ATBR 1106 ARCHITECTURAL DESIGN STUDIO 1

CHUNG JUN KIT 19WVD02503

CHUNG JUN KIT

STUDENT ARCHITECT

017-823-2168

chungjk-wv19@student.tarc.edu.my

ABOUT ME

BORN IN 12 JULY 2000, HOMETOWN SANDAKAN, SABAH. HOBBIES SINGING, DRAWING, DANCING, EXPLORING AND CRAFTS.

EDUCATION

TARUC, DIPLOMA IN ARCHITECTURAL

LANGUAGES

ENGLISH CHINESE MALAY

OBJECTIVE

BRING SOMETHING NEW TO THE WORLD. NEVER GIVE UP AND HARDWORKING IS THE KEY TO BE A SUCCESFUL ARCHITECT.

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PATTERN, TEXTURE, COLOURS

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MODULAR ARCHITECTURE STUDENT EXHIBITION DISPLAY STAND DESIGN

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JUNNIX

PROJECT 1: PATTERN, TEXTURE COLOUR

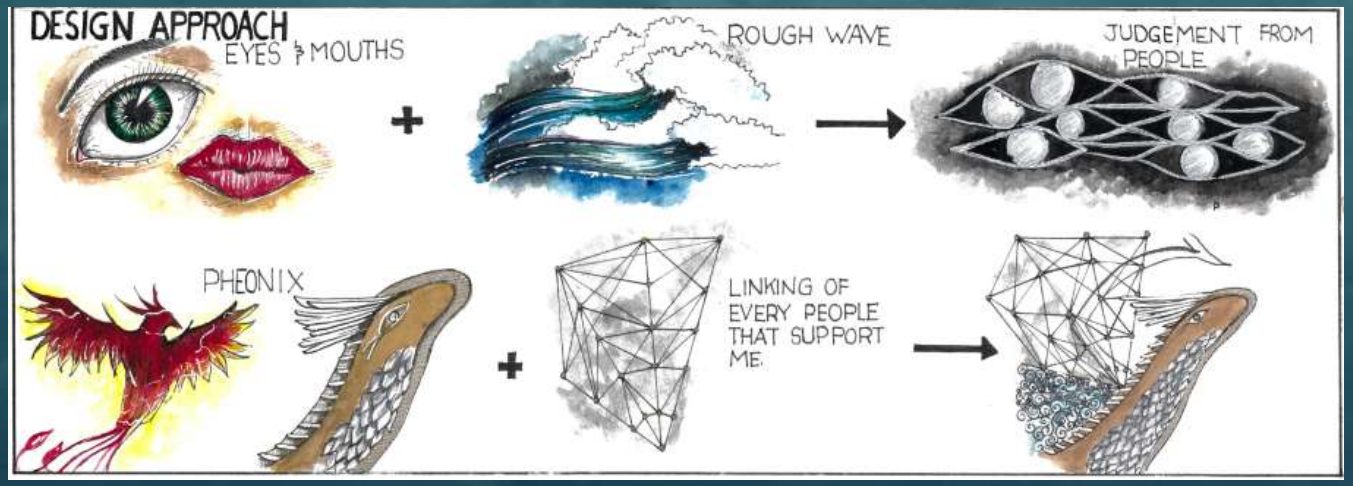
INTRODUCTION

- PATTERN IS MORE A VISUAL RECOGNITION OF A SERIES OF LINE AND CURVES IN A DESIGN THAT REPEAT THEMSELVES .
- TEXTURE WOULD REFER TO THE SENSE OF TOUCH .
- COLOUR IS A SENSORY PERCEPATION THAT HAS EFFECTS THAT ARE SYMBOLIC, ASSOCIATIVE, SYNESTHETIC, AND EMOTIONAL .

DESIGN INTENTION

I TRIED TO FLY BUT I CAN'T BECAUSE OF THE JUDGEMENT. HARD WAVE THAT IS SURROUNDED BY DARKNESS. DAY BY DAY, I MEET FRIENDS AND RELATIVES WHO SUPPORT ME AND GIVING THE STRENGHT TO BUILD UP MY CONFIDENCE. BECAUSE OF THEM, I START TO FLY AGAIN SUCCESSFULLY AND MY BODY LEFT THE HARD WAVE AND STARTED TO SHINE BRIGHTLY FLY UP TO THE SKY.

DESIGN APPROACH



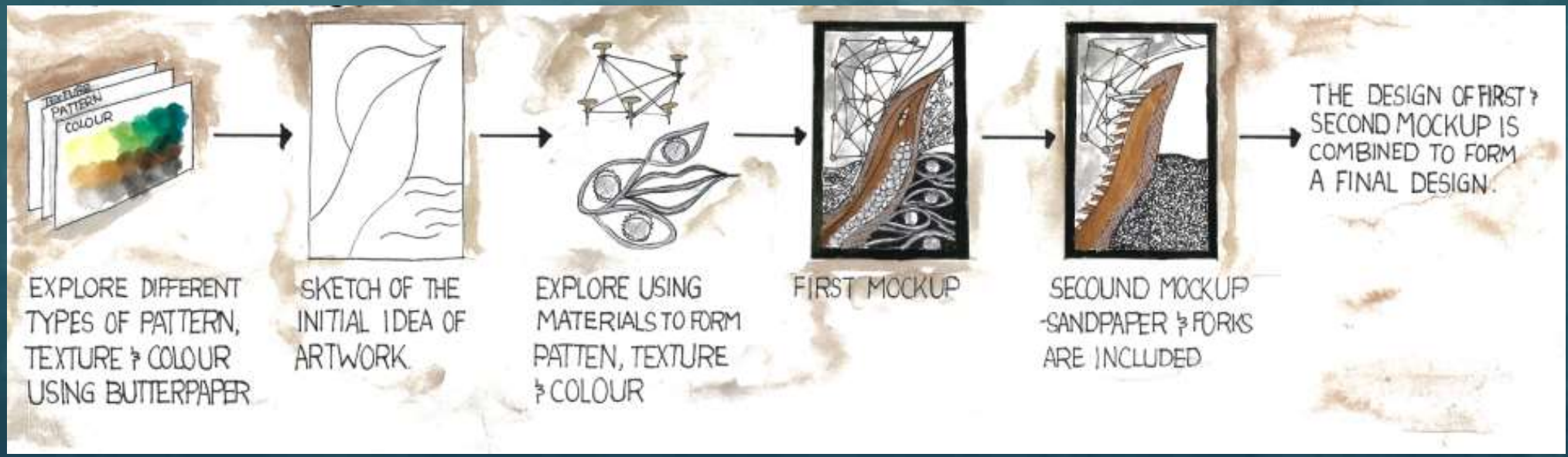
MATERIALS

DESIGN PRINCIPLE

NETWORK : A NETWORK CONFIGURATION CONSISTS OF PATHS THATCONNECT ESTABLISHED POINT IN SPACE.

REPETITION : STRUCTURAL PATTERNS OFTEN INCORPORATETHE REPETITIONOF VERTICAL SUPPORTS AT REGULAROR HARMONIOUS INTERVALS.

DESIGN PROCESS



DIVERSITY

PROJECT 2:
MODULAR ARCHITECTURE
STUDENT EXHIBITION
DISPLAY STAND DESIGN

INTRODUCTION

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CHARACTERISTIC

LAYERING

THE ACTION OF ARRANGING SOMETHING IN LAYERS.A THICKNESSOF SOME MATERIALS LAID ON OR SPREAD OVER A SURFACE

GEOMETRIC

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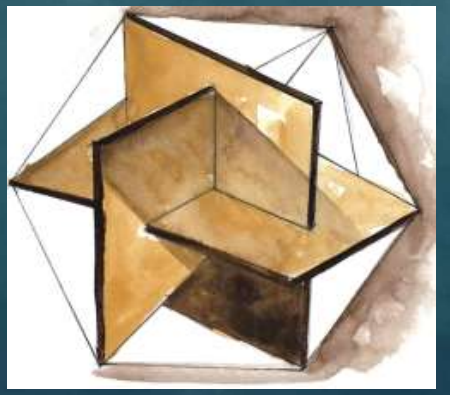

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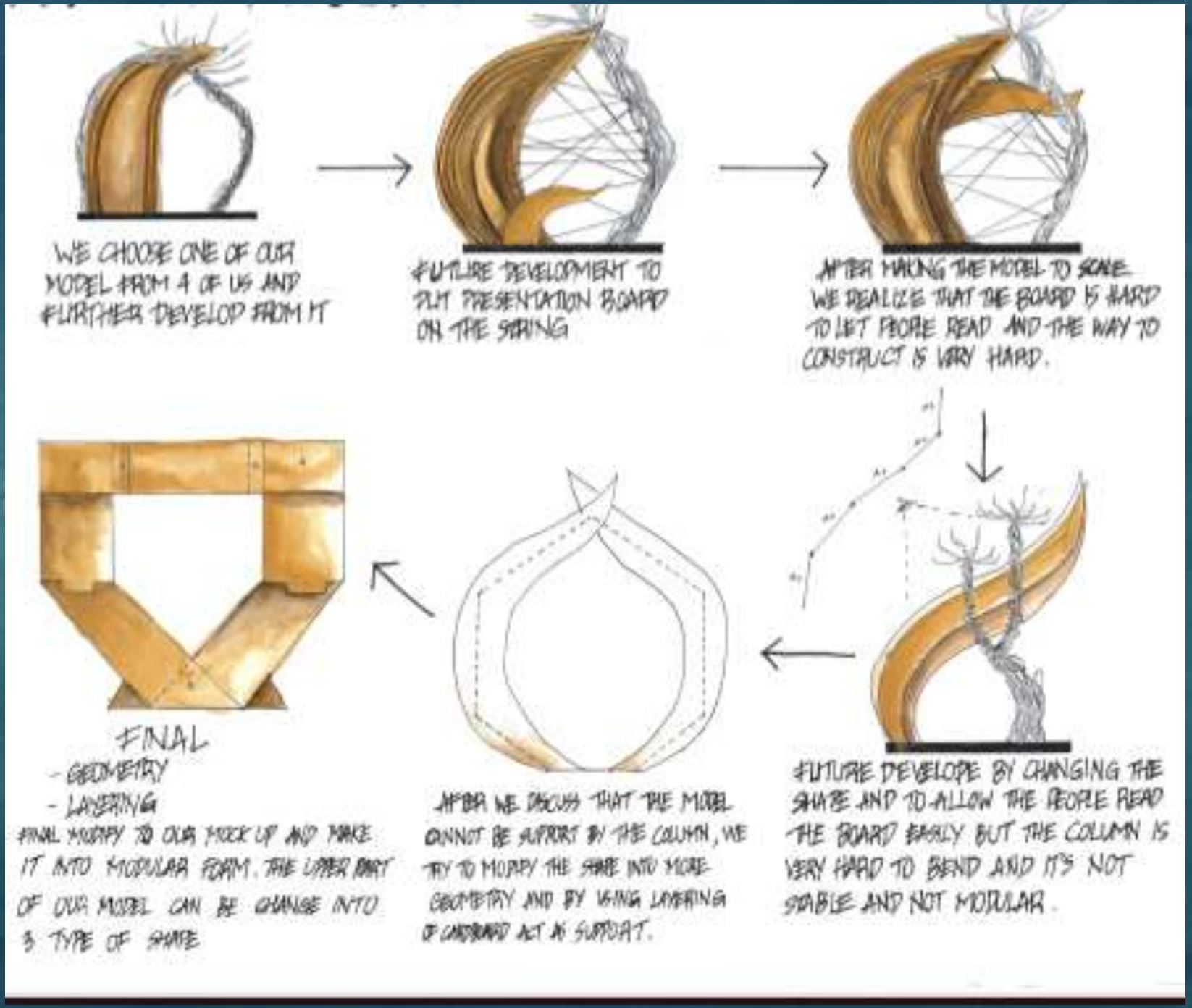
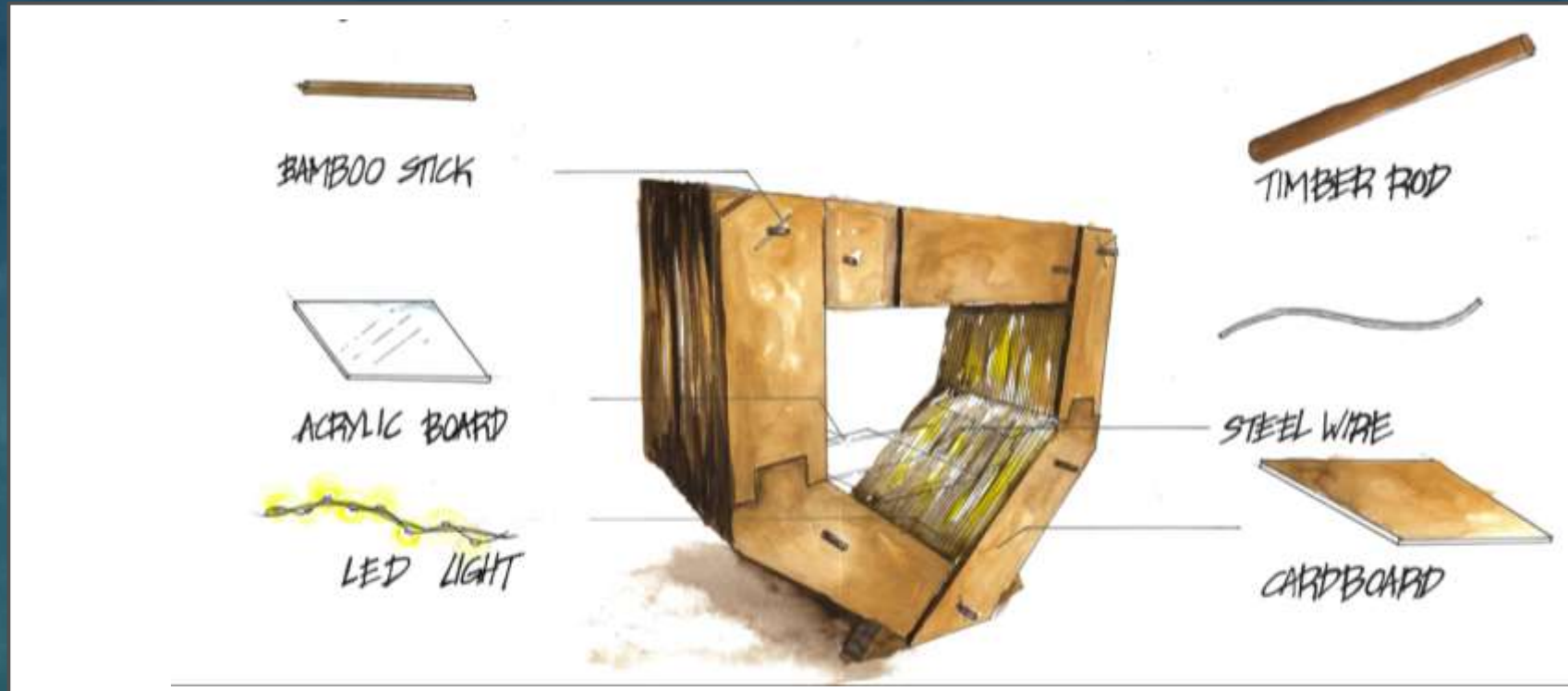
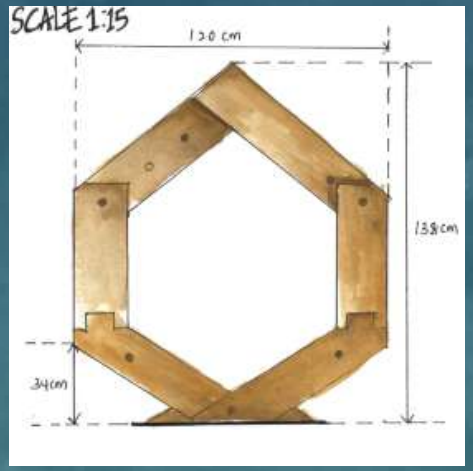


MAETRIALS


BAMBOO STICK
TIMBER ROD
ACRYLIC BOARD
STEEL WIRE
LED LIGHT
CARDBOARD

MODEL VIEWS

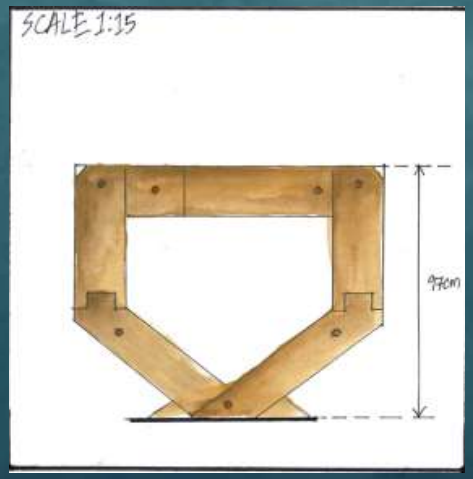
PLAN



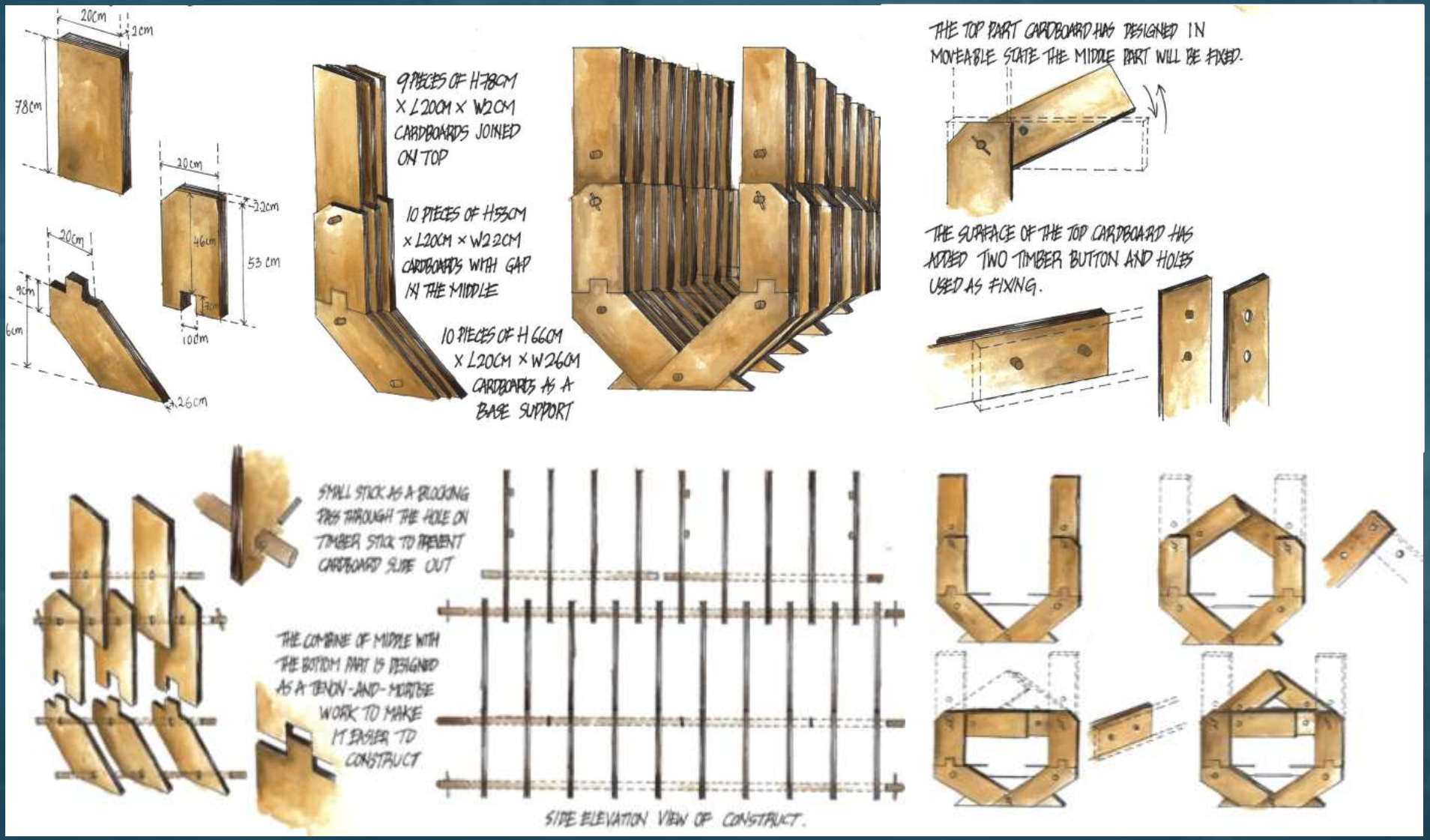
FRONT

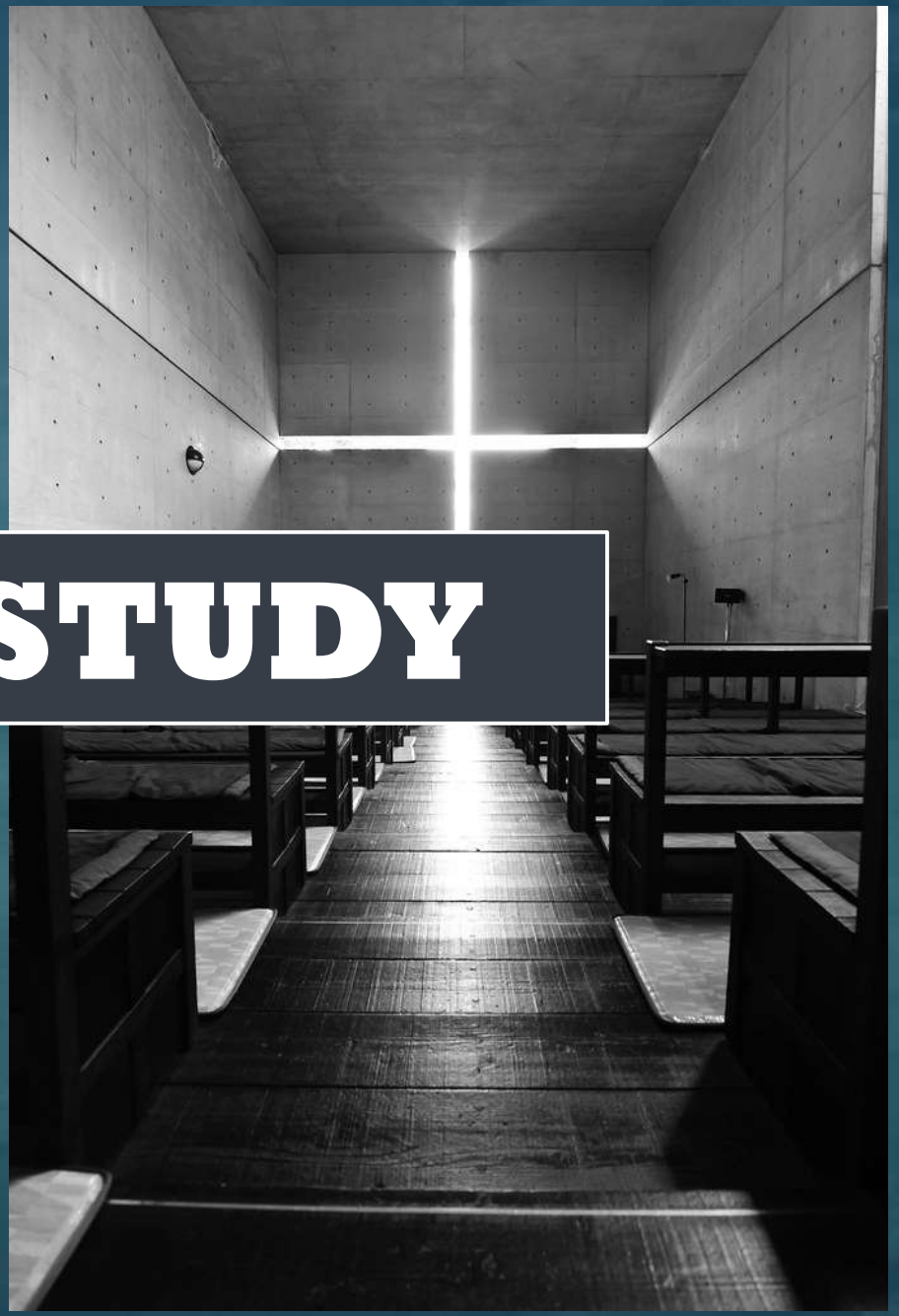
SIDE

ISONOMETRIC



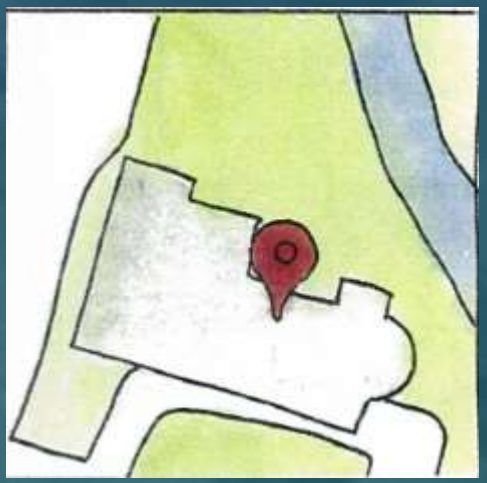
CONSTRUCTION DETAILS





PRECEDENT STUDY

ST.MARY'S CATHEDRAL

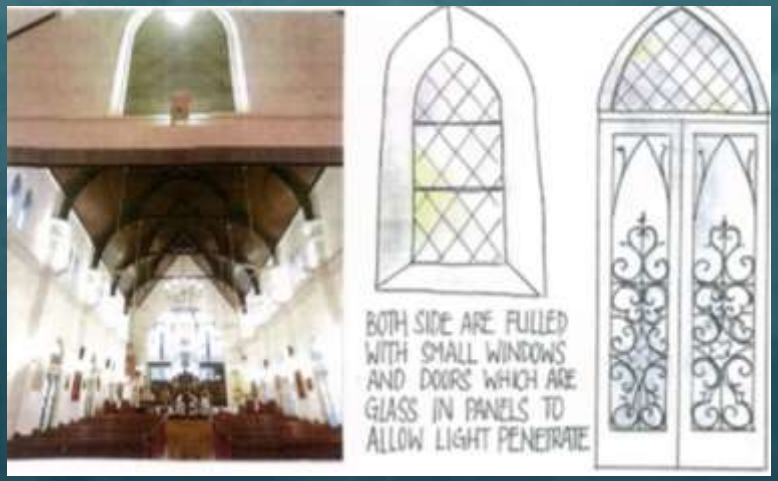


INTRODUCTION

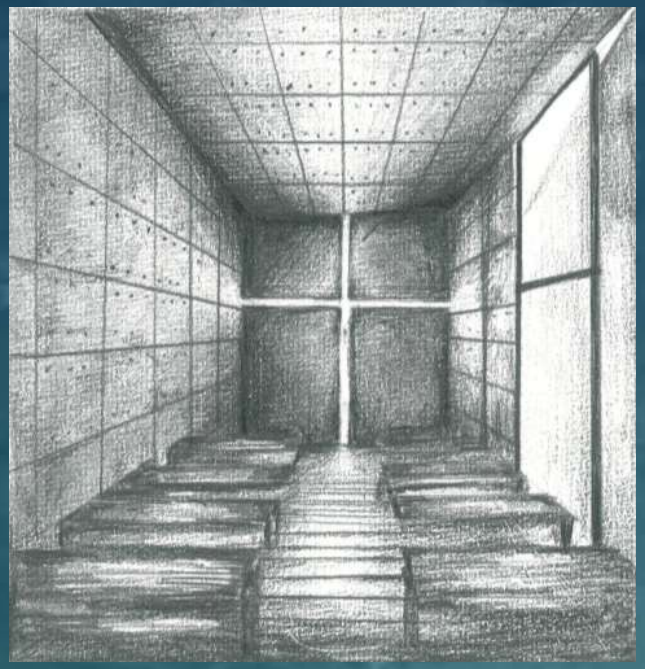
ST.MARY'S CATHEDRAL IS THE MOTHER CHURCH OF THE DIOCESE IN MALAYSIA. IT'S FOUNDED IN 1894 AND DESIGNED BY ARCHITECT(S) A.C.A NORMAN IN THE EARLY ENGLISH GOTHIC AECHITECTURAL TYPE. THE CHURCH NOW IS LOCATED IN CITY CENTRE, KUALA LUMPUR.

INTERIOR DETAILS OF CHURCH

THE SEMICIRCULAR ARCH WINDOW WITH COLOURFUL STAINED GLASS ARE SURROUNDING THE CLERESTORY. THE SUNLIGHT PENETRATE TO THE STAINED GLASS, DAYLIGHT HAS BRIGHTEN CLERESTORY WITH COLOUR.



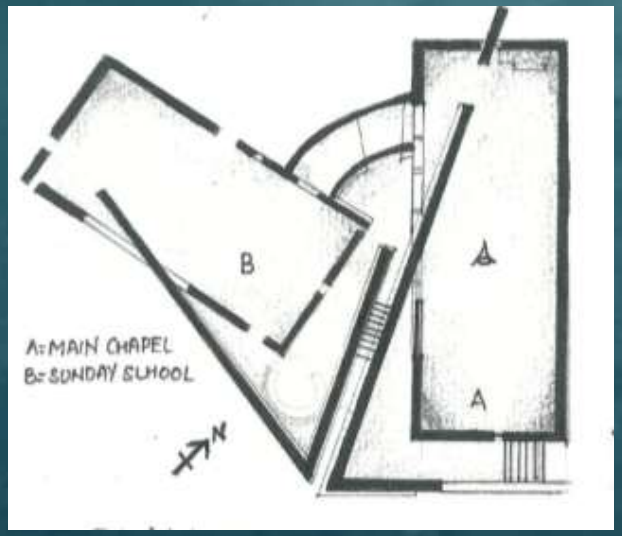
THE WINDOW AND DOOR AT BOTH SIDE IS GLASS



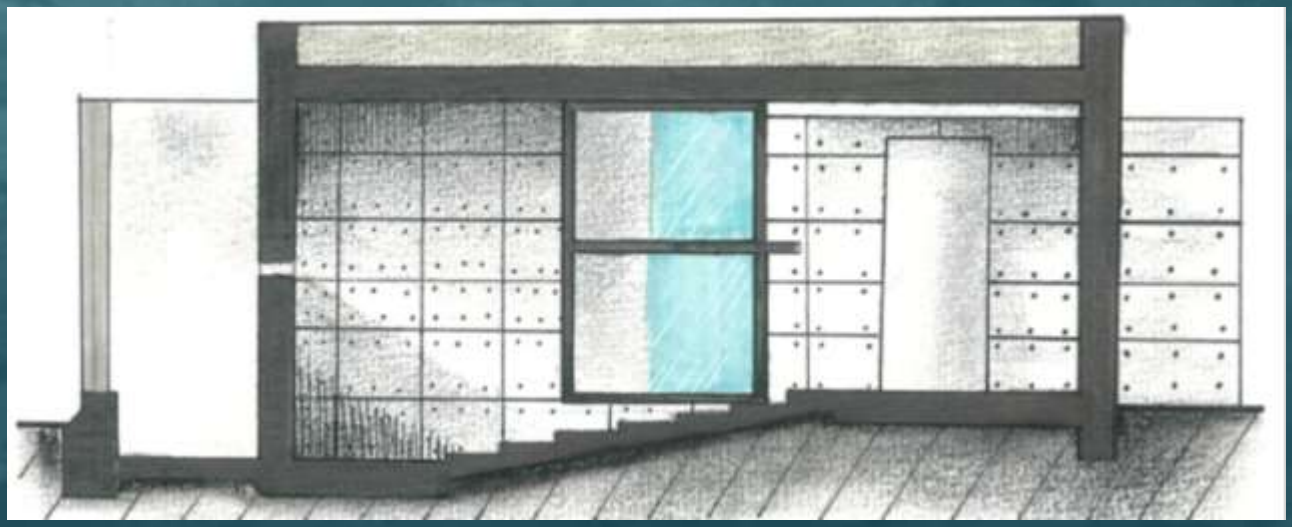
IBARAKI KASUGOKA CHURCH

INTRODUCTION

THIS CHURCH IS DESIGNED AS A PLACE TO RETREAT AND LEAVE THE OUTSIDE WORLD. IT ACTS AS A SPIRITUAL PLACE OF TRANQUILITY. THE ONLY GLIMPSE OF THE OUTSIDE WORLD IS CONTROLLED BY THE AMOUNT OF THE LIGHT FILTERED THROUGHOUT THE DESIGN.

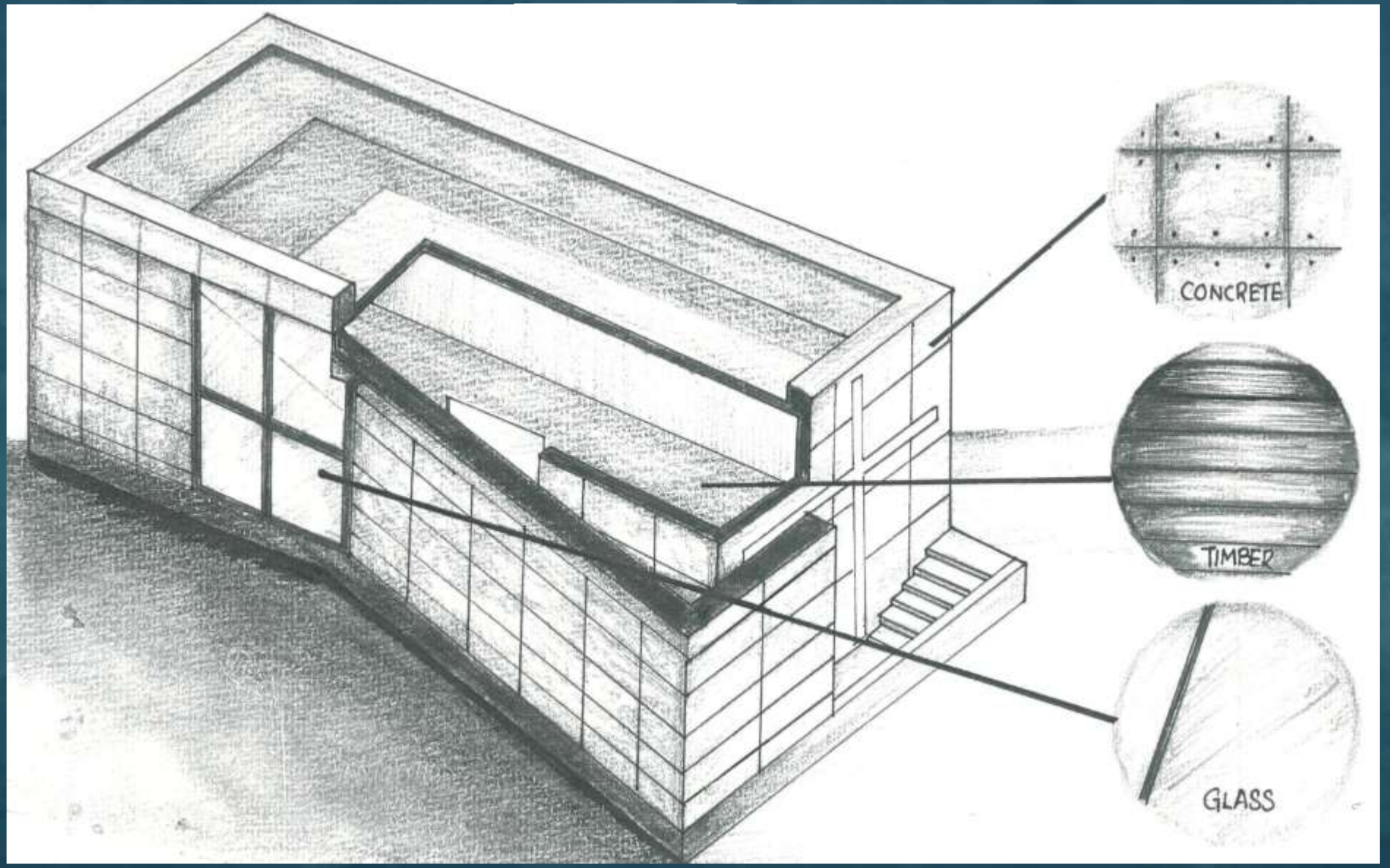


PLAN



SECTION

MATERIALS



BOUNCING OF LIGHT

THE WALLS LET THE LIGHT DIFFUSE AND DISSOLVES INTO THE INTERIOR, WHICH IS KEPT BARE AND MINIMAL IT IS ALMOST AS IF YOU CAN SEE EACH PARTICLE OF LIGHT TRAVELLING THROUGH THE AIR, BOUNCING OFF THE WALL, CHANGING DIRECTION AND DISPERSING. THE DIMMING OF THE INTERIOR LIGHT HERIGHTEN THE STRENGTH AND PRECIOUSNESS OF THE LIGHT ENTER THROUGH THE CROSS.

LIGHT IS THE MOST IMPORTANT ELEMENTS MATERIAL ANDO USES IN HIS WORK. HE HADA QUOTE STATING, "IN ALL MY WORK, LIGHT IS AN IMPORTANT CONTROLLING FACTOR. I CREATE ENCLOSED SPACES MAINLY BY MEANS OF THICK CONCRETE WALLS. THE PRIMARY REASON IS TO CREATE A PLACE FOR INDIVIDUAL, A ZONE FOR ONESEIF WITHIN SOCIETY. WHEN EXTERNAL FACTORS OF A CITY'S ENVIRONMENT REQUIRES THE WALL TO BE WITHOUT OPENINGS. THE INTERIOR MUST BE ESPECIALLY FULL AND SATISFYING.

USER BEHAVIOUR IN THE CHURCH OF LIGHT IS MAINLY STIMULATED BY THE BUILDING ITSEIF. THE BUILDING MAY LOOK SMALL BUT AT EVERY CURVE THE USER MAY SEE A TOTALLY CHANGED VIEW OF THE BUILDING. THE CIRCULATION SPACE IN THE CHURCH CONTROLLED BY THE ANGLE WALL

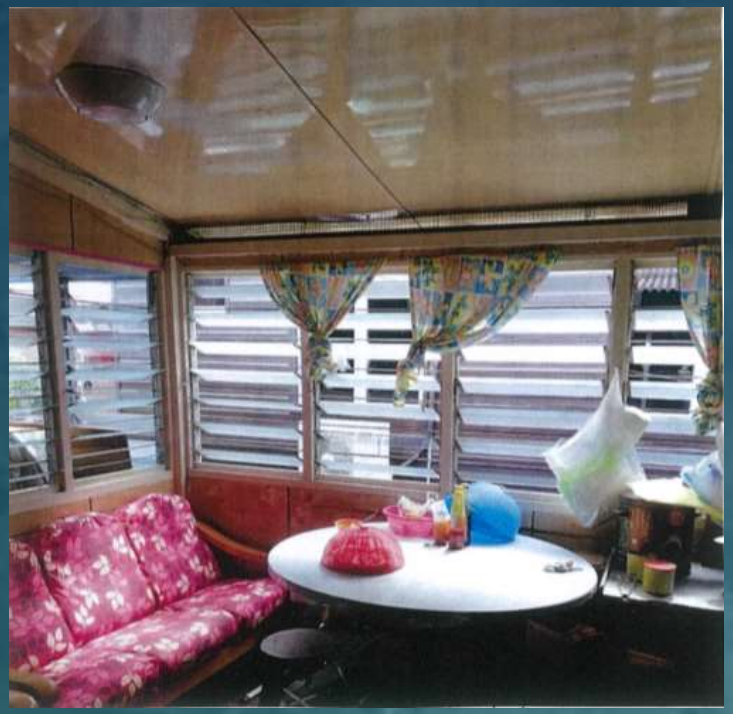
LIGHTS AND SHADOW

FROM THIS PHOTOS, WE CAN SEE HOW LIGHTS PROTRUD FROM THE CRUCIFIX WHEN TIME CHANGED. BESIDE THE VERY ORIENTATION OF THE SAID OPENINGS, RESPECTIVELY FACING NORTH AND EAST, FOCALISES THE LIGHT ENTRANCE DURING THE MORNING.

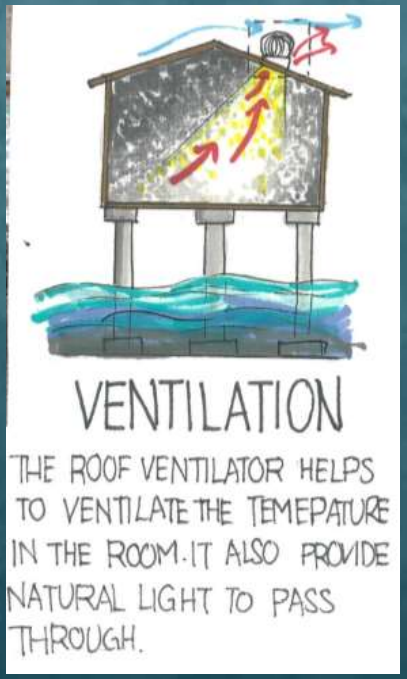
BULI SIM-SIM

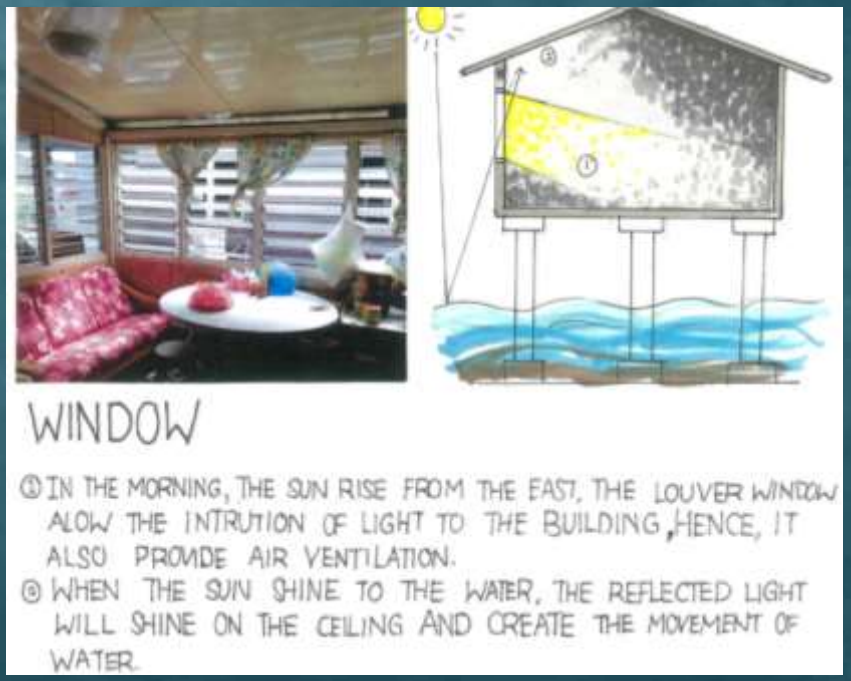
INTRODUCTION

THIS HOUSE IS MY GRANDPARENT HOUSE. IT WAS BUILD IN 1969. IT'S A SINGLR STORY HOUSE AND IT STAYS ON TOP OF THE WATER THIS IS THE LIVING ROOM WITH MANY LIGHT GO INTO THE HOUSE.



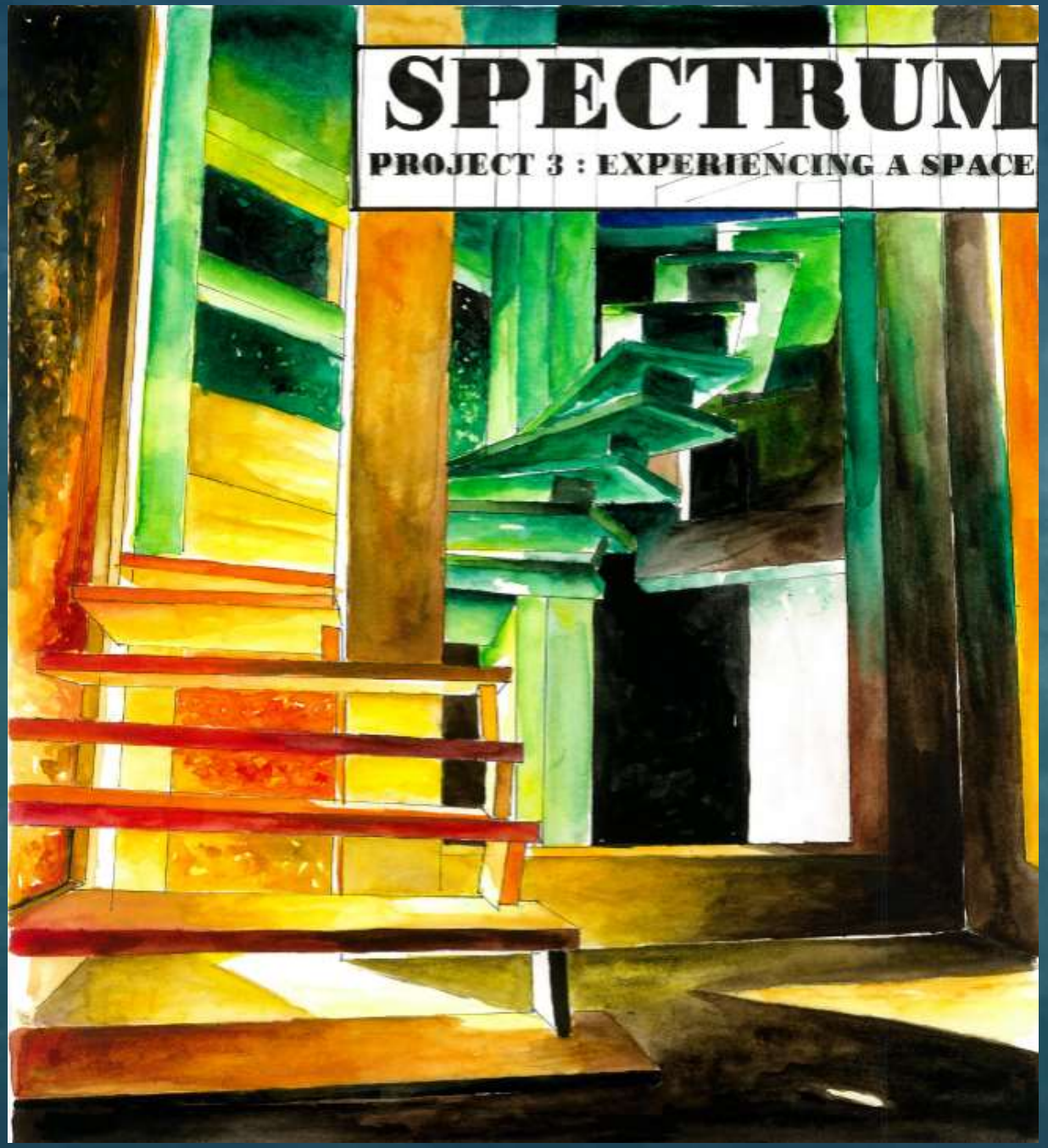
PLAN





SPECTRUM

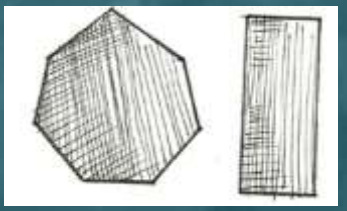
PROJECT 3: EXPERIENCING SPACE



PROJECT INTENTION

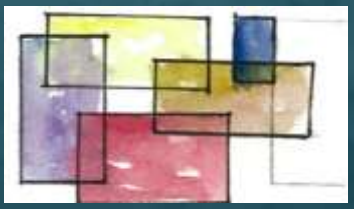
MY INTENTION IS TO CREATE A COLOURFUL SPACES BY THE EMERSION OF COLOUR. IT DERIVED FROM COLOURED STAIN GLASS FROM ST.MARRY'S CATHEDRAL. WHEN LIGHT PASSES THROUGH A MEDIUM AND CREATE A COLOURFUL AND DELIGHTFUL SPACE. A SPACE THAT'S FULL OF EMOTIONS, AND CHANGE YOUR MOOD WHEN YOU ARE INSIDE .

CHARACTERISTIC



GEOMETRY

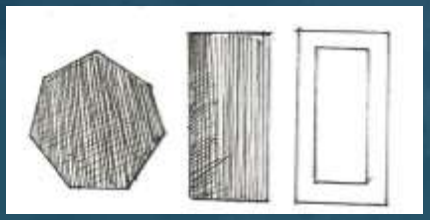
ACCORDING TO THE METHODS OR GEOMETRY PATTERNS OR SHAPES CONSISTS OF REGULAR SHAPES OR LINE.



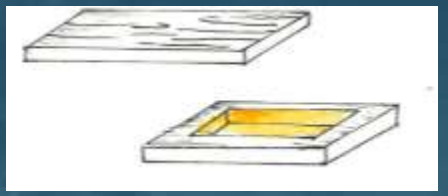
LAYERING

ACTION OF ARRANGING SOMETHING IN LAYER.

STRUCTURAL ELEMENT



PATTERN
THE WHOLE MODEL IS BUILD WITH RECTANGULAR SHAPE AND THE WAY OR ARRANGING IS HEPTAGON SHAPE.

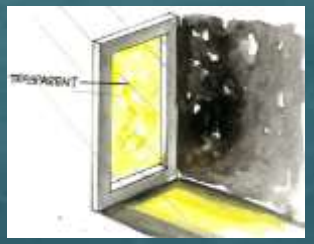


TEXTURE
ALL RECTANGULAR SHAPE ARE MADE FROM TIMBER IT GIVES A ROUGH TEXTURE.

COLOUR
BY CREATING A COLOURFUL SPACE, THE ARRANGMENT OF THE COLOURED TINTED GLASS IS FROM WARM TO COLD.

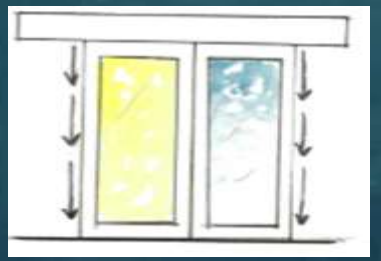
VOLUME
THE SHAPE OF THE HEPTAGON CREATE A VOLUME.

A) SOLID
A SOLID SURFACE HELPS TO LIMIT AND CONTROL THE LIGHT TO THE SPACE.

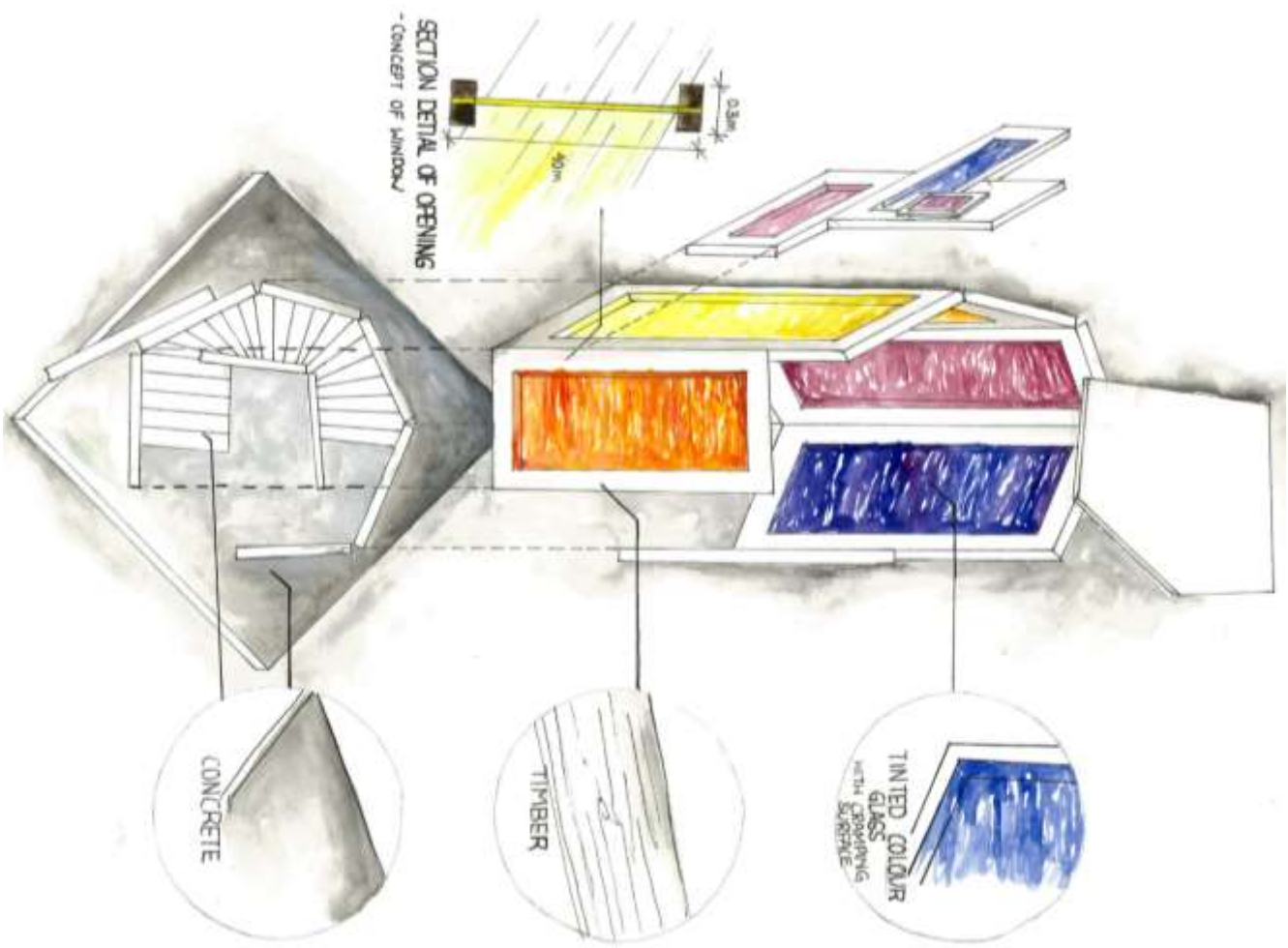


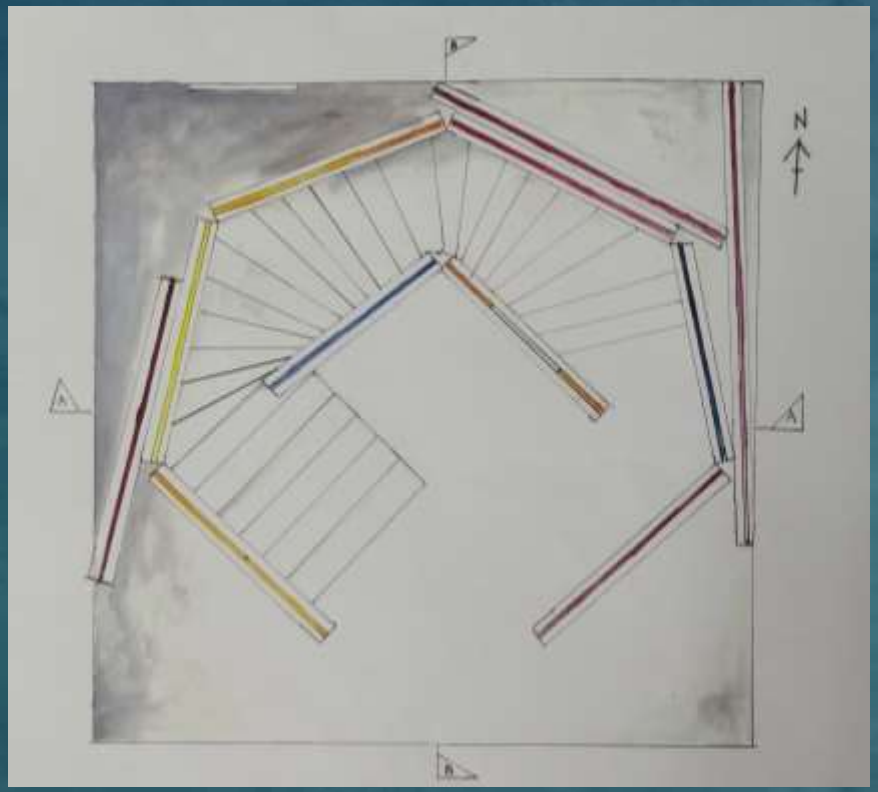
B) TRANSPARENT
A TRANSPARENT SURFACE THAT ALLOW LIGHTS TO PASSES THROUGH AND CREATE A COLOURFUL SPACES.

VERTICAL AND HORIZONTAL PLANS
ACT AS A COLUMN AND BEAM WHICH HELPS TO TRANSFER LOAD.



SECTIONAL AXONOMETRIC





PLAN
(SCALE 1:25)

SECTIONAL ELEVATION A-A
(SCALE 1:25)

SECTIONAL ELEVATION B-B
(SCALE 1:25)












APPENDIX

PROJECT 1

JUNNIX

INTRODUCTION

- PATTERN IS MORE OF A VISUAL RECOGNITION OF A SERIES OF LINES AND CURVESIN A DESIGN THAT REPEAT THEMSELVES.
- TEXTURE WOUID REFER TO THE SENSE OF TOUCH.
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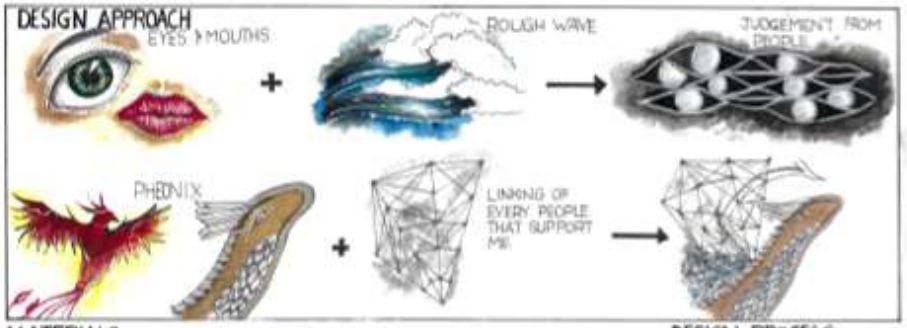
DESIGN APPROACH



MATERIALS

DESIGN PROCESS

CHUNG JUN KIT

PROJECT 1 PATTERN, TEXTURE, COLOUR

JUNNIX

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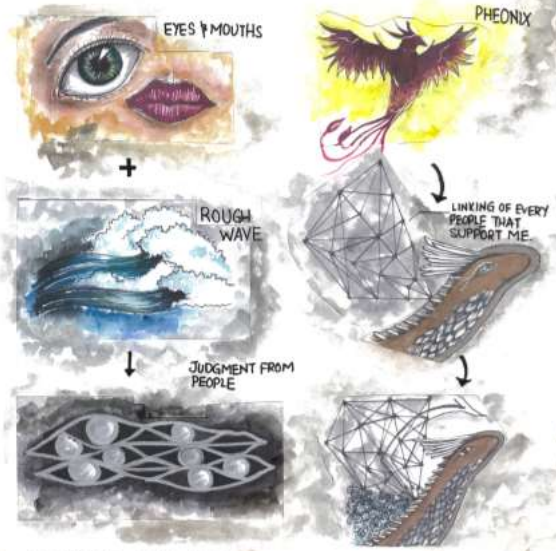

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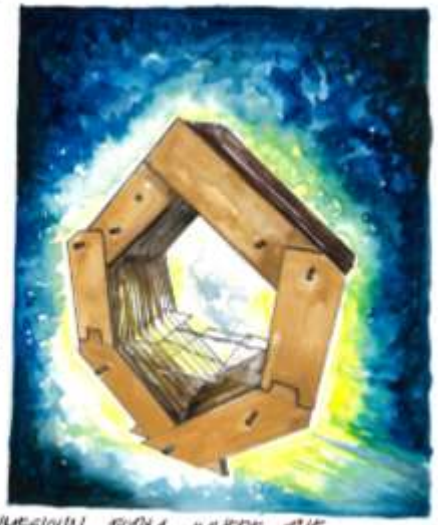
DESIGN PROCESS

CHUNG JUN KIT

MODULAR ARCHITECTURE STUDENT EXHIBITION DISPLAY STAND DESIGN

PROJECT 02

DIVERSITY



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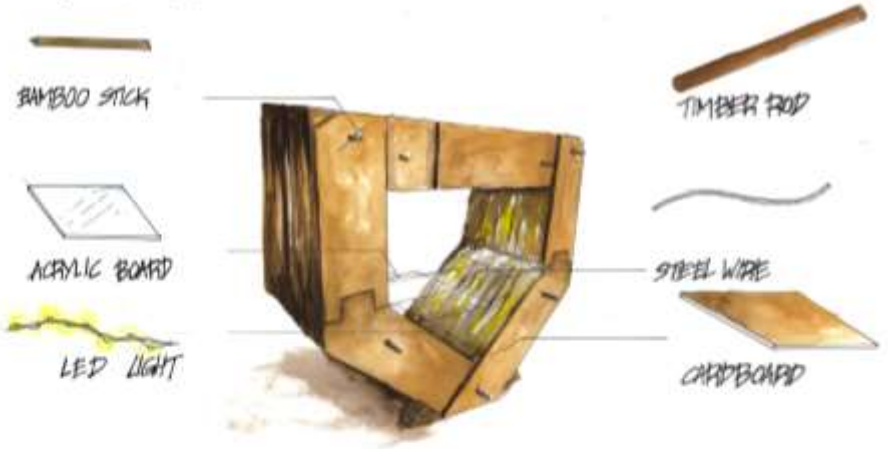
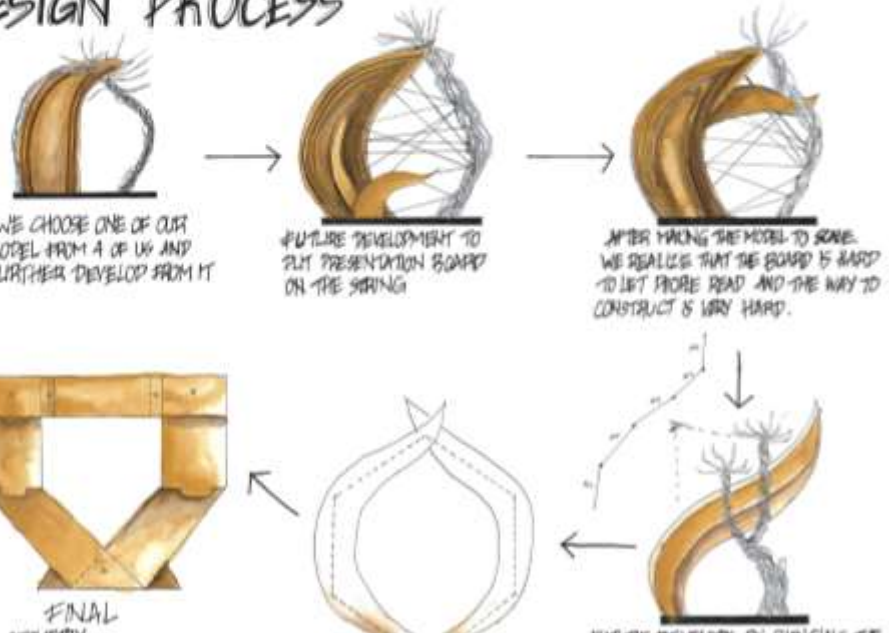
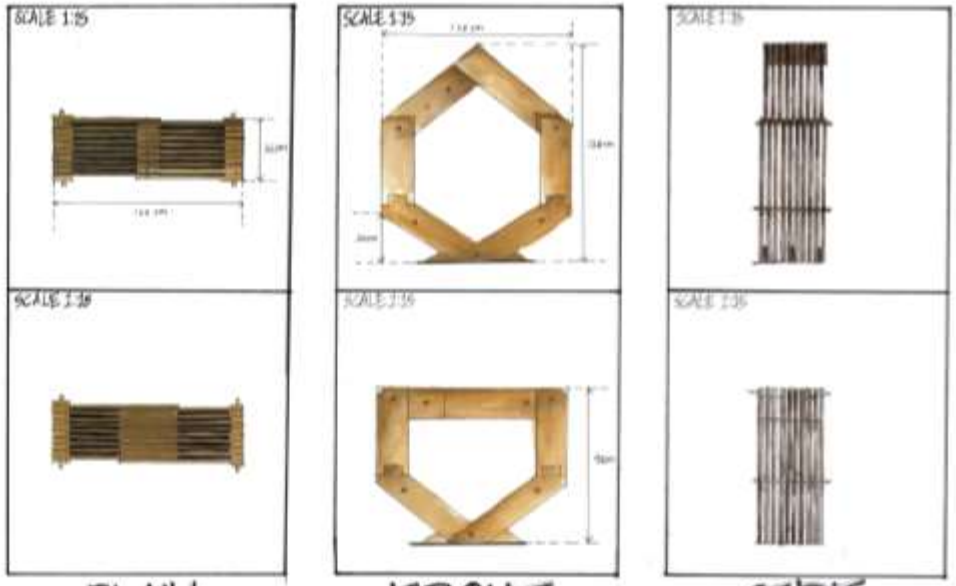
MATERIALS



DESIGN PROCESS



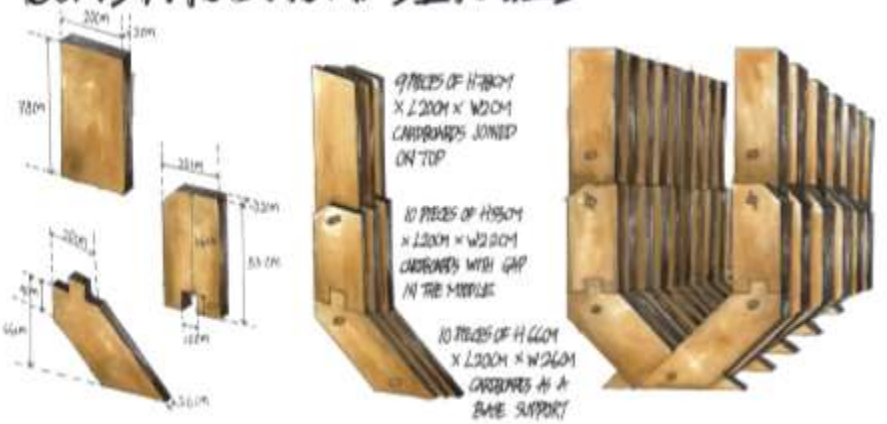
MODEL VIEWS

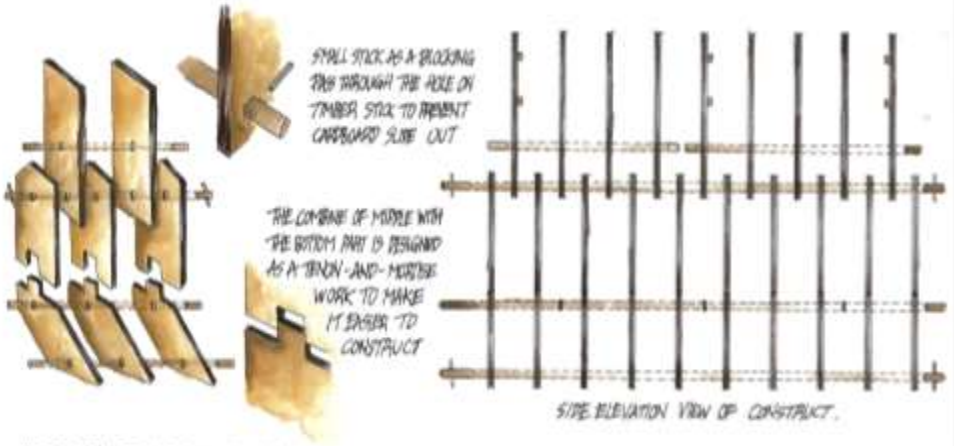


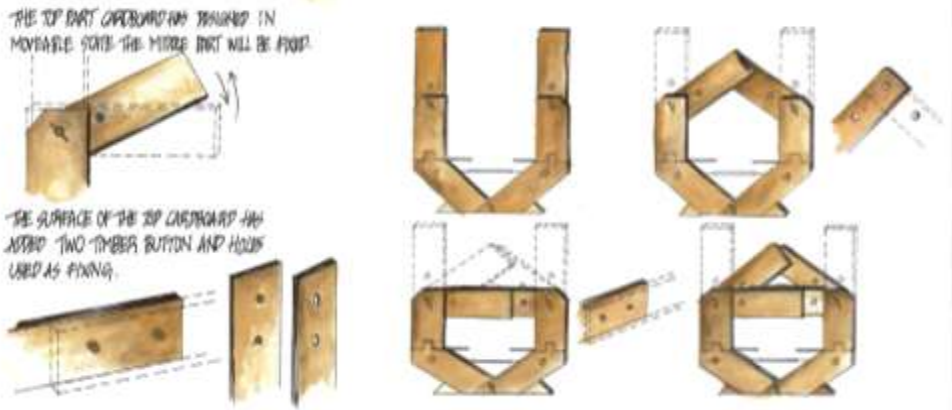
PLAN FRONT SIDE

ISOMETRIC

CONSTRUCTION DETAILS







PRECEDENT STUDY
ST. MARY'S CATHEDRAL

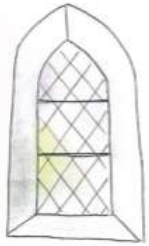
INTRODUCTION

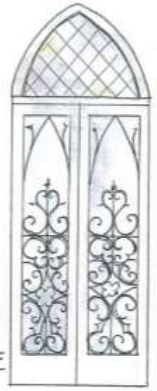
ST. MARY'S CATHEDRAL IS THE CATHEDRAL OF THE DIOCESE OF WEST MALAYSIA AND THE MOTHER CHURCH OF THE DIOCESE IN MALAYSIA. IT IS FOUNDED IN 1894 AND DESIGNED BY ARCHITECT (S) A.C.A NORMAN IN THE EARLY ENGLISH GOTHIC ARCHITECTURAL TYPE. THE CHURCH NOW IS LOCATED IN CITY CENTRE, KUALA LUMPUR.

INTERIOR DETAILS OF CHURCH

THE SEMICIRCULAR ARCH WINDOW WITH COLOURFUL STAINED GLASS ARE SURROUNDING THE CLERESTORY. THE SUNLIGHT PENETRATE TO THE STAINED GLASS, DAYLIGHT HAS BRIGHTEN CLERESTORY WITH COLOUR.

THE WINDOW AND DOOR AT BOTH SIDE IS GLASS PANELS TO GIVE MORE DAYLIGHT TRANSMISSION.





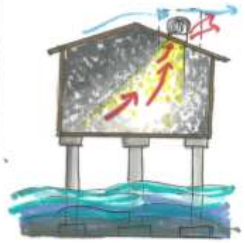
BOTH SIDE ARE FULLED WITH SMALL WINDOWS AND DOORS WHICH ARE GLASS IN PANELS TO ALLOW LIGHT PENETRATE

PRECEDENT STUDY
BULI SIM-SIM

INTRODUCTION

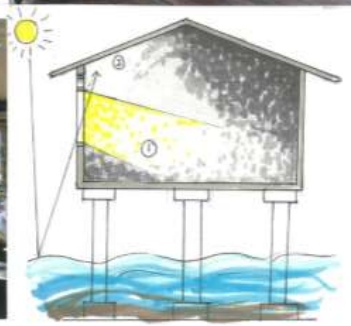
THIS HOUSE IS MY GRANDPARENT HOUSE. IT WAS BUILD IN 1969. IT IS A SINGLE STORY HOUSE AND IT STAYS ON TOP OF THE WATER. THIS IS THE LIVING ROOM WITH MANY LIGHT GO INTO THE HOUSE.

PLAN (NTS)



VENTILATION

THE ROOF VENTILATOR HELPS TO VENTILATE THE TEMEPATURE IN THE ROOM. IT ALSO PROVIDE NATURAL LIGHT TO PASS THROUGH.

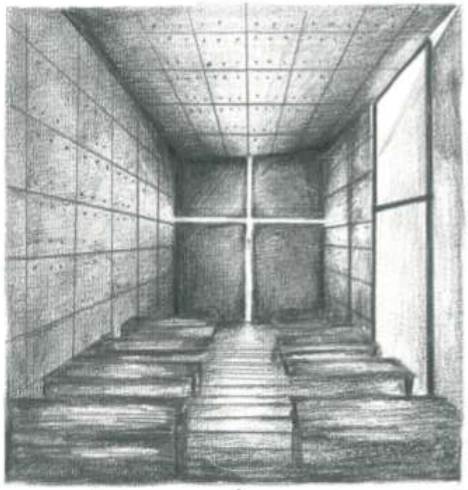


TIMBER

WINDOW

① IN THE MORNING, THE SUN RISE FROM THE EAST, THE LOUVER WINDOW ALOW THE INTRUTION OF LIGHT TO THE BUILDING, HENCE, IT ALSO PROVIDE AIR VENTILATION.

② WHEN THE SUN SHINE TO THE WATER, THE REFLECTED LIGHT WILL SHINE ON THE CEILING AND CREATE THE MOVEMENT OF WATER.



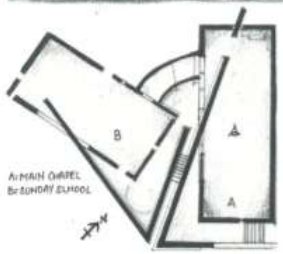
PRECEDENT STUDY

IBARAKI KASUGOKA CHURCH

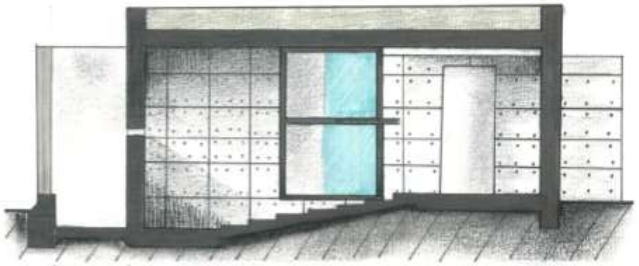
BY TADAO ANDO ARCHITECT

INTRODUCTION

THIS CHURCH IS DESIGNED AS A PLACE TO RETREAT AND LEAVE THE OUTSIDE WORLD. IT ACTS AS A SPIRITUAL PLACE OF TRANQUILITY. THE ONLY GLIMPSE OF THE OUTSIDE WORLD IS CONTROLLED BY THE AMOUNT OF THE LIGHT FILTERED THROUGHOUT THE DESIGN

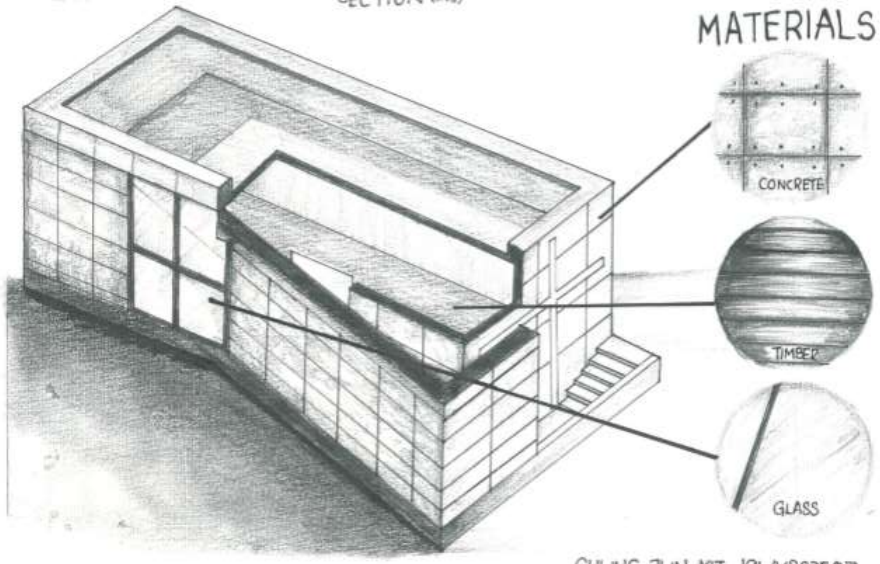


PLAN (NTS)



SECTION (NTS)

MATERIALS



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BOUNCING OF LIGHT

THE WALLS LET THE LIGHT DIFFUSE AND DISSOLVES INTO THE INTERIOR ,WHICH IS KEPT BARE AND MINIMAL IT IS ALMOST AS IF YOU CAN SEE EACH PARTICLE OF LIGHT TRAVELING THROUGH THE AIR, BOUNCING OFF THE WALL, CHANGING DIRECTION AND DISPERSING. THE DIMMING OF THE INTERIOR LIGHT HEIGHTEN THE STRENGTH AND PRECIOUSNESS OF THE LIGHT ENTER THROUGH THE CROSS.

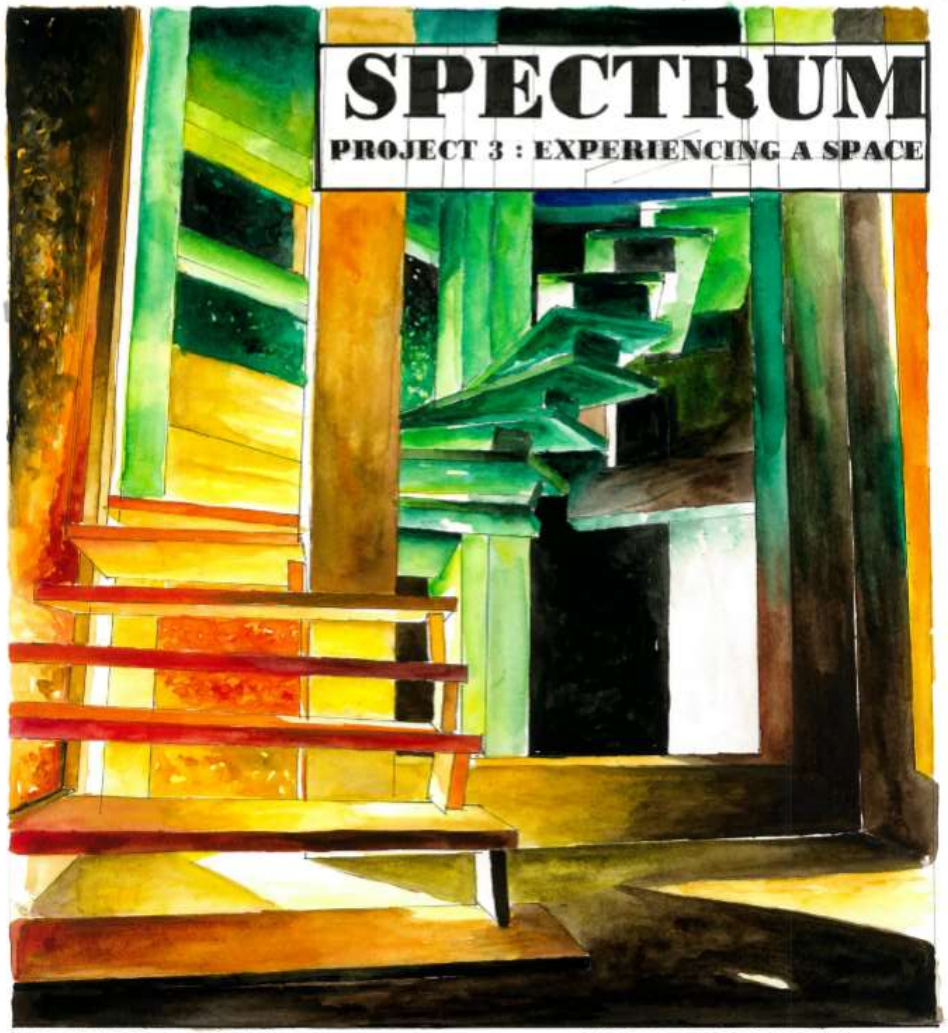
LIGHT

LIGHT IS THE MOST IMPORTANT ELEMENTS MATERIAL ANDO USES IN HIS WORK. HE HADA QUOTE STATING, "IN ALL MY WORK, LIGHT IS AN IMPORTANT CONTROLLING FACTOR. I CREATE ENCLOSED SPACES MAINLY BY MEANS OF THICK CONCRETE WALLS. THE PRIMARY REASON IS TO CREATE A PLACE FOR INDIVIDUAL, A ZONE FOR ONESEIF WITHIN SOCIETY. WHEN EXTERNAL FACTORS OF A CITY'S ENVIROMENT REQUIRES THE WALL TO BE WITHOUT OPENINGS. THE INTERIOR MUST BE ESPECIALLY FULL AND SATISFYING.

USER BEHAVIOUR IN THE CHURCH OF LIGHT IS MAINLY STIMULATED BY THE BUILDING ITSEIF. THE BUILDING MAY LOOK SMALL BUT AT EVERY CURVE THE USER MAY SEE A TOTALLY CHANGED VIEW OF THE BUILDING. THE CIRCULATION SPACE IN THE CHURCH CONTROLLED BY THE ANGLE WALL

LIGHTS AND SHADOW

FROM THIS PHOTOS, WE CAN SEE HOW LIGHTS PROTRUD FROM THE CRUCIFIX WHEN TIME CHANGED. BESIDE THE VERY ORIENTATION OF THE SAID OPENINGS, RESPECTIVELY FACING NORTH AND EAST, FOCALISES THE LIGHT ENTRANCE DURING THE MORNING.



SPECTRUM

PROJECT 3 : EXPERIENCING A SPACE

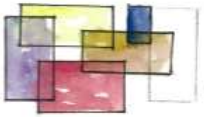
PROJECT INTENTION

MY INTENTION IS TO CREATE A COLOURFUL SPACES BY THE EMERSION OF COLOUR. IT DERIVED FROM COLOURED STAIN GLASS FROM ST. MARRY'S CATHEDRAL. WHEN LIGHT PASSES THROUGH A MEDIUM AND CREATE A COLOURFUL AND DELIGHFUL SPACE. A SPACE THAT'S FULL OF EMOTIONS, AND CHANGE YOUR MOOD WHEN YOU ARE INSIDE.

CHARACTERISTIC

GEOMETRY

ACCORDING TO THE METHODS OR PRINCIPLES OF GEOMETRY PATTERNS OR SHAPES CONSIST OF REGULAR SHAPES OR LINES.



LAYERING

ACTION OF ARRANGING SOMETHING IN LAYER.

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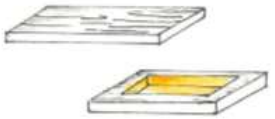
PATTERN

THE WHOLE MODEL IS BUILD WITH RECTANGULAR SHAPE AND THE WAY OF ARRANGING IS HEPTAGON SPAPE.



TEXTURE

- ROUGH TEXTURE

All RECTANGULAR SHAPE ARE MADE FROM TIMBER IT GIVES A ROUGH TEXTURE.

COLOUR

BY CREATING A COLOURFUL SPACE, THE ARRANGMENT OF THE COLOURED TINTED GLASS IS FROM WARM TO COLD

STRUCTURAL ELEMENTS

VOLUME

THE SHAPE OF THE HEPTAGON CREATE A VOLUME

4 MAIN STRUCTURE THAT SUPPORT THE WHOLE BUILDING.

(A) SOLID

A SOLID SURFACE HELPS TO LIMIT AND CONTROL THE LIGHT TO THE SPACE.

(B) TRASPARENT

A TRASPARENT SURFACE THAT ALLOW LIGHTS TO PASSES THROUGH AND CREATE A COLOURFUL SPACES

VERTICAL AND HORIZONTAL PLANS

THE VERTICAL AND HORIZONTAL ACT AS A COLUMN AND BEAM WHICH HELPS TO TRANSFER LOAD TO THE GROUND.

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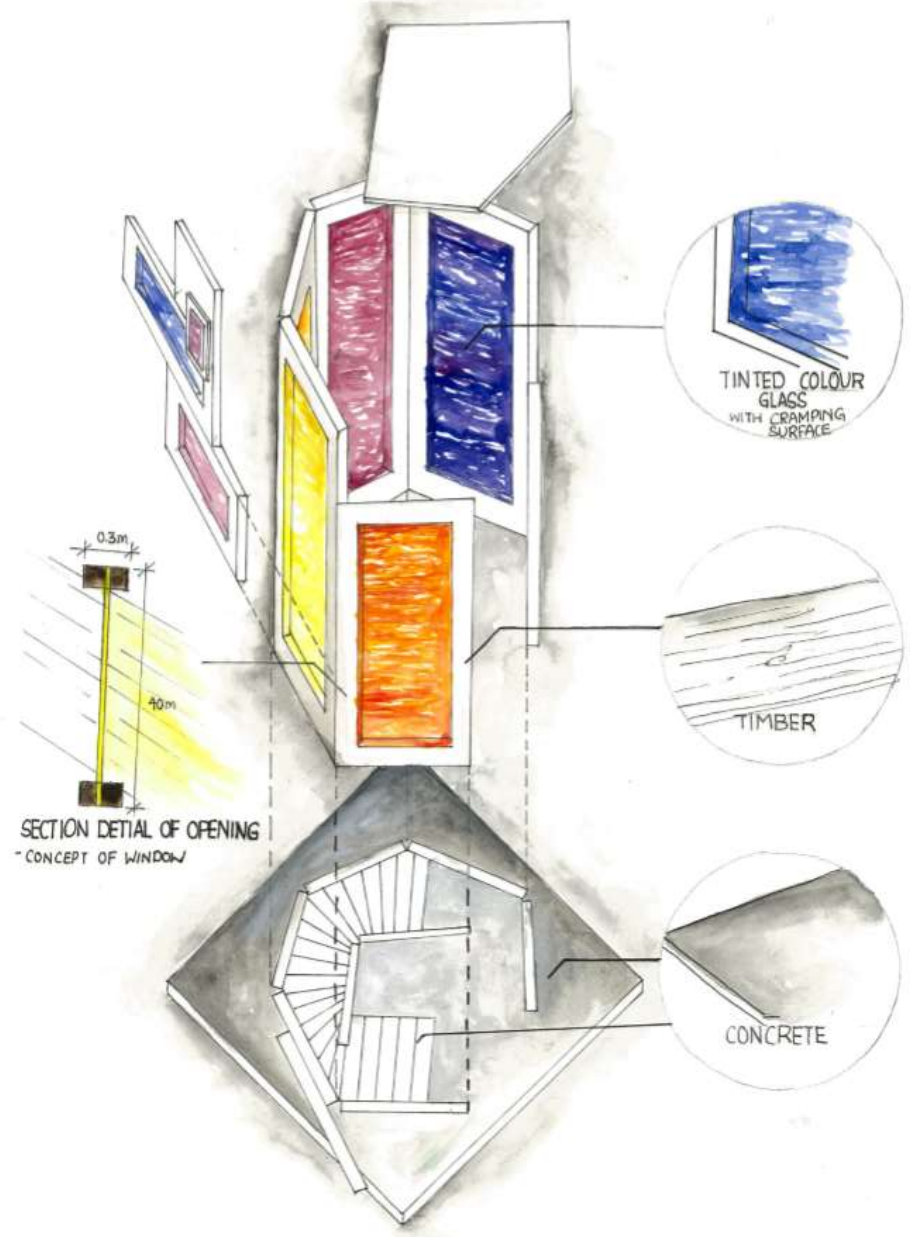
SECTIONAL AXONOMETRIC (SCALE 1:50)



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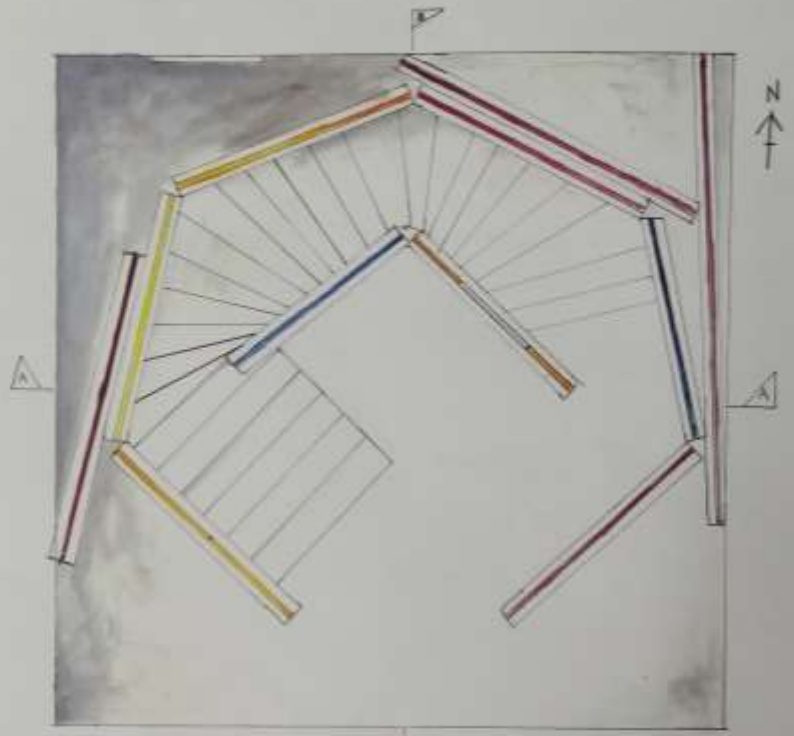

FLOOR PLAN
(SCALE 1:25)

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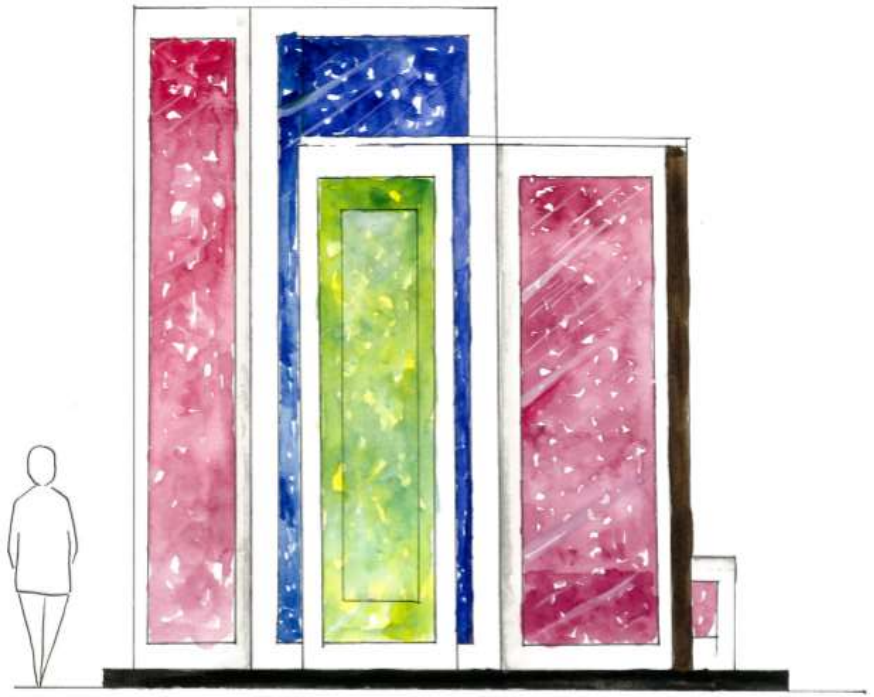

SECTIONAL ELEVATION A-A
(SCALE 1:25)

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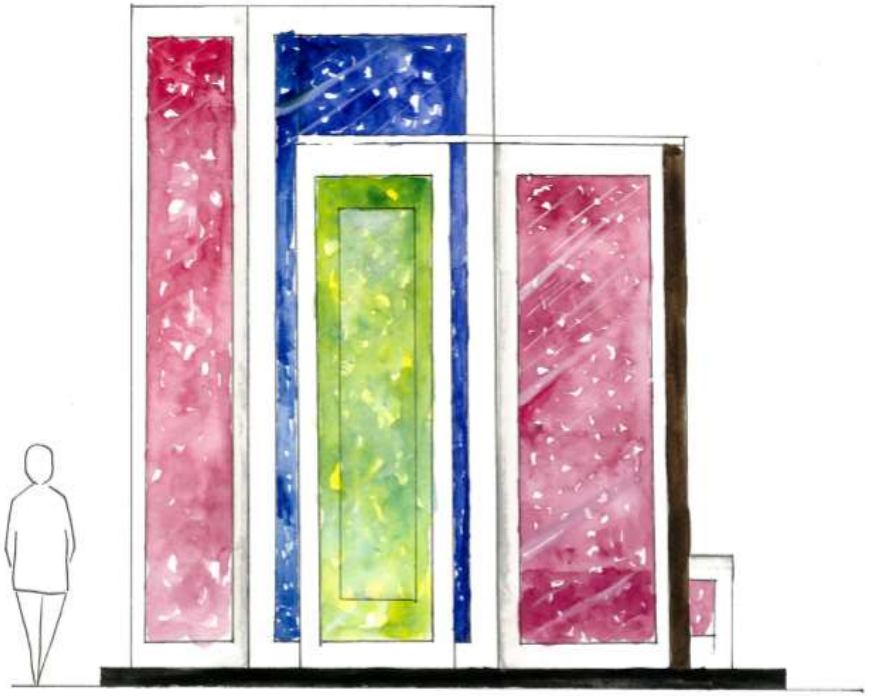

SECTIONAL ELEVATION A-A
(SCALE 1:25)

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