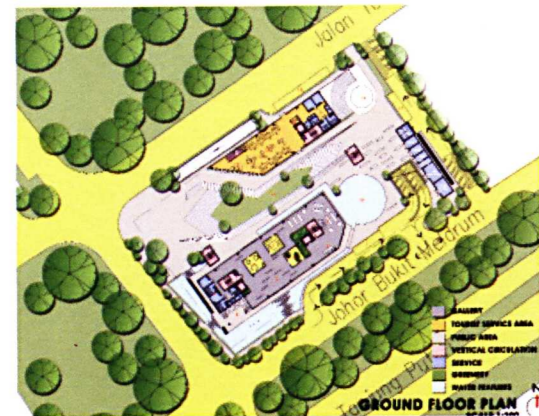
Aznida Azlan & Ida Suriani Ismail

The tenure 'Commercial Brownfield' area of Jalan Wong Ah Fook, Johor Bharu generically perceived as tarnished and chaotic. Nonetheless, Iskandar Malaysia optimistically distinguishes the area as a potential hive of New Business District for investors and local communities by enhancing the future development. Nadia's proposal was driven by a strong concept of 'Convergence' that requires a spirit of architecture that inspires and renews whilst remain persistent with the existing urban pattern. The idea of creating threshold to the entire people from the contiguous places of all time, is in order to enliven and enhance value for the proposed 'Iskandar Malaysia Tourism Action Council Promotional and Training' and its existing vicinity. In the proposal, visitors especially pedestrian are drawn into the building through the subtle vitality plaza. The plaza connects to radial stage fosters the urban linkages that modulate people movement from diverse accesses. Articulation of curvilinear pavilion shows responsiveness of existing pedestrian realm in the city. By effectively protruding the front façade, the design turns out to be distinctive within the

context. The strong combination of ground floor and overhead flange established by the context creates a discrete volume of space. Besides, the facade still remains the horizontality to elicit compatibility with the adjoining buildings whilst integrating natural ventilated and green passage due to express some compassion towards the micro-urban-climate. Amalgamation of design concept and integrated design approaches on the urban issues ensuing peculiar scheme that enriches the site potential without neglecting the sense of place of the locality.



Nadia Malini



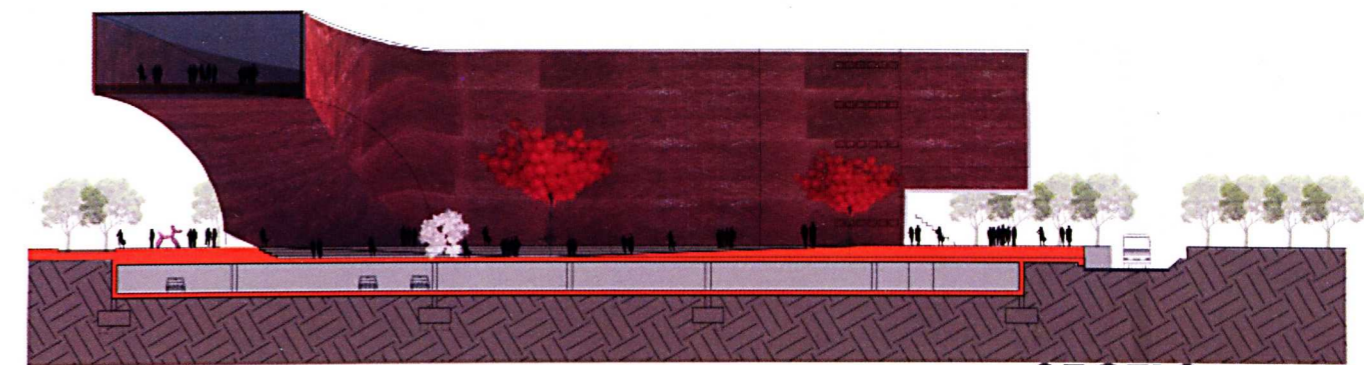
Rescalling Urbanism

Aznida Azlan & Wan Srihani Wan Mohamed

Taking cues from numerous dissimilarities and inconsistencies of the cultural and morphology of Johor Bharu City Center, the proposed 'Iskandar Malaysia Tourism Action Council Promotional and Training Centre' aspires to manifest the identity of the urban setting. The veiled location of Jalan Bukit Meldrum might dispirit visibility of the proposed scheme, though the area is pivotal for tourist commercial activities. Subsequently, Pei Jin materializes the site with the idea of elucidating the resilience of people by integrating the squares and entire spaces with the current and impending pedestrian routes. Interlocking of linear spaces evoking shapes shifted to address the urban setting and contiguous area. The primary linear form gradually curved on the third floor upwards portrays an inviting and sanguinity motion. Pei Jin identifies the protruding form as a 'telescope' out looking the Johor Straits and city view, on top of flattering vivid landmark from the main road beneath. The building form rationally stretches over the length by accommodating steel construction. The proposal demonstrates the obligatory correlation between urban scapes and building tectonics in order to enhance an experience of 'territorial scale'.



Chuah Pei Jin

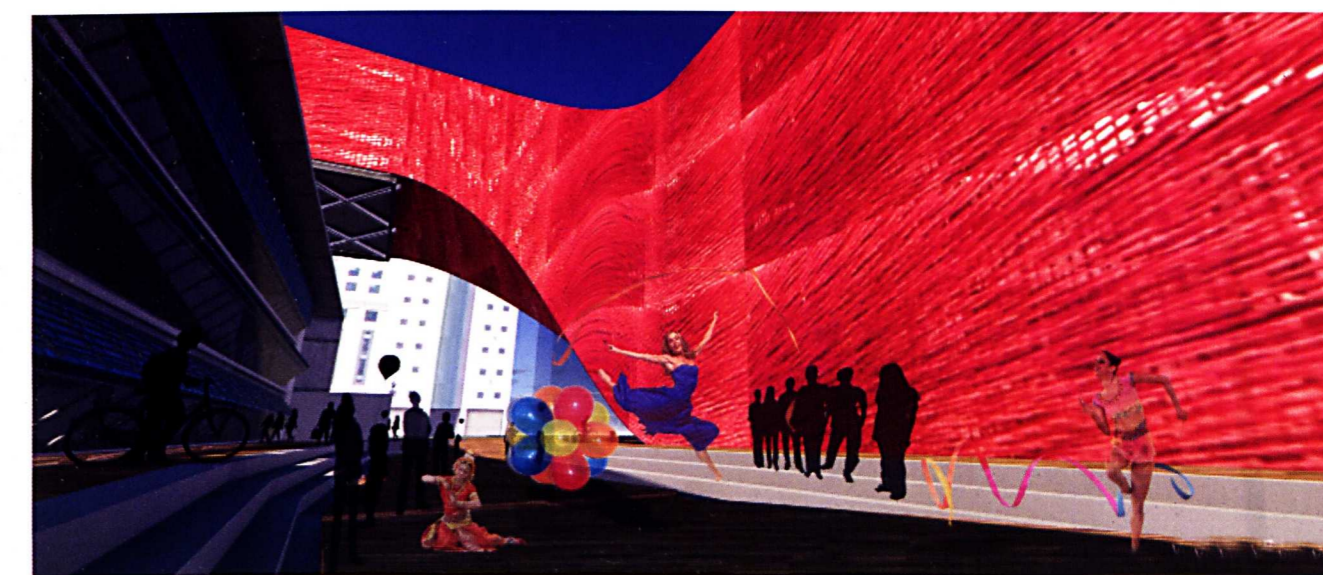
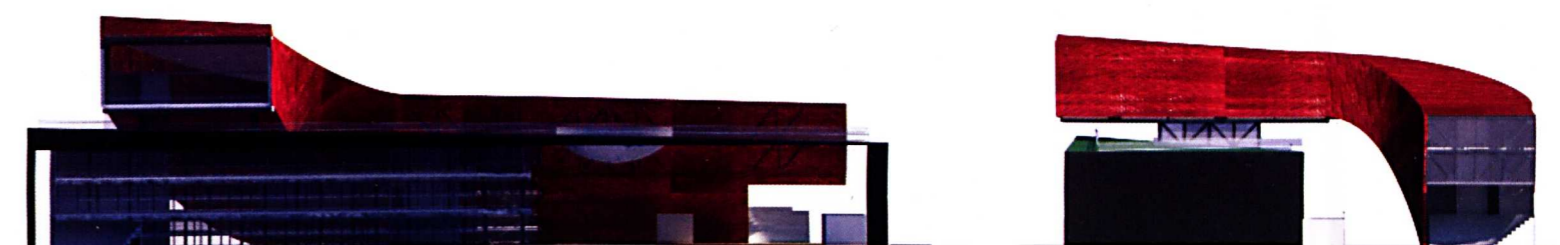


SECTION Y-Y



BACK ELEVATION

RIGHT ELEVATION



Photogenic Dichotomies

Zamri Ismail & Ida Suriana Ismail

The site assigned to Vivien is at Jalan Bukit Meldrum facing the straits of Singapore water front. Focusing on creating a place, resulted from inter-relationship of spaces and dichotomies of activities and characters. The outcome is a place that is photogenic from most angles especially with the play of shades and shadows under the sunlight. Urban setting dictates that a public realm as the primary space on the ground floor especially with easy way finding for other functional spaces for tourist as well as tourism related activities. Passive design strategies are fused into the tropical destination of tourists to make it a place accommodative to various origins of people within and around the building. Distinctive treatment to the exterior is a tectonic attempted by Vivien to create an eccentric look and yet welcoming. If a place has a greeting card, then this is it in three dimension.



Tectonic Synergy

Ida Suriana Ismail & Aznida Azlan



■ Easter Wong Shan Ya

Esther Wong believes that one of the effective ways to promote tourism is by having direct interaction between the locals and tourists. Hence, her design emphasizes on embracing the activities between a tourist hotspot and its surrounding area. She achieved this by detailing the internal space to respond to the building functions. The design speaks of the essence of a free-flow motion, thus drawing in visitors and accomplishing her intention of encouraging interaction and creating the synergy between the locals and tourists. The building consists of three blocks which are linked with a sky bridge that allows user interaction on the upper levels. On the lower level, public interaction is celebrated in the huge void which functions as an open theatre. The building façade utilizes the free-form geodesic geometry of triangulated glass which is inspired by the similar geometry of textures from the crocodile skin, petrochemical particles, pineapple and Lego blocks. They represent the four main tourism activities emphasised by Iskandar Malaysia. This metaphor suggests a catchy tectonic landmark to the place, hence integrating the synergy of people and the centre in promoting tourism.

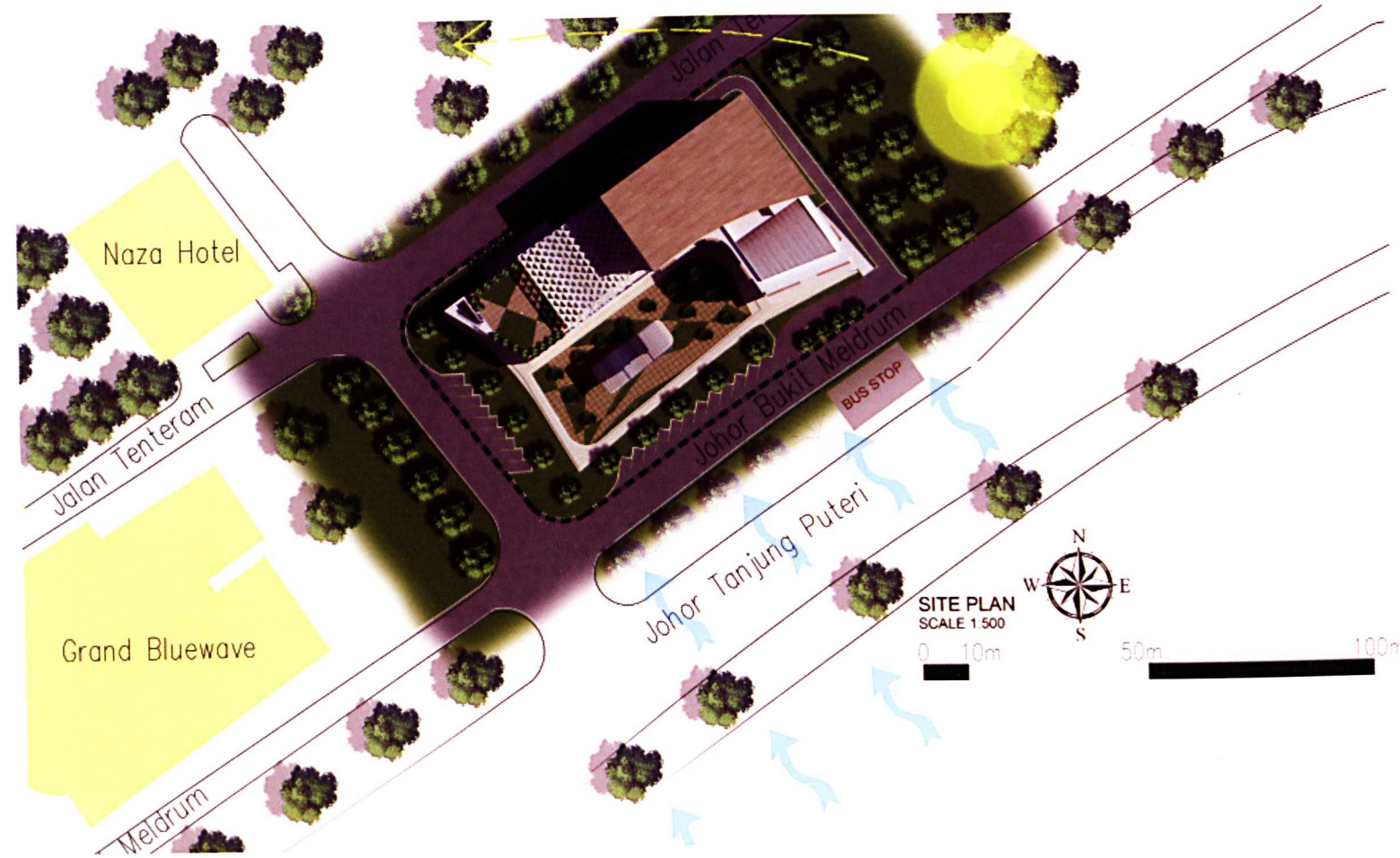


Visual Cubism

Ida Suriana Ismail & Aznida Azlan

Grasping for attention in a site far from main city attractions and not easily reached by tourists, is a challenge to Mohammed Akrimee. However, with the intention of creating this tourism centre to be the first place that tourists come to in Malaysia, he manages to establish a hub of activities as a starting point for his design. He exploits the great view of the straits by increasing the building height to persuade visitors to come for and enjoy the scenic vista. The centre encompasses a big open space to encourage physical activities. Visitors may utilize the plaza cum performing stage for cultural activities and enjoy picturesque view

while dining in the restaurant. The location of the site does not allow the building to be seen from afar. Thus, rather than creating a landmark, Akrimee sees the opportunity for the centre to become a placemake due to its cubist modular facades. By applying a conventional construction technique of post and beam method with two-way slabs, the double volume ground floor promotes free-flow circulation and composes a floating appearance. The exploitation of the visual impact and dramatic changes to the external treatment of the tourism and promotional centre manages to seize public connection and visual attention in its own way.



Muhammed Akrimee Makhtar

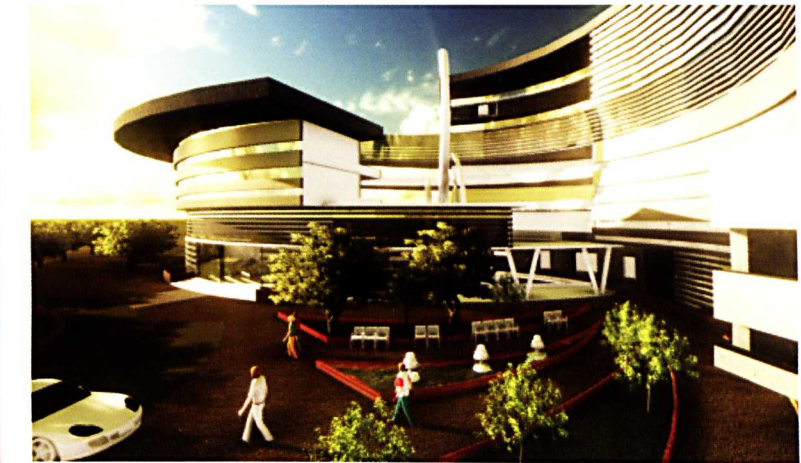
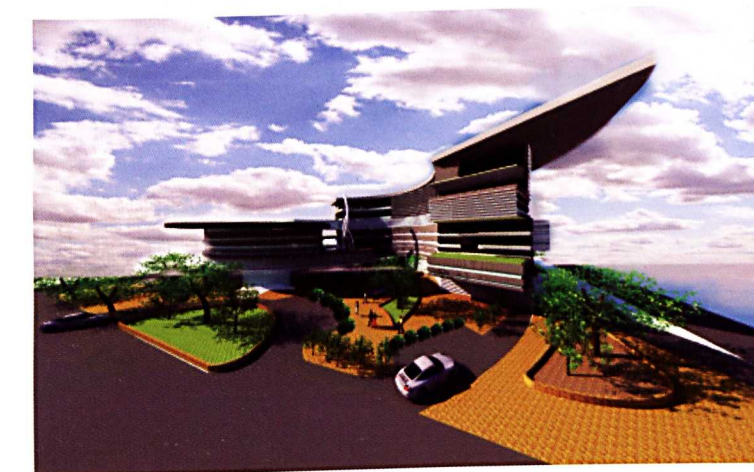
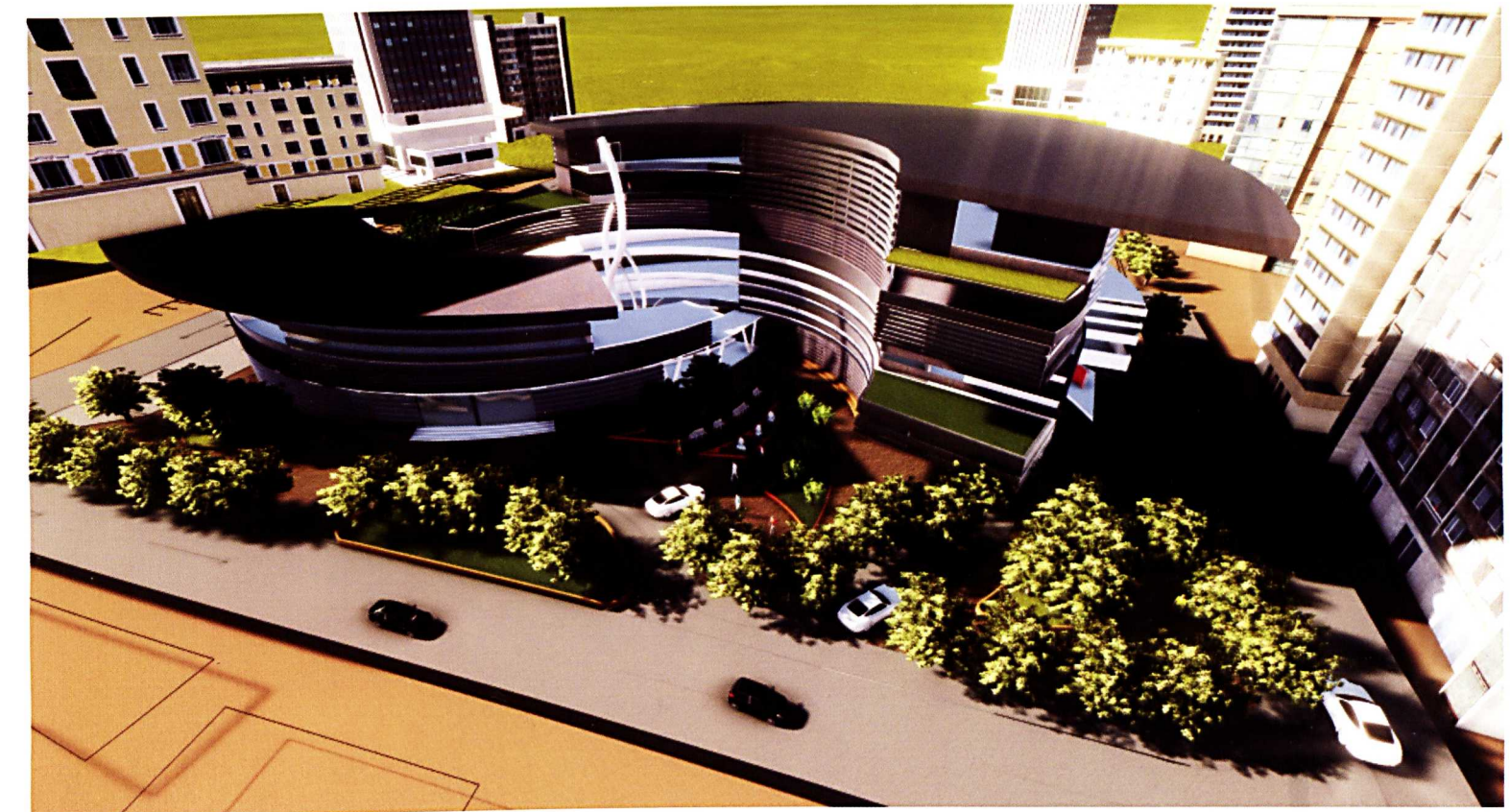
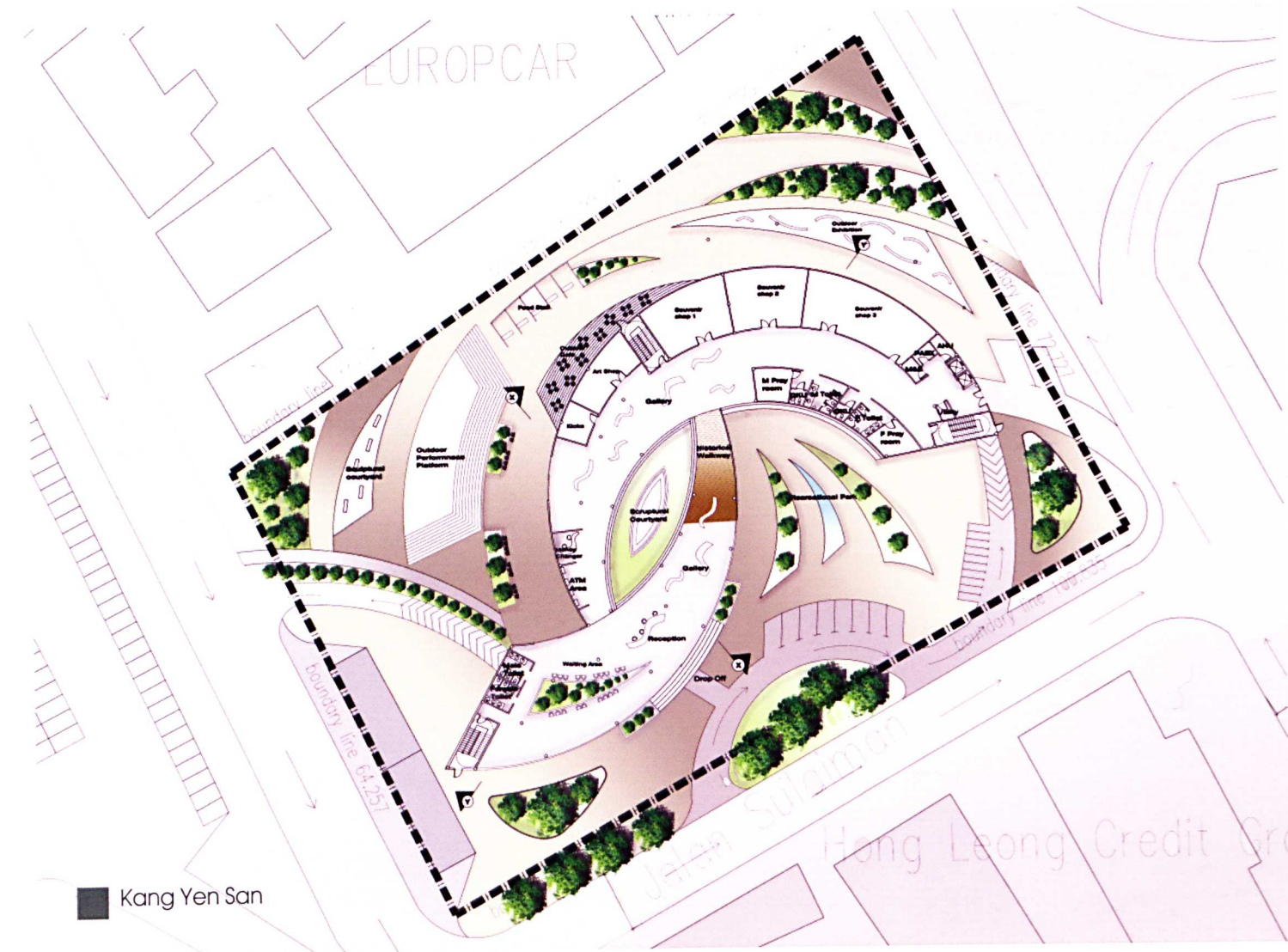


The Eye of JB

Nangkula Utaberta & Wan Srihani Wan Mohamed

Johor Bahru is one of the fastest developing regions in Malaysia. The city's rapid progress requires strong reflections of its culture and heritage. Kang Yen San starts her proposal with a direct interpretation of an "eye". This metaphorical approach is then successfully translated, shaped and polished to cater for two important issues on site which are to accommodate the need for culture conservation whilst preserving the natural environment of the urban fabric. The "Eye of JB" is designed as a comfortable and cozy resting place designed after nature. The building is designed as an environmentally friendly building, which is generous to the community, environment and visitor. It saves

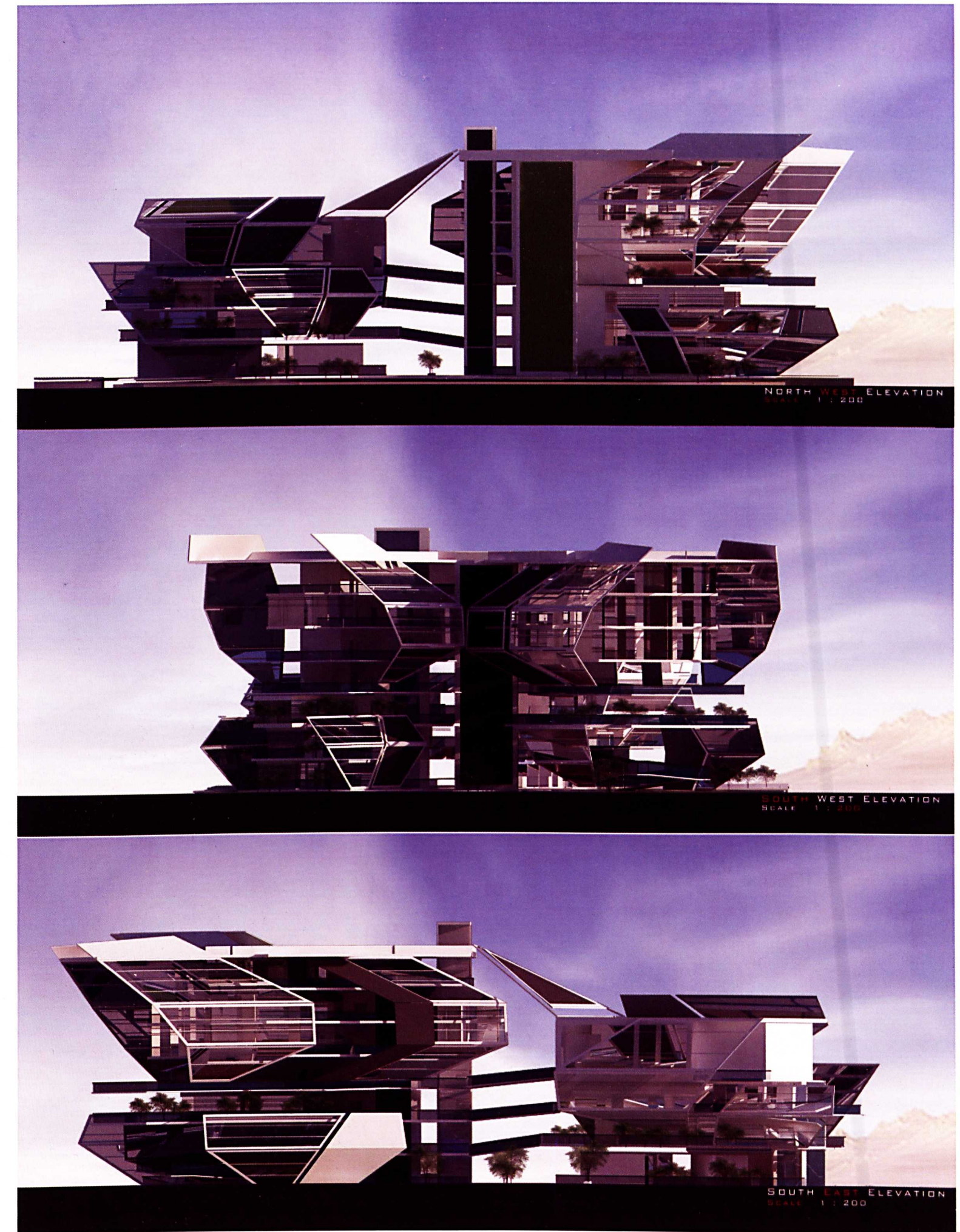
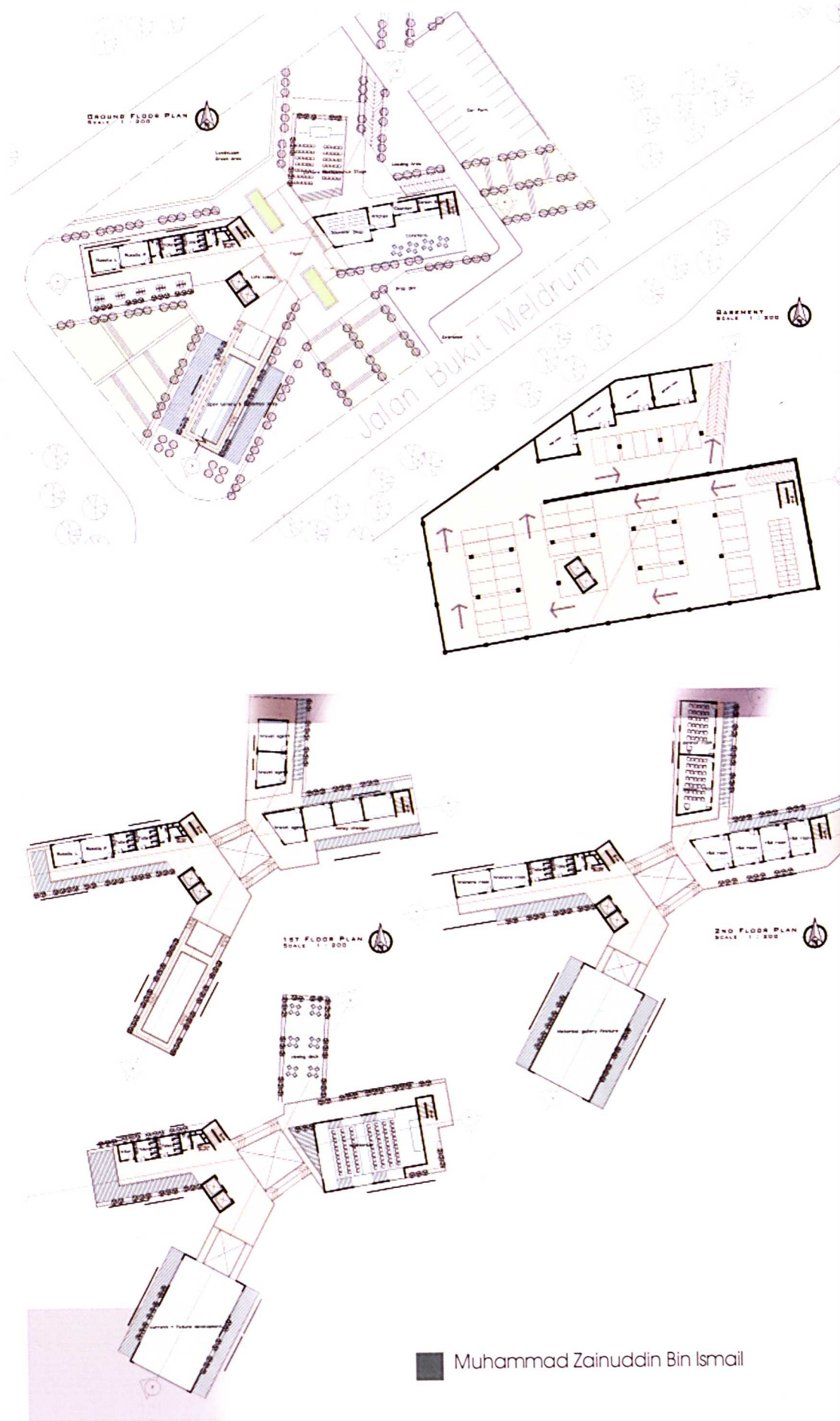
energy by way of passive design and in the use of simple openings. A sleek and glossy curvilinear denotes the building outline that reaches an abstract effect to generate the feeling of curiosity amongst the tourists. The Centre sculptural courtyard acts as an important role to display the unique handicrafts and artworks of Johor. The curvy shape of the entrance is created to express open arms in welcoming the community and visitors. The contemporary futuristic forms create a new landmark for the city of Johor Bahru and an additional place of interest for the southern region of Malaysia.



Interlock

Nangkula Utaberta & Zamri Ismail

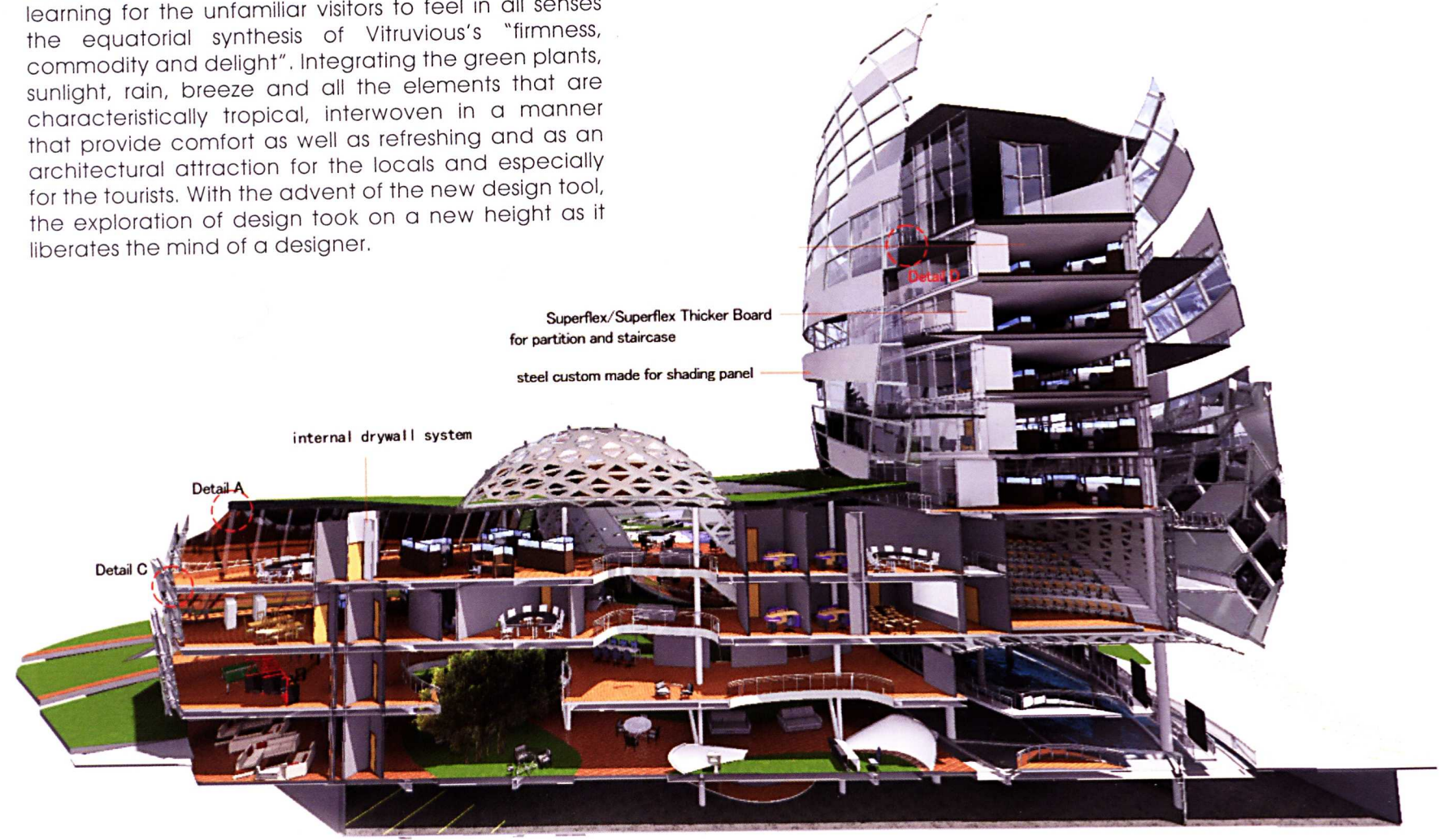
Zainuddin starts his design thinking with a bold statement that says "it will be a waste if the tourism promotion and training centre is only designed for certain group of people which is the Tourist". With the location of the site which is situated in the heart of Johor Bahru City Centre, this statement seems to be very relevant and contextual. His idea is then translated into design principles of 'interlocking' and 'intersection' that depicts the notion of integration and merging between tourists and the local community. In the design, it is reflected in the interlocking of solid and void, spaces and function, and softscape and hardscape. The reason of such symbiosis evident in this scheme is that the local communities have better understanding about Johor Bahru's heritage, history and its interesting places for the tourist to explore. The Centre also aims to educate the surrounding communities to be aware and critical of their environment. The main interesting and unique feature in Zainuddin's response to the local context is in the design of the building façade which can be easily attached and dismantled as desired. It also provides elegant shading whilst, forming the image of the tourism promotion and training centre.



Tropical Interwave

Zamri Ismail & Nangkula Utaberta

Xian Dong starts his design approach with a contextual response in the urban location where tourist attraction is an issue for the design of the Tourism Promotional Centre for Johor Bharu. The brand new Iskandar Malaysia central business district zone is compelled to have a distinctive landmark depicting the futuristic ideas and yet sustainable as the city progresses. The sense of place is choreographed to present experiential learning for the unfamiliar visitors to feel in all senses the equatorial synthesis of Vitruvius's "firmness, commodity and delight". Integrating the green plants, sunlight, rain, breeze and all the elements that are characteristically tropical, interwoven in a manner that provide comfort as well as refreshing and as an architectural attraction for the locals and especially for the tourists. With the advent of the new design tool, the exploration of design took on a new height as it liberates the mind of a designer.



■ Ngu Xian Dong

