

PALIMPSESTUOUS RELATIONS

ARCHITECTURE OF INTERSPECIES COHABITATIONS



Through the imaginative lens of Bachelors of
Architecture Studio 02 (UCSI) Students - 2024/01

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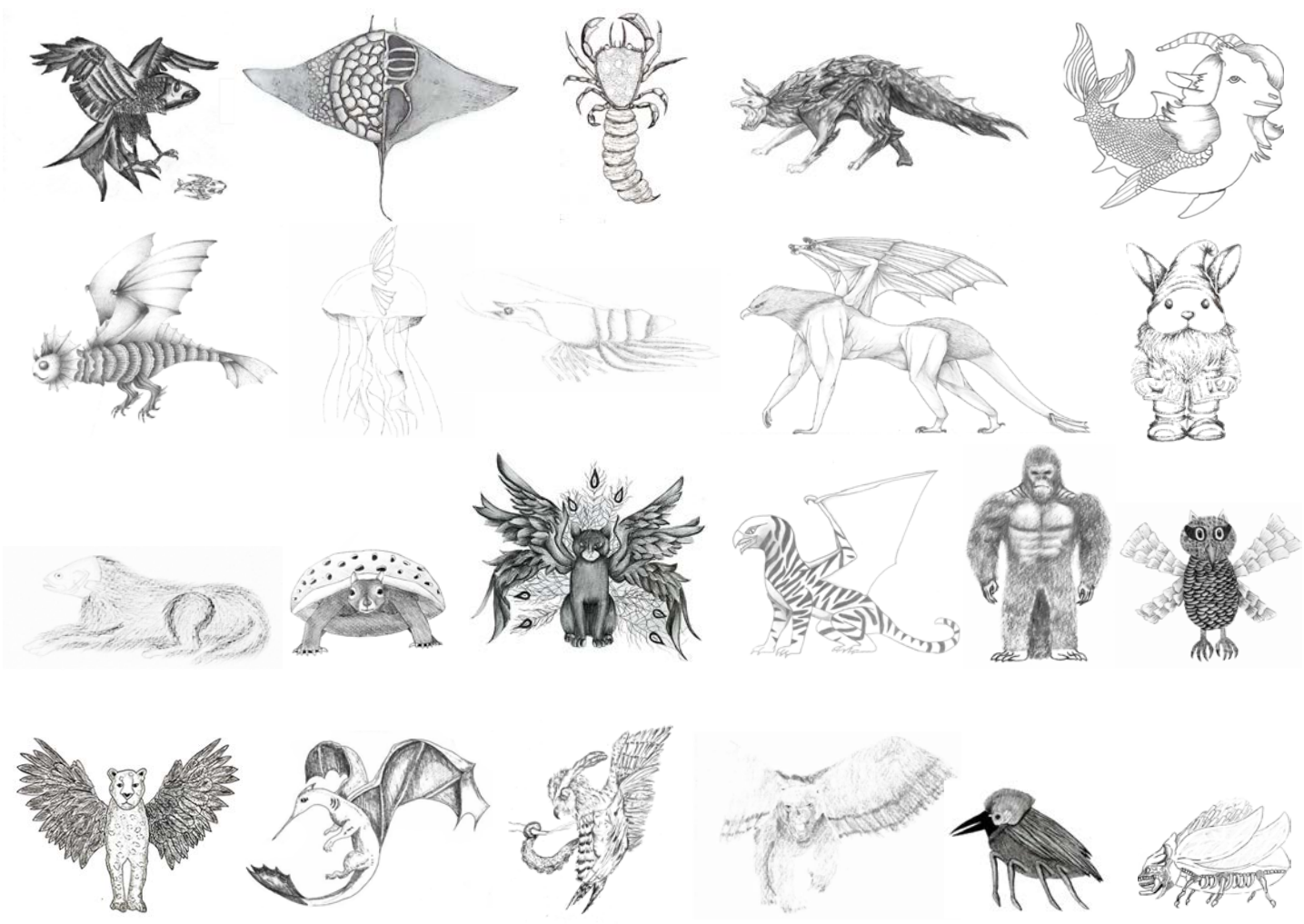
PREFACE

By Bakhtiar Amir

Living in a developing nation, these past few decades has seen a propagation of rapid development and urbanization in many areas across the country. All these are motivated by human-centric reasons, be it opportunistic capitalism or addressing demand due to population growth. Among the many key setbacks, these rapid developments have led to the displacement (in some cases: extinction) of animals due to loss of habitat, disruption of migration routes, pollution, fragmented ecosystems or some even forced to find other means of refuge, or have learned to coexist with humans in primarily antagonistic ways. What can inter-species architectural designs teach us about how to coexist with all species more sustainably? How may architecture, in defiance of the established quo, contribute to defining and mediating the various shades of "middle ground" between the two?

Jacques Derrida, a prominent philosopher, explored the relationship between animals and humans in his work. In his book 'The Animal That Therefore I Am', he questioned the traditional hierarchical distinction between humans and animals, arguing for a re-evaluation of the ethics and politics of how we relate to other species. Derrida emphasized the need to challenge the human-centric perspective and acknowledge the shared vulnerability and interconnectedness between humans and animals. He critiqued the notion of "animal otherness" and argued for a more inclusive understanding of cohabitation, where animals are recognized as complex beings with their own forms of communication, agency, and subjectivity. Derrida's work invites us to rethink our ethical responsibility towards animals and to foster more compassionate and sustainable ways of coexisting with them.

This semesters project aims to explore the intricate relationship between humans and animals, specifically the 'unknowns' within the built environment, seeking to create spaces that foster harmonious living and mutual respect between species. By challenging traditional notions of separation and hierarchy, we envision an architectural solution that embraces the idea of coexistence, interdependence, emphasizing empathy, sustainability, and the well-being of both humans and the 'client'.



SPECULATIONS OF THE UNKNOWNNS

Date: 17/4/2024

The book manifests the significance in Derrida's work and a deep philosophical exploration critiquing the relegation of animal life stemming from the Cartesian division between humans and all other species. Derrida delves into this distinction, evident in thinkers like Descartes, Kant, Heidegger, Lacan, and Levinas, providing detailed analyses of their perspectives on the matter. It questions the existential conditions between man, and everything else.

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THE WHIMSICALLY TANGLED FAUNA-VERSE

There are an estimated 8.7 million categorized species of plants and animals in the globe, according to studies, and experts think that 5 million of those species remain undiscovered or poorly understood.

Imagine a world where the sky is alive with creatures that glide through the air like dancers, their feathers shimmering in every color imaginable. These majestic beings, called "Skydancers," fill the sky with awe-inspiring beauty as they gracefully navigate the heavens.

Down on the forest floor, amidst the lush greenery, you'll find a lively bunch of creatures known as "Whiskerwigs." These little critters resemble tiny rodents with tails that flow behind them like miniature waterfalls. They dart and play amongst the leaves, spreading joy with their playful antics. Venture into the depths of hidden caves, and you'll encounter the gentle glow of the "Glowworm Guardians." These luminescent insects light up the darkness with their soft, pulsating light, guiding travelers safely through the underground passages.

In the vast oceans, where the water seems to shimmer like precious gems, dwell the "Seastar Sailors." These mystical beings glide through the depths with the grace of dancers, leaving behind a trail of stardust in their wake. But the most magical of all are the "Dreamweavers." These ethereal beings are said to roam the night skies, whispering secrets to those who sleep below. Encountering a Dreamweaver in your dreams is said to fill your mind with inspiration and creativity, unlocking endless possibilities.

In this enchanting world, the ordinary becomes extraordinary, and every corner is filled with wonder and delight. It's a place where imagination knows no bounds, and the beauty of nature is celebrated in the most magical ways imaginable.

THE SPECULATIVE REALMS

Date: 17/4/2024



It is because the other remains an Other that the relation with this unknown can only be 'a relation without a relation.' As long as it remains transcendent to the circle of economy, it opens politics to the future (the to-come) by avoiding the cyclic return of the proper as it is 'never present' and 'never ceases to come' as an experience of the emancipatory promise - The Passion for Animal in Derrida: Following the Steps of an Outlaw

THE REALMS OF PHANTASMAGORIA

"Phantasmagoria" refers to a sequence of real or imaginary scenarios, like in a dream or rapidly changing scenes. It can also describe a constantly shifting complex succession of things, such as a dreamlike or fantastic sequence of events. The term is often used to evoke a sense of surreal or bizarre experiences. The word itself is derived from the Greek words "phantasma," meaning ghost, and "agoreuein," meaning to show forth or to display.

The phrase "realms of phantasmagoria" is a metaphor to describe imaginative or fantastical realms or worlds. It suggests a space or dimension filled with surreal, dreamlike, or fantastical elements. The use of "phantasmagoria" in this context emphasizes a sense of the extraordinary or the unreal. This task challenges students to provoke the conventions of habitation through imaginative visual manuscripts. Through a systemic sequence:

1. At this stage, all students should already have 'created' their protagonist, which will be the motivation behind the cohabitation. Student shall narrate the characteristics of the animals including (not limited to) its *natural habitat, behaviour, sleeping conditions, breeding, migrating, hunting/feeding, movement, anthropometrics, movements* etc.
1. Students are then to use the understanding of these characteristics to imagine a hypothetical condition or a 'Phantasmagoria' of interspecies living between the animal and the students themselves. This is a very crucial step moving forward in creating an intent and purpose as a heuristic device towards approaching the semesters project. Students are given the liberty to express the realms via any manual means e.g. model/painting/collage/line drawing/mixed media etc.
1. Students must be able to explain the fundamental architectural & space planning principals suggested in the Phantasmagoria eg: juxtaposition, space within space, hierarchy of spaces, clusters, proliferations etc

THE PHYSICAL CONDITION - THE SITE

Tier 4 and 5 of Ulu Tampit Waterfall

Progressing from the Realms of Phantasmagoria, students should have expressed a fundamental intent / perception towards how interspecies can/should co-exist within a form of habitation. The perception may be utopic in nature and progressing from there intends to rationalize the intent into a tangible and tactile proposal. This will be done in a systematic but heuristic manner.

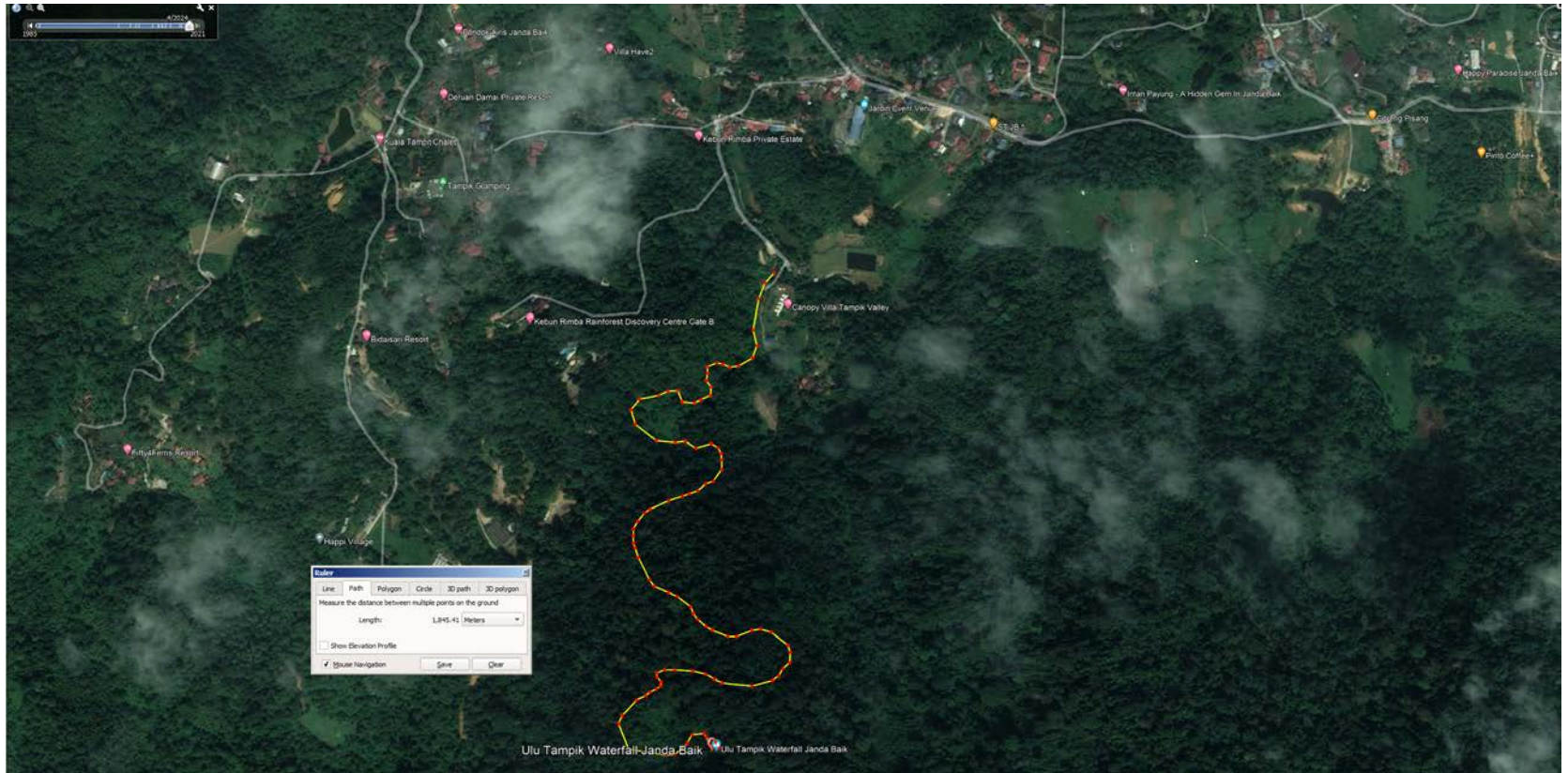
Students are to design and propose a preliminary core space which would eventually manifest the primary strategy in the design of their final cohabitation structure. Students will focus on the design and development of a 'LIVING SPACE' that considers the ability of interspecies coexistence. This can be by means of elemental perception OR spatial cohabitations.

To start, Students will be going for a hypothetical site visit that shall encompass the conditions of water, land and tree/sky. Fundamental aspects of materiality and physicality of the sites will be taken into consideration as a basis of primary response.

In line with the semesters theme of interspecies cohabitation, students are highly encouraged, but not limited to apply Project 1's Phantasmagoria intent, case study design elements and principles to inform their core space design. Students are also expected to produce individual site models at this stage to complement their project up until the end of the semester.

THE PHYSICAL CONDITION - THE SITE

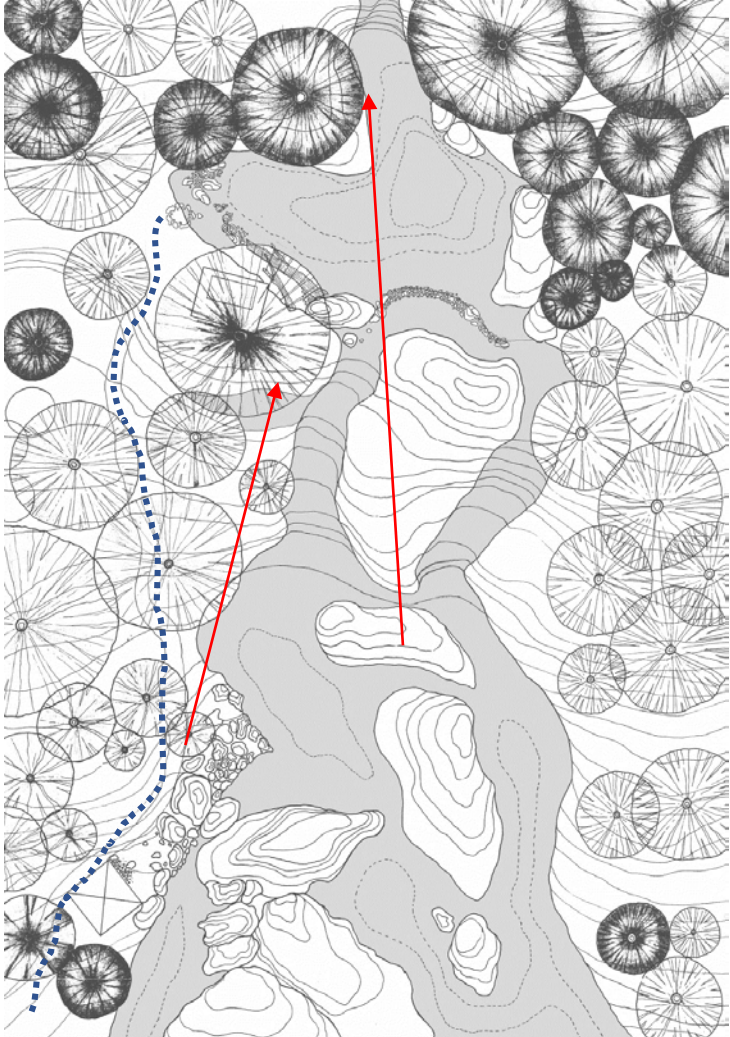
Tier 4 and 5 of Ulu Tampit Waterfall



The interspecies co-habitation core space would sit on 3 adjacent sites in the Ulu Tampit Waterfall of Janda Baik – where all 3 physical conditions co-exists within the same vicinity. Janda Baik is located on the Titiwangsa Range with a mountainous terrain geographical condition. The development of agriculture and tourism in Janda Baik has led to threats of deforestation that will affect the ecosystem, erode cultural and traditional values, and disrupt the villagers' daily lives, which has led to protests from villagers.

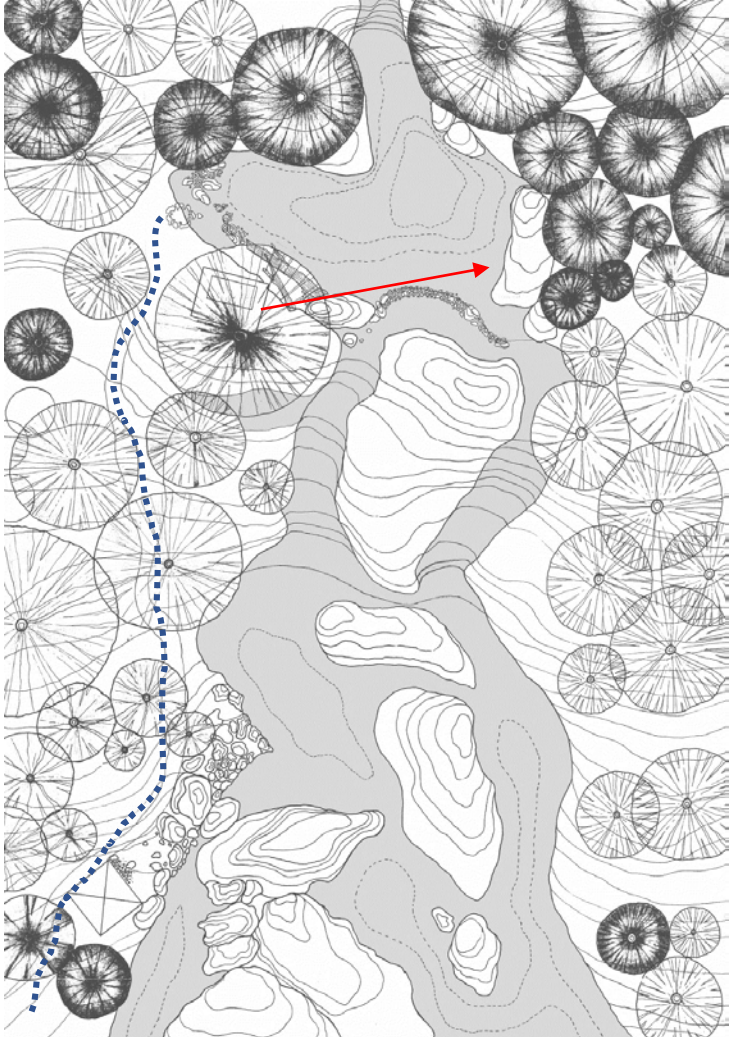
THE PHYSICAL CONDITION - THE SITE

Tier 4 and 5 of Ulu Tampit Waterfall



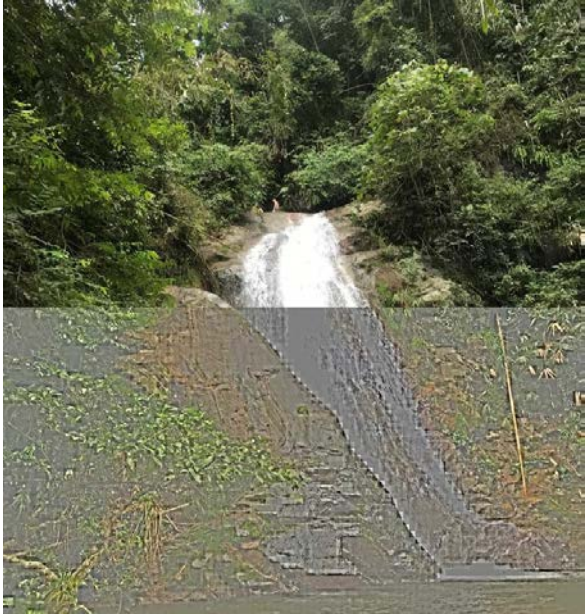
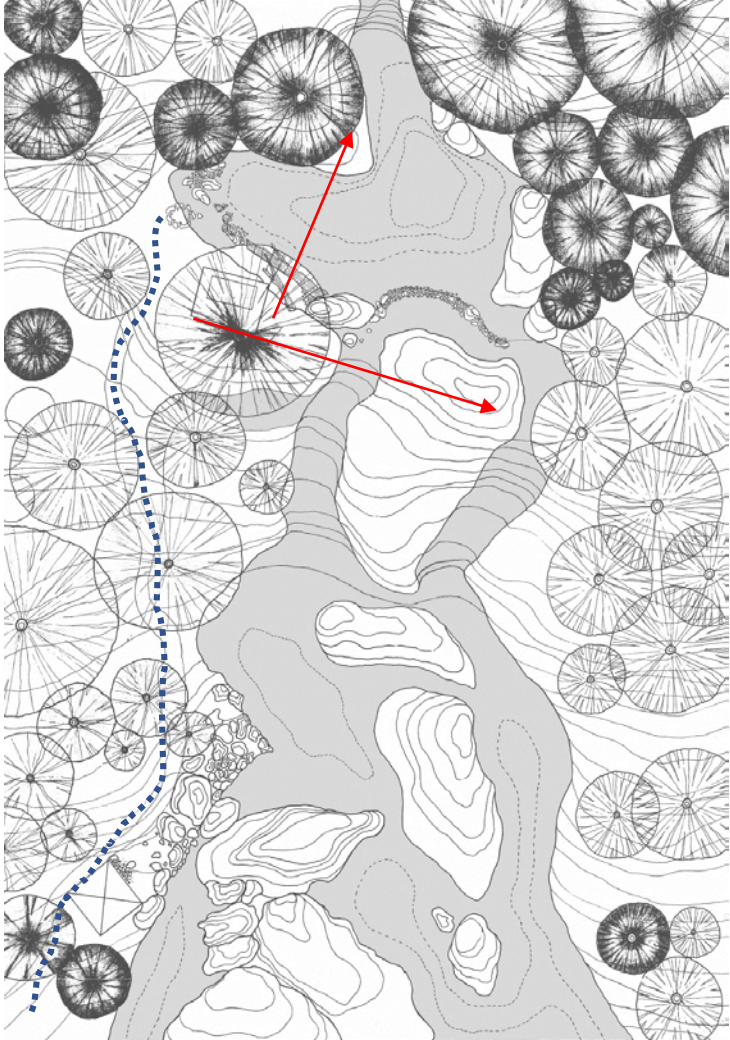
THE PHYSICAL CONDITION - THE SITE

Tier 4 and 5 of Ulu Tampit Waterfall



THE PHYSICAL CONDITION - THE SITE

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THE PHYSICAL CONDITION - THE SITE

Tier 4 and 5 of Ulu Tampit Waterfall

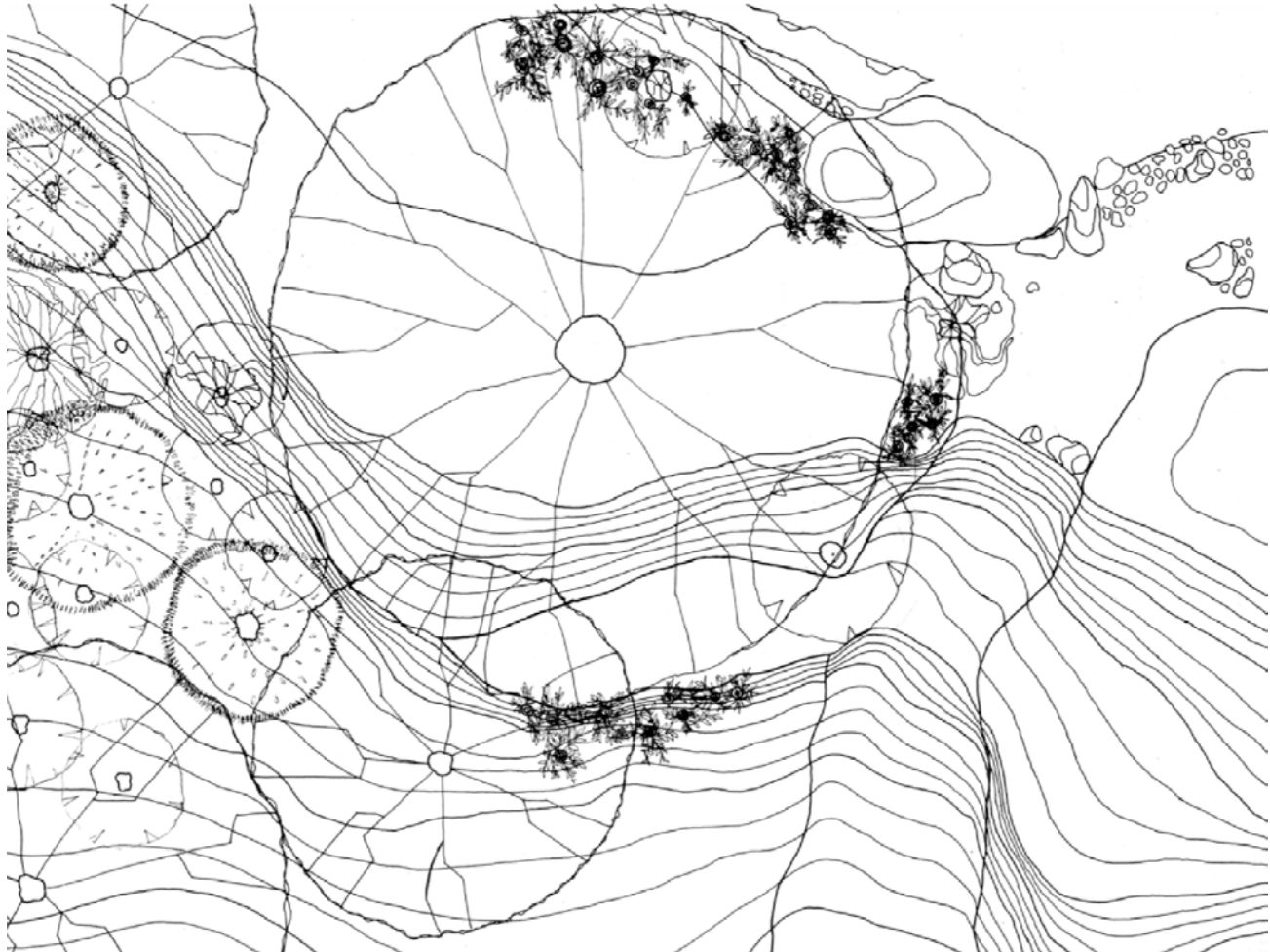
site physicality : water



THE PHYSICAL CONDITION - THE SITE

Tier 4 and 5 of Ulu Tampit Waterfall

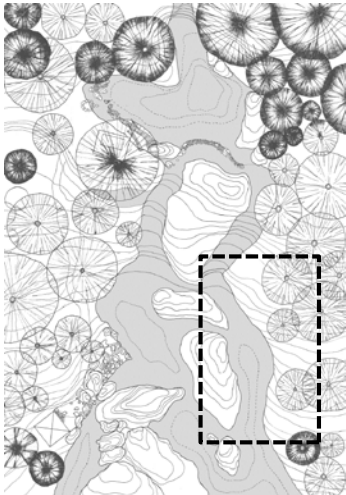
site physicality : land



THE PHYSICAL CONDITION - THE SITE

Tier 4 and 5 of Ulu Tampit Waterfall

site physicality : tree | sky



ARCHITECTURE OF INTERSPECIES COHABITATION

A PALIMPSESTUOUS PROTOTYPE

Domesticating Interspecies Co-habitation.....

This is the 3rd and final milestone towards a design prototype proposal that intends to set a precedent of how buildings can be designed and built without having to disrupt animal habitats in the process. This was also done without having to displace other living creatures and as an answer to the notion of '*the animal that therefore I am*', by philosopher Jacques Derrida that questions morality and the hierarchy of human beings in the ecosystem.

Palimpsestuous (palimpsest) refers to something that is reused or altered, but still bearing visible traces of its earlier form. This is expressed in 2 dimensions being first: visible traces of the core space strategies / phantasmagoria, and second: visible traces of the actual site proposal to manifest elements of vernacularism and contextualities. This may be seen through materials, form, inversion, physical elements etc.

Students were to strategize and design a holistic habitat prototype of interspecies cohabitation. This was done via the *incorporation of / expansion from / dissection of* their preliminary core space strategized in the 2nd milestone. The verb or action were to be accentuated and predicated by the 'intentions' expressed in the Phantasmagoria.

In this milestone, students progressed with their design exploration translating intangible aspects of their Phantasmagoria into tangible architectural tectonics manifested in a full blown domesticated housing prototype.

The final Unit Prototype house would serve as a manifesto – to challenge conventional norms of domesticity and to imagine an alternative world focused on ethical and humane probabilities, setting up a benchmark of what future ethical developments could be based on.



WATER

CHONG HIEW YEE

KHAW ERN NING

NOUSIN NOOR

CHUA XING TSUEN

SAEF ARAFAT SAEF AL-SALHE

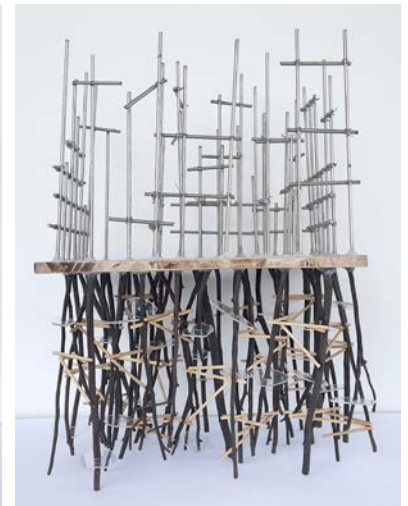
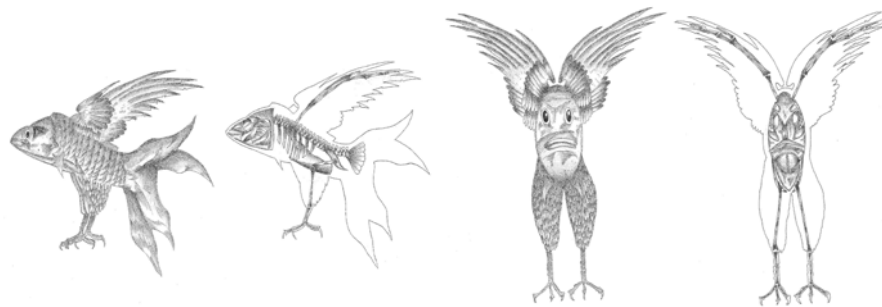
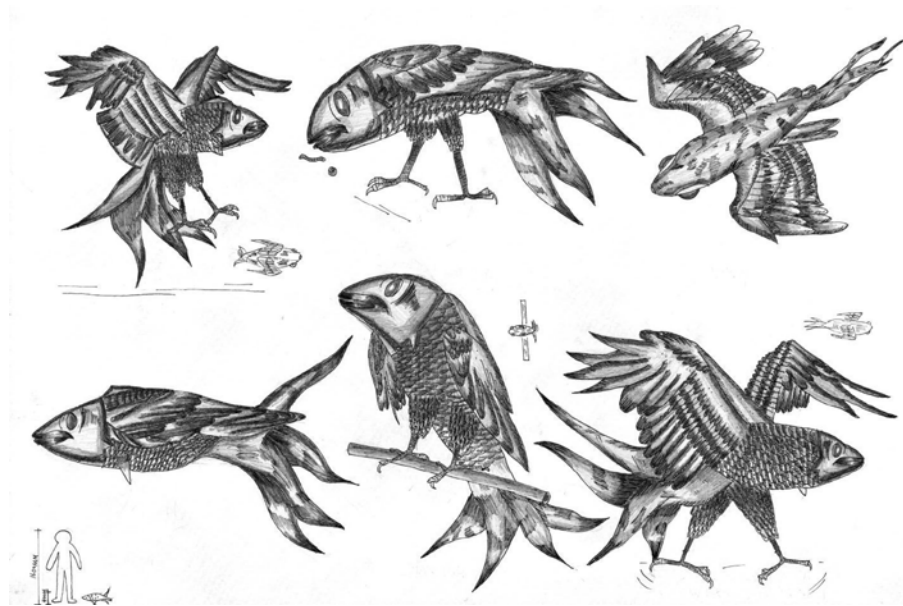
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TERRENCE LING TANG SIAN

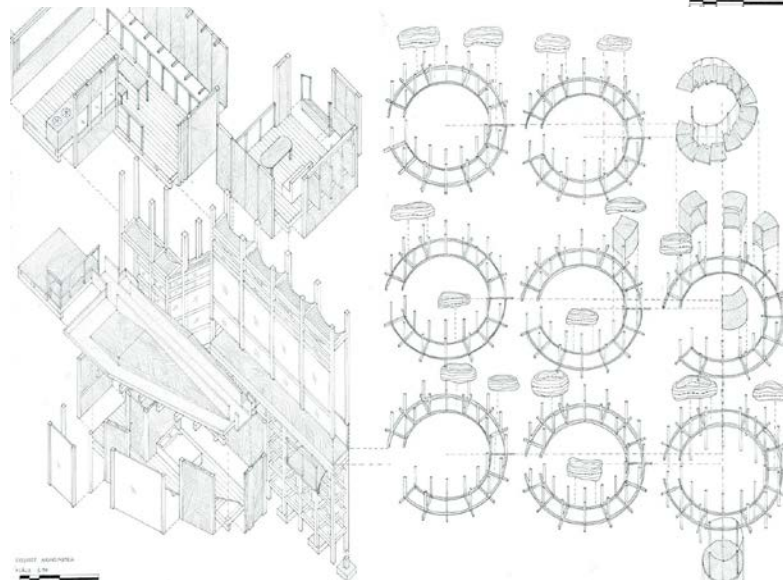
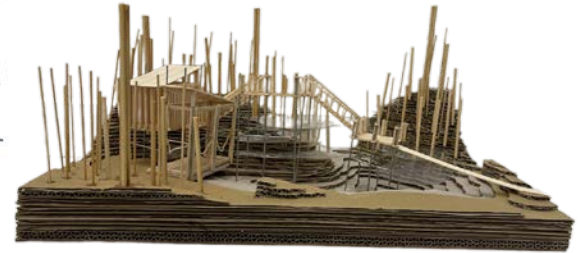
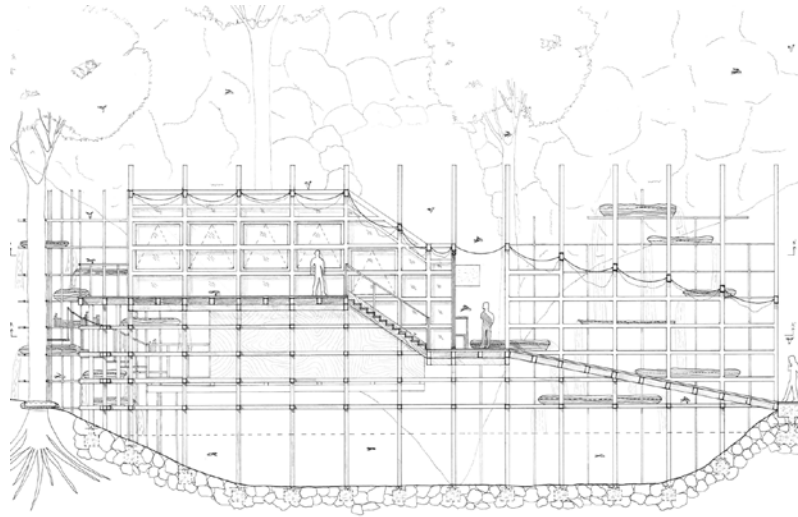
WINGFIN SANCTUARY

By : CHONG HIEW YEE



WINGFIN SANCTUARY

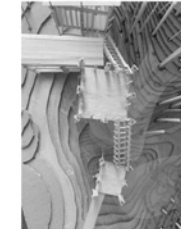
By : CHONG HIEW YEE



Intention of Water platform
The concrete based platform was placed according to the contour and through the steel structure which makes the connection of the structure to the site, while the circular shape makes the connection of the structure to the site, allowing an elevated outlook. The water platform is an elevated form, which enables the structure to rise up to have the view over the highest level and go through the water.



Intention of human space in different height
The structure is different heights to provide a variety of human space. The structure is connected with the structure, the different height provides the space, which enables the structure to rise up to have the view over the highest level and go through the water.



Intention of the axis through the core space
Showing an axis that goes through the vertical core space. The axis starts from the entrance, through the water and goes to the core space, which enables the structure to rise up to have the view over the highest level and go through the water.

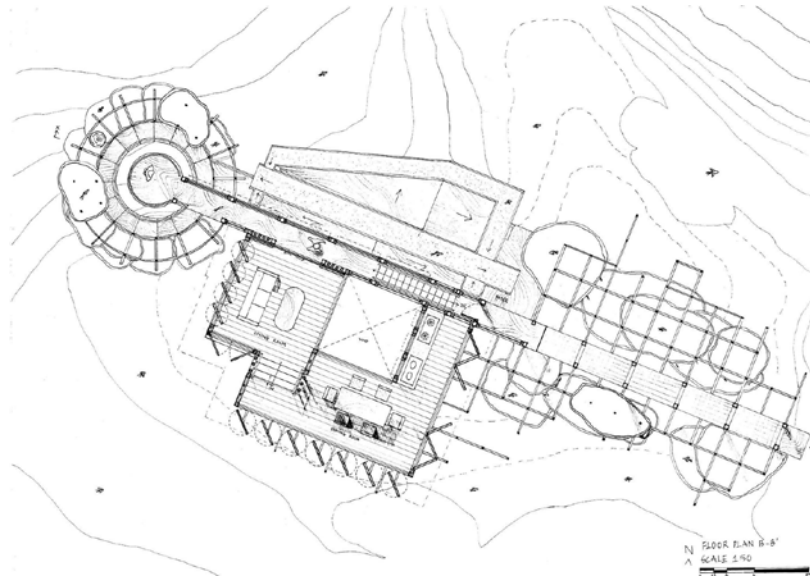


Intention of Steel structure in grid form
The steel structure is a grid form, which enables the structure to rise up to have the view over the highest level and go through the water.

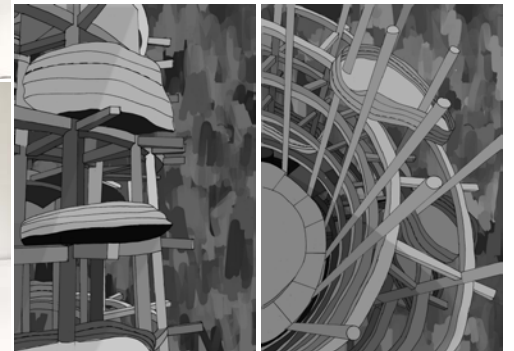


WINGFIN SANCTUARY

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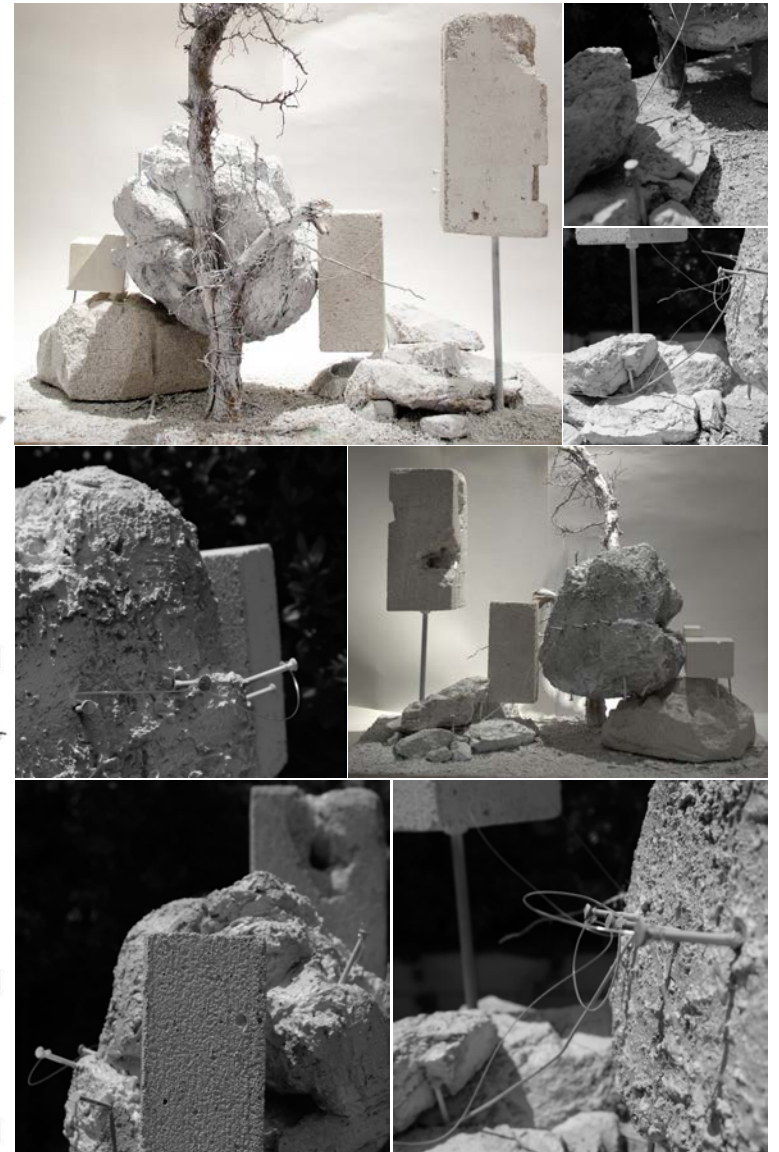
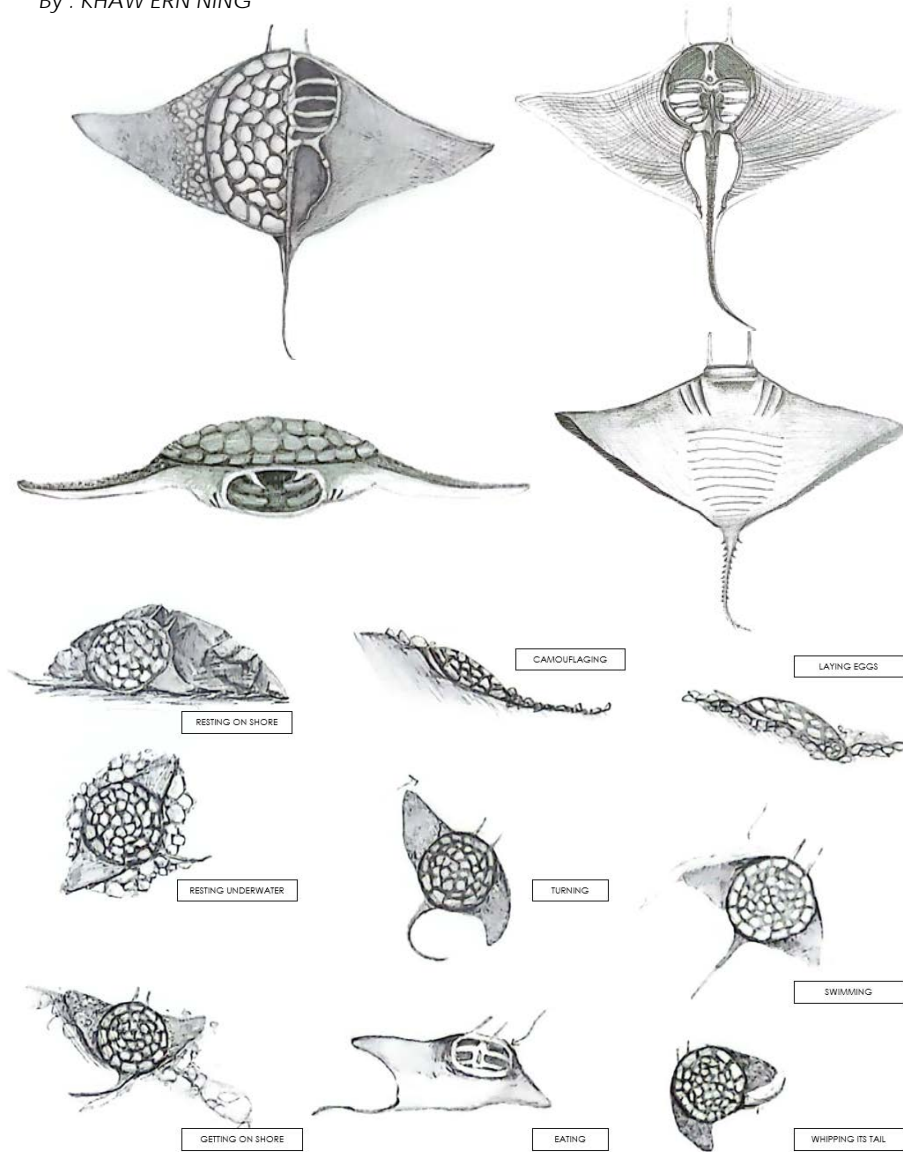


At the core of my design philosophy lies an emphasis on axis, grid, and water, facilitating human-wildlife cohabitation. I aim to create a sanctuary where both species intimately connect with nature, blurring indoor-outdoor lines for a cozy environment. Thoughtful integration of columns promotes harmony between built and natural worlds, ensuring ample living spaces—2 meters for humans, 1 meter for creatures. The axis endpoint fosters crucial human-animal interaction, with habitats unfolding on either side. Employing hierarchical structure and phantasmagoria-inspired storytelling, trees and water platforms infuse drama, reflecting a commitment to innovation and sustainability. My architectural approach intertwines storytelling, prioritizing ethics and humanitarian ideals. Final unit prototypes challenge norms, setting moral benchmarks for diverse, connected, environmentally conscious development.



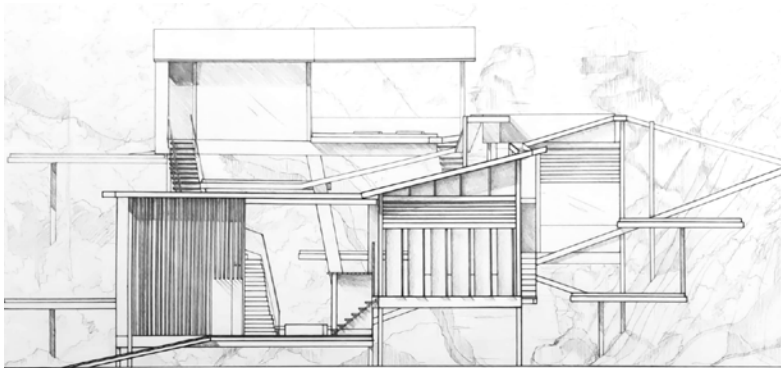
THE RIFTSTONE SWAMPS

By : KHAW ERN NING



THE RIFTSTONE SWAMPS

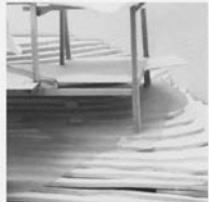
By : KHAW ERN NING



FRONT ELEVATION 1:50
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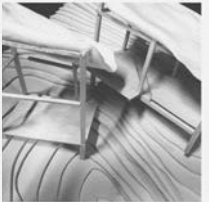


A-A SECTION 1:50
KHAW ERN NING 1001810218




ARTIFICIAL LAGOON

Crated joists infill the undulating contour of the raised concrete slab. These shallow ponds, nearly 20 cm deep, serve as steps for the structure, leading seawards into the anchorage. Even (and) uneven steps and placement creates a topographic aplomb that not only serves as a guide but also provides essential elements to the structure's well-being.



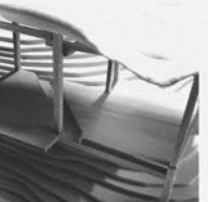
ELEVATED ENGAGEMENT

Wing tables in the structure are housing platforms, each intelligently anchored to provide housing with unobstructed views and interaction with the structure itself. Shortening overall ceiling height, these elevated platforms, (and) allow participation and exploration, allowing for intimate engagement with the habitat. Designed to blend seamlessly with the natural context, these structures provide alternative connection between (country) and human.



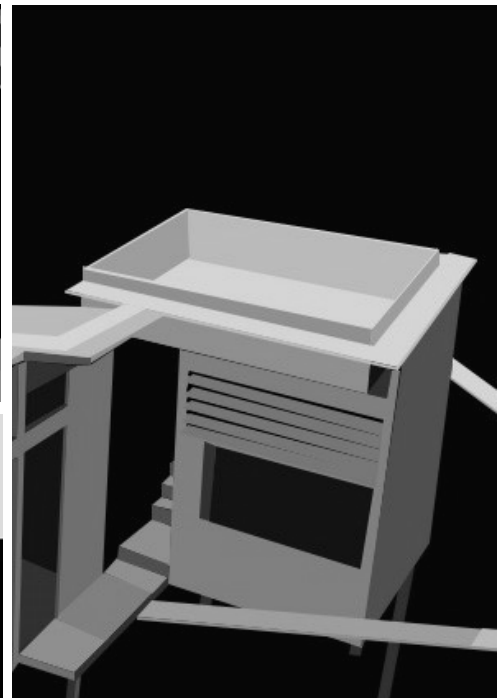
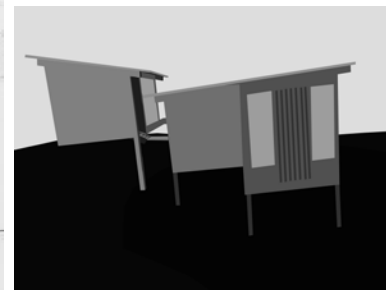
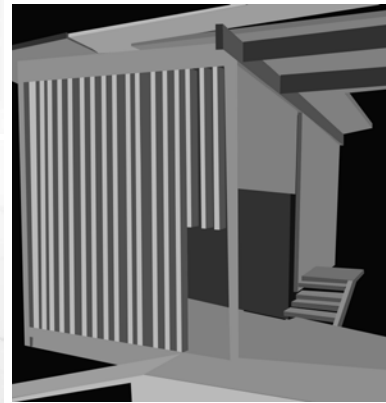
CANOPY

Structures mimicking the natural contour (irregularly) designed to create and provide coverage. These organic structures reflect the structure that the heart of the habitat exists. This organic approach not only connects water but also creates a symbolic relationship between the habitat and its surroundings.



TUNNELS BRIDGING REALMS

Although carved into the rockface is a network of tunnels, weaving through the natural structure and connecting with the structure's living vessels. These passages serve as conduits for circulation, encouraging interaction and exploration between the two realms. Symbolic of unity and interconnectedness, these tunnels provide outdoor (and) understanding of the shared habitat.



THE RIFTSTONE SWAMPS

By : KHAW ERN NING

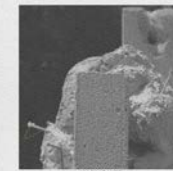


Associating different living spaces with the sequence of the rooms and the spaces of the creature's living space. this involves understanding the behaviors, needs, and habitats of the client that will interact with the building environment. by integrating their requirements into the design process, creating spaces that not only accommodate human occupants but also promote the well-being and presence of wildlife.

Provoking parallel coexistence with the creature's habitat acknowledging the interconnectedness of ecosystems and human development. Instead of viewing wildlife as separate entities to be excluded or displaced, seeking to integrate their habitats and natural patterns into the built environment. this fosters a sense of coexistence and mutual respect, enriching the environment for both humans and the client. Fostering a deeper connection with nature and promotes a more balanced and resilient relationship between built environments and the ecosystems they inhabit.



Exploring the contrast in the geometry of horizontal planes with the organic texture of porous materials, the design uses a combination of materials to create a sense of depth and texture. The use of a porous material allows for a more integrated and resilient structure, while the horizontal planes provide a sense of stability and balance.



The use of a porous material allows for a more integrated and resilient structure, while the horizontal planes provide a sense of stability and balance. The design uses a combination of materials to create a sense of depth and texture, allowing for a more integrated and resilient structure.



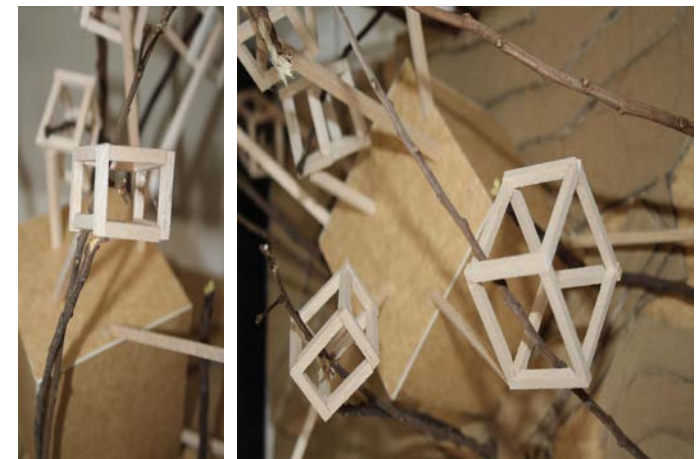
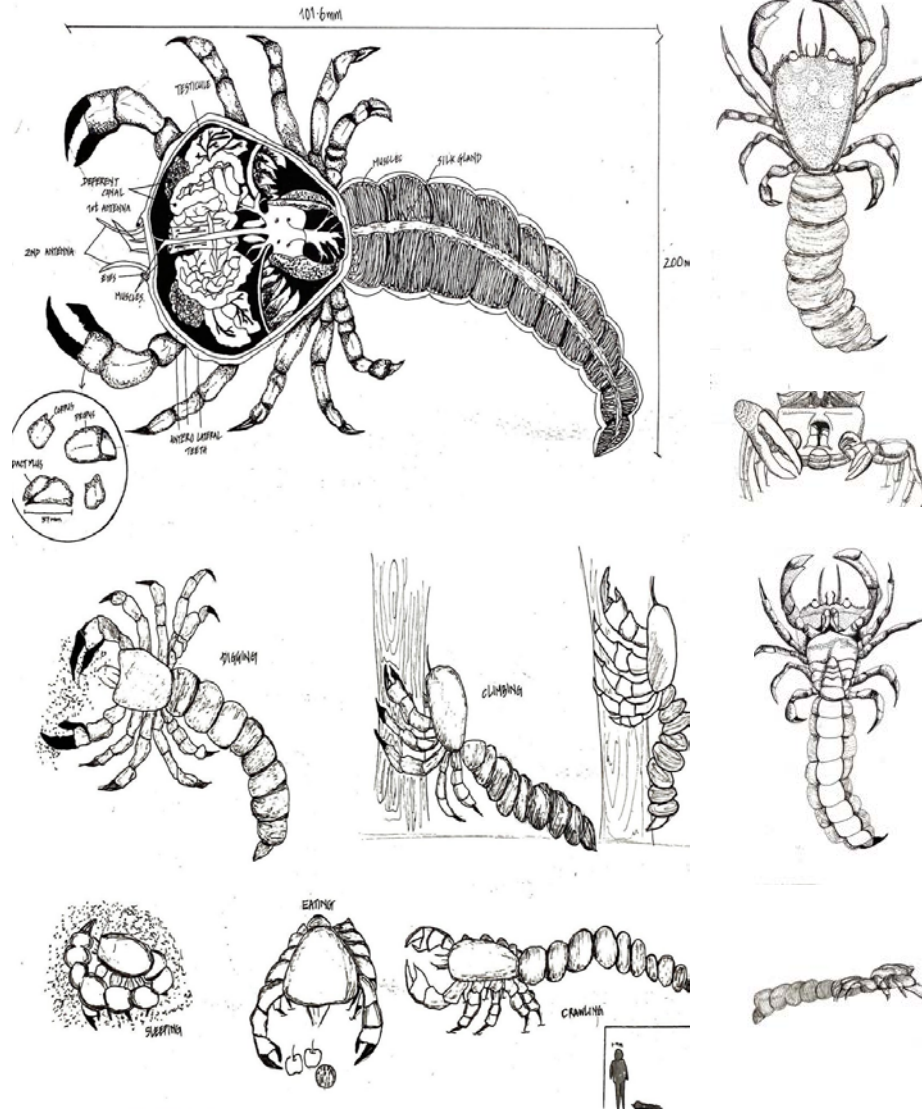
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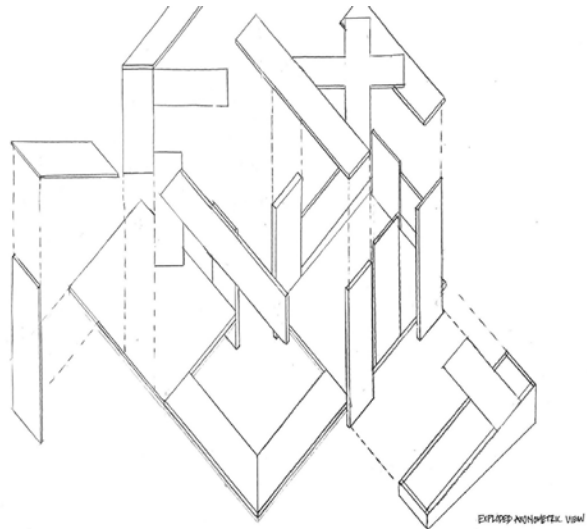
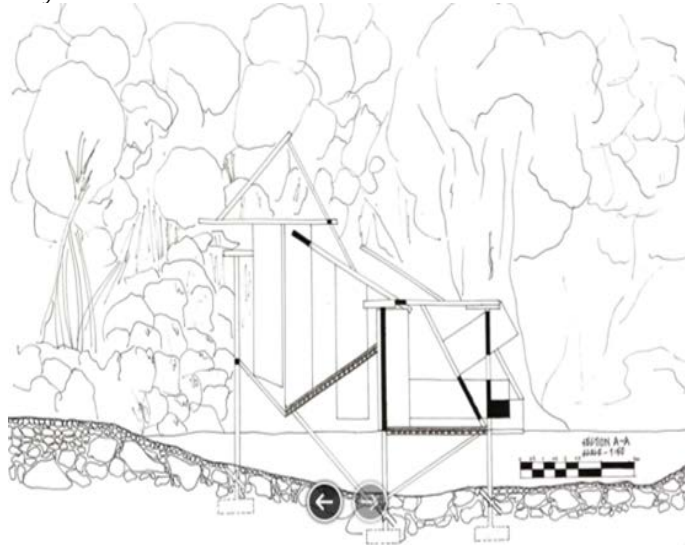
THE ETHERIC ENCHANTMENT

By : NOUSIN NOOR



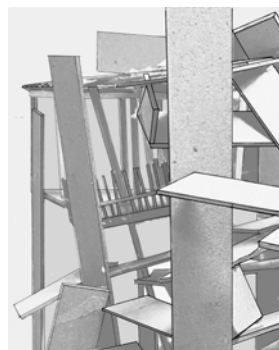
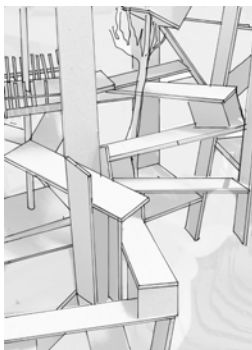
THE ETHERIC ENCHANTMENT

By : NOUSIN NOOR



THE ETHERIC ENCHANTMENT

By : NOUSIN NOOR



Imagine a space where the natural and the human-made seamlessly intertwine, creating an environment where both humans and nature can cohabit harmoniously. This space combines sand beds with human living areas to foster a unique and symbiotic relationship between people and their surroundings.

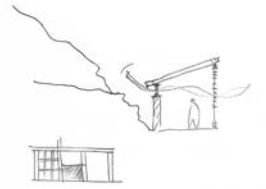
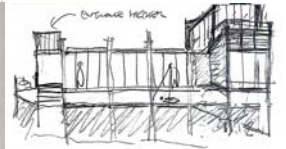
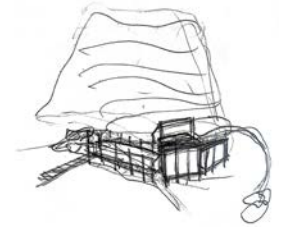
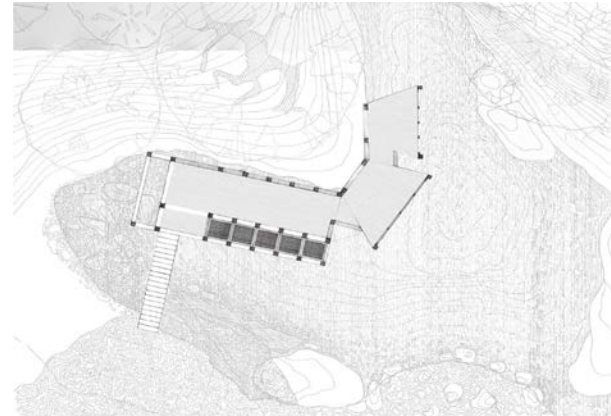
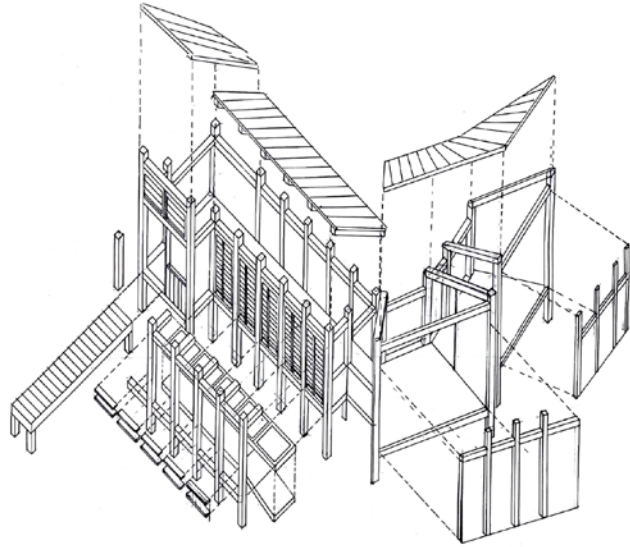
At its core, the space is centered around the idea of integration rather than separation. Instead of erecting barriers between humans and nature, the design embraces the natural landscape and incorporates it into the built environment. The sand beds serve as a foundational element, grounding the space in a sense of earthiness and connection to the land. The sand beds themselves are not just passive elements of the landscape; they are living ecosystems teeming with biodiversity.

In addition to providing habitat for Craberpillar, the sand beds also offer opportunities for recreation and relaxation. Residents can stroll through meandering pathways that wind through the sand, stopping to admire the flora and fauna along the way.

Overall, this space represents a holistic approach to cohabitation, where humans and nature coexist in a mutually beneficial relationship.

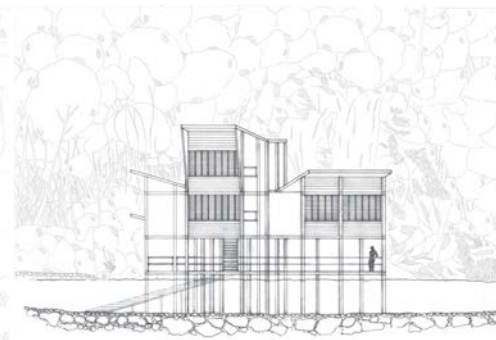
LITHIC REALM

By : CHUA XING TSUEN

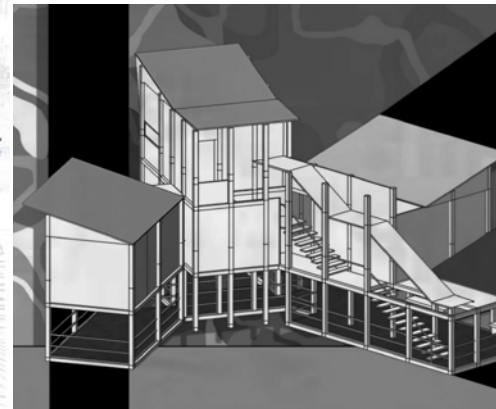
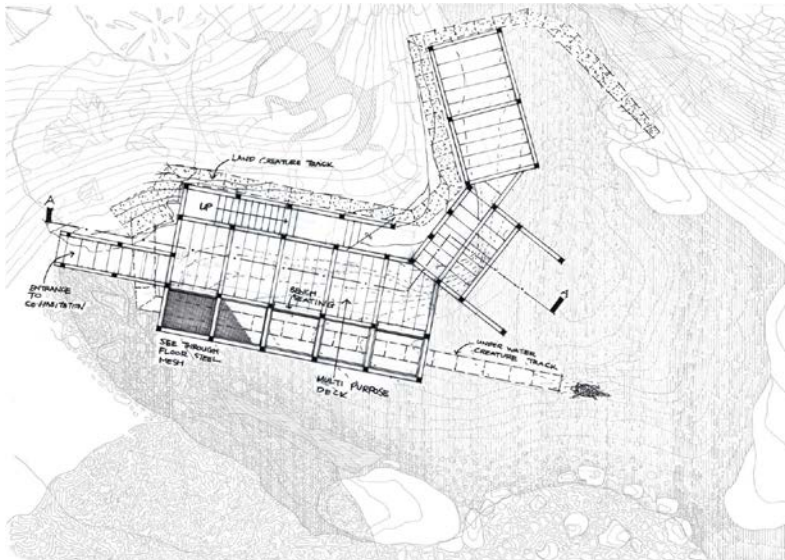


LITHIC REALM

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The primary design objective was to elevate the entire structure, enabling the creature to move freely beneath it while still facilitating interaction with humans. The layout of the structure was designed to conform to the contour of the surrounding environment, ensuring minimal encroachment on the creature's habitat.




The ground floor plan was designated as an open-plan space, featuring an open-plan layout that can be flexibly utilized as an interactive zone, an observation deck, or a casual gathering area. In contrast, the first and second floor are reserved as private sections for occupants of the building, providing a tranquil retreat undisturbed by the creature's presence.



EGOCENTRIC VS ECOCENTRIC

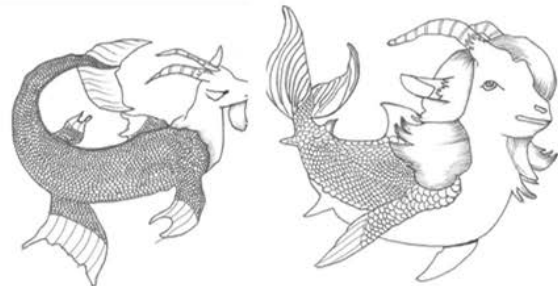
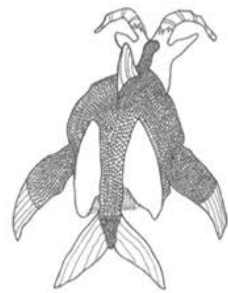
Date: 17/4/2024



If an animal can suffer as much as a human can (and it's been proven that many do suffer as much), then they should be given the same consideration that they would give their fellow man.
- Laura Kroy on the Socrates Exchange

GANDA GOISH

By : SAEF ARAFAT SAEF AL-SALHE

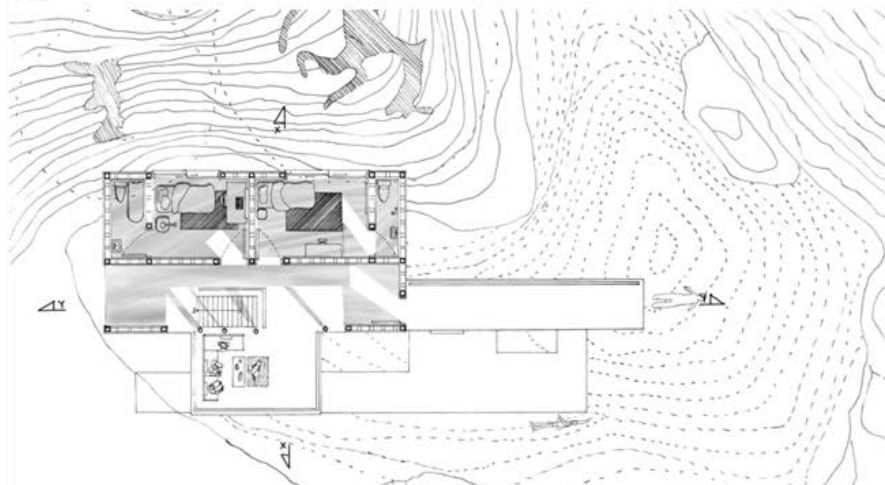


GANDA GOISH

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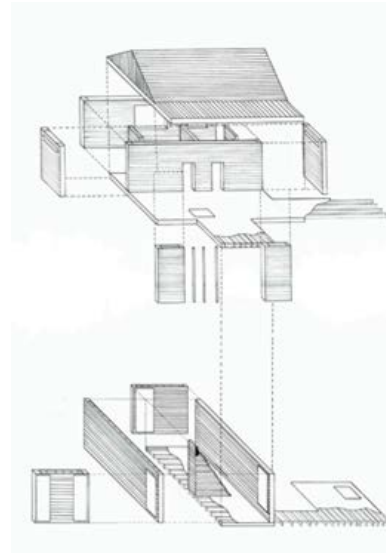


FRONT ELEVATION
1:50



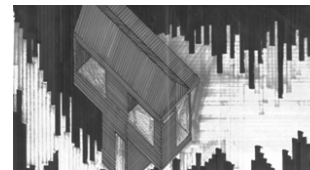
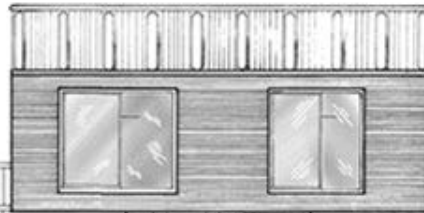
GANDA GOISH

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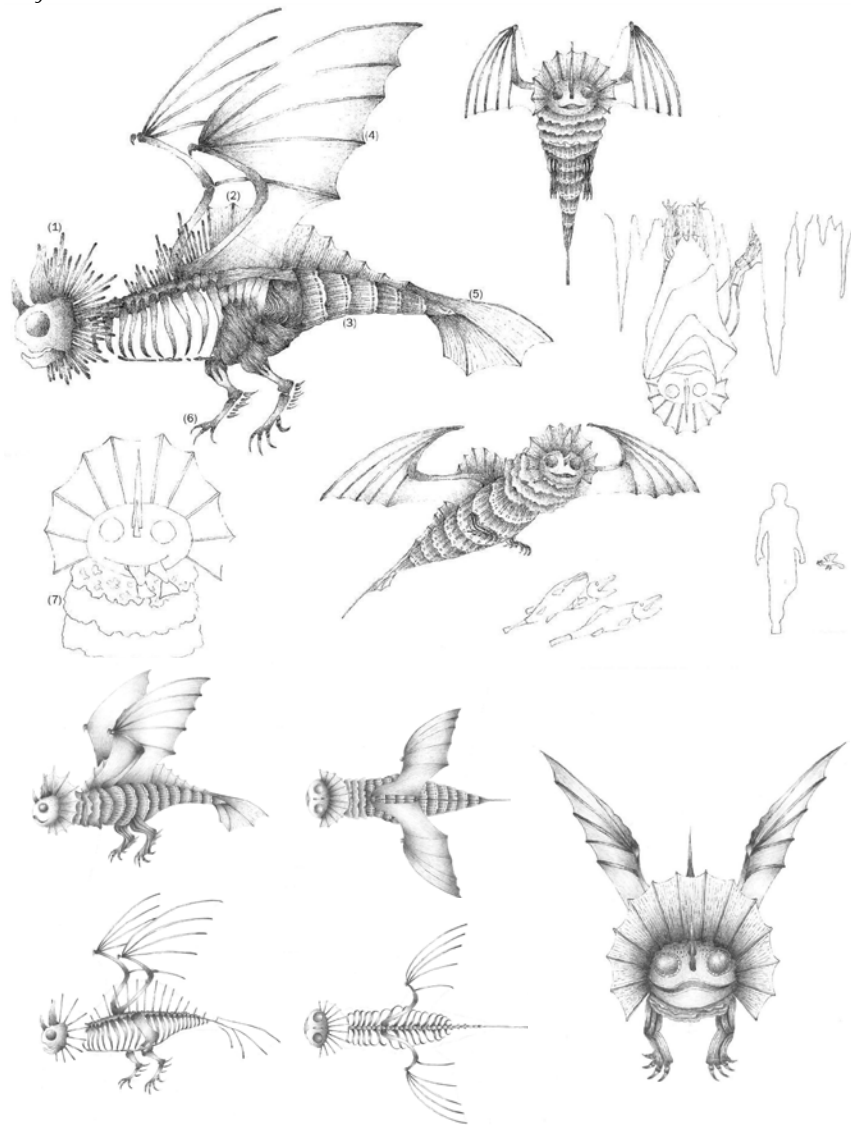
cohabitation, I've created a building that seamlessly accommodates both humans and creatures. Each area serves dual purposes, with dedicated spaces for creatures' needs alongside amenities for humans. Shared outdoor spaces include bird feeders and seating areas, while inside, flexible rooms cater to both species. Sustainability is key, with renewable materials and energy-efficient systems reducing environmental impact. Features like green roofs and wildlife corridors support biodiversity. By fostering harmony between all inhabitants and the environment, this design promotes a deeper connection to our surroundings.

At the same time, I've ensured that humans enjoy the same level of accessibility and convenience within the building. Each area serves dual purposes, allowing for shared activities and interactions between species. For instance, outdoor spaces feature amenities like bird feeders and pollinator gardens alongside seating areas for humans to enjoy the natural surroundings.



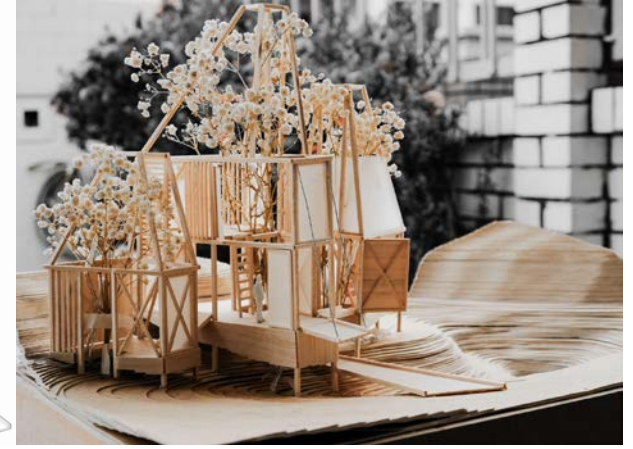
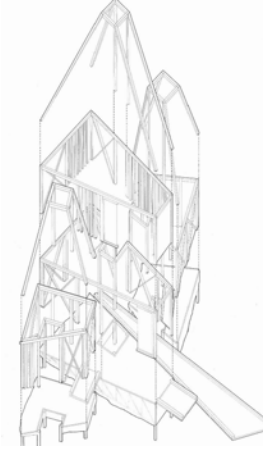
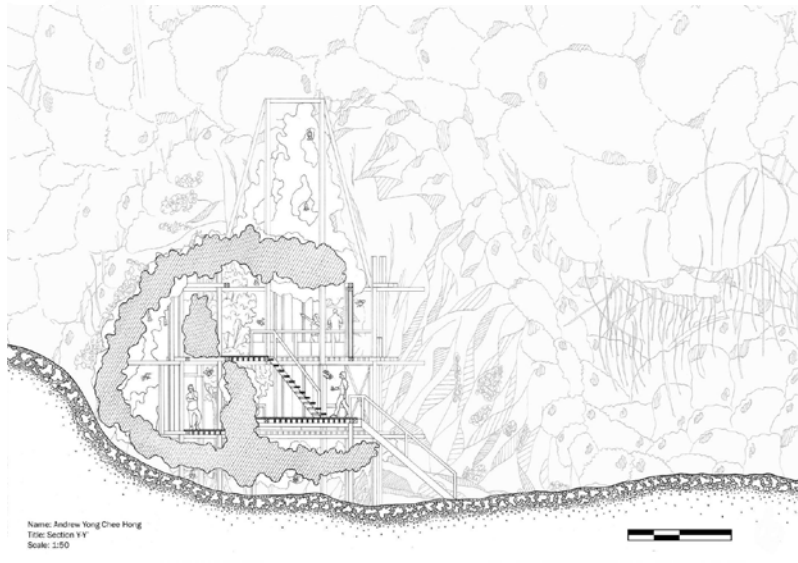
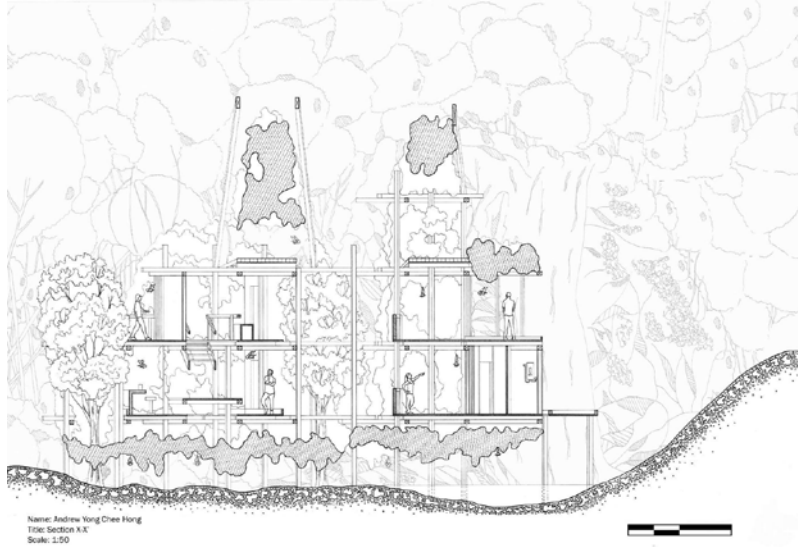
THE ABYSSAL CHASM

By : ANDREW YONG CHEE HONG



THE ABYSSAL CHASM

By : ANDREW YONG CHEE HONG



HIERARCHY IN DESIGN



INTEGRATING NATURE: TREES IN DESIGN



BREAKING THE MONOTONY



EMBRACING OPEN AIR: CRAFTING DYNAMIC SPACES

Hierarchy means organizing elements to highlight their significance. With some designed buildings resembling staircases, I could frame the existing site and larger context in that sense. The use of materials and design expands specific zones, making them stand out. The approach lets it play and adds visual interest to the space.

I integrated trees to create spaces where nature and building harmonize closely. By thoughtfully placing and incorporating trees, it provides shade, breaks the scale of volumes. The approach respects the environment while enhancing the overall building.

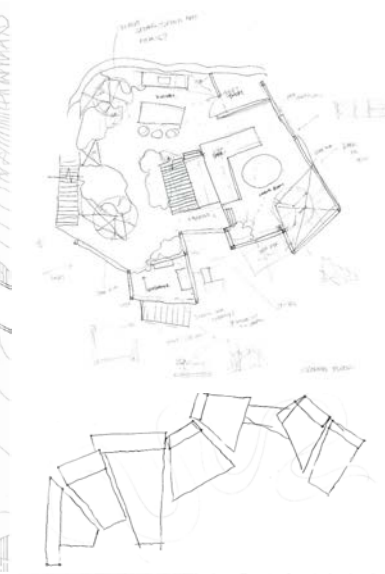
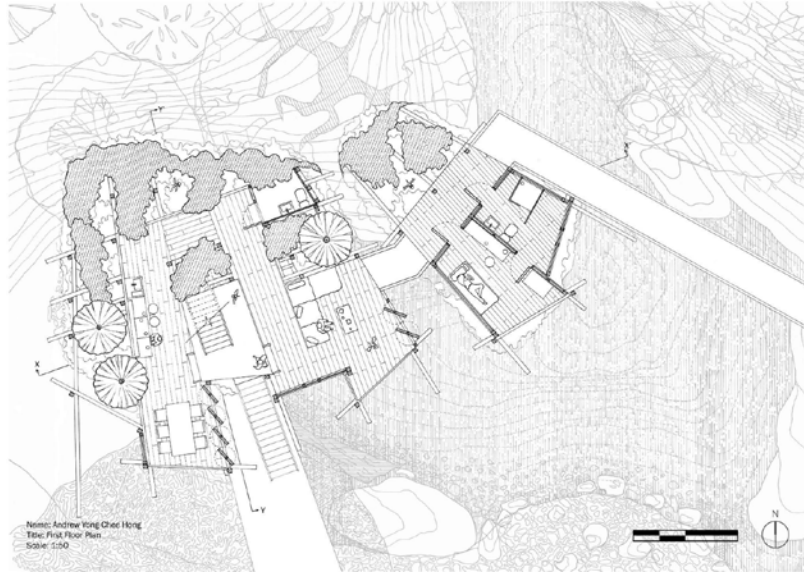
To break the monotony of building facades by introducing a diverse range of design elements and textures, from the existing to a uniform appearance, we will integrate existing existing facades, materials, and architectural details along the exterior. The approach not only enhances the visual interest of the building but also adds depth and character to its facade, by carefully considering these elements. It creates a dynamic and engaging architectural composition that stands out in its urban context.

tailored to an open-air design. The design promotes natural light and fresh air, allowing nature to play its role in creating spaces where humans and the natural world coexist. The use of materials and design expands specific zones, making them stand out. The approach lets it play and adds visual interest to the space.



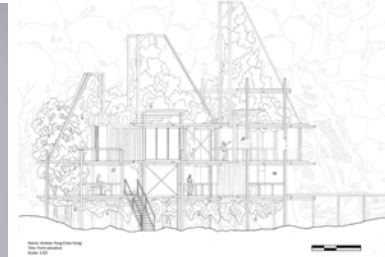
THE ABYSSAL CHASM

By : ANDREW YONG CHEE HONG



My design ethos prioritizes open-air concepts, maximizing natural light and fresh air while providing essential shelter. I create spaces that serve as sanctuaries for humans and wildlife, blurring indoor-outdoor boundaries for inclusive, welcoming environments.

Trees play a central role, offering shade, beauty, and balance within the architectural landscape. I use hierarchy to tell stories in my designs, crafting cone-shaped buildings inspired by natural formations to create focal points that captivate and intrigue. This reflects my dedication to innovation, sustainability, and integration with nature.



Overall, my architectural approach aims to embed narratives into the built environment, envisioning a world that values ethics, diversity, connectivity, and environmental stewardship. The prototype house sets a new standard, challenging norms and paving the way for future developments.



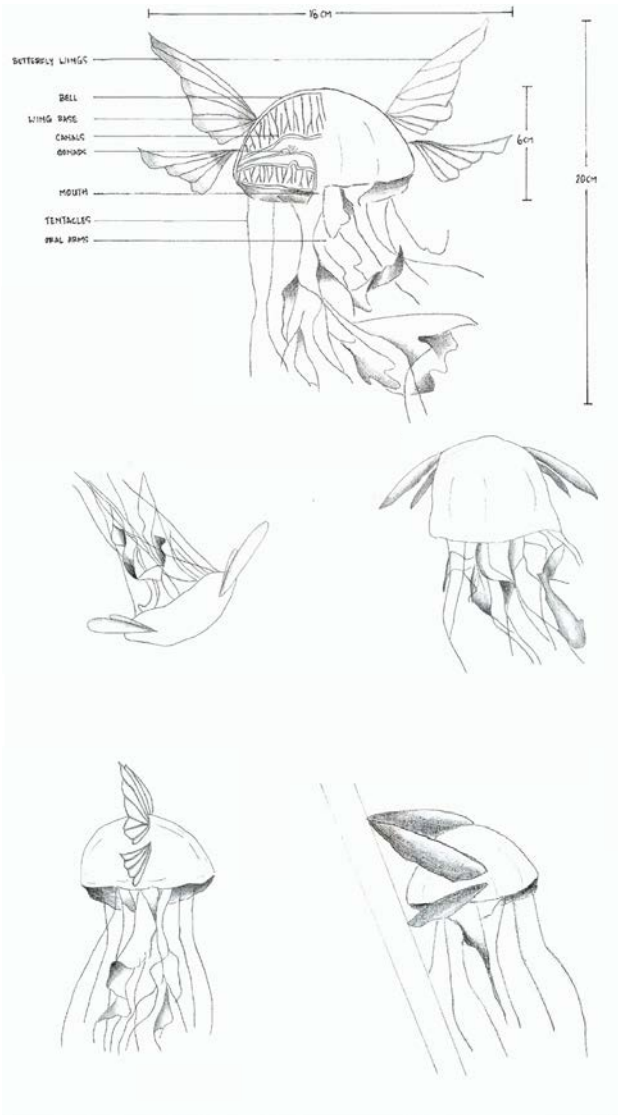
EXPLORING THE REALMS OF UNCHARTED TERRITORIES

Date: 17/4/2024

It is because the other remains an Other that the relation with this unknown can only be 'a relation without a relation.' As long as it remains transcendent to the circle of economy, it opens politics to the future (the to-come) by avoiding the cyclic return of the proper as it is 'never present' and 'never ceases to come' as an experience of the emancipatory promise - The Passion for Animal in Derrida: Following the Steps of an Outlaw

THE MANGROVE MYSTIQUE

By : TAN QING YE



Spaces Between Beams Underwater
The main structure is built with thin plywood sheets for better light transmission.



Cutting Conditions
The main structure is built with thin plywood sheets for better light transmission. The main structure is built with thin plywood sheets for better light transmission.



Tentacles and Underwater Spaces
The main structure is built with thin plywood sheets for better light transmission. The main structure is built with thin plywood sheets for better light transmission.

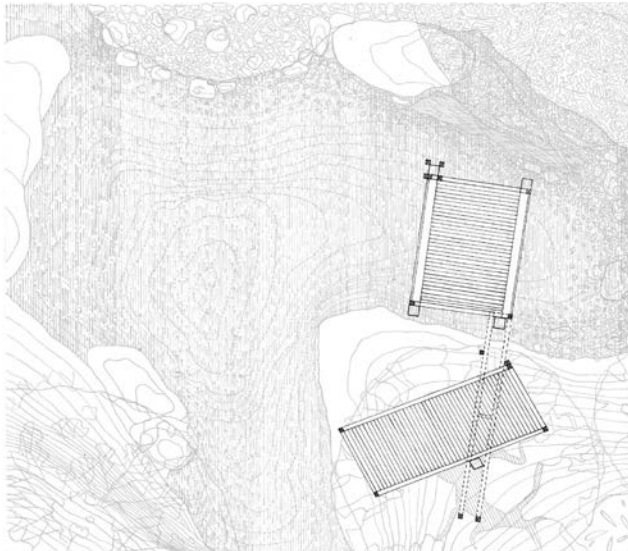


Aqua Khwa Water Surface
The main structure is built with thin plywood sheets for better light transmission. The main structure is built with thin plywood sheets for better light transmission.



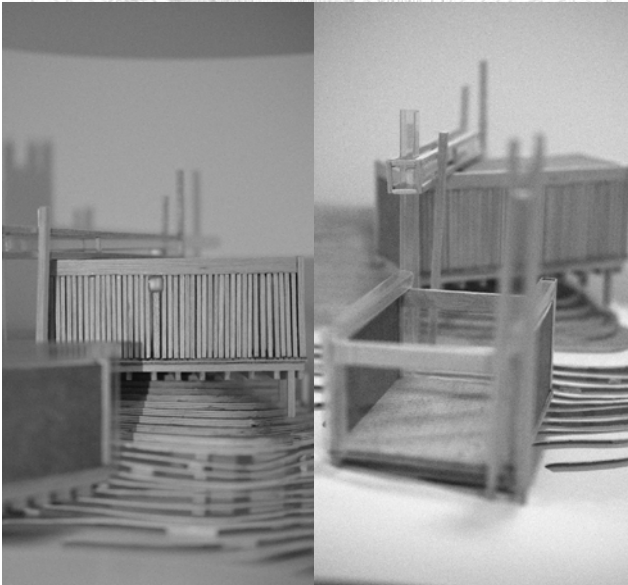
THE MANGROVE MYSTIQUE

By : TAN QING YE

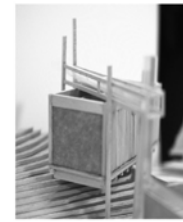


Inspired by the connection between mangrove ecosystems, I conceived a model that echoes the intricate interplay between trees and water. This Project 2 model aims to seamlessly intertwine human habitation with the habitats of my creature.

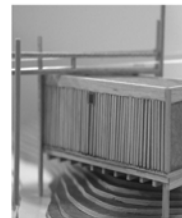
In this design, I envisioned a network of tubes spanning across buildings, providing safe passageways for my creature to traverse its urban environment. These tubes serve not only as functional pathways but also as symbolic connectors, bridging the gap between those two constructs for human living spaces and the innate wilderness of the creature's domain.



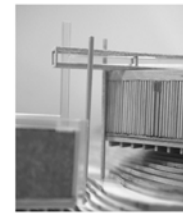
Interconnecting Tubes
These connecting tubes is for the creature to move around in one building and head to different areas, especially from water to trees as they need to travel above water to search for eating or sleeping. These tubes will also serve as a way for creature to eat because it will grow algae inside these tubes.



Supporting Structures for Tubes
These structures are supposed to hold the tubes as the tubes will be moving according to water flow. When the water level rises, the tubes will move up and down and it's attached to the building, it needs structures to hold them in.



Tubes Penetrating Through Buildings
As the creature will move around with these tubes, it gives an alternative for people who live in.

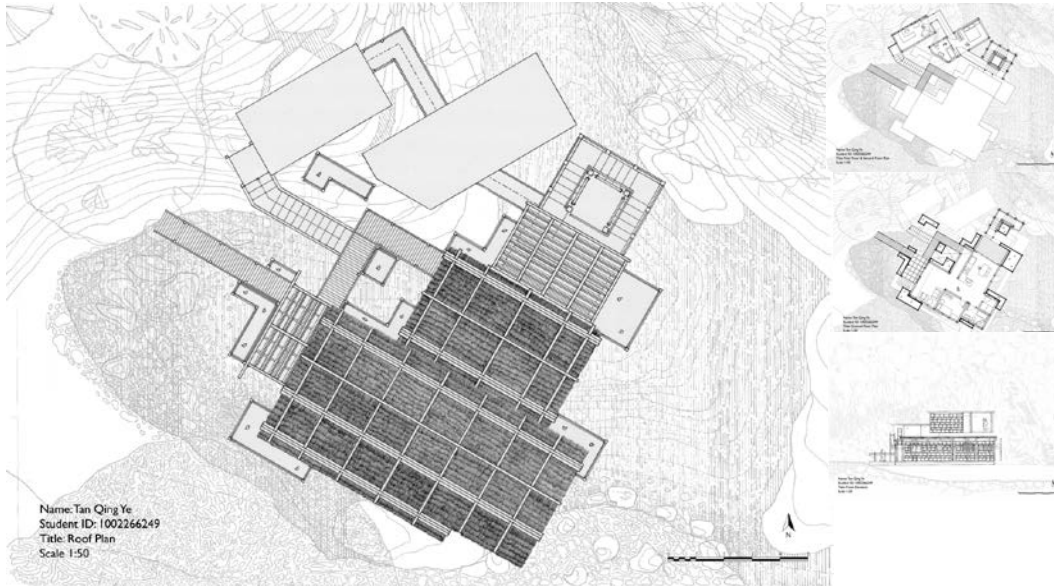


Tubes, Structures and Buildings
These tubes and structures connecting each building in a way that creature and people can inhabit.

The network of tubes are designed functionally, not only for the creature to fly across, but it is also one way for them to fly up to trees for resting purposes. They could also be fed through those tubes as it will grow algae inside because of the tube openings. This integration fosters a harmonious parallel coexistence between humans and the creature.

THE MANGROVE MYSTIQUE

By : TAN QING YE



Inspired by the transformative potential of mangrove ecosystems, I envisioned a model that not only connects spaces but also revolutionizes them. Drawing from the concept of mangrove roots expanding into intertidal zones, I proposed a radical adaptation: transforming the tubes into expansive tanks encircling human living spaces.

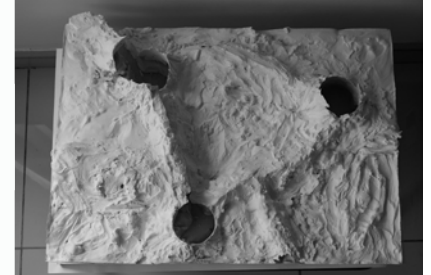
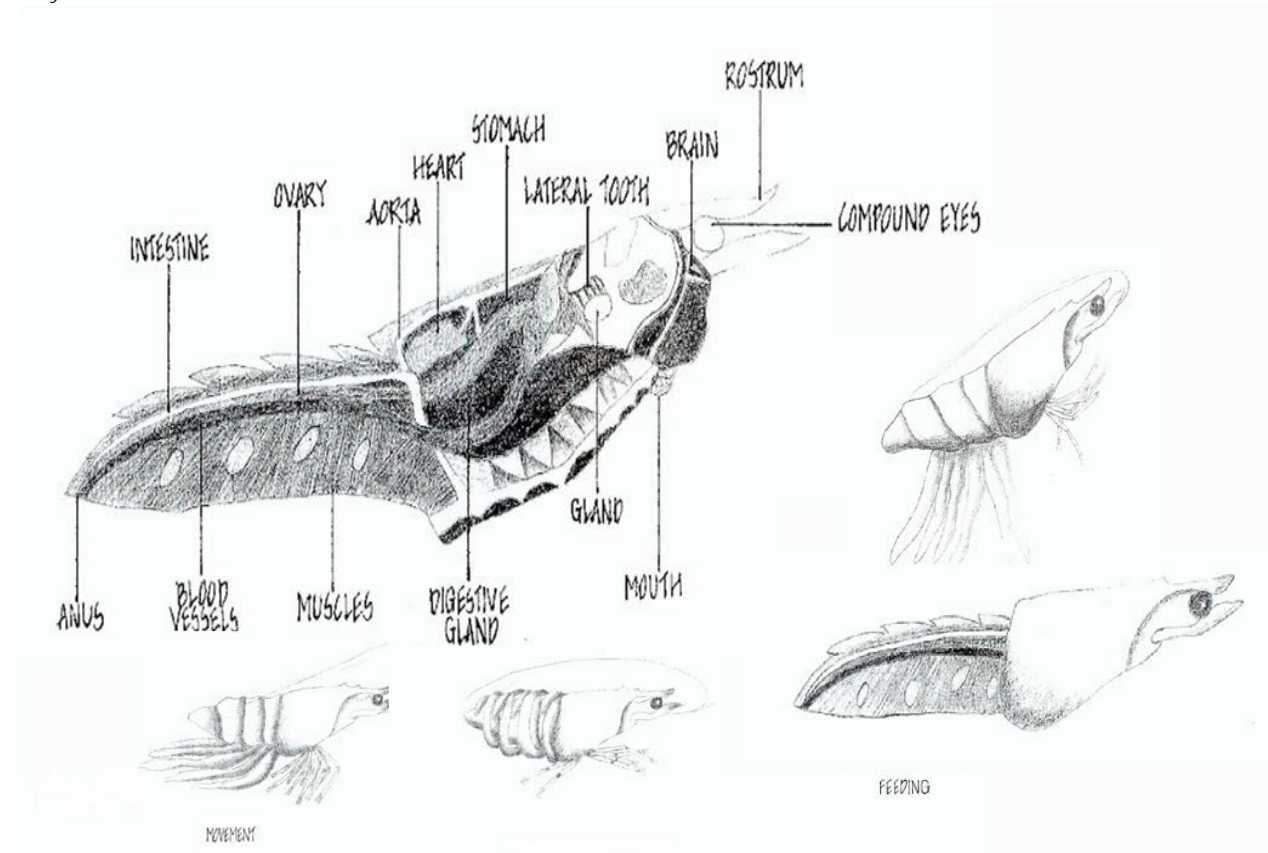
These tanks serve a dual purpose, acting as another living space for the creature above sea while providing a visionary scene for human within their living spaces. These tanks, inspired by the resilience of mangrove ecosystems, offer an unparalleled fusion of nature and architecture.



Within their transparent confines, residents are greeted by a mesmerizing underwater world teeming with life. This innovative approach not only addresses environmental challenges but also fosters a profound connection between humans and nature, inviting a new era of sustainable living harmoniously integrated with the ever-changing tides.

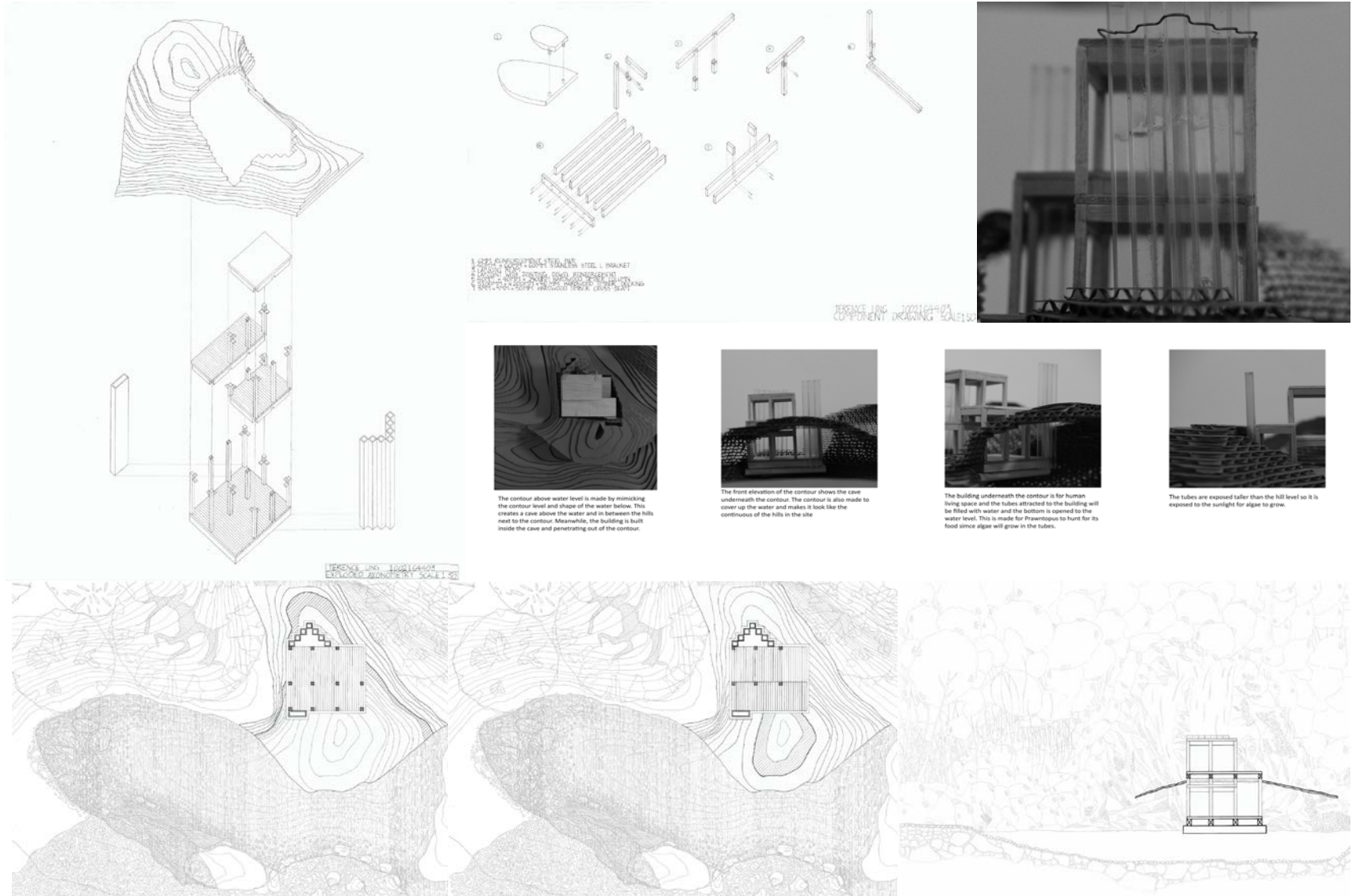
THE PRAWNTOPUS ENCLAVE

By : TERENCE LING TANG SIAN



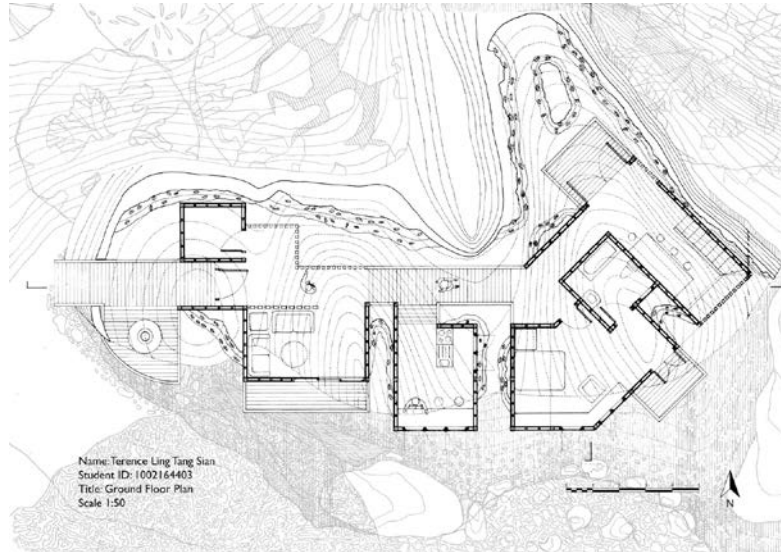
THE PRAWNTOPUS ENCLAVE

By : TERENCE LING TANG SIAN



THE PRAWNTOPUS ENCLAVE

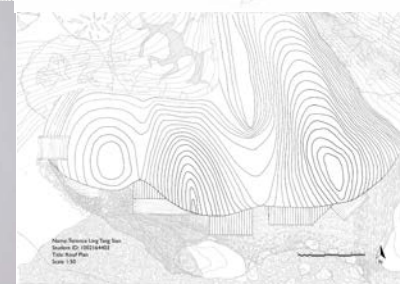
By : *TERENCE LING TANG SIAN*



Key to my design principles are emphasis on contour roof that were mimicked from the ground below water which shows a continuous of the hills along with the site and natural lights are able to enter the human living spaces by penetrating through the windows in the roof.

Moving forward, the gabion walls at the height of 1500mm are built and serve as a support for the contour roof. Besides that, rammed earth are built surrounding the human living spaces served as habitat for Prawnopus. By doing this, the human living space were surrounded by natural materials which blends in the project with the site.

Meanwhile, lesser walls were built in this project which allows more ventilation from the wind create from the water flow of the waterfall, only necessary walls are built for human privacy. In conclusion, the intention for this project is to blend in the whole thing with the site and makes this project looks like it belongs to the site instead of a random building in the forest.



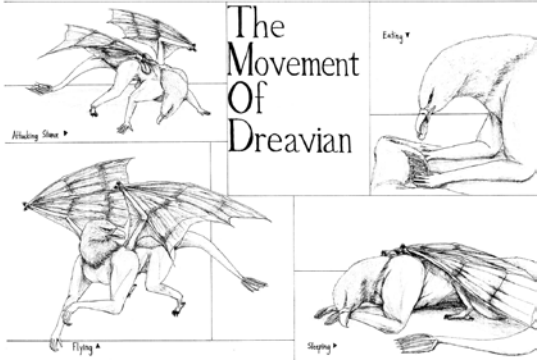
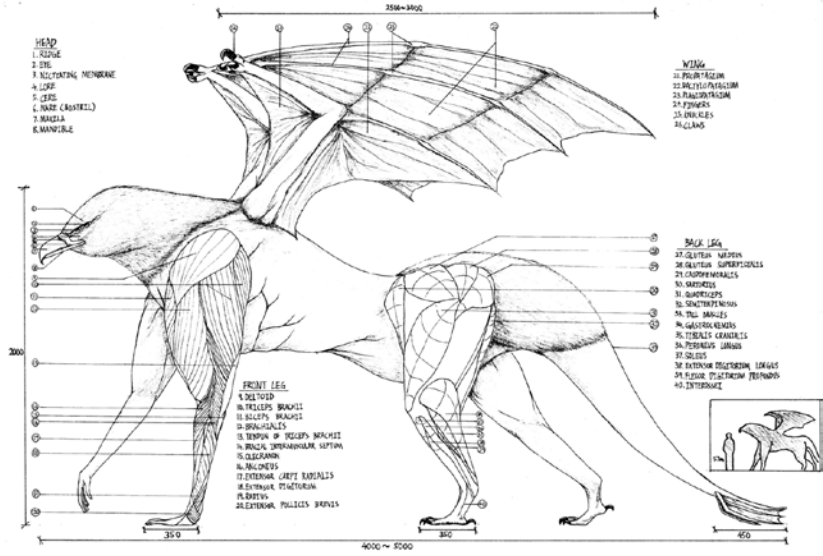


LAND

HOH XUAN LEH
JESSAMYN KHOR LYNN XING
CHIA SI EN
YOUNG HUI EN
SARAH GRACE YEO JIA EN
CHAN HONG KIAT
KOH CHUN KANG
RAWAN ISLAM AMR YEHIA
MOHAMED SHAFIK
NAYYA UMAIRAH

MIRADOR PRECIPICE

By : HOH XUAN LEH



THE CLIFF

The cliff is the essential element on the site, serving as the Dreavian's habitat. Usually, its original habitat will be close to the cliff and mountainous areas. The cliff is useful for flying but just being above it, you can see a wide view. The cliff also provides a barrier view from the cliff edge, giving an advantage to the Dreavian when it is in the sky. Dreavian will keep about from the cliff, then soar into the sky and look for its prey.



THE TOWERS

The towers is a gift-like creation, representing the human's desire to build higher buildings in the sky. Dreavian will use the high-rise buildings sometimes, trying to seek for prey in the sky. But it doesn't have any impact on building human's gift, there is still no victim reason for this. Dreavian won't stay long as its large body and huge wing is not suitable for it to fly freely between the towers.



THE CANTILEVERS

The cantilever is a thing that have special relation between human and Dreavian. For human, cantilevers can be a structure that help to build and achieve certain architectural design, hanging structure, expansion of a space and changing shape of concrete to create a magnificent building. For Dreavian, it is the branches from huge tree, strong enough to hold its weight, it can sit on cantilever its own weight, defending a trap in the sky. When Dreavian see human pass, cantilever is always the right place to stay.

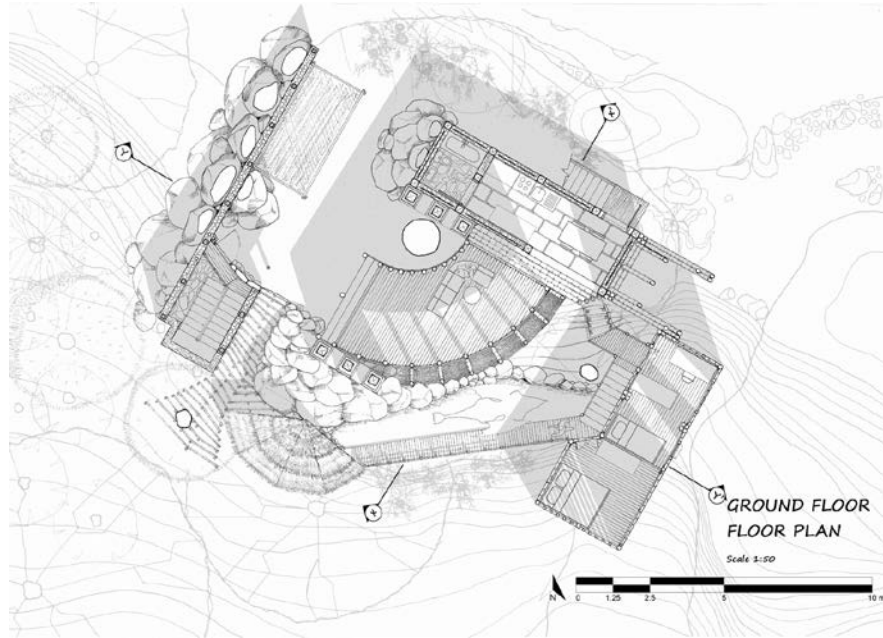


THE PLAINS

The plain is where all the living creatures gather from sky to night. Non and flying, basically every creature. Dreavian will give priority to hunt at here, it's a huge field for the access to food resources. Sometimes human will also get around here, sometimes will still there stay about a huge creature flying on the sky. It's Dreavian, knowing on the sky, look down to the plain, searching for its victims.

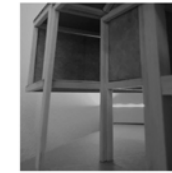
MIRADOR PRECIPICE

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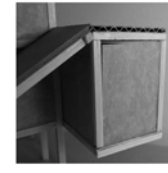
CIRCULAR SPACE

Circular is a choice of space planning that have different meaning and intention than a normal rectangular space. Beside of aesthetic purpose, it will form a curved-line path that intentionally indicates the body movement of the creature and human. Circular spaces break the rule of one box with four columns, bringing more surprising design toward the whole form.



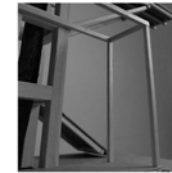
MAZZANINE

Mazzanine is a design for the spaces where the sizes of an area is not enough to fit two levels in it. Therefore a mezzanine will be included to have more spaces in between, utilize the usage of a spaces. It also form a balcony like spaces where u can observe everything beneath at a higher position.



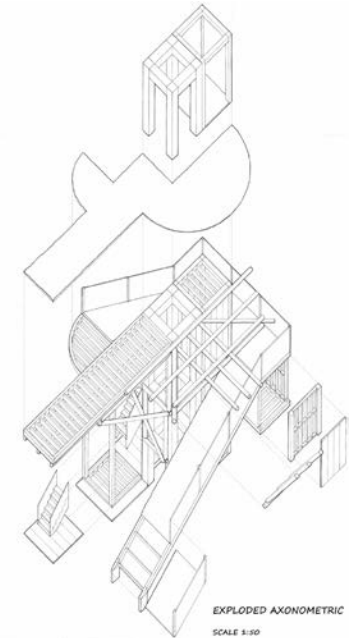
CONCEPT OF SHARING

The utility that the creature and human share the spaces through out, the utility loading is followed by the design and bringing out the concept of collaboration. From the reflection, the spaces on top of another human living spaces, can be a space for the creature as well.



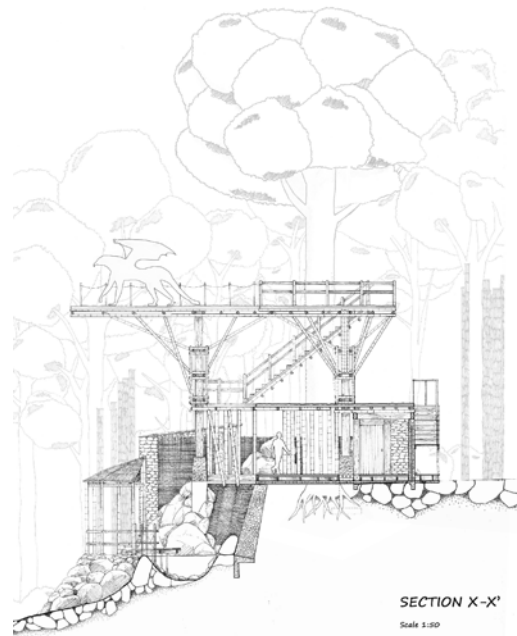
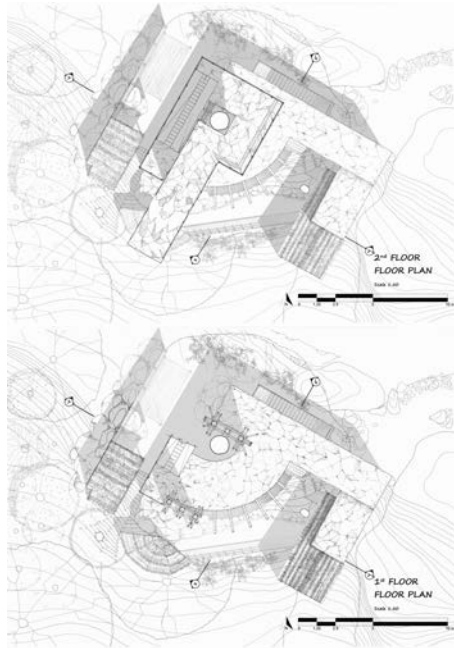
INTERSECTION

This is a spaces that the creature and human meet each other the most through out a day. Intersection is a continue of 'Platform' and it has become a part of the collaboration. It's not just a spaces that two individual pass by each other to call it an intersection, it is a place that human and the creature are having their time together.



MIRADOR PRECIPICE

By : HOH XUAN LEH

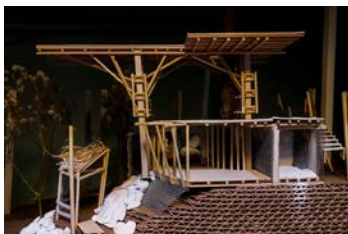


Mirador Precipice, a name believed that was origin from a mythical domain, where the unique creature Dreavian belongs to. From the very beginning, I have the thoughts of recreating the scene which represent the exact condition and situation attribute to the cohabitation and the relationship between human and Dreavian. The backstory, it tells that Dreavian was a creature that had been tamed and trained by human from a tribe which they seem to be only exist in the primal era. The whole image about the tribe, human and Dreavian were assumed that it is just a legacy. With no evidence, I must go through a process which I have to understand how they are going to live together, while they surely benefit from each other.

About the design philosophy, I always believe that the architecture of a building must include a certain thing that can claimed to be yours, exclusively to be part of your design. The approach I'm going through out the whole project is to focus on the use of materials. I have the opportunity to visit the site and have a thorough investigation on the positioning of my building, with the surrounding, the visual effect of the building is going to be morphed into the site. Bamboos, trees, stones and contour of the natural land, they form the spatial design, structural elements, cohabitation meaning toward the core value of promoting two different creatures to live under the same places. The building orientation, materiality and space planning are considered within the development process, it should bring out the essential features from the site. This time I'm taking the way that using essence of human knowledge to construct spaces that represent several cohabitate conditions.

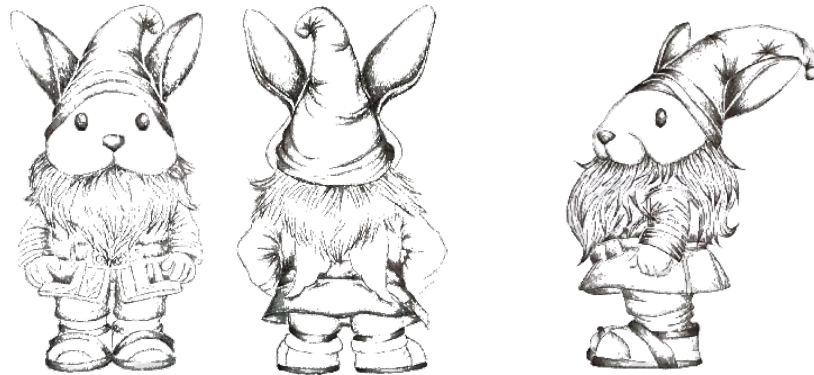
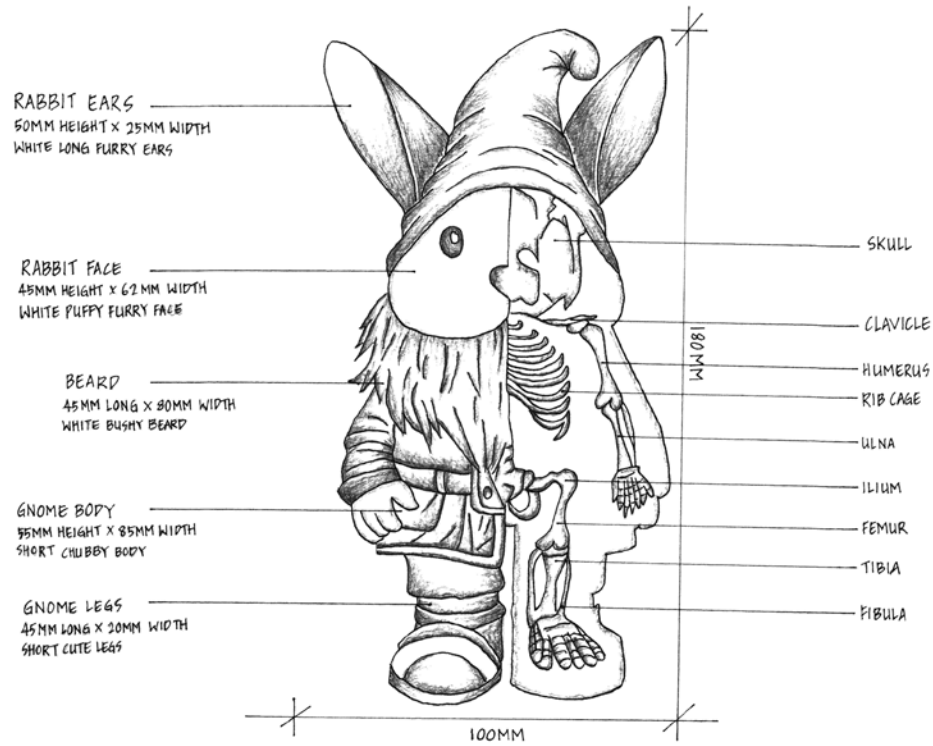
A question I have been asking myself,

"A natural material has been used to construct, regardless the outcome, is it artificial or natural?"



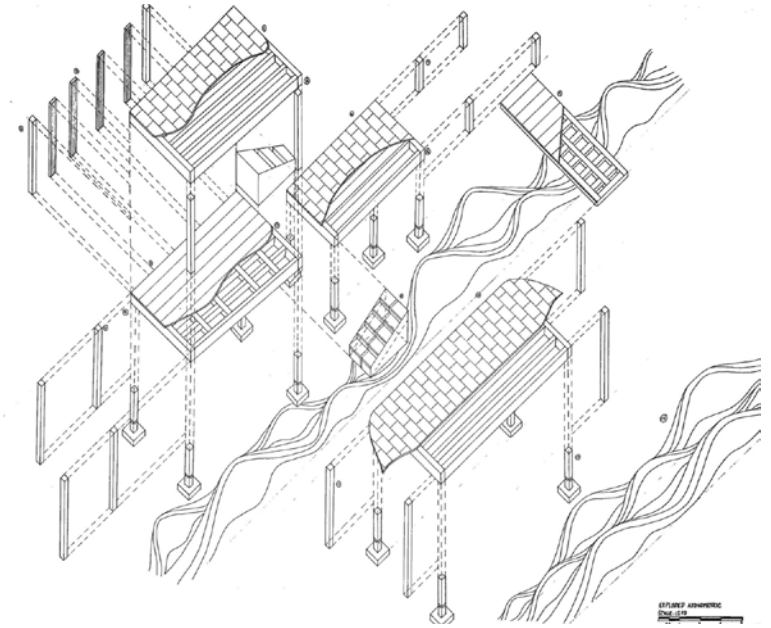
THE RUNNEL

By : JESSAMYN KHOR LYNN XING



THE RUNNEL

By : JESSAMYN KHOR LYNN XING



Living of the Creature

The creature, made of The Runnel, has undergone through two levels represented by the paper skin. In order to represent underground, the creature's habitat is positioned at the bottom section of the photogram which the creature would need several days, not just perfect daily activities in three hours.



Interaction of Both Parties

The middle section of the photogram represents the collaboration between the human and the creature. The paper skin shows the creature's habitat, with the wire mesh above, the human's section of the photogram which the creature would need several days, not just perfect daily activities in three hours.



Living of the Human

The top part of the photogram which was wire mesh represents the human's habitat. The human would still make and maintain their own, making along the path while enjoying the view of mountains, high time. The habitats are certain able to provide protection, allowing them to see and the surrounding area.



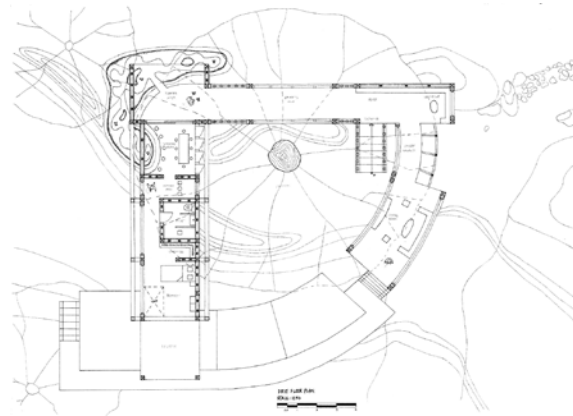
The Ultimate Interaction

The photogram has lots of patterns on ground and above trees represented by the dried plant tape. These allow the human and the creature to have around each, enjoying that the same culture going changes to other parties. There are some habitats above trees that human would not and the creature would fly above trees along the path to place human in order to connect.

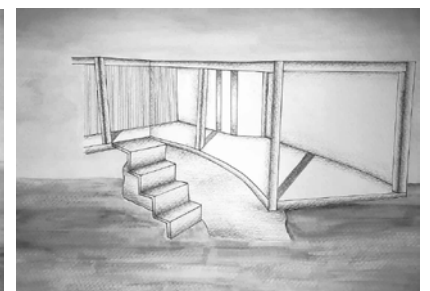
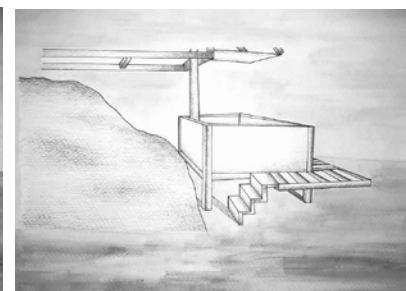
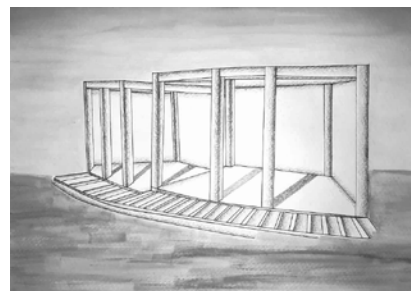
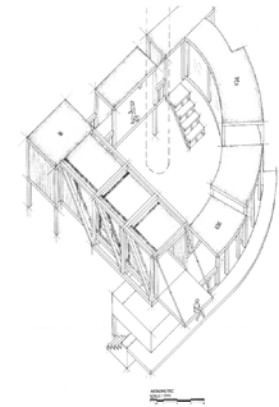
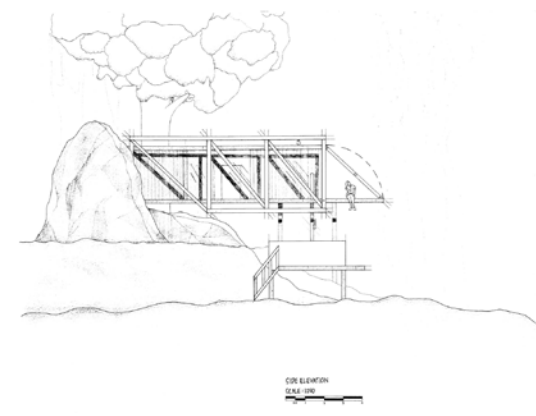
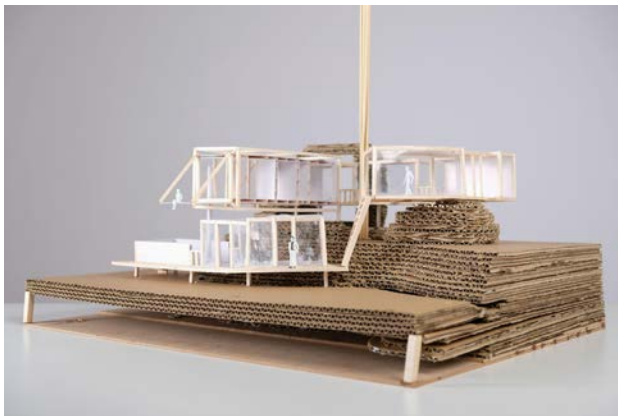


THE RUNNEL

By : JESSAMYN KHOR LYNN XING

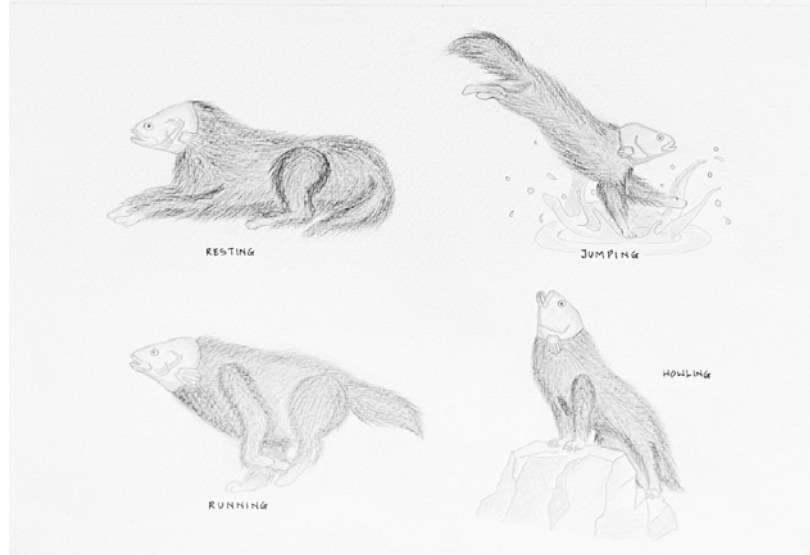
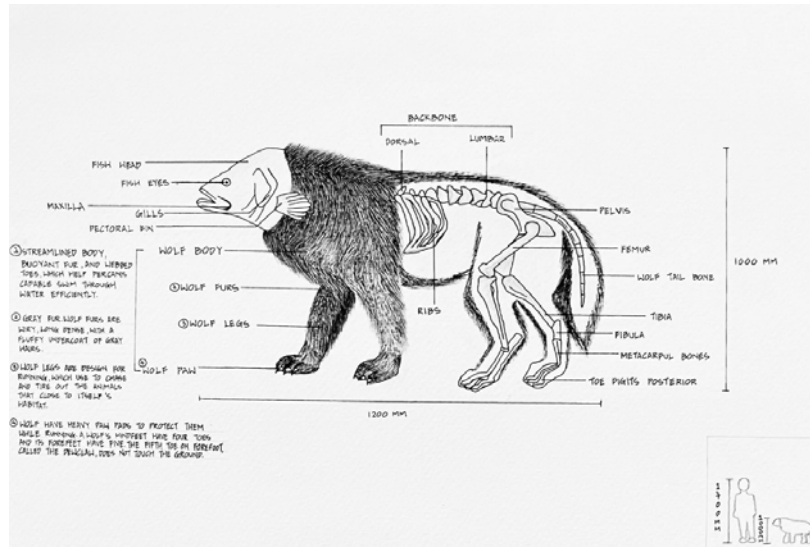


In this journey, valuable lessons were learned about creating spaces for diverse species to coexist, effective space planning, and the artful use of solid and void concepts both within the superstructure and on the exterior. The strategic use of cantilever design throughout the private area of the building creates a mesmerizing approach to the industrial architecture, a great approach in this modern world.



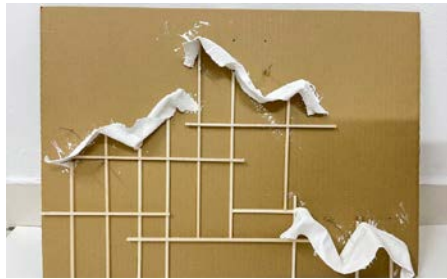
WHITE ROOFLINE

By : CHIA SI EN



WHITE ROOFLINE

By : CHIA SI EN



Calibration

The highest point of the roof can be defined as the highest point of the suspended stone wire to support the living area of people and animals. The high-thick wooden wire or the suspended area under the ground structure can be used as a wooden railing. In the space that the ground under the ground structure can also connect between the two segments or three side areas.



Geometry

Attention can be taken on the grid structure by using the water surface that support the height of the entire structure or ground structure. The goal of the structure also supports the entire foundation of ground structure, so as to make the ground structure more stable and prevent collapse.



Condition

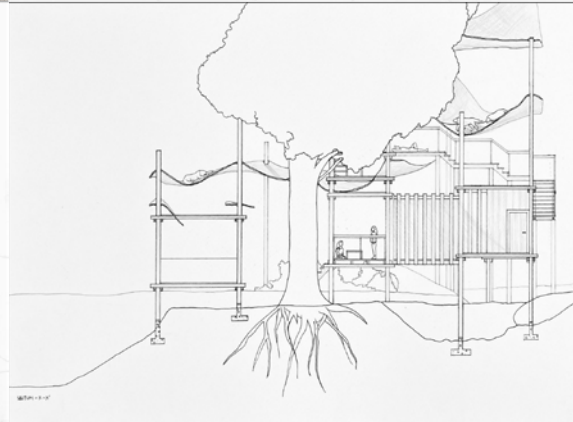
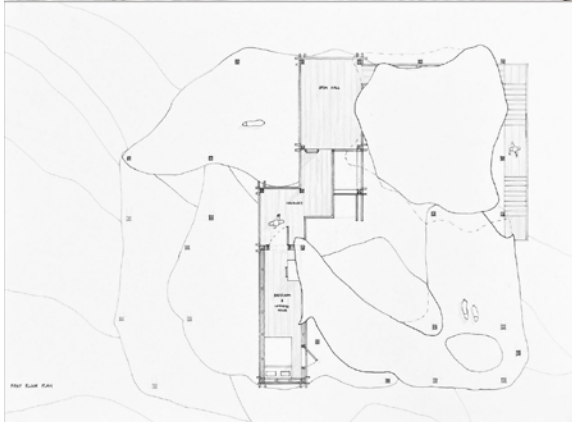
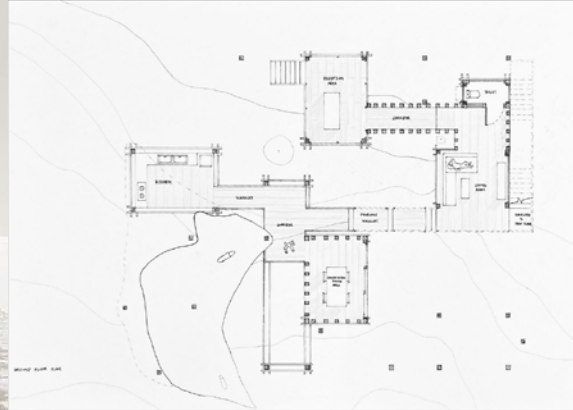
The structural part of the roof can be used to create the water surface. Animals can use the ground and edges through the shape of a combination of their own power. The water surface allows them to play and avoid movement.



These parts of the roof on the ground structure can be used in the air and different level to increase more space. In this way, people and animals can have a wider area space for activities. In addition, the two can also create a more comfortable and pleasant environment.

WHITE ROOFLOR

By : CHIA SI EN



This project's first and second condition is land and water. The overall design concept refers to the combination of animal habits and environment. Because percanis have strong physical strength, they need a lot of daily activities to consume physical strength. In addition to running fast, they can also jump about 4 meters away. In order not to significantly affect and damage the natural environment, many stainless steel columns and a large area of plaster fabric are used to create a cohabitation for creature and human beings. The overlap plaster fabric is designed with the concept of a cave. The highest plaster fabric is the closest to the waterfall, and the water will flow down from the height. Some lower parts will have accumulated water, which will flow down to a certain height. The water will eventually flow under the waterfall. So that percanis can swim and relieve the heat in the water. Human beings create space for life under, above or between the plaster fabrics. The ground floor part spaces belongs to the interactive area of percanis and human, while the first floor is the private space living area of human beings.



The white fabric is used to create a cave-like space. The white fabric is used to create a cave-like space.



Space between plaster fabric. The space between plaster fabric is designed to create a cave-like space.

PATRONS, ON THE PROTAGONISTS

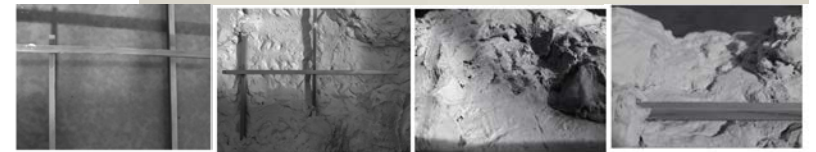
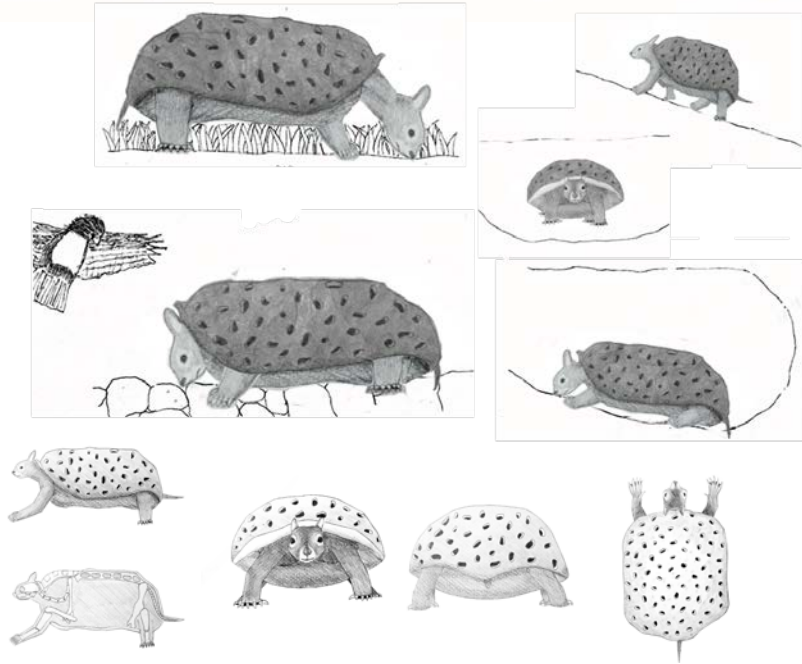
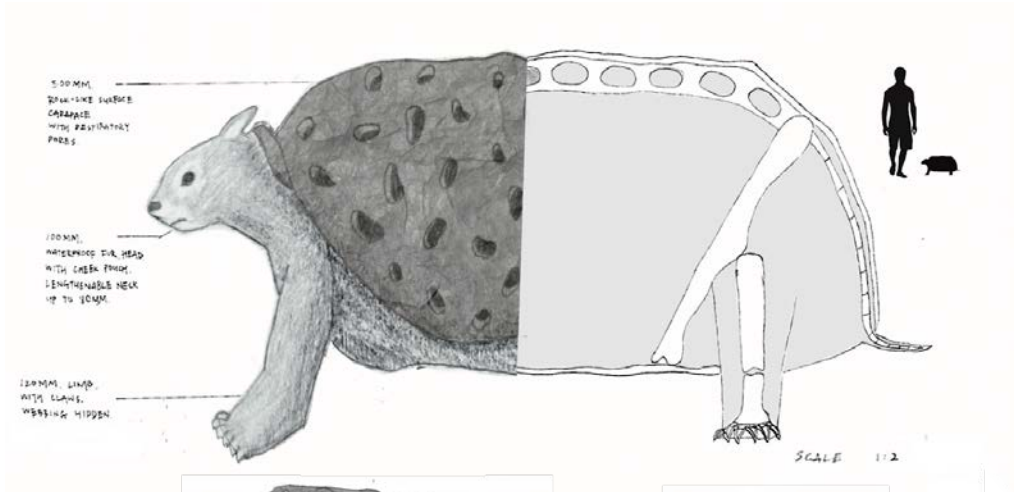
Date: 17/4/2024



The egocentric is always frustrated, simply because the condition of self-perfection is self-surrender. There must be a willingness to die to the lower part of self, before there can be a birth to the nobler. - Fulton J. Sheen

HOLLOW HARMONY

By : YONG HUI EN



Platform above water
 Made openings in all levels to allow the water above the model and also importantly small slant sunlight towards the interior, a platform can be built for human activities.

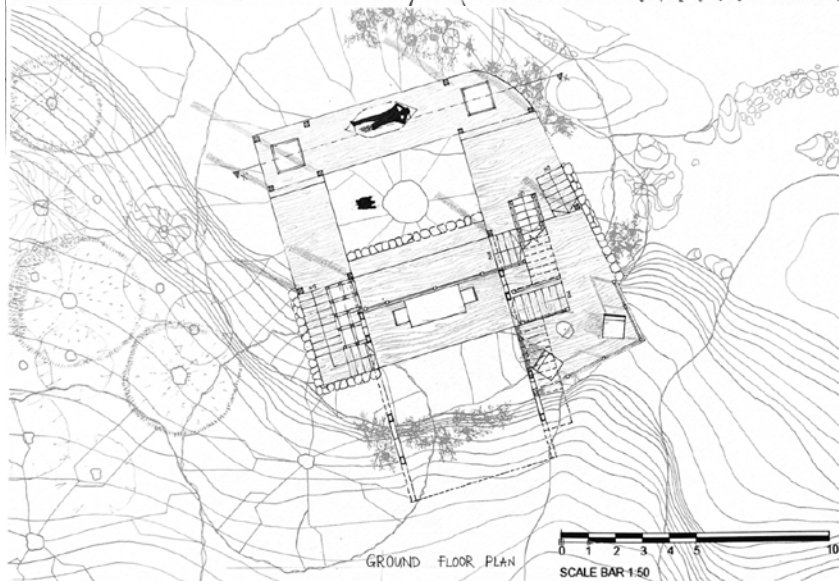
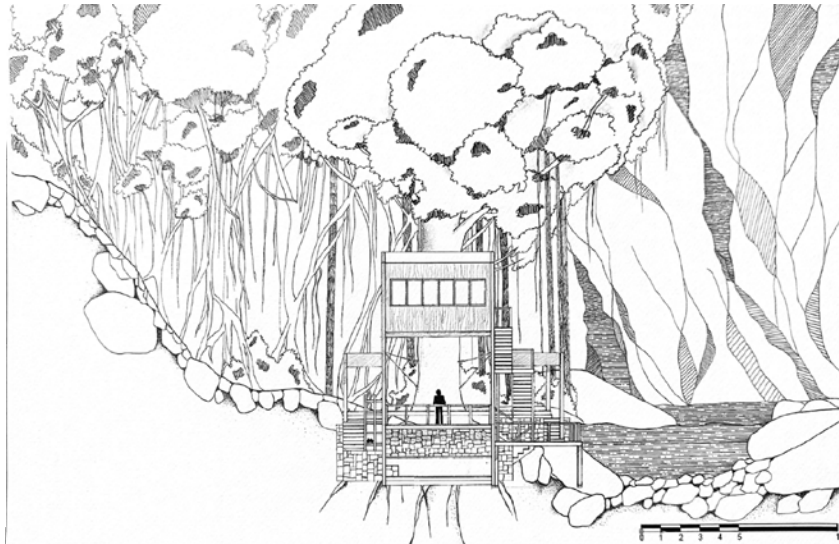
Organised Space in Organic Form
 Organic form mimics the natural habitat of the bear-like creature and also importantly small slant sunlight towards the interior, a platform can be built for human activities.

Tunnels
 Tunnel help human beings get in or out of the model from one space to another, justify when encountering topographical structures.

Openings
 Openings are important for both human beings and the model use it like multiple form form, including light penetration, air circulation, and water flow.

HOLLOW HARMONY

By : YONG HUI EN



Tunnel-like space

Considering the natural habitat of the structure and allowing the gradient to go from one space to another.



Courtyard

Entering with a large tree, building on rock in the space.



Platform Aside to Water

Rock allows rivers to estimate in the water container of the wall. Platform made allows views from between trees.



Elevated human space

Because of the direct ability to move vertically, elevated human space



HOLLOW HARMONY

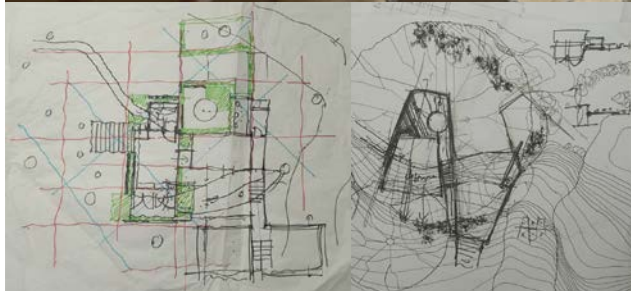
By : YONG HUI EN



The design philosophy of Hollow Harmony embodies a conscientious integration of indigenous materials, including stone, timber, and bamboo, sourced from the site itself. Through meticulous excavation, the habitat accommodates both human and burrowing animal occupants, Roca, ensuring a harmonious cohabitation within the natural landscape.

Strategically situating private human spaces at elevated levels not only affords panoramic vistas of the surrounding forest and water but also optimizes spatial utilization, mitigating the effects of limited vertical mobility.

Employing trees as natural shading elements not only enhances the aesthetic integrity of the habitat but also fosters a sense of environmental symbiosis.



MONOCHROME HAVEN

By : SARAH GRACE YEO JIA EN



Mainland



Subterranean



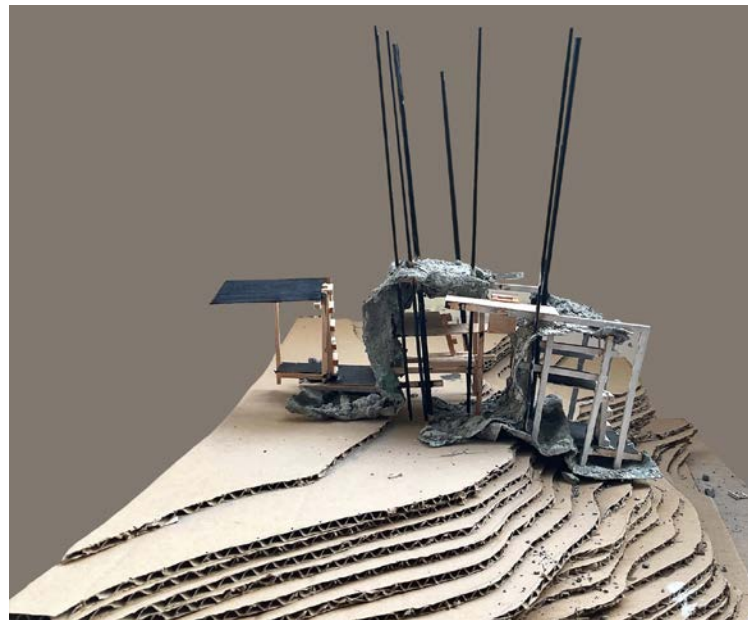
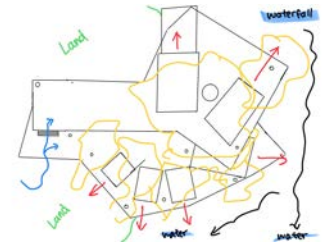
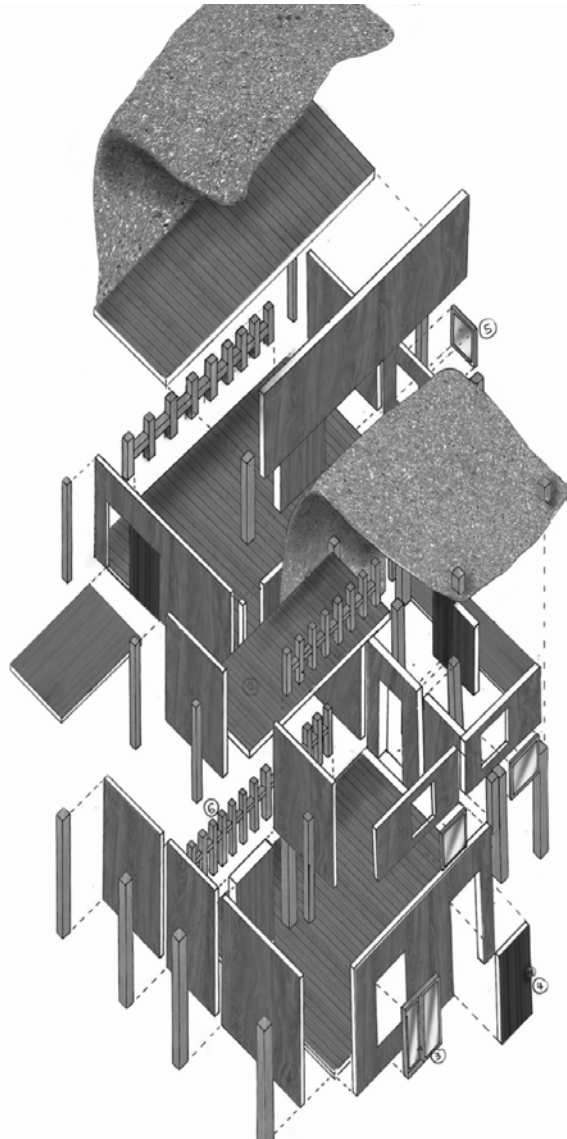
Rocky Terrain



Baldachin

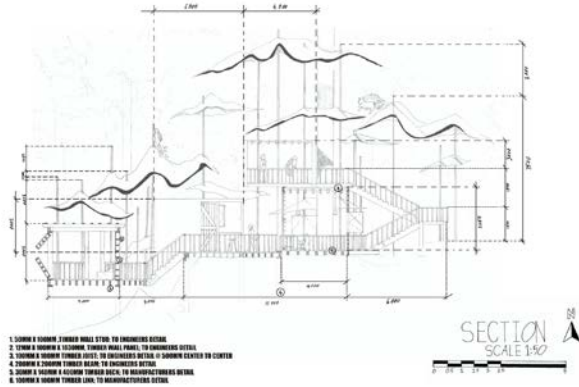
MONOCHROME HAVEN

By : SARAH GRACE YEO JIA EN



MONOCHROME HAVEN

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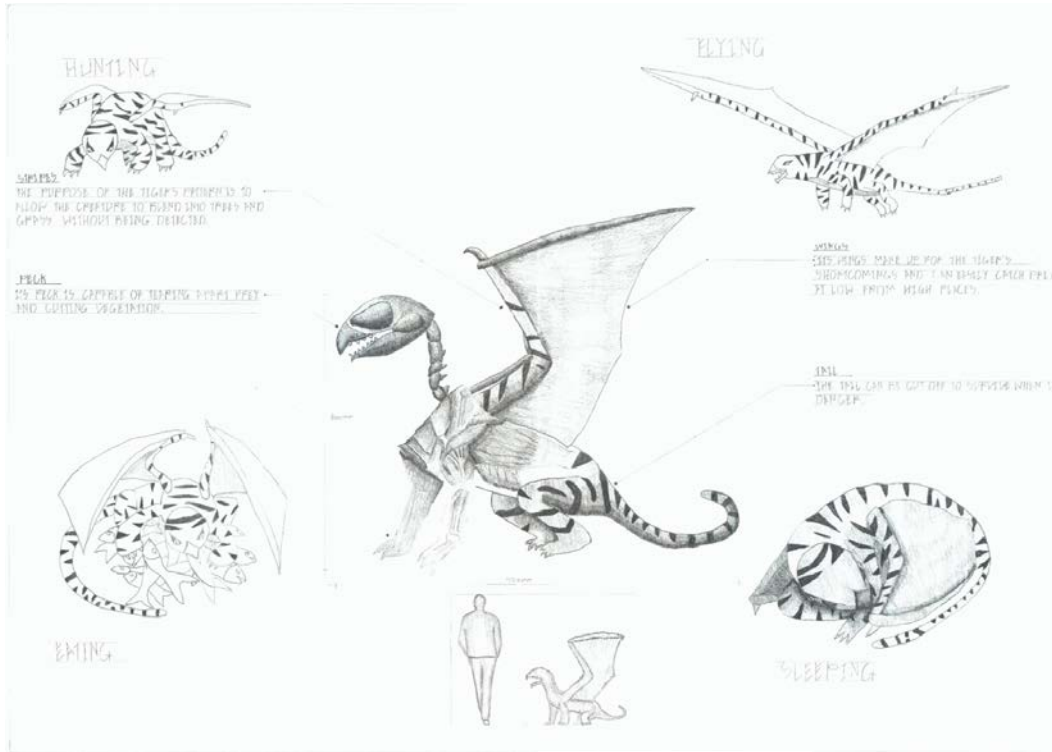
The design of the Monochrome Haven follows the site contours where the building was designed in order to integrate with the surrounding environment. In this case, density varying of height. The design has given priority to three zones which are the public zone, cohabitation zone and private zone. The concept was to have the taller elements which were the existing trees that supported the canopies; be the creature's area as it is one of its habitat and an area where they can feed off insects breeding in the canopies while also using the canopies and trees as a way to move around the building and the jungle by hopping canopy to canopy, tree to tree.

During the design process, I learned the importance of creating effective spaces of cohabitation. The strategic use and placements of the vertical timber structures has helped molded the shape of the canopies in which it functions as a roof for humans. Challenging yet provocative. As can be seen, creature and humans have different needs which does not deter the fact that cohabitation is possible regardless of its nature. It is our task as designers to create an equilibrium of coexistence.



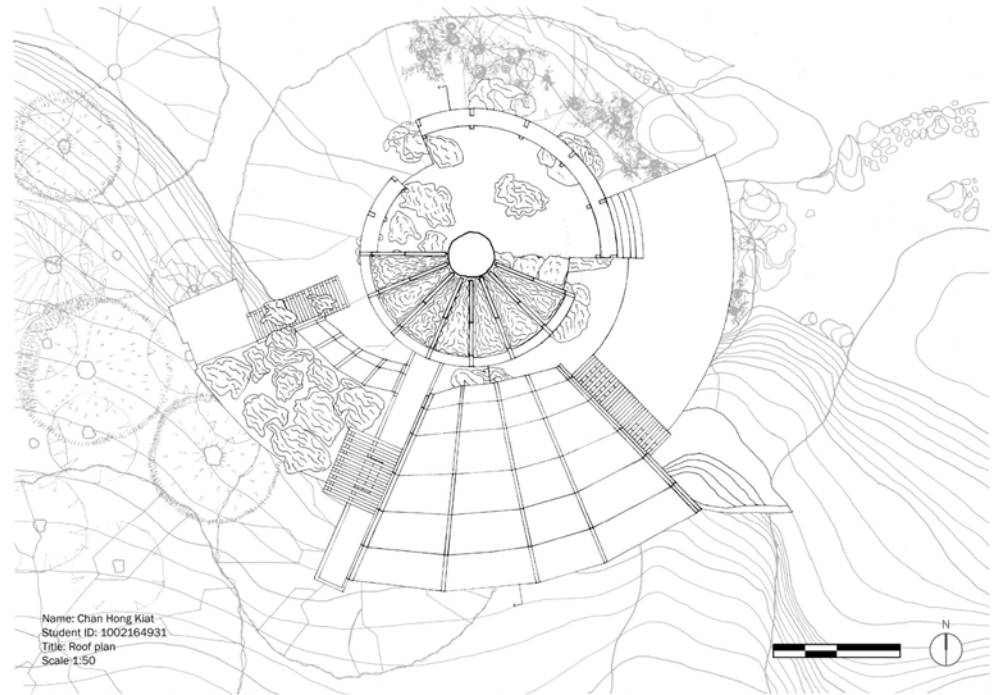
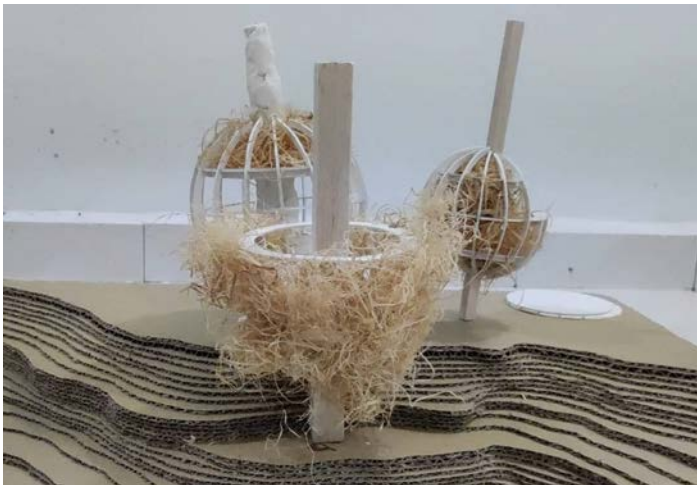
NEST HAVEN

By : CHAN HONG KIAT



NEST HAVEN

By : CHAN HONG KIAT



Name: Chan Hong Kiat
 Student ID: 1002164931
 Title: Roof plan
 Scale: 1:50

Symbiosis



There are two main materials used here, and they have a commonality. The first is wood, which is a natural material. The second is straw, which is a natural material. The combination of these two materials creates a symbiotic relationship between the natural and the synthetic.

Natural and Unnatural



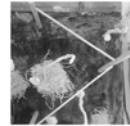
The material of being a natural material, with the white cage that is a synthetic material. The combination of these two materials creates a contrast between the natural and the synthetic.

Materiality



Materials built with an idea. The idea was to create a structure that is both natural and synthetic. The materials used are wood and straw, which are both natural materials. The combination of these two materials creates a materiality that is both natural and synthetic.

Harmony

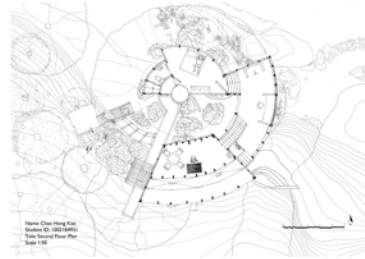
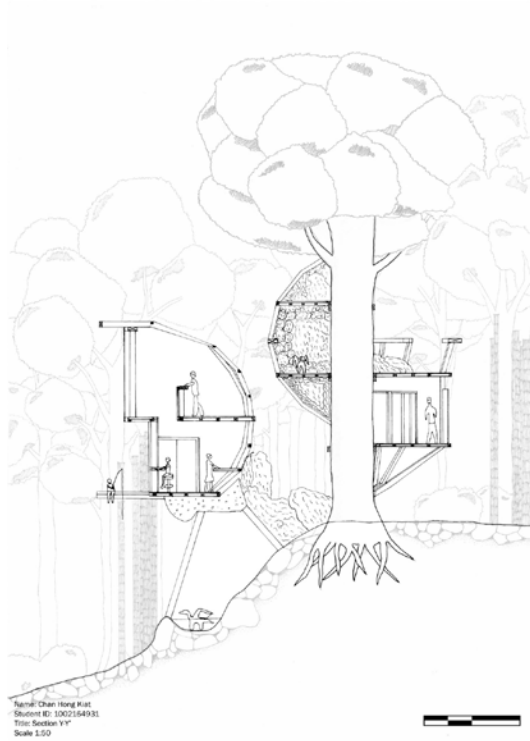


In an environment where natural and synthetic materials harmonize, the materials used are wood and straw, which are both natural materials. The combination of these two materials creates a harmony that is both natural and synthetic.

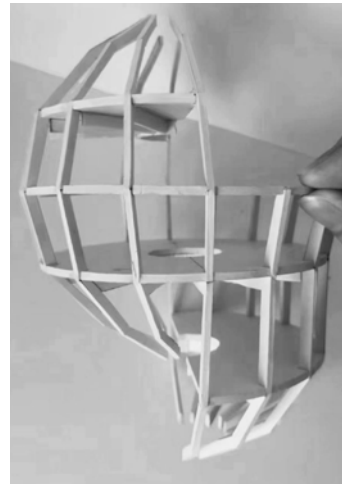


NEST HAVEN

By : CHAN HONG KIAT



Instinctually, my creatures choose the largest trees to construct nests from wood, leaves, and other materials. Their tiger-like skin aids in blending seamlessly into their surroundings, evading detection by predators and prey. Drawing inspiration from this behavior, I integrated their nesting tendencies into my architectural designs. The central building is connected to the tree, with three interconnected buildings supported by columns surrounding it.



To protect the integrity of the tree, I opted not to embed the foundation within it, instead securing the buildings with wooden rings. Privacy increases closer to the tree, with the central building housing human bedrooms and creature habitats, while above-ground nests serve as open spaces for interaction.

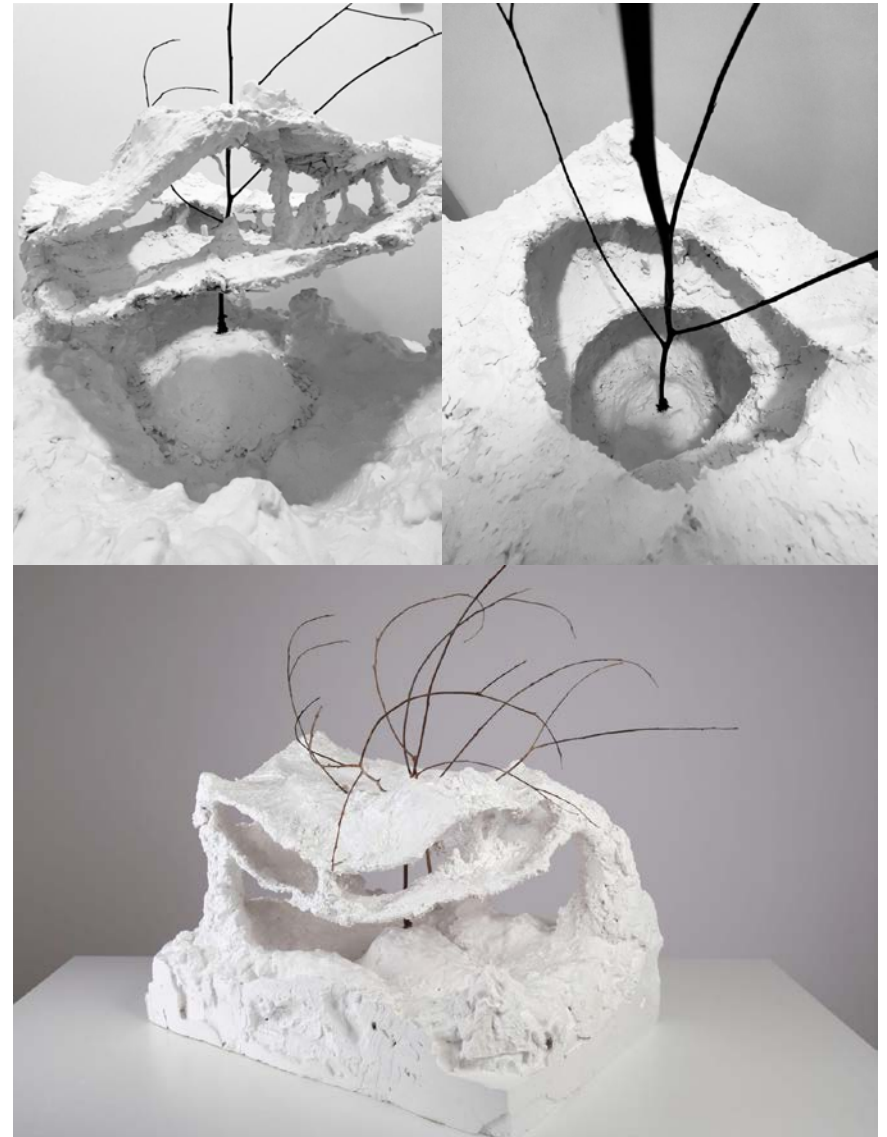
Adjacent to the bedrooms, a separate building provides a secluded workspace, while shared areas like the living room, kitchen, and barbecue space foster human-creature interaction. A corridor shortcut facilitates quick access to bedrooms from in between kitchen and living room.

Natural light and ventilation are prioritized in each space, utilizing vents, windows, and glass walls. The design ethos centers on harmonious coexistence, respecting each other's space and the environment.



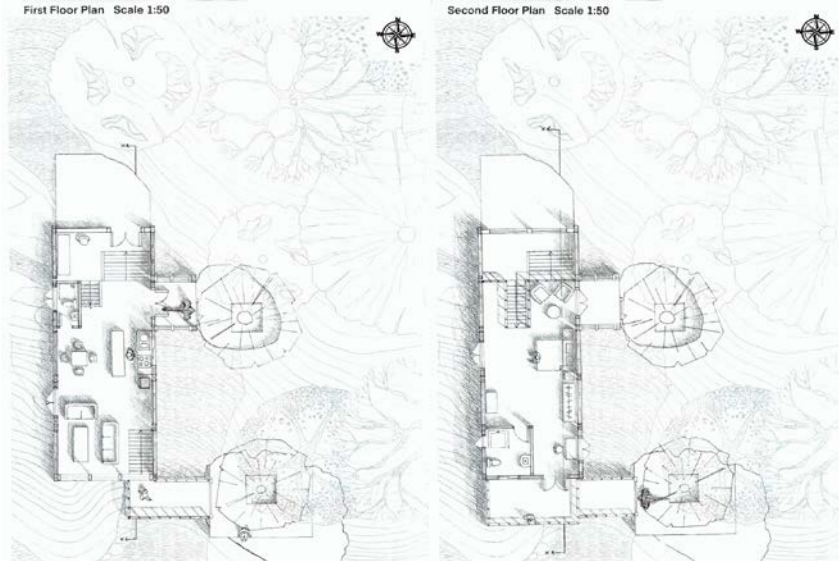
GODKONG

By : KOH CHUN KANG



GODKONG

By : KOH CHUN KANG



After advancing through previous projects, I resolved to create a structure tailored to accommodate both myself and my cohabitant, which I affectionately term my phantasmagoria and my P2 endeavor. P2 represented a step closer to establishing a shared space for both human and creature.

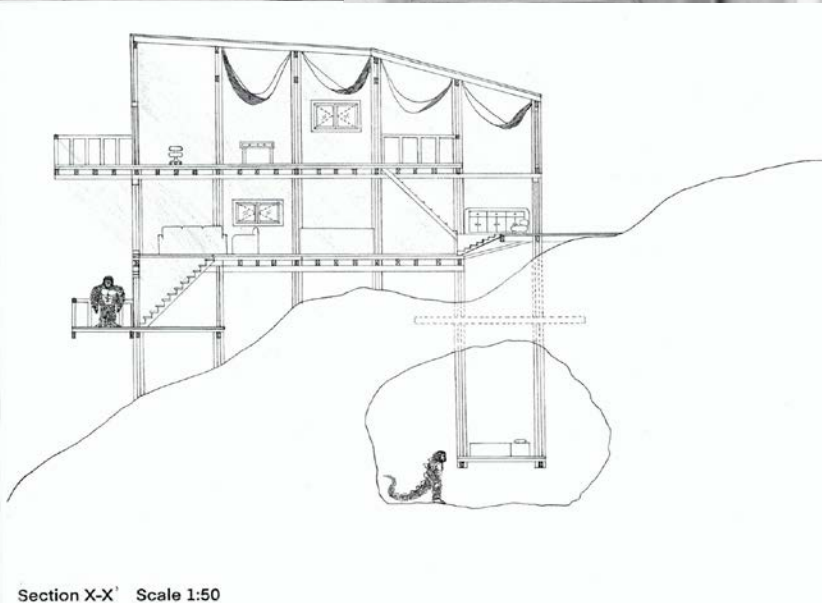
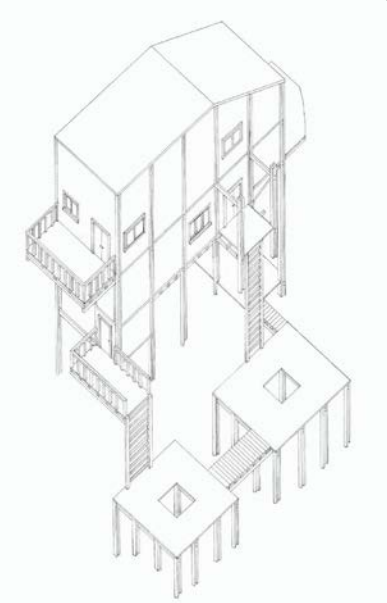
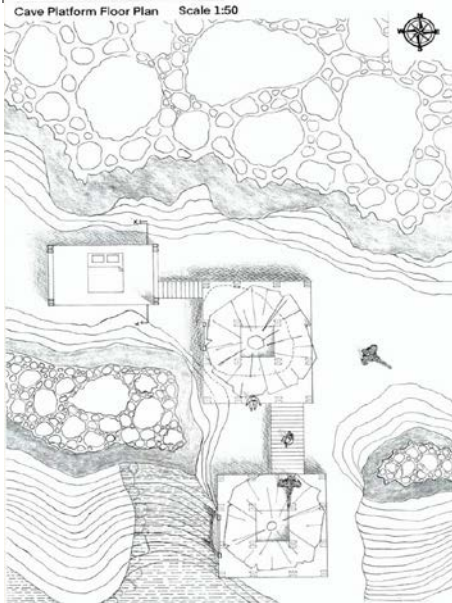
In my final cohabitation project, the aim was to construct a platform conducive to fostering daily interaction between humans and creatures, akin to companionship.

Observing the square aperture nestled between two platforms within the cavern, it was intentionally designed to house a tree, reminiscent of the phantasmagoria tree at its core. This feature serves the purpose of gathering fruits from both trees, preventing them from simply falling to the cave floor or into the water.



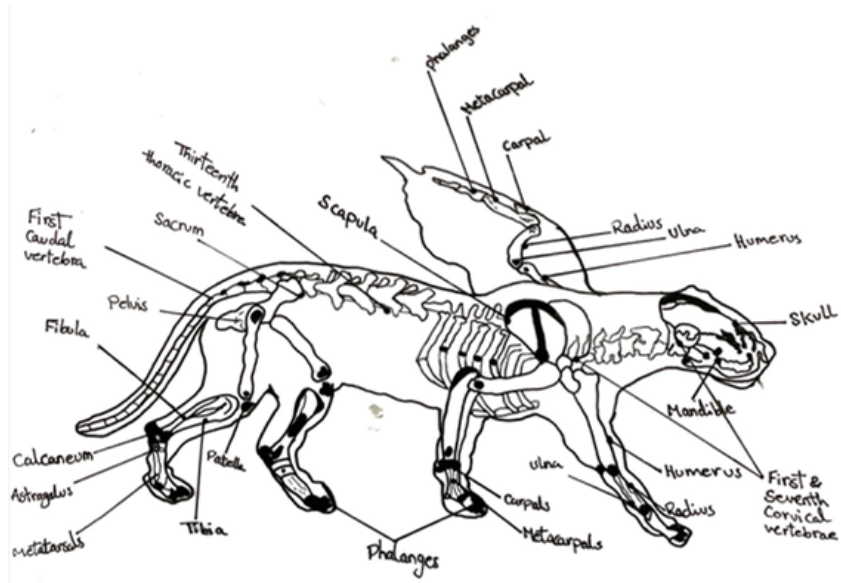
GODKONG

By : KOH CHUN KANG



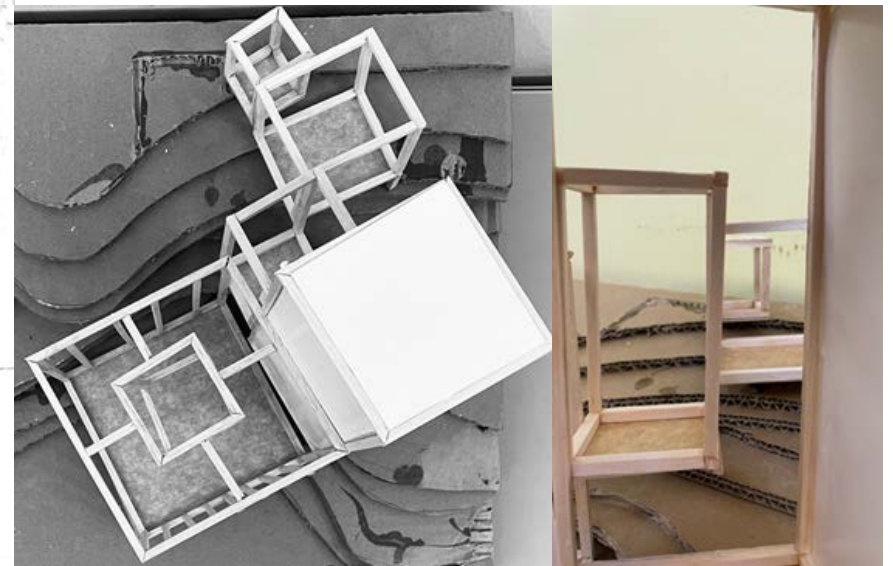
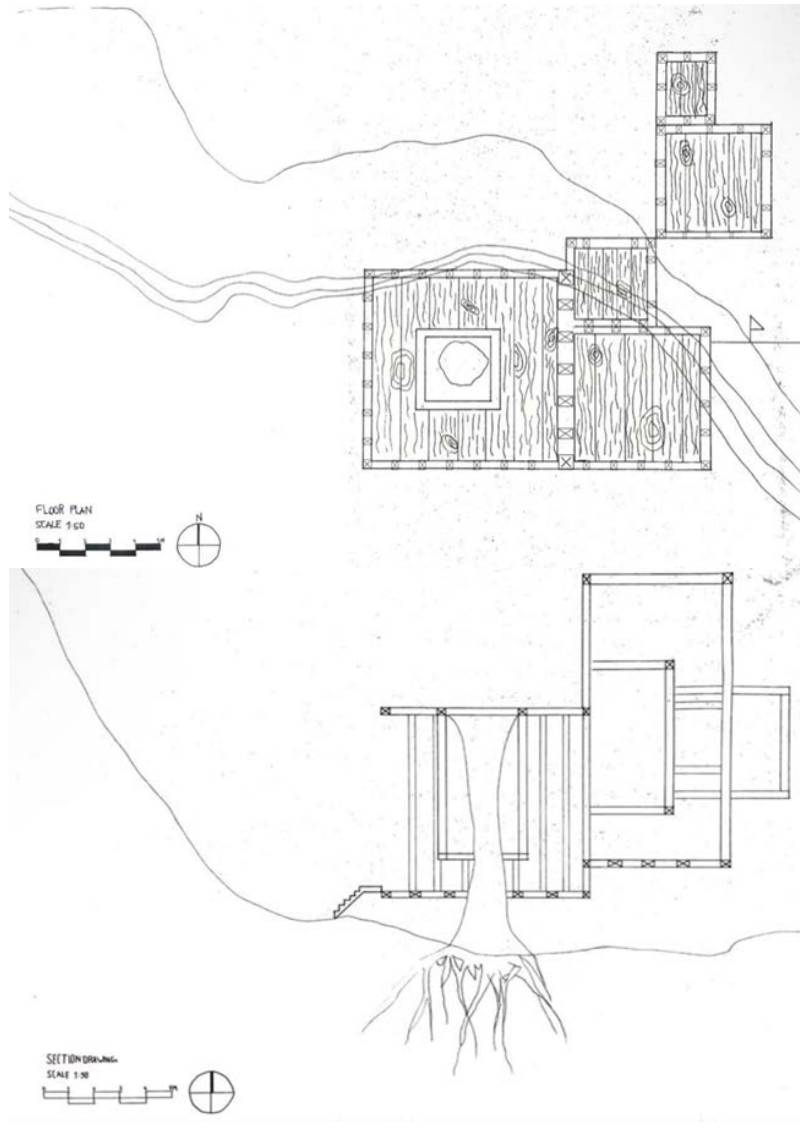
SKY LINK

By : RAWAN ISLAM AMR YEHIA MOHAMED SHAFIK



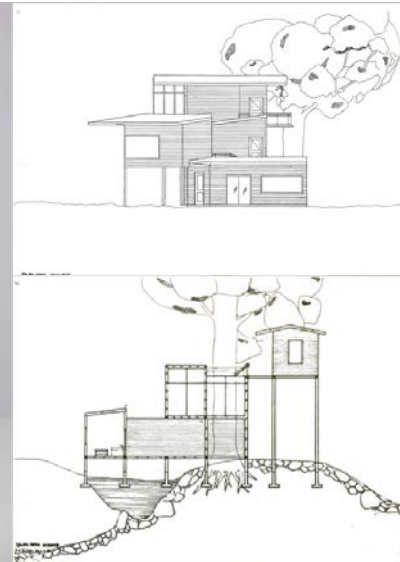
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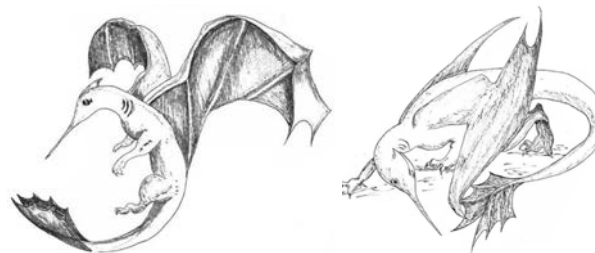
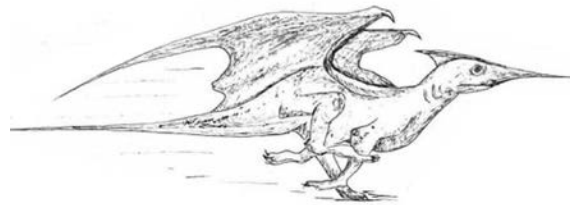
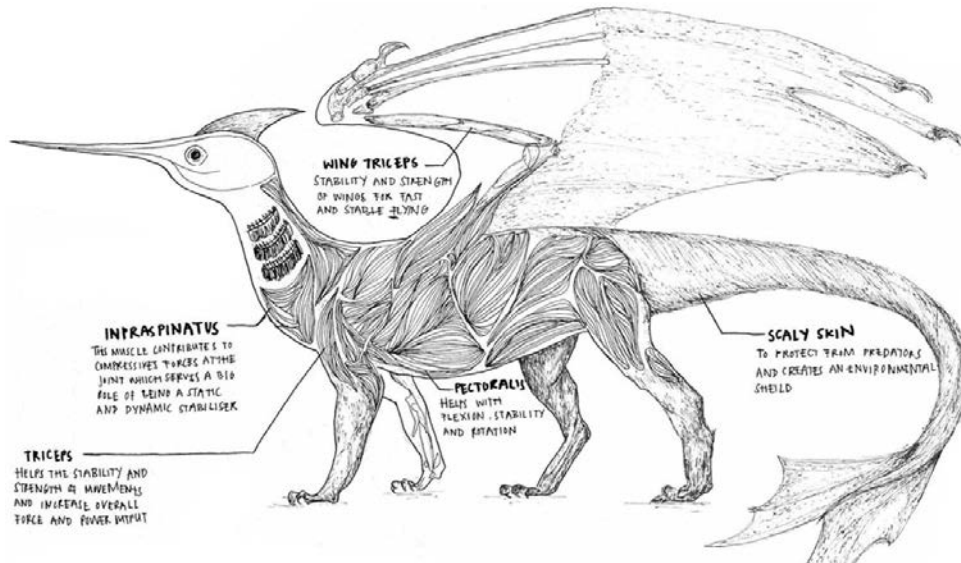
PATRONS, ON THE PROTAGONISTS

Date: 17/4/2024

A thing is right when it tends to preserve the integrity, stability and beauty of the biotic community. It is wrong when it tends otherwise. - Aldo Leopold

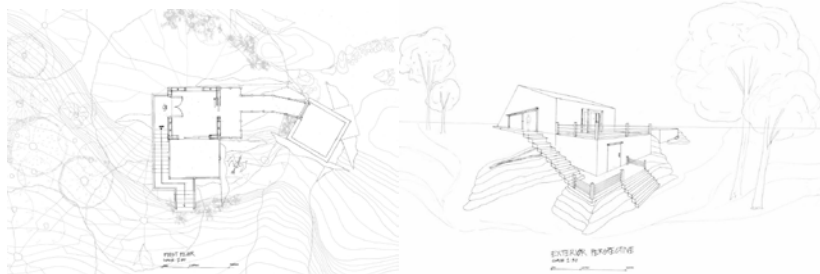
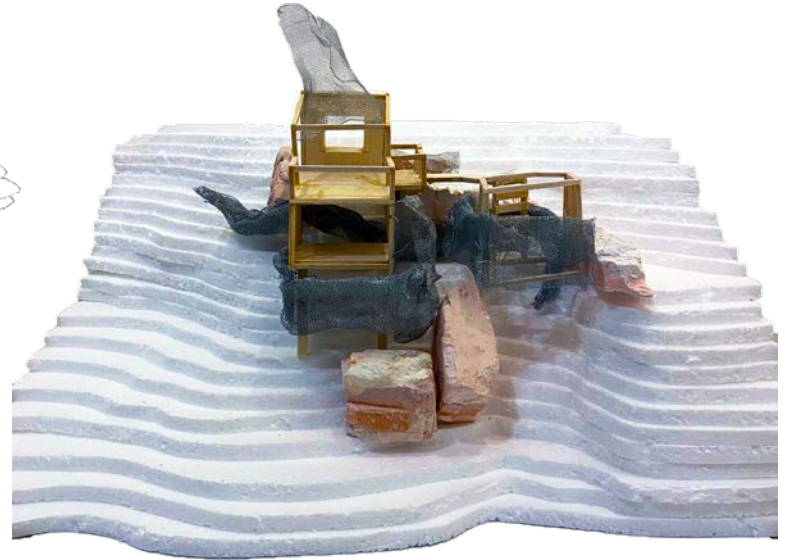
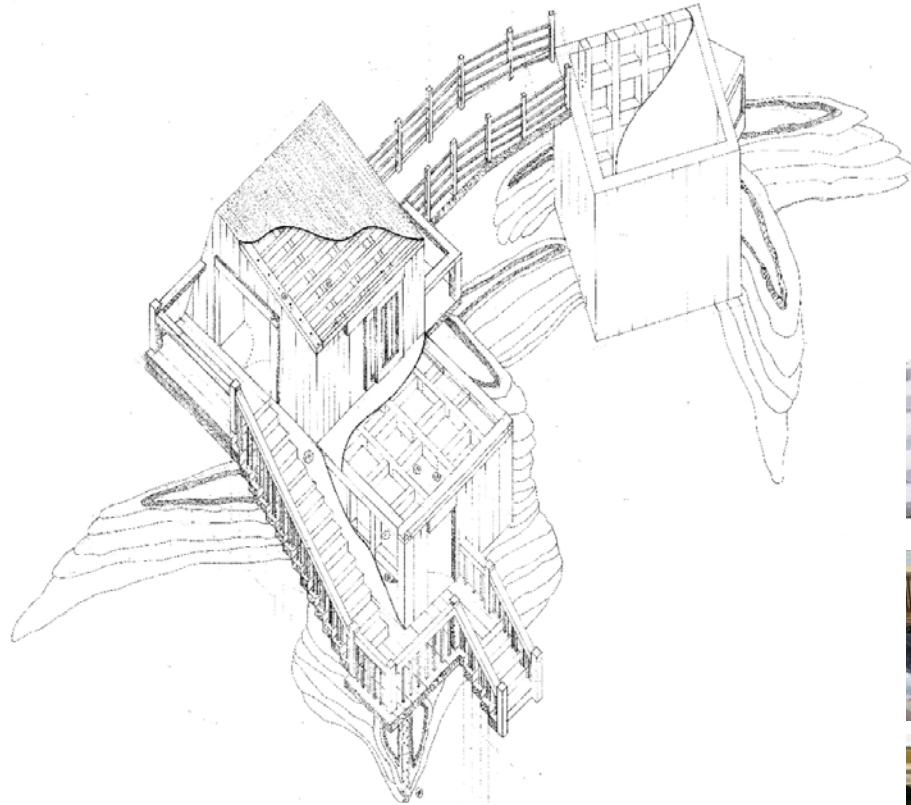
RUNE'S GROVE

By : NAYYA UMAIRAH



RUNE'S GROVE

By : NAYYA UMAIRAH



Intention of Light

The light is placed on the chair and the animal to show the space and the animal's position in the space. The light is placed on the chair and the animal to show the space and the animal's position in the space.

Intention of Shared Space

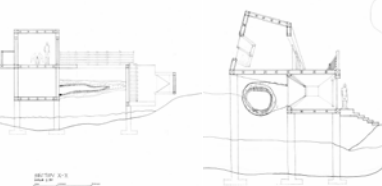
The space is shared between the chair and the animal. The space is shared between the chair and the animal. The space is shared between the chair and the animal.

Intention of Merging Animal and Human Reference

The animal is placed on the chair to show the human reference. The animal is placed on the chair to show the human reference. The animal is placed on the chair to show the human reference.

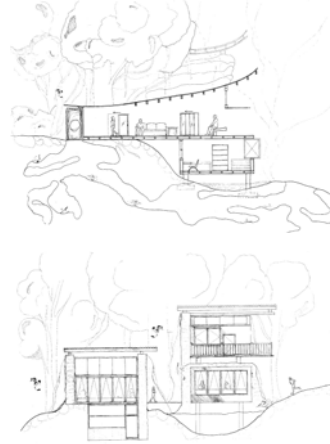
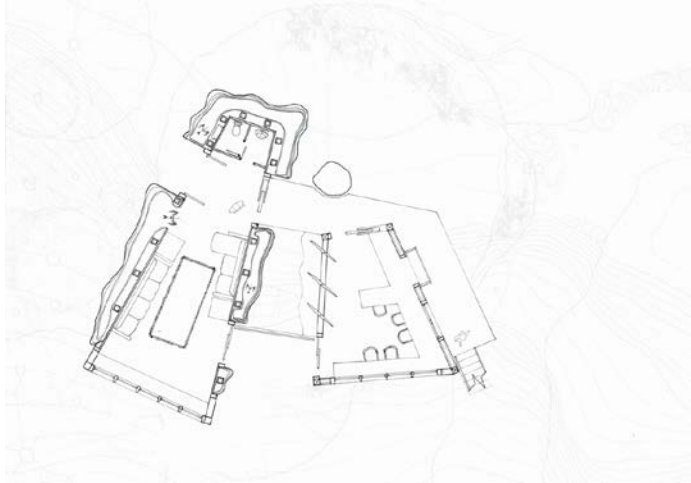
Animal Space

The animal space is shown on the chair. The animal space is shown on the chair. The animal space is shown on the chair.



RUNE'S GROVE

By : NAYYA UMAIRAH



At the core of my architectural philosophy is a strong emphasis on the rammed earth concept, which prioritises the preservation of animal habitats while offering shelter that blends perfectly with nature. I envision these spaces as sanctuaries where humans and wildlife alike can forge connections with nature and one another, ensuring that animals have their own undisturbed sanctuaries away from human intrusion.

My approach is based on the careful integration of land as an essential component, which fosters a healthy cohabitation between the built environment and the natural world. The use of rammed earth, with careful planning and incorporation, not only provides shade and boosts aesthetics, but it also produces a feeling of balance within the architectural environment, improving the overall experience for inhabitants.



Moreover, I use the concepts of duality and contrast as storytelling strategies in the architectural narrative. Inspired by natural land formations, I create trapezoid-based structures that mix perfectly with the rammed earth, ensuring that man-made structures do not dominate the space. Instead, the emphasis is on the natural and man-made earth, resulting in a sense of drama and mystery that symbolises my commitment to innovation, sustainability, and holistic integration with nature.

In essence, my architectural design style seeks to incorporate narratives into the physical environment, with the goal of imagining a world based on ethical values. The final prototype house serves as a manifesto, challenging conventional norms of domesticity, setting up a precedence for future ethical developments rooted in respect and harmonious coexistence.



LAND

MAI JIE YUE

AMBERLYE ANG EU MINN

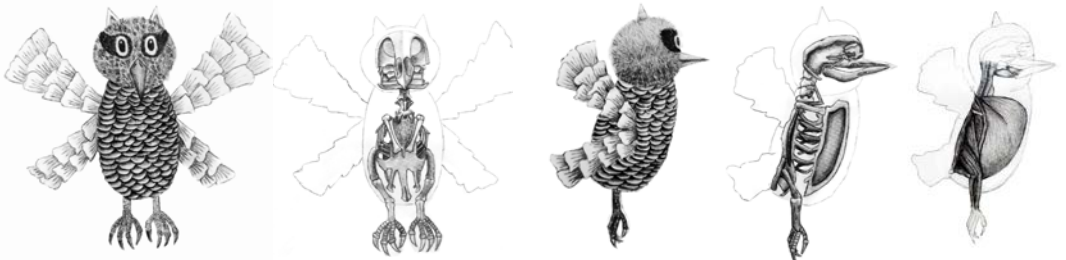
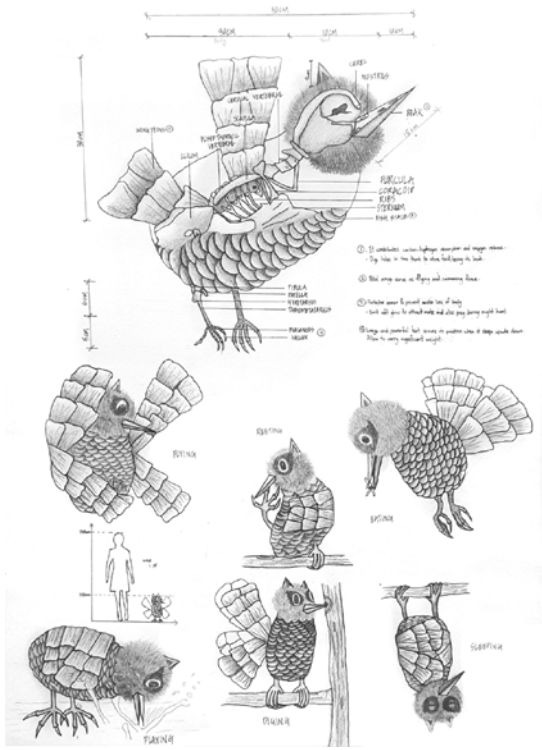
RENIT TARVIN KISAKYE NYONJO

GLORIOUS DONHODZO KARIDZA

TERRANCE LAU HUI ZHENG

BRANSHU

By : MAI JIE YU



Interact space
The branches not only as the structure but also represent the creature's place. Space is arranged in functionality and rationally utilized, resulting in part of the space purposefully designed for allowing the creature and human to interact. The branches turn into vibrant interfaces where the human and animal worlds converge, promoting moments spent together.



Contrast
The use of geometry introduces a sense of order, creating a striking visual contrast with the organic and irregular forms of the actual tree branches, giving it a feeling of few and structure. This choice of artificial balustrade wood contrasts with the natural tree branches, highlighting the intersection between the creature and the human.



Water
The uneven plaster base symbolizes the strengthened foundation. The representation of aquatic world using perspex. This translucent material serves as a visual distinction, highlighting the separation between the terrestrial and aquatic aspects of the creature habitat.

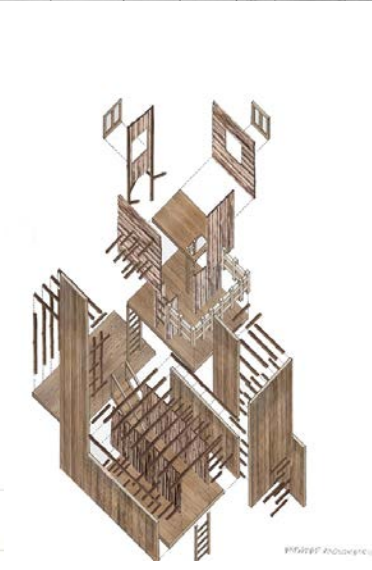
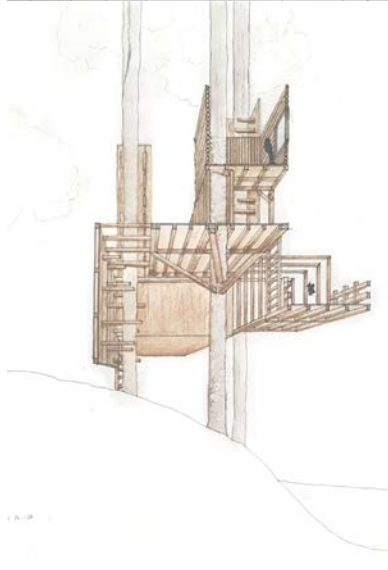


Cohabitation
The concept of the creature using its long beak bore holes in trees to store collected food applies to the human living space, where branches are built as the walls reinforce the connection between the creature and human living space. The creature absorbs carbon-hydrogen and releases oxygen further underscores the harmonious existence between them within the living space.



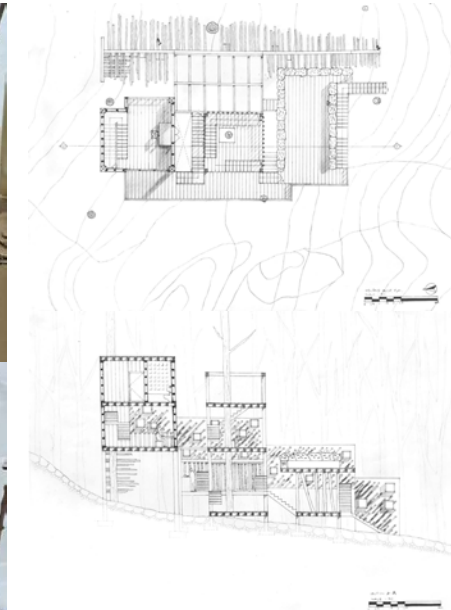
BRANSHU

By : MAI JIE YU



BRANSHU

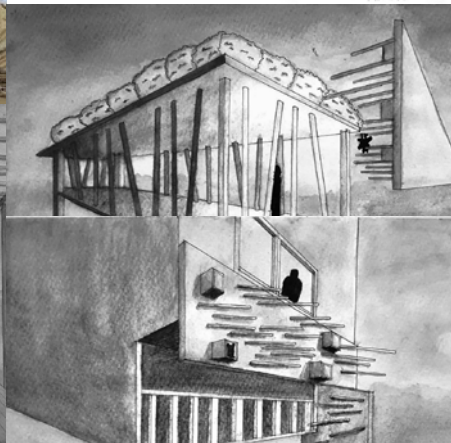
By : MAI JIE YU



In designing the prototype model, I arranged the living space to mirror the natural hierarchy found in forests. Starting from the entrance, the layout transitions from the living room at the lowest level to public areas for social interaction, then to the dining room and kitchen, and finally to higher, more private areas.

Timber was chosen as the primary material for its lightweight properties and its ability to blend with the surrounding forest environment seamlessly.

The entrance offers multiple access points, allowing people to ascend via stairs from the living room, from the ground through a middle viewing space, or even climb via the branches on the walls. The living room features slanted branches forming semi-open facades and doubles as a dining area. The roof extends to provide shelter from rainwater and excessive heat. A staircase leads to the roof, offering passage to the viewing space. Plants on the roof garden serve as both a railing and a natural attraction for insects, providing a food resource for creatures.



The central area functions as an observation space and circulation area, encircling a tree with branches serving as facades to create the illusion of an expansive artificial tree. This space allows humans to prepare food for creatures. The dining and kitchen areas feature vertical branches for ventilation, creating an immersive dining experience where creatures and humans dine together. "Creature living walls" above the dining area allow people to observe creatures in their habitat. A pathway leads to private spaces, including workspaces and bedrooms.

For creature living spaces, "creature living walls" consist of varied lengths and thicknesses of branches and cubic structures to accommodate creatures of different sizes. These living walls envelop human living spaces, fostering a symbiotic relationship between creatures and humans within the shared environment, blurring the boundaries between their habitats.

PATRONS, ON THE PROTAGONISTS

Date: 17/4/2024

An inflated consciousness is always egocentric and conscious of nothing but its own existence. It is incapable of learning from the past, incapable of understanding contemporary events, and incapable of drawing right conclusions about the future. It is hypnotized by itself and therefore cannot be argued with. It inevitably dooms itself to calamities that must strike it dead. - Carl Jung

WHIMSY AMAZON

By : AMBERLYE ANG EU MINN

REFLECTION OF DREAMA



INTERACTION THROUGH HEAVING AND FLATTING
 The first intention was to make it clear that it is for the basket to able to get through through the flat surface. However, the intention was to through the flat surface to get an actively when turning back of the surface and come back to the flat surface.

REFLECTION OF DREAMA



INTERACTION THROUGH FLAT SURFACE / CURVE WALL
 The second intention was to make it clear that it is for the basket to able to get through through the flat surface. However, the intention was to through the flat surface to get an actively when turning back of the surface and come back to the flat surface.

REFLECTION OF DREAMA

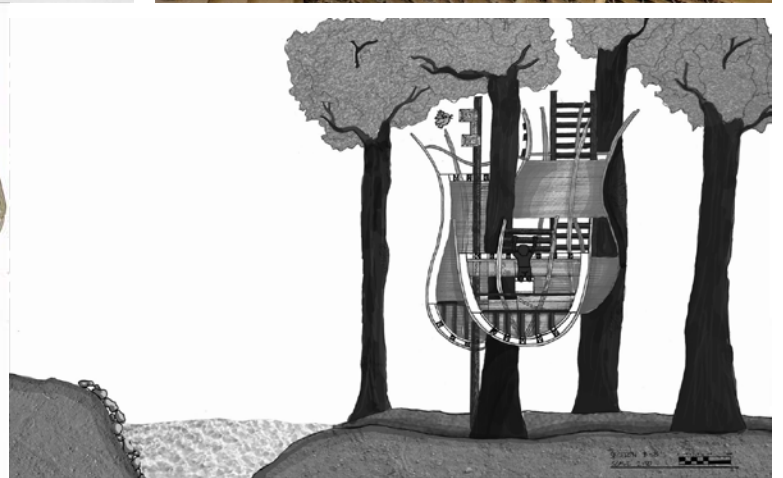
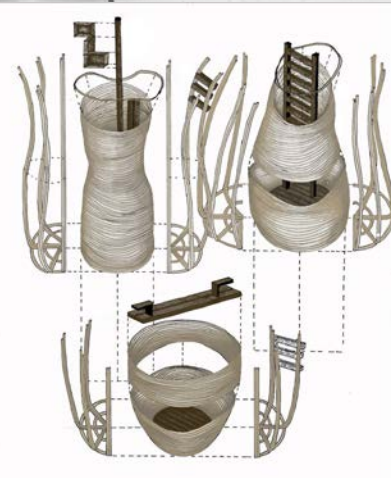
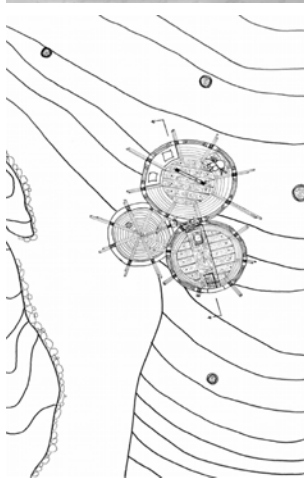
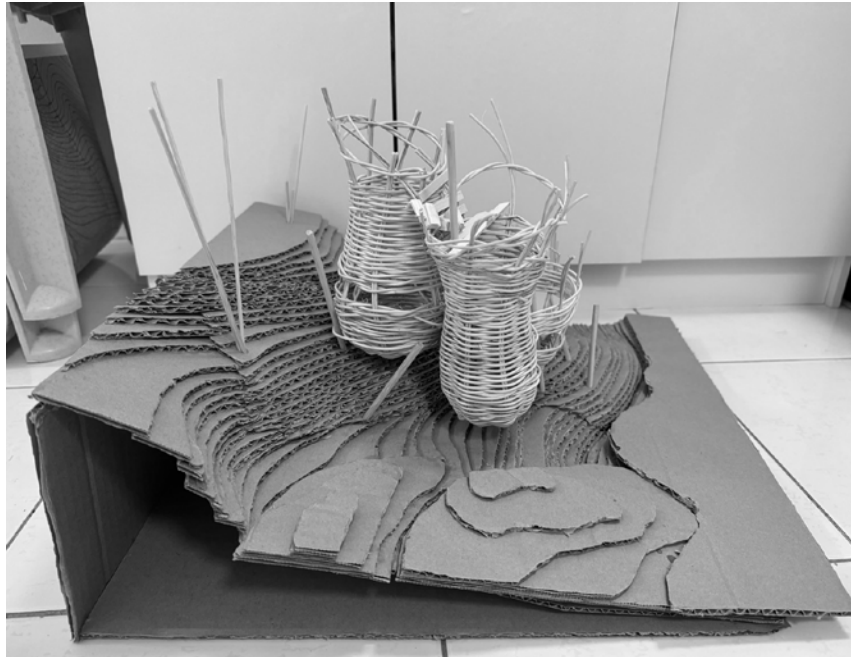


INTERACTION THROUGH FLAT SURFACE / HEAVING
 The first intention was to make it clear that it is for the basket to able to get through through the flat surface. However, the intention was to through the flat surface to get an actively when turning back of the surface and come back to the flat surface.

REFLECTION OF DREAMA

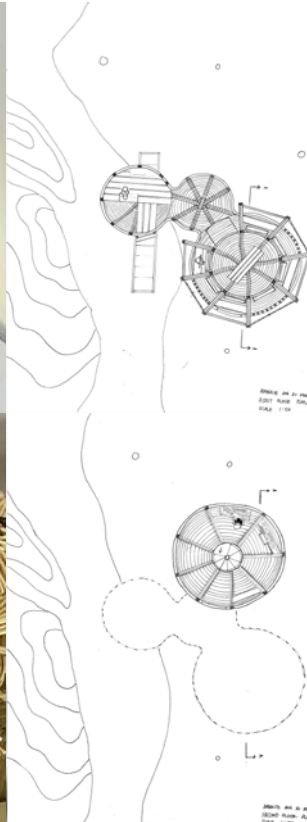
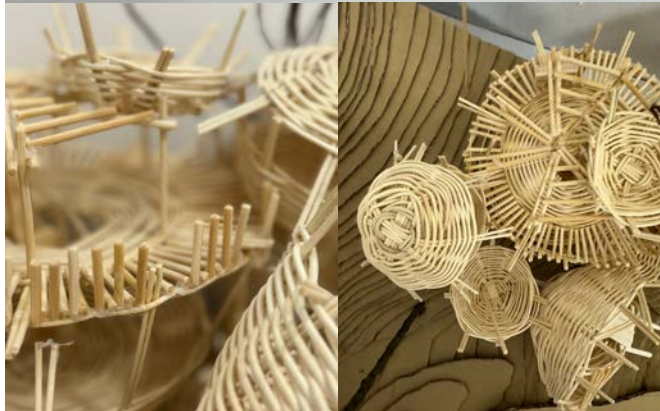


INTERACTION THROUGH HUMAN AND CREATURE'S CO-HEAVENING CONNECTION / CONNECTION
 The first intention was to make it clear that it is for the basket to able to get through through the flat surface. However, the intention was to through the flat surface to get an actively when turning back of the surface and come back to the flat surface.



WHIMSY AMAZON

By : AMBERLYE ANG EU MINN

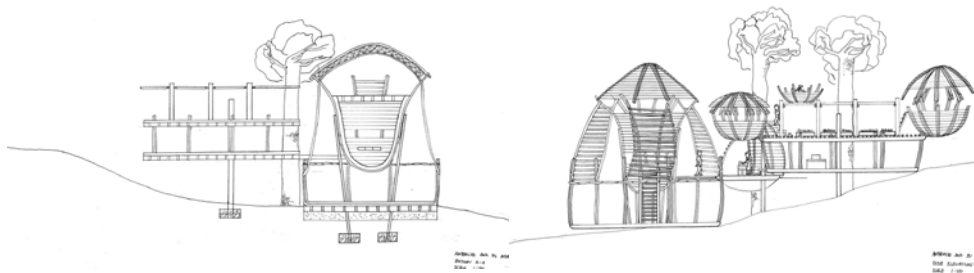


My design philosophy harmonizes animal and human lifestyles within a unified structure, blending ecological needs with residential comforts. Rattan and bamboo, chosen for their symbiotic relationship with the natural surroundings, form the building's core materials.

Internally, the building spans three floors, dividing spaces into private human areas, interactive zones for humans and animals, and resting spots for animals. Its circular layout, delineated by woven rattan, exudes an organic aesthetic, mirroring nature's irregular patterns.

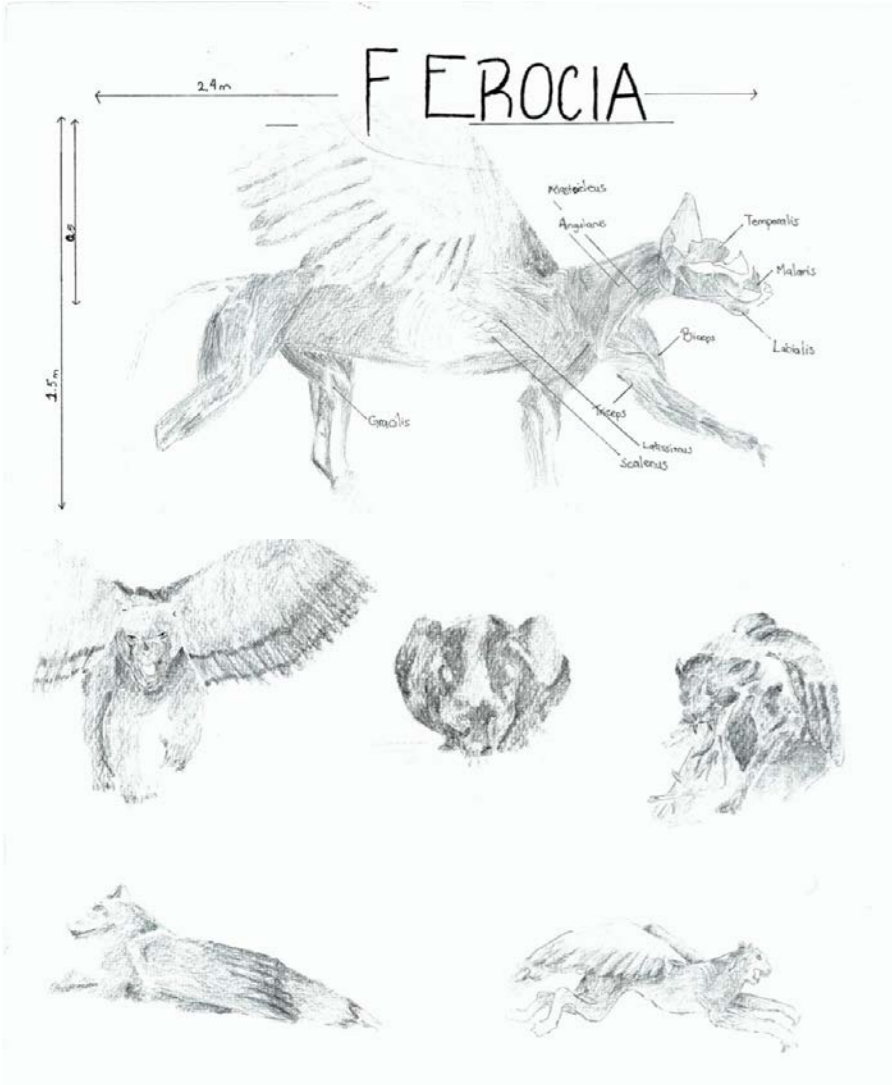
The kitchen, a central communal space, sits near a waterfall, inviting both humans and creatures to coexist. Accessible outdoors, it features structures tailored for creature habitation.

Corridors woven from rattan guide human movement between private and public areas, leading to a main hall fostering human-animal interaction. Atop the building, small nests offer creature comfort and human access for relaxation or honey collection.



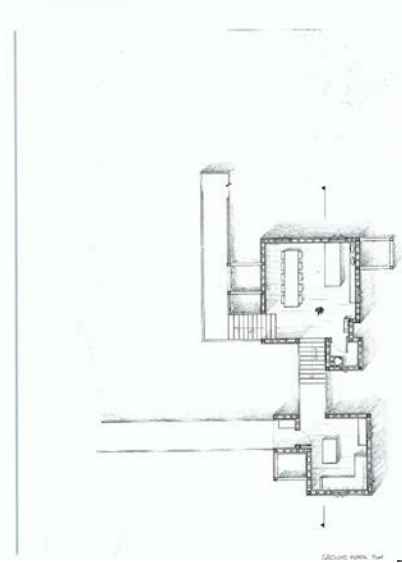
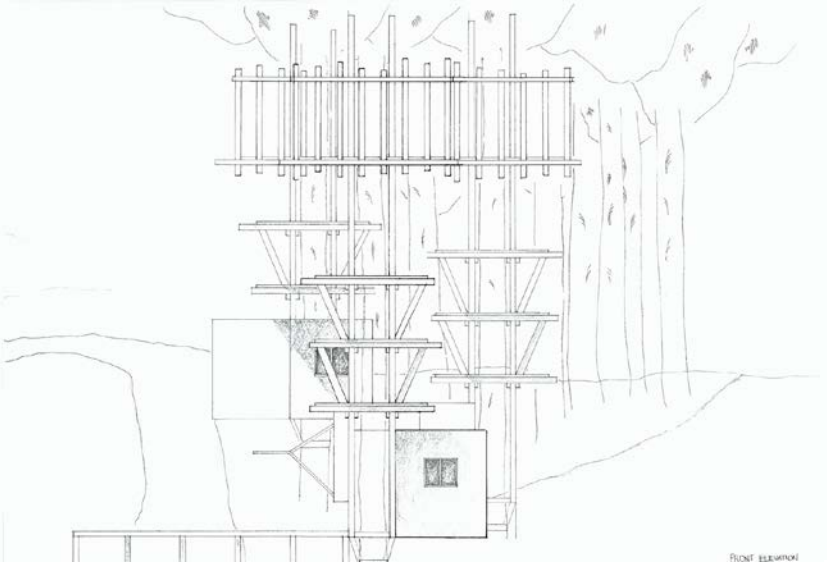
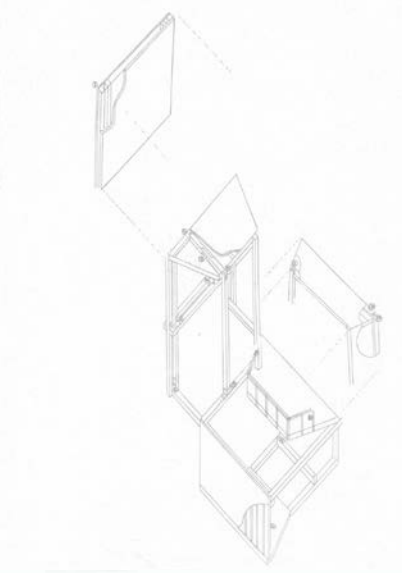
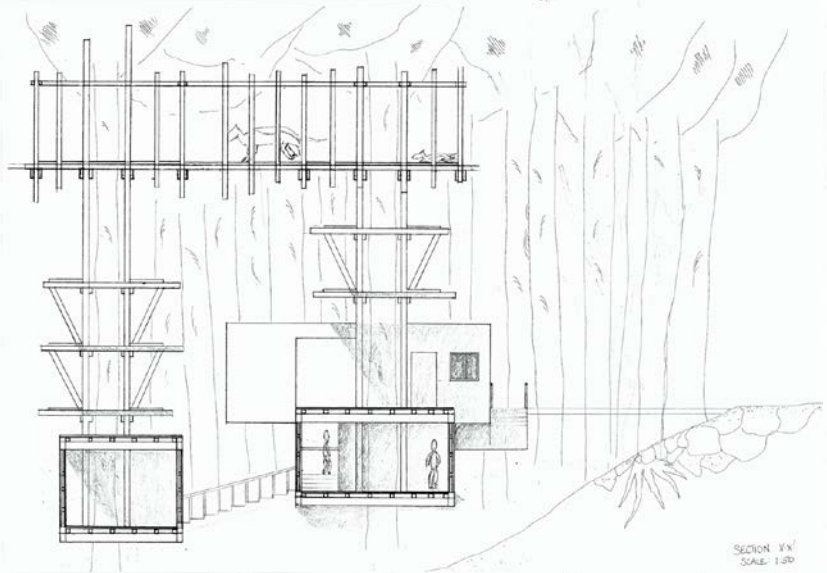
ELATUS

By : RENIT NYONJO



ELATUS

By : RENIT NYONJO



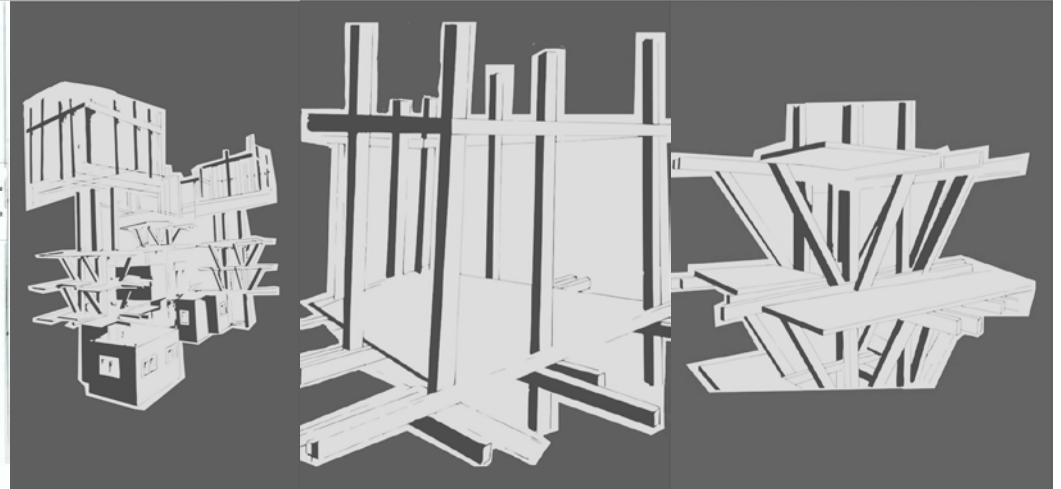
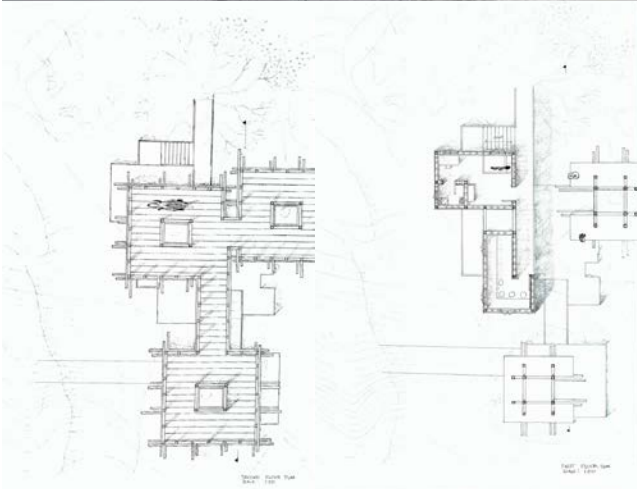
ELATUS

By : RENIT NYONJO



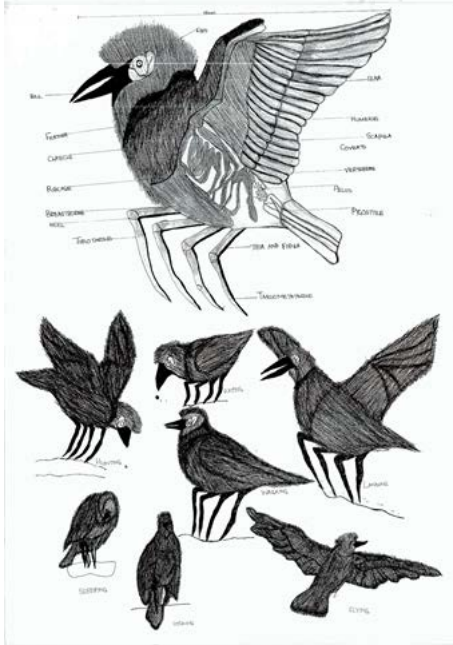
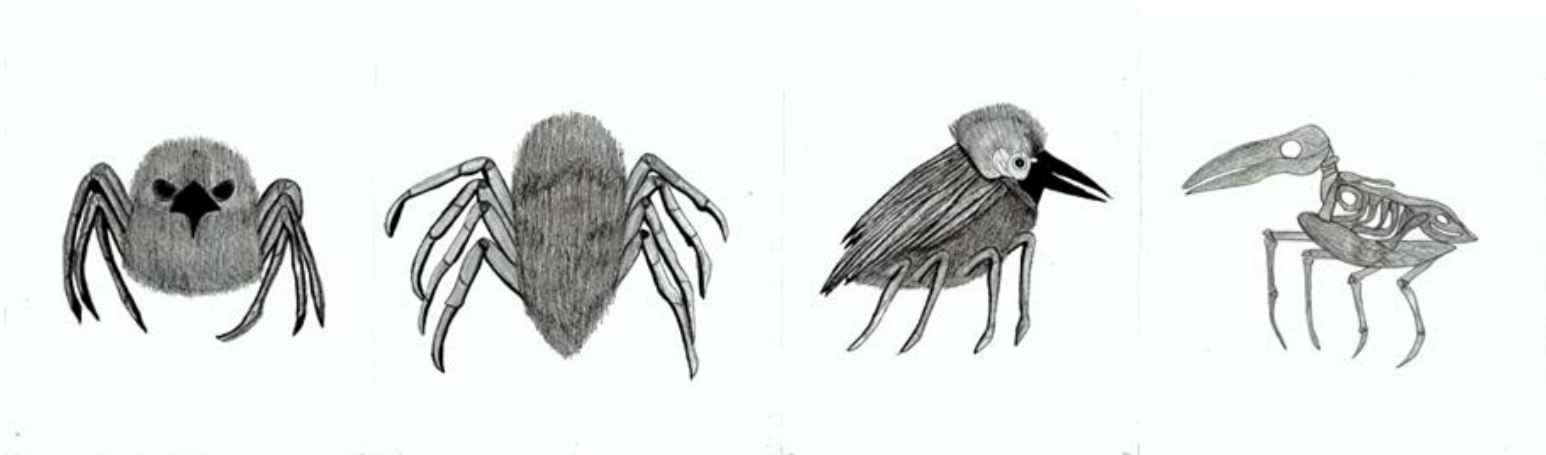
This project's first and second condition is land and water. The overall design concept refers to the combination of animal habits and environment. Because percanis have strong physical strength, they need a lot of daily activities to consume physical strength.

In addition to running fast, they can also jump about 4 meters away. In order not to significantly affect and damage the natural environment, many stainless steel columns and a large area of plaster fabric are used to create a cohabitation for creature and human beings. The overlap plaster fabric is designed with the concept of a cave. The highest plaster fabric is the closest to the waterfall, and the water will flow down from the height. Some lower parts will have accumulated water, which will flow down to a certain height. The water will eventually flow under the waterfall. So that percanis can swim and relieve the heat in the water. Human beings create space for life under, above or between the plaster fabrics. The ground floor part spaces belongs to the interactive area of percanis and human, while the first floor is the private space living area of human beings.



BIRDWEB

By : GLORIOUS KARIDZA



Motivation of Trees and Web
Natural beauty of nature which you can inhabit with shelter even air to breathe with trees.



Motivation of Co-habitation
Co-habitation of the creature with humans with Spider web and trees
Where the animal will live inside the web on the trees and humans live inside the web below the trees and have free space to breed and migrate from the tree even below the cover. Hunting using the web under going protection and even hunting for food and renewing the shelter web after 4 days for a strong structure.



Motivation of Inert
a natural habitat of a creator and humans based on the natural habitats of animals
Plaster and concrete with trees are natural habitat with strong feature, benefit humans animals for their shelters and where the inhabit can hunt and migrate from place to place

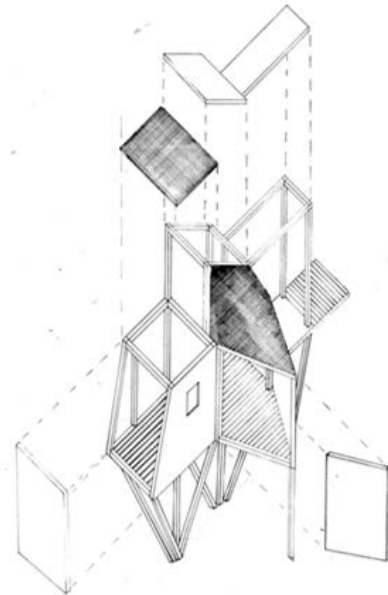
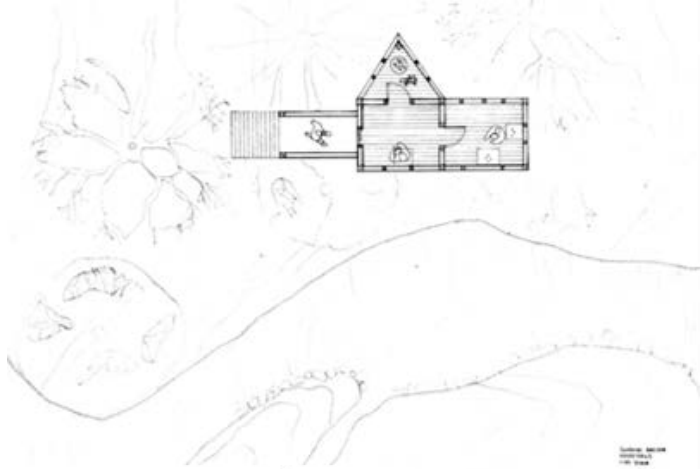


Motivation of Material of Concrete and plaster
Concrete and plaster gives natural strong features for the inhabitants for both humans and animals through nature and concrete represents soil and plaster represent the land
A combination of colour blending for a unique space for the inhabitants to customize it according to your likeness



BIRDWEB

By : GLORIOUS KARIDZA



Reflection of habitat
The core space of the human and creature. The nest representing its original shelter where it sleeps and feed and exit from.



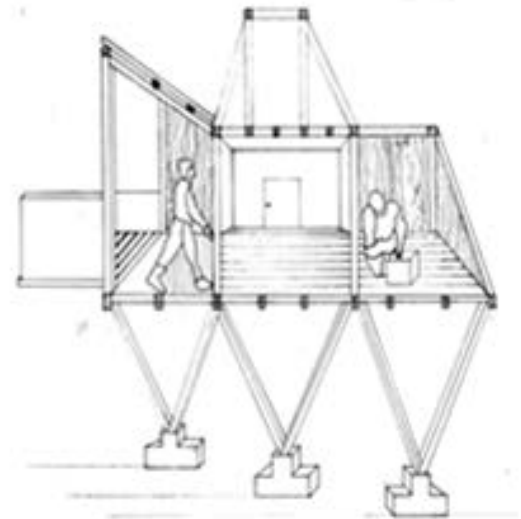
A place where nature and the creature meets
Where the birds will bask in the sun mostly in the morning and hunting for their food



Reflection of space interaction
Where humans store the eggs in a storage room Which they will feed from and well as the food for the birds where they will feed from .

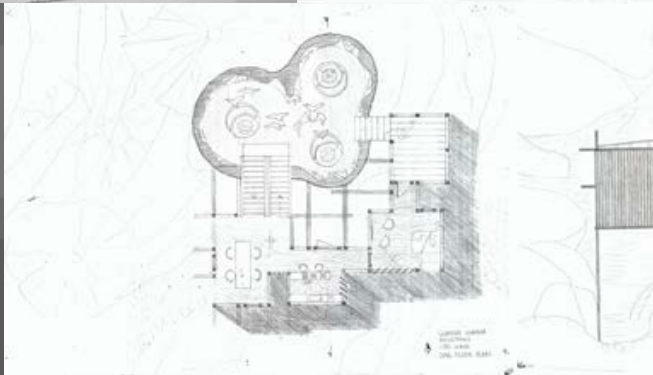
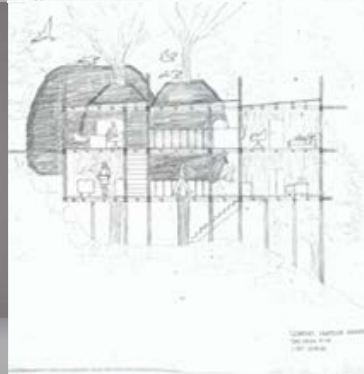
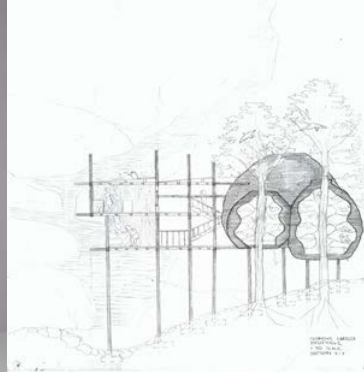
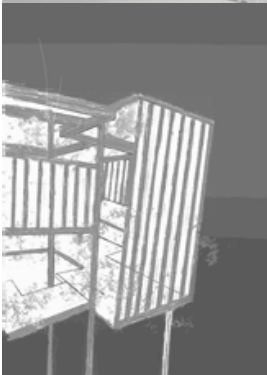


Creature and human interaction
Where the human feed and watches over the creature and this place is where the humans collect eggs from the bird which brings in the benefit of the human to the creature where the creature gets feeds or hunt on its own and human get eggs from the animal



BIRDWEB

By : GLORIOUS KARIDZA



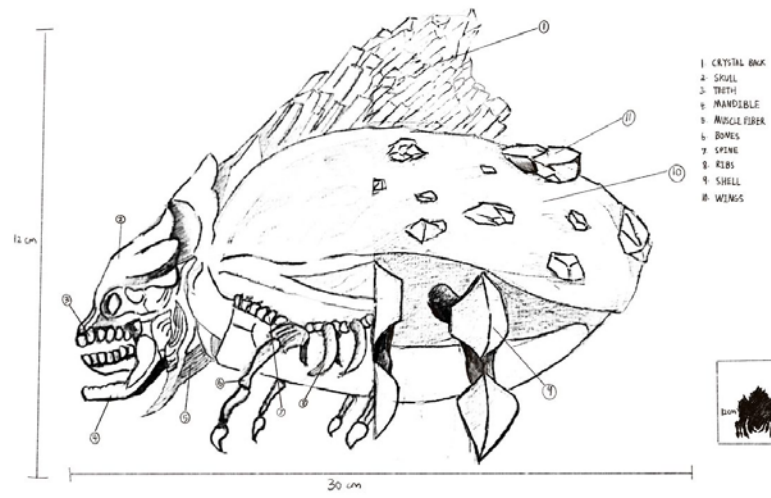
This is the final milestone towards a design proposal that intends to set a cohabitation of The creature and human interaction with trees and land as Central elements.

The intent is to connect with nature and create a space to cultivate for all and each area has its purpose alongside The human and The creature which is within the provided space included The space for feeding ,breeding,sleeping and eating from The Dome as well as the wood structure with different geometry shape but serve The same purpose because nature does not rely on One shape.

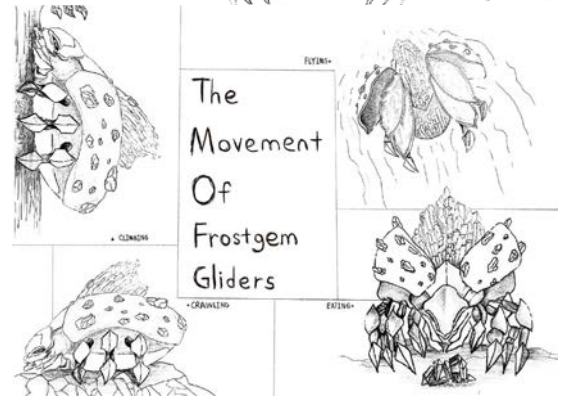
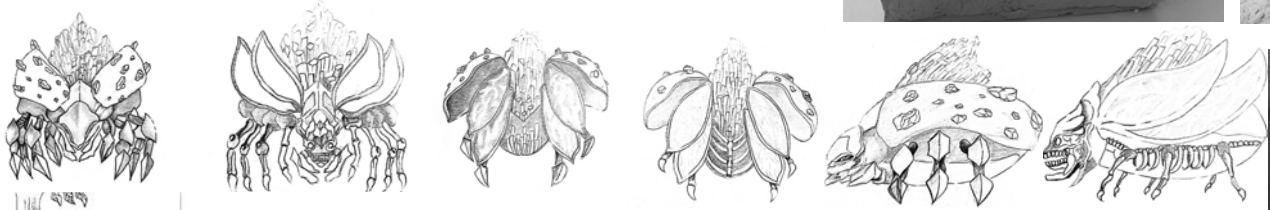
The same purpose For The creature and human providing interacting space alongside the birdweb cages within The space where The benefit of human and The creature occurs in feeding where The birdweb produces eggs provident for The human and breeding as well a good morning alarm Clock whistles For The human as they greet The new Day consistently.

AZURE HAVEN

By : TERRANCE LAU HUI ZHENG

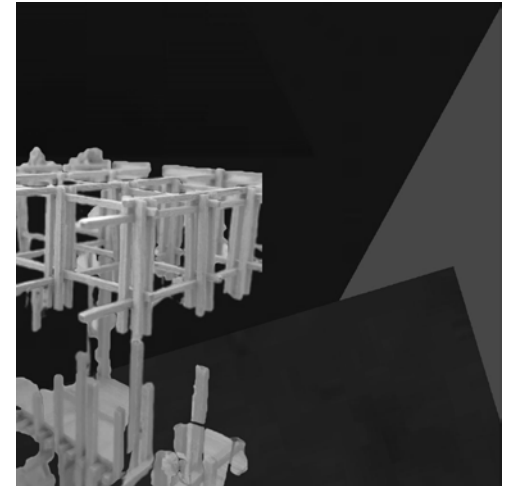
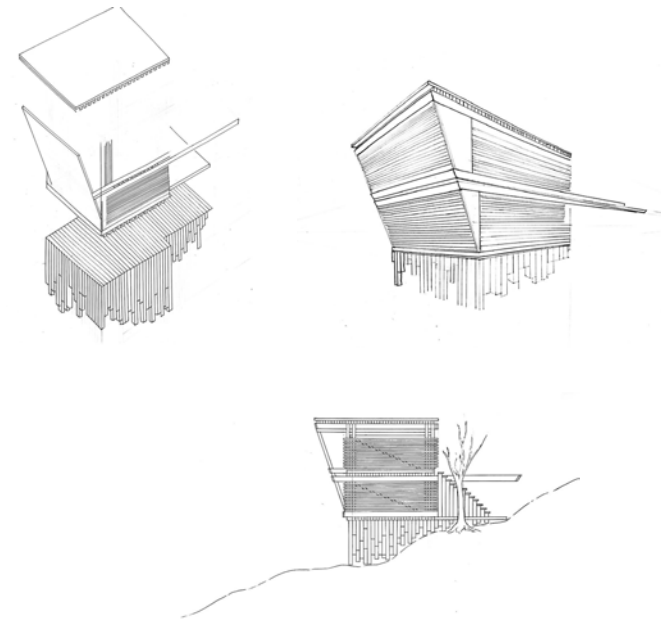


- 1. CRYSTAL BACK
- 2. SNOUT
- 3. TEETH
- 4. MANDIBLE
- 5. MUSCLE FIBER
- 6. BONES
- 7. SPINE
- 8. RIBS
- 9. SHELL
- 10. WINGS



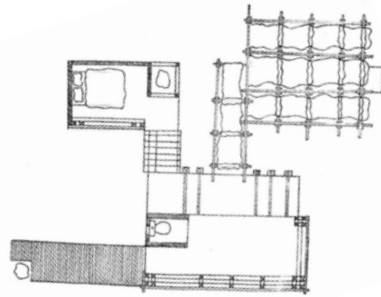
AZURE HAVEN

By : TERRANCE LAU HUI ZHENG



AZURE HAVEN

By : TERRANCE LAU HUI ZHENG



Azure Haven, the name comes from the fact that blue represents tranquility and peace, and the sea symbolizes infinite breadth. It means that in this wellness project, people can find tranquility, peace and infinitely vast living space. The name is said to be derived from a mysterious realm where there are unique creatures Frostgem Gliders. From the beginning, I wanted to recreate this scene, which represents the exact conditions and circumstances of coexistence and relationship between humans and Frostgem Gliders. I had to understand how they would live together, and at the same time they would definitely benefit from each other.

Regarding the design concept, the approach I took throughout the project was to focus on the use of materials. I had the opportunity to visit the site and conduct a thorough investigation of the positioning of the building. Combined with the surrounding environment, the visual effect of the building will be integrated into the site. The contours of waterfalls, streams, trees, stones and natural land, they constitute the spatial design, structural elements, coexistence meaning, and its core value is to promote two different creatures to live in the same place. The orientation, materiality and spatial planning of the building are all considered during the development process, and it should highlight the essential characteristics of the site. This time, I adopted a way to use the essence of human knowledge to construct a space that represents several coexistence conditions.

I believe Azure Haven will become a symbiotic space paradise where humans and Frostgem Gliders live in perfect harmony.

PATRONS, ON THE PROTAGONISTS

Date: 17/4/2024

Humankind has not woven the web of life. We are but one thread within it. whatever we do to the web, we do to ourselves. All things are bound together. All things connect. - Chief Seattle

A TRIBUTE

In the profound exploration of "The Animal That Therefore I Am" by Jacques Derrida, we are invited to embark on a journey of introspection and empathy unlike any other. Through his poignant reflections, Derrida unveils the intricate web of connections that bind humanity to the animal kingdom, challenging us to confront our assumptions and prejudices with unwavering honesty. With each turn of the page, Derrida compels us to confront the undeniable truth: that in the eyes of the animal, we are both kin and stranger, bound by a shared existence yet forever separated by the chasm of perception. He beckons us to shed the cloak of anthropocentrism and embrace the profound interconnectedness of all living beings, recognizing in each creature a reflection of our own humanity. Derrida's words resonate with a profound sense of urgency, urging us to confront the ethical implications of our actions and to extend compassion and respect to all creatures, great and small. He challenges us to reconsider the boundaries of identity and agency, recognizing that the line between human and animal is far more fluid and permeable than we dare to imagine. In "The Animal That Therefore I Am," Derrida offers not only a philosophical treatise but also a call to arms—a call to confront our assumptions, to challenge our preconceptions, and to embrace a more compassionate and inclusive vision of the world. It is a tribute to the beauty and complexity of the animal kingdom, and a testament to the transformative power of empathy and understanding. As we navigate the intricate tapestry of Derrida's insights, we are reminded of our shared responsibility to protect and preserve the rich diversity of life on our planet. For in the end, "The Animal That Therefore I Am" is not merely a reflection on the nature of humanity, but a profound meditation on the essence of existence itself—a reminder that we are all, in the end, bound together in the delicate dance of life.

Bakhtiar Amir

Studio Leader

Bachelors of Architecture 02, UCSI University 2024/01

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