



**.AZV**  
DESIGN WORKS

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# .AZV DESIGN WORKS

## VOL. 03 2024



### RECTOR'S FOREWORD Prof Madya Ts. ChM. DR. MOHAMMAD ISA BIN MOHAMADIN

Deputy Rector Academic Affairs and  
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Cawangan Sarawak

Dear Reader,

I am delighted to introduce the latest edition of our students' annual architectural magazine. As we are in 2024, it is exciting to see how our students have adapted to the challenges of a post-COVID world and how their work continues to push the boundaries of design.

Thinking beyond 2024, the architectural landscape must adapt to the changing needs of our society and built environment to develop innovative solutions that promote resilience, sustainability, and social responsibility. The challenges present an opportunity to push the boundaries of design to create a brighter, more equitable future for all.

Architecture is a discipline that demands both creativity and adaptability, and our students have demonstrated both qualities in abundance. As you read this magazine, you will see how they have responded to the unique challenges of the past years and developed projects that reflect the changing needs of our society and the built environment.

I want to express my sincere gratitude to the editorial team and all the contributors for their hard work in producing this publication. Their efforts have resulted in a collection of projects that are not only beautiful but also thought-provoking, and these demonstrate the remarkable talent and dedication of our students.

I wish our students all the best in all their future undertakings.

Thank you.



Dear Reader,

It is my greatest pleasure to introduce the latest edition of our student architectural annual magazine. As the KPP, I am thrilled to see the incredible work of our students showcased in this publication.

Architecture is a field that requires both creativity and technical expertise, and the works presented in this magazine demonstrate the exceptional talent and dedication of our students. Through their unique approaches and perspectives, they have explored the boundaries of design and pushed the limits of what is possible. Our students have risen to the challenge and presented projects that not only demonstrate their skill but also their passion for making a positive impact on the world, especially in relation to local Borneo context.

I want to express my heartfelt appreciation to the editorial team and all the contributors for their hard work in bringing this magazine to fruition. Their dedication and tireless efforts have resulted in a truly outstanding publication.

As you read through the pages of this magazine, I invite you to be inspired by the creativity and ingenuity of our students. I hope that their work will encourage you to think deeply about the role of architecture in our society and the potential it hold for shaping a brighter future.



**HEAD OF CENTRE OF STUDIES'S FOREWORD**

**Sr. Dr. ASMAH ALIA MOHAMAD BOHARI**

Head of Centre of Studies  
Art & Design, Architecture, Planning  
and Surveying  
Universiti Teknologi MARA  
Cawangan Sarawak

Dear Reader,

Selection of students' works captured in this volume not only showcases the quality of their works, more importantly it manifests the clear direction of the school in moving forward. Since its inception in 2014, the School of Architecture in UiTM Kota Samarahan has flourished into becoming one of the top teaching and learning higher institutions of architecture in Borneo.

This achievement is best illustrated by the quality of the graduates it produces, dedication of its strong-will academic members and the conforming learning environment it offers. Ultimately, earning the recognition of LAM Part 1 has undoubtedly acknowledges the overall quality which characterized the program.

This achievement should by no means affords us to become complacent. Responsibilities in maintaining the school's competitiveness in the coming years and beyond is now tasked upon the current and future generations of its fraternity. Only through the right work ethics, driven by commitment and dedication can these challenges be addressed head-on. Nevertheless, this spirit must always be alive in the school's tradition.

Congratulation to the editorial team for the great effort in producing this wonderful record of works. Let the contents of this volume bear witness of the milestones, learning experiences and academic achievements of the past years.

All the best.



**PROGRAMME COORDINATOR'S FOREWORD**

**MEGAT FARIDRULLAH BIN ZOLKEFLI**

Programme Coordinator  
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NUR IZZATI SEBRI



AFIQAH AHMAD



NUR ATIQAH HUSAINI

# TABLE OF CONTENT

## 00.INTRODUCTION

DEPARTMENT OF  
ARCHITECTURE  
KOTA SAMARAHAN

PAGE 01

## STUDIO INTRODUCTION

## 01.BORNEO EXCURSION

IBAN TATTOO  
ANIS ZULFAH BINTI MOHD ZULKIFLI

PAGE 03

TERABAI  
NUR HUREEN FATIAH BINTI HAFIZ KHOO

KETAPU  
MUHAMMAD AIZAM IMAN BIN RUSIDIN

## 02.ESCAPISM

SUGAR RUSH  
MUHAMMAD AIZAM IMAN BIN RUSIDIN

PAGE 10

CAROLINE  
MOHAMAD NOOR AZRI BIN YUSRI

INCEPTION  
AFRISYA BINTI ARIFIN

## 03.TRIBE POD

TU & SI-TU  
CONSTANTINE CLAUDIUS EMBAGOS

PAGE 14

TETAL & SEBUKU  
HARITZ AIMAN BIN ARMAN

CEE-EH & VENTURA  
DANISH PUTRA BIN MD FARIS

## 04.YOUTH HAVEN

CHRONOSCAPE  
CONSTANTINE CLAUDIUS EMBAGOS

PAGE 18

CO-COON  
AINA INSYIRAH BINTI ISMAIL

V-ROLUSI  
MUHAMMAD ZAFRI HUSAINI BIN MOHD ZAMILI

05. HIGH PERFORMANCE EDU-HUB  
CENTER

PAGE 23

INLINE SKATING  
MUHAMMAD FARHAN ADIB BIN HAZILI

PARKOUR  
NADZERA BINTI ISNIN

AKRO GYMNASTIC  
MERRYLOVE GLORY ALBERT

07. TRANSPORT-ORIENTED VERTICAL  
VILLAGE

PAGE 28

THE NAKO HOUSE  
MOHAMED ALIF HAIKAL

PANJAI RESIDENCE  
RONAN DYLAN WONG

MINELYFE RESIDENCE  
NURIN FARHANAH BINTI MOHD FADHLAN

SI-TU  
MUHAMMAD ZAFRI HUSAINI BIN MOHD ZAMILI

GREEN OASIS VILLAGE  
ABDUL RUQAIM ASHRAFF BIN ABDUL RAHMAN

08. SANTUBONG ECO-TOURISM  
INTERPRETATIONC CENTER

PAGE 35

IKAI  
ABDUL RUQAIM ASHRAFF BIN ABDUL RAHMAN

KAHISA  
RONAN DYLAN WONG

BANGKONG PARK  
MOHAMED ALIF HAIKAL

HIKAYAT  
NURIN FARHANAH BINTI MOHD FADHLAN

SINGGAH  
ANIS FARAHIN BINTI FAISAL

## AZV2023RECAP

PAGE 42

## AZVARTICLES

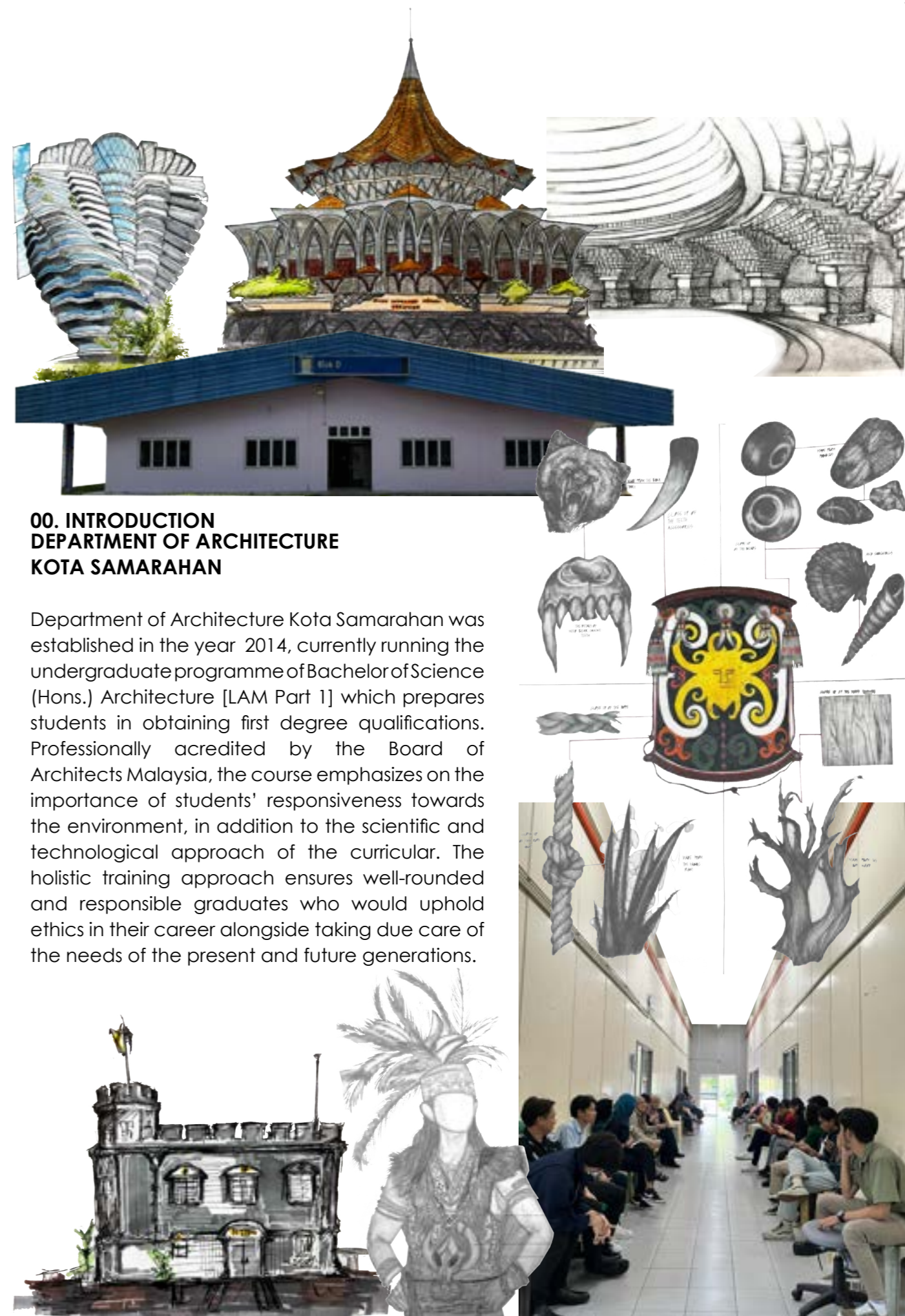
PAGE 50

ETHNOGRAPHY AS THE TOOL TO UNDERSTAND  
SPACE AND PLACE  
MOHD IQBAL BIN HASHIM

HOME TO MUSEUM  
Ar. HANISAH AIMI

## AZVGALLERY

PAGE 53

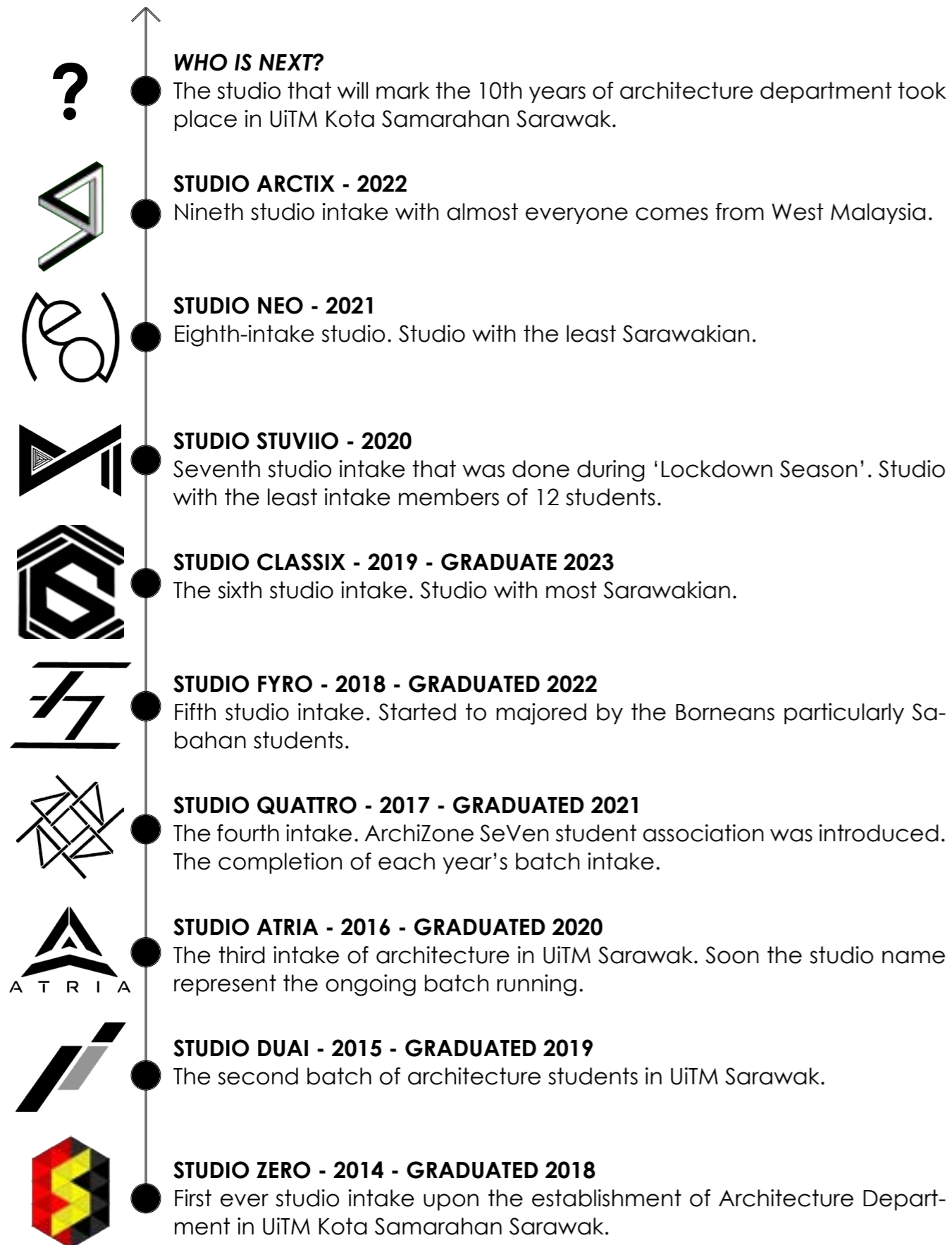


## 00. INTRODUCTION DEPARTMENT OF ARCHITECTURE KOTA SAMARAHAN

Department of Architecture Kota Samarahan was established in the year 2014, currently running the undergraduate programme of Bachelor of Science (Hons.) Architecture [LAM Part 1] which prepares students in obtaining first degree qualifications. Professionally accredited by the Board of Architects Malaysia, the course emphasizes on the importance of students' responsiveness towards the environment, in addition to the scientific and technological approach of the curricular. The holistic training approach ensures well-rounded and responsible graduates who would uphold ethics in their career alongside taking due care of the needs of the present and future generations.



## STUDIO INTRODUCTION



# STUDENT'S WORKS

ARCTIX STUDIO SEMESTER 01

## 01. BORNEO EXCURSION

BY NUR ATIQA HUSAINI & SHAHRIL ANWAR MAHMUD

The theme for the project was BORNEO EXCURSION: Cataloging art and culture. Borneo is steeped in cultural diversity and traditions from the past up till this very day. Inspired by the various boom of cultural and art festivals in Sarawak, the students explored the rich native arts and crafts that makes up the culture and tradition of the people. The objective of the brief is to introduce students on basic vocabulary of design language and expose students on how to appreciate original ideas of design through analyzing ideas and concepts.

The second project aims to introduce students to various art movements and the application of techniques in presentation as well as relating the application of the elements and principles of design in the work of architecture. The tasks introduced the students to development of 2D and 2.4D pattern and texture.

### PROJECT 1: Interpret-U

- a.TASK 1A: Graphic Cultural Poster (Individual)
- b.TASK 1B: Cultural Collage (Individual)

### PROJECT 2: Manifest-U

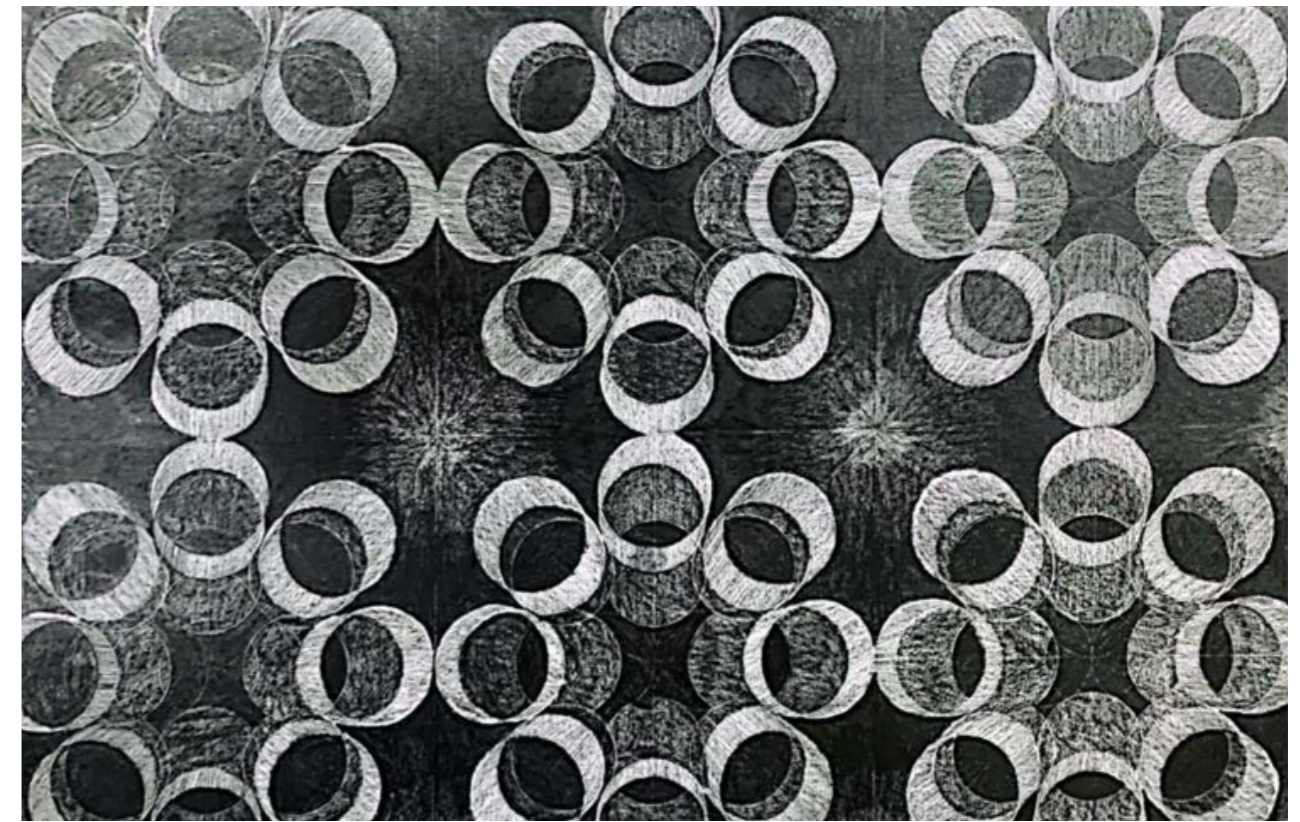
- a.TASK 2A: MOTIF & PATTERN (Individual)
- b.TASK 2B: SHAPES INTO PLANES (Individual)



The concept is the culture of Iban tribe, emphasizing specifically on their tattoos. The ritual and the process of tattooing are interpreted in the visualisation of this poster. The Ibans believe that tattoos have mystical powers. Iban headhunters have scorpion tattoo on their body as a symbol of protection from malevolent spirits during battlefield.

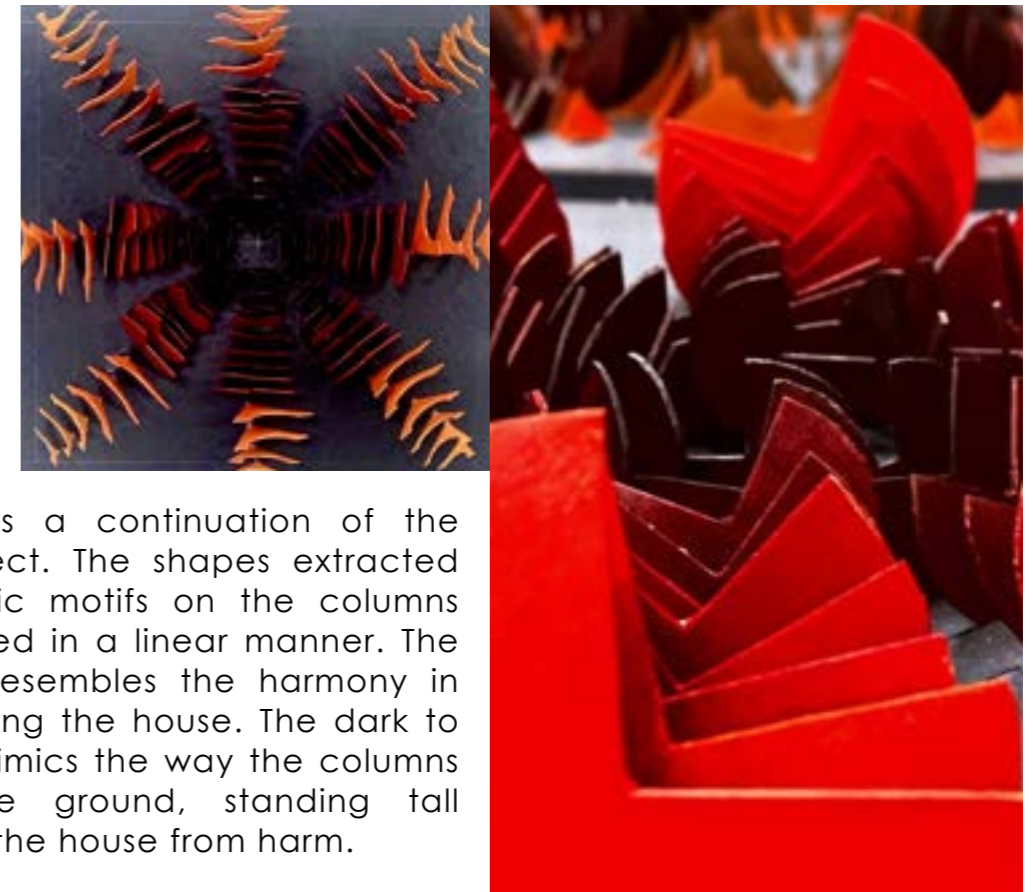
The collage created is the appreciation and interpretation of the Iban tattoos. Every stroke, line and image of their tattoos has its own symbolic meaning. The materials used such as tree roots, compact discs, and translucent vellum papers represent the vast meanings of each Iban tattoos. Iban warrior made a promise with spirit named "Hantu Pantang" on continuing the tattoo tradition through Iban's people generations.

PROJECT 1B. CULTURAL COLLAGE

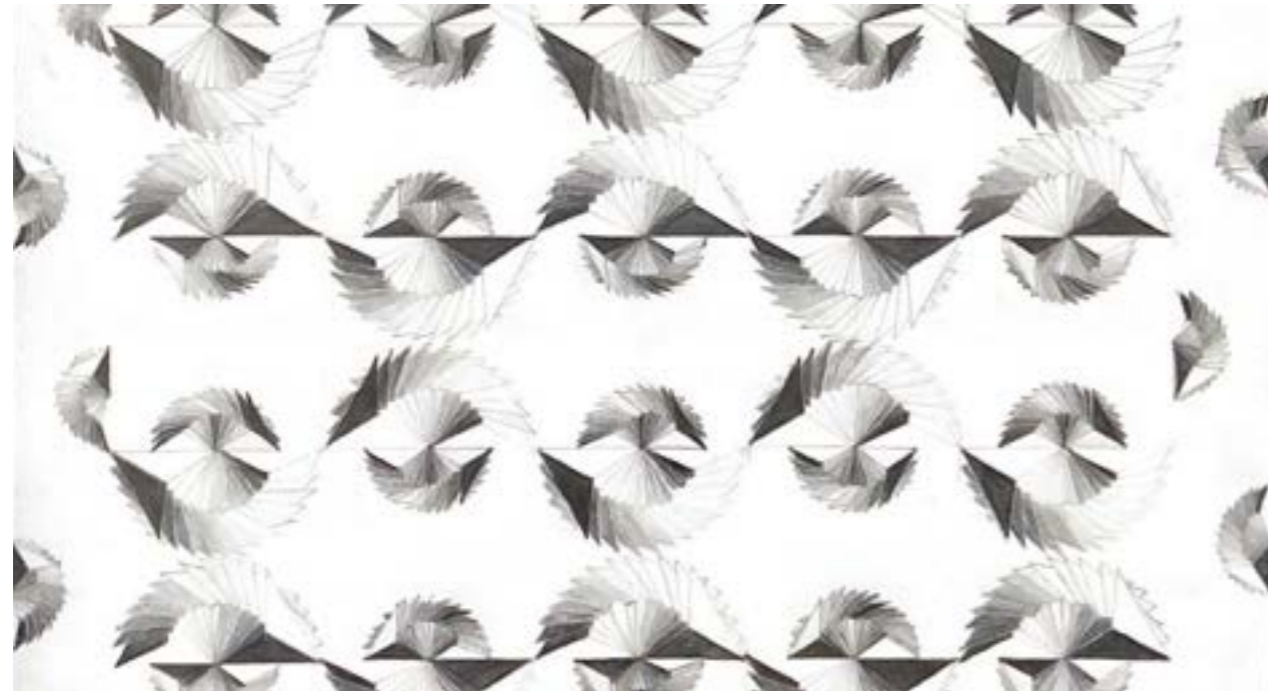


The poster above is derived from analyzing the compositions of elements and design principles of Orang Ulu's House. Orang Ulu's house is known for it being elevated from the ground, supported by its massive columns. The columns are carved with motifs.

PROJECT 2B. SHAPES INTO PLANES



This project is a continuation of the previous project. The shapes extracted from the basic motifs on the columns and is arranged in a linear manner. The organisation resembles the harmony in flora surrounding the house. The dark to light colour mimics the way the columns rise from the ground, standing tall safeguarding the house from harm.



Terabai is a shield used by the Bidayuh ethnic to protect themselves in wars. This pattern is formed from the beauty movement created by this shield during their traditional dance. The motifs are based on the symmetry of Terabai with an arrow-shaped design placed at both top and bottom of this shield. The motif is what makes it significant. The grid organization pattern illustrates the movement of Terabai from one end to another by the repetition of the motifs. The gradient helps to emphasize the movement.

PROJECT 2B. SHAPES INTO PLANES



The basic shapes found from the shapes of terabai and the movement of circle and triangle which are then extracted and used to make transformation using various size and solid and void in plans. The interplay of repetition of planes in different sizes create a natural rhythm and smooth movement into the patterns. Triadic colors of green and violet as dominant color to create a sense of calm and serene inspired from the movement of the Bidayuh people while turning and swaying their hand with this shield.

ARCTIX 01. NUR HUREEN FATIHAH BINTI HAFIZ KHOO



This poster is inspired by the Bidayuh's ethnic ritual, "Nguguoh" performed during Gawai festival. The poster emphasized on the the main person of the ritual, "Pinguguoh", a female shaman as the focal point.

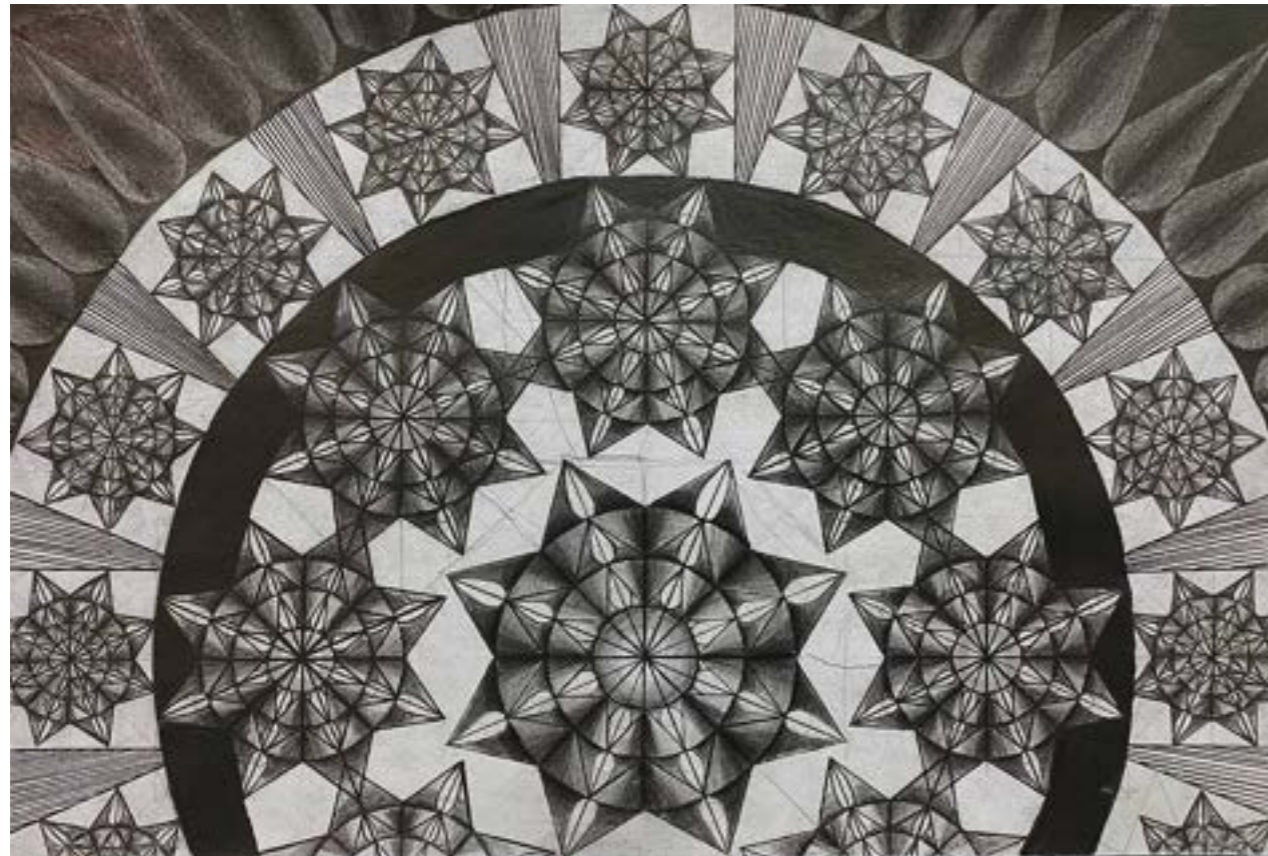
The process of the ritual is visualised through the graphics to allow the audience to experience it.

PROJECT 1B. CULTURAL COLLAGE



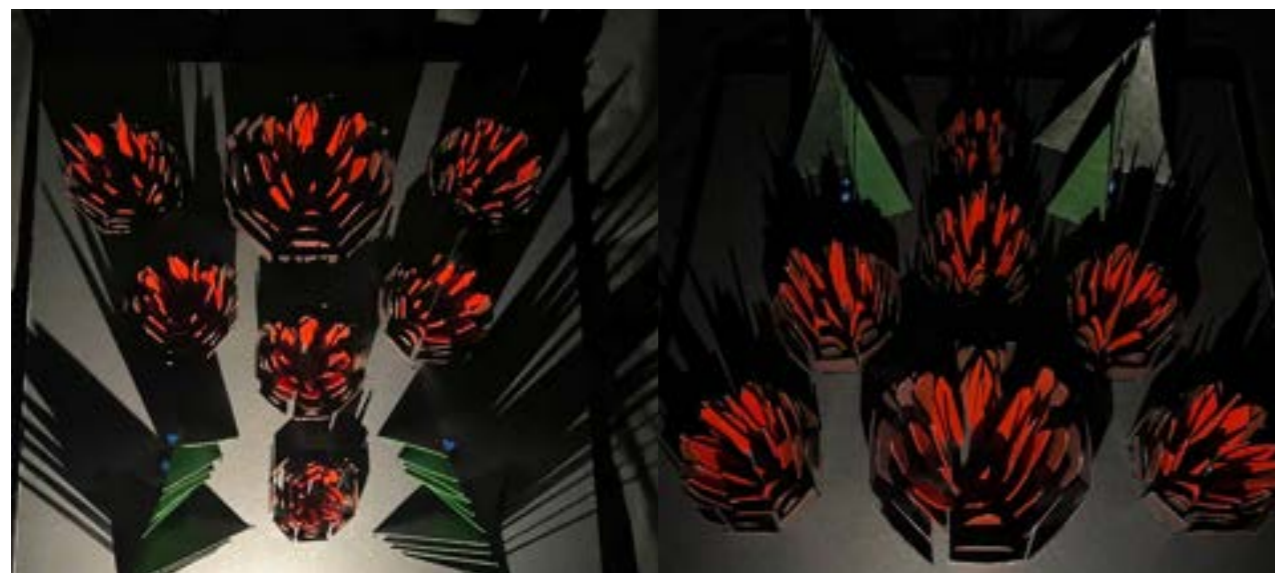
The meaning of "Nguguoh" ritual to Bidayuh people is interpreted into collage story; Paddy deities are responsible for blessing human on earth with paddy and has been showering the Bidayuh's people with bountiful paddy. It is represented by the mountain, the place where Bidayuh are blessed with abundance food resources. The Bidayuh people invite their ancestors via stream and by reciting mantras and playing musical insttument during Nguguoh ritual as celebration in showing their gratitude.

ARCTIX 01. NUR HUREEN FATIHAH BINTI HAFIZ KHOO



Ketapu is a hat worn on the head, by men only. Ketapu is made from rattan woven into each other. The motif is made using 3 layers of Ketapu and the feathers of kenyalang bird placed on the top part of it. To emphasize on a pattern, repeated motifs are designed in a centralized organization to resemble the hierarchy of the Ketapu.

PROJECT 2B. SHAPES INTO PLANES



This project is a continuation of Project 2A. The shape of the Ketapu is extracted and transformed from circle to triangular shape are shown in the 3D planes. The different heights and sizes of the Ketapu motifs creates hierarchy. Complementary color is used such as green and red to emphasize on the important of the design.

ARCTIX 01. MUHAMMAD AIZAM IMAN BIN RUSIDIN

MUHAMMAD AIZAM IMAN BIN RUSIDIN  
PROJECT 1A. GRAPHIC CULTURAL POSTER

The poster provides the information of the beauty pageant that was held during the Kaamatan cultural event which is Unduk Ngadau. The fashion of each contestant is interpreted by visualizing it into graphic cultural poster.



PROJECT 1B. CULTURAL COLLAGE



“Runduk Tadau” which means “The Girl Crowned by the Sunlight” is the concept for this collage. The sun shines on the winner of Unduk Ngadau. Shining materials and white beads were used to resemble the winner and the audience respectively. Elements such as lines, points, rhythm, repetition, patterns and shapes were used to resemble the other contestants.

ARCTIX 01. MUHAMMAD AIZAM IMAN BIN RUSIDIN



# STUDENT'S WORKS

ARCTIX STUDIO SEMESTER 02

## 02. ESCAPISM

BY AFIQAH AHMAD & MOHD. IQBAL HASHIM

The project implemented throughout history, thought movements in art and architecture which have often sought escapism, breaking away from prevailing styles. Uncovering how this impulse influenced masterworks is crucial to understanding the evolution of art and architecture.. The objective of the brief is to extract the basic design theory based on the selected masterworks.

The second project aims to introduce students to explore and applies the basic design theories through films in design works. The tasks introduced the students to develop a kinetic sculpture representing moving pictures.

The third project aims students to foster divergent thinking in formulating design by implementing the design theory into design scheme of a moodbox.

The final project aims to introduce student expressing movement and transition of the mood accordance to the scene of the chosen movie into a mid-air portal sculpture

### PROJECT 1: Escapism in Masterworks

a.TASK 1: Extruded 2D Model (Individual)

### PROJECT 2: Escapism; Real and Imagined

a.TASK 2: Kinetic Sculpture (Group)

### PROJECT 3: Transition in Escapism

a.TASK 3a: Moodbox Model (Individual)

a.TASK 3b: Mid-Air Portal Sculpture (Individual)

## MUHAMMAD AIZAM IMAN BIN RUSIDIN SUGAR RUSH

### PROJECT 1. TRANSITION IN ESCAPISM (PART 1)

The idea is to create a space for fear of being trapped using centralized organization. The usage of rubber material is to represent the sense of uneasy space. For the fear, the design of narrow space mimicking someone who is about to get trapped, they will slowly move to a point where they can no longer moves back as they reach the point.

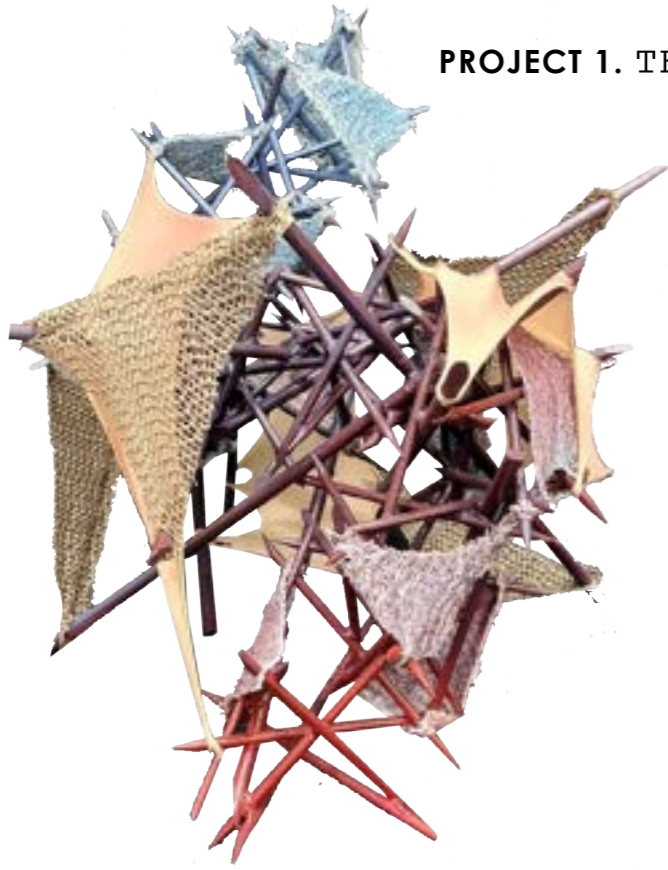


### PROJECT 2. TRANSITION IN ESCAPISM (PART 2)

The design intention is to design an escape portal which shows the struggles of Ralph and Venellope to escape from the catastrophe of Sugar Rush to the original state of Sugar Rush. For the first part, the usage of the movement of Venellope driving the car and went off the racetrack at the end. For the middle part, the inspiration of the anger of Ralph and the burst out of the setting and emotion transitioning towards the end part which represent the Sugar Rush that finally returns to the original state of the game.



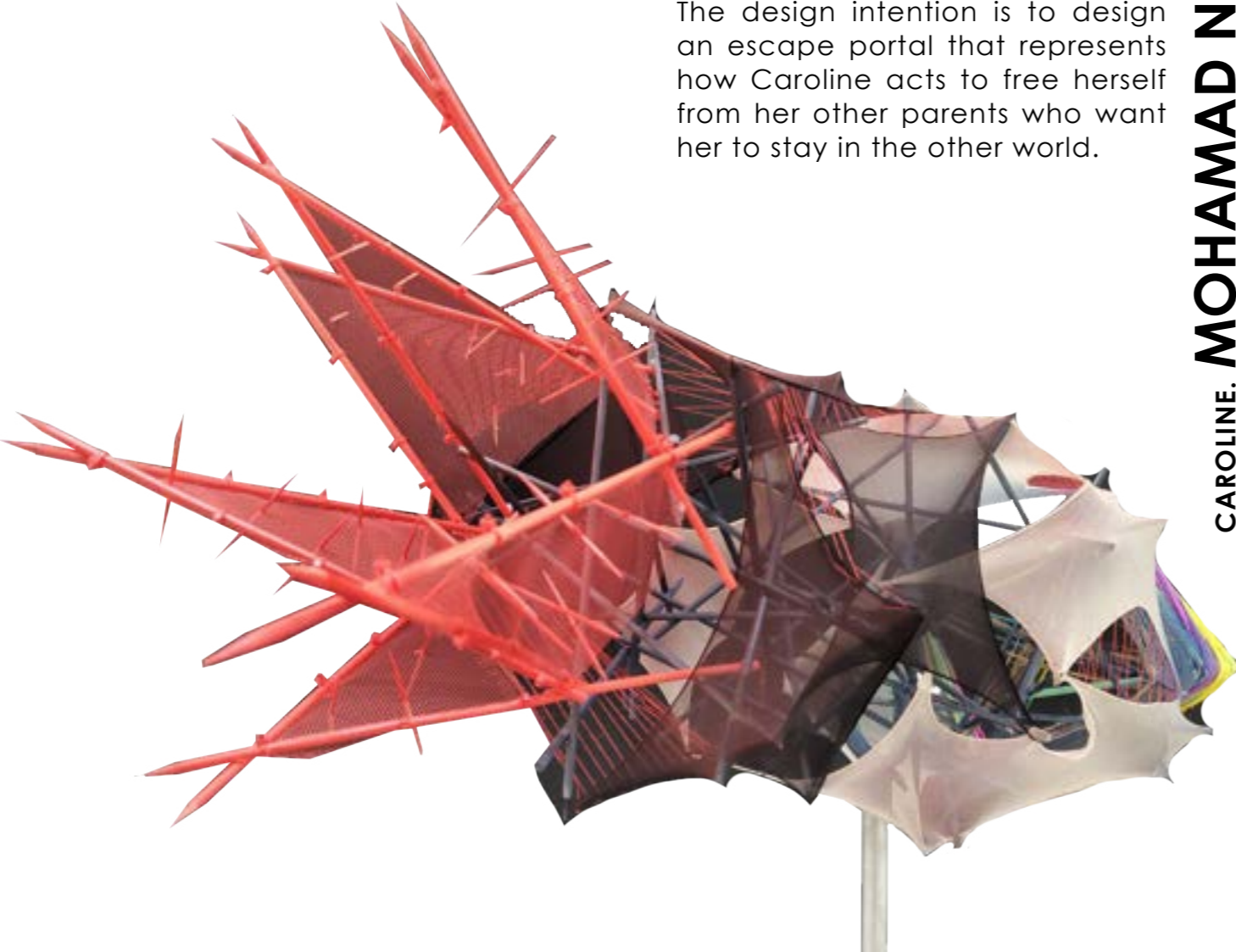
PROJECT 1. TRANSITION IN ESCAPISM (PART 1)



A scene from Coraline, a stop-motion film, inspired the creation of the escape portal. The scenario reveals Coraline, the main character, to show the sense of excitement to surprises, persuasion and rejection, and aggressiveness. The escape portal represent the story of these emotions into form and space. Its textures are extremely sharp and abrasive, and its form is elongated and has dynamic continuity. As a result, it also examines the feeling of escaping the persona.

PROJECT 2. TRANSITION IN ESCAPISM (PART 2)

The design intention is to design an escape portal that represents how Caroline acts to free herself from her other parents who want her to stay in the other world.



CAROLINE. MOHAMAD NOOR AZRI BIN YUSRI

PROJECT 1. TRANSITION IN ESCAPISM (PART 1)

Apart from imagining, integral to escapism are mood and emotion. Together, they create the need and desire to escape. Therefore, the film titled "Inception" has been chosen to undertake this project which is formulating the escapist to escape into the film that shows the mood and emotion from the selected scene in the film. The chosen setting is during the chase sequence occurring in the first dream level, which influences the chaotic state in the second dream level, characterized by the absence of gravity. This moodbox describes the difference in chaos at each stage of the dream at the same time by using sharp geometric shapes such as squares and triangles. In addition to combine with various materials such as glass to create the effect more.



PROJECT 2. TRANSITION IN ESCAPISM (PART 2)

Project III, part 2 is a continuation of the previous project but focuses more on how mood and feeling changes in an escape portal can be felt by the individual. This is so that it can be seen in terms of the composition of the space where mood and feeling shifts occur while moving through the escape portal. Additionally, being true to the "Real and Imagined", the escape portal has been designed to float midair.



INCEPTION. AFRISYA BINTI ARIFIN

# STUDENT'S WORKS

NEO STUDIO SEMESTER 03

## 03. TRIBE POD BY NURUL SHAFINAZ JAMEL

Sarawak's most attractive features are their cultural diversity. The objective of the brief is to promote Sarawak culture by showing to the world, the uniqueness of the local ethnics. The Tribe Pod project is to promote an ethnic by showing the identity and the character of the tribe in different perspectives.

The second project aims to create a Furniture which is furniture that is intended to accompany architecture. The tasks introduced the students to design an innovative chair based on the ethnics' special characteristic to promote Sarawak's local tribe's culture and craft in modern and contemporary way.

The final project is to design a hut for tourist to stay at the particular place for some time for 2 to 3 persons. The objective of the project aim to introduced student to implement the anthropometric and ergonomic and explore the multi-purpose of the spaces to emphasize flexibility of the spaces.

### PROJECT 1A: Tribe Pod

a.TASK 1: Pod (Kiosk) (Individual)

### PROJECT 1B: Furni-Tecture

a.TASK 1: Sitting Place (Group)

### PROJECT 2: Tribal Hut

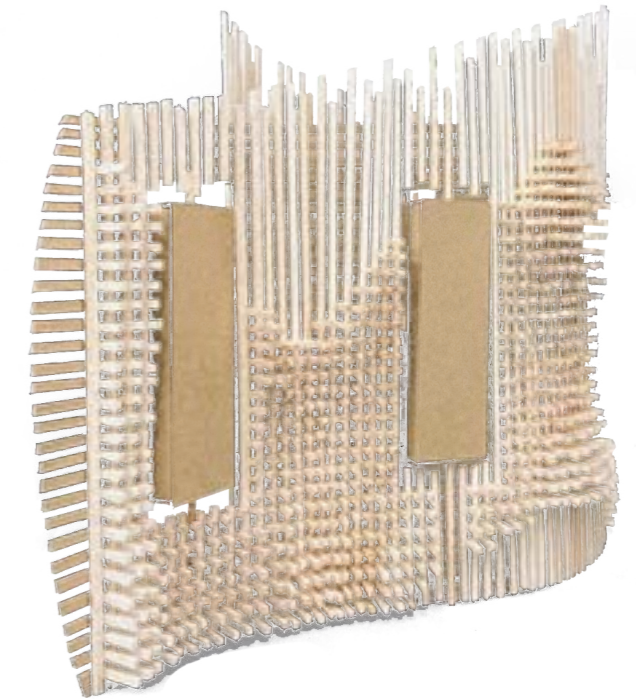
a.TASK 1: Hut (Individual)

## TU. TRIBE POD

This tribe pod is derived from the contradicting events that occurs during the Mamat ceremony of the Kenyah tribe.

The practise of headhunting and soul cleansing create a sense of duality in this culture.

Duality co-exist with eachother. "TU" aims to be a story telling medium for the public on the duality in Kenyah culture.



## SI-TU. TRIBAL HUT

Derived from the Peselai migration of the Kenyah Tribe in virtue of the hanging sacrifices which leads to a search for haven. The Kenyah men practice headhunting and the women govern peace while having unique beauty preservation. SI-TU will serve as a hidden haven that offers a reminiscent of the tribe's journey.

**TETAL. TRIBE POD**

This tribe pod is inspired from the Tetal or fire place in Kelabit longhouse. The reason is that the Tetal function as beacon for the families to be together. The same goes to my tribal pad concept which is to expose visual interaction and the idea is to replicate social interaction of Kelabit tribe.



**HARITZ AIMAN BIN ARMAN**



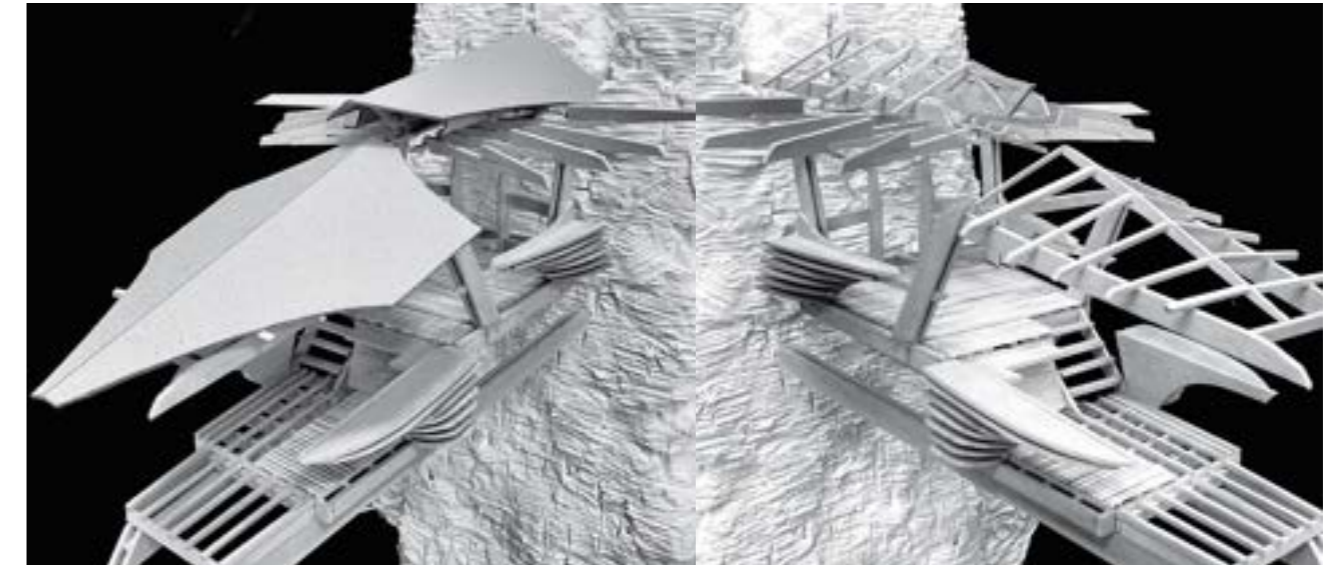
**SEBUKUH. TRIBAL HUT**

The inspiration of this tribal hut is Sebukuh or knots of Kelabit's name changing ceremony. The reason is that the Sebukuh act as tracking device that will transform into different forms based on the surroundings same goes to the concept that is conversion and the idea to convert of existing usage to a new use.

**CEE-EH. TRIBE POD**

An interactive kiosk based on unseen story in Bidayuh ritual. The idea is to amalgamate the two elements into one form.

The concept is an amalgamation of two elements which is movement of "Dayung Borih" (super natural) and circular percussion instrument (gong). The form of this kiosk has created a well-defined space through unity of transformation and repetition from geometric-organic.



**VENTURA. TRIBAL HUT**

Inspired by the historical significance of Baruk, a place where Bidayuh warriors once gathered and where skulls were collected, my vision for tribal hut architecture encapsulates the essence of these traditions while infusing modern design sensibilities. Central to the concept is the preservation of lunar monument, achieved through linear organization and sharp shapes that define the tribal house. This architectural narrative serves as a testament to the enduring power of design to transcend time and evoke profound emotions. As these tribal huts stand as modern interpretations of ancient traditions, they become more than mere structures; they become symbols of cultural resilience and the timeless beauty of human creativity intertwined with nature.

**DANISH PUTRA BIN MD FARIS**

**CEE-EH & VENTURA.**

# STUDENT'S WORKS

NEO STUDIO SEMESTER 04

## 04. YOUTH HAVEN BY NUR IZZATI SEBRI

The first project introduce student to explore the process of designing a building and its program. The project require student to design a 3D board to explain the chosen local or oversea projects with tropical architecture.

The second projects theme is promoting hobby and socializing as a therapy for mental wellbeing by designing a pavillion.

Before final project, student are need to complete the site analysis and synthesis at Kampung Bijuray Mongag which located at Bau district of Sarawak, plus Bau has a potential benefits in tourism and recreation destination in the state. The final project are continuation of all previous projects which is Youth Haven. Student are required to design a haven whereby the center will act as a place with people that has common interest, sharing their knowledge, experiences and uncover a wide range talents, in a building surrounded by nature.

### PROJECT 1: Precedent Study - Appreciation + Expression

a.TASK 1: 3D Board (Group)

### PROJECT 2: Escapade Pavillion

a.TASK 1: Pavillion (Individual)

### PROJECT 3: Youth Haven

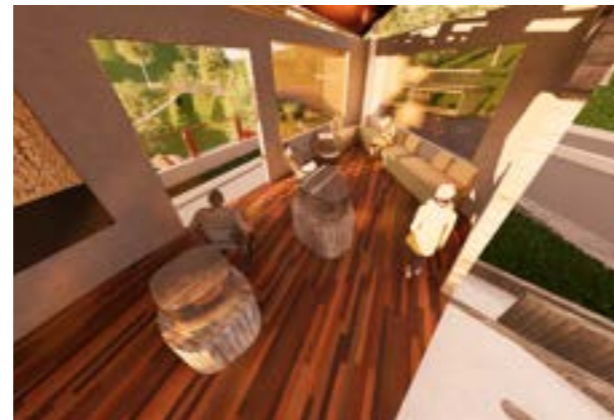
a.TASK 1: Site Analysis (Group)

a.TASK 1b: Youth Haven (Individual)





Chronoscape is a journey of remniscent and time, it aims to create a culturally sensitive architectural hubdesign that celebrates the rich heritage and significance of brass in various cultures around Borneo. Brass is an alloy of copper and zinc, which has been used for its durability, maleability and aesthetic qualities, to form a bridge between the memory of mining and intergrate it to built a community. The concept seeks to create a perfect analytic synthesis between the disconnectivity of the past and possibilities of the future.



CHRONOSCAPE. CONSTANTINE CLAUDIUS EMBAGOS



Understanding one's heritage through arts and culture remains an important part of carving out an utopian future. Sadly, when communities and households adapt to the social and economic changes brought on by globalisation, new technology, and development initiatives, cultural changes unavoidable. Proposing youth haven that use organic, shared spaces inspired by pottery rekindles artistic and cultural expression. Ethnic communities can be empowered socially, culturally and economically through pottery, a pratice that was previously prevalent in Sarawak. Inspired by Sodeisga, avant-garde pottery movement in Japan, the youth haven aims to encourage emotional expression for the youth within a safe sharing space - a cocoon.



CO-COON. AINA INSYIRAH BINTI ISMAIL



V-Rolusi is more than architecture, it is a transformative space that was designed for parkour community. This projects aims to “Rejuvenate” and “Rebrand” the community about the parkour sport in Malaysia. The building also encourages people to be creative in order to make their own movement so that it can give the feeling of freedom. The contrasity of the materials between concrete wall and wooden facade give plays an important role in order to symbolize the boldness of parkour sports. this approach not only give the form and materials in tension but also create a dramatic effect for the visitors with the extruded triangle forms.



V-ROLUSI. MUHAMMAD ZAFRI HUSAINI

# STUDENT'S WORKS

STUVIIO STUDIO SEMESTER 05

## 05. HIGH PERFORMANCE EDU-HUB CENTRE BY MEGAT FARIDRULLAH ZOLKEFLI

Ministry of Youth, Sports and Entrepreneur Development Sarawak has stated that Sarawak seeks to nurture the youths and make the state a world-class sports powerhouse by 2024. The main project is High Performance Sport Edu-Hub which will be divided into 3 phase. First phase, the project require student to conduct site analysis located at Dewan Suarah Kuching.

The second phase, student will experience more about Sarawak High Performance Center and Sarawak Sport Village. The project introduce student in designing X-Tive Exhibit specifically a designed interior exhibition space based on the sport chosen.

The final phase are continuation of the second phase which students require to design a smaller controlled High Performance Sport Edu-Hub which will include the X-Tive Exhibit which centralizing from four main domains in the Sarawak X-Tive programme by MYSED.

### PROJECT 1: High Performance Edu-Hub Center

- a.TASK 1: Site Analysis and Synthesis (Group)
- b.TASK 2: X-Tive Exhibit (Individual)
- c.TASK 3: High Performance Sport Edu-Hub (Individual)



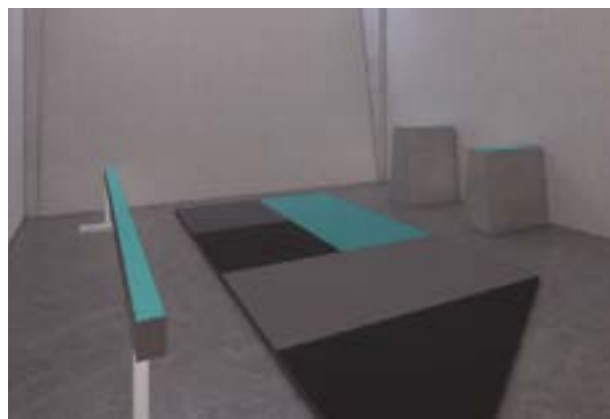
This project aims to create a smaller controlled high performance sport centre. It centralized from four domain standardized by MYSED. Fitness sport is the domain chosen and this building is designed for inline skating. The concept is inspired from the movement of inline skating, including the repetitive movement and the momentum helps users to be able to skate swiftly from one point to another point.







Parkour is an extreme sport. It is an attempt to traverse physical obstacles through basic movements consisting of the continuous movement of angulated linear which creates formal fluidity. The concept were derived from parkour's movement of chaotic in angulated manner and in line with client's vision in inspiring others to pursue goals continuously, in other word, to make **"A DREAM TO REALITY"**.



PARKOUR. NADZERA BINTI ISNIN



Performance in most sports is determined by the athlete's technical, tactical, physiological and psychological/social characteristics. The physical aspect will be evaluated with a focus on what limits the performance, and how training can be conducted to improve performance. This project aims to provide a better exposure to local community, specifically on the artistic gymnast, whereby it is accessible to those who have zero experience to the sport. The main objective of this project is to normalize the practice that high-performance sport does not necessarily have to happen in elite league nor it must use high-tech equipment. The concept is transformable design through manipulation as module in a curvilinear manner immitating the gymnast movement



AKRO GYMNAS TIC. MERRYLOVE GLORY ALBERT

# STUDENT'S WORKS

CLASSIX STUDIO SEMESTER 07

## 07. TRANSPORT-ORIENTED VERTICAL VILLAGE BY AR. IDR. MITCHELL TONY MOS

The theme for the project was Transport-Oriented Vertical Village, a multi-storey housing project that will relate to Autonomous Rapid Transit (ART) station that has been envisioned to be backbone of a modern and green public transport system for greater Kuching. The site was located at Jalan Datuk Merican Salleh, Kuching Sarawak surrounded by commercial, residential, hotels, government buildings, schools, clinics and mix-used development. The site was adjacent to the proposed ART station which will provide an interesting setting and context for a transit-oriented residential project.

The students are required to conduct a group work to study Transit-Oriented Development and Housing Typology as an objective to introduce them to design a high rise building based on local and overseas buildings. Site analysis was conducted along with the conceptual masterplan with requirement provided.

The final phase requires student to develop detail design of vertical housing scheme based on the requirement and design aspect that have been studied and researched.

### PROJECT 1: Transport-Oriented Vertical Village

- a. TASK 1A: Research and Precedent Study (Group)
- b. TASK 1B: Site Analysis and Synthesis (Group)
- c. TASK 1c: Transport-Oriented Vertical Village Housing (Individual)





Pending is a well-known industrial estate neighbourhood that has a long history of developing Kuching city. One of the first Henghua communities was established in the neighbouring district of Kampung Sungai Apong and Bintawa, where Pending is located. Fishermens and farmers made up the majority of the population before they expanded and entered the real estate and business sectors. The strategy is to bring back the culture of Pending and have a social communication between society with the idea of seafood to gather the community. It also gives journey experience to the residents from the ART station to each of the housing unit.



NAKO HOUSE. MOHAMED ALIF HAIKAL BIN HARUN



The small industrial estate of Pending, besides being a dwelling area, is also a recreational area and a centre for cycling. The large scale of industries, where people live, play and work together, making it a green community. The design of Minelyfe of a 30 meters tall mid-rise structure calls for erecting portal frames connected with steel girders placed at every 4-5 storeys. Each storey supports stacks resting on these girders and the modules repeats vertically. Material container chosen as the main structure as it blends with the site surroundings as an industrial city. It promotes sustainability too as it is easily accessible at the Pending Port.



MINELYFE RESIDENCE. NURIN FARHANAH BINTI MOHD FADHLAN



The Green Oasis residence, an urban farming residential type, is developed from the idea of helping economy problem among B40 Kuching citizens, centered in the middle of industrial estate of Pending. The concept indoor farming can increase the residents income and promotes sustainability. The connection between human and nature is the strategy that promotes the experiences to the public for the farming activities. This idea allows the community to bond through wholesale trade and concurrently creates a good bond between the communities from different areas.



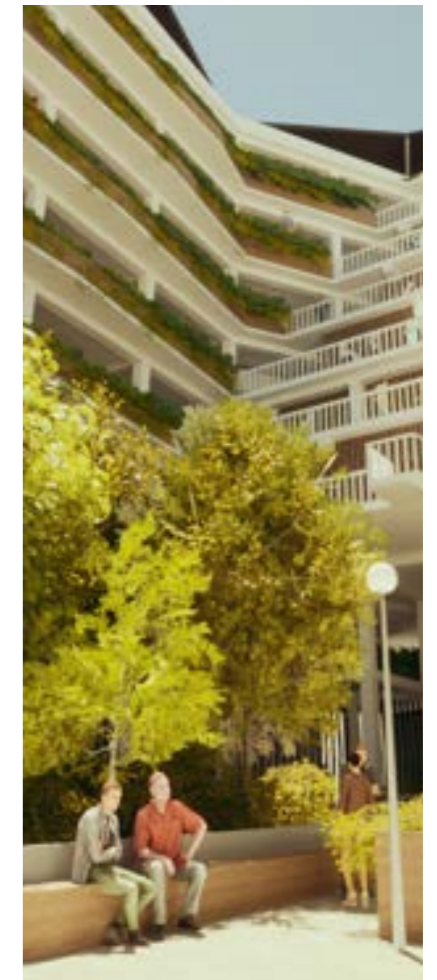
GREEN OASIS RESIDENCE. **ABDUL RUQAIM ASHRAFF BIN ABDUL RAHMAN**



Panjai residences is inspired by Iban longhouse's communal space in Ruai, This apartment design aims to reconnect and reactivate the social life of community. It creates more social spaces for the residences, intergration of private and public spaces, encourages community to communicate and socialize.

**CONCEPT**

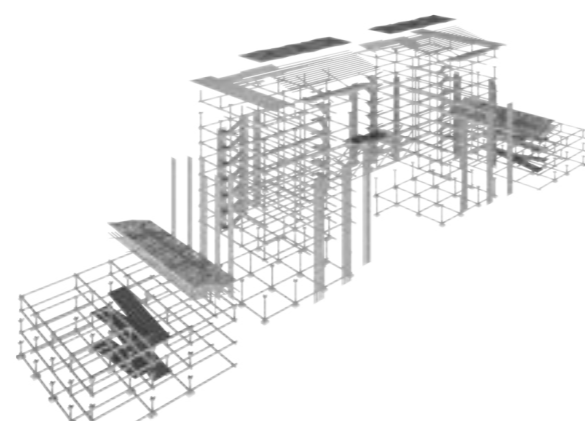
The concept of the building is **"REINTEGRATE"** which means to reactivate and reconnect the social life of the community in Pending by sharing a common space to create interaction and socialization between residents.



PANJAI RESIDENCE. **RONAN DYLAN WONG**



The idea is to offer a curated lifestyle and integrate health, recreation, and transit-oriented development principles. The concept is "Becoming More Green Everyday" and the objective set this residence as a benchmark for eco-conscious living. It is suitable for families and individuals from diverse backgrounds. Designed with health and recreation theme, introducing outdoor amenities, from an external gymnasium and yoga space to a versatile deck. Among distinctive features is the "Aroma Garden: a Sensory Delight". Strategically positioned along each corridor, every unit has opportunity to cultivate the aromatic haven.



VIRIDENS CENT. ZURIENAWANTI BINTI JAMRI

# STUDENT'S WORKS

CLASSIX STUDIO SEMESTER 08

## 08. ECOTOURISM INTERPRETATION CENTRE BY MEGAT FARIDRULLAH ZOLKEFLI

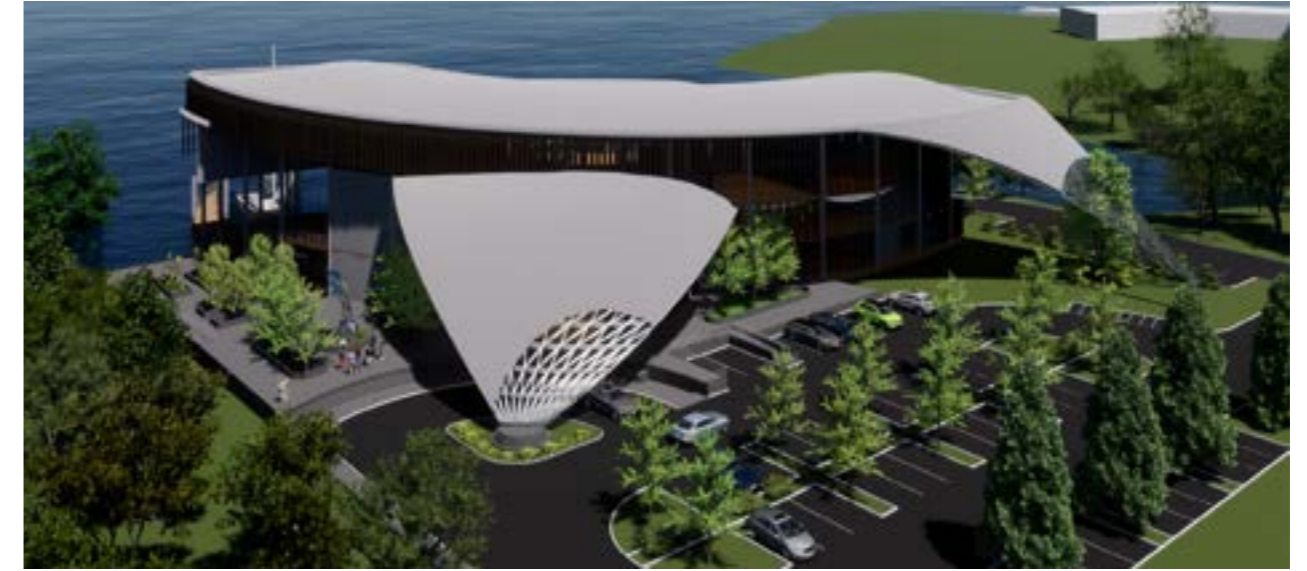
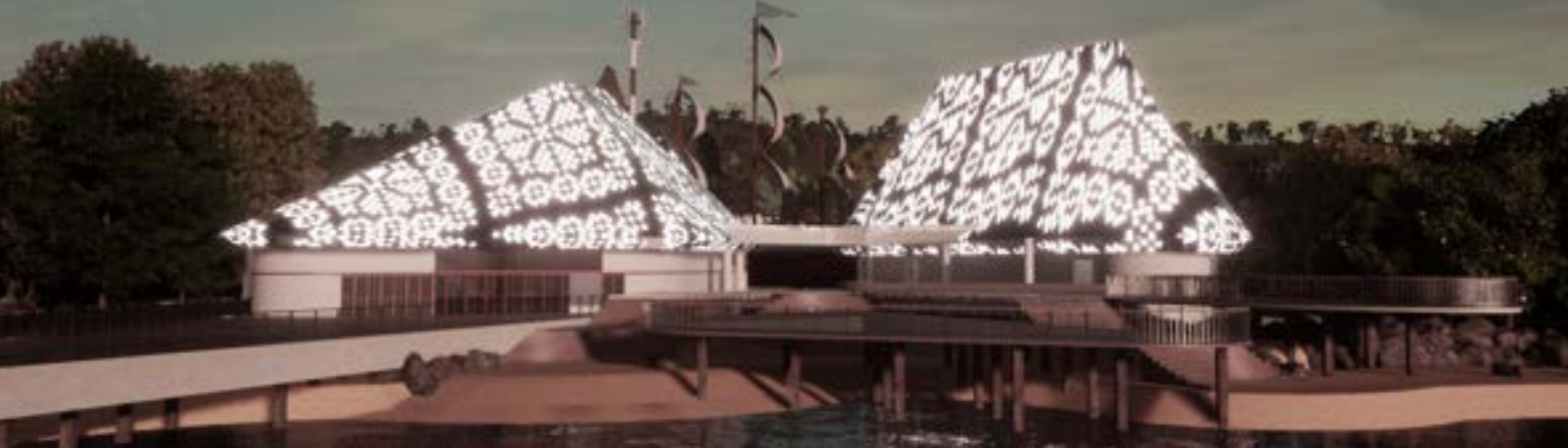
The theme for the project was Eco-Tourism which refers to tourism directed towards exotic, often threatened, natural environments, intended to support conservation efforts and observe wildlife. The project aims student to design an Eco-Tourism Interpretation Center. The objective of this project is to promotes and highlight the local cultures to visitors focused on Santubong.

The first project introduce students to do precedent study local and oversea Interpretation Center as introduction to the project. The second task is student are to conduct site analysis and data of the chosen site located at Santubong.

The final project specifically focused on the Santubong Eco-Tourism Interpretation Center which the objective are to promotes and highlight local cultures while engaging with nature, users and its own programmes. It is designed to cater the needs of promoting tourism industry in Sarawak to the public.

### PROJECT 1: Eco-Tourism Interpretation Center

- a. TASK 1A: Research and Precedent Study (Group)
- b. TASK 1B: Site Analysis and Synthesis (Group)
- c. TASK 1c: Santubong Eco-Tourism Interpretation Center (Individual)



The proposed Sarawak fishing and marine interpretation centre acts as educational and recreational facilities to promote sustainable fishing practices, marine conservation, and the cultural significance of fishing in Santubong. This project aims to educate the public about fishing in general. The objective of the centre is to educate visitors about the various fishing techniques, equipments, history of fishing village in Santubong. It encourages social engagement between the locals and promotes fishing community through workshops, events, and collaborations with organizations.





This ecotourism interpretation centre showcasing the history of three World War II Japanese shipwrecks in Santubong, Sarawak. The centre also provides diving facilities for visitors to explore the wreck dive sites and also give classes to those who is interested. It is aims to attracts diverse audiences while providing an engaging and sustainable platform to explore the histories of World War II Japanese shipwrecks in Santubong. The interpretation centre will provide immersive educational experiences for visitors while promoting diving practices and marine conservation. The objective of this centre are creating an engaging educational experience for visitors that connects them with the history and cultural heritage of the wreckships.



KAHISA. RONAN DYLAN WONG



The Santubong interpretation centre in Sarawak pays Homage to the iconic Bangkong boat, creating a compelling architectural statement that not only captured the essence of local cultures but also supports and revitalises the traditional boat craftsmanship of the region. By embracing the design inspiration from the Bangkong boat, promoting local artisanal skills while providing a captivating experiences for visitors. The interpretaion centre immerses visitors in a multisensory journey, allowing them to experience and appreciate the cultural heritage and craftsmanship of the Bangkong boat. The building designed takes into careful consideration of the human five senses.



BANGKONG PARK SANTUBONG. MOHAMED ALIF HAIKAL BIN HARUN



In Pantai Damai, Santubong, which is a seaside region, there is not only an Ecotourism hub but also a leisure space, a recycling centre, and a sizable educational area where people come together to study, play and respect the environment, formed truly green community. The design focuses on the idea of connectivity between various structures to tell the three legendary women stories in Santubong. The interpretation centre portrays connection of buildings, where each of them resembling unique cottage of structures from various fables. The exteriors are adorned with vibrant colours, whimsical details, and intricate architectural features.



HIKAYAT. NURIN FARHANAH BINTI MOHD FADHLAN



This interpretation centre is a heritage centre which focuses on the Santubong Malay history of Sarawak and the forgotten individuals who were involved in the success of the lands. Santubong regarded as one of the oldest Malay state in the world and despite that, it is know to many and has only been acknowledge by a few specialist. The idea of **"TRAIL OF REMNANTS"** is used in the designing process to signify the abundance of historical value of the land that has been disregarded and forgotten due to the lack of exposure. The centre aims to rekindle these histories.



SINGGAH. ANIS FARAHIN BINTI FAISAL





# AZV 2023 RECAP

STUDENT ASSOCIATION: ARCHIZONE7



## ACCREDITATION VISIT – 3 MAY 2023 | UiTM KOTA SAMARAHAN, SARAWAK

On 23rd May 2023, an accreditation visit by Majlis Akreditasi Pendidikan Senibina (MAPSM) was held in UiTM, Kota Samarahan. This session was attended by the MAPSM representative Dato' Ar. Dr. Ku Azhar Ku Hassan and Dr. Kamarul Afizi Kosman, as well as the faculty's PNC, Professor TPr. Dr. Jamalunlaili Abdullah, KP Senibina dan Senibina Dalaman, Dr. Hailane Salam and Trek HEA&A, Prof Madya Ts. ChM. Dr. Mohamad Isa Mohamad. Selected students' works was displayed at the Architecture Gallery located at Pusat Pelajar, UiTM Kota Samarahan. A huge appreciation to KPP SSSPU, Sr. Dr. Asmah Alia Mohamad Bohari who has helped with the accreditation visit and all student members of AZV that has helped with the event.





**LIBIKI TRIP – 12-13 MAY 2023 | LIBIKI BAMBOO RESORT, BAU**

On 12th May 2023, the whole architecture department from UiTM Kota Samarahan, active AZV members and lecturers went to the Libiki Bamboo Resort at Bau for a students site visti cum department trip. This event was held for 2 days and 1 night. Participating studios included year 1; Arctix Studio, Year 2; Neo Studio and Final Year; Classix Studio. The year 3 students; Stuvii Studio, was on their industry training program. Each studio was given a task with Arctix studio creating their floating structure, and Neo Studio with their site analysis while being guided by Classix Studio and lecturers. The second day of the trip, AZV members participated in a morning exercise which include Zumba, and team building. All students were divided into 6 teams with a mixture of every studio members to strengthen the bond between AZV members as a whole.



**ARCHISPORT 2023 – 27-29 MAY 2023 | SUPER SPORT ARENA, SAMARAHAN**

The most anticipated annual AZV event, Archisport was held on the 27 to 28th of May 2023 at Super Sport Arena, Samarahan. This event was held by AZV high council, led by Constantine Embagos. The games competed included handball, futsal, dodge ball, and badminton, together with the design competition, Best Panji Award. This year's champion title was hold by Ghedbull for 3 consecutive years. 2nd place was won by KaHulk while Bluetix comes in third place. Best Panji Award that was judged by the lecturers was won by ThunderShock. The event was participated by all AZV members and lecturers with passion and excitement wearing respective house representative colours.





**GAWAI RAYA KAAMATAN – 9 JUNE 2023 | UiTM KOTA SAMARAHAN, SARAWAK**

Gawai Raya Kamamatan is a unique event for AZV members, celebrating Gawai, Hari Raya Aidilfitri and Pesta Kaamatan. For this year each studio competed in an Unduk Ngadau Fashion Show Competition which is a traditional beauty competition from Sabah. In the morning each studio was given time to design their respective Unduk Ngadau attire. The fashion show was to be judged by lecturers during ramah tamah event located at Blok G, UiTM Sarawak in the afternoon. While feasting, AZV members were presented with variety of raya song sang by the AZV Buskers team lead by Abang Akmal of Neo Studio. After that the fashion show began with Arctix studio as the opener followed by Neo studio and finally Classix studio. The Unduk Ngadau competition was won by Classix studio with Abdul Ruqaim Ashraff and Nur Ain Azreena as the model representative. Followed by second place, Neo studio and third place Arctix studio. This Unduk Ngadau competition showcased every studio's teamwork. The program hoped to enhanced students' creativity outside of architecture scope.



**AZV DINNER MALAM NOSTALGIA – 11 AUGUST 2023 | RAIA HOTEL, KUCHING**

On the 11th August 2023, the Annual AZV dinner was held at Raia Hotel, Kuching. The event started at 7pm and hosted by the final year student, Classix studio to appreciate every AZV members and lecturers. With the theme of nostalgia, all students dressed up with clothings from the 60's to the 90's. During the event, a montage was played reminiscing the old days from the first year of Classix studio until their final year. A song was performed by the AZV Buskers and a special performace by Classix's part time design lecturer Mr. Mohd Affrizan. The dinner was attended by all full time and part time lecturers that had taught Classix studio during their final year of studies. Queen and King of the night was won by Nurshafina of Classix Studio and Hariz Farhan of Classix Studio while Best Dress and for lecturer was won by Madam Izzati Sebri. The event ended at 11pm with group photos and studio photos session.





**PAMSC DESIGN FESTIVAL & STUDENT COMPETITION  
18 NOVEMBER 2023**



**INTERNATIONAL MOBILITY TO WEST KALIMANTAN  
24 - 27 JUNE 2023**



**PESTA KONVOKESYEN  
14 JUNE 2023**



**NEO STUDIO TRIP TO KUALA LUMPUR  
11- 14 NOVEMBER 2023**

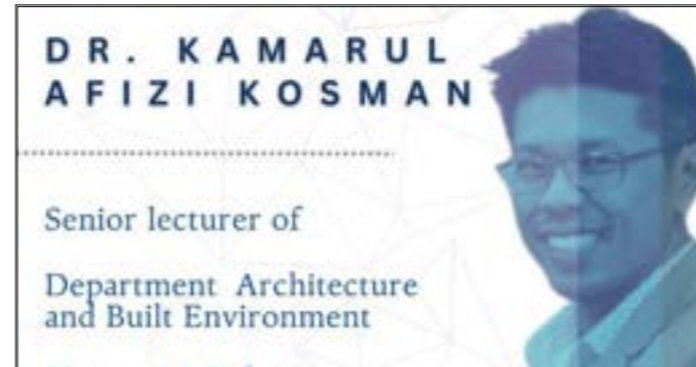


**CLASSIX STUDIO TRIP TO KUALA LUMPUR  
8 -12 NOVEMBER 2022**



**GOOD DESIGN WEEK 2023 : STUDENT PRESENTATION  
20 OCTOBER 2023**

**MALAYSIAN URBAN FORUM  
4 NOVEMBER 2023**



**LECTURE SERIES: IDEAS AND CONCEPT IN ARCHITECTURE WITH DR. KAMARUL AFIZI FROM UNIVERISITI KEBANGSAAN MALAYSIA (UKM)  
11 APRIL 2023**

**REVIT WORKSHIOP WITH DR.CHA CHAANG SAAR FROM SWINBURNE UNIVERSITY OF TECHNOLOGY  
16 DECEMBER 2022**



**ARCHITECTURAL SKETCH WORKSHOP WITH JOMAITHIR FROM AJ REKA  
18 JUNE 2023**



# ETHNOGRAPHY AS THE TOOL TO UNDERSTAND SPACE AND PLACE

by MOHD IQBAL BIN HASHIM

As we traverse the street through Kampung Gersik to Kampung Bintawa, at first glance, we see that the redevelopment of the whole area is underway. If we carefully make our way from Kampung Boyan, we will first encounter a lively arterial public space dotted with diverse small enterprises. Then, we succeedingly encounter houses built too near the street that their threshold fleets by. Only when we observe carefully can we make out its character. Passing through them deep enough, we start to feel that the urban scale – exacerbated by the towering masses over the Tebingan Sarawak – is slowly being brought down to a more human scale and sympathetically articulated street.

Further down the street, we know we are nearing the core of the kampung as we start seeing stark visual contrast of an image slowly being brought over to the foreground. That is the image of partially demolished houses and formerly inhabited homes. Little by little we are brought to the realisation that almost surely this place will be no more. This implied doubt is constructed from various contradictions: 1) we are sure that the demolition process is underway, but currently everything is stopped; 2) the houses are demolished, but their suggested form is still there; 3) we know that the works are carried out in sections, but the sections are in patches; and, 4) we can safely assume that the works involved heavy machinery, but the works started from the narrow core. Indeed, little makes sense to those that are out of the loop. Most people are, save for the families that made and maintain the kampung as a place.

The people's response to their relocation, a pattern seen in previous relocation projects, is telling. The rows of houses offered them a new start – different from the culturally negotiated kampung plot boundary – but one that did not foster the creation of a place familiar to them. This incongruence is further underscored by the current inhabitants, who responded to the inactivity by constructing new structures, effectively stretching the time by adding more work – thus time – to complete the project.

From the ethnographic point of view, this response is a form of subdued but active resistance. If the demolition is at the kampung's innermost core, the resistance is carried out at the periphery. We see first-hand how the complexity of urban places organises itself as a reaction to the political economy aspiration of authority. The relocation gives a glimpse of an out-of-proportion scale akin to the one across the river, so the resistance attempts to strengthen the human scale of the kampung. The demolition took the capital away from the people, so they resisted by capitalising on whatever little they could. If the plan to redevelop the whole area is followed through, then this familiar image of the place will surely be missed because little could be reproduced at the newly relocated site. In the meantime, I urge all to take a trip down that street and read the kampung not as forms but as a place: a situated culture of its people, and empathize with their struggle to maintain their cultural identity.



# HOME TO MUSEUM

by HANISAH AIMI BINTI HAMZAH

Is it possible to convert a home, a space so private and close to our heart to a museum, a public space? Will the users be able to detect the different function of the spaces? Does it create conflict in terms of the space arrangement? When it is quite clear on the definition and purpose of both spaces, can the space be successful with its “new” purposes?

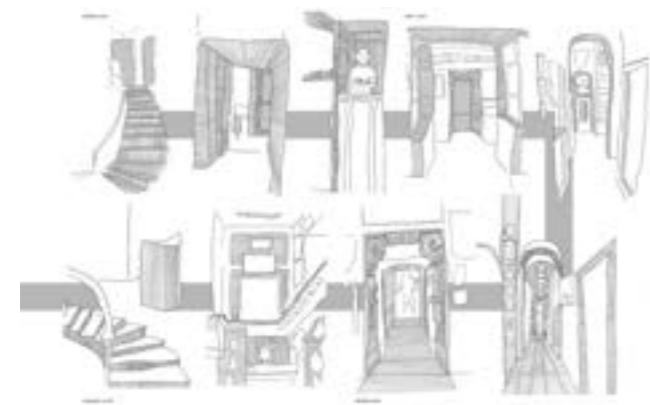
Sir John Soane’s Museum is an example of converting a private space into a public space. Sir John Soane, a professor and practising architect who is also an avid collector of art and artefacts, has converted his home into a museum.

However, one should not view this conversion as any other conversion due to the fact that Sir John Soane has designed his home as his own personal museum and library. During his time as a professor, he often opened his home to his students to benefit from his collection. Walls and narrow corridors are fully utilized to display his collections creating a tight and cramped experience which contradicts the nature of public space.



One of the examples is when he used the same concept of the skylight and natural lighting to the Breakfast Room. Another example of Soane using a principle of public building is the Colonnade. Colonnade is the area with Corinthians Columns supporting the mezzanine floor. The massive columns create a massive contracts on such a small sized area. Soane manipulated the concept of scale in this house when he introduced the columns in. The columns helped to frame the path entering the Picture Room. Two obelisks that were placed in the Sepulchral Chamber used to be in Lincoln’s Inn Field, which was a public park situated in front of this museum. Spacial experience were created between private and public space adding value to this conversion.

Soane’s home-museum cannot act as independent entities that have no relationship with one another. It functions well as a museum because Soane has created harmony in public and private space design principles. Converting a conventional home may not work as well as Soane museum.



Soane included many of his design features and principles of a public building when renovating his home. He applied the same features and aspects that were both on Bank of England and Dulwich Picture Gallery (he was the architect) on the scheme of his home.



## GALLERY



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