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Archi-Novation Phenomenology

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Archi-Novation Phenomenology

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The phenomenon that innovation cannot be controlled is fictional. Modern movement that began in the early 20th century evolved as time changed. There are no designs impossible to build as the invention of new materials and products are as recent as the inspirations of the new generations in this chapter.

There are 2 different projects with different scales, requirements and expectations presented here. Each semester has one small-scale project and one medium-scale project. The small-scale project acts as a catalyst to initiate students' creativity in architectural design studio with the intention for tutors to gauge their capabilities in design.

PAVILION OF PERSONALITIES – EXPOSITION OF THE SELF

The projects' primary objective is to initiate a more individualistic and inspiration-based approach to design in contrast to a more systematic or algorithmic-based design processes. The exercise requires responses to context and brief on individual selected parameters for more idiosyncratic solutions to the same design brief.

On each respective plot, the student designated to the plot designed a morphological statement of themselves which is actually an architectural expression or representation of their own respective personalities. Within that metaphor, the students introduced functions into their pavilions that allow visitors to know more about their respective personalities in the manner and form as per determined by the students themselves.

AMPHIBIOS BOATEL

The boatel is a waterside hotel to be designed primarily for boating and other watercraft activities. They offer both transient land facilities for journey breaks as well as a point of arrival/departure for the area around it. This project involved students in all phases of the design process from research to the formal design solution, formal presentation and preparation of the drawings ready for construction.

As it is a new approach to look into hotels for boaters, students are required to do research into the culture of boating and watercraft enthusiasts, design of accommodation within boats or watercrafts vessels, docking technology of watercrafts, and develop understanding above the relationship between man and his watercrafts. Later, it is the individual's responsibility to create the best configuration of docking in relation to the habitat units followed by the other facilities of the boatel and its waterfront environment. The design of accommodation units should have a similar approach as if designing within a water craft i.e., design which does not rely on loose furniture to serve different functions but are fitted or built into the units themselves for easy maintenance.

Jury Review

Jasmeef Sidhu

Suave Morphology

A dynamic form to resemble one's self gives a bold interpretation of how the designer sees himself. The multi-level spaces could be denoting the ups and downs in his/her life and the transparency could mean the honesty of his/her principles. On the other hand, the octopus-like form could very well depict the complexity of the persona of the author while the tranquillity of the blue colour could be to mask its deeper mysteries! The interesting spaces draw the eye inwards and, as a pavilion, hopefully the visitor as well. The openness of the structure further aids in the free movements of the visitors.

Pixellion

It is often rather a difficult task to depict one's self, metamorphically, in a physical 2D or even 3D format. This display attempts to do just that. The choice of disjointed forms (in this case like cubes) breaks the clarity with which one can be described. - Often what one is and what one is seen to be could be quite distinct. These disjointed pieces offer just that - a juxtaposition of images, perceived differently when viewed from different angles.

Hovering Chalets

These hi-tech pod-like structures house accommodation for sailors when on land break. Seemingly growing out of the earth's surface, the buildings are configured in a grid layout with walkway bridges linking them together and a separate common facilities block. The ground beneath the pods is left free of built space, thus providing an uninterrupted vista from the land out to sea. This outdoor space can be utilised by the occupants for interacting with other tenants or as recreational space. Although at first the units seem to be randomly located, there emerges a distinct order which provides the bonding of individual pods to the overall scheme.

Seafaring Cove

This adaptation of the seagoing vessels of yesteryears is both unique and bold. The individual units accommodate living quarters of seamen respecting the elements, both those that are desired and those that are to be avoided. The design is a bold approach in three dimensional thinking and space planning. The fluid shape and hierarchy of spaces is obviously inspired by the free-form of the surrounding nature thus the project blends well in its site context. The construction of the fabric structure would lend some form of semi-permanence to the project and it would be interesting to see the project change/grow over time i.e., in different form of colour of the 'sails'. This would be a visual delight to be presented with a slightly different form each time a visitor would visit the place.

Celestial Paddock

The aliens have landed! This is another scheme offering elevated living pods in the shape of something quite unique and out-of-this-world. The cluster of 'aliens' are located in bushland territory close to the water's edge seemingly awaiting its prey arriving from the sea. This 'alien feel' is further accentuated by the silvery skin and diamond-shaped windows of each pod. The village features jetties by which the sailors would arrive to their land-based accommodation units. Internally, the accommodation provides a hi-tech feel yet the expanse of glass claddings relate the occupants back to the water element from where they came.

Biomorphic Hotel

This Boatel provides accommodation akin to a boat with creature comforts that are normally expected in a hotel. The shape and configuration of the structure is reminiscent of waves while the windows reflect the expanse of the seafront across the building. The only letdown is how the boatel seems to be actually so detached from the water body, when a closer dialogue could be held between the two.

Suave Morphology

Nik Ariff Azmee & Meor Mohammad Fared

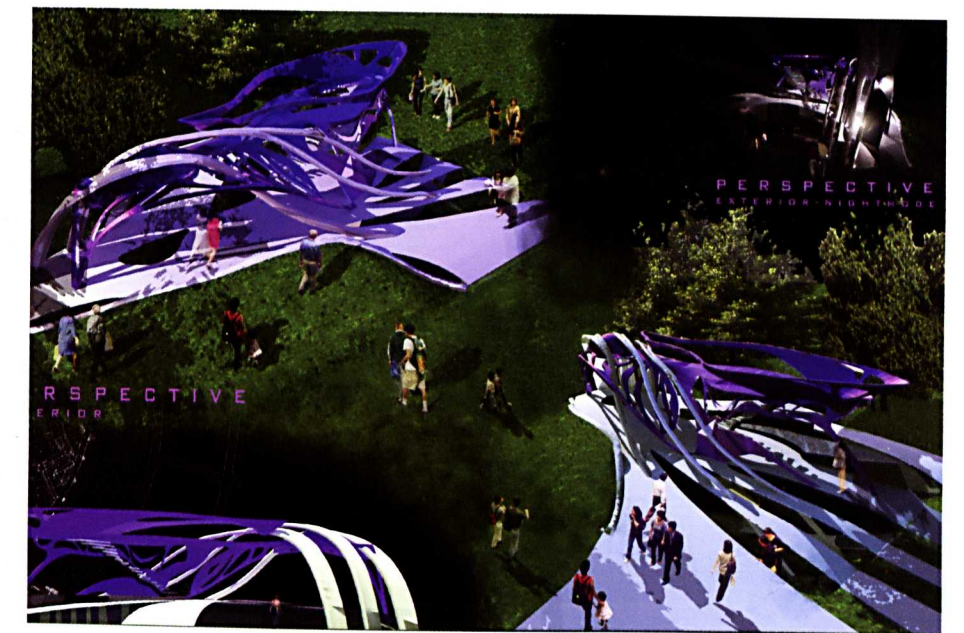
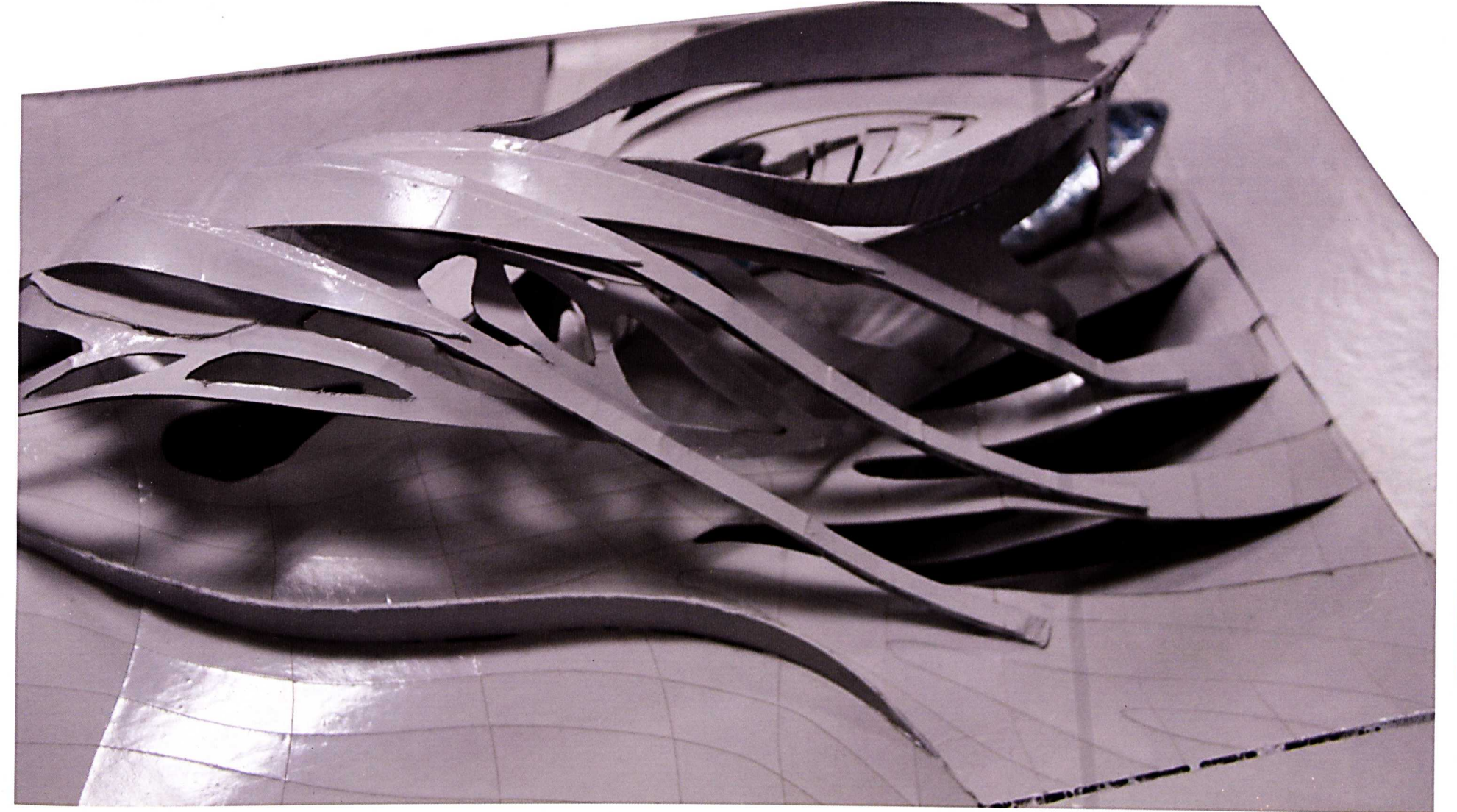
The morphological interpretation of a pavilion that depicts one's personality is very much based on personal preferences especially in the choice of forms and composition. What is immediately perceived of this pavilion are such preferences by Ng Han Hung which could only hint the personality responsible.

However, a clearer manifestation of the personality can be experienced by a visitor when he or she goes through the pavilion. The form therefore functions at the very least, to draw the visitors into these experiences.

Using architectural conventions to lead, such as stairs that go up or down, the ultimate experience might not be fully perceived by the visitors as the designer has intended unless actual labeling or narration is provided in situ. Nevertheless, the choreography of the movements throughout the pavilion and the character of the spaces could be as much as what the author would want others to experience about him even if his ultimate message escapes them.



Ng Han Hung

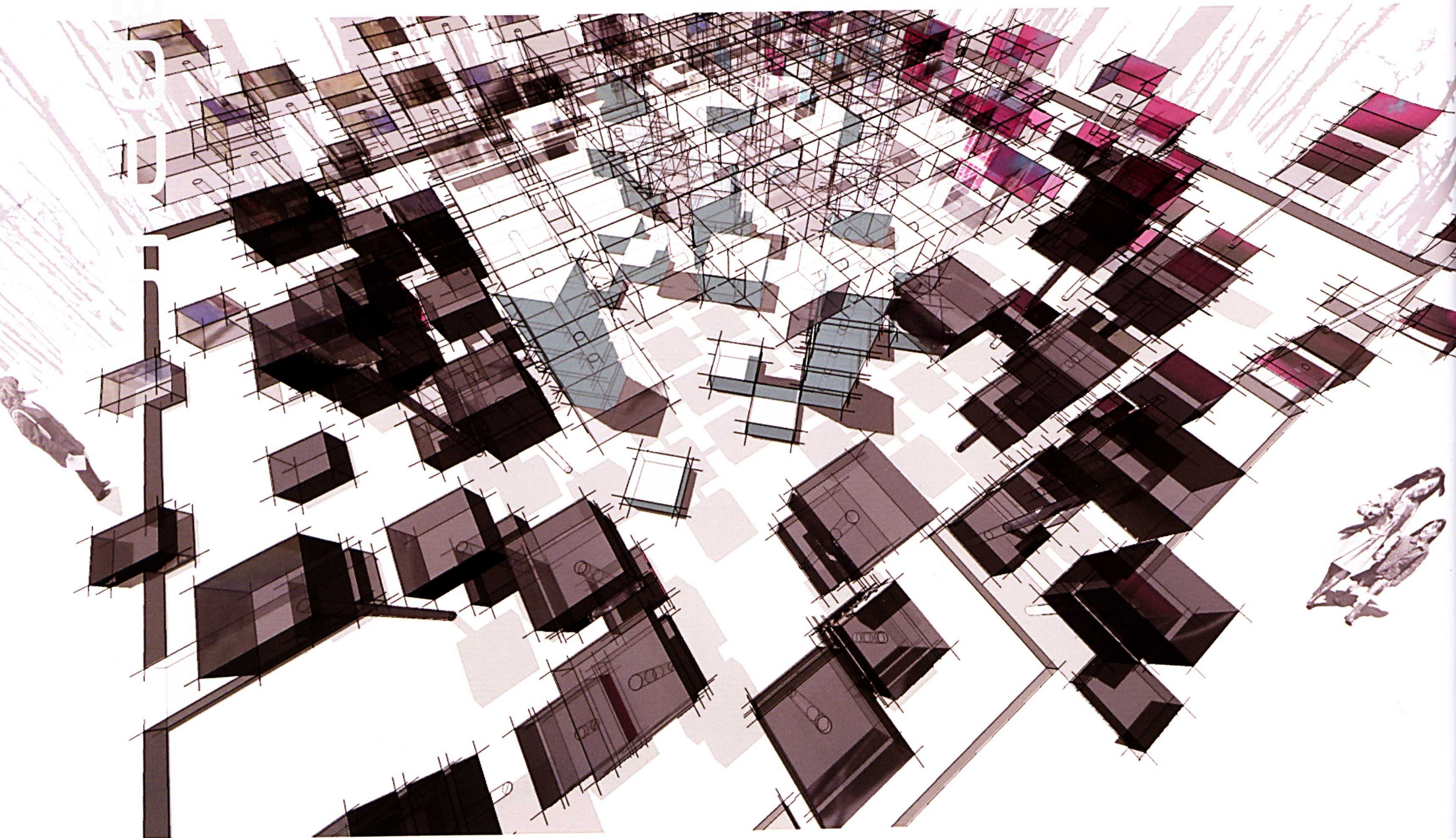


Pixellion

Nik Ariff Azmee & Wan Srihani Wan Mohamed

It is only befitting for a cyber-aged generation to rely on the analogy of pixelation when describing about themselves or their personalities. In illustrating one's personality through a pavilion, the Clifford Loh decided to manifest the many facets of his personality through extruded pixel-like components. These 'pixels' are displayed using various electronic medias which are among his many interests as clues to what he is all about.

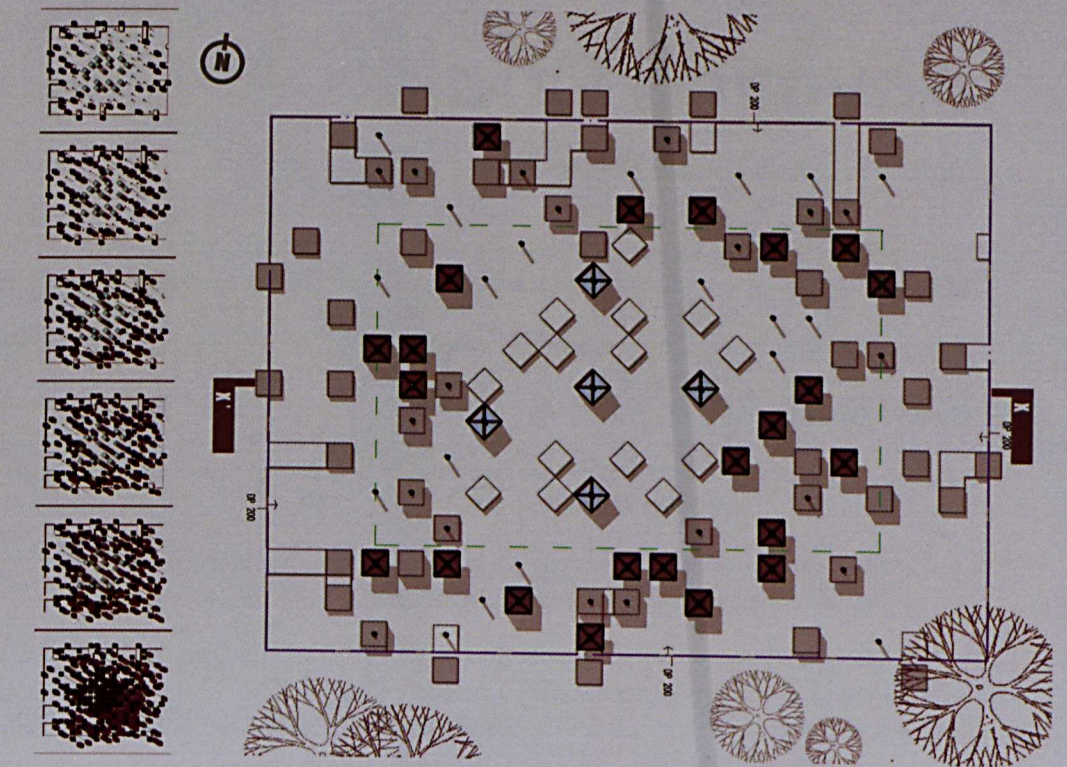
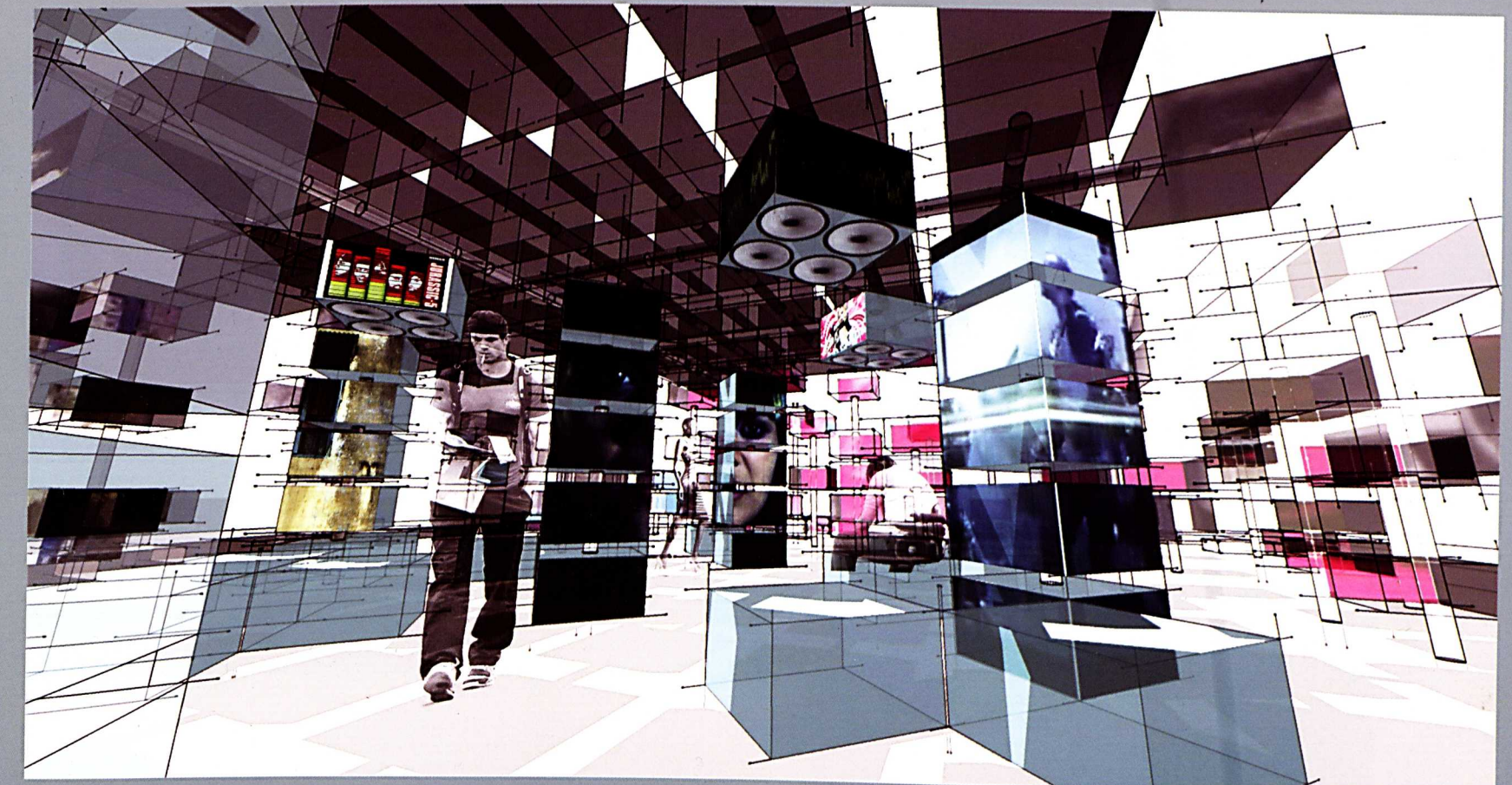
These pixels will naturally become modular components that will be used to create the spaces as much as it does the form of the pavilion. However, the mere witnessing of an audio-visual presentation would be a rather impersonal way of getting to know the personality of a person. To circumvent this, the pixels are also used in different configurations to provide varying ways of witnessing the presentation. Many of these ways require active participation of the audience such as their use of seats, steps, tables, towers, etc.



As much as the pavilion would be an event of sight, lights and sound, it is also one of change as the modular components could be reconfigured even by the audiences themselves. However, there are limits to these changes as determined by Clifford Loh by the use of key components which are fixed in order to maintain the integrity of the overall image he has wished to portray.

The designer, therefore, is more than willing to accommodate those who would like to know him but the artefact is also making a statement that he would never allow them to change who he is.

Clifford Loh Jia Yang



Hovering Chalets

Nik Ariff Azmee & Kalsom Mohamad

The artefact is a hotel-based accommodations for those who have chosen a life at sea. It offers them a land break with alternative accommodations that would allow them to enjoy land-based activities.

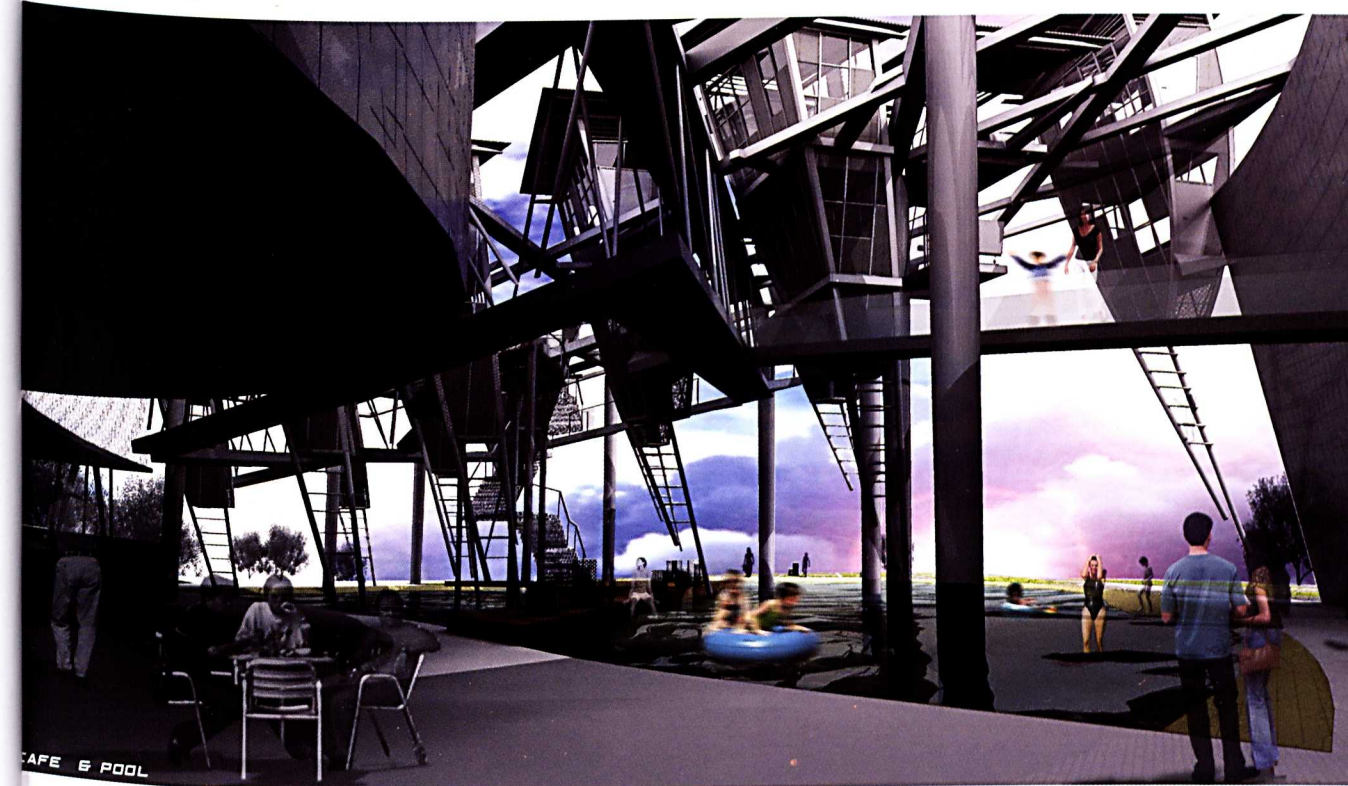
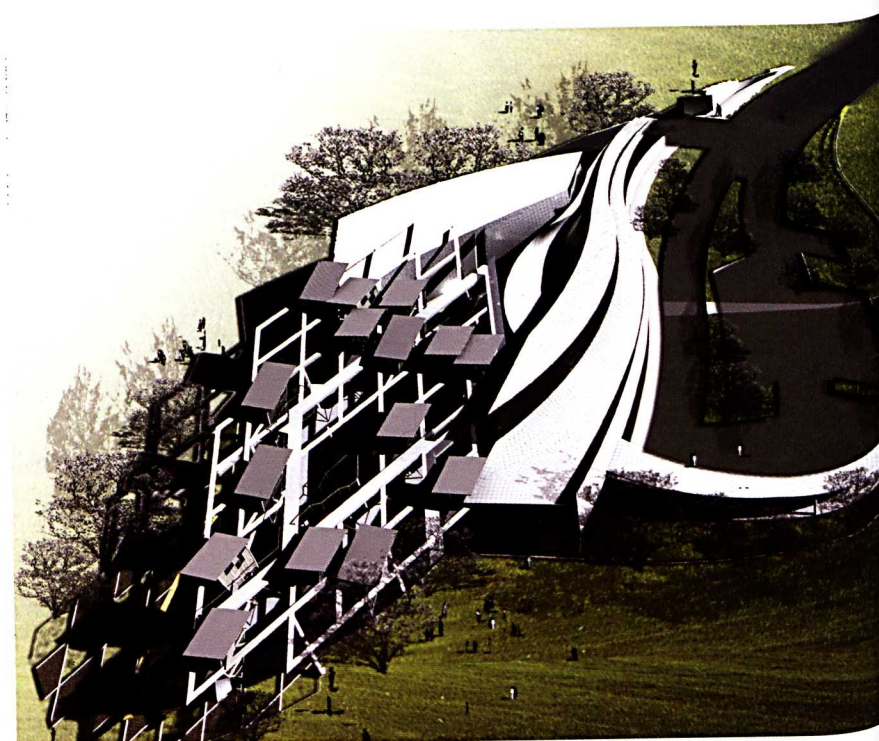
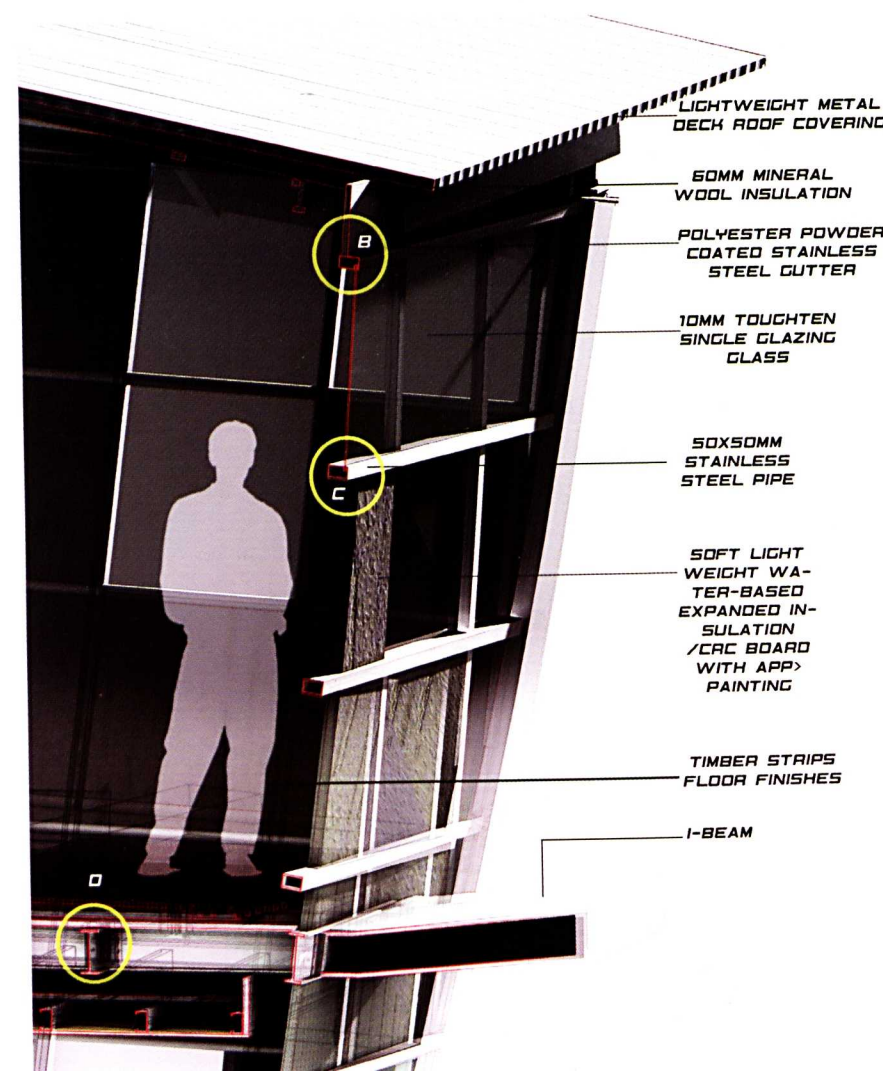
The accommodation units have been designed as a counterpoint to the living facilities of a boat. It is an autonomous living unit while still maintaining a quality that offers a more converse experience from that of generic landed accommodations.

Lee Qian Ling designed these chalets to hover over land. Apart from a more interesting relationship with the environment, they also offer immediate access to the land for activities that seafarers could enjoy during their breaks.

The space beneath the hovering rooms has not been left to chance but has been designed to create perceptual symbiosis with the hovering units for a homogeneous perception of the whole as a single entity.

Environmentally, the whole composition is akin to the traditional *kampung* configuration even though the artefact is much more regulated by the structural grid that holds up the chalets. Nonetheless, the placement of the chalets within the grid is recommended not to be regulated depending on their occupancies.

The hovering chalets themselves have been designed to relate to both the seafront environment at the upper levels as well the ground levels at the lower deck. The choice is then left to the occupants as to how they would prefer to spend their time in them while on land.



Lee Qian Ling

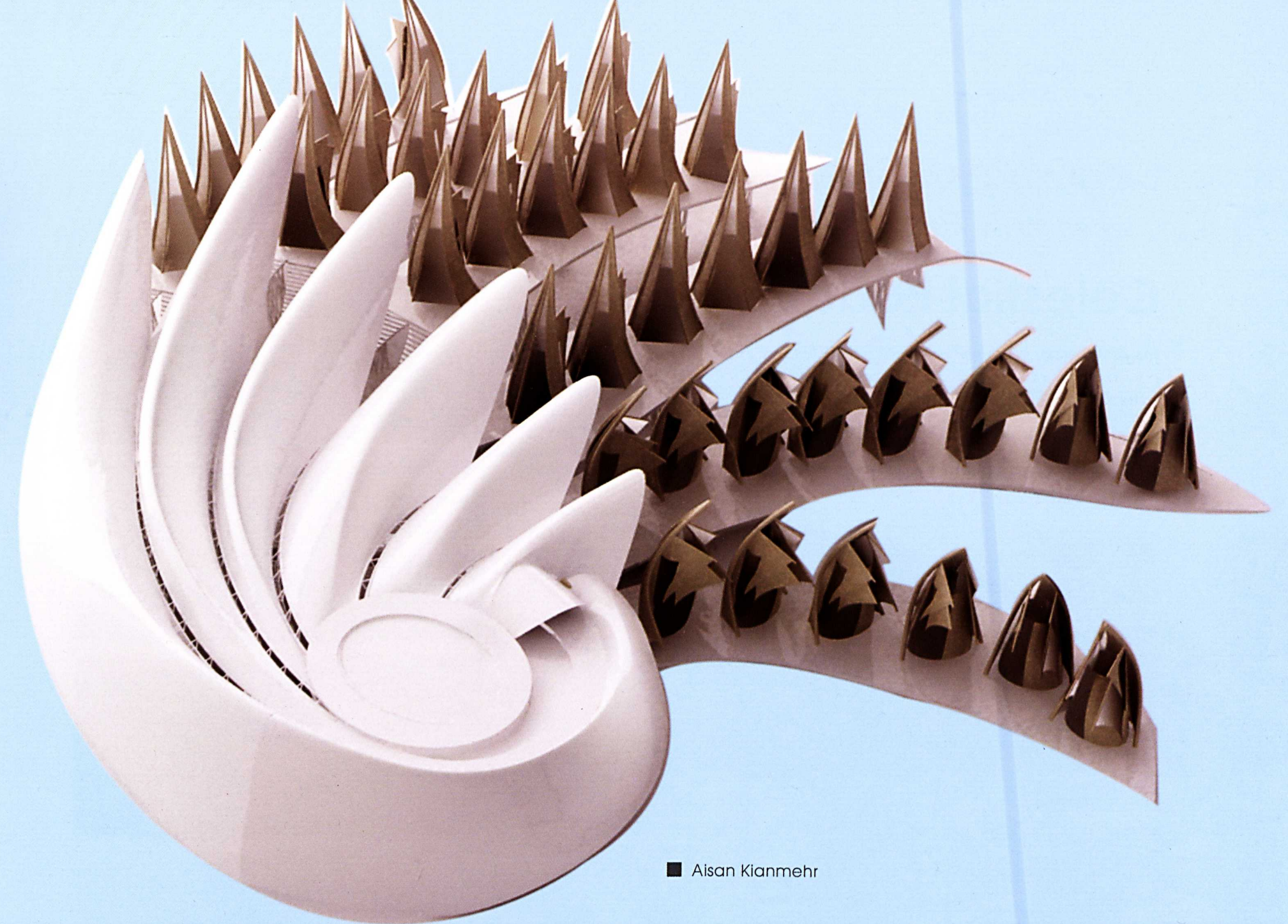
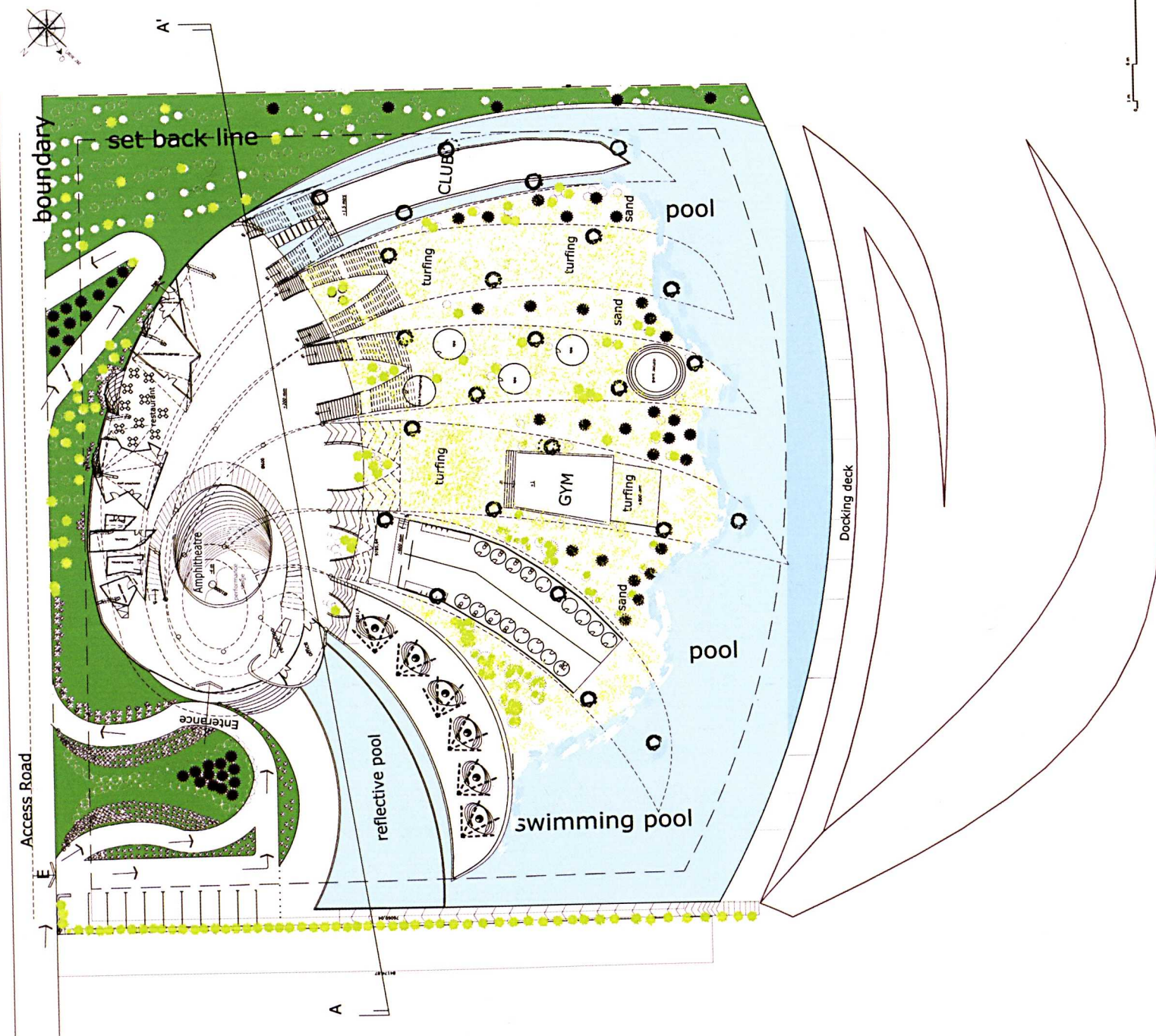


Seafaring Cove

Nik Ariff Azmee & Kalsom Mohamad

This hotel for seafarers is designed by Aisan as land extension to their sea vessels. The accommodation units offer a landed alternative to the self-contained living vessels of long faring watercrafts.

These accommodations are designed as chalets to allow for the same living autonomy as of those boats and are crafted to draw in the environment of the waterfront. This is achieved by the use of wind as well as light scoops to capture the more desirable elements in while shielding away those less pleasing.



■ Aisan Kianmehr



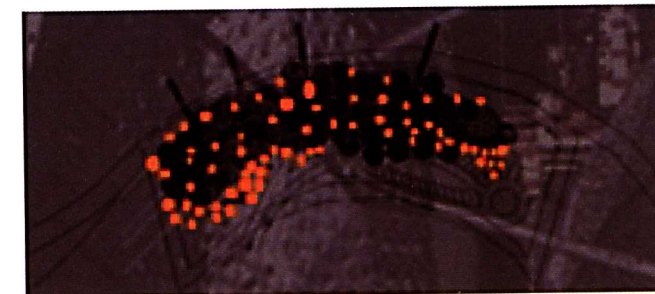
The chalets are placed on piers that radiate out from landed communal facilities exclusive to those who seek to take a break on land during their voyages. The form of this central facility reaches out to the seafront with the intention of capturing the sea breezes and spiraling them into the heart of the mass. The spaces within are further crafted out according to the enveloping form thus creating as much as the designer could, a homogenous plan form.

The artefact chooses to provide a hotel type that would complement as well as supplement the seafarers rather than merely a design for a conventional hotel. The latter is deemed to be redundant to those who have chosen a lifestyle on the waters.

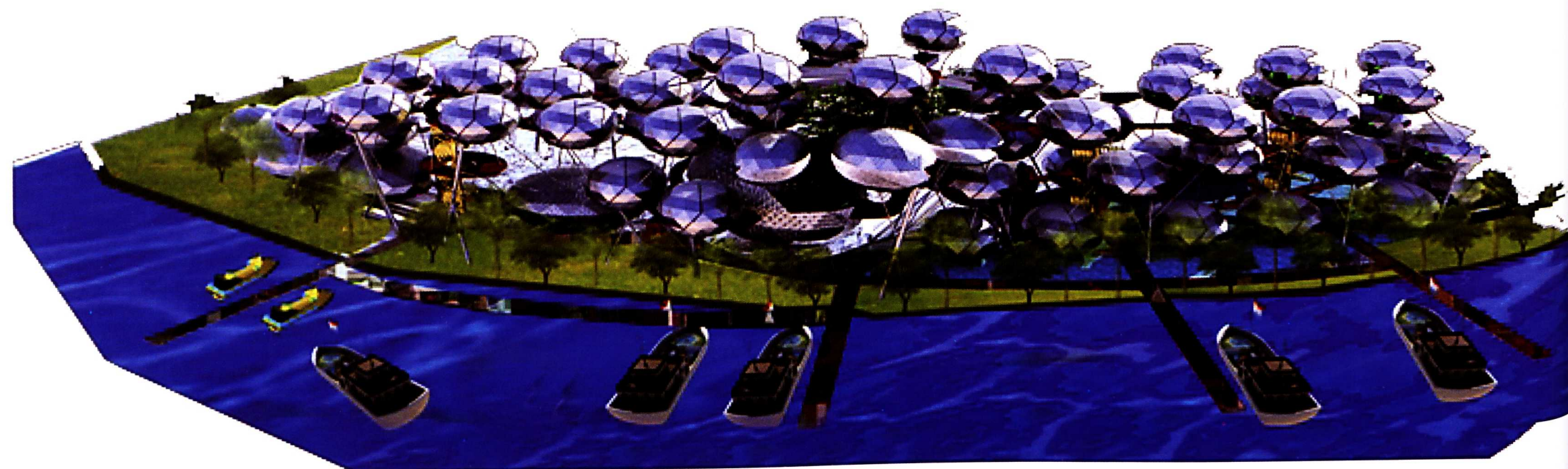
Celestial Paddock

Nik Ariff Azmee & Wan Srihani Wan Mohamed

When considering a hotel for seafarers, the immediate question would be how such a hotel could attract them away from their water crafts that would already have all the necessities for day to day living in them. This artefact addresses the matter by creating an environment on land for the seafarers to enjoy when they decide to take a break from the oceanic waves.



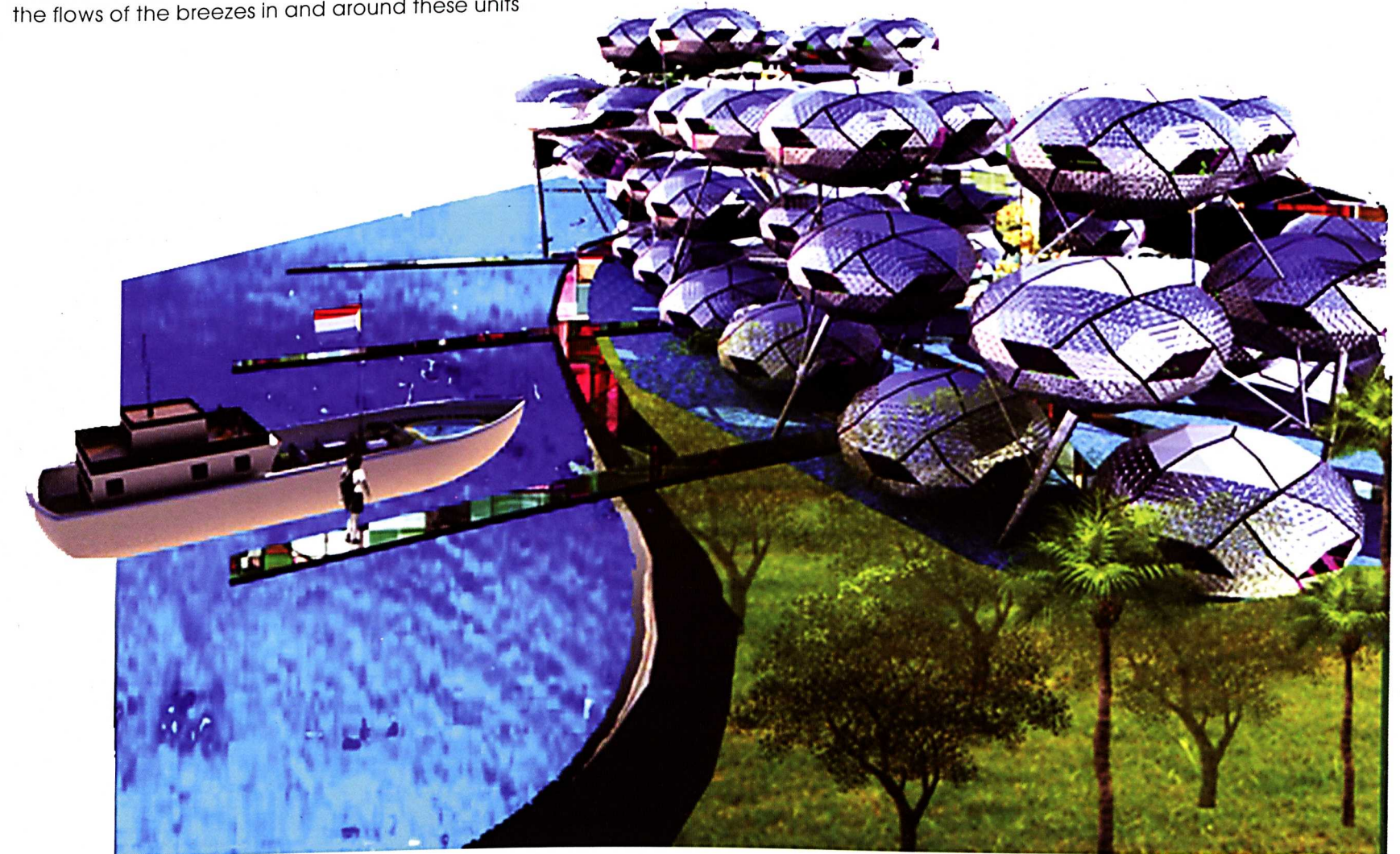
Conceptual Diagram



The design approach by Mohd Ramadan begins by crafting the landscape to create a land-sea i.e., amphibios rather than amphibian, a resort for the enjoyment of the seafarers on their land break. The intention is to draw them into an environment that would be conducive for resting, pleasure and delight. The other issue would then be to retain their choice for solitude as is correctly assumed to be part of their intentions for taking to the seas in the first place.

The accommodation units have been designed with this in mind by deliberating on how solitude could be attained within the facilities for a community of seafarers. The artefact answers this matter by providing solitude through isolation. Hence, the units are designed as chalets that hover around the amphibios resort allowing the occupants solitude at higher levels while still maintaining an intimate relation to the communal facilities.

The isolation of the units also allows their relationships with the surrounding seafront environment, particularly for the sea and land, to be developed by the flows of the breezes in and around these units



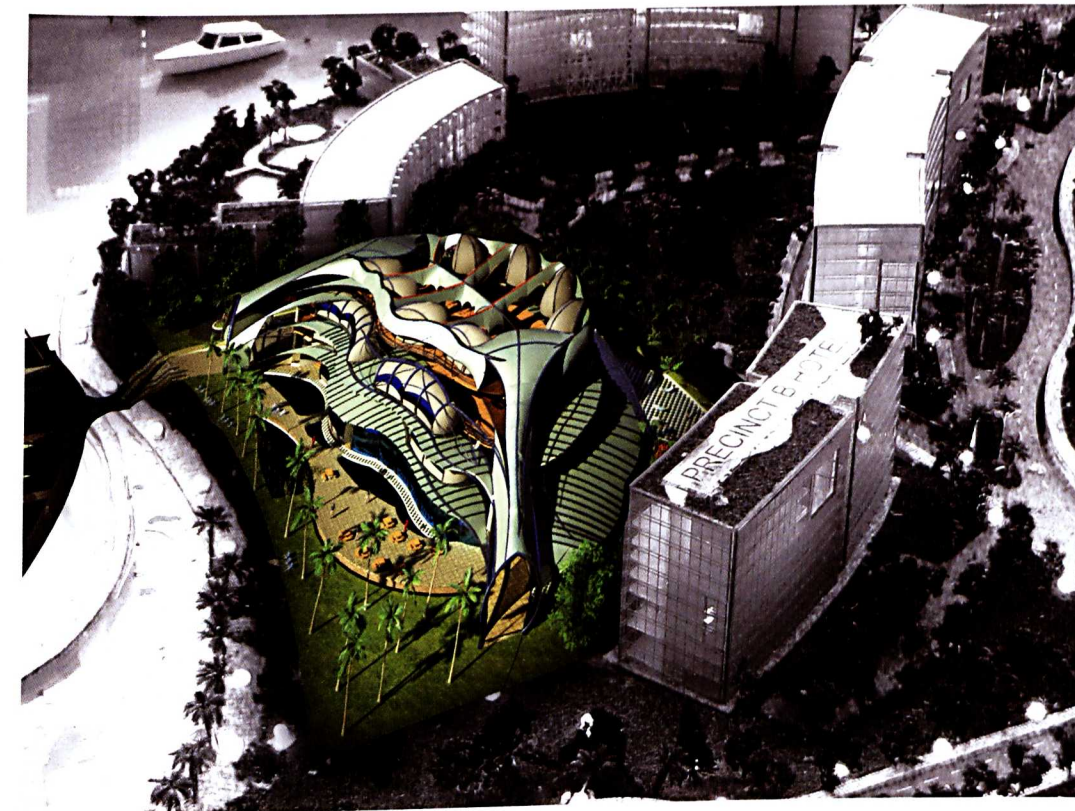
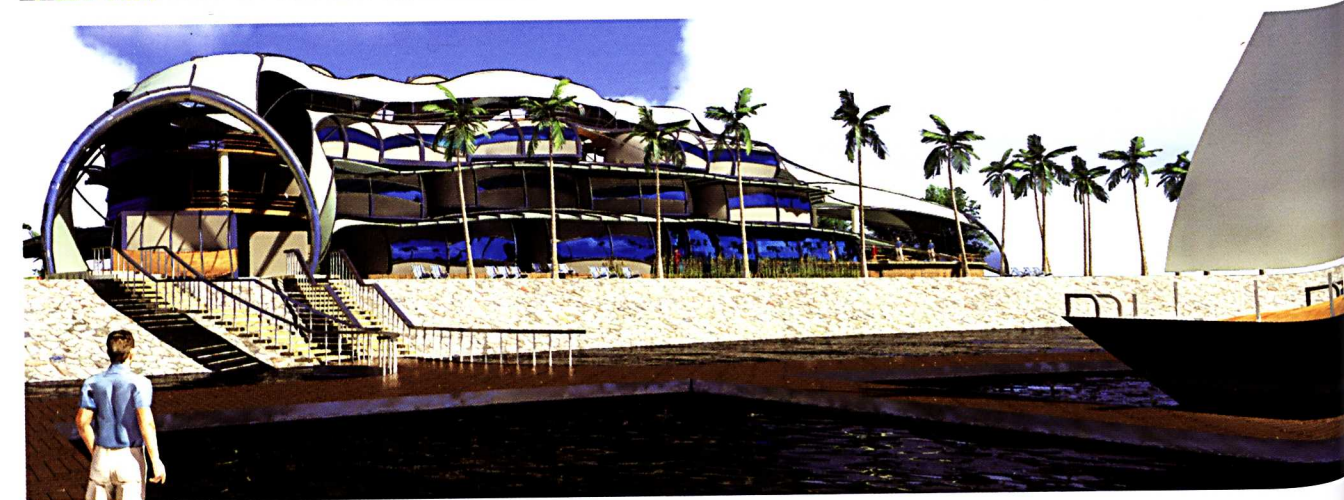
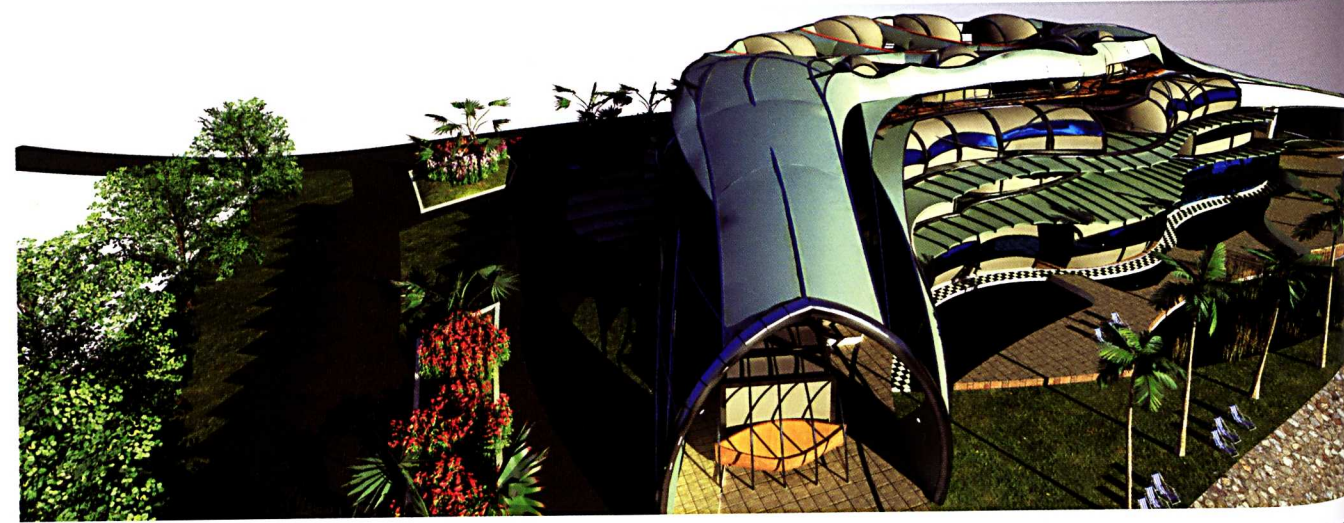
■ Mohd. Ramadan Shahabudin

Biomorphic Hotel

Nik Ariff Azmee &
Meor Mohammad Fared

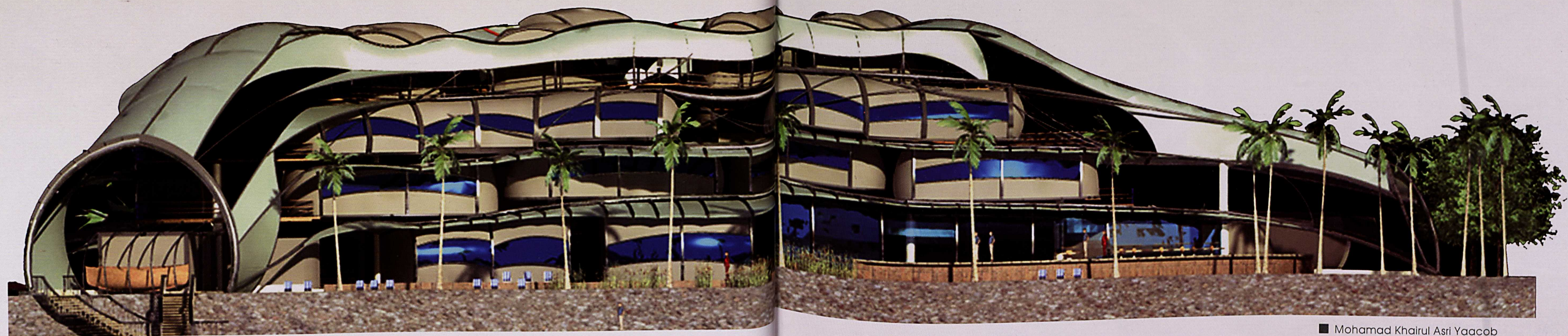
The Biomorphic Hotel seeks to provide seafarers, a break from the waves within an insular entity as a contrast to the open sea or seafront environment that they would have become accustomed to.

The biomorphic form of the boatel will be an environment for resting, pleasure and delight that would be enhanced by an internal garden sanctuary. The biomorphic accommodation units surrounding this garden relate them to the omnipresent seafront environment. It creates a more localised primary amphibious quality within the complex in relation to the land-sea dichotomy that surrounds it.



The accommodation is designed by Mohamad Khairul with more emphasis as supplementary living spaces to the living facilities already available within the watercraft themselves. They could therefore be used as either day or night spaces depending on how the seafarers choose to spend their time at the boatel and the amenities that it provides.

The skin enveloping the boatel is not designed to seal it hermetically but is only used for shade and, where necessary, to shield. This is to allow natural land and sea breezes to waft through the entire complex. Thus, reducing the need for large volume air conditioning. To this end, the artefact could have achieved this substantially more if the units were much further apart hence allowing more effective cross ventilation throughout the complex.



■ Mohamad Khairul Asri Yaacob