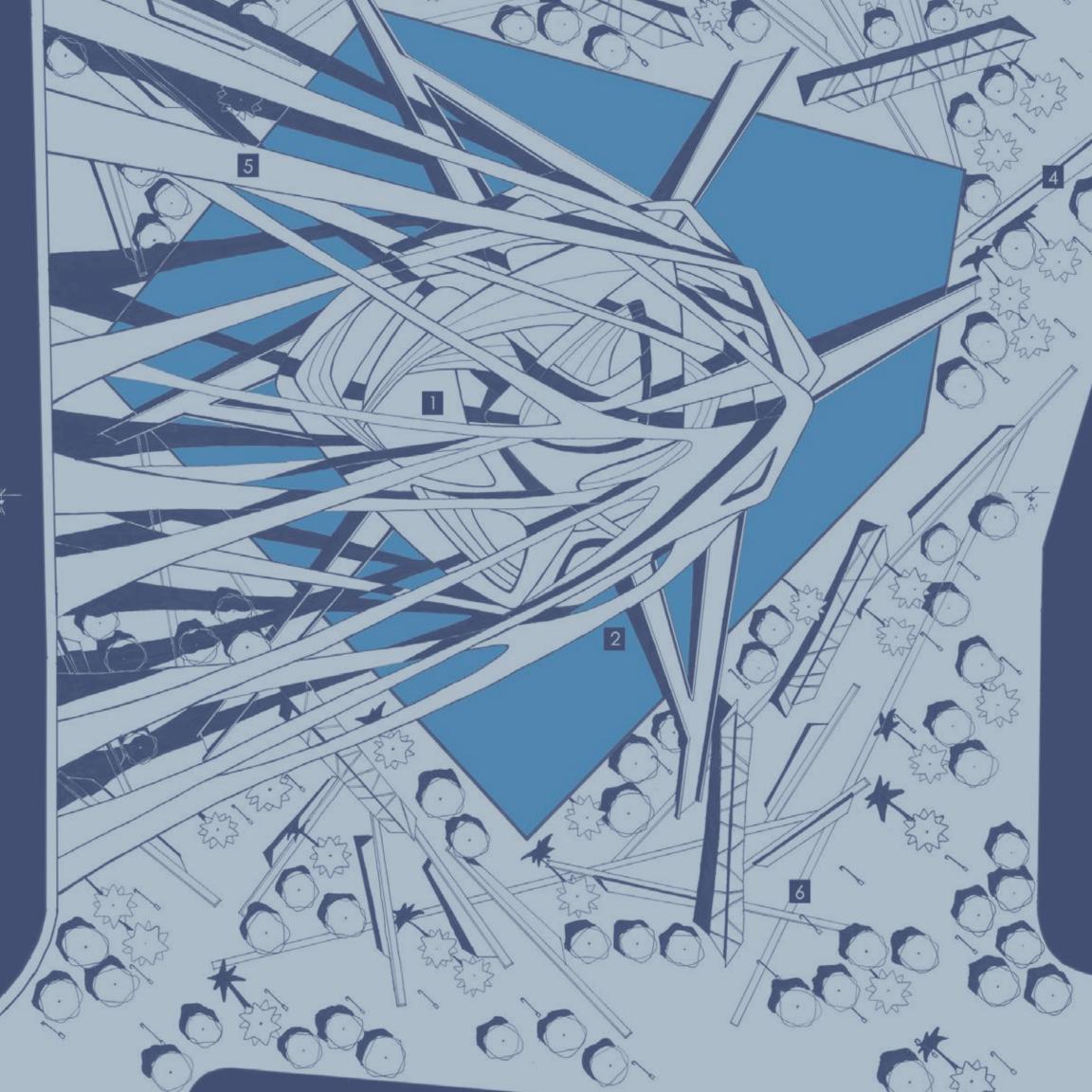


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STECLEX II

SUSTAINABLE TROPICAL ENVIRONMENTAL DESIGN EXHIBITION

Volume 3: 2011 ISSN 2180-0685

Editors-in-Chief Nasir Baharuddin Rahinah Ibrahim Norsidah Ujang



STEGOX STEGOX

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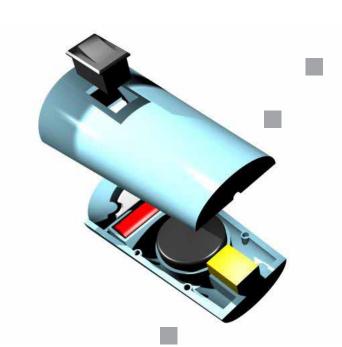
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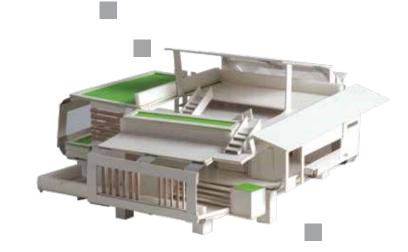
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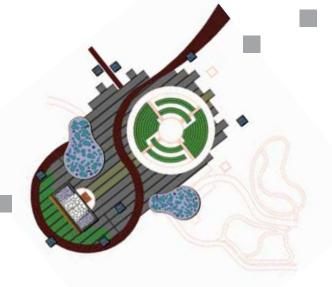
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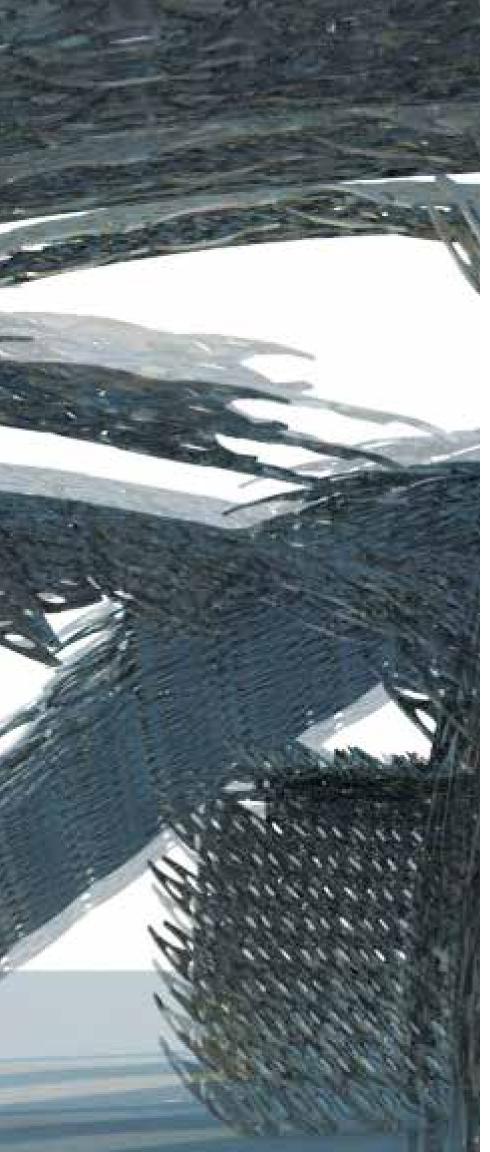




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Foreword

The Science of Design Research

Sustainable Tropical Environmental Design Exhibition 2011 (STEdex'11)

comes at a time when the Faculty of Design and Architecture, Universiti Putra Malaysia is at the initial stage of transforming itself to become a reputable centre of excellence in sustainable design and creative arts in the tropics. The Faculty embraces its tropical context—especially its agricultural foundation—and the Malaysian multi-racial socio-culture in producing graduates who are creative and innovative in using the design approach for providing sustainable solutions which are humane and wealth generating for the nation. The Faculty is moving towards becoming an international trans-discipline design school where research, development and commercialization are inculcated through intelligent collaboration with industry partners in the Faculty's design studios.

Therefore, formalization of the design language is encouraged and must be documented for comparative improvements across different design disciplines. STEdex'10 encouraged further dialogue in sustainable design and practice in discovering new approaches and meaningful sustainable solutions for our tropical environment, STEdex'11 moves on focusing on the design research processes that produce such artefacts. As the reader "reads" through the STEdex'11 catalogue, he will be enthused to view many similarities besides myriad uniqueness of conceptualizing the design thinking of a proposed project between the three departmental programs—Landscape Architecture, Architecture and Industrial Design. In this STEdex'11 catalogue, the Editorial Board attempts to capture the design thinking processes involved in conceptualizing the students' design projects.

Enjoy STEdex'11 as we share with you our pride in designing for our tropical built environment using our tropical essences and resources.

Rahinah Ibrahim

Dean, Faculty of Design and Architecture





Editorial

Communicating Design Process and Meaning

STEdex11 advocates the realization of communication design that employs processes and meanings. It distinguishes between intentions, analysis, mapping, constructed and deconstructed processes in order to shift design paradigm from basic intent to cognitive processes. It defines design as conceptual formation that enables constructive meaning and design significance. The process emphasizes semiotic relations between perception and meaning, mind and soul to explain perceptual and cultural codes involved in communication. The reason is to redirect the perceived ground for design as independent from mind toward conceptual characteristics as a means of communication. As objects of aesthetic to semiotic and as codes of language, it enables the construction of meaning by receivers.

The design method challenges the aesthetic of object justification by shifting to semiotic phenomena that concerns cognitive and developmental processes, recognizing the coexistence of the cultural codifications and individual environments. It draws upon the concepts of problem and reasoning, analyzing and proposing that all designs be regarded as diagram of individual mental structures and landscape of cultures. The formula is generated by knowledge presentation by a rational selection and integration of the interpretation of visual syntax to induce the attitude of thinking and analyzing into meaning of knowing. The essence of design is not about data per se but how the information data is being digested and the creation of relationships among singular codes within cultural manifestation as tools for communication. In other words, the meaning itself is an information. This information normally stands as communication content.

In this view, the content is seen as an expression of designer's ideas to deliver the kind of data information that designers have as knowledge presentation. Going beyond the transfer of knowledge and to convey how the knowledge is being generated through the process of defining, diagramming and shaping the message of culture and environment. The intention is to achieve particular objectives in relation to the perceiver. So, the discourse will focus on how the information is being communicated rather than to justify the appearance of the form and the story of the content which we had normally understood. For this reason, the designers will be challenged in linking the theoretical content and design vocabulary guidance to justify that the data presented is perceived as the form of body of meaning.

From these observations, in this exhibition the curator seeks to enhance the design materials as a process of development and how the process of cognition to comprehension is being communicated, especially within the frame of sensory dimension on semiotic.

Nasir Baharuddin Curator, STEdex'11

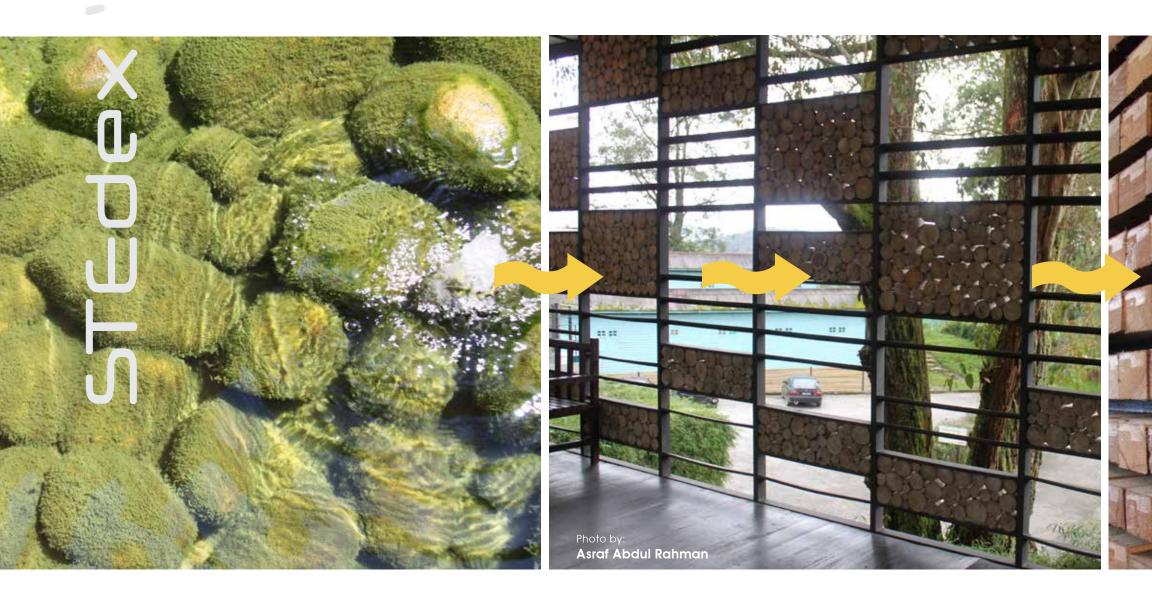






The Potential of Adapting Rural Cultural Landscape Characteristics in Malaysian Urban Residential Area

Nor Atiah Ismail, Shellley Egoz & Grant Cushman





The Potential of Adapting Rural Cultural Landscape Characteristics in Malaysian Urban Residential Area

Nor Atiah Ismail¹, Shelley Egoz² & Grant Cushman³

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ABSTRACT

Substantial rural-urban migration in Malaysia between 1971 and 1975 is underpinned by aspirations for better economic, educational and social opportunities. The shift to an urban area requires adaptation to a totally different environment. Migrants continue to practice their local culture and kampong (village) values even after they have relocated to new housing estates. The responsive rural cultural landscape characteristics embody the residents' way of life from the traditional village and are posited to have great potential for adaptation in urban residential area in Malaysia. This article would like to encourage landscape architects to incorporate residential cultural identities in contemporary housing development that would inspire their residents' aspirations and identity of 1 Malaysia.

Landscaping in Urban Residential Area

Research by Said (2001a) suggests that it is a normal and well-accepted phenomenon among residents to change the provided public landscape during their post-occupancy period. The green buffer zones and other green spaces adjacent to the houses are used to create small orchards with fruit trees such as Musa spp. (Banana), Artocarpus heterophyleus (Jackfruit), Nephelium lappaceum (Rambutan) as well as herbs and spices such as Capsicum spp. (Chilli), Alpinia galanga (Galangal), Curcuma domestica (Turmeric) and Pandanus annaryllifolius (Pandanus). Many of the inhabitants of these neighbourhoods construct their personal carports and storage barns in these public areas. In less than a 5-year occupancy period, the overall public landscape could change dramatically, replacing the existing landscape that was designed by landscape architects, approved by the local authorities and implemented by the developers (Said, 2001b). Ismail (2010) defines this adjustment process as the altered landscape.

Responsive Residential Landscapes

In a study by Ismail (2003), she found residential landscape means more than merely planting ornamental trees in rural residential areas. Similarly, Orians (1986) explained that residential areas could promote certain feelings reflecting human adaptation to the spaces thus creating a responsive living environment. This responsive environment is a space for inhabitants to express their physical activities, emotions, social and cultural demands as illustrated in Figure 1 and 2.



Figure 1: Children play in the rural landscape



Figure 2: Nature that promises excitement

The residential landscape can be perceived as an expression of the intrinsic and cognitive values of a relationship between humans and their living environment (Said, 2001a). As an example, the Malay rural cultural garden reveals its significant intrinsic and cognitive values through its functional characteristics such as provision of food, medicine, cosmetics and shade. The importance of an intimate relationship between humans and gardens in residential areas has long been suggested by Proshansky, Ittelson and Rivlin (1970) who had introduced the idea that landscape sometimes represented human personality and behaviour. Larsen and Harlan (2006), who conducted a study in Phoenix, Arizona, also suggested that personal gardens are the representation of social class, preference and behaviour.

Furthermore, a number of scholars also point that landscape could enhance community identity and reflect its cultural heritage thus "linking the past with the present" (Gurstein, 1993; Stewart, Liebert, & Larkin, 2004). Consistent with this, urban designer Gurstein (1993) recommended "cultural planning" to create a sense of community by utilizing the physical arrangement and composition of the space. He, too, noted that the physical environment can nurture a sense of community.

Altered Landscape in Medium-Cost Housing

Perhaps, the memory of the rural landscape is important to the rural-urban migrants. Many scholars such as Maliki (2008), Thompson (2003), Relph (1976) and Bunnel (2002) had described a strong attachment between migrants and their rural environment. Relph (1976) described this strong attachment as a sense of "rootedness". Bunnell (2002), on contrary, described negative aspects of *kampong* lifestyle and behaviour that were, unfortunately, imported by migrants to the urban living environment with them.

Krupat (1983) admitted that environmental psychologists usually rejected the idea that place identity as "coherent and integrated" with a person's self-identity but he could see the importance of place identity acting as a role of "self-expression" in environmental design. Indeed, he suggested that this idea be further explored and developed by architects and planners. This article believes that a majority of residents in urban housing estates tend to express their identities through plant selections and composition in their gardens. Surely the Malays, Chinese and Indians would have created their own particular gardens reflecting their social behaviours and imbued with their respective cultural significance and religious value. In fact, they should be proud to be identified with their gardens as an expression of their particular culture and to share their garden produce with all the neighbours, regardless of their ethnicity.

We define extended gardens as semi-public spaces that residents have turned into their personal gardens. Holmes et al. cited historian David Goodman who said that "garden became a metaphor for all qualities middle-class reformers wished to encourage among the labouring classes-industriousness, thrift, marital stability, home ownership" (2008, p. 18). The article posits that residents of the medium-cost residential areas must aspire to create beautiful gardens that reflect their identity, social status and desire to nurture the most flourishing garden in their neighbourhood. Figures 3 and 4 illustrate a combination of various plant species by individual owners in their extended gardens.

It would not be a surprise to find residents who may re-create their gardens in association with past rural lifestyle. Elements such as a medium -sized Bambusa vulgaris or a Striped Bamboo may represent the Giant Bamboo usually found in the village. Residents also tend to collect antique hard landscape elements from the village such as clay pots and vases, timber seating and woodcarvings, and incorporate these in their gardens reflecting personal preferences. The article proposes that these could be memorable expressions of their intimate connections with their rural environments.



Figure 3 and Figure 4: A combination of various plant species reflecting identity and soul in the garden.



Figure 5: Typical flower garden in medium-cost housing.



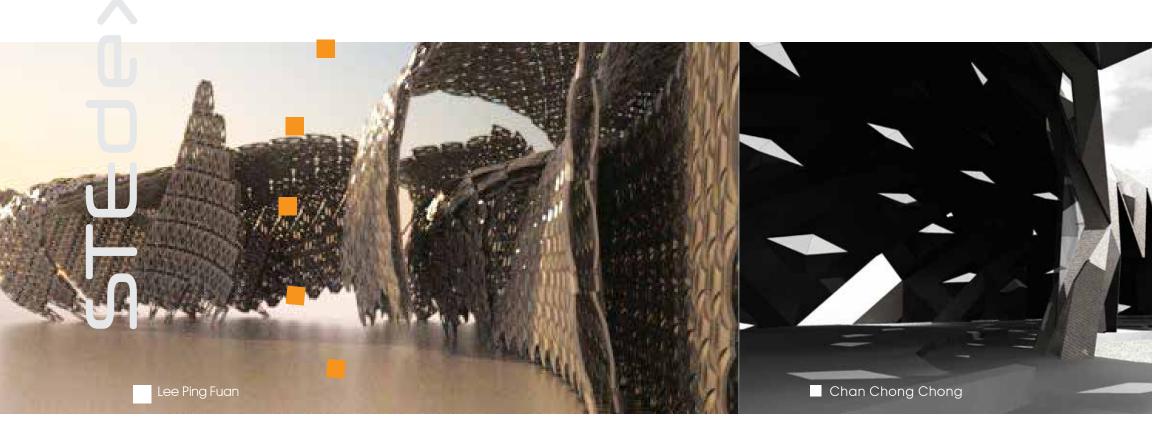
Figure 6: Gardening is more than a physical activity. It connects the resident's spirituality with the Creator.

Conclusion

In summary, the article would like to encourage landscape architects to incorporate residential cultural identities in urban housing landscape that would fulfill their residents' aspirations and more importantly, enable them to set out towards a prosperous life. Among the benefits includes residents' responses towards their rural cultural landscape memory. As they have invested in purchasing their homes, we can expect owners to invest the same money, time, personal effort and passion in creating and expressing their love to the living environment. More design studies are encouraged to experiment with this concept in contemporary housing scheme.

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Schiecture

Designing Emotion: Architecture in New Perspective Nur Dalilah Dahlan

Designing Emotion: Architecture in New Perspective

Nur Dalilah Dahlan

"I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me."

Juhani Pallasmaa in The Eyes of the Skin: Architecture and the Senses (2005: 40)

Architecture is now manoeuvred in a different course, one we call designing emotion. Architects and designers as such are trained not only for 'making' buildings but also moulding human emotions. Architecture as a form of knowledge – rather a knowledge of form – makes us rethink the way we usually feel through buildings. The function of buildings in this regard is revolved neither within the traditional programmatic typology nor tectonic physicality but rather through a series of critical analysis for improving occupants' emotional needs. The dialectic between form and space as a result is coordinated at once to: 'rejuvenate' social reality and provoke ambiguous ambience.

It is with this in perspective; our five architectural studios are constellated as a 'design lab' in order to resolve the conundrums of designing emotion. As such, two methodological mechanisms are formulated: contextualizing critical issues and rediscovering mundane expression. For the formulation of the first mechanism: 'contextualizing critical issues', the interconnected characteristics between people and environment are discussed in terms of their physical behavioural adaptations. People and environment in this respect are considered neither as the distinct objects nor separated elements but rather a shared entity for the production of 'total architecture'. In the formulation of the second mechanism: 'rediscovering mundane expression', semiology is introduced as an educational approach for 'materializing' architecture. Based on these aforementioned mechanism, architecture is perceived not only as a representation of buildings but rather an emotional process for embodying experience; recalls the above statement by Pallasmaa, "I dwell in the city and the city dwells in me."

For this year's STEdex'11, architectural studio works from five studio stages are highlighted: the cleverly containment of embodying mood (Corporate Retreat by First Year Studio); an educational artefact through semiotics interpretation (Film Gallery Project by Second Year Studio); an expression of personal emotion through sculptural pavilion (Dark Side of the Moon Pavilion Project by Third Year Studio); the borderless working environment (WOLP Project by Fourth Year Studio) and the rejuvenation of social reality (Alor Setar Master Plan Project by Fifth Year Studio). While these studio works manifest multi-layered meanings of designing emotion, there is an affirmation for (re)thinking the constructive relationship between people, environment and architecture.

X D U U U U S Leong Kam Kuat

Embodied Senses

Roslina Sharif

Jury Review
Faridah Adnan

Branding the Design Shafizal Maarof & Roslina Sharif

Embodied Senses

Roslina Sharif

Co-existing and communicating with nature are some of the important considerations that need to be dealt with by the first year students in their final project, the Corporate Retreat. In meeting the requirements of the project brief, they went to experience the site in a full day site visit, immersing their senses in the serene and tranquil Langkawi golden beach, enjoying the sea breeze, abundance of sunlight, and the sight and sound of inspiring waves. A detailed site analysis was done by several smaller groups and basic site factors and characteristics were noted down.

The results of the site analysis and incorporation of those essential factors in their design can be seen on the works. Manifestation of their understanding is evident in the use of proper sun shading devices and detailing, appropriate size of openings to capture the views and allowing enough ventilation and day lighting into the spaces. The buildings are also well sited to take advantage of the beautiful site physical characteristics.

Jury Review

Faridah Adnan

The first year of architectural education is the most challenging for any student. It is crucial that the students demonstrate competencies to respond to the project brief and also to develop design confidence in completing a project. Overall, Corporate Retreat appear to have successfully showcased the students' talents to develop design awareness through the appropriate design process.

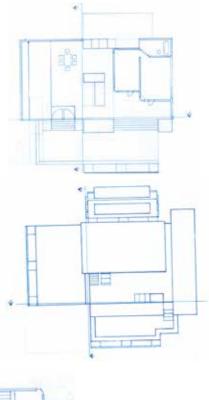
Meanwhile, the project demands more creative and critical thoughts from the students to integrate the characteristics of the particular corporate identity seamlessly into the site context. The students have adequately demonstrated their initial understanding on the basic sustainable issues which focused mainly on the environmental issues. The manner in which the building is designed that is the passive mode to integrate the particular surrounding environment and climates is laudable. Although there appears to be lack of awareness on the spatial quality derived from their designs, their forms demonstrate a clear attempt in incorporating the corporate identity into the design.

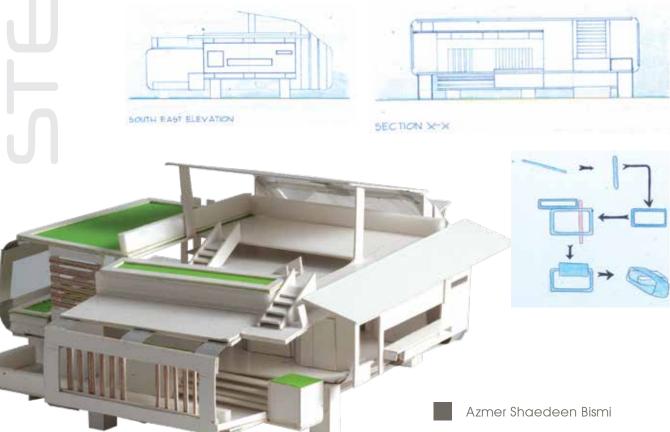
In summary, the projects represent the creativity of students in integrating design emotion factors in the output; proven to be a complex process as demonstrated by the design process. Notwithstanding, they are essential introduction in the first year of architectural education for students to expand their design knowledge and to embark in future higher level studios.

Branding the Design

Shafizal Maarof & Roslina Sharif

In designing a corporate retreat, the challenge is to integrate the characteristics of a particular corporate identity seamlessly into the site context. The aim is to design the building spatial requirements and forms which are sensitive to the surrounding environment whilst informing the users of the sense of corporate belonging. In attempting this, Andrew Peh Cheong's Corporate Retreat for Mitsubishi translates the 'sense of energy and quality' emblem through the application of projected structural walls and bigger openings created in the design to provide better communication with nature. Meanwhile, in another scheme, Azmer Shaedeen Bismi's Phillips Corporate Retreat applies the concept of 'sense of simplicity' through the use of rounded corner forms to soften the building in response to site environmental influences that include views, daylight, and natural ventilation. Here, the simplicity and responsiveness to site context capture the spirit of futuristic embodied in the Philips products. The projects demonstrate the importance of striking a balance between form and function in dealing with corporate identity in the design process.











Andrew Peh Cheong





Spatial Emotions Nur Dalilah Dahlan

Jury Review Faridah Adnan

Spatial Thematic Experience
Maszura Abdul Ghafar, Nur Dalilah Dahlan, Sumarni Ismail & Nasir Baharuddin

Sustainable Siting Strategies Sumarni Ismail, Maszura Abdul Ghafar, Nur Dalilah Dahlan,

& Nasir Baharuddin

Visuospatially Destruction Nur Dalilah Dahlan, Sumarni Ismail, Maszura Ghafar &

Nasir Baharuddin

Spatial Emotions

Nur Dalilah Dahlan

The fourth semester students of the Bachelor of Design (Architecture) were given a brief to design a built-up area of 1500 m² film gallery that consists of exhibition area, curator's office, workshop, staff lounges, reception area and car parks. Five studio tutors were appointed as supervisors throughout this 7-week project. The proposed site is located on a hilly area with a 10-degree gradient that overlooks the Faculty of Modern Language and Communication, the main entrance of Universiti Putra Malaysia and the suburban view of Serdang town. This strategic location will make the design stand out in the landscape.

This process-based research method of contextualizing popular culture of film within the teaching model of architecture design is focused on the students' ability in interpreting their understanding of film into a spatial representation of architectural building. In that regard, they are introduced to the semiological analysis of identifying sign messages through the complexity of images, gestures, music, sounds and objects from their selected films. A4-phase designing process was introduced namely: contextual analyses, literature search, introduction to semiology and testing the ideas.

Phase 1: Critical contextual analysis

In the first phase, the students were asked to conduct specific site contextual analysis with respect to the physical environmental and socio-cultural issues such as site contour, micro-climate response, vehicular and human circulation patterns, and infrastructure services. It was later followed by the building's contextual analysis in which the students critiqued the contemporary practice of designing visouspatial gallery institution (to state a few, the blobby Kunsthaus Graz by Peter Cook and Colin Fournier, Denmark Pavilion of BIG Group, Singapore Art Museum, Berlin Holocaust Museum of Daniel Libeskind, and Malaysian National Art Gallery) as their precedent. Special attention was given to investigate the conception, topology, and spatial configuration of the studied buildings in order to understand their design philosophy. The critical information from the analyses were discussed in a seminar class and compiled as the 'design data bank' for the students' reference.

Phase 2: Literature search

In this second phase, the students were asked to choose their interested film genre such as horror, crime, musical, melodrama and action thriller. By conducting critical review from specific literatures such as film journals, magazines, pamphlets, online websites, and documented interviews, the

students were divided into film genre groups in order to discuss their respective findings. At this stage, special attention was given to understand the visual sociologic phenomenon of popular culture; in which the students formulate their theoretical proposition in understanding how the popular culture of film is shaping public taste and its relationship with design thinking.

Phase 3: Introduction to the media semiotics

In this third phase, the discussion of media semiotics was introduced by the studio tutors. The complexity of how the meanings of visual cultural media, in this case, the film, communicated through sign messages was discussed with special attention to address the issues of spatiality, functionality, and sensitivity in architectural design. Bringing further the findings from Phase 1 and Phase 2, intensive discourses were conducted in small focus groups in order to critique the students understanding on how the critical polemics of popular culture, film, and public taste are relevant with the architectural design of film gallery.

Phase 4: Testing the ideas

Based on their findings from the previous Phase 1, 2 and 3, the students produced series of representations: conceptual sketches and mock-up models in order to test their design ideas. Throughout the process, the studio tutors formulate the 'scenario-based problem' when trying to question the functionality and practicality of the proposed design. At this stage, the one-to-one reasoning dialogues between the students and tutors were conducted consistently during the individual critic sessions as a way to formulate justified arguments and consensual agreements towards the proposed design.

The proposed Film Gallery Project is a visual sociological inquiry into the nature of film as a medium of design education and how it affects the individual, space construction of architecture and popular culture. The design brief acts as a catalyst for discussion on hour architecture of architecture generates the portrayal of visuospatial communication with reference to the specific film genres. By approaching the fourth semester students of Bachelor Design (Architecture) using the design teaching methodology, the students were given opportunity to express their own design philosophy. Overall, the conducted project allows the students to enhance their design skills through the intensive intellectual discourses between the subject of popular culture of film and architecture. It is believed that this project will pave more possibilities in interlinking design research between the visual sociologic study of popular culture, film and architecture.

Jury Review

Faridah Adnan

The film Gallery project is the epitome of Year 2 students' achievement in processing and producing a design proposal. It cuts through the typical dose of everyday life to go where it goes best—to the edge. Its primary objective is to initiate more individualistic and inspirational based project in contrast to a more conventional design approach. In this instance, the projects selected go beyond the normal visual and spatial arrangement to contextualize a film gallery that relates to the site and environment. The dramatic experiences were successfully conveyed by the students through interplaying of lights, robust forms and siting strategies. The quality of transitional spaces dramatically enliven by the subtle interplaying of natural lights and emphasising on the view factors in arranging the circulations can also be seen in all the works. It is refreshing to see the students' apprehension of the site to generate design idea. Whether it is fictional or not, they convey certain mood required in a film and transpire into a film gallery.

However, most of the schemes can be better if more understanding on the spatial apprehension is inserted in the programme. The drama should not be conveyed by sudden entrance to the building which is in a small scale. There is a need to bring in the outside experience into the building which can prolong

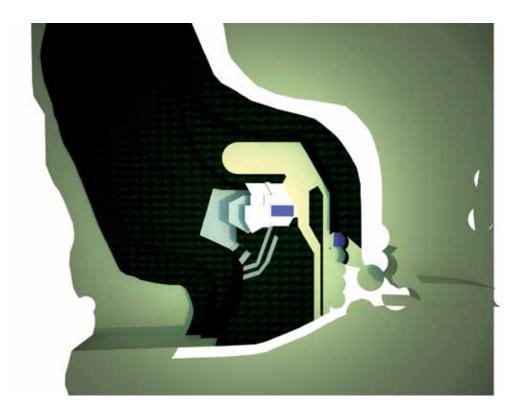
the time spent in the film gallery. The landscape can be considered as important integrating elements in the design. Most of the buildings look sterile as they are not integrated into the existing site with proper landscape. The integration of courtyard as important interior space extension for gallery is found to be lacking in the proposals. As a result, the experience in the gallery can be considered short-lived and unconvincing to entice the visitors. It is clear that the gallery should sprawl more in the sites to provide more dramatic experience.

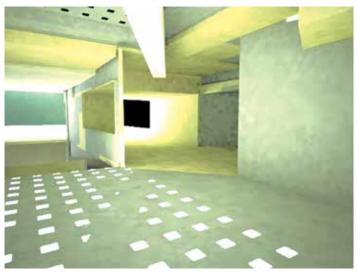
A film gallery should be able to educate the public through the showcase of history and craft of film. The artefacts have certainly reflected the idea of a film gallery which can be more dramatic and interactive to the users through the integration of building form and environment. The design of the architecture reflects the concept of reaching harmony between film arts and architectural innovation. The gallery should not only be known for the designer's visual power but also its ability to provide the audience with a complete intimate experience of contemporary cinema culture.

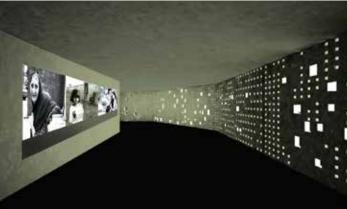
Spatial Thematic Experience

Maszura Abdul Ghafar, Nur Dalilah Dahlan, Sumarni Ismail & Nasir Baharuddin

Calamity or serenity, the designer is inspired by the natural phenomenon in motion films and wishes to portray it in the design of his film gallery. The aim is to produce a dramatic building that is experienced through its unique circulation and spatial arrangement. Leong Kam Kuat embraces natural ventilation and sunlight in dramatic ways using the changing of views, colours and activities of inhabitants where they act symbiotically in the natural thematic theatre. The inhabitants could gaze up and down while traversing the ramp, ascending and descending the stairs along exciting exhibition spaces. The elevated roof and atrium lighting blur the transition between the internal and external spaces while it sits on a natural site and avoiding natural prodigies. The project leads to a new interpretation of thematic space environment through a transitional space.







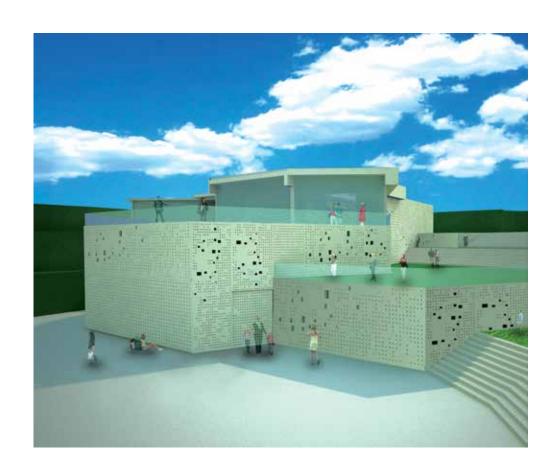


Leong Kam Kuat







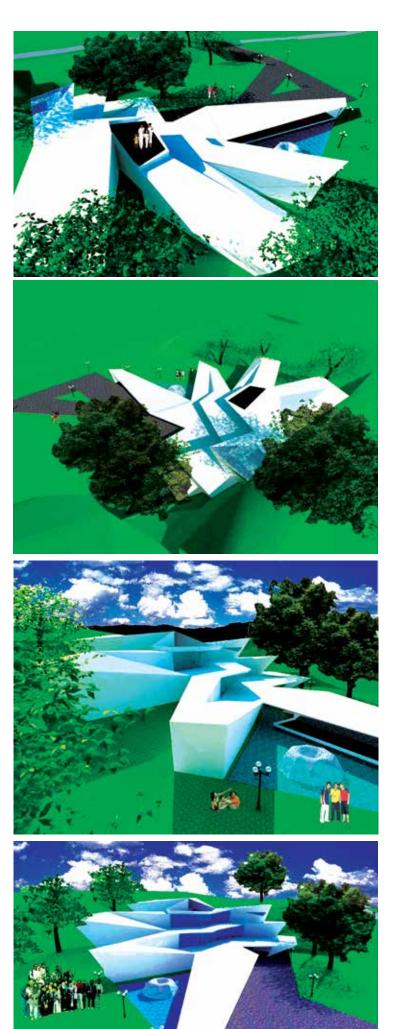


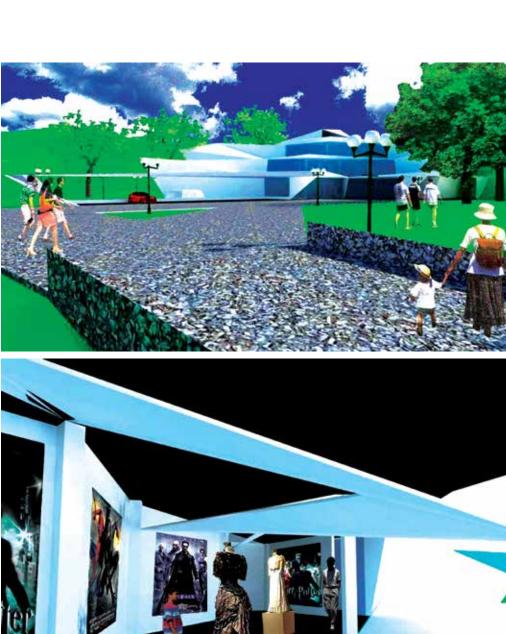


Sustainable Siting Strategies

Sumarni Ismail, Maszura Abdul Ghafar, Nur Dalilah Dahlan & Nasir Baharuddin

The design of the gallery located in a hilly site should ensure minimal encroachment to the site landscape by minimizing land cutting and filling. The gallery should be integrated with the landscape which result in the creation of form and would then merge within the natural curve and slope to be considered as a sustainable building. Hasmira adopted adventure genre that is manifested in the spatial exploration journey of the building internal ramps reinforcing the idea of conquering a dynamic hilly landscape. Elevated views from the different floors and staged roof are vital as lookout to the surroundings. The project demonstrates the importance of embracing site and maximizing the view through appropriate building orientation to get the true value of a sustainable design





Hasmira Yahaya

Visuospatially of Destruction

Nur Dalilah Dahlan, Sumarni Ismail, Maszura Abdul Ghafar & Nasir Baharuddin

A tectonic architectural form can reflect a natural area of disaster that is achieved through the visual and spatial design. The intention is to go beyond 'fictional realism of natural disaster' as visualized in the films and contextualizing the voluptuous imagery of form and content as a 'shared language' between the popular culture of film, public taste and architecture. Mohammad Hafizal's Film Gallery project manipulates irregular walls and overhead

finishes portraying the sense of building instability. The tectonic strategy of the Film Gallery in evoking the sense of aftermath continues in the formation of its building topology; where the hard scape is covered with coarsely cut key stones surrounding the brutal bare concrete structure. The project is a very successful attempt of integrating landscape and built environment to create a fictionalized building.















Urban Revolution

Wan Srihani Wan Mohamed

The first project, Dark Side of the Moon Pavilion demands the creativity of a student to dwell upon the psychoanalysis of deep thought and interpret one's state of emotion as the source of design generation. The final expression of forms and the drama in the spatial organization need to successfully inform the identity of the designer. The project also allows students to experiment the interior and external relationship in a built environment in a suburban setting.

Meanwhile, the second project introduces a new concept of budget accommodation in urban setting for travellers. With a set of criteria and requirements given in the project brief, various design strategies were delved into, ranging from curvilinear balconies to haphazard and disorganized platforms. The emphasis is on how the idea of transient is being deployed to achieve sustainable tourism in cities. Urban camping is still a new idea to be looked into especially for a country like Malaysia, whereby the dividing line between architecture and sustainability is still being defined. Several selections from the students' projects are reviewed in this article. Selection criteria are based on their exceptional approach in design concepts of forms and elements, space planning and function as well as structure exploration and site exploitation.

Lastly, the third project is based on the morphogenesis or architectural simulation and bio-mimicry by designing an integrative cell component that can be divided and differentiated until an emergent form is produced. The morphological resonance is created by manipulating singular cells through multiplication and magnification to produce modular building envelope for open space planning. The process allows for bolder form explorations without compromising on the functional aspects of a building.

Jury Review

Jasmeet Sidhu

The most notable strength of this year's artefacts is the high quality of conceptual ideas and the manner they are being translated into design through challenging projects. For example, in the Dark Side of the Moon Pavilion project, the design task is to challenge the student's creativity based on something which is unreal and controlled by the unconscious mind. Here, the adequacy of the psychoanalysis of a designer's thought is clearly conveyed by the selected scheme whilst the strong forms and colours set the mood in its design expression. The CESTA project is another big challenge to the students in terms of understanding the bio-process and transforming the main issues to a built environment. Here, the architectural simulation or morphogenesis process of integrative cell is fast becoming a new trend in architecture despite the widespread critics that consider the approach as bearing too much emphasis on the form. However, the selected students' projects revolutionize the more environmentally adaptive modular technology that is flexible and requires less maintenance. They have utilized the multiple cells in different shapes and configurations to enhance the spatial quality in an open plan, which are the next hot items in design.

Meanwhile, Municipal Transients Tenement (MTT) projects call for critical responses from the students on understanding project brief and new building typology. Design is a response to a problem, and for it to be replicable, there has to be more than just drawings but a rationale. In this case,

the architectural spaces are not clearly defined, which lifted an enormous constraint on the building forms and they are free to go any which way. Of all the schemes presented the two selected explained what they were trying to do and served as model for others; it is liveable as a temporary urban camping sites and has lessons that can be applied anywhere. The building with no enclosure walls and with high emphasis on the environmental factors plays an important role in enhancing urban camping experience in Penang. The selected design takes more of the human factors into account and provides a less sterile environment that would be more acceptable (not just hypothetically replicable) across more cultures.

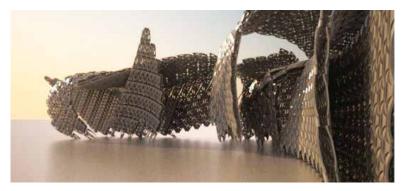
The glaring weakness of the group's proposal is the poor quality of the spaces that is being experienced. There is too much emphasis on the form making that it is felt the manner on how the spaces are experienced are not given enough thoughts and the forms are overempowering the whole scheme. Whilst the open planning is expected in using modular building envelopes, it is also important to ensure that the urban fabrics are integrated in the design. Parallel to this, more investigations on the urban features—social and the environmental aspects should be given more attention when dealing in design of public spaces. An urban project without an urban intervention and context does not have the soul that users can identify with; i.e.the sense of belonging to the particular urban spaces.

Architecture of Pretence

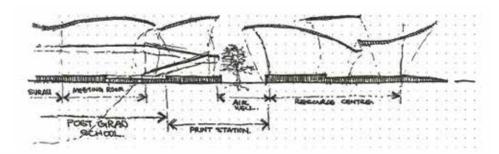
Wan Srihani Wan Mohamed & Ida Suriana Ismail

Transforming the deep psychoanalysis of a designer into a design has been considered as a valid design idea generator eventhough it is not an easy task. In the Darkside of the Moon Pavillion project, the aim is to design a structure that reflects the inner complex thought of the designer who hides behind a mask to appear powerful and covers the complex unknown force that has become the main driving force of his identity. Through his careful inquisition, Ping Fuan deconstructed the form and spaces triggered in his mind to reflect his constant wary and defensive identity. The deep interplay of light coming from the window strips and the shadow dramatically enforced the idea. His architecture of pretence demonstrated the importance of capturing human emotions deeply transcended in one's thought in order to produce high quality design.



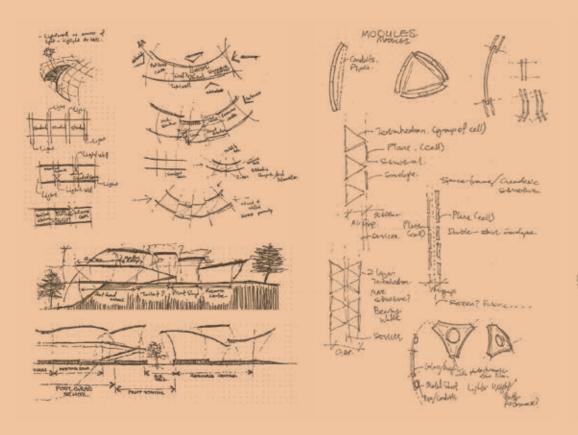


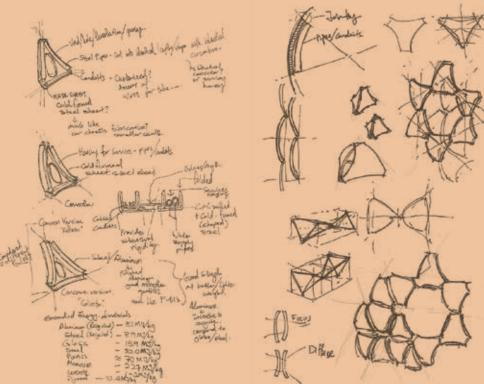


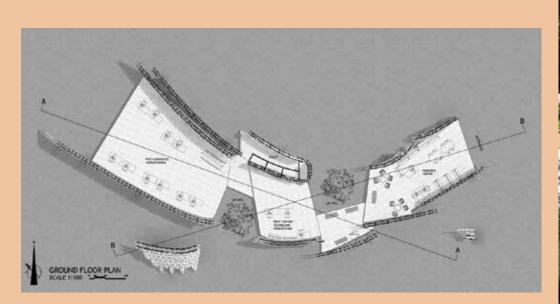




SCALE 1:100









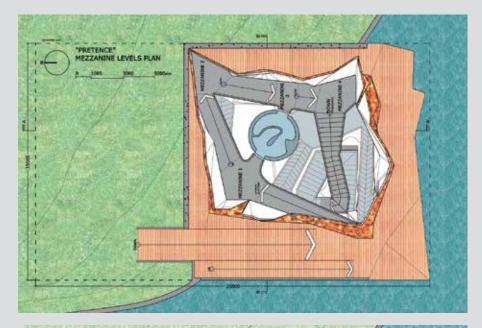


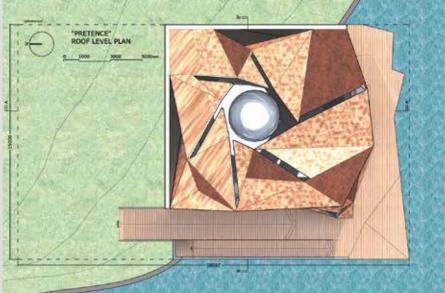


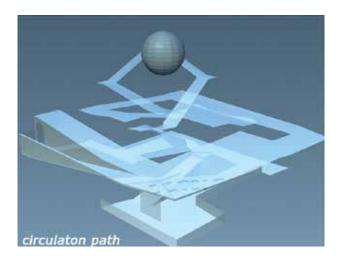
Modular Morphogenesis

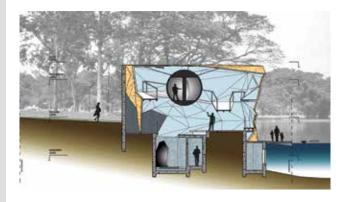
Mohammad Yazah Mat Raschid & Wan Srihani Wan Mohamed

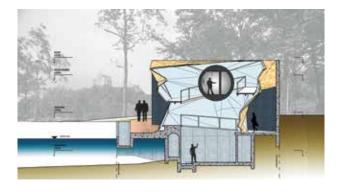
The architectural simulation or morphogenesis process of integrative cell is fast becoming a new trend in architecture despite the widespread critics that consider the approach as bearing too much emphasis on the form and diminishing the functional aspects of a built environment. The main idea behind the process is to produce modular self- supporting and flexible structure in creating sustainable building enclosure. Here, Lee Ping Fuan manipulated the stem cell of human DNA to develop a modular cell that multiplies in controlled fashion, accommodating different functions and creates efficient environmental material and structural building envelope. The design approach opens up a new perspective in revolutionizing the modular fabricated material building technology that is flexible and requires less maintenance.



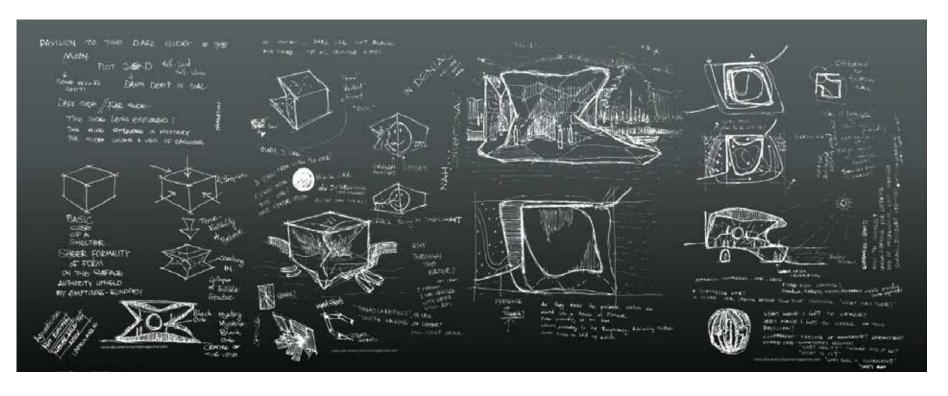




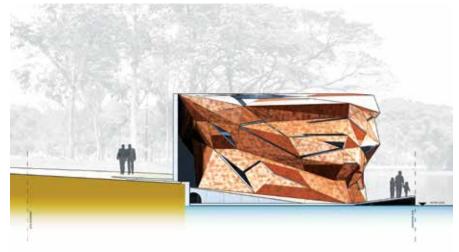




Lee Ping Fuan









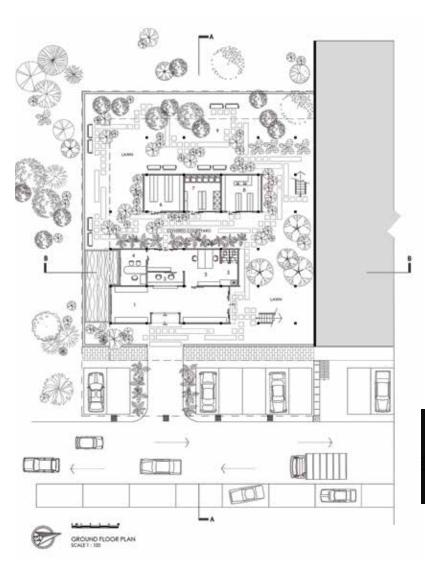


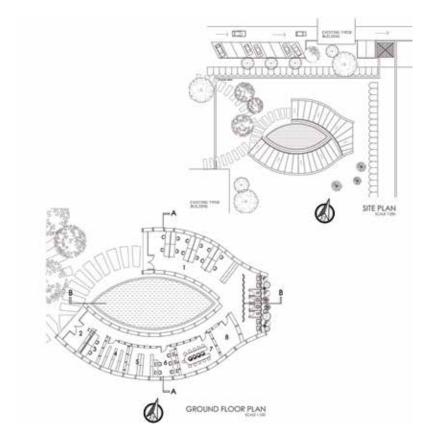
Revolutionary Urban Camping

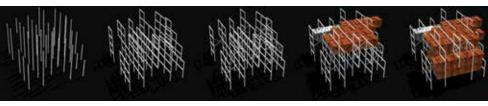
Mohammad Yazah Mat Raschid & Ida Suriana Ismail

A backpacker accommodation needs to facilitate a sense of authenticity or socio-cultural belonging to a particular surrounding - a notion that many similar types of building has fallen short in their design. The aim is to design a building that fosters the involvement of backpackers with the local environment and people. In transcending the notion, Lim Chee Hui merged nature and urban characteristics in built spaces that are intertwined together In the Penang Metropolitan

Transient's Tenement project. The narrow cocoon-like compartment creates the feeling of being secured while the fabric enclosure provides gaps for natural ventilation and lighting supported by simple skeleton post and beam structure. The project signifies the beauty of minimalist approach in designing a more sustainable backpacker's accommodation building typology.



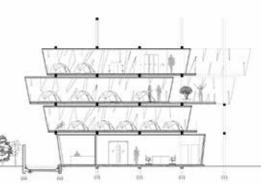




Lim Chee Hui

















ZONE A --MAIN ZONE OF FACULTY WHERE ADMINISTRA-TION LOCATED

-LARGEST / MOST IMPORTANT ZONE IN FACULTY

-LOCATED MOST FACILITIES FOR STUDY AND RE-SEARCHES PURPOSES





-EXISTING ACCESS ROUTE TO THE SELECTED SITE

-ADEQUATE CAR PARKS NEAR SELECTED SITE

-120m SHORT WALKING DISTANCE TO MAIN BUILDINGS

-SOCIAL INTERACTION



-SURROUNDED BY GALLERY AND LAB-ORATORIES

EASE TO ACCESS AND EXCHANGING INFO FOR USERS

-VISUAL CONNECTION



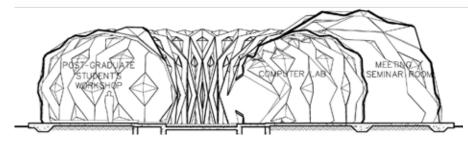
-MAIN ENTRANCE FACING EAST DECORATED WITH LANDSCAPING

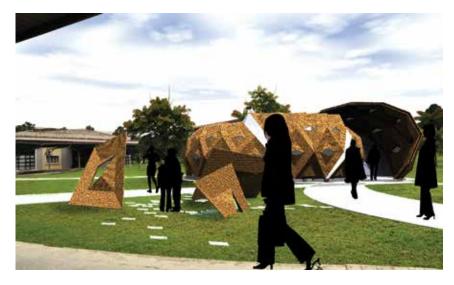
-OPENING AT THE WEST SIDE WHERE FACING GREEN

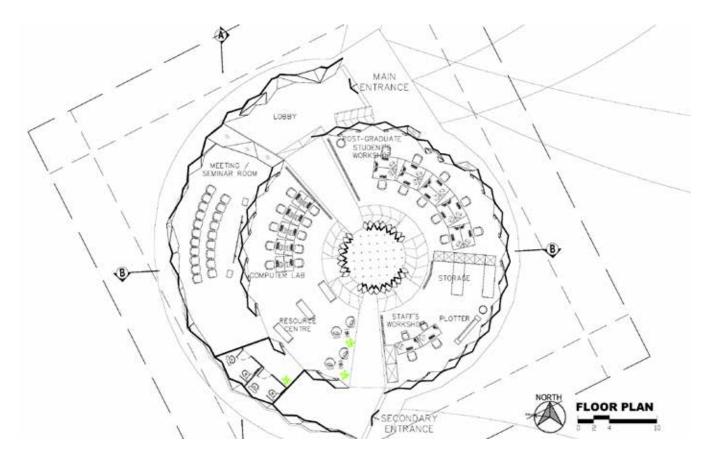


-WITHIN DISTANCE TO OTHER BUILDING FOR NATURAL SURVEILLANCE

-ENTRANCE ROUTE IS GUARDED



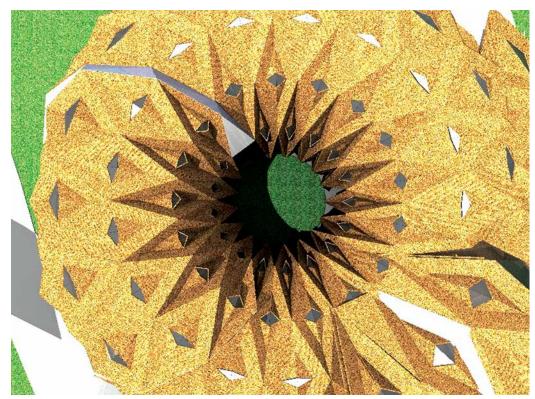




Morphogenic Nomadic Experience

Mohammad Yazah Mat Raschid

The idea of creating a nomadic experience in a built environment is to maximize the social and environmental experience of the users in a series of geographically attributed space in an open space planning covered by a modular building envelope system. The aim is to maximize space functions by minimizing the social and physical boundaries in the spaces created in the building programming. The morphogenic approach of Chan Chong Chong imitated and transformed the biocells of a leave that are used as breathing walls which can perform different environmental functions; thus, giving the idea that the building is temporary in which the experience of nature and interaction with others can occur spontaneously. It signifies that the quality of nomadic spatial experience can be enhanced by material and technological adaptation from nature in a creative mode.



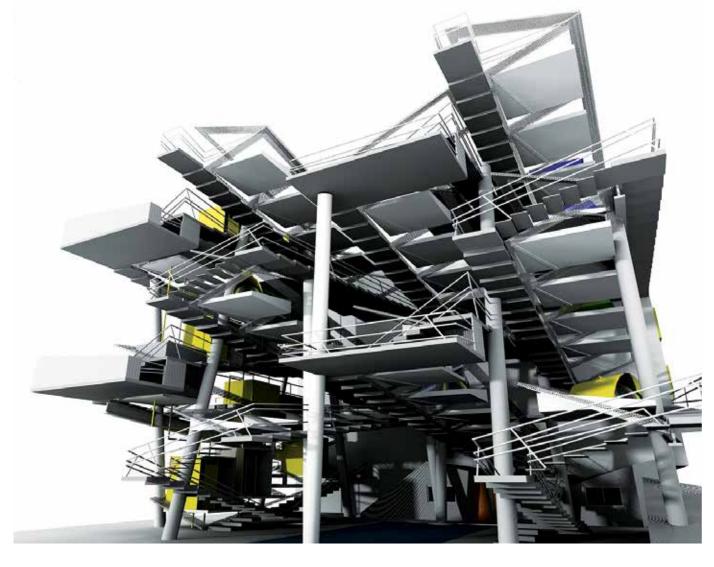
Chan Chong Chong

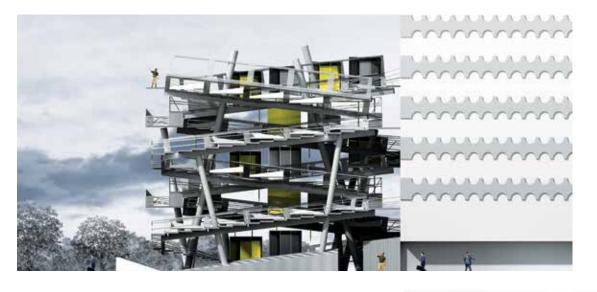
Urban Chaotic Experience

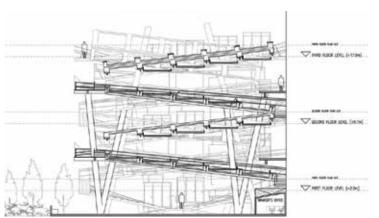
Wan Srihani Wan Mohamed & Ida Suriana Ismail

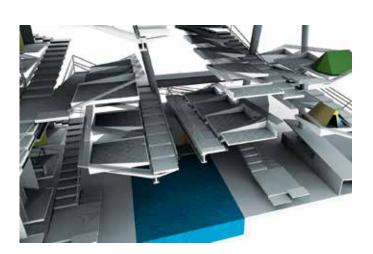
There is a need to strike a balance between two different socio-cultural backgrounds and lifestyles of the backpackers and the urban folks. The aim is to ensure that the backpackers could experience the building as a temporary escape of excitement and adventure of urban camping without feeling alienated. Wong Yau Huan approached this notion by using chaotic structural expression to connect the backpackers with the urban features. The exposed steel structure arranged in chaotic fashion with no enclosure walls and with high emphasis on the vertical circulations and environmental factors plays an important role in alleviating the feeling of being a transnational in an urban setting.





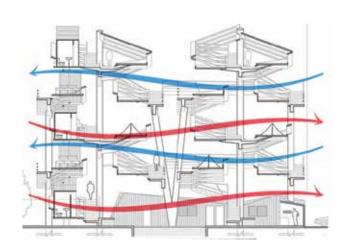












■ Wong Yow Han

STEDEX 'S

Saiful Azam



Connecting Urban Engagement Mohamad Fakri Zaky Ja'afar

Jury Review Norhati Ibrahim

Urban Green Interlock Mohammad Yazah Mat Raschid & Mohamad Fakri Zaky Ja'afar

Urban Connectivity Deconstruction
Mohammad Yazah Mat Raschid & Mohammad Fakri Zaky Ja'afar

Urban Morphology Meor Mohammad Fared Meor Razali & Mohammad Yazah Mat Raschid

Lifelong Learning Building
Mohamad Fakri Zaky Ja'afar & Meor Mohammad Fared Meor Razali

Designing Social Engagement
Mohamad Fakri Zaky Ja'afar & Mohammad Yazah Mat Raschid

Connecting Urban Engagement

Mohamad Fakri Zaky Ja'afar

This studio revisits the basic needs of human settlement – namely Live, Work and Play. Currently, these three basic human activities necessitate a high dependence on fossil fuel transportation to move people. People live in a town, work in another, shop in yet another and go to faraway places for recreation. The main idea is to create a development whereby all these three can happen within an autonomous society. This exercise is named 'WOLP Cosmos" – a cosmos where all the basic needs: Work, Live and Play (WOLP) are clustered together to minimize the generation of new vehicular artery in and out of the city.

At the outset, students were asked to investigate the issue of density. Buckminster Fuller once said, "If all people living at the time be placed shoulder to shoulder, they can all fit on Long Island". However, to provide the need for work, live and play, we need more land for that. So, the important question is: how much more? There need to be a balance between super high density and sprawling development. At both extremes, they are unsustainable. Sprawling development uses up a lot of land and resources. Super high density living also creates large ecological footprint in terms of provision of basic needs as well as social stress.

The site chosen is the junction between Jalan Ampang and Jalan Tun Razak, right in the heart of Kuala Lumpur. The challenges of development in inner city are abound: heavy traffics on two sides, the issue of land cost as well as the need to optimise the value of this particular site, and the much sought after view of the gleaming Twin Towers. The solutions are varied and interesting; pushing the limits of what is acceptable today, to explore a potentially sustainable solution for the future.

Meanwhile, the second project–Sepang Permaculture Centre–requires the students to seek the true meaning of sustainable living in Malaysian context in the locality of Banting and permaculture techniques that could be promoted and extended to existing farmers and industry partners. This could improve the way conventional and unsustainable farming is done.

The interpretation and portrayal of permaculture depends on the students creativities. The project should address the local context made up of farmers who come from traditional and medium scale commercial farming background that do not emphasize on ecology and sustainability lifestyles. The site which is located near a mangrove riverfront presents opportunity to students to expand their ideas in integrating the environment and site context with the local community. The ultimate aim is to design farming facilities that function as a holistic permacultural environment and learning centre for the town and community. It will ultimately assist in improving the economic growth and urban lifestyle.

Jury Review

Norhati Ibrahim

The strength of this 4th year batch is in producing buildings with long-life quality which would be capable of long-term occupation and reuse. The buildings should regenerate local resources to sustain economically in the long run. In the first project, the students demonstrate adequate understanding on the urban issues especially in addressing the problem of density and the way the living and commercial spaces should be designed in an urban setting. In Saiful Azam's scheme, the interlocking rectangular boxes create a series of open spaces that not only integrate the environmental and social space to work, live and play but also unite the whole building form. The final product embodies the student's idea on creating vertical environmental and social space which is badly needed in Kuala Lumpur. Meanwhile, Safarin Savikon's idea of connecting the variety of urban building typology on the street level in a high-rise deserves the accolades. In his proposal, the urban streets are reintroduced as social and environmental paths which criss-cross the building made of simple rectangular boxes thus deconstructing the activities on the street into a vertical arrangement.

In another scheme, Teh Min Shen's Urban Morphology denotes the richness of the forms connected by a spatial circulation ribbon that begins at street level moving upwards and uplifts the value on the street life in an urban setting population. The continuous and meandering corridors enhance social interaction whilst allowing inhabitants to view the overall panoramic view of Kuala Lumpur. Conceivably, Tee Khay Mee scheme as the winner of Nippon Paint Awards 2010 project (see pp. 192-193) shows a student maturity in using colours as an important design component. The scheme can be considered as an intelligent attempt of using earth colours to evoke an invigorating and healthy lifestyle that blends sustainable design principles with sinuous organic forms of urban fabric.

The second project which is located in a suburban area cemented the students' creativities in their interpretations and portrayals of a permaculture centre with a new building typology in this sustainable era. The environmentally intelligent design is intended to create an energy-active system that introduces both proven and innovative low energy consumption systems, environmental control systems and newly developed energy harvesting systems. Norhasni Ahmad's proposal breathes life to the idea of building as a source of knowledge to its occupants. The utilization of courtyard spaces and passive design technique and clear separation of public and private spaces accentuate the environmental experience and learning which is missing in many profit-oriented conventional commercial buildings. Meanwhile, Asyraf Azmi puts forward a commendable proposal that successfully generate the environment and social interaction through a series of environmental friendly courtyards and corridor linkages that can be accessed and viewed interactively by all users. The proposal has also successfully addressed the site context by keeping the building at lower scale that creates a sense of belonging to the community.

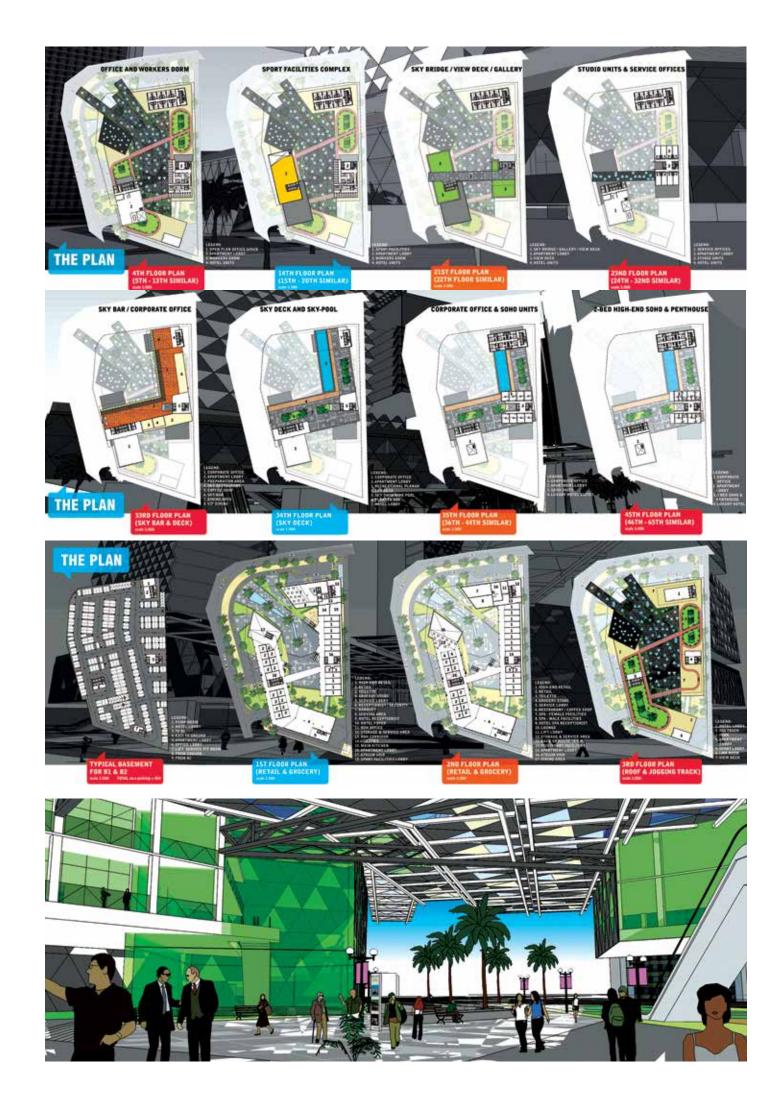
Meanwhile, the prevalent weakness in the artefacts is that most are lacking quality spatial experience in the units and in external spaces. Most forms are rigid basic rectangular forms in attempting to reflect the urban setting. However, it is conceivable that the form can be more fluid to counter the strict rigid urban forms; a similar case observed in the second project. In this case a transformation process based on the investigation of nature based on cell-like structure can be considered appropriate for this project. It is heartening to see the 4th year students vibrantly embarking on the main urban and sustainable issues and interpolating them into a strong design output that contains attentive ideas that can be passed on to other architectural students.

Urban Green Interlock

Mohammad Yazah Mat Raschid & Mohamad Fakri Zaky Ja'afar

The rapid development growth of Kuala Lumpur has resulted in the loss of comfortable open green spaces at the pedestrian level that serves as connecting points between the residents and public in a high density urban development. Saiful Azam proposed arranging blocks of open spaces that were slotted vertically to replace the lost open spaces in a mixed high-rise development. The interlocking rectangular boxes create open spaces that act as a comfortable environmental and social space to work, live and play and also unite the whole building form. A new definition of sustainable living created in this project challenges the conventional urban open spaces and the lifestyle in this millennium.

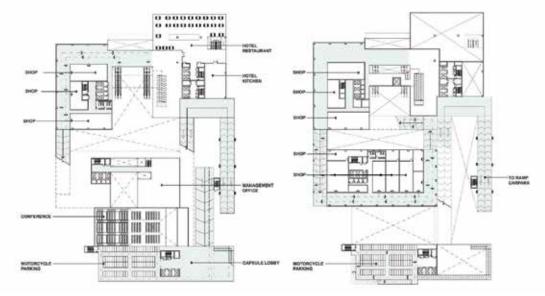


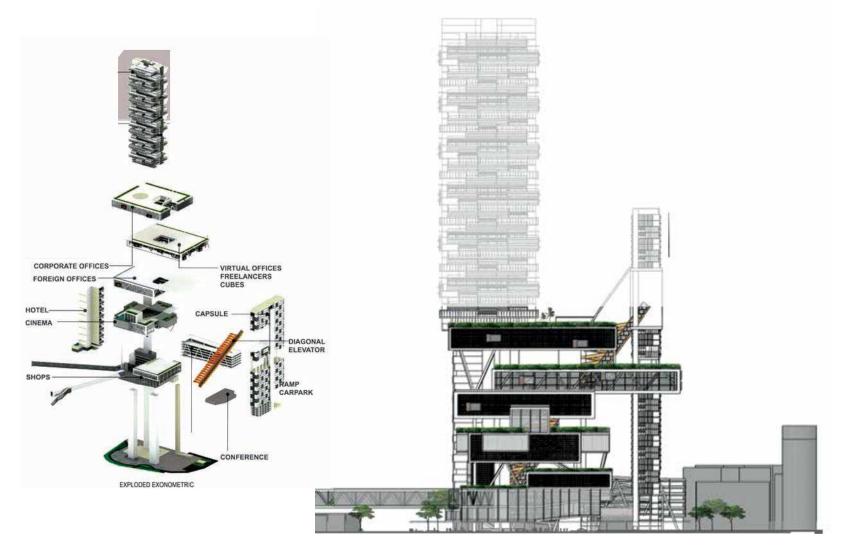


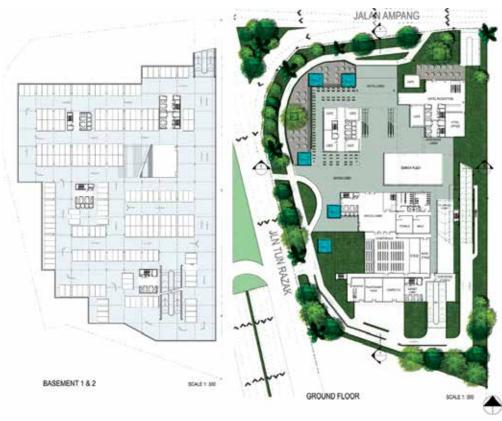
Urban Connectivity Deconstruction

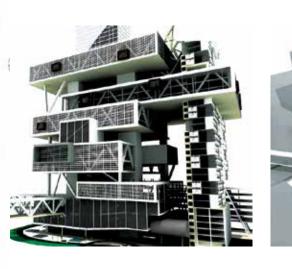
Mohammad Yazah Mat Raschid & Mohamad Fakri Zaky Ja'afar

Many urban mixed developments are highly dependent on fossil fuel transportation mode as they fail to connect efficiently with the essential urban fabrics and features. While the use of automated vehicle is necessary, it nevertheless causes environmental and social discomfort to both the residents and the public. Safarin Savikon proposes the idea of deconstructing urban connectivity to reduce both the environmental and social problem. He restructures the mixed development coherently to the city by connecting different spatial programmes with the integration of urban streets, parks and districts in the building form. His strategy can be considered as an effective urban design intervention tool to enhance the urban environmental and social experiences.

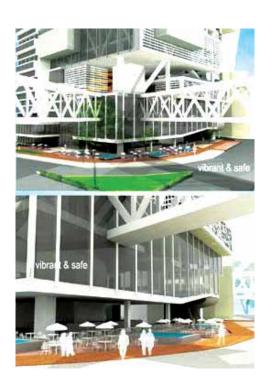




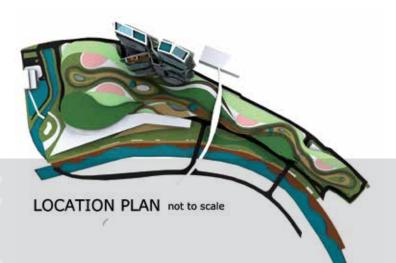




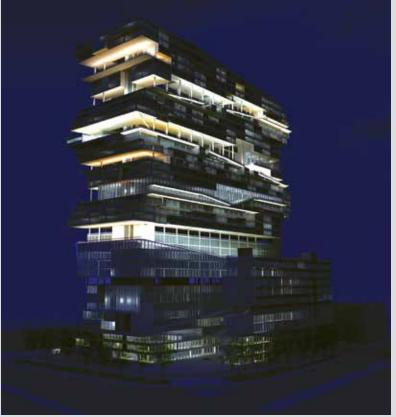


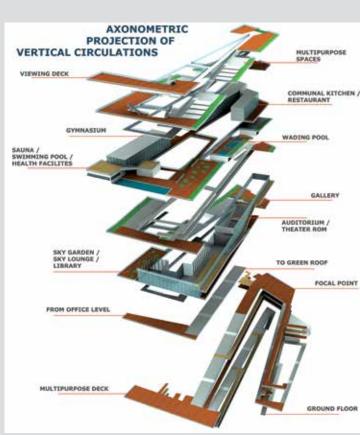


Safarin Savikon









■ Teh Min Shen



Urban Morphology

Meor Mohammad Fared Meor Razali & Mohammad Yazah Mat Raschid

A typical skyscraper seldom has the same qualities of human scale development in terms of social interaction that happens along the streets and the open spaces as offered in the sprawling urban development. The solution is to create a skyscraper that attempts to integrate the street life of Kuala Lumpur in a vertical configuration. Teh Min Shin proposes that entire fragmented volume

6. OPEN STAGE
7. SURAUS
8. FISH POND
9. BBQ AREA
10. GAMES ROOM
11. CHILDREN'S NURSERY
12. LOUNGE/ MANAGEMENT OFFICE
13. MULTIPURPOSE HALL 1 & 2
14. COMMUNAL KITCHEN & RESTAURANT

of building to be interconnected with a spatial circulation ribbon that begins at street level moving upwards to create community areas, restaurants, auditoriums, parks and cultural spaces. This approach challenges the common perception of a skyscraper which does not place any value on the street life and the sustainable well-being of an urban population.



Lifelong Learning Building

Mohamad Fakri Zaky Ja'afar & Meor Mohammad Fared Meor Razali

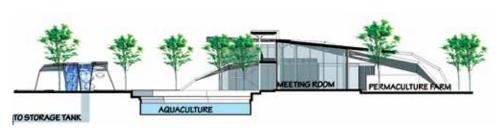
The environment and social aspects are important design considerations, yet both are always neglected as part of the design strategies to achieve sustainable design goal. The design of 'permaculture' should be based on the biological and ecological pattern that not only maximizes the environmental impact but also generates continuous knowledge to the users through its spatial experience and activities provided. Norhasni Ahmad addresses the issue by incorporating passive design strategies through the appropriate building orientation and series of courtyards to minimize the heat and maximize natural ventilation. Further integration of active energy saving photovoltaic panels, recycle and waste management strategies also prolong the continuous environmental and social education to the users through the activities provided in the courtyard spaces. The proposal opens a new pathway on understanding how a built environment can instigate sustainable lifelong learning.















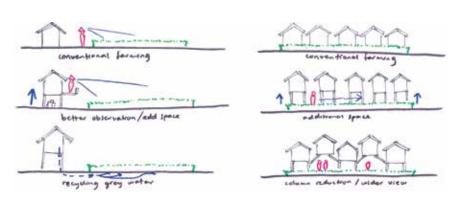


Designing Social Engagement

Mohamad Fakri Zaky Ja'afar & Mohammad Yazah Mat Raschid

Being regarded as a relatively new idea, a Permaculture Centre should maximize the site resources to engage the society participation in the activities programmed whilst enjoying the surrounding environment. The design should not only enhance the social and environmental experience but also become a unique learning laboratory in which both the visitors and locals can utilize. Asyraf Azmi designed his Permaculture spaces in a natural mangrove observation hub orchestrated by a central rectangular courtyard created near the main axis. It serves as a mini farm open to the public and is flanked by green houses for farming where the scale of the buildings are kept low to allow transparent observation throughout the building complex and surrounding mangrove. The arrangement of integrated built spaces with intertwining open areas allow more social interactions that can enhance the environmental learning.























Neighbourhood Revitalization

Azizah Salim Syed Salim

UPM 5th year Bachelor of Architecture programme (2009 -2010) comprehensive design project is the final design exercise in the formal education of a architecture student. It tests the accumulated knowledge and skills in handling architectural problems. It also provides opportunity for students to showcase their talent to design a complex building from the preparation of brief to design proposal accompanied by a full documentation of investigations, findings analysis and conclusions.

Initially, the students were required to study a particular Malaysian urban entity before embarking on an individual project. Working in a group, 3 urban entities in Kedah i.e. Alor Setar town, Kuala Kedah town and Gunung Keriang District were studied. The typical site contextual issues including environmental, socio-cultural and physiological of each entity were analysed and considered as design generator in the process. Major aspects of the urban fabric were identified and influences which had shaped the study areas were examined. The complexity of issues was reduced at this stage for the students to embark upon their preliminary proposals.

In the next phase, the proposed new development was derived from the old urban fabric and transformed into a refined urban code to emphasize the importance of the place in local context. The four proposals were recommendations for sites along the peripheral of Sungai Kedah. They needed to address the provision of an active functional network which linked the locals and the environment of Kuala Kedah development in order to revitalize the riverfront or urban area. The four projects selected have demonstrated appropriateness in terms of human needs, environmental, social and cultural contexts as well as aesthetic response. They have also opened up a new pathway in understanding a sustainable riverfront urban development.

Jury Review

Syed Sobri Syed Ismail

The group of artefacts represents intelligent urban designs which are intended to create a sustainable development that can become a growth catalyst to the particular surrounding. The concept posits the powering of buildings by the whole facade of community and the environment that can stimulate the existing urban forms. Norizyan Salleh's Aquatic Center operates as a new sustainable social fabric stimulating economic growth within and along the Kedah River through environmental regeneration, recycle and social reconnection as an approach. The low scale of building blends seamlessly into the overall surrounding. The upper floor terraces and balconies bring along a sense of freedom to the users. In another artefact, William Tan's Pekan China revitalization reminds us of the humble side of our design in association with the existing urban fabric. The old physical design features of the existing artefacts remain intact with additional modern features to supplement the old to ensure that the rusticity of China Town is kept unimpaired. A new market facelift will surely benefit the town as a new place of interest. The choice of earth based eco-friendly material such as timber accentuates the adaptive reuse development typology in a very contemporary manner.

Meanwhile, in another proposal, Toon Yin Yee uses the scale and rhythm of the immediate neighbourhood of Pekan Koboi, Alor Setar through a central spine communal area of shop houses that acts as a medium for a mini urban revival. The multiple accesses to the spine can be seen as a noble way to integrate all the town sectors with the new development. Perhaps, the most compelling project is Mohd Khairi's Higher Learning built environment that blends well with the natural surroundings. The buildings are elevated from the ground allowing breathing space for the social networking whilst enhancing the existence of the mangroves.

The manner in which the schemes attempt to facilitate the local community's participations leaves several issues that need to be apprehended. The physical linkages between the new proposals and the surrounding developments need further investigations. For instance, the placement of high-rise blocks along the main road which does not allow the travellers or the locals to view the interior of the proposed development alienates the proposed building and the local community. In many cases, the hybrid of nature and the built environment can be further enhanced by providing less building footprints. Needless to say, the manner in which the users experience the spaces remains as a potent determinant to enhance their environmental and social experience. The development should be based on how the local community should react to the development. Nevertheless, the projects redefine the concept of scale; the integration of appropriate building forms and shapes to enhance the social and environmental experience in an urban environment. It is an issue that should interest the urban planners, architects or developers in attaining sustainable urban development.

Redefining Aquatic Academy

Azizah Salim Syed Salim & Elias Salleh

Alor Setar needs sustainable development that creates public space in association with the Kedah River and the riverine community. The intent is to provide a riverfront development in an appropriate scale that creates a sense of belonging and place for the community. In this vein, Norizyan Saleh Alor Aquatic Academy portrays a unique vision for eco-urbanscape which posits to redefine contemporary conditions and outlook between architecture, land, water and the eco-friendly community in a sprawling layout. The proposal also activates multiple conditions of water as catalyst to generate the interesting features for the academy where a distinct union between nature, architecture, and advanced sustainable technology is achieved. With regeneration, recycle and reconnection as an approach, the proposal operates as a new sustainable social fabric stimulating economic growth within and along the Kedah River.

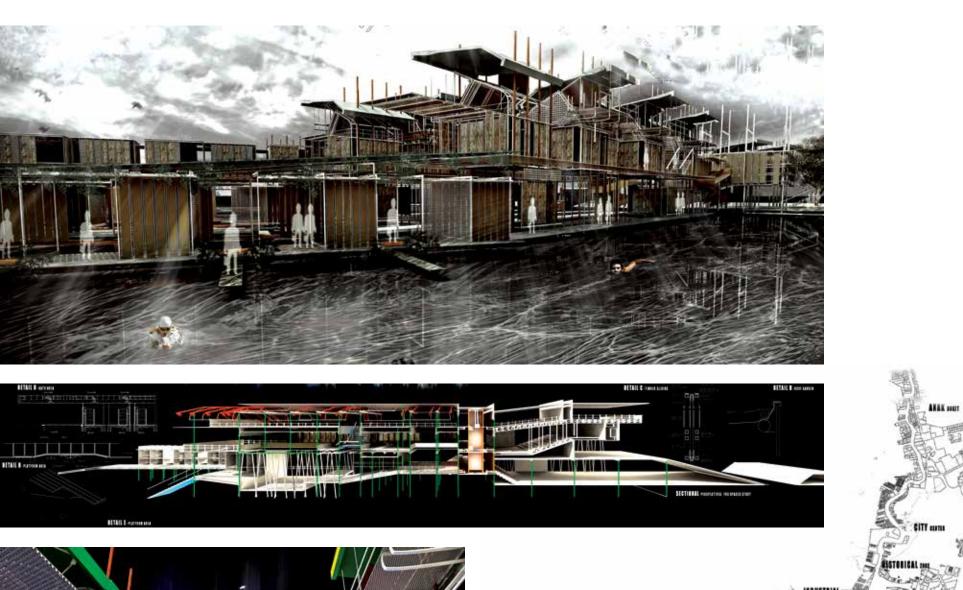












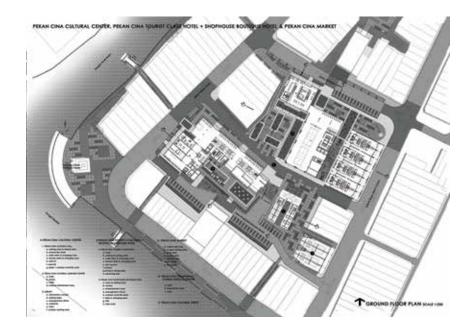




Pekan Cina Revitalization

Azizah Salim Syed Salim & Mohammad Yazah Mat Raschid

Pekan Cina Revitalization in Alor Setar must form a responsive intervention to the urban fabric with a contextual scale and sensitivity to the physical, social and cultural environment. The whole development comprises of rezoning the functions of the shop houses, designation of a heritage walk and the provision of a new Pekan Cina Cultural Centre which acts as a congregational building for the elderly and the younger generation to reconnect and participate in cultural activities. William Tan's overall design concept and idea is inspired from the existing shop houses façade elements and courtyard. This application of adaptive reuse respects and retains the importance of existing shop houses' and at the same time infuses a contemporary layer that provides value for the local architectural style in the future. It significantly delineated the response needed to revitalize an urban setting in the Malaysian context.







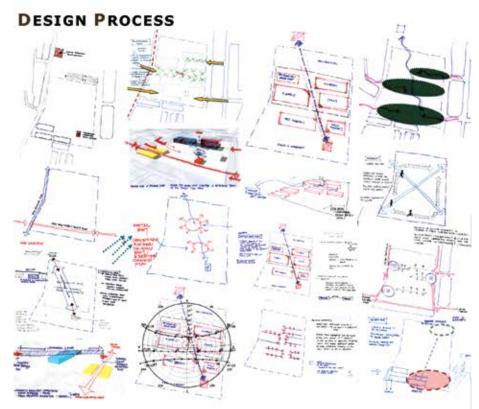
William Tan



Reinvigorating Urban Community

Azizah Salim Syed Salim & Elias Salleh

The sensitivity of urban design prevails in Pekan Koboi Telok Wan Jah with Koboi Street as the dominant pedestrian-cyclist linkage to the site. The strong historical and cultural images within the site are the vibrant activities of existing wet market and the rows of wooden shop houses which will be integrated especially in terms of social cultural aspect. In Toon Yin Yee's proposal, a communal spine is created between the Rukun Tetangga base and Chinese Residence Association Hall where activity nodes are located including the proposed Community Centre itself. Natural accesses are created by connecting existing accesses to the site. This concept is derived from human behavioural preferences where humans prefer to take the shortest distance to reach their destination and generally do not like to be forced with a single route of access. The scale and rhythm of the immediate neighbourhood is fully captured in the design scheme with the continuity of the mass and grid system of the adjacent blocks.







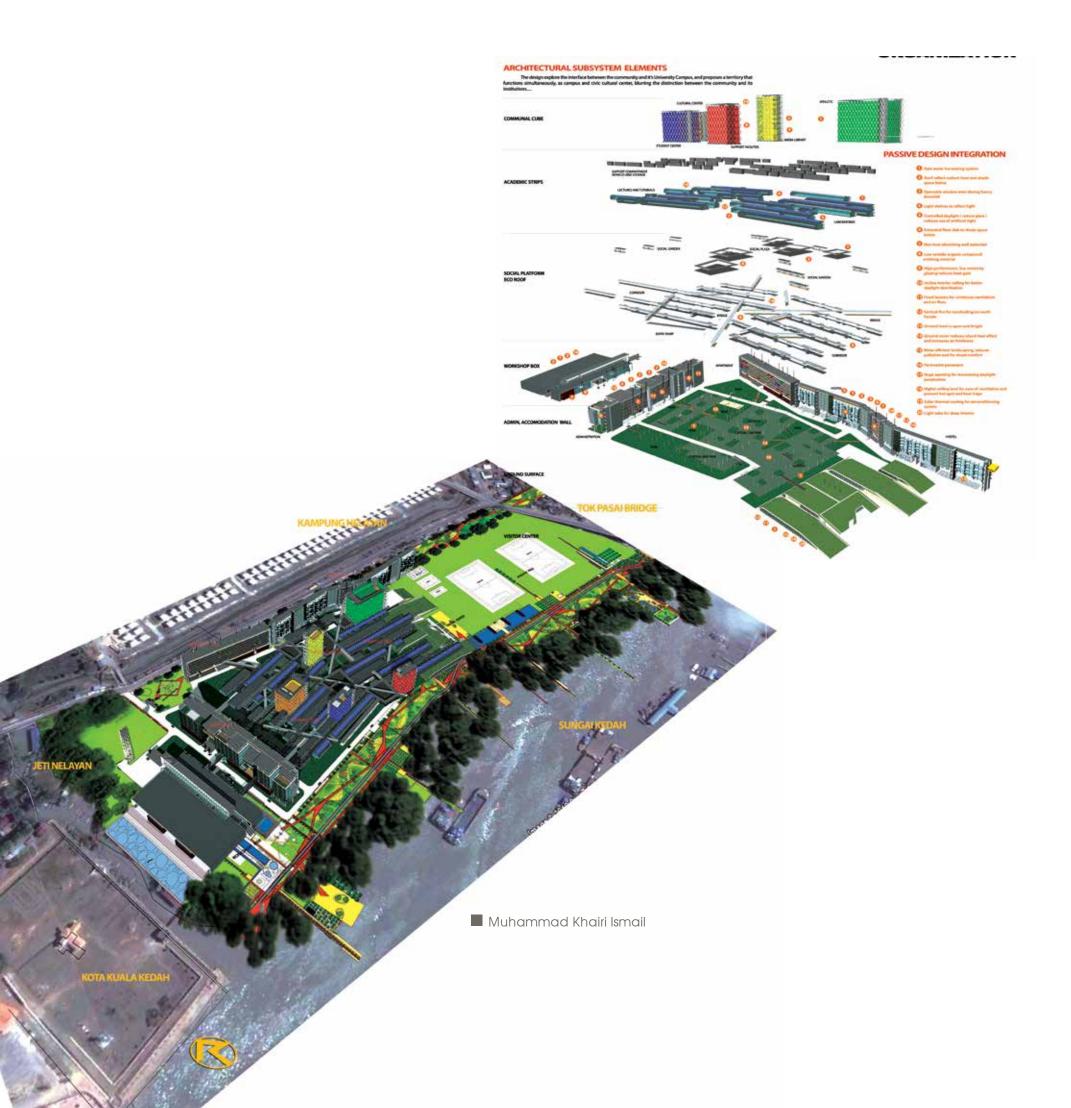




Hybrid Architecture

Azizah Salim Syed Salim & Elias Salleh

A strip of mangrove area in Kota Kuala Kedah poses a challenge to the designer in proposing a university campus that is in sync with the natural environment and the local community. The aim is to put forward architectural territories that function as a campus within the comfort of mangrove forest so as to foster high quality learning. In Muhammad Khairi's final thesis, he proposes a green network of circulation paths, elevated walkways and corridors as linkages to all the learning facilities whilst keeping the mangrove forest intact with minimum intrusion from the habitat. Maximizing the passive design techniques throughout the area ranging from rainwater system and environmental screens also brings out the idea of hybrid architecture alive. The project significantly demonstrates the importance of natural hybrid in a built environment as a potent design strategy for a Higher Learning Institute.



ROOFTOP GARDEN

THERONT

OPEN CIVIC HALL

Faiz Hanis Mahfut

BOAT CRUISE PUSTOP



Contemplative Landscape
Attitude

Nor Atiah Ismail

IBRARY

SKYWALK

Contemplative Landscape Attitude

Nor Atiah Ismail

2011 Landscape Architecture Department students' projects focus on the idea of Contemplative Landscape Attitude. It is a great challenge in the globalisation era where landscape design concerns on meaning and give meaning in a sustainable environment, rather than a cosmetic prevalence. This frame of mind allows students to be creative and innovative in conveying a track of thoughtful ideas on coherent spatial interpretation, sustainable environmental and social encounters and repositioning tropical landscape competencies. This year, students in the Landscape Architecture Department continue their tradition of empowering landscape scholastic knowledge through series of studios and lectures in the faculty. Their substance of knowledge is also broadened through a well-planned students' international travelling, working and learning experiences in Bangkok, Taiwan and South Korea, students' exchange programme in IOWA State University and students' internship programme in Indonesia, China and Singapore. These intriguing yet provocative teaching, learning and research approaches enable the department to increase cognitive domain of their students' achievement to a higher taxonomy level in landscape architecture study. The department also continues to strongly emphasise Student Centred Learning, in line with the University aims of moving towards Outcome-Based Education.

The foundation year of landscape students' projects entitled 'Between Realms' focus on coherent spatial interpretation. Landscape graphic skills, design elements and principles, technical drawings and plant materials exploration chanelled the students' creativities and are reflected in their exciting projects that include collage, relief and sculpture. In these projects, the students have shown their ability in manipulating the power of 2-dimensional principles into 3-dimensional modelling, and exploited these design principles in creating meaningful experiential spaces. Flexibility and freedom in designing allow the students to discover, uncover and express their personal potential whilst developing their sense of confidence to move forward in this design school.

Greening the Landscape Spaces with the Paradox of Culture and People discovers students' potential in dealing with landscape site planning and design. The small-scale design projects enabled students to disclose the site's historical and heritage values, their natural and social significance and site potentials in detail. Students developed their design skills and abilities through design

processes. As a result, the students' Landscape Master Plan acknowledged and aligned their solutions with a comfortable and sustainable yet creative confluence of ideas.

The department's focus of meaning in sustainable landscape design is continued in the third year of the students' development through urban and sensitive landscape projects that are reflected as 'Dialogical Connectivity', 'Beyond Retrospective' and 'Scale of Nature'. Students' involvement with comprehensive landscape issues developed a stronger understanding of the importance of landscape sensitive and urban master planning. Their cumulative involvement with landscape design process, environmentally sensitive landscape design approaches utilizing Geographical Information System (GIS) and environmental engineering solutions congruent with the growing needs and requirement of the landscape architecture profession is justifiable. Projects that include 'Green Living Environment', 'Microclimatic Landscape' and 'Bandar Hilir Melaka' draw insights into particular landscape environmental pattern and social behaviour. Landscape design exploration of tropical wetland provides students with the essence of protecting Mother Nature while adapting considerable human interaction and intervention, without jeopardising its environmental sustainable importance.

The four-year Landscape Architecture Programme in UPM is designed to serve and sustain the tropical landscape design endeavour. The comprehensive fourth year final project reflects this particular interests and intentions. Through the lens of landscape, the students are able to get involved in various types of landscape projects with challenging contemporary social and environmental issues. These ranges of projects exhibit different degrees and attachment to landscape design through the term of Nature Manifestation. The interpretation of meaning and sustainable values in landscape are emphasized through urban and rural design, waterfront development, landscape sensitive projects, cultural and heritage exercises, thematic and health landscape development undergone by our final year students. Timeless form of design, imaginative essence, abstract design interpretation and environmentally sensitive solutions within the authentic cultural values are among landscape design solutions signifying our students' design temptation. In overall, the Landscape Architecture Department will continue to work hard to strive for the best local and international recognition, to compete in the local and international competitions and to signify the moving forward of world Landscape Architecture Programme.





Between Realm Noor Azizi Mohd Ali, Aini Jasmin Ghazalli & Mohd Fabian Hasna

Jury Review Anuar Mohd Noor & Phua Chin Eng

Synetic Collage Noor Azizi Mohd Ali, Aini Jasmin Ghazalli & Mohd Fabian Hasna

Geometric Relief

Noor Azizi Mohd Ali, Aini Jasmin Ghazalli & Mohd Fabian Hasna

Abstract Configuration Sculpture Noor Azizi Mohd Ali, Aini Jasmin Ghazalli

& Mohd Fabian Hasna





Between Realm

Noor Azizi Mohd. Ali, Aini Jasmin Ghazalli & Mohd Fabian Hasna

These projects intend to explore the posibilities and imposibilities of creating three levels of dimensions in perpetuating the notion of perspectives. The students explore and experiment with spatial design process in order to provoke and evoke 2-dimensional and 3-dimensional artworks. In doing so, emphasis is given to the design principles, the morphology, its synetic and semiotic understanding. The very substance of the project is also imbued with the idiosyncratic manner of the students. Experience and familiarity is given due respect and importance so as to allow the students to come out with dynamic and refreshing ideas. Colours are used extensively in order to construct a dimension and perspective as well as for the students to experiment, explore and endeavour the posibilties of mixing and coordinating. Throughout the process, experiential observation becomes an important strategy in analysing the posibility of creating space, thus enabling the students to organize the abstract and real relationship of spaces. Even more important is the understanding of the importance of character and personality rather than just physical attributes which gives life and soul to an otherwise dead and blank design.

Jury Review

Anuar Mohd Noor & Phua Chin Eng

As an introductory project for basic design collage (paper art), it is important to prepare the students of landscape architecture in exploring the art elements and design principles in 2-dimensional pictorial planes. The application of layers upon layers of coloured papers into a meaningful image has a significant implication for conceptual exploration of the collage aspect in small scale spatial design. Students will explore the possibility of venturing into morphology and spatial relationship using the collages and assemble them into images as the visualization concept. The manipulation of colour gradation gives the sense of depth and creates spatial configuration. The images created could be ventured from abstract representation of space to pictorial realistic images.

The relief assignment is a move closer to real 3-dimensional design but still with the plane as the base. It is a good departure for the students from 2-dimensional artistic articulations to 3-dimensional spatial designs. Most of the time landscape design is done with plans, so sometime this elementary and geometric 3D scheme could be of help to students to explore and understand real space and place in landscape. The materials for the model could be of multitude of different media other than wood if cost and practicality is not a concern. The use of colours together with different textural elements will accentuate the spatial variety of the design. The idea of 3D relief space configuration is important so that student can acquire and manipulate the space "syntax and grammar" that displays the elusive pattern aspect of things in real world. In other words, it is to bring to the stage of "how space and place are aligned and put together" that matters in landscape.

The impressive and eye catching sculptures demonstrated that most of the selected works are the result of the successful exploration of 3-dimensional space in artistic and intellectual reasoning. These works of art need creative and constructive thinking and actual understanding of real world. Although the end-product is a stand-alone structure, as an art form, sculpture volumetric form will in itself manifest certain statement when place at the right and appropriate space in a garden or as a form of art in public space or area. The challenge on the designer is to generate and device a dialectical connection between the sculpture and the surrounding environment so that profound statement can be reached and realized by the users of that particular space.

Synetic Collage

Noor Azizi Mohd. Ali, Aini Jasmin Ghazalli & Mohd Fabian Hasna

This is an introductory project. It is about understanding the whole concept of 2-dimensional design to be implemented in planes. The main objective is for the students to understand the morphology. It involves the process of making form, spatial articulation, basic design principles and experimenting and exploring colours. In achieving these objectives, students are introduced to 'carte blanche' concept. This allows them to explore and experiment with new ideas of design: aesthetic vs. cosmetic, artistic vs. synthetic, vigour vs. rigour, and vogue vs. vague.













Zulhelmi Muhammad

Farah Suhaida Salleh

Izzudin Jamaludin

Geometric Relief

Noor Azizi Mohd. Ali, Aini Jasmin Ghazalli & Mohd Fabian Hasna

The relief is an extension of the earlier Synatic Collage project in which students are exposed to three-dimensional form application in a planar composition. The principle is manipulating the basic geometric form to be abstracted, subtracted and organized to emerge as a relief. Spatial integration becomes more complex as they have to demonstrate their understanding and application of various 3D forms and spaces to be articulated into meaningful and artistic interpretations of space and form. Space articulation is of great importance in this exercise so as to reveal the vocabulary and syntax in an integrated spatial organization.



Hakimi Said



Mustaza Fabri Amir Abu Bakar



Mustaza Fabri Amir Abu Bakar



Hakimi Said



Muhd Shafiq Zulkifli

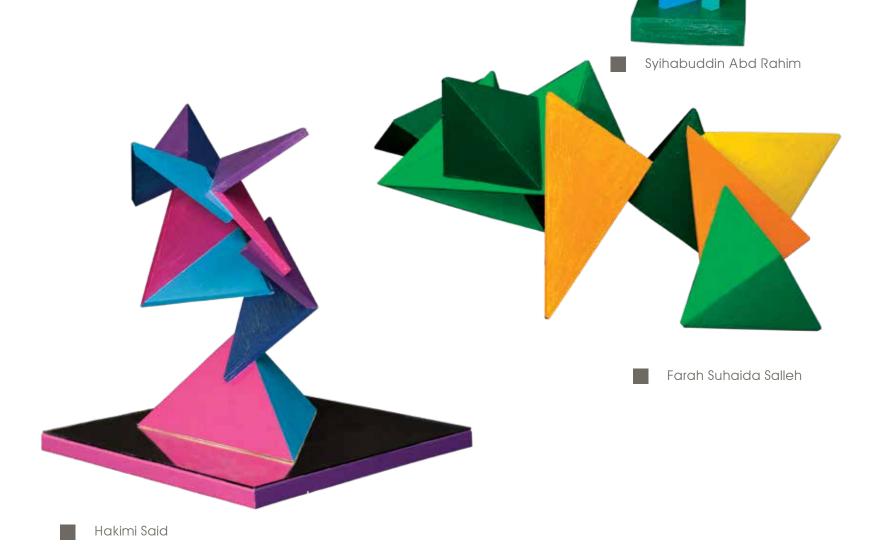


Muhd Shafiq Zulkifli

Abstract Configuration Sculpture

Noor Azizi Mohd. Ali, Aini Jasmine Mohd Ghazalli & Mohd Fabian Hasna

The sculpture is a comprehensive exercise in which form and space is abstracted, subtracted, fragmented, manipulated and organized to create an artistic three-dimensional form. The sculpture manifests the structure and the content of design itself: spatial anatomy and pathology; understanding form, space and order; planes and volumes; and spatial value. These elements of design are substantial in creating a 3-dimensional artistic artefact.







Greening the Landscape Spaces with the Paradox of Culture and People

Suhardi Maulan

Jury Review

Hasanuddin Lamit, Nik Malik Zainal Abidin, Phua Chin Eng & Anuar Mohd Nor

Latticed Canopies Mustafa Kamal M.S. & Ina Krisantia

Ghazal Park

Mohd Yazid Mohd Yunos, Emran Mohamad Taram & Suhardi Maulan

The Perpetual Garden
Noorizan Mohamed, Nor Atiah Ismail & Mustafa Kamal M.S.

Bucolic Revival

Mustafa Kamal M.S., Noorizan Mohamed & Nor Atiah Ismail

Golden Reflection

Nor Atiah Ismail, Abd Aziz Othman, Asraf Abdul Rahman & Ina Krisantia

Greening the Landscape Spaces with the Paradox of Culture and People

Suhardi Maulan

In this era of greening (or re-green) the built environment, often the priority of Landscape Architects or Planners alike would be on the relationship of the design with environmental quality. Regrettably, it is observed that in many cases, less attention is given to the cultural values of the sites in the design process even though the tenet of sustainability is about dynamic interactions among environment, economy and society (read culture). In our pursuit for environmental sustainability, the paradox will be: can we generate green design while keeping the local culture of a particular site intact? These five projects try to answer this particular question because the project sites are located in the areas where the preservation of the environmental quality is the main concern and yet the local culture is so rich waiting to be celebrated.

Tan Zhi Lin argues in her proposal for Kek Lok Si Temple in Penang that sustainability can be achieved with culture in mind with direct application to the design. At Kek Lok Si Temple, she uses Buddhism philosophy as the basis for design. The idea of Buddhism which promotes nature as an entity that should be respected is well articulated in her design. For example, with respect to the existing landform, spaces are connected in a strong sequential path which is enhanced with plants that have meaning for a Buddhist such as bamboo and willows. As such, she managed to integrate culture and nature in a simple but profound way. For Norman, in his design for Candi Lembah Bujang in Kedah, he interweaves historical values of the site with a modern landscape design form reflected in a strong pattern of curvilinear walkways and mounds. The idea is to provide modern touch as well as to attract viewers to experience the spaces. Contrary to the historical landscape conservationists approach, his thought is bold enough to challenge normative thinking and creates a dialogue: can landform and history be correlated; would the historical value be diminished if a design goes against the natural characteristic of the sites?

Unlike Kek Lok Si Temple and Candi Lembah Bujang, Ghazal Park by Juliana Abdul Aziz does not have existing culture on site to be reflected upon. Rather she analyzed the culture of Johor Bharu or Johor as a whole before she chose *gambus* (a traditional Johor musical instruments) as a metaphor for her design concept. Juliana relied heavily on the strong image of the *gambus* to highlight her design but adopted minimalist approach for her planting design. The situation might be against the landscape architecture norm

arguing that in order to be sustainable the landscape should be well vegetated. However, she compensated the loss of vegetation with roof top gardens in which she allowed the plants on the roof top to grow cutting across a couple of the building's floors.

In another project, the designer poses this question: should we, in the first place, design a traditional village that might appear to be sustainable after all? Siti Hajar responded to the enquiry through the landscape design of Kampung Relong in Kuala Lipis, Pahang. The site analysis indicates that whilst the village is sustainable in terms of environment and socio-culture, it lacks economic development. Therefore, Siti Hajar decided to revive the economic condition of Kampung Relong with landscape design. She introduces modern agricultural plots, improves the fish ponds and provides facilities to enhance the cultural and eco-tourism activities. The design may not be celebrated in terms of aesthetic but rather pushed the landscape architecture envelopes by looking at how landscape can enhance the economic dimension of sustainability when it is carefully planned. Meanwhile, Mohd Zaidib's project for UPM campus is a classic landscape architecture planting design exercise. Interestingly enough, even though the main problems of the sites are about shades and thermal comfort, he envisions the use of plants not only to solve outdoor thermal comfort problem but also to revive campus learning environment by adding seating as well as water features. His design is implying that plants alone cannot bring sustainability to the landscape; the landscape spaces need to have functions or they will be merely for aesthetic and subject to be neglected over time.

The designers of these five projects demonstrate that the design of the landscape beside aiming for greenery should also be about and for people and culture. People's needs and culture should not be sidelined while we are striving for a greener world but rather complement the green design. It is true that concern about environment should be a priority when designing landscapes. Nevertheless a landscape with strong cultural values will make it more meaningful because it will be more enjoyable and unforgettable. These two factors will enhance the survival of the landscape or spaces in the future. Survival of the landscape is one of the key factors for the sustainability of the environment for future generations to enjoy.

Jury Review

Perpetual Garden at Kek Lok Si Temple, Penang by Hasanudin Lamit & Nik Malik Zainal Abidin

Tan Zi Lin had an opportunity to design a site where many landscape architects can only dream about it. The site is rich with historical and cultural icons and the genius loci of the site demand the designers to really have spiritual insight about Buddhism. Nevertheless, Zi Lin has demonstrated her ability to digest the site information thoroughly and manage to design with careful interpretation of Buddhism from the use of plants and hard landscape design especially on the use of symbolic patterns and motives. She has done well in establishing the facets of Buddhist concept of life and death based on FengShui philosophy. In addition, Zi Lin's design of pathway from the bottom of the hill to the top and the sequence of spaces with activities along the route is well articulated. The only demerit for her design is in terms of practicality but it should not be a barrier to celebrate the idea. Among the shortfalls are parking areas design and circulation and insufficient shades for the pedestrians. Zi Lin should address soft landscape design more on functions rather than mere symbolism. Overall, it is a very commendable effort by the designer to come out with an intriguing landscape design within a complex religious and cultural premise.

Golden Reflection by Phua Chin Eng & Anuar Mohd Nor

This project is about site planning and the site is very much challenging because the students have to deal with cultural and historical issues. Furthermore, Candi Lembah Bujang at Bukit Batu Pahat has very valuable and sensitive archaeological sites. At a glance, the site should be enhanced with careful conservation process and activities to project the archaeological values to the visitors. In addition, the site's "genius loci" is well presented from the physical landscape such as the topography and ecosystem. Norman Abd Rahman has used "Gold" as a concept, in which he tries to revive the golden era of Lembah Bujang. Nevertheless, he uses the concept rather literally and gets the design mixed up between idealism and fantasy. As a result, the designs end up with typical, mundane and repetitive form that can caused the design to be less meaningful. The proposal needs a design programme that is pertinent to enhance the site archaeological values and the design should avoid design features that are incompatible with the main purpose of the site conservation.

Ghazal Park of Johor Bharu by Hasanudin Lamit & Nik Malik Zainal Abidin

The idea of having a cultural park in the middle of modern city of Johor Bharu is very commendable. Furthermore, the site planning indicates a control of organic characteristic which is appropriate for a rigid urban setting because the design will be able to juxtapose or stand out from the typical daily city scenes. However, the expansion of gambus as the central idea for the design may not be very well explored eventhough the selection of gambus as a concept is appropriate. The direct translation of the gambus form into the design is less than

appealing. Furthermore, the use of gambus as a concept poses a question about the cultural diversity of Johor; would the site celebrate only Ghazal (a musical event, in which gambus is the major musical instrument) but not the other cultural activities? It will be interesting if gambus is used as a basis for environmental sculpture on the sites but less on the overall site planning and design. Nevertheless, the idea of preserving culture in the midst of chaotic urban area of Johor Bharu is highly laudable.

Bucolic Revival for Kampung Relong, Kuala Lipis by Hasanudin Lamit & Nik Malik Zainal Abidin

The site is a traditional Malay village but falls short of social and communal spaces and opportunities to improve economic standing of its inhabitants. The aim of Siti Hajar is to address both issues without sacrificing time-honoured qualities of traditional Malay village. It is refreshing to see Siti Hajar pursuing landscape design to enhance economic condition of the village by proposing money earning facilities and activities and she tries to blend the design of those facilities to be harmonious with traditional landscape character of the village. Siti Hajar also hopes the money earning facilities and activities would also be communal spaces that are important for traditional village social interaction. Whilst tangible traditional village activities are well accommodated for economic revival, the less tangible activities are less explored; for example, food and eating activities, which can be easily complied having rearing fields and traditional restaurants. In addition, some of the detailed design especially the hard landscape is too urbane in nature. The design is not deemed to be inappropriate but more in congruence in a town or city. The controlled and manicured quality of the spaces is worth noting unlike the more rustic and naturalistic personality of the other traditional Malay village. There is tendency for the designers to impose lifestyle that they think the community should have: towards urban living. The designers must capture the richness of the place and failing to will make the design looks mundane and become a typical neo-modern village. Nevertheless, any form of proposals to improve the economy and lifestyles of a community especially of a traditional Malay village is applauded.

Latticed Canopies by Phua Chin Eng & Anuar Mohd Nor

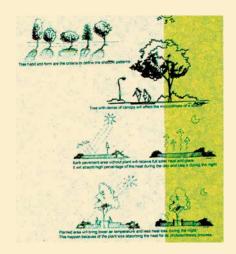
Overall, Zaidib has shown a good planting design scheme to solve the issue of lack of shades and proper spaces for people to gather. He clearly designs the space according to his design objective which is to create comfortable area for students and staff to be together. The design is practical such that it devises the environmental demands of the site to produce planting scheme that is functional and appropriate. The design process shows that the well-articulated site analysis and systematic procedure are approached consciously and positively to bring idea into reality. Zaidib is also able to achieve the distinction of art principles in design and in meeting the rational and logical need for plants to grow simultaneously in an academic environment. Lastly, Zaidib has detailed planting maintenance schedule that would be very valuable to manage the design once it is constructed.

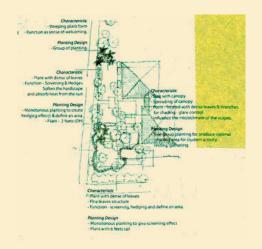
Latticed Canopies

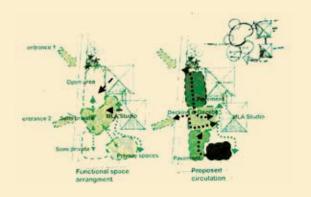
Mustafa Kamal M.S. & Ina Krisantia

The planting design scheme of the project attempts to moderate the discomfort of being in the tropical outdoors. The careful selection of trees, shrubs, vines, and groundcovers resulted in aesthetically interesting and functional outdoor spaces for students. The planting of dense canopied trees in groups, pergolas and lattices create comfortable shady spots. To entice students to move out of their design studios, water features provided a cool and relaxing surrounding to restore tired minds. The proposed planting design contributes to enrich the outdoor space as well as reduce energy use to the adjacent studio building.









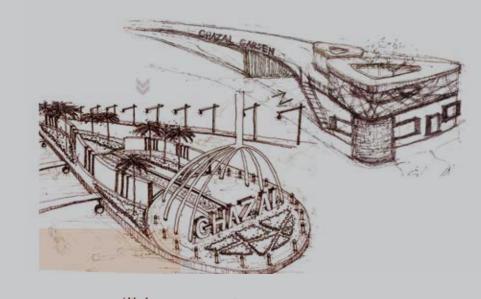


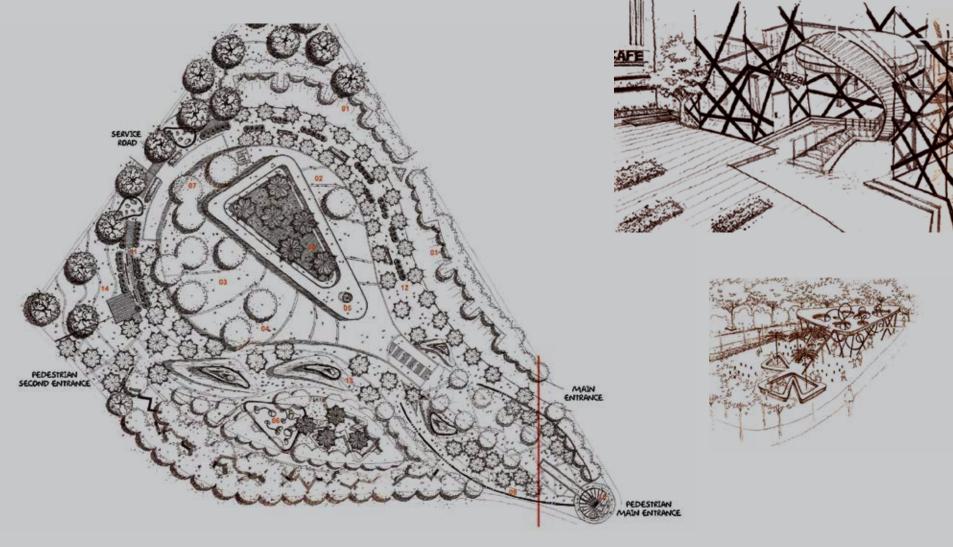




Mohd Yazid Mohd Yunos, Emran Mohamad Taram & Suhardi Maulan

The project intends to regenerate the new image of cardinal spaces in the city of Johor Bahru. The landscape design concept is a reinterpretation of Johor local-cultural value in the form of public art, park design and activities. Ghazal Park is profoundly inspired by *gambus*: the most identifiable Johor traditional musical instrument. Ghazal Park design integrates architectural spaces with human activities. It portrays a new city image of energetic and interpretive form of the culture.



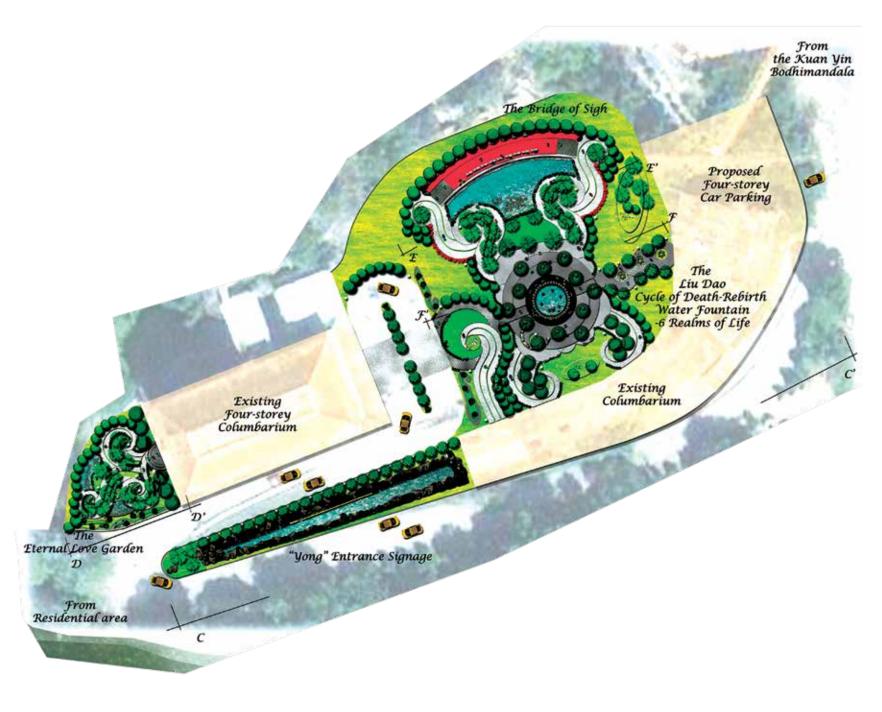


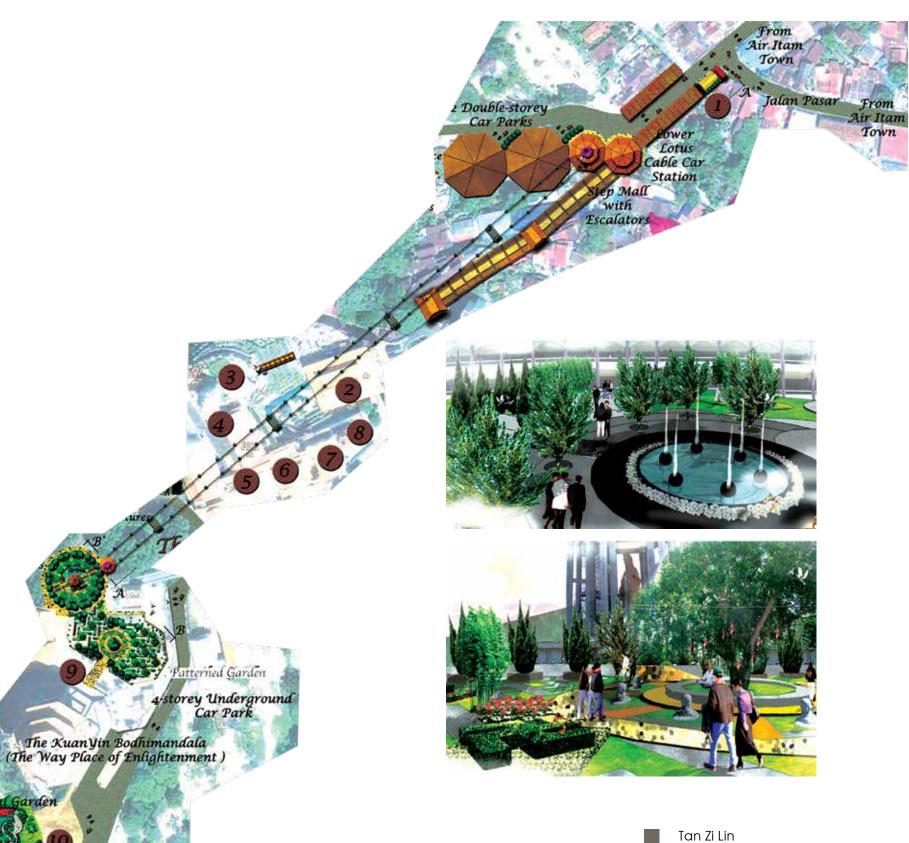
open rooftop: allow / invites natural light and breezy air comes in rooftop garden allows visitors to enjoy the broader for service that views of johor bahrá city link straight away from service especially at night. parking area to the next level open rooftop at the center was purposely designed partially open at the center to allows natural breezy air to pass through this is the level where the performance of ghazal will be held is where we can watch the most exciting of ghazal' performance LEVEL to access to the 2nd and 3rd rooftop level the ground level's space. includes the indoor and outdoor cafe area, the gallery of ghazal which tells us

The Perpetual Garden

Noorizan Mohamed, Nor Atiah Ismail & Mustafa Kamal M.S.

Landscape design of Kek Lok Si Chinese Temple symbolizes the hidden meaning of the coalition between heaven and humanity. The meaning of "impermanence of life" is being portrayed from the cyclical natural process of Death-Rebirth in Buddhism perspective through the landscape design. The aim is to create a comfortable and peaceful environment through the unique forms and patterns of soft and hardscape elements. Culturally sensitive landscape design intervention in the midst of modern economic development will ensure that the Malaysian cultural heritage will not become the 'victim' of unfit tourism development.





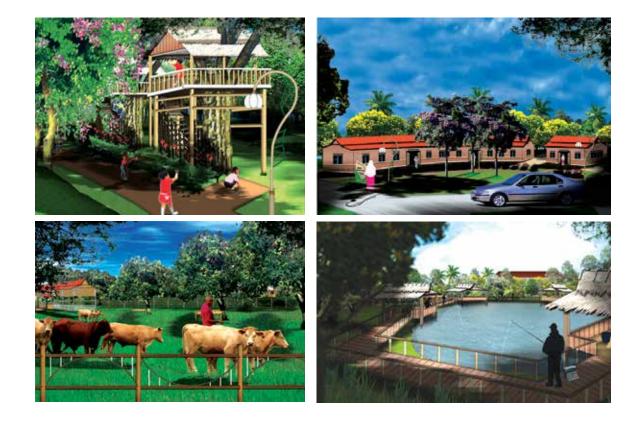
Perpetual Garden

4-storey Underground Car Park

Bucolic Revival

Mustafa Kamal M.S., Noorizan Mohamed & Nor Atiah Ismail

Bucolic Revival is the theme chosen for a landscape design of a traditional village in Kampong Relong, Kuala Lipis, Pahang. This traditional village is largely based on agriculture for its survival. The design is an attempt to revive a village that is retreating towards oblivion into a viable settlement. The environmental, socio-cultural, and economic aspects are well integrated through sustainable and sensitive landscape planning and site design. Detailed analysis of the site assets and constraints has resulted in a design of a traditional village that is progressing well with the country's development.









Golden Reflection

Nor Atiah Ismail, Abd Aziz Othman, Asraf Abdul Rahman & Ina Krisantia

"Golden Reflection" conceptualizes a design scheme involving archaeological conservation design in Candi Lembah Bujang, Kedah. Its compelling archaeological history fascinates people who wish to understand the human civilization through reflection of the historical artefacts. The design approach incorporates history, physical landforms and a variety of cultural and natural landscape elements. These elements are translated as "gold" reflecting the site as the valuable legend of economic and commercial ports. This project introduces a new idea of designing an outdoor living museum.















Dialogical Connectivity

Osman Mohd Tahir

Jury ReviewHasanuddin Lamit, Nik Malik Zainal Abidin, Mohd Ramzi
Mohd Hussain & Lee Wern Ching

Microclimatic Design
Ina Krisantia, Mohd Nazri Saidon, Murad Abd Ghani
& Abd Aziz Othman

The Green Heaven

Osman Mohd Tahir, Roziya Ibrahim & Asraf Abdul Rahman

Illusion of the Wilds Roziya Ibrahim, Osman Mohd Tahir & Asraf Abdul Rahman

Synergized Landscape Network Noor Azizi Mohd Ali, Norsidah Ujang & Kamariah Dola

Dialogical Connectivity

Osman Mohd Tahir

Quality living environment among urban dwellers is becoming vital. Urban landscape as green infrastructure in urban areas serves as a component of regeneration strategies that promotes a conducive and pleasant urban environment and simultaneously creating a better environmental quality for life. Demanding urban issues such as climate change, urban head island effect, solar radiation, poor pedestrian linkages, extensive carbon emission as well as lack of quality and innovative public spaces need to be address accordingly. Hence appropriate, creative and innovative urban landscape planning and design solution is crucial and becoming significant in developing and creating quality outdoor spaces which contribute towards quality environment. Through proper landscape planning and design, it could create connection between the outdoor and indoor spaces with meaningful and consequential experiences. It could create a logical connectivity by means of exchanging of idea, discourse and at the same time promote channels of communication between the designers and the users. Rational justification, coherent and valid ideation and consistent analysis could unite the spaces and create more meaningful and conducive living environment.

In realizing this desire and aspiration, four projects have been selected through a series of rigorous and comprehensive selection and judgment from a collection of the final year landscape architecture projects. These projects represent new design ideas and innovation in creating the outdoor urban spaces and its connectivity to the surrounding spaces towards quality urban living environment and sustainability. The projects selected include the "Microclimatic Landscape" design at Southern Integrated Terminal, Bandar Tasik Selatan, the redevelopment of historical Pudu Jail as "The HEAVEN" in Kuala Lumpur, the redevelopment of Zoo Negara as "The Wonder Zoological Park", and the redevelopment of Jalan Hang Tuah in Kuala Lumpur as an "Epitome: Movement In Synergy of Structural Network and Landscape". These projects introduce the sustainable green aims with tropical green living environment approach in mitigating these urban issues. The projects integrate green architecture in the urban infrastructure, combine naturalistic with realistic environment, improve the microclimate and spatial linkages, develop sensational and natural feeling and at the same time indulge the users towards environmental sustainability. In the mean time, one of the projects explore the sensibility of design through hypothetical realm, taking abstraction as a form of attraction and dynamism as a vitality force in creating excitement and changing the environment.

In conclusion these selected projects represent the innovative thinking in urban landscape planning and design and evoke new dimension in connecting urban spaces towards quality living environment and sustainability.

Jury Review

Manipulating the Microclimate by Hasanuddin Lamit & Nik Malik Zainal Abidin

The site analysis and appraisal have addressed the relevant aspects such as accessibility, microclimate and accessibility. However the proposed concept of "Manipulating the Microclimate" is questionable since the noble aim of most environmental designers is to work with the climate rather that interfering with it. Furthermore, it is difficult to ascertain whether the design proposal is able to change the microclimate. In spite of that, many of the information and design suggestions in terms of facilities and furniture indicate a commendable effort to address the microclimate. As a whole the design character has the sense of grandeur that befits an architectural structure such as the terminal building itself. The hard and soft landscape concept is in line with the idea of addressing the climate such as trees that improve the air quality, and provide shades as well as wind deflection.

The truth in this project is to provide a conducive environment through landscape treatment. The designer has all the components of providing shade to the pedestrians through covered walkway, shading trees, shade sculpture and wall insulated by creepers. Nevertheless, when putting the individual facilities together, the designer did not succeed to articulate where they were really needed. However, the overall graphic presentation is commendable.

The Green Heaven by Mohd Ramzi Mohd Hussain & Lee Wern Ching

This final year design project is about planning and designing the green living and evolutions of architecture in hotel environment for ex-Pudu Prison, Kuala Lumpur. The site of the project is very challenging and it is one of the very sensitive places in the Kuala Lumpur city center. The overall understanding of the site is well defined. The project starts with the site interpretation and developing ideas and design process. The design idea and interpretation is commendable with continuous flow and good articulation of spaces. Through its good and innovative design process, it shows the planning and design ideas on how to create a good urban living environment. Although the architectural illustration looks dominant in the presentation, this project contributes very much in terms of its design philosophy of integrating the arts, spaces and building orientation. These ideas would be more exciting if the designer relate and reflect the design with the local culture, history and heritage. The concept using "Heaven" is interesting and it should be extended and visualized through the outdoor and vertical landscape design. Thus, it will help to portray and support sustainability and green landscape design concept.

The designer has identified critical micro climate issues to be addressed in this scheme. The scheme seemed noble in its attempt to uplift the site and its surrounding by addressing almost everything relevant, be it environmental or economical. However the designer should tackle a much more important and fundamental issue prior to undertaking the design process. The site is sensitive both historically and economically. The challenge of any designer is to juggle both these entities and to meet both ends in order for the scheme to be a success. The scheme borders into architecture practice. Although there is question of the need for giving up much needed green space for a high rise tower, I applaud the designer's effort in imbuing environmental friendly building practices into the tower.

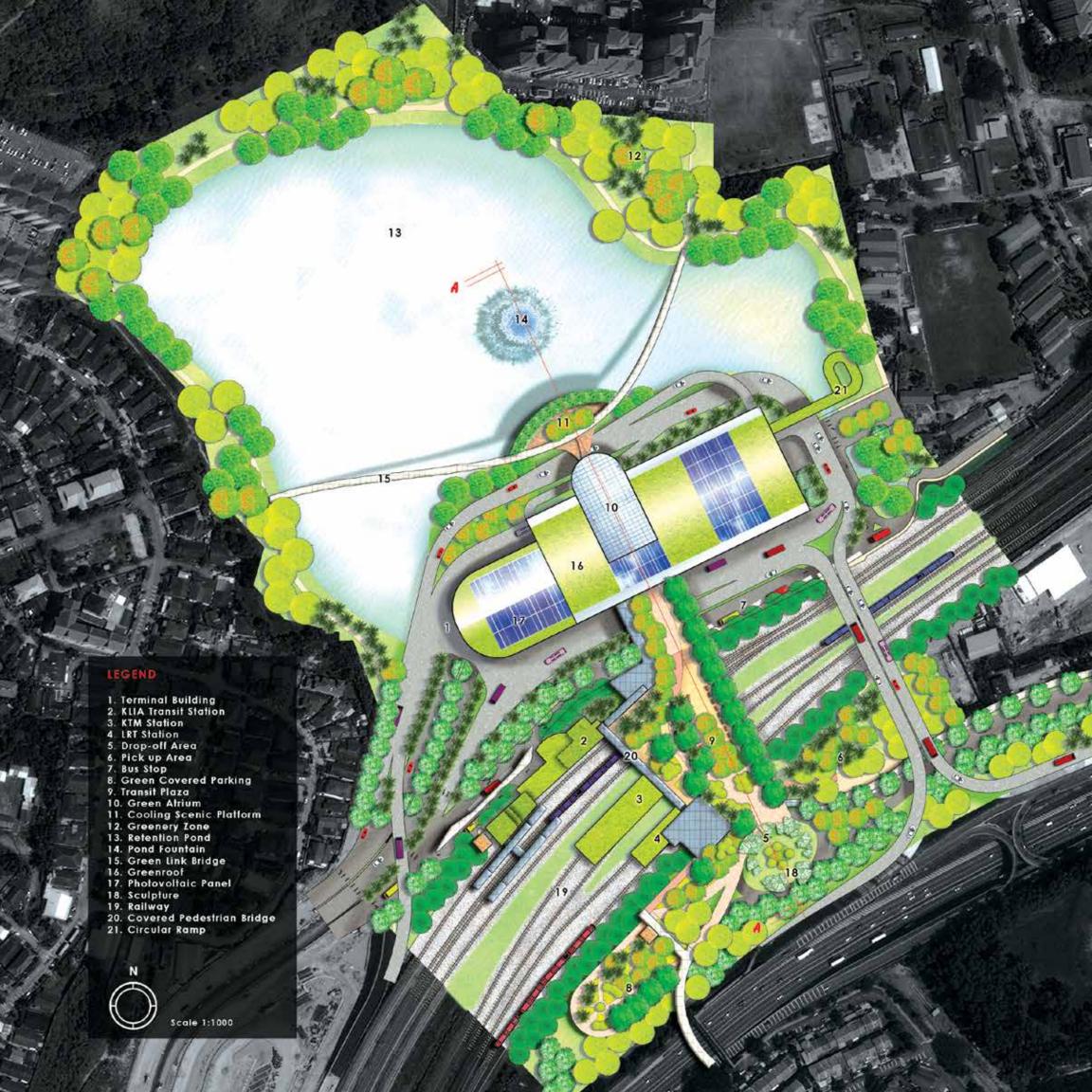
The project is about redesigning the landscape for the Zoo Negara. It is a very challenging project which required high standard of understanding the animal behaviors in order to provide suitable places and spaces within the limited space and site constraint. The tasks involved are exploring, experimenting and discovering with varieties of animal species and habitat together with forms to generate spaces and places. The understanding of the design guidelines for animal environment supports the designer to provide the basic design ideas of the overall project. The different zones provided for different animals are interesting in order to attract visitors to visit each of the zone and this help to generate moods and journey to visitors. The varieties of plant species introduced in this project help to create multilevel of animals green enclosure and richness of activities for the interactive between the landscape human and animal exhibits. A metaphor but literal design motive and concept in interpretation leave some aspects of the design much to be desired.

Overall the designer has done adequate studies to justify his design and has identified relevant issues to be addressed. The layout seemed coherent and fluid in it pedestrian flow which is a very important aspect in any zoo layouts. Although there is a lack of freshness in its design but I would not fault the designer because designing for animals requires very specific skill sets and studies into zoology and many other sciences. Applying ideas that has been proven successful in the other part of the world is not a bad idea.

Synergized Landscape Network by Hasanuddin Lamit & Nik Malik Zainal Abidin

The design stands on the line between being an abstract design and a work of graphic landscape. The master plan graphic presentation is brilliance however needs further information regarding space and place making, its contextual significance, and contribution to the immediate surrounding areas. The 3D visuals or images are evocative and impressionistic which may help to explain the modern and abstract approach and premise of the design. The idea and design development is most commendable and the succinct use of colors of red, grey and black is admirable. The idea of using large layouts for the presentation is appropriate for the design. The overall work challenges much conventional wisdom of design and presentation but still suggest thoughtfulness in thinking and creativity. As a whole it is a commendable effort and rather contemporaneous in thought and interpretation.

An urban project that requires a strong and vibrant design to pull the four main architectural structure together that are the Albulkary Mosque, the Police Headquater, the Pudu Jail Complex and the Shaw Condominium. The proposal show an abstract study of vehicular and pedestrian circulation pattern tying in with the LRT station. The resulting structure is contemporarized like and abstract sculpture in itself. A statement user has to recant with within the metropolitan center of Kuala Lumpur. However, pattern and form alone cannot create the quality of the place, as in the case of the design of the plaza. Here, the dawn plaza, the garden of hope and the dusk plaza will eventually be merely open spaces from dawn to dusk. Consideration need to be given for over abstraction in design that can disintegrate it meaning and giving way to dead spaces which will attract negative activities. Despite that the presentation as an art work is a masterpiece!



Manipulating the Microclimate

Ina Krisantia, Mohd Nazri Saidon, Murad Abd Ghani & Abd Aziz Othman

The existing design of the Southern Integrated Terminal in Bandar Tasik Selatan consumes high energy, produces extensive carbon emission, and has poor pedestrian linkages. To mitigate the problems, a system modeling is introduced by manipulating the microclimate. The vertical and horizontal landscape intercepts solar radiation, reduces radiant energy supplied and acts as a wind

tunnel to increase the convection of heat and energy. The green rooftop garden, the vertical green wall and the streetscape improve the microclimate and the spatial linkages. The design is a relevant solution to the urban heat problem.

Hiew Li Phin





TOO CLOSE - Brock View FLY OUT ? · Too cross To Building. - Noise - busy f. · ENCOMPAGE SPEEDS (CAP) - PEDESTRIAN PRIENDLY L Brock LVEN-Muhammad Akbar Kamaruddin Noise !! NOISE !!! MACELA PLA

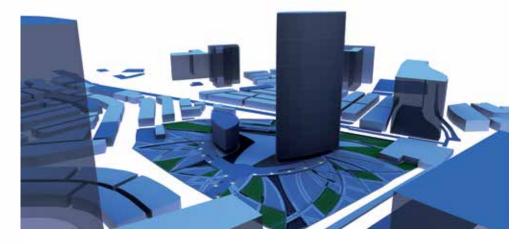
The Green Heaven

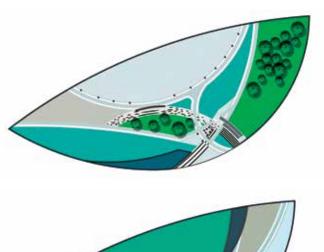
Osman Mohd Tahir, Roziya Ibrahim & Asraf Abdul Rahman

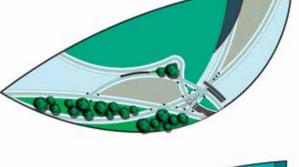
The project embellishes the environmental and spiritual character of the historical Pudu Prison, Kuala Lumpur. A new green living environment is introduced as a new landmark development in the heart of Kuala Lumpur. The work integrates green architecture in an urban infrastructure. A subtle blend of landscape and architecture creates a small green HEAVEN; a tropical green living environment. It purifies the historical prison hell spiritual values. A feeling of sensation and naturalness in this design is evoked by Strelitziareginae (bird of paradise), symbolizing the sympathy of a human soul. The overall development will evoke the human indulgence towards environmental sustainability.

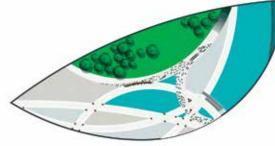










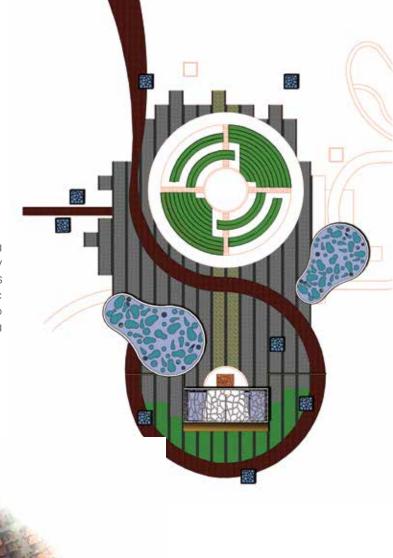




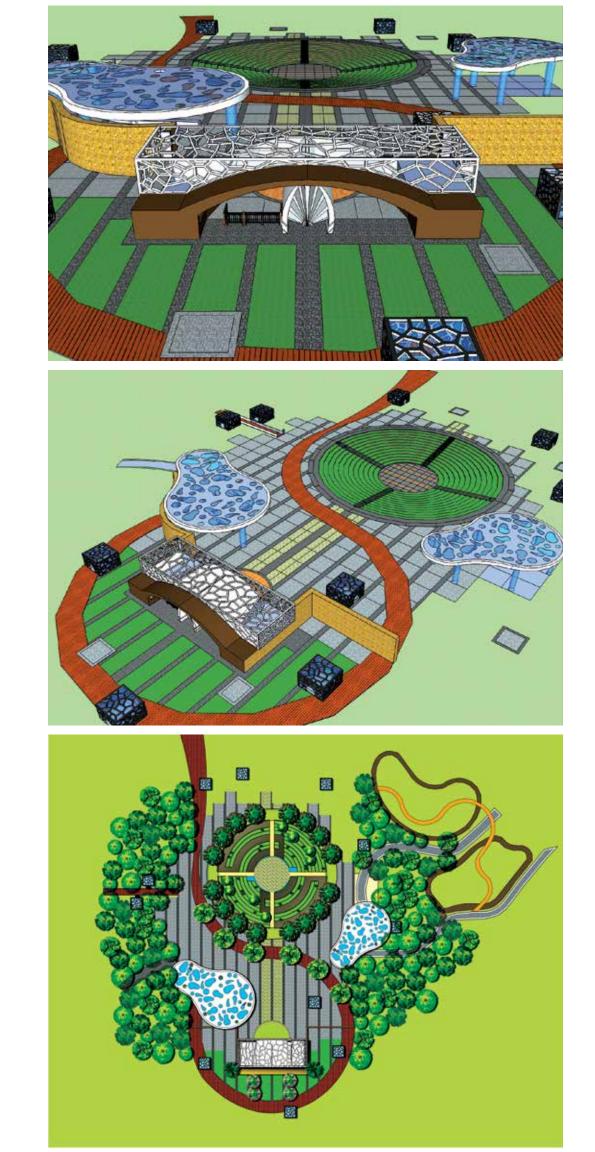
Illusion of the Wilds

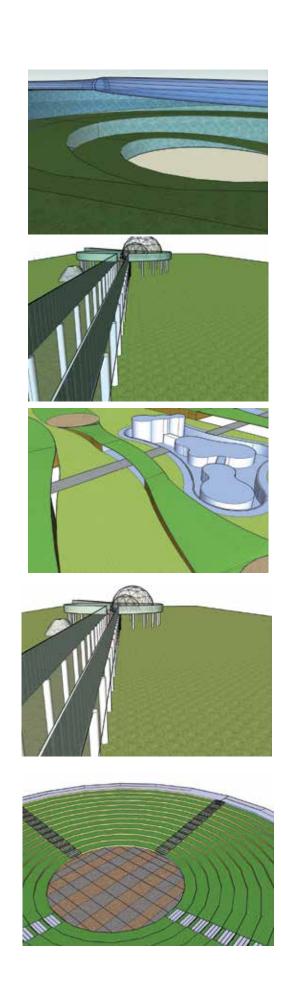
Roziya Ibrahim, Osman Mohd Tahir & Asraf Abdul Rahman

The Illusion of the Wilds has transformed the typical surrounding of Zoo Negara environment into a lively "Wonder Zoological Park". The adopted contemporary zoo design emphasizes more on conservation than merely a display of animals thus enhances the design of the zoo environment. A combination of naturalistic and realistic imitations of the animals' natural habitats allows the visitors to explore the experience of living in the wild. The proposed zoological park has a variety of activities for experiencing wild life.





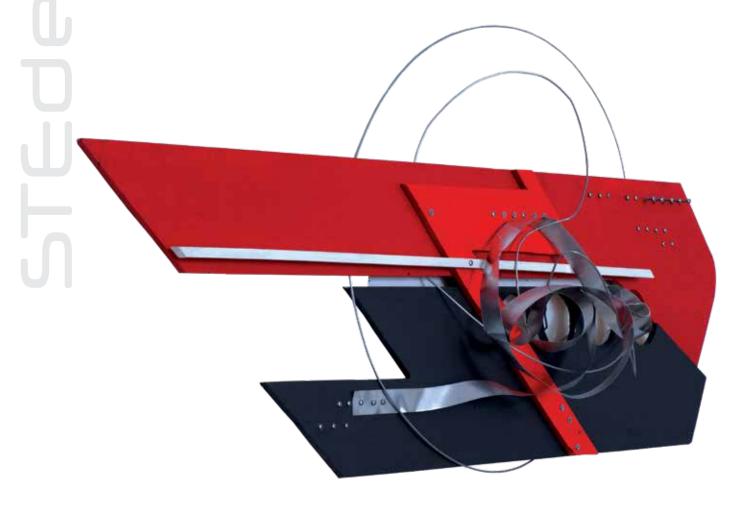




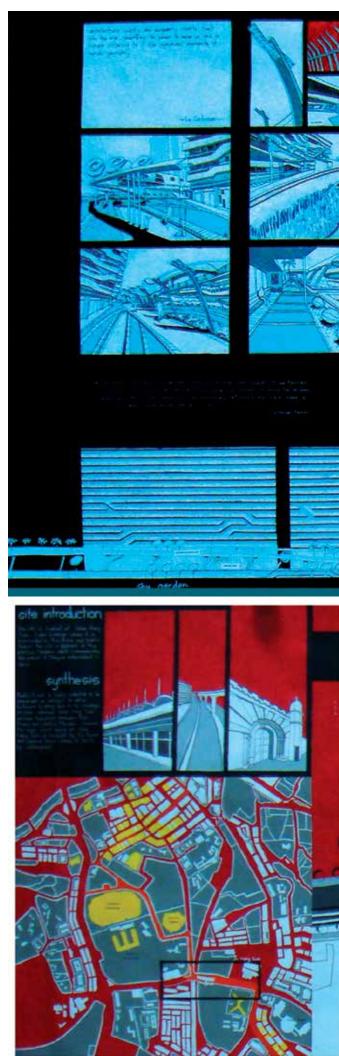
Synergized Landscape Network

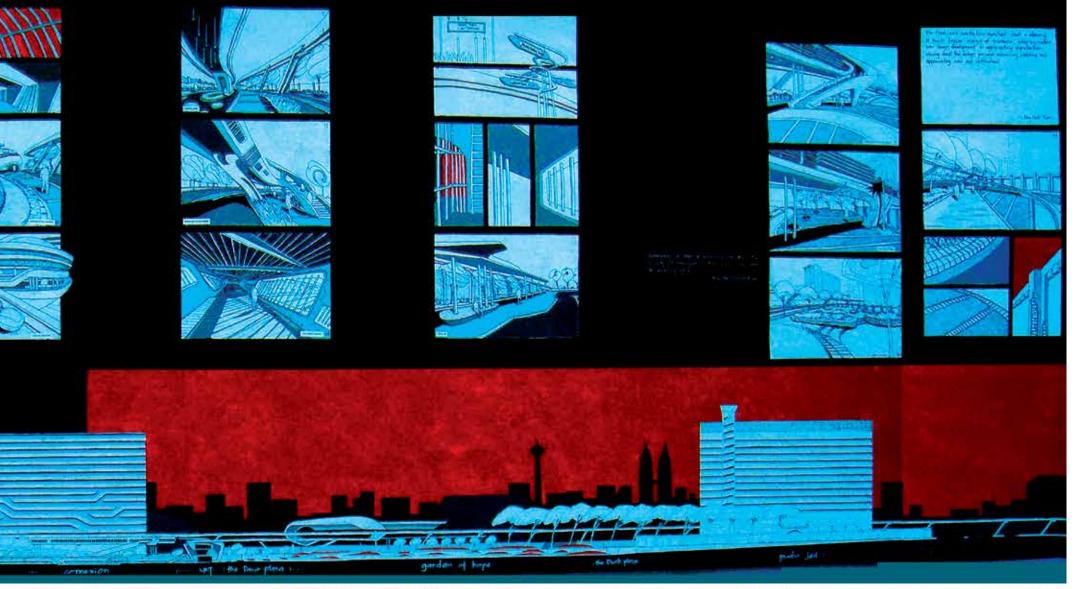
Noor Azizi Mohd Ali, Norsidah Ujang & Kamariah Dola

Located at a highly critical and most condensed site at Jalan Hang Tuah in Kuala Lumpur, this project explores the sensibility of designing layers of unfolded urban landscape and architectural spaces through hypothetical realm. It addresses the significance of the existing structural network and the integration of conceptual elements through 5 idioms which are abstract and concrete, bridge, dynamism, folding and filling. Design approaches introduce experimental and experiential vertical domains in between spaces. Unexpected landscapes fill the gap and link the spaces and set itself. The project exemplifies provoking architectural experiences throughout the place.



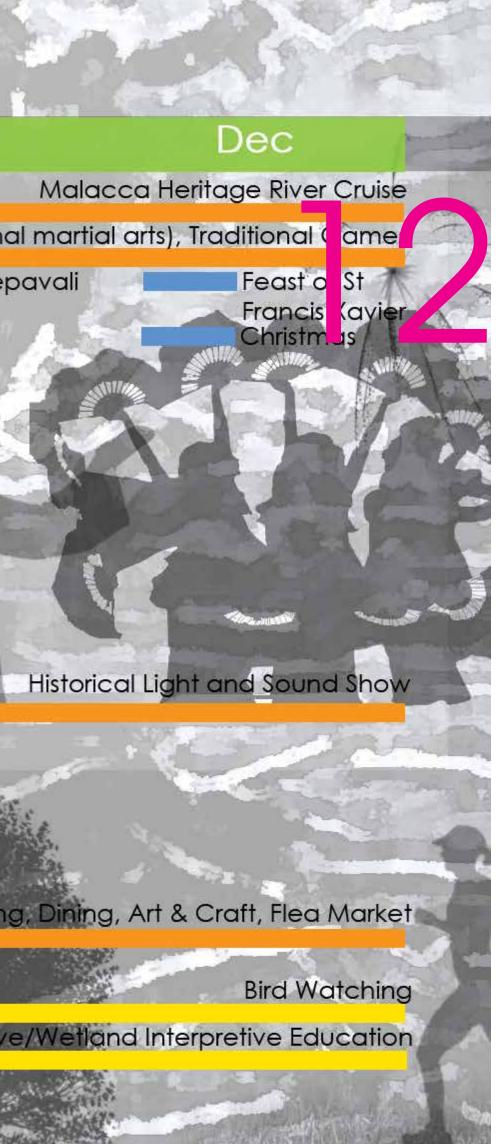
Yuen Shang Zhi











Beyond Retrospective

Mohd Yazid Mohd Yunos

Jury ReviewMohd Ramzi Mohd Hussain & Lee Wern Ching

Binding Connectivity
Mohd Yazid Mohd Yunos, Norsidah Ujang & Noorizan Mohamed

Transformational Camouflage Mohd Yazid Mohd Yunos, Noorizan Mohamed &

Norsidah Ujang

Stratum Emotions

Noorizan Mohamed, Mohd Yazid Mohd. Yunos & Norsidah Ujang

Transient Diversion
Norsidah Ujang, Mohd Yazid Mohd Yunos & **Noorizan Mohamed**

The Heritage Odyssey
Osman Mohd Tahir, Roziya Ibrahim & Asraf Abdul Rahman

Beyond Retrospective

Mohd Yazid Mohd Yunos

These 3rd year Bachelor of Landscape Architecture projects located at Bandar Hilir Melaka have exciting potentials as an urban landscape design in an ambitious blend of landscape architecture, urban design and historic preservation. As a renowned urban heritage city, however, designers competed for the privilege of envisioning a quality space that would become central to its bustling tourist urban environment. Moreover, the site accentuates the meandering nature of the Melaka River from one end of the linear site to the other point.

The big challenge is how the designers need to design with respect to the integrity of the historic structure of Bandar Hilir Melaka while communicating with each other regarding the new design elements. In recognizing this, a group of Bachelor Landscape Architecture students proposed several urban landscape design works at Bandar Hilir. It is believed that landscape architects could be key players in reviving the quality and sustainability of Bandar Hilir Melaka from the rapid development which could devalue its heritage value. Furthermore, the previous development had no indication as to how the urban planning and design character of Bandar Hilir Melaka might reflect upon each other. The sense of place was destroyed by the existing development.

Much of the redevelopment in Bandar Hilir by the designers was adjacent to the existing residential development; hence, elevating the importance of urban design considerations. New development ideas by designers should not 'copy' existing urban forms of Bandar Hilir. However, the design characteristics of new development should blend with the aesthetic environment of established neighbourhoods to make both new and old areas more visually appealing.

Jury Review

Mohd Ramzi Mohd Hussain & Lee Wern Ching

The project shows very good explanation and justification of overall idea and planning process. The design concept shows the maturity and creativity of the student in handling the project. The design idea and interpretation is commendable with continuous flow and good articulation of spaces. The work has displayed a good design process in order to provide a good urban landscape design. A well defined of program strategy, landscape strategy, environment strategy and the sustainable system in the park strategy contributes very much in the overall design. Particularly the understanding and the application of wetland design ideas in urban areas can contribute to the new innovation in urban landscape design. This can contribute as an added-value to the urban landscape and it provide strong ideas to create well urban green network. It also will be a habitat not only for human but flora and fauna. Very good and well organized presentation. The flow is very well defined and presented. The projects are good and challenging urban landscape design project located in a historically and culturally influenced site. It would be advisable also to study the accessibility, permeability, legibility and the robustness of the site in order to get the good planning of this heritage square. However, there are also lacking of integrating the cultural and heritage values of Melaka in the design process, conceptual development and the final stage of presentation. The project shows strong justification of site issues and thinking process. Based on site inventory and analysis, it shows strong understanding of the site and this synthesis is crucial to produce good and high quality of urban landscape design. The project started with good design justification and processes. The overall presentation shows good idea in applying the innovation and creativity in landscape design.

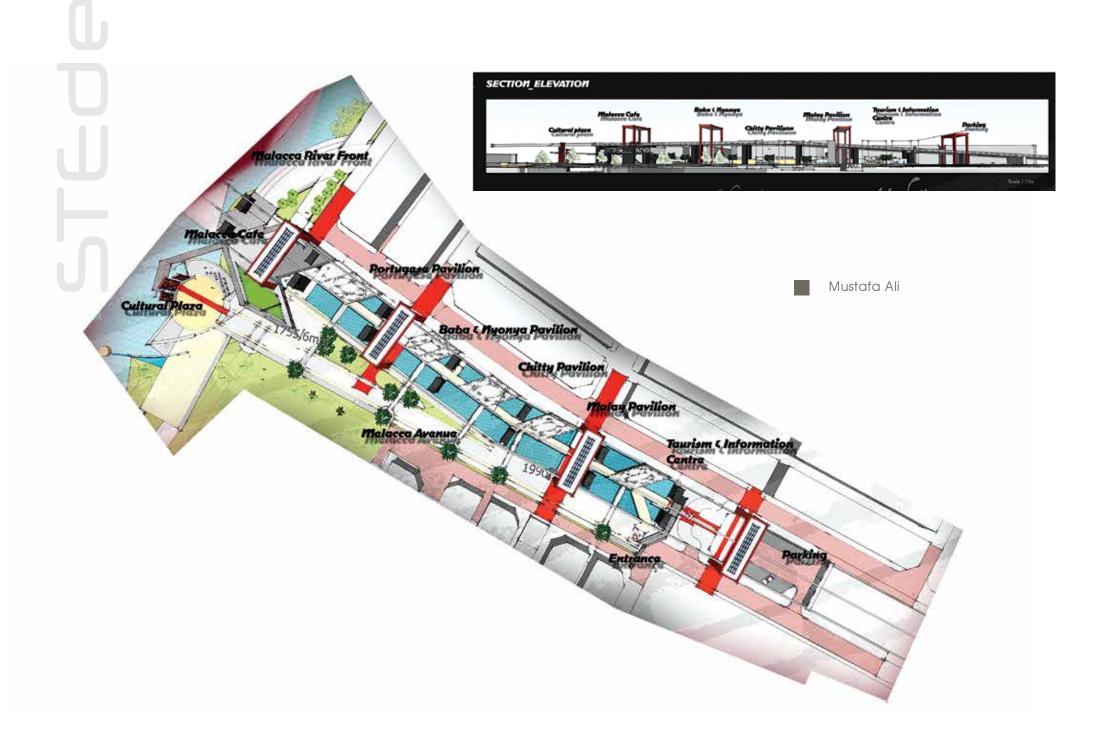
Hasanuddin Lamit & Nik Malik ZainalAbidin

The site has many historical, cultural and archaeological issues which give rise to the site having exciting potentials for any landscape design. The waterfront of Melaka River is going through the process of upgrading and change. To date the result is encouraging with river cruise gaining the popularity among local and foreign tourists. Any work proposed within the area needs to be more intense and purposeful to further enhance the tourist programme. The designer has shown to be sympathetic to the aforementioned issues and this is apparent in her choice of concept and words to describe her appreciation for the site and her design intentions. The meandering nature of the Melaka River adds to the sense of place and the experiential journey from one end of the linear site to another is most appropriate.

However, the proposed development of the large open space across the river from Kampong Morten appears to be bit of overkill especially when the land is regarded to be very expensive. Any proposal of such nature can be viewed to be not viable or feasible. There are too many things to be embedded in such a small area and creation of another water body within it can be deemed as redundant when the Melaka River itself is where the focus should be. There is also no indication as to how the planning and character of the design reflect any part of another immediate area such as Kampong Morten. How it can be sustained is still not clear. Perhaps a proper landscape proposal is more apt for the area which can give opportunities for inhabitants of the village to participate in running the place. The river, without doubt, is a landmark and a very iconic emblem of Melaka and the design proposal has manifested that appreciation but perhaps the level of exploration and interpretation is still not rigorous enough. The intensity of design of the design should not only from the point of planning but also in terms of how the "journey' can be experienced by the users and visitors.

Mohd Yazid Mohd Yunos, Norsidah Ujang & Noorizan Mohamed

The work explores the potential of creating a spatial connectivity on unusable and unidentifiable spaces surrounding Bandar Hilir, Melaka. This project instils the essence of cultural landscape to enhance the robustness of the lost urban spaces underneath the concrete flyover. Structurally, red arches visible as architectural place markers are introduced to emphasize the legibility of the flyover. The interactive and reflective pool is incorporated to create the sense of naturalness. The pleasurable design invites people to engage in the attractive spaces below the structure more cohesively.







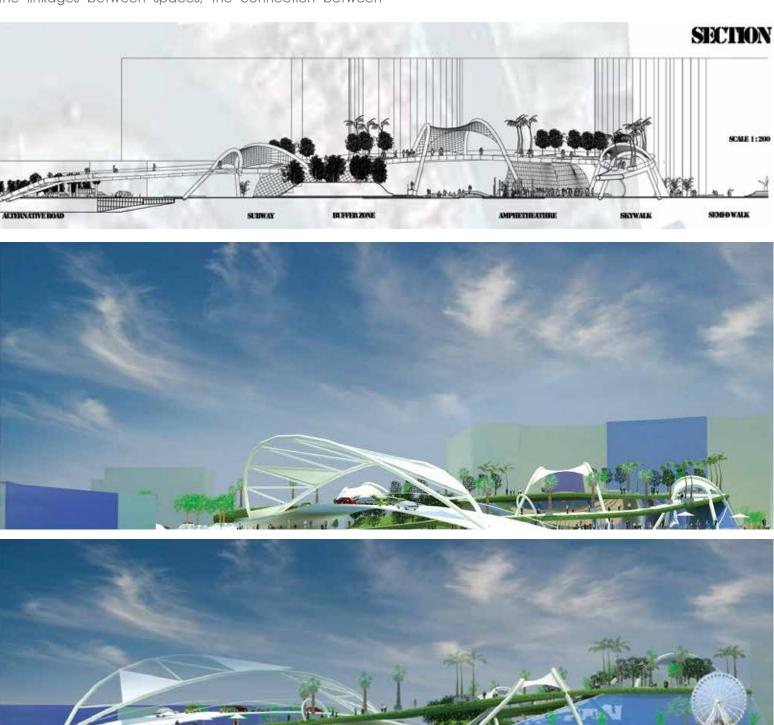


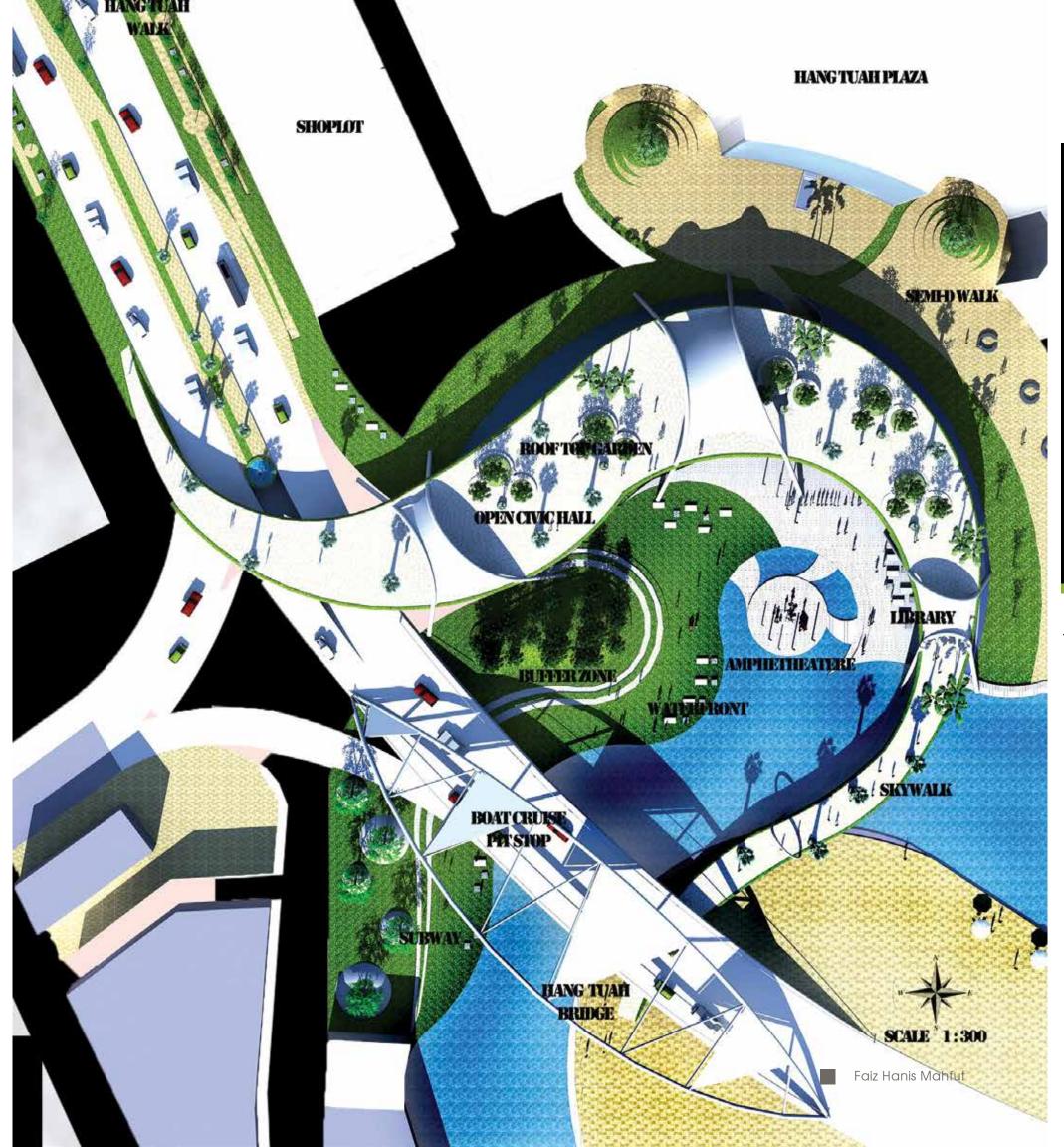
Transformational Camouflage

Mohd Yazid Mohd Yunos, Noorizan Mohamed & Norsidah Ujang

This work intends to reconstruct the existing detached and mundane spaces in Bandar Hilir Melaka into a functional and identifiable place. The "Camouflage" transforms the core area of Hang Tuah Plaza into a new urban node of the city. The sense of place is strengthened by accentuating the linkages between spaces, the connection between

buildings, and the socio-cultural environment. The new focal spaces provide places for social and commercial activities at various levels while visual connectivity allows the users to appreciate the wider surrounding of the historical city.



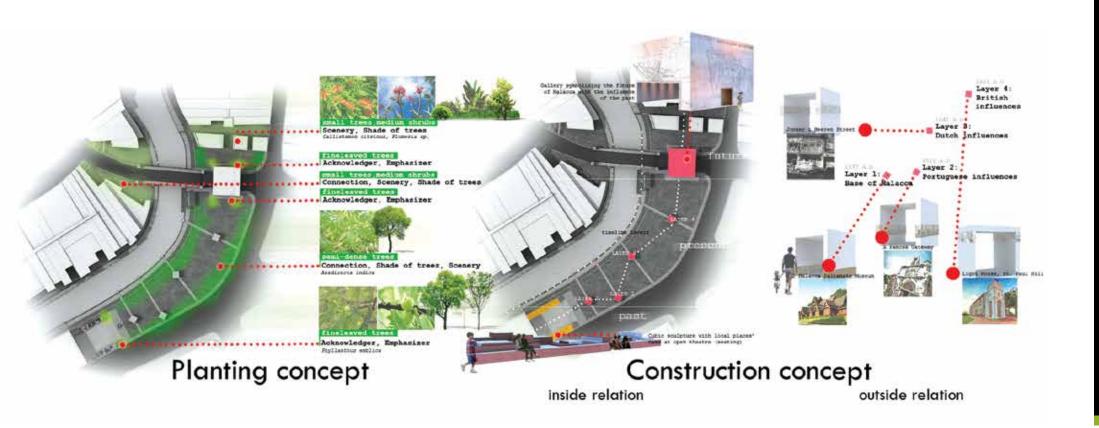


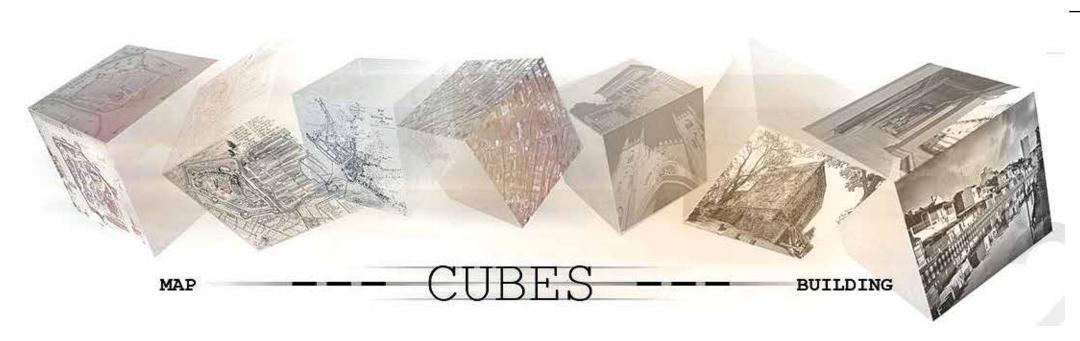
Stratum Emotions

Noorizan Mohamed, Mohd Yazid Mohd Yunos & Norsidah Ujang

The Heritage Park is a public open space located next to the Malacca River that provides historical experience to users. The park is created to promote coexistence of past, present and future ideas through linkages and connectivity of various urban elements and activities with the surrounding environment. "Stratum Emotions" enhanced the layering concept of historical era influenced by the Portuguese, Dutch, and British until our national independence. The design encouraged people to walk through the epoch of historical period while enjoying the lush greenery and serene environment of the riverside to capture those exciting nostalgic moments of the Historic City of Malacca.





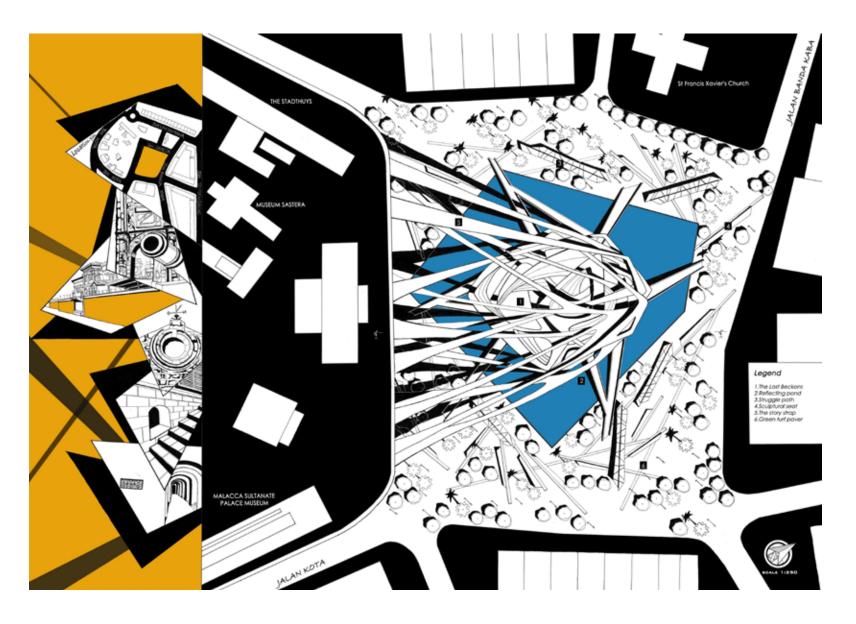


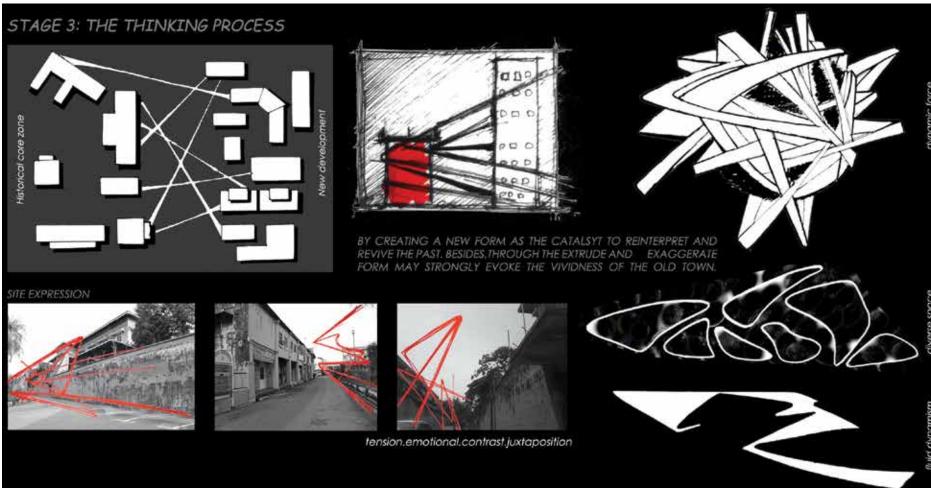
Transient Diversion

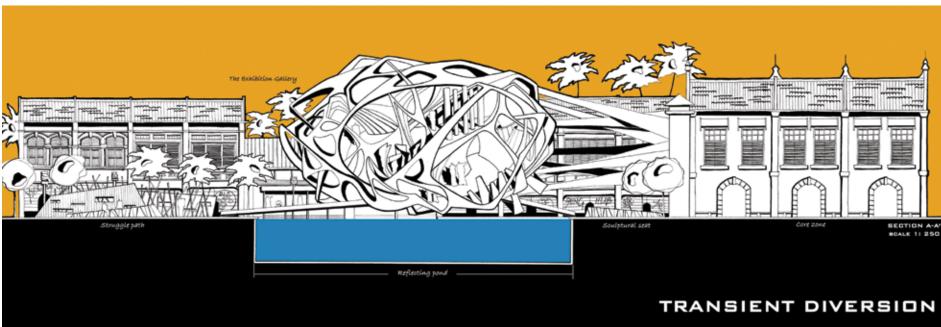
Norsidah Ujang, Mohd Yazid Mohd Yunos & Noorizan Mohamed

The work attempts to capture the spirit and emotion of the Malacca Sultanate against the British invasion. The design encapsulates the memory of the past and metaphorically captured in the presence. "Transient Diversion" is an interpretation of an unrestrained collective emotion defining the moment of historical significance. The distinct form of the open-air gallery

(The Last Beckons) embodies the unity in spirit, represents a catalyst to revive the emotional past evokes the vividness of the hidden political and spiritual power. The gallery is a functional symbol of the people's emotional attachment to history, culture and heritage of Bandar Hilir, Melaka.





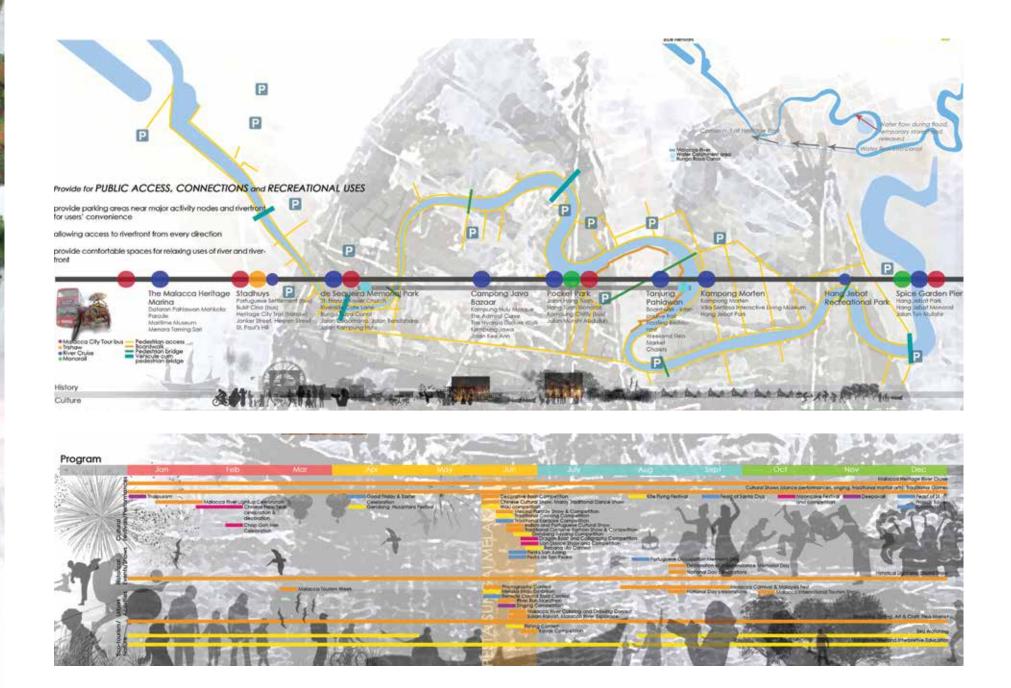




The Heritage Odyssey

Asraf Abdul Rahman, Osman Mohd Tahir & Roziya Ibrahim

'Heritage Odyssey' emphasizes the unique cultural and priceless historical values along Melaka River. Issues concerning flash flood and low water quality are technically resolved by introducing mechanical storm water management method. The existing architectural and cultural heritage values embedded in the life of Melaka River provide not only the aesthetical visual qualities but also the sensory experiential quality. A journey along the Melaka River will enhance memories and sense of achievements during the glorious past of Melaka.



wave breaker

riprap added

erosion at shoreline

stacking to hold sediment

sunken medi decking

The Scale of Nature

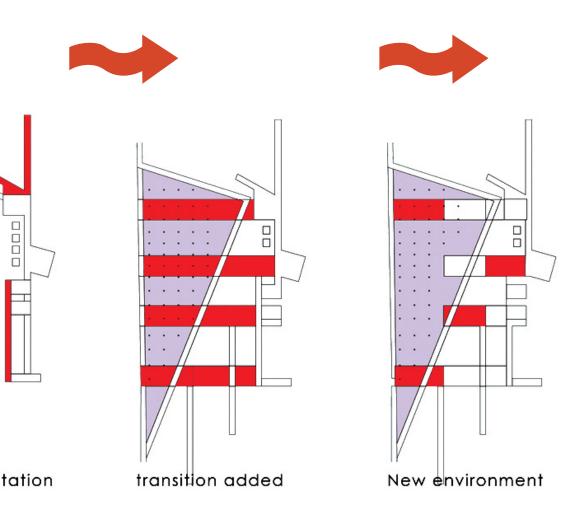
Mohd Nazri Saidon & Abd Aziz Othman

Jury ReviewMohd Ramzi Mohd Hussain & Lee Wern Ching

Green Camping
Mohd Nazri Saidon & Abd Aziz Othman

Mangrove Nostalgia Mohd Nazri Saidon & Abd Aziz Othman

Tanjung Piai Inter-vocation Destination Mohd Nazri Saidon & Abd Aziz Othman



The Scale of Nature

Mohd Nazri Saidon & Abd Aziz Othman

Land is an important resource and sensitive instrument in landscape planning and design. It provides habitats for most living creatures of the earth. Thus, great attention must be given as the human habitation has dominated and exploited the land since civilizations. To highlight this regard, one of the studio exercises for the programme of Landscape Architecture at Universiti Putra Malaysia is the landscape planning and design of sensitive area. It is about the ecological landscape planning and design. The studio emphasizes on the assessment, planning, design, engineering and management of sensitive landscape area in order to enhance the unique landscape characteristics of sites as well as the quality of environments to meet the needs of humans and nature.

For that, the 'Scale of Nature' is introduced to assess the competency of Year Four landscape architecture students towards their sensitivity in natural habitat. Students were asked to design a landscape of sensitive area that involved nature and human habitation. The challenge was to provide beneficial spaces for human activities without jeopardizing the existing habitats of wildlife and native vegetation.

Tanjung Piai, Johor has been selected for this purpose. It is located at latitude 1.16' N and longitude 103.4 46' E, known as the Southern most tip of mainland Asia. Tanjung Piai was gazetted as National Park of Malaysia because of its naturalness and biodiversity. As a coastal area as well as an area of brackish intertidal mudflats, it is dominantly covered by mangroves which are the best habitat for most aquatic creatures. There is also an ethnic Malay-Bugis village close to the selected site. These factors give enough complexity of the ecosystem to deal with. Thus, a comprehensive landscape design solution and approaches are needed in order to achieve the site sustainability through biodiversity.

To perform this exercise, the students' tasks were to prepare a landscape master plan of Tanjung Piai National Park, to provide a complete detailed design. Students worked in groups to prepare the landscape master plan. By this, they were exercised to work in teams by sharing opinions and ideas especially dealing with the complex ecosystem of sensitive site. Thorough studies of ecology, social, vegetation and wildlife habitats were focused in order to provide the solutions. The individual exercises were then proceeded to provide detailed design of the landscape master plan. Finally a comprehensive report was produced to show a complete design process: site analysis, synthesis, design concept and approach, the landscape master plan as well as the detailed design that was done throughout the semester.

Three best ideas and solutions of the above exercise are selected as shown in the next pages, namely: Prelude and Nostalgia proposed by Yuen Shang Zi; Green Camping (in the mangrove forest) proposed by Nik Azwati Nik Mustafa; the Interpretive Trail proposed by Muhammad Akbar Kamaruddin. In general, the exercises are impressive in terms of ideas and solutions, creativity, and most importantly to create sustainable landscape design and standard operation procedures for the management of sensitive area

Jury Review

Mohd Ramzi Mohd Hussain & Lee Wern Ching.

The 'Scale of Nature' focuses on the ecological landscape design of Tanjung Piai National Park, Johor Malaysia. Three different objectives and approaches have been selected namely: The Landscape Design for Camping Site; Tanjung Piai; Prelude and Nostalgia; and Tanjung Piai Inter-vocation Destination.

The Landscape Design for Camping Site: This project begins with the landscape design for camping site. The project shows a crucial and important aspect of landscape design even though it is relatively small in scale. It portrays a unique and challenging idea in providing different types of experiences in nature. The design approach is to respond to the natural characteristics of the site by encouraging exploration of natural beauty as well as creating the habitat for wildlife. The concept is well-illustrated to explain the design process intelligently. The idea of having elevated camp sites in mangrove community shows the designer's concern for natural habitat that must be protected for biodiversity. However, we would expect a more dispersed camp site for space 'breathing' instead of one with the camping spots huddled closely together. The proposed straight entrance walkway cutting into the site is seemed inappropriate in a natural setting. More intimate walkways that bend and wrap around the mangrove trees is more logical. Overall, this project demonstrates the genuine idea and credible attempt in designing landscape of sensitive area.

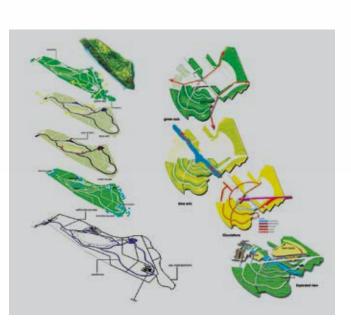
The Tanjung Piai: Prelude and Nostalgia: This second project shows a strong justification and well-defined conceptual design. The concept diagrams clearly illustrate the design ideas and space interpretation based on the ecological design theory and philosophy. The good intention, however, is on the detailed method to protect the shorelines and revitalizes the site for sustainability. In doing this, the designer wisely introduces new buildings within the mangrove forest. It is a normal challenge in landscape design to materialize structures in natural eco-system. In general, the project demonstrates the matured and creative ideas in dealing with sensitive area of mangrove.

Tanjung Piai Inter-Vocation Destination: This third project proposes an interpretive trail in the mangrove area. It shows a good approach in conserving the mangrove forest and ecosystem. Understanding ecological aspects such as soil series, vegetation (mangrove species, ecosystem etc.) lead to the best conception of landscape design solution and approach of sensitive site. Here, the application of layering technique as it was first introduced by lan McHarg (1969), clearly describes the principles used in searching the best design solution. Thus, the landscape master plan gives more impact in treating the sensitive issues. Credit is given to the designer for showing a thorough site analysis and clear illustrations of the design process. In general, the project is able to deliver what elements should be considered in designing the natural landscape for sustainability.

Green Camping

Mohd Nazri Saidon & Abd Aziz Othman

The camp site project introduces a dynamic green strategy that promotes spatial, social and cultural values for ecological recreational theme. The 'green camping' attempts to deal with the richness of the existing biodiversity and ecological systems. A complexity of resources such as plant species, fauna and habitats, water condition and natural condition are the main factors that influence the design solutions. This project manipulates the available resources with minimal human intervention to help improve the cultural lifestyle and the quality of life of the inhabitants

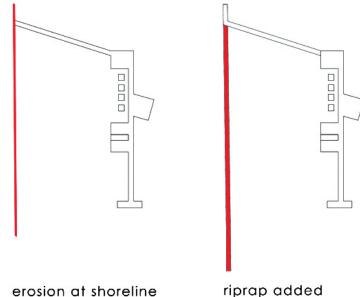




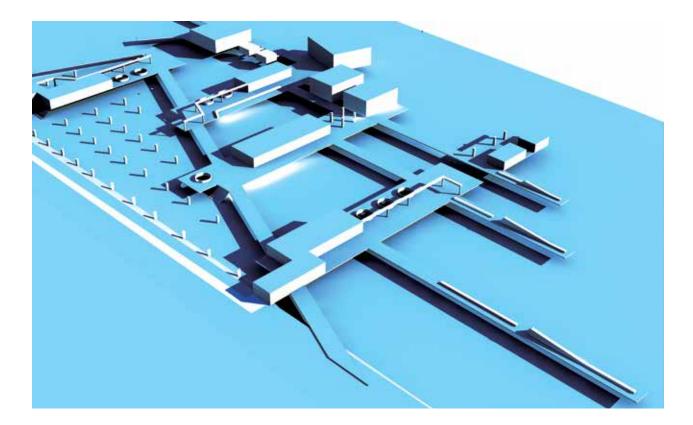
Mangrove Nostalgia

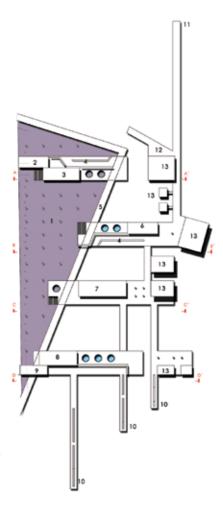
Mohd Nazri Saidon & Abd Aziz Othman

Tanjung Piai National Park project is an exploration of ideas on sustainable design inspired by IX-Horizontal Daniel Libeskind artworks. Direct, easy and humanized are fundamental vocabularies used to portray an effective concept that aims to connect people and nature in the natural mangrove environment. The horizontal approach adopted in this project resembles the intimate sense of natural and social appreciation enhancing the richness of Tanjung Piai area.

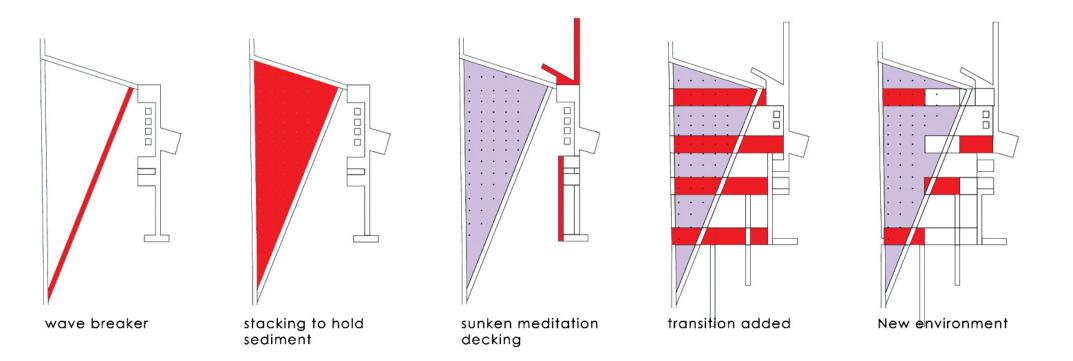


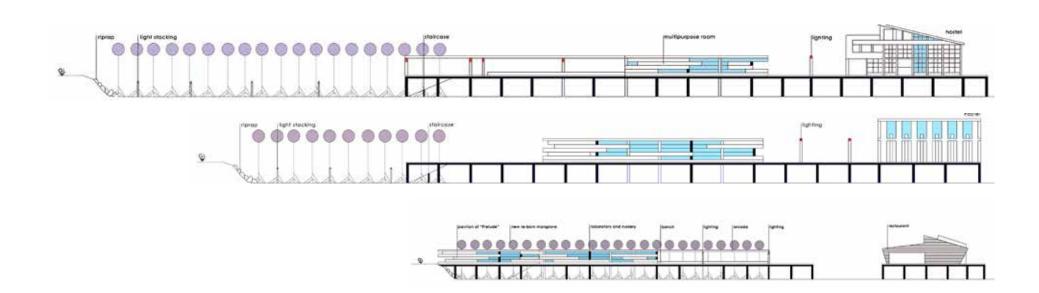
erosion at shoreline



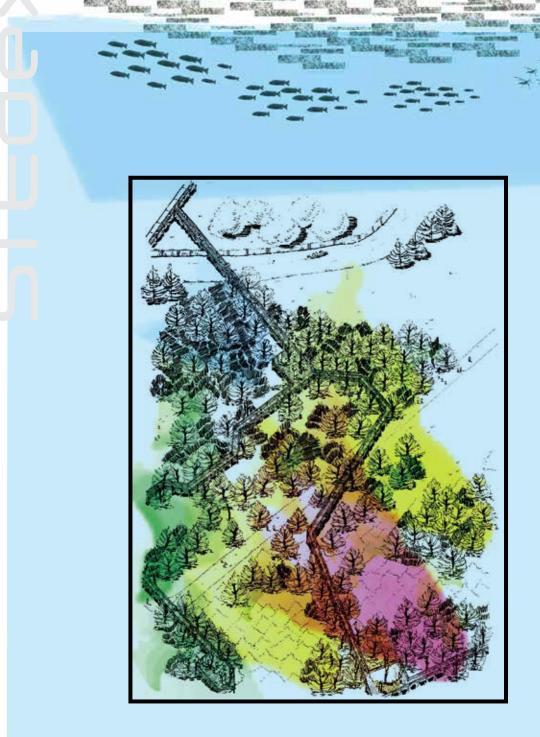


Yuen Shang Zhi













Tanjung Piai Inter-vocation Destination

Mohd Nazri Saidon & Abd Aziz Othman

This project exemplifies a mangrove protection initiative based on Ramsar Site Convention. This design approach introduces methods on how to conserve the sensitive natural mangrove forest. This project aimed at transforming the existing core area into a protected mangrove forest by injecting an inter-vocation program for the purpose of ecological awareness and education. The segmented zoning is able to incorporate dryland forest, avicennia forest and rhizophora forest ensuring peoples' excitement while experiencing the natural sanctuary



Fagraea fragrans

Adenanthere pavonina

Gardenia carinata -

Kon Chee Ling

Cobblestone pavers on sand setting bed

Lagerstroemia indica

Codingum verienstum

or resting

sting

for sitting

Pedestrian walkwa

Forest tree



Street lighting

Jacaranda obtusifolia

Nature's Manifestation Mohd Johari Mohd Yusof Jury Revi

Jury ReviewHasanuddin Lamit, Nik Malik Zainal Abidin & Lee Wern Ching

Green LivingMohd Johari Mohd Yusof & Nordin Abd Rahman

Humanising Klang Riverscape Zainal Syarizal Zainal Abidin & Aini Jasmin Ghazalli

Green Filter

Mohd Nazri Saidon, Abd Aziz Othman, Ina Krisantia & Murad Abd Ghani

Restorative Forest Suhardi Maulan, Emran Mohamad Taram & Mohd Yazid Mohd Yunos

Green Sphere Abd Aziz Othman & Mohd Nazri Saidon

Nerium oleander

Pedestrian walkw

Nature's Manifestation

Mohd Johari Mohd Yusof

Most of us live and work in towns and cities. Our most regular experience of nature comes from the urban parks and green spaces that we encounter as part of urban living. Contact with this nature through listening to birds chirping and seeing colourful flowering plants contributes to our quality of urban life. Parks and green spaces bring back nature to the urban setting and it is an essential element of liveable cities and towns. Good quality parks and green spaces are about creating a space that functions well, both present and in the future. It should also be attractive, providing an inspirational and special place for people. The following five projects explore and enrich nature in its own setting through diversity of flora and its fauna.

The first three projects by Lim Khim Joe, Tan Peng Koon and Lim Wei Ling manifest nature in an urban setting by creating lush vegetation spaces which are not only for public use but also to experience their fauna habitat. Lim Khim Joe designed a community garden in high-rise residential apartment by using green living concept where awareness on zero waste and the idea of community sharing were introduced. This project brings back nature to residents' front door and enhances their quality of life.

Similarly, both Tan Peng Koon and Lim Wei Ling also introduce lush green area in the middle of rapid urbanized cities for their river restoration projects. Both of these projects bring nature to city area to allow people to engage with the flora and share these spaces with its fauna. Interestingly, both projects' intention are not only to beautify the river but also to improve the water quality and its biodiversity. Such efforts would not only meet the needs of the present generations but also the future.

In other projects, Syamim Azhari and Koh Chee Ling explore the potential of existing nature (which is Gabai Waterfall in Selangor and Mangrove forest in Rembau) by bringing people closer to the natural environment through passive recreational activities. Both projects suggest forest health facilities where people are able to seek alternative healing in a forest-like setting for their psychological and physical fatigue. Both these natural environment settings attract not only nature lovers but also enhance its existing habitat biodiversity.

The landscape designers of these five projects interestingly portray and emphasize the importance of restoring and sustaining nature especially in rapidly urbanized cities. They believed that such natural spaces play a vital role in creating healthier and more sociable communities which may improve their quality of life. A strong focus and investment on nature play an even more important role for the sake of our future generations.

Jury Review

Green Living by Hasanuddin Lamit & Nik Malik Zainal Abidin

Adopting a "Green Living" concept in contrast to the more overwhelming and austere looking high-rise community neighbourhood is fitting. It is a very good and commendable attempt at community landscape which encourages social interaction as well as earning extra income for the community. The dynamics of how the landscape can function is most worthy especially with regard to the planting and harvesting periods. It can also function as a recreational area with a special purpose. Most of the interpretation of the concept seemed to make sense. The presentation of the work is very informative without having to go overboard with impressive and flamboyant graphics. Indeed, aesthetics in the conventional sense of the word is not a real concern of the designer, but the 'greenery' of the landscape itself is sufficient enough to be appreciated. The sustainability issue is without doubt manifested by the nature of the proposal and can be seen in its tangible and inherent attributes of the whole design idea.

Humanising Klang Riverscape by Hasanuddin Lamit & Nik Malik Zainal Abidin

Urban rivers have always been regarded as utilitarian components of urban landscape in the past but revered in the present as historically and culturally significant and aesthetically profound due to their natural inherent and obvious qualities. For the designer, to identify the site at the confluence of the two most historical rivers in Kuala Lumpur is to be lauded. "Humanizing the river" as a concept is appropriate since the rivers were documented as one of the beginnings of human settlement of Kuala Lumpur during its infancy. The rivers have in the past gone through several engineering and environmental interventions which have mitigated some problems but compounded others. The designer should not only address the engineering and environmental challenges of the area, but appreciate the perceived "Sense of Place" the site used to have or potentially could have. The rustic and naturalistic end-result after a two-phase proposed landscape development may not be in congruence of a city that wants to be modern and globally recognized. It is impractical also from the point of construction and maintenance: the sustainability aspect of the design can be doubtful. The selection of soft landscape materials is substantial and rationalized but difficult to ascertain its engineering and aesthetics significance. The technical solution in regard to controlling flood issues seems cumbersome, unwieldy and constructively impractical in the context of the current use and existing physical presence of many old and historical components along both banks of the rivers. The issue of carrying capacity of the site should have been well-addressed as it is pivotal to any design decisions that have to be made for the landscaping.

Restorative Forest by Hasanuddin Lamit & Nik Malik Zainal Abidin

A noble attempt to address the contention of public's desperate needs to rest, relax and undertake recreational activities with healing aspects to be incorporated into the design. However, the healing "properties" of a healing garden has not been ascertained and therefore restricts the avenue for exploration and interpretation in a much more profound manner. The designer should have begun by exploring the landscape with the "Five Senses" premise. The drawings lack the quality that should or could manifest the designer's creative ability and sensitivity. The "Sensory Neuron" as a concept is valid and acceptable but getting too engrossed with the biological details of nerves and cells work can be futile and unnecessary. A philosophical or abstract understanding and exploration would have made the design more evocative and profound. In the end, the design very much falls into the idea of conventionality with some traces or nuances of healing properties in some sections of the park that afford healing-based undertakings. Detail wise, the exploration still lacks the rigour and intensity usually found and needed in healing gardens such as texture and colours. The drawings do not display a concern for plant and hardscape materials either in terms of selection or design. It suggests more of space-making rather than place-making exercise. It is also worth exploring the "Prospect and Refuge" concept by Kaplan in the design as many who intend to use the spaces for self-healing purposes may not want to be seen or looked at as they may find the experience uncomfortable and intruding despite being in a public space. How the landscape and the healingbased as well as recreational activities can work hand-in-hand to achieve sustainability of use and quality of design is not apparent.

Green Filter by Hasanuddin Lamit & Nik Malik Zainal Abidin

The "Green Dragon" has a Chinese cultural connotation and whether it is appropriate for the area is doubtful. However, its design study or synthesis of water treatment plan, hydrology plan and circulation plan are excellent. The linearity of the water body predisposed itself to many opportunities for interaction by residents or users along its route. The "Oasis" has long been a proverbial and recurring concept by landscape architects and architects alike. The designer has adopted this concept for its detailed plan and since oasis has a tranquil and refreshing connotation, the design of this particular area is not without similar qualities. The tactile quality of the plants surrounding the water body is appealing. The design of the viewing tower is a bit over the top when a much simple one is more appropriate by a better concentration on the softer aspects of the landscape. A statement about the use of hardscape materials and construction would not go amiss. Similarly, a planting concept or statement that addresses the issues of the site is also recommended.

Green Sphere by Lee Wern Ching & Mohd Ramzi Mohd Hussain

The project is about redesigning Pengkalan Nelayan, Kampung Sungai Timun, Rembau as one of the tourist attractions in Negeri Sembilan. Based on site inventory and analysis, it shows strong understanding of the site and this synthesis is crucial to produce good and high quality of landscape resource planning. The process of dividing the analysis into four main aspects - green network, blue network, spatial and circulation, and attractions-become very strong principles in the overall planning and ideas development. Furthermore, at the conceptual plan stage, there were eight aspects to be considered with each of them providing clear understanding of the overall design ideas. It was followed by the design strategy, activity programmes and landscape distribution aspects before finalizing at the master plan stage. It has a very good and very organized presentation with the use of layering techniques as a tool to support the idea. Moreover, the flow is very well-defined and well-presented.

Green Living

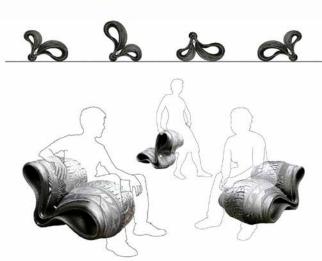
Mohd Johari Mohd Yusof & Nordin Abdul Rahman

The housing project portrays the concept of Green Living through the integration of composting, rainwater harvesting and community garden project. His design solutions create awareness on zero waste attitudes among the residents. The natural rainwater is harvested and reused to water the plants and fit for non-portable purposes. The idea of community-sharing through a community garden is emphasized in this green housing project. The environmentally responsive and healthy living environment introduced in this design scheme meets the needs of the present without compromising the needs of the future generations.







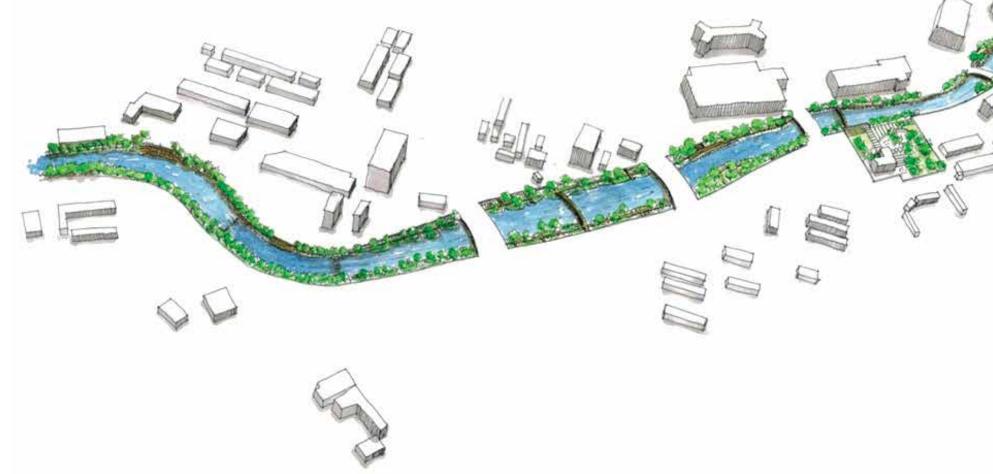




Humanizing Klang Riverscape

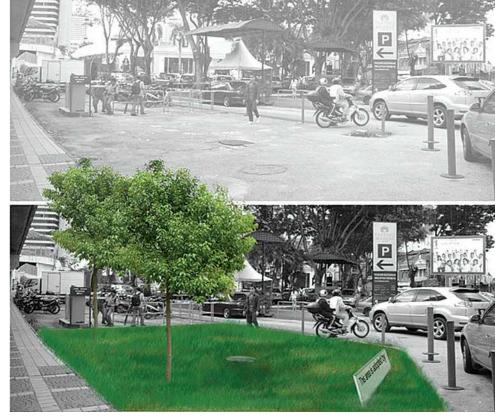
Zainal Syarizal Zainal Abidin & Aini Jasmin Ghazalli

The Klang River in Kuala Lumpur has inevitably become the victim of rapid urban development. The water and the surrounding qualities have degraded and its importance is neglected. To improve the condition, an environmental rehabilitation approach is adopted using the concept of "Humanizing the River". To increase the biodiversity, the design scheme integrates a wildlife sanctuary and green river corridor. To enliven the place, the site's heritage values are culturally articulated to allow people to engage with the riverscape activities. The rustic and naturalistic riverscape character holds the essence of sustainability in landscape design in the midst of uncontrolled and unhealthy development.









Tan Peng Koon

Green Filter

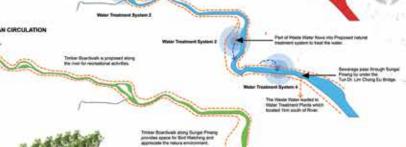
Mohd Nazri Saidon, Abd Aziz Othman, Ina Krisantia & Murad Abd Ghani

This project explores the environmental aspects of *Sungai Pinang*. Aiming at improving the water quality and biodiversity, the design integrates waste water channel that flows into the underground sewerage system for water treatment strategies. The selective plant species function as litter filter and sediment control methods. The proposed natural environmental setting attracts the natural wildlife habitat that can enrich the surrounding environment. Multipurpose human facilities and activities are incorporated to ensure dynamic recreational uses.











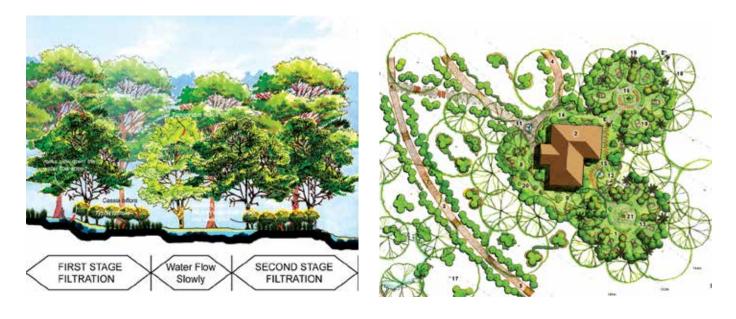


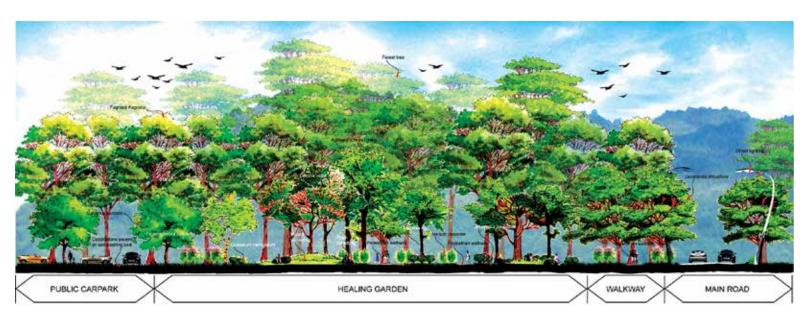
MASTER PLAN

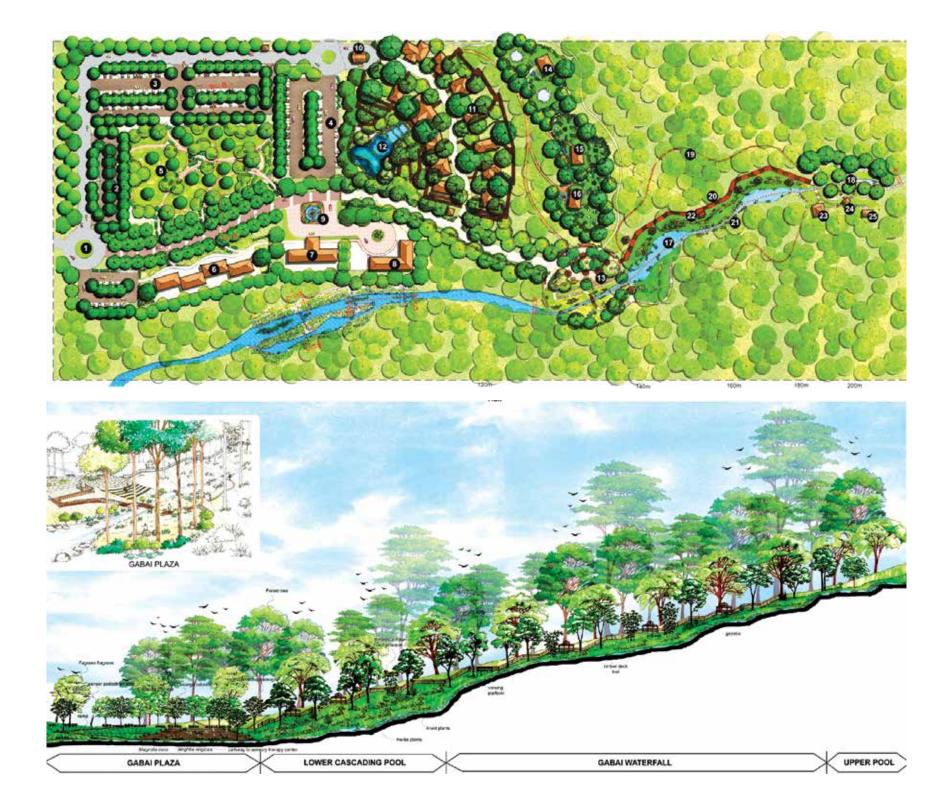
Restorative Forest

Suhardi Maulan, Emran Mohamad Taram & Mohd Yazid Mohd Yunos

The waterfall design in Sungai Gabai, Hulu Langat, Selangor, attempts to transform the conventional river recreation images to a competitive, attractive and restorative environment. The site's environmental potential and their embedded forest-health restorative values are assessed. Environmental sensitivity, carrying capacity and selective deep green forest friendly-activities are adopted as the foundation of the design proposal. The existing natural visual quality is preserved and utilizes it for visitors' attractions. The proposal includes a development of a forest-health restoration activity centre that enables people to seek alternative solution in healing their psychological and physical fatigue





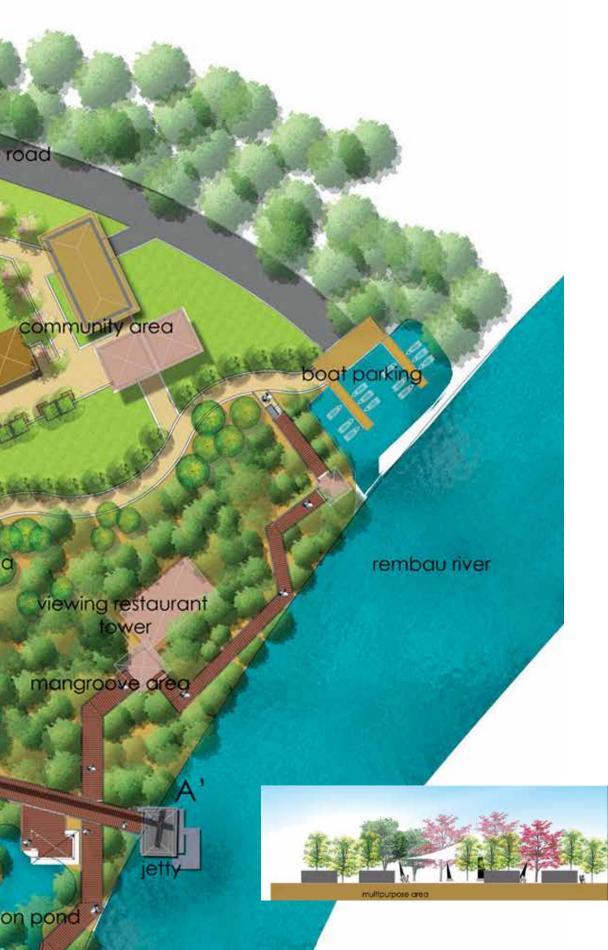




Green Sphere

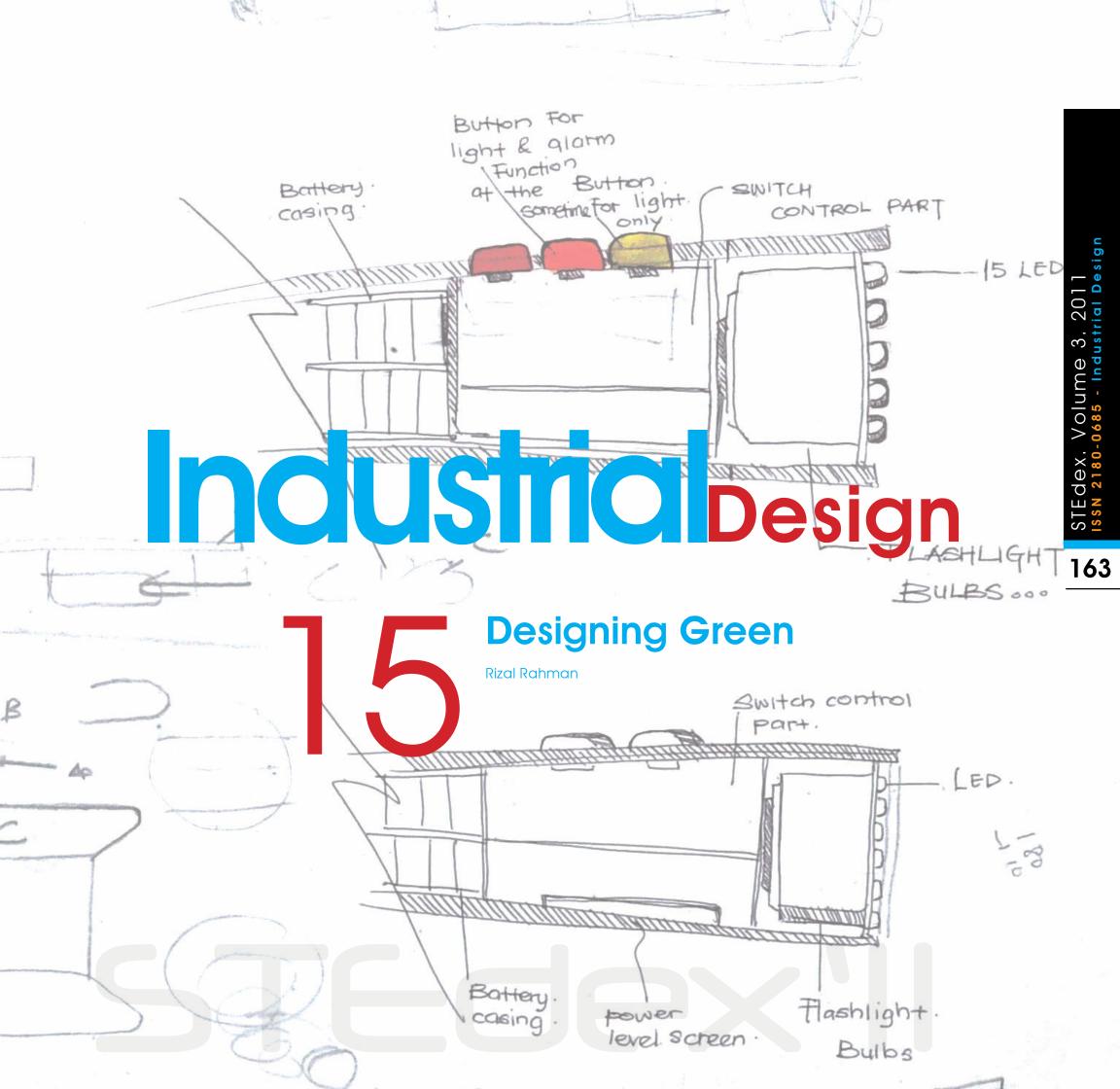
Abd Aziz Othman & Mohd Nazri Saidon

The potential of existing mangrove forest and cultural landscape in Pengkalan Nelayan, Rembau, Negeri Sembilan is utilized for passive recreation and natural environmental attractions. A sensitive design approach using an overlay analysis is adopted as a solution to protect the delicate natural ecological systems. The design introduces an Olmsted-like counterpart between the wilderness and formality. This project suggests that rural cultural landscape is environmentally appropriate and aesthetically pleasing to enhance human experience.



Syamim Azhari





Designing Green

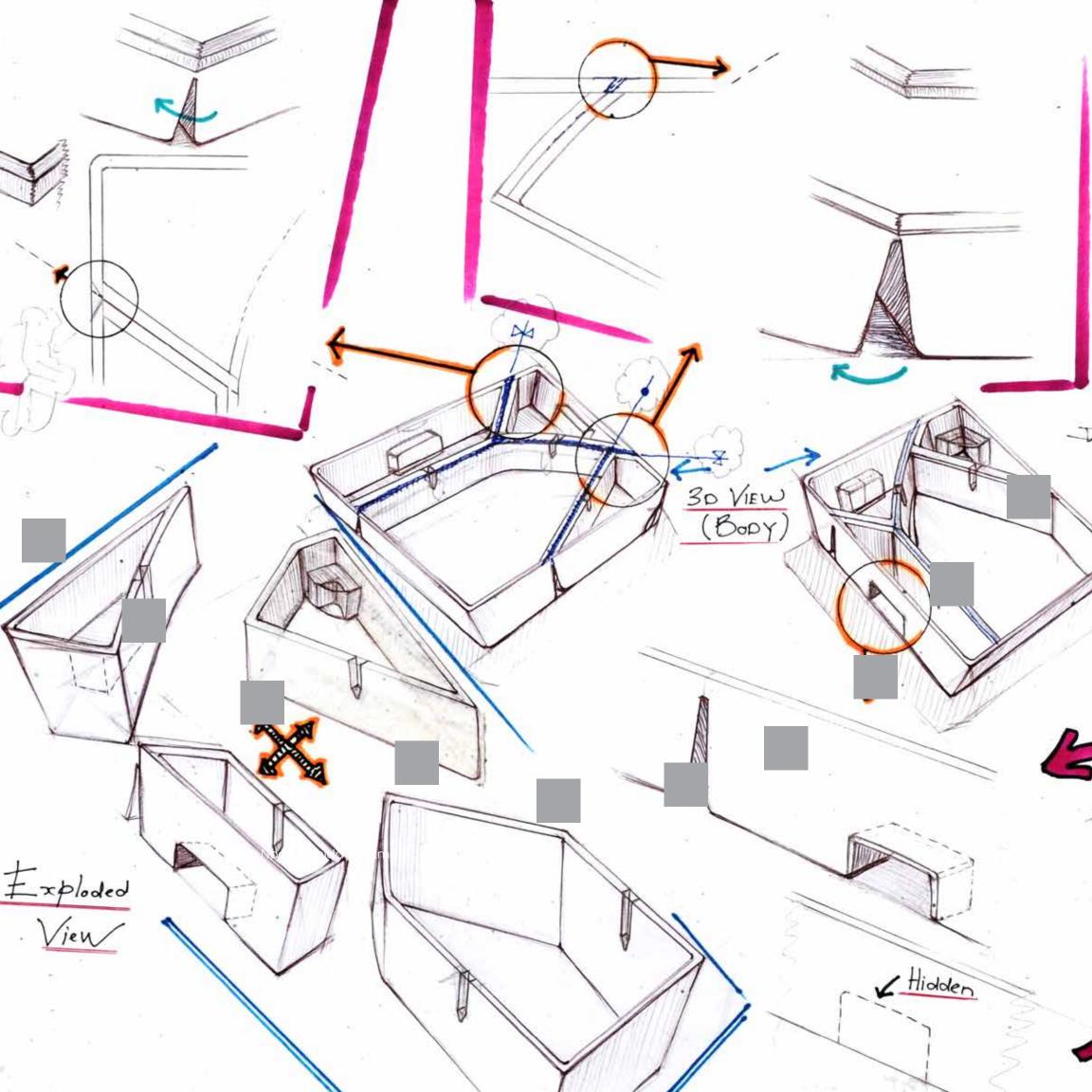
Rizal Rahman

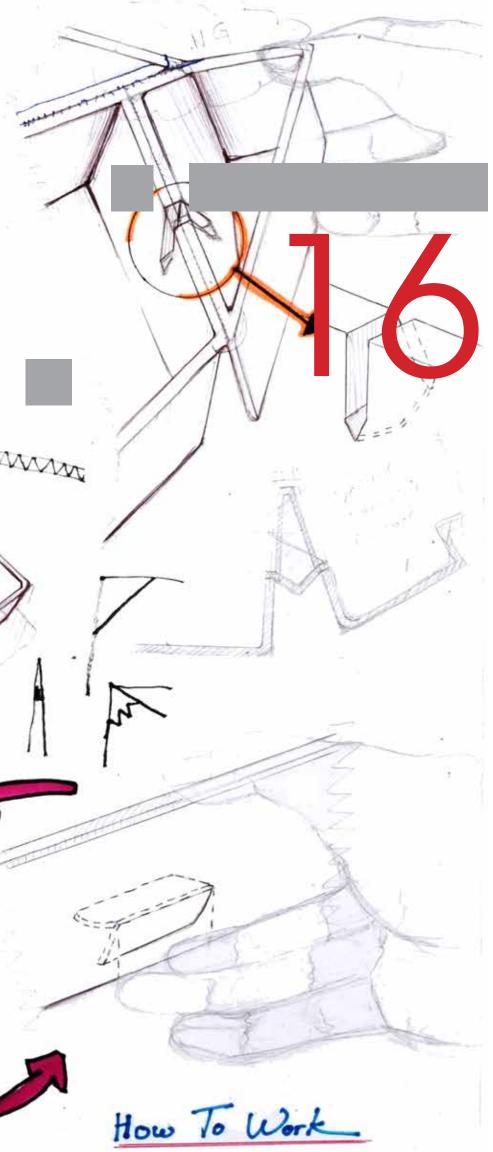
Industrial Design Department has established itself in the Faculty of Design and Architecture at University Putra Malaysia (UPM) since 2002. The first student intake for the Bachelor of Design (Industrial Design) programme was in May 2002. Since then, the department has developed and managed to graduate more than 250 professional designers equipped with significant design knowledge and relevant design skills for the country. The graduates embodied the strength of design ideas to comply with the local needs and proved to be internationally competent. Their high degree of success is demonstrated in various design works particularly in their final year design showcase and exhibitions.

In most cases, a sustainable product design is generated from the knowledge integration of other related design disciplines. In supporting the current consumers' sustainable living, a designer has to respond beyond the basic design consideration such as taste, current trend and contemporary issues. The designers should be capable of integrating sustainable design principles such as environmental, economical, ethical and end-users' social interpretation in designing the product. In synchronizing the contemporary issues which include social responsibility, global awareness and meeting with the current 'fashion' in design, each project is carefully crafted and designed in 'bridging' creativity and design thinking with the production of relevant design ideas and prototypes acceptable to the local and global demands.

As for Malaysia, efforts have been made to support sustainable design development. This can be observed within local design organization practices and development of educational design programmes. Responding to this agenda, the Department of Industrial Design in UPM has incorporated the elements of 'Sustainability' and incorporating relevant design 'treatments' within product life-cycle into the students' design projects. For the year of 2010/2011, students have been assigned to work with contemporary design themes and experimenting design with various 'Green' recycled materials.

The Final Year students' projects are set to integrate aesthetic and technology innovations in product design. The students are expected to produce a complete designed product and its related components demonstrating their accumulated knowledge and skills. The theme 'Green Design' focuses on the integration of the Ergonomic, Social, Environmental and Ecological Sustainability in developing products. The end-products in the form of design documentations, analysis, research, drawings or technical illustrations and the final 'working' prototypes demonstrate their understanding on the epistemology of the selected sustainable issues. Proven to be relevant and applicable to the current trend and issues, some of these products have filed for IPR; nominated and won several national Research and Design competitions. They validated the research works, design processes and design proposals indicating the potential to be commercialised as they meet current market and demands.





The Green Design **Emphasis**Hasri Yunardi Hassan & Raja Ahmad Azmeer Raja Ahmad Effendi

Jury Review Baharudin Ujang

Safety Mask for Pesticides Activity
Hasri Yunardi Hassan & Azrol Kassim

Personal Alarm for Kids

Razman Ramli & Arnis Aziz

Hybrid Water Buoy

Razman Ramli, Bakri Bakar@lsmail & Nik Aizan Nik Abdullah

Handy Fire Extinguisher Mohd Faiz Yahaya & Khairul Manami Kamarudin

Functional Seating Sculpture Hasri Yunardi Hassan & Ruhaizin Sulaiman

Functional Sculpture Furniture

Nik Aizan Nik Abdullah & Raja Ahmad Azmeer Raja Ahmad Effendi

Eco-Rostrum

Baharudin Suarnur & Muhamad Faizal

Military Medical Pack Mohd Faiz Yahaya & Siti Mastura

Disposable Food Container Shahrul Azman Shahbudin & Indastri Saion

The Green Design Emphasis

Hasri Yunardi Hassan & Raja Ahmad Azmeer Raja Ahmad Effendi

It is the first time ever, the integration of design studio and design laboratory final year project have been made. The intention was to enable students to be more focused on their projects and also to ensure that the quality of the design output and the prototype fabrication could be optimized. The Green Design had become the theme that was being emphasized by the final year students during the Semester 2010/2011. Green Design is about designing a physical object that would comply with the principles of economic, social, environmental and ecological sustainability. During the initial stage, students were encouraged to dynamically explore and study the epistemology of the selected issues. The purpose of this exercise is to ensure that by the end of the final year degree project, students will be able to produce a product design that could be proposed as a solution to eliminate negative environmental impact completely through a skillful and sensitive design process. The product design will also become a solution that will let users interact more with the environment and the product sustains the environment maximally.

At the end of the research exercise, students were able to propose various kinds of outstanding and potential project titles. The product consists of environmental functional sculptures, furniture for public service areas, agricultural-based product, food packaging, safety and protection device and medical products. On the aesthetics and styling design aspects, the final year project exposes students to a structured design approach which emphasizes on the problem solving factors such as ergonomics, technology application and contemporary design trends. The design project also challenged students to demonstrate their understanding and skills in exploring issues pertaining to green and sustainable aspects, identifying the most appropriate materials that complied with green design and justifying all other design factors that could support designers in reducing impacts to the environments and maximizing the green design application.

Jury Review

Baharudin Ujang

The design issues of the product are relevant and deal with current contemporary issues that are prevalent in today's global society. Issues that are highlighted through the designs such as sustainability and environmentally friendly designs for products are vital and important. It is commendable that the students' works signal their sense of responsibility and accountability to support and promote green living. Moreover, it is also clear and evident that the designs proposed and the issues underlying the designs will be able to help cultivate the public's perception and acceptance towards the wealth of green living.

The research conducted by students is sound as the designs explore a niche area in design that focuses on a specific area of interest. The ideas cover a spectrum of potential products for the market – this is a good sign as it indicates the students' level of awareness on global issues.

The strength of the ideas is not merely in the function of the product but also the fact that it addresses the practicality of the design and the associated emotive response resulting from the designs. It is interesting to see the students' attempt in exploring the potential of various materials deemed eco-friendly and sustainable. In addition, the products are also aesthetically pleasing as well as having a high commercial value. The design ideas are overall strong and noteworthy.

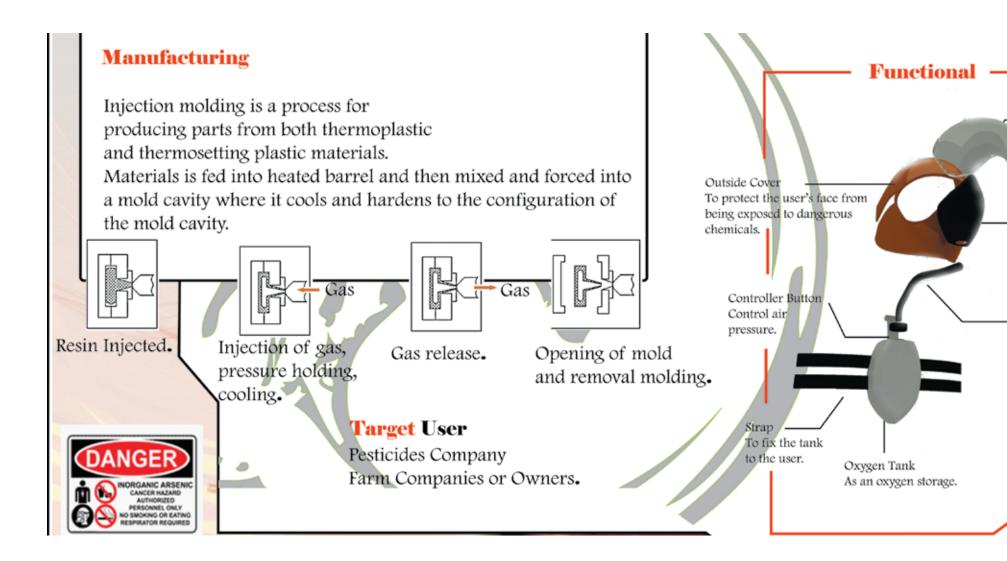
The proposed designs could significantly help solve the problems that are faced in today's society. The social, cultural and environmental issues addressed from the designs of the products are significant and substantial, for instance, the safety mask and the children's' personal alarm are designs indicative of the strong students' capability towards design solving. Other noteworthy designs such as the functional sculpture and food/medicine packaging have great potential for production. Furthermore, the design solutions demonstrate the students' positive responses and awareness towards the needs of today's society.

In view of this, it is recommended that the designs can be further improved and strengthened as they appear to have the potential for commercialization and production. Perhaps, a closer look and further research on material selection can be considered in order to raise the standard of the designs for the global market.

Safety Mask for Pesticides Activity

Hasri Yunardi Hassan & Azrol Kassim

The use of safety equipment products for nose, mouth and eye protection are often neglected during pesticide activities. The so-called 'pesticide exposure' can cause damage and harm to the human body. Among the contributing factors are the lack of aesthetic appearance and the feeling of discomfort when using the existing safety equipment products. A research was carried out using qualitative and quantitative methods to understand the users' opinion on the look and function of the existing safety equipment products and problems which occur during pesticides activities. Based on the research findings and idea development, the designer has produced a new safety mask's design that combined aesthetical value, safety and comfort. Besides protecting its wearer from inhaling airborne pollutants and hazardous toxic, its design can fit various faces and uses a SCBA System for ease of breathing.



Mohd Azrol Hafiz Mat Jusoh
ID Regestration : MY 11-00165-0101
Award : Silver PRPI 2011

Co-inventors : Hasri Yunardi Hassan & Muhammad Faizal Che Leh



Mask Connected with hose and canister for air flow.

Hose Conecting the hose with the mask.

Advantages

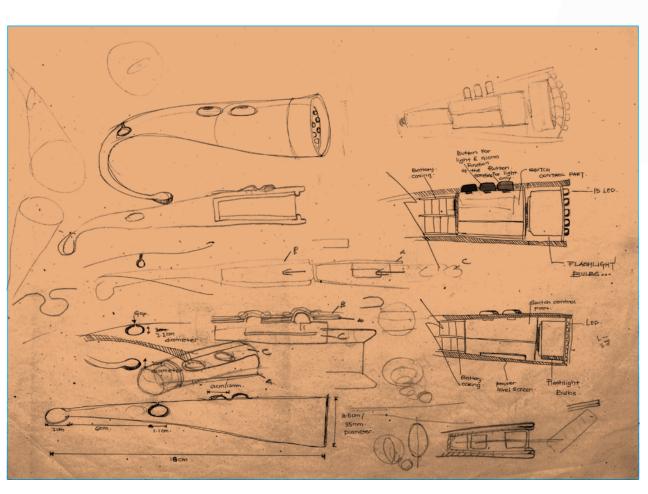
Can fit various face sizes. Light weight oxygen tank.

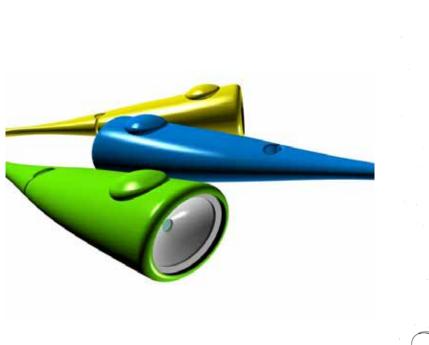
Personal Alarm for Kids

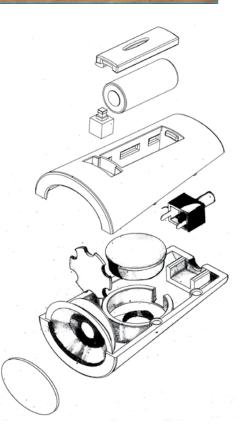
Razman Ramli & Arnis Aziz

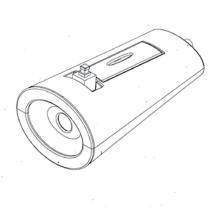
At present, child abduction cases in Malaysia are on the rise. The violence against children in the community occurs especially in places where children live and play. Although local authorities have introduced preventive actions to resolve this problem, the cases are increasing at an alarming rate. Therefore, in search for a design solution, the designer conducted a survey to obtain the respondent's level of awareness on children's safety and their knowledge on the current available self-defense devices. The design displays a product innovation that could help prevent children harassment, abduction and molestation. The alarm system incorporated in the product will equip children whenever they are out in the public and acts as a safety protection against psychological threat of criminals and bullies.







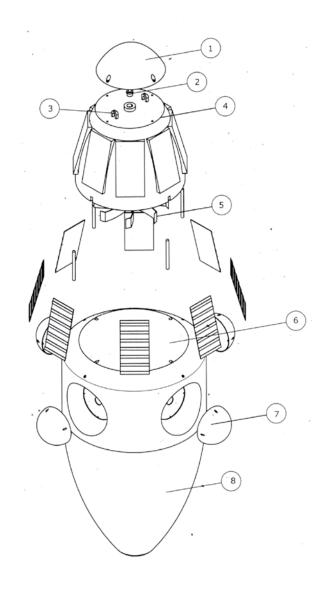




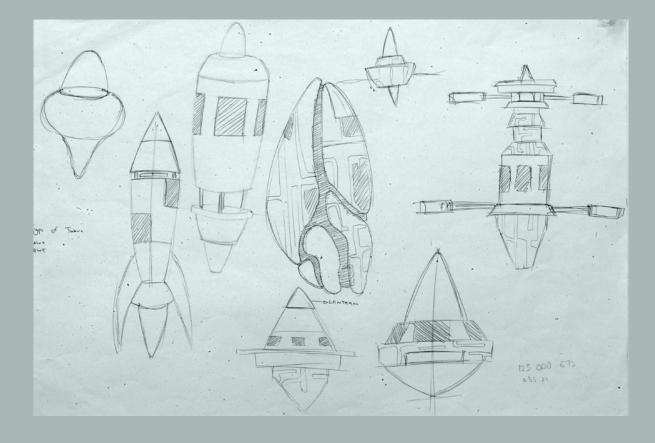
Hybrid Water Buoy

Razman Ramli, Bakri Bakar@lsmail & Nik Aizan Nik Abdullah

Lake Kenyir in Terengganu is known for its activities such as tourism, fishing and logging. These activities are normally carried out during daytime and also at night. Therefore, it is necessary to provide an appropriate way finder system for smooth navigation. In dealing with this issue, the designer conducted research on the existing function, technology and buoy external appearance. A new design concept of Hybrid Water Buoy is introduced. It fuctions as a lighting guidance system which also helps to optimize safety during the journey or whenever boaters move across the lake. Proposed to be used in Lake Kenyir, Terengganu, this product uses solar panels for energy sources. Therefore, it is sustainable, easily maintained and self-rechargeable.







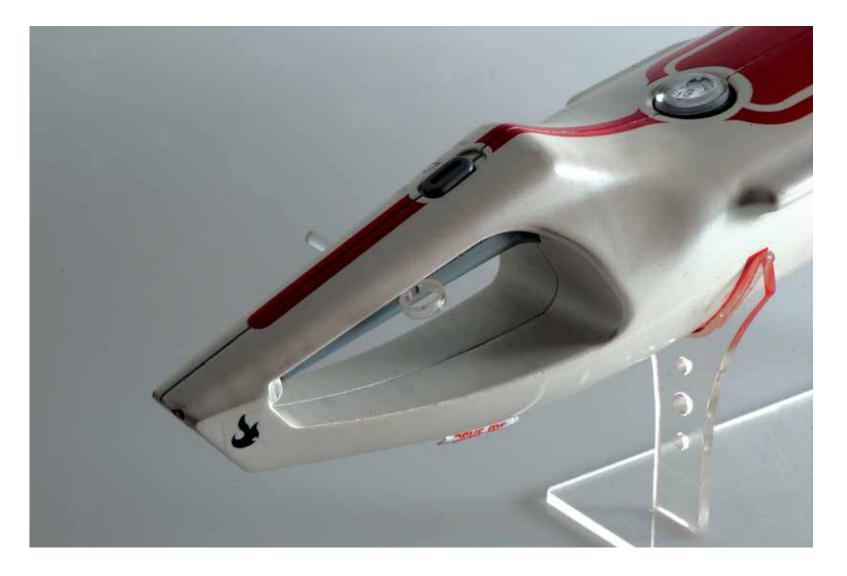


Muhamadizuan Abdul Manah ID registration: MY10-01587-0101 Award: Gold PRPI 2011 Co-inventors: Razman Ramli & Muhamadizuan Abdul Manah

Handy Fire Extinguisher

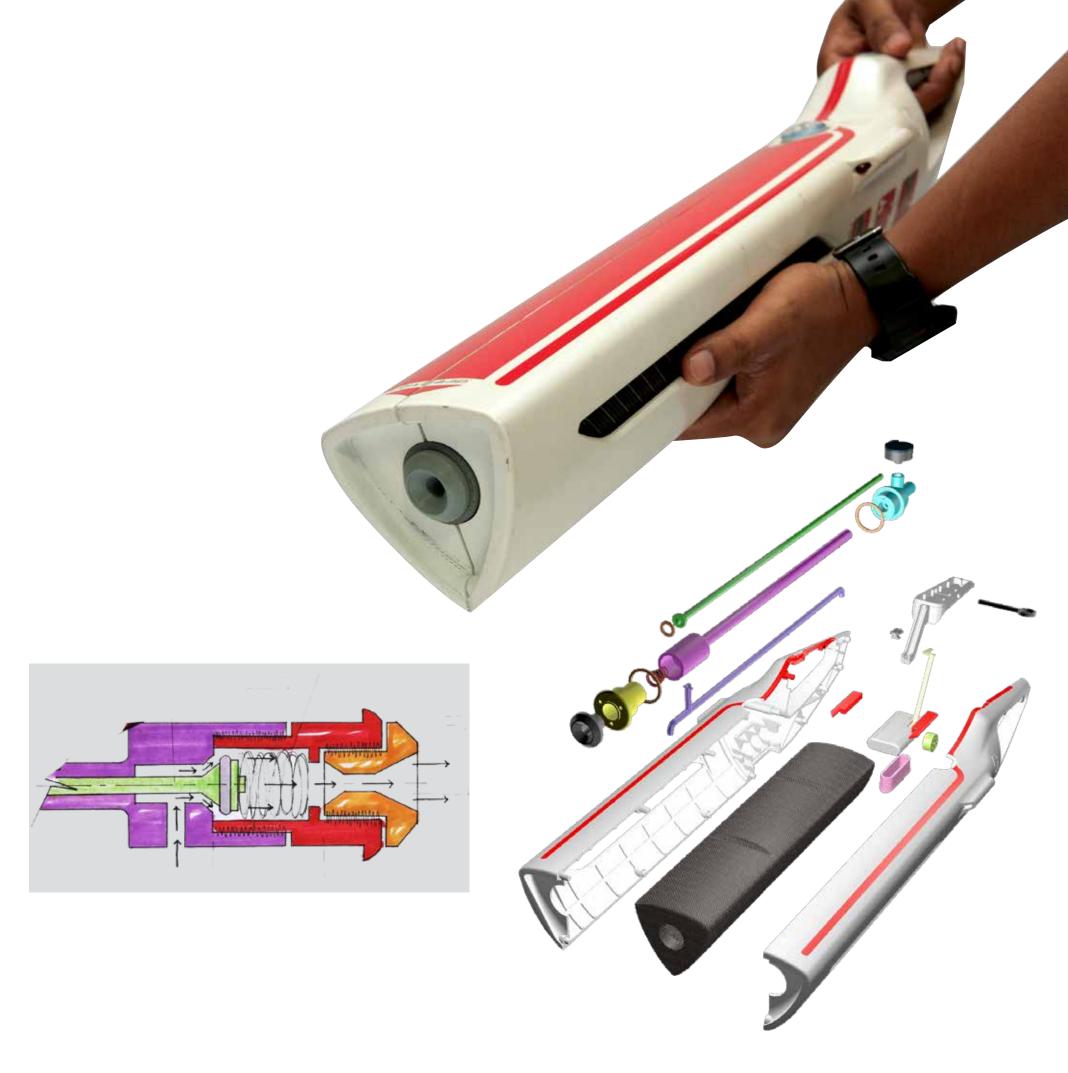
Mohd Faiz Yahaya & Khairul Manami Kamarudin

Fire cases are caused by many factors. In Malaysia, the lack of user's awareness towards the existence of fire extinguisher has been identified as one of the causing factors. This is due to the poor product appearance and non-user friendly. In addressing this issue, the designer conducted surveys and observation on users' understanding towards design appearance and function of the existing fire extinguisher. Through the analysis and design development process, the designer has successfully created a new external outlook for the fire extinguisher which emphasizes on aesthetic and function. Portraying an impressive styling, the new fire extinguisher model fulfills the aesthetic and functional aspects of design. This product will promote sensitivity amongst household owners to use fire extinguishers during emergency situations.



Mohd Azhar Mohd Amin Tawakkal
ID registration: MY11-00494-0101
Award: Silver PRPI 2011

Co-inventors: Mohd Faiz Yahaya & Indastri Saion

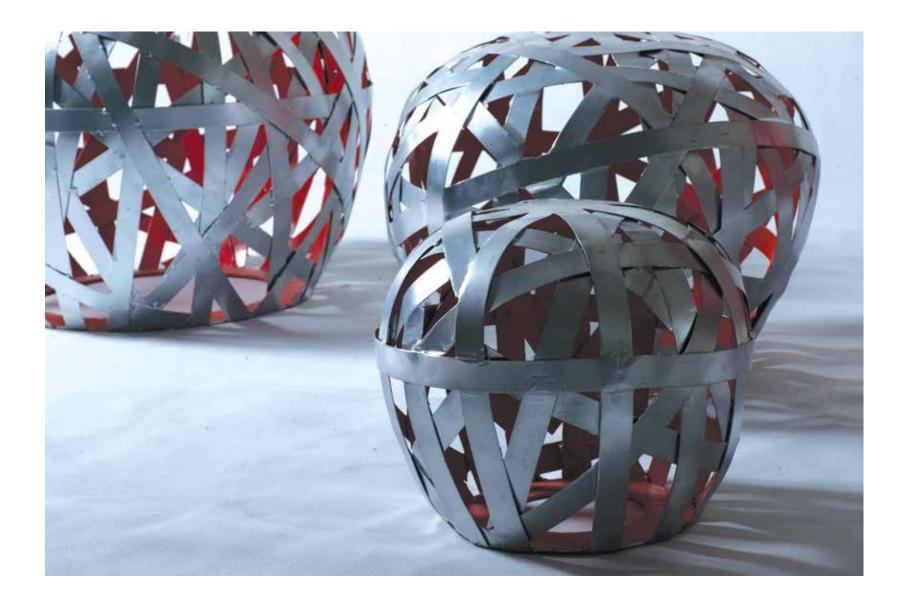


Functional Seating Sculpture

Hasri Yunardi Hassan & Ruhaizin Sulaiman

Under-utilized outdoor spaces can be associated with an empty or uninteresting environment. The absence of functional and appealing seating objects contributes to the underutilization of outdoor spaces fronting the Sultan Salahuddin Abdul Aziz Shah Cultural and Art Centre (SSAASCAC) located at Universiti Putra Malaysia. Hence, this may have influenced the public perception towards the image of SSAASCAC. To mitigate the problem, the designer

has conducted a study as a basis to design the suitable types of seating objects and materials to be used for the setting. The use of 'green material' is important to support environmental sustainability. Based on the identifiable aesthetic and human needs, a stylish functional seating sculpture is introduced to create a more attractive, lively and usable outdoor space for people.

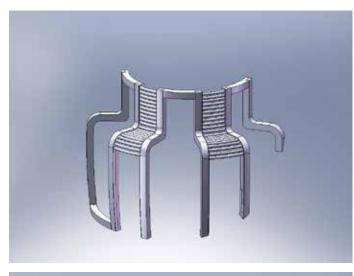


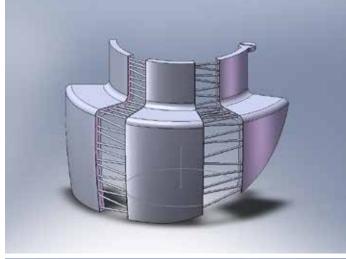


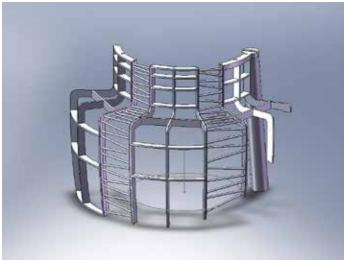


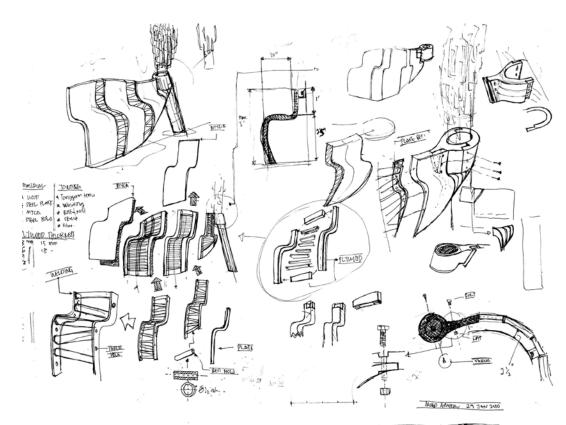


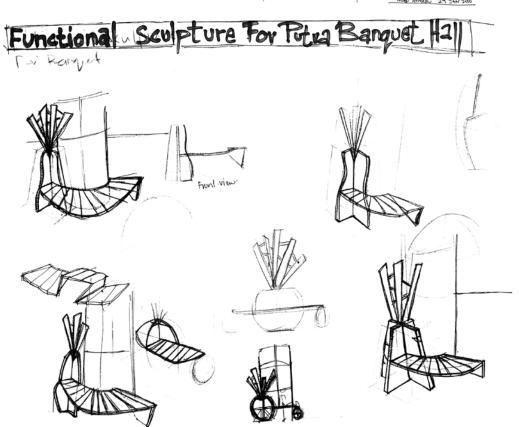












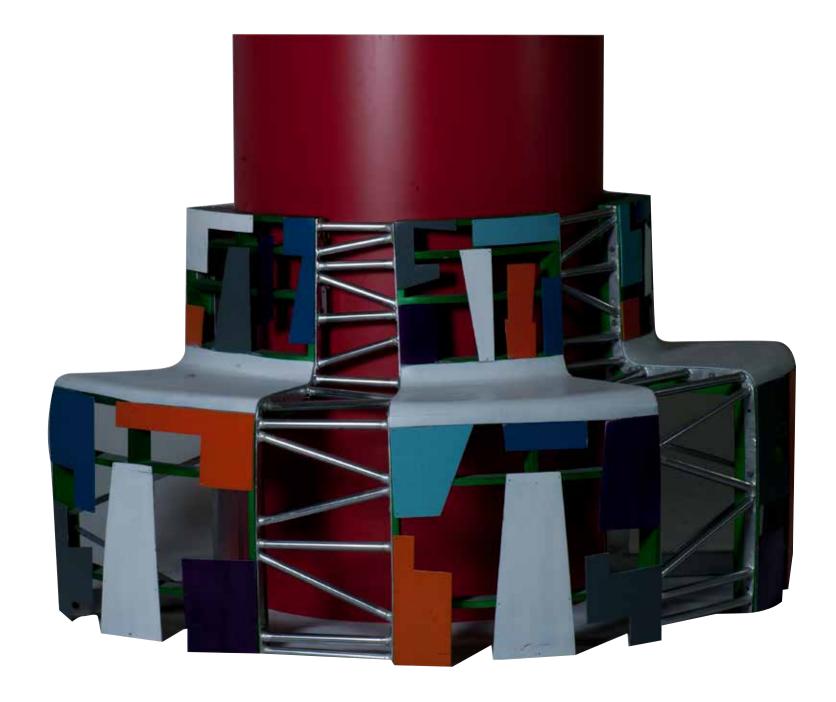
Mohd Amirru Abdullah ID registration: MY 10-01579-0101 Award: Bronze PRPI 2011 Co-inventors: Nik Aizan Nik Abdullah & Indastri Saion

Functional Sculpture Furniture

Nik Aizan Nik Abdullah & Raja Ahmad Azmeer Raja Ahmad Effendi

It is imperative for a product to be designed in response to the environmental issues. Designers have the tendency to produce impressive styling while in many cases disregard the need to address the environmental issues in the design development process. This includes the lack of understanding on the potential of green materials for environmentally sustainable products. The designer addresses the concern through furniture design. Based on his study on the design

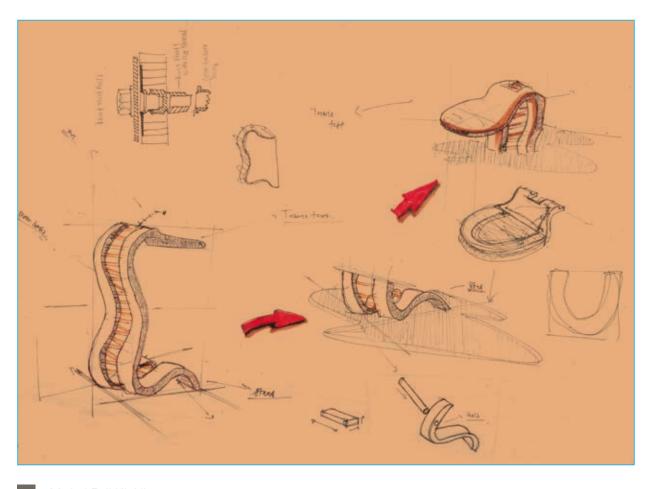
and materials appropriate for Universiti Putra Malaysia's Banquet Hall, a new design of functional sculpture furniture is introduced. The environmental friendly furniture uses biodegradable materials and the appearance is influenced by the Pier Moundry Art which symbolizes the ceremony, happiness and relationship elements in product design.



Eco-Rostrum

Baharudin Suarnur & Muhamad Faizal Che Leh

An effective corporate identity is influenced by an effective product appearance. The design concept, function and technology contribute to the image making of the product that can have a profound impact to an organization's competitive position. The designer addresses the issues regarding lacking of identity of the UPM's rostrum and its limitation on the application of creative function and technology. A survey and observations on the effectiveness of the design, material and the corporate identity of the university's existing rostrum were conducted to identify the functional and aesthetic needs appropriate to the current image of the organization. A new compact and "minimalist" style rostrum is designed in compliance with the design issues identified in the study. A wood plastic composite which is considered as an environmentally friendly material is used to respond to the need for environmental sustainability.



Mohd Zulkifli Ali ID registration: MY 10-01584-0101 Co-inventors: Baharudin Suanur & Hasri Yunardi Hassan











Military Medical Pack

Mohd Faiz Yahaya & Siti Mastura Ishak

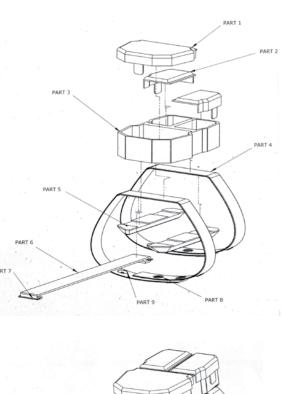
In military units, soldiers usually depend on medical officers or combat medic in providing them with medical care when injuries happen. In a worst case scenario, if an injured soldier is separated from his unit in the battlefield, matters will worse if communication is lost and the injury could not be treated by a combat medic. Therefore, with assistance from the Malaysian's Ministry of Defense (MOD) and Science and Technology Research Institute of Defense (STRIDE), the designer had conducted a survey to propose a design solution for the problem. As a result, a medical kit for the individual soldier was designed to be used during military operations. The product not only provides a multi-resistant and heavy duty medical kit but also compartments that can separate and divide the medical prescription accordingly.

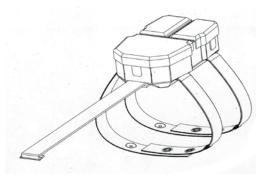


Ahmad Nazirul Wanchik
ID registration: MY11-00566-0101
Award: Bronze PRPI 2011

Co-inventors: Mohd Faiz Yahaya & Hasri Yunardi Hassan











Disposable Food Container

Shahrul Azman Shahbudin & Indastri Saion

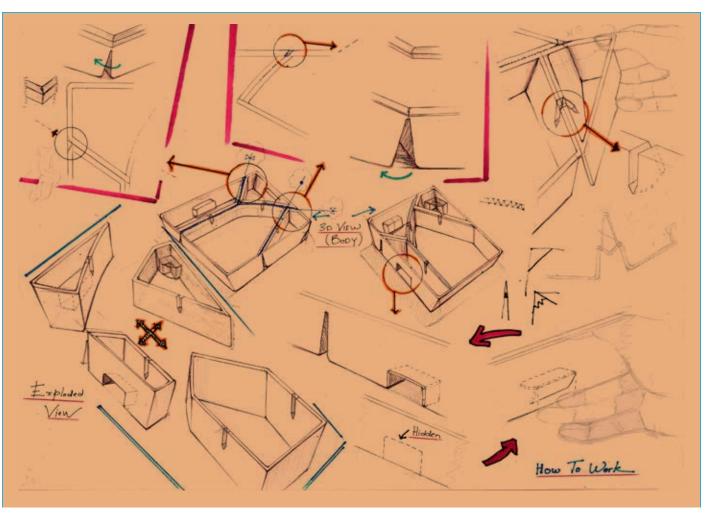
Environmental problems are mainly attributed to the impact caused by our lack of caring towards nature. For instance, the extensive use of polystyrene as a material for disposable food container is found to be hazardous to the environment. In understanding the impact, the designer has carried out an in-depth research on the subject by assessing the sensitivity level among food sellers and users on the negative effect of polystyrene food containers as well as identifying alternative materials that can be used for a new container. Environmental friendly food container for the famous Malaysian cuisine, 'Chicken Rice', has been designed using biodegradable and recycled material. For better usability, different compartments are provided for soy sauce, soup, chili, rice and chicken which contribute to the uniqueness of the product.

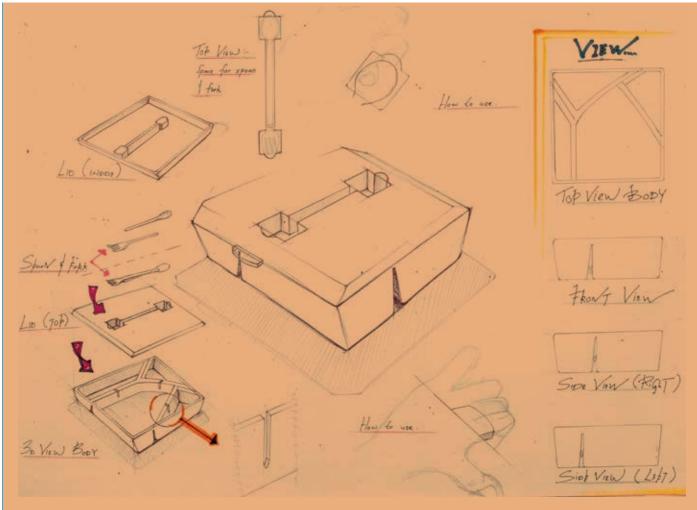






Noor Shahidatul Akma Abdul Razak ID registration: MY 10-01583-0101 Award: Gold PRPI 2011 Co-inventors: Bakri Bakar@Ismail & Indastri Saion







Exhibits

- UNIVERSITAS TRISAKTI, INDONESIA
- SPECIAL MENTIONED NIPPON PAINT AWARDS 2010

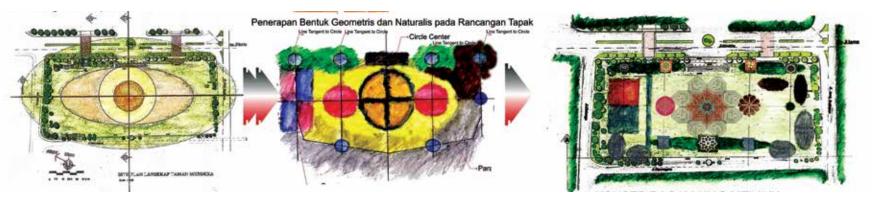
Universitas Trisakti, Indonesia

Lapangan Merdeka Landscape of Pangkal Pinang: In Search of a Malay Islamic Cultural Concept Quintarina Uniaty & Nur Intan Mangunsong

Lapangan Merdeka was planned as a cultural area aimed to preserve natural as well as local people culture of Bangka Belitung. A concept reflecting Islamic Malay culture and symbols was therefore suggested to be applied in the urban park. As a green open space, the park presented an integrated Islamic concept in terms of geometric patterns, ectagonal and

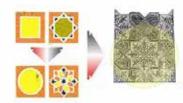
flowerish decoration. The focal point of the design was the balance between nature and the built environment attached to the culture. In addition, the application of ethnic plants in such design created a specific and unique attraction providing added value to the site.







MOSLEM CONCEPT



Missiem Geometrik Pethom This Meislem Geometrik Pethom come from elebraride four loos (which is the symbol of hot, calld, humal and dry) and Estegon Pethom (florish)













Tampuk Managis Decoration







SUASANA AREA TAMAN TANAMAN ETNIK



SUASANA AREA MAIN ENTRANCE







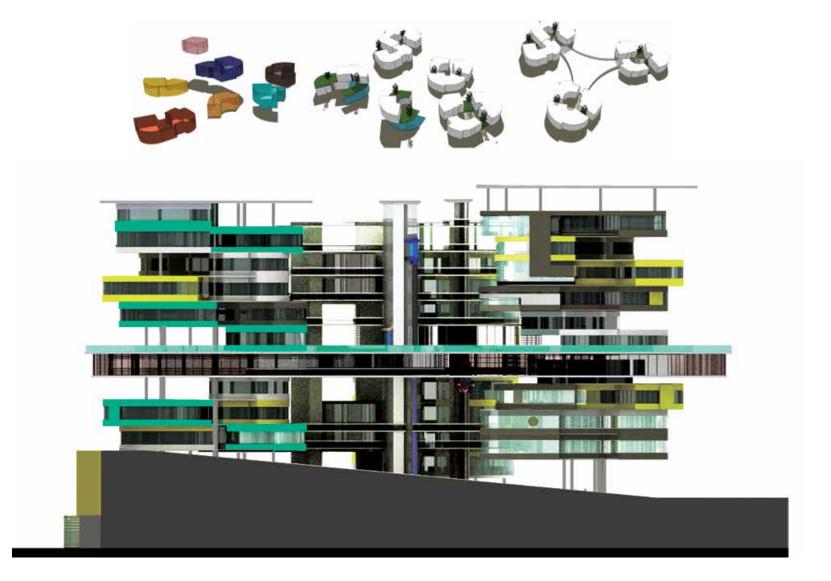


■ Muhammad Ramlan

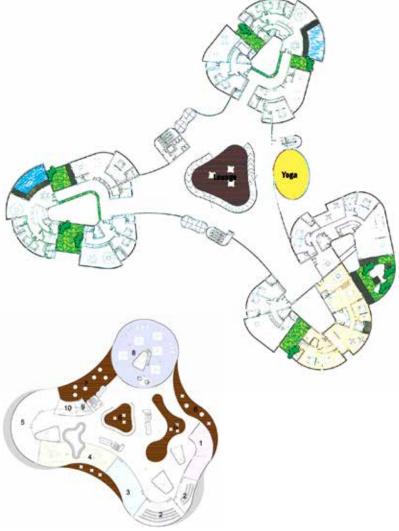
Special Mentioned Nippon Paint Awards 2010

Colour Interlacing
Meor Mohammad Fared Meor Razali

The hard and sombre looking concrete urban environment degrades the balance between human and environment. Whilst the perception of colour differs from individuals, the selection of colour should excite our senses to be part of the urban fabric. The task of designing a Vertical LOHAS (Lifestyle of Healthy and Sustainable) is to interlace soft hued colours to evoke an invigorating and healthy lifestyle that blends sustainable design principles with sinuous organic forms. Here, Khay Mee uses colour to reconfigure the facades by interweaving yellow, blue and white colours to appease the surrounding environment. The interlacing of colours created clusters, breaking homogeneity and dynamics to the facade. Her scheme redefines the role of colour as part of the urban reinvigoration strategies.









■ Tee Khay Mee

Acknowledgements

The organisers would like to extend our deepest thanks to the following, without whom this project would not have been possible:

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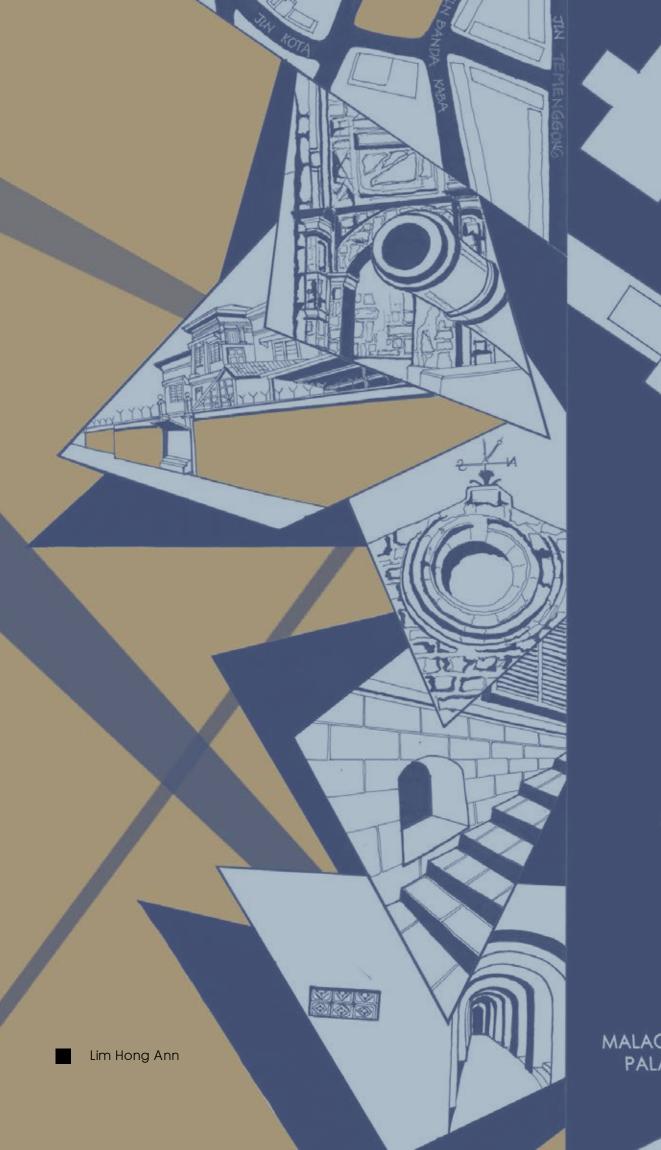
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