

Design Transmission

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The challenge for the First Year programme is to train or coach the architectural thinking process in the architecture field. Students are first exposed to architectural artefacts around them, creating awareness on the appreciation of aesthetics, materials forms, colours, textures, etcetera. The intention is to let students explore 'ways of seeing' for understanding and interpreting objects, places or events. By learning to look beyond the obvious, the 'hidden' qualities will be discovered. Hence, a subject could be seen as something with its own identity which each student could interpret differently.

The objectives of the First Year were met when students' knowledge and understanding improved. They were able to distinguish between conceptual and representational definitions of design elements—such as point, line, plane and volume—and design principles. They could visually interpret and define design elements and principles in their architectural design projects. The students were also trained to communicate their design intentions by means of two and three dimensional drawings, models and illustrative statements by transforming them into design outputs that incorporated all senses in creating the ambience of an articulated space.

Projects were arranged to cultivate the imagination. The first semester started with a 2D Exploration that lasted 4 weeks. An introduction to the visual language was made possible by 2D Exploration through self-expression and artistic appreciation. Visual language was the basis of design creation and there were numerous ways of interpreting the visual language. It required students looking into possibilities of partial or total transformation, modification and deviation. The second project was called 3D Experimentation and was completed in 4 weeks. The project involved the students' understanding in design at three-dimensional (3D) level. The experimentation of forms and materials culminated in three dimensional transformation and creation of volumetric forms. The final project for the first semester was an Installation and took about 5 weeks to complete. This project served to complement the two earlier projects that required students to further explore the possibilities of incorporation with other dimensions.

In the following second semester, students were introduced to space and the emphasis was on designing interior spaces. A Living Quarter, a successful 3-week project dealt with interior spaces, circulation, spatial organisation in addition to materials, colours and textures to create a desired ambience. The next project was called 'A Studio Tower' in which the understanding of spatial order and composition was further honed. For this project, they designed and experimented with a vertical space which required them to apply their knowledge on vertical circulation such as the staircase. Additionally, with the introduction of massing + form and envelope + enclosure, students could grasp the idea of structure and construction in their studio towers. The basis of the studio tower design theme originated from paintings from well-known artists.

For the final project in the first year, students were presented with a project called "Getaway". It was a holiday house to display their skills in understanding spatial quality, mass and form, building envelope and enclosure, and basic construction methods. Natural lighting and ventilation were considered in designing the holiday house. Proposals for innovative sun-shading devices were also requested to show their comprehension of environmental physics. In addition, knowledge on structure and construction should be evident in the getaway.

The artefacts produced and shown by students are well balanced in terms of creativity and skill development. The projects managed to uphold students' interest levels and broaden their knowledge and perspective about architectural design and the expected level of commitment from the profession.

Jury Review

Nik Ariff Azmee

The initial programme is about the realisation of abstract thinking and its development into the physical with particular emphasis on the experiences of the product or outcome. To this end, the groups' installations are more successful in generating responses as they tend to be vague enough to elicit varied responses and not too obscure as to obtuse some.

While more individual projects do manage to bring about intriguing physical forms based on the studied expression of abstract ideas by others, there appears to be a lack of awareness as to the spatio-forms generated through the exercise. This becomes more evident when students started creating actual architectural pieces and a clear dichotomy arises from all too generic architectural conventions of space in contrast to the more inspired, personal expression that envelopes it. In other words, the jury finds the expression of abstract only in the overall form but not much in the contained spaces within.

Unperceived Perception

Nasir Baharuddin

This installation intends to activate and represent the creative desire from studio practice to the public space. The students explored the basic medium of objects to question their autonomy, authority and history which were relevant to the contemporary context. The objects would form some kind of performance with body, nature and pattern of the site combining the experience of self, object and site in defining a new architectural space. The position of the objects and how they react to their own location would create a distinction of aesthetics in space and the social space in perceiving the purpose of object that reconcile the matter and people. The matters become the object of interaction, in which meaning arises out of the encounter between a spectator and the artwork.

Project 1: Genesis of Reflections

The idea for Genesis of Reflections is derived from the local element of spinning *gasing*. The work is composed into a new sphere of approach within a site specific context to capture the attention and enlightens the surrounding. The medium-CD-creates a perplexing response in which natural sky light would affect the surface of the CDs thus giving them an optical floating reflection. The wire connecting the CD to the metal rod gives instability to the material causing the disk to spin and flicker in the wind. In addition, the space of installation and performance has no direct representation to self-consciousness or reflectivity.



Ahmad Farellrozan Fauzi, Bu Yeng Yeng, Chong Rui Kuan, Tengku Mohd Faiz Tengku Zakaria, Haslina Ismail, Nursahida Aripin, Muhamad Nur Mustakim Abu Bakar, Sarina Samin & Zabri Elias.

Photo by:
Nasir Baharuddin



Photo by:
Nasir Baharuddin

Project 2: deComposition

The deComposition involves five wooden pillars. They are carved with basic geometrical shapes resembling totem-poles. The Installation is a historical rejuvenation attempting to bring the spirit of culture into a new context of space. The top of these wooden poles were interconnected with rattan thus responding to the natural element projecting the dynamics of biological systems that are moving and not static. The wooden poles were structures on the earth's physical formation to contrast the existing architectural world of concrete.

Ang Shaw Hern, Clement Cheam,
Amalina Asilah Azmi & Nur Azizah Sawi

Project 3

The project focuses on exploring the quality of surface and the tangibility of form in two dimensional spaces. By using the natural element in a conceptual process, students were instructed to perceive two dimensional forms to suggest new commodification in how the idea of surface would become the volume of space. The idea of surface, which is normally flat, is changed into a new purpose and perception. The design becomes a 'space composition' where the concept of volume would be decomposed by overlapping the use of materials.



■ Low Kok Kheng, Chuah Xin Yi, Sarina Samin & Ong Kang Shin

Project 3a: Contourical Interaction

In Contourical Interaction, the surface was constructed into contourical form, continuously repeated and changing by size. The surface was designed by the process of wrapping and weaving according to the formation of the contour. The wrapping activities created different pattern of colour strips that build the intensity of the surface and form as volumetrically presented. The artefact suggests the idea of emotion, form sensibility and interaction.

Project 3b: Tangibility of Representation

In Tangibility of Representation, the design saw pieces of tree barks in a different language than the spectators. It invites people to speculate the varieties of planes and how the illustrated surface is built and characterised. The characteristics of the textured natural material evokes a glorious pattern in glooming colour that would strike the observer to feel the curiosity of the tangibility.



Photo by:
Nasir Baharuddin

■ Ang Shaw Hern, Clement Cheam,
Amalina Asilah Azmi & Nur Azizah Sawi



■ Chen Mei Sien, Muhamad Nur Mustakim Abu Bakar,
Tan Sin Yee & Liang Sze Fatt

Photo by:
Nasir Baharuddin

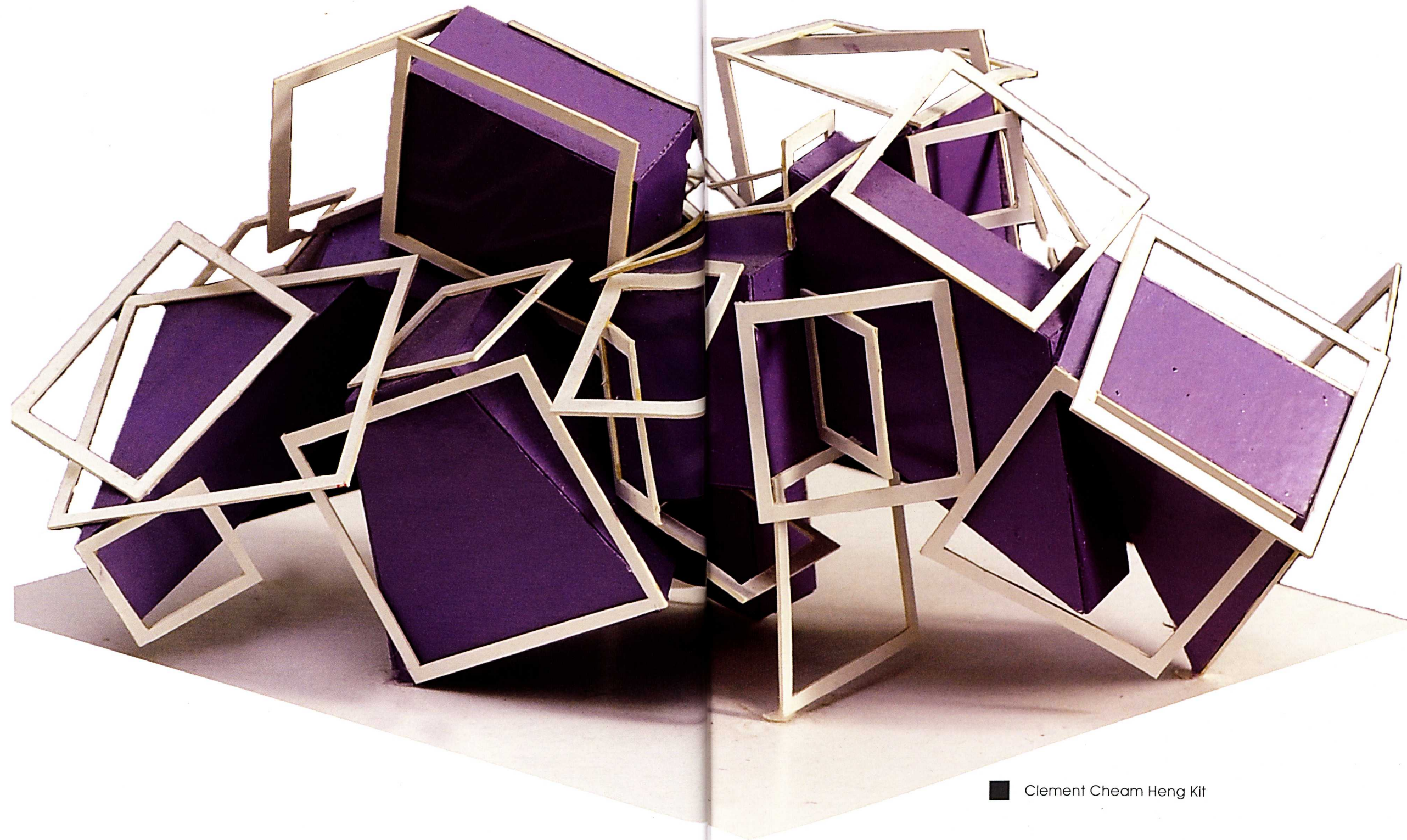
Project 4: Spacing the Space

In Spacing the Space, tree branches were overlayed over each other in order to perform the transparency of space and the quality of line forms. The effects of the projected line forms, either consciously or unconsciously, virtually penetrate and acknowledge the 2D physical representation as unlimited surface production. The surface was perceived as unlimited with the layering process forming the picture space and shadow forms. Artificial lighting adds reflective overtones moving shades and shadows following the observer's eye movements.

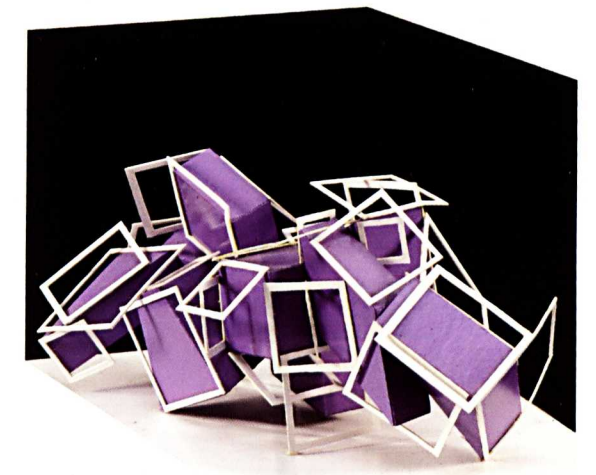
Experimental Embodiment

Mohd. Shahrudin Abd. Manan

Extending the idea of formulating systematic design activity among the newcomers in architectural field, Clement Cheam in this proposal, provokes a question on how architecture is directly experienced. In answering the question, the coded meaning of 'phenomena of emergence' inspired by the contemporary computer programming artist, Anthony Mattox, was recontextualised through semiotical translation of animated projection of rectangular planes embedded with radial asymmetric patterns of circular skeletons.

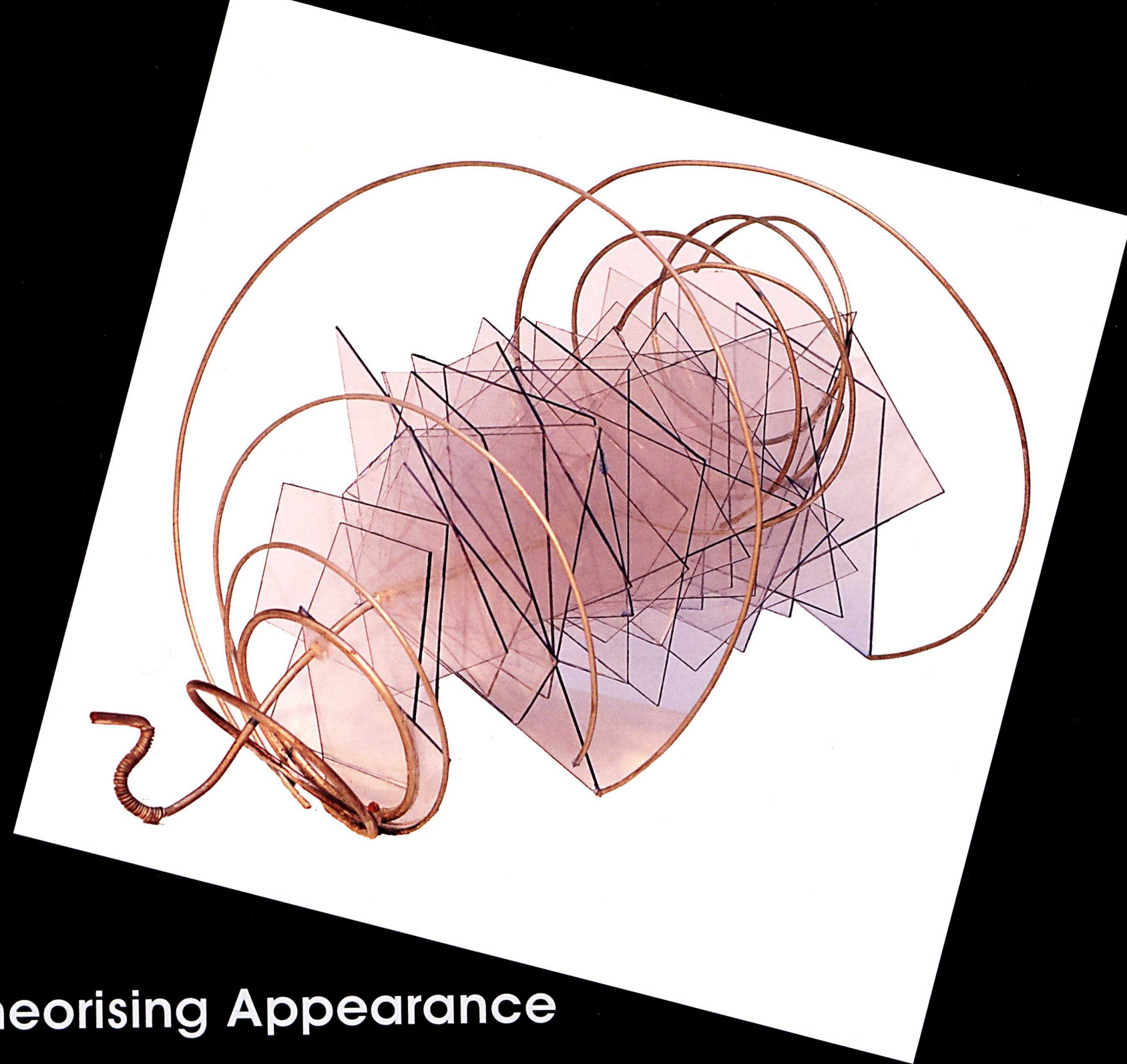


■ Clement Cheam Heng Kit



Clement Cheam later argued that the proposition of embodying perceptual empiricism of human experience in architecture by addressing the movement of bodies in space through programmatic materialised structures together with the actions and events that would take place within the proposed folly. The abstractive communication between form and texture that would emerge from the simple process of repetitive elements would stimulate direct human senses while experiencing the architecture of the folly. The protrusive geometric planes, in providing cantilevered shelter, encourages unstructured playground activities within the designed spaces while it texturises the folly with bold reflection of multilayered shadow patterns.

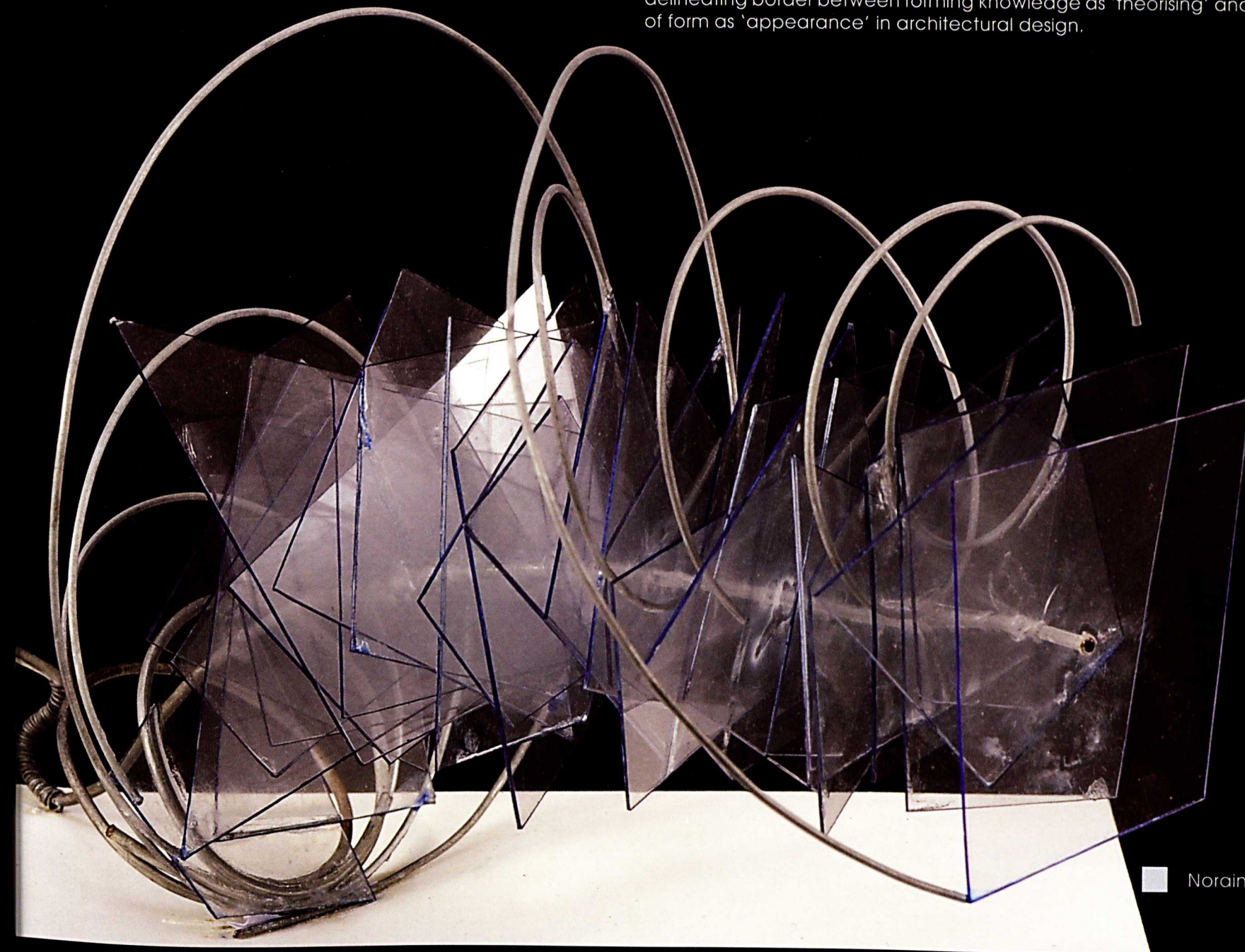
Overall, the folly shows Clement's maturity in criticising the 'phenomenology of emergence'. While questioning form-function relationships, his design paves the way for more open-ended arguments on the idea of experiential embodiment in demolishing artificial divisions between human, architecture and natural environment.



Theorising Appearance

Mohd. Shahrudin Abd. Manan

The project attempts to formulate a systematic design activity among newcomers in the architectural field. The activity is not limited to the intentional physical movements as a constructive discipline in making tangible forms but is also extended to the activity of thinking as an act in understanding normative theory of design principles. Coordinating the activity within progressive cognitive thinking through documented design sketches and scientific skills of quality workmanship through various scales of experimental study models, the whole design processes are eventually manifested in a form, a structure of free-functions with unspecified events. The processes cover the initial phase of introducing students with interdisciplinary discourses of environmental design knowledge followed by analytical critique of design ideology from selected prominent artists.



Norain Binti Ismadi

In this design, Norain perceived artworks of abstract expressionist sculptor, James Rosati as a structured language to be semiotically translated into an existential folly. The artist's experiments in marrying animal formalism with geometric juxtapositions, colour exposures and textural compositions became the theoretical footing while materialising her folly's appearance. Adopting ant as her referential subject, the characteristics of the invertebrate animal were theorised to deconstruct appearance of ornamental images, skin envelopes and exoskeleton frames of her proposed folly.

The folly later augmented the Parc de la Villette of Bernard Tschumi's proposition on design crossprogramming in organising systems of space, event and visibility in unfixing architectural monumentality. It, at last, becomes a mode in delineating border between forming knowledge as 'theorising' and knowledge of form as 'appearance' in architectural design.

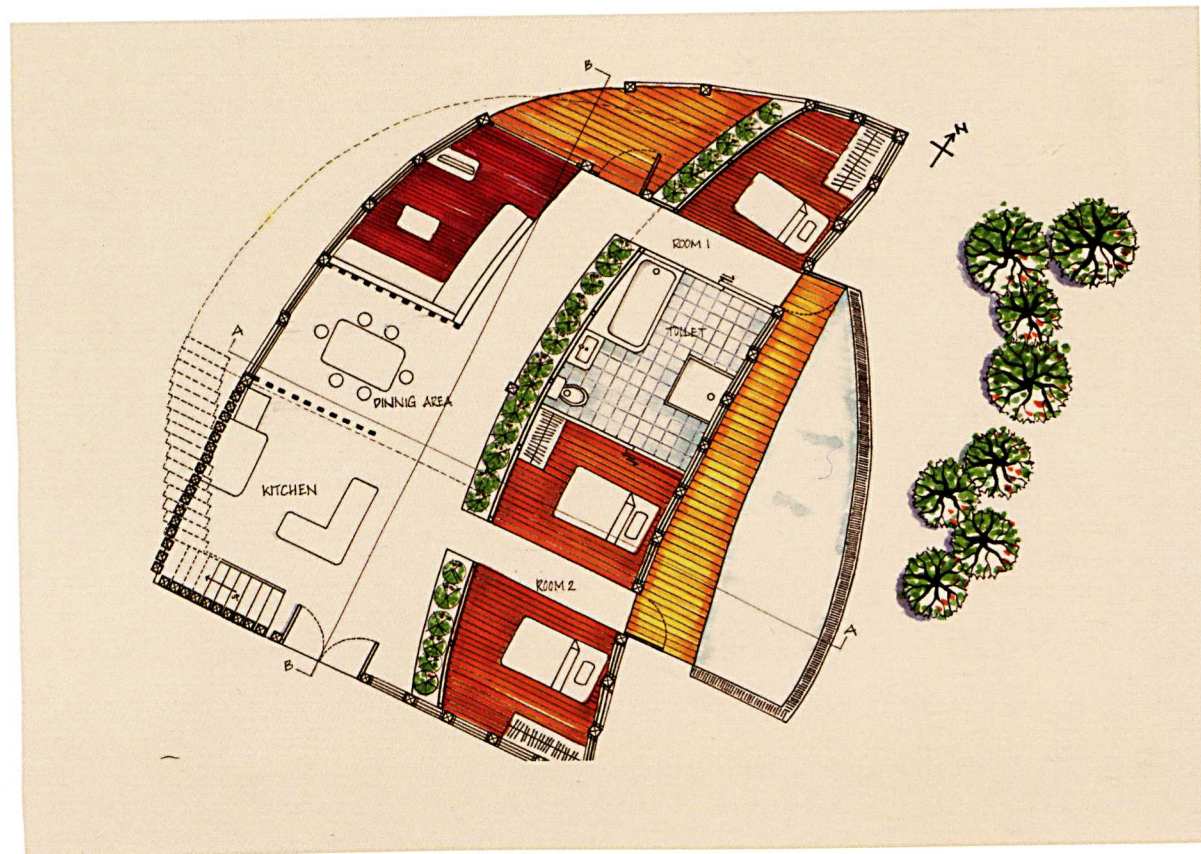
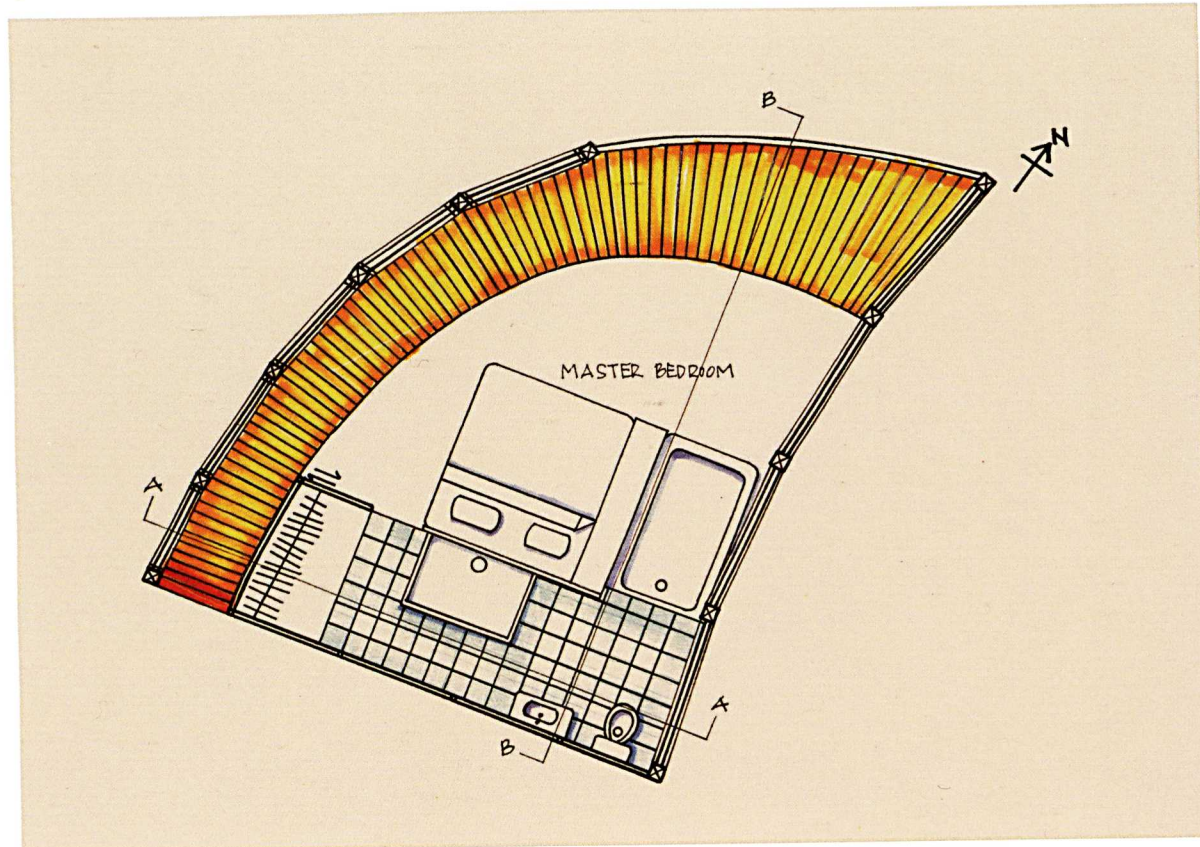
Rhythmic Motion

Roslina Sharif

A Getaway, is the starter for the First Year students in their spatial design project. It deals with simple site factors. It is designed as a place to appreciate nature while relaxing the mind and body. The site is a secluded beach which permits good view of the blue ocean. The get away orientation successfully captures the serene and majestic view of the sunrise and sunset.

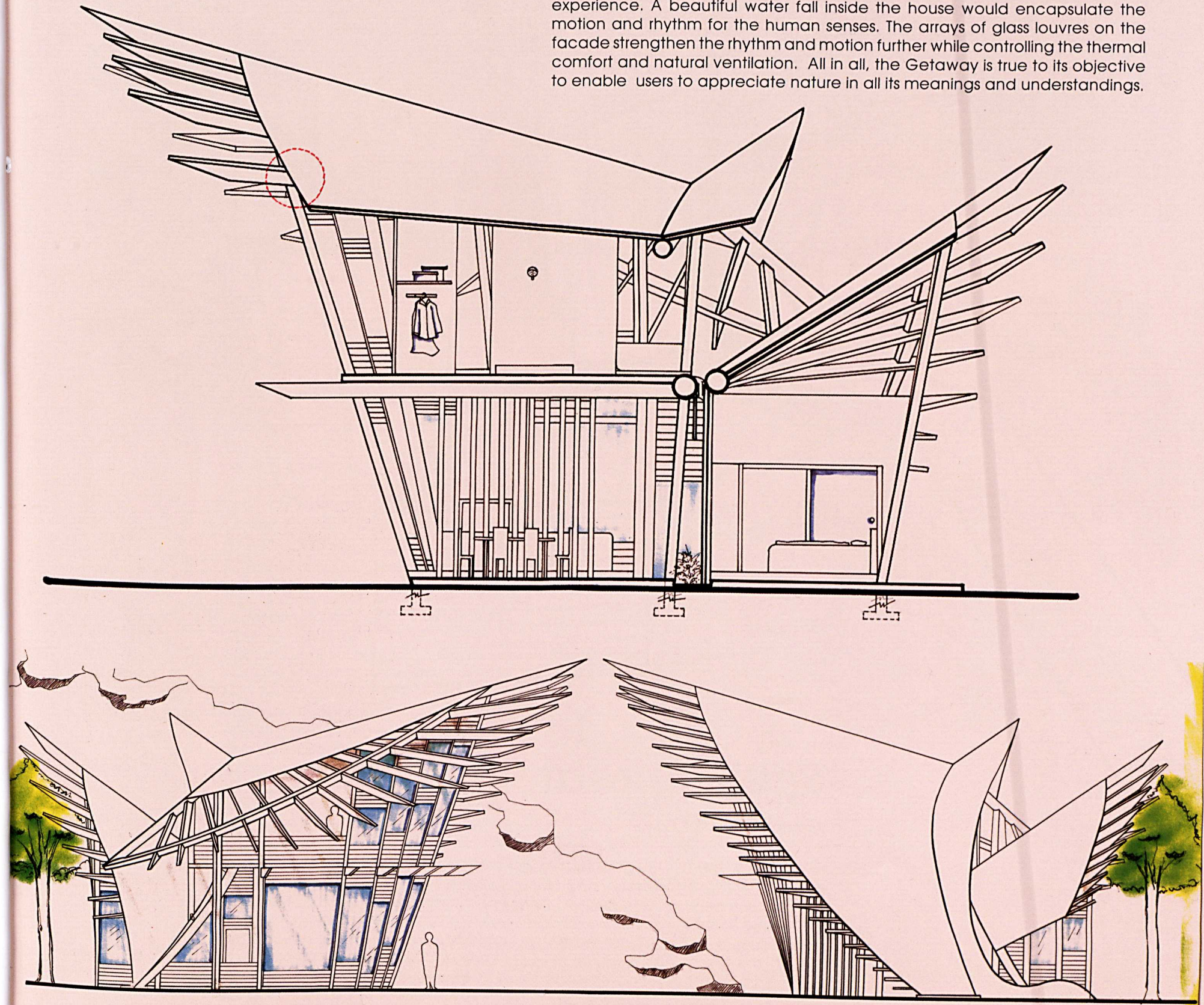
The excitement and the desire in experiencing the ocean and the rhythmic movement of the water are encapsulated in the design concept. The main structure, the skeletal timber structure, is arranged in such a way that creates and embodies the 'motion' concept. The motion starts from the ground and modulates up towards the ocean. Whilst creating the rhythm, the exposed structure also acts as a shading device resulting in captivating shadows playing on the ground. This motional and rhythmic skeletal timber structure has created a very large and sweeping roof, and undoubtedly easily recognisable from afar. Thus, becoming the potential landmark at the area.

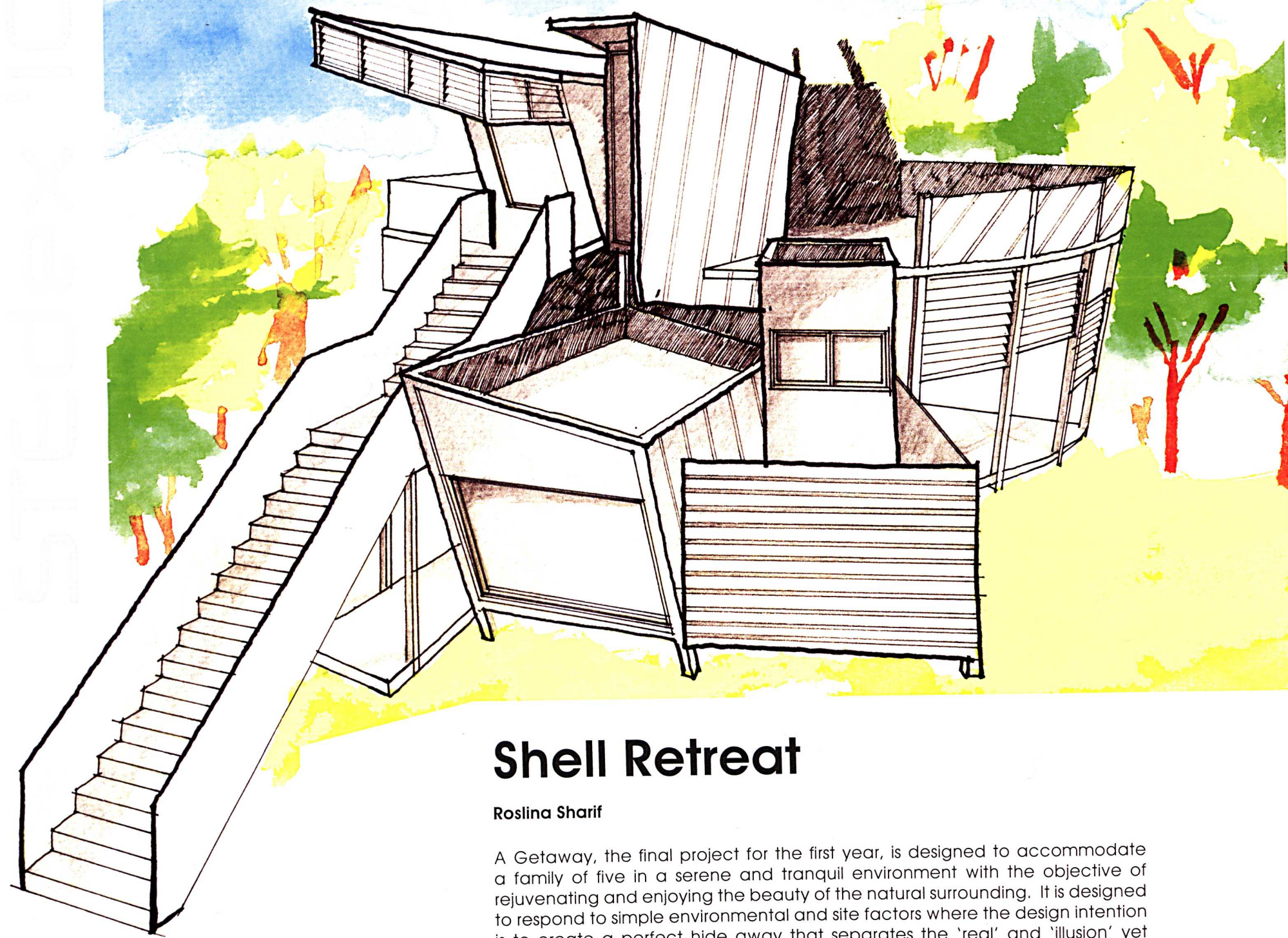
For interior, a small garden and water fall are inserted between the living room and kitchen right up to the children's bedrooms to bring nature into the house. A glass partition is used between children bedroom and the living room so that during rainy days water will be trapped and will fall or flow into the house. Water will be visible through the glass partition creating a calming and yet exciting



Chen Mei Sien

experience. A beautiful water fall inside the house would encapsulate the motion and rhythm for the human senses. The arrays of glass louvres on the facade strengthen the rhythm and motion further while controlling the thermal comfort and natural ventilation. All in all, the Getaway is true to its objective to enable users to appreciate nature in all its meanings and understandings.

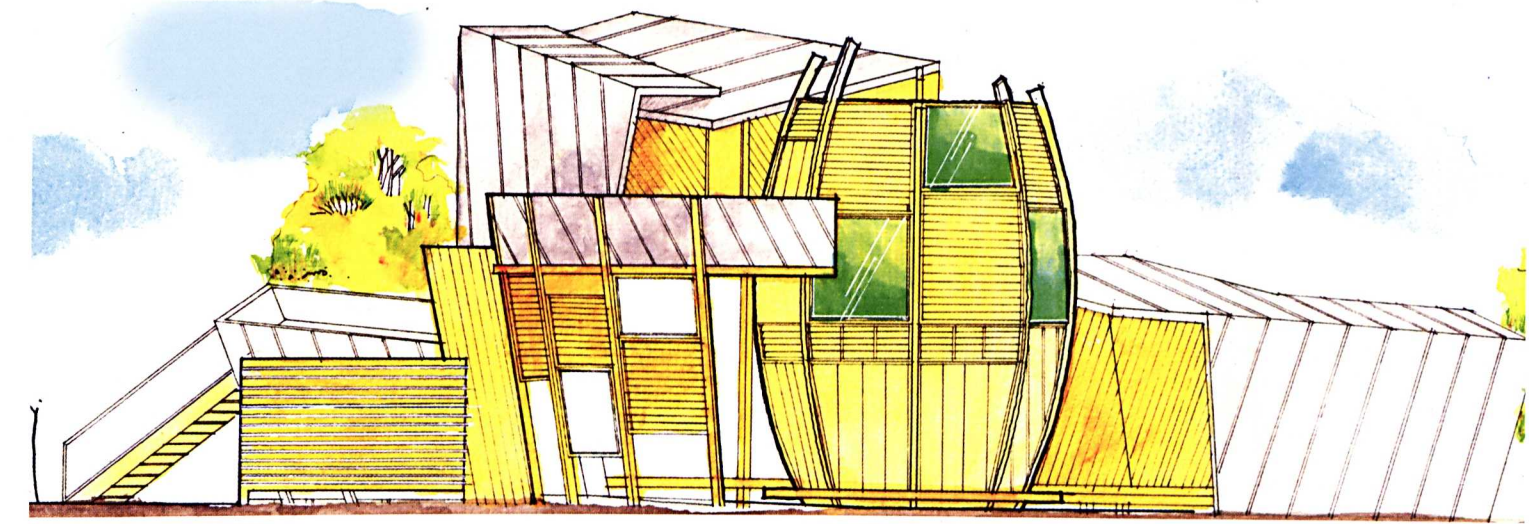




Shell Retreat

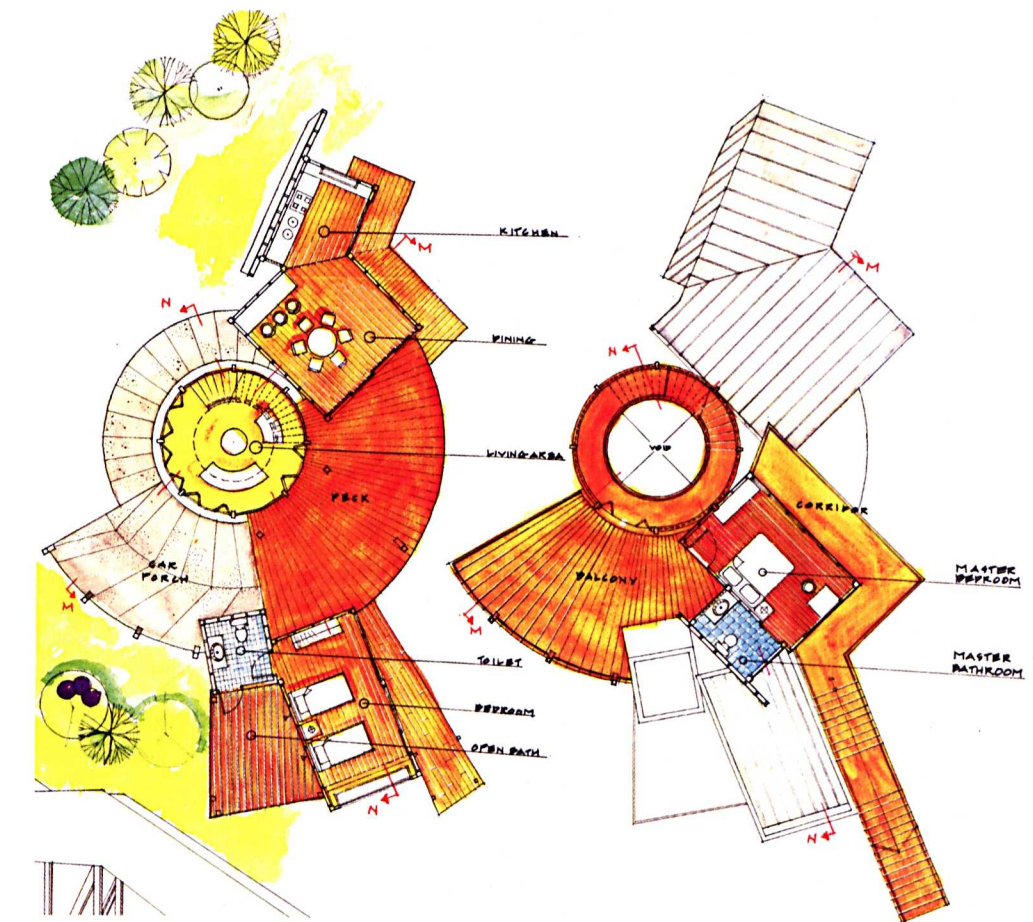
Roslina Sharif

A Getaway, the final project for the first year, is designed to accommodate a family of five in a serene and tranquil environment with the objective of rejuvenating and enjoying the beauty of the natural surrounding. It is designed to respond to simple environmental and site factors where the design intention is to create a perfect hide away that separates the 'real' and 'illusion' yet getting the feel of primordial relationship with mother nature. It speaks local but in a universal language where the space planning contributes to the Malay vernacular housing such as the use of decks in the design.



The design concept was derived from the study of a shell where its characteristics i.e., safe, secure, private, strong and inclusive were applied. The radial organisation, derived from lines at the surface of the shell, was used by Ahmad Helmi as the design approach for space planning and form development. The design processes involved precedent studies, site analysis and programming spatial relationship between the spaces.

The site is a secluded beach in Langkawi which offers the majestic view of the sunset. Thus, an axis of the sunset is taken as a node on the site when designing the spatial organisation. The living room is located at the center of the house and the rest of the spaces emanate from it at different levels of the house while getting the best view of the sunset. The design of decks and the use of shading devices conveniently limit direct sunlight from penetrating into the space. The orientation of the house also helps to define a private space of landscape where it brings the natural landscape into the house. All in all, the design was mainly based on the idea of creating a hide-away where space planning and indoor comfort are the main factors for consideration while maintaining the fundamentals and understanding of basic site factors.



Ahmad Helmi Abdul Zubair