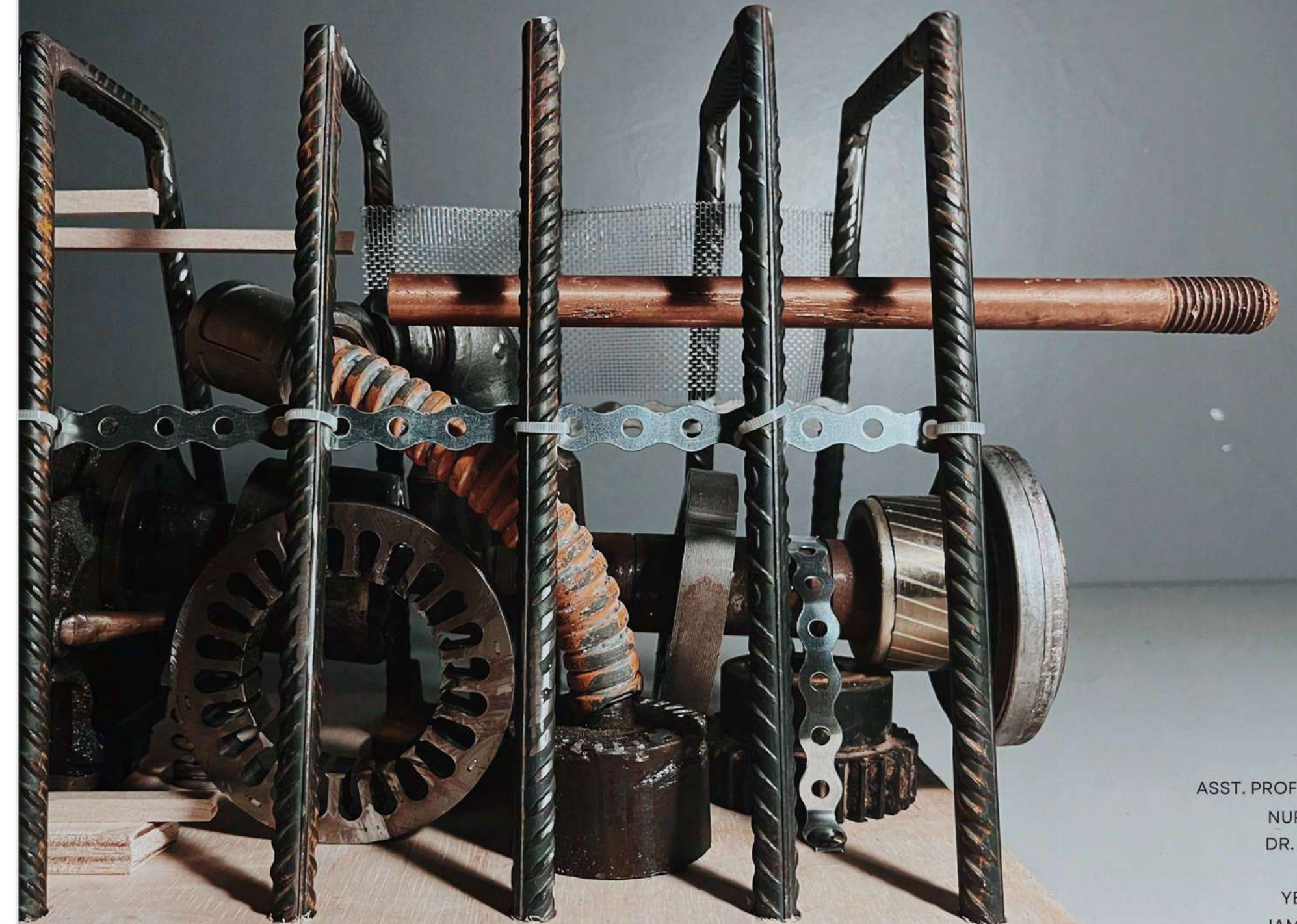


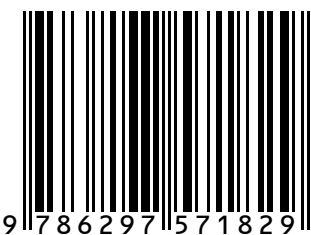
# Unit B : Scenes from a Memory “An Ode To Papan”

a collection of tributes, narratives and programmatic interventions in Papan Village



BAKHTIAR AMIR  
ASST. PROF. AR. CHIA LIN LIN  
NURUL ANIDA MOHD  
DR. MICHAEL GIBERT  
AR. BOBBY LOW  
YEAN TUCK LEONG  
JAMES LIM CHIN WAI  
SHARON ONG  
DR. AAINAA SUHARDI  
AR. NORIZAN DAUD

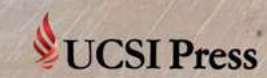

e ISBN 978-629-7571-82-9



 **UCSI Press**

 **UCSI**  
University

 **SCHOOL OF**  
ARCHITECTURE  
& BUILT  
ENVIRONMENT

 **UCSI Press**  **UCSI**  
University



arranged by **Unit B** (01/2023) Bachelor of Science (Hons) in Architecture UCSI University



# SCENES FROM A MEMORY

UNIT B  
01/2023





Copyright © 2023 by UCSI Press.

No. 1, UCSI Heights, Jalan Puncak Menara Gading,  
Taman Connaught,  
56000 Cheras,  
Federal Territory of Kuala Lumpur

First Edition 2023  
Printed and Bounded in Malaysia by Print Expert Sdn. Bhd.

All rights reserved. No part of this publication may be reproduced,  
stored in a retrieval system, or transmitted in any form, or by any means,  
electronic, mechanical, photocopying, recording or otherwise, without the  
prior permission of the publisher.

Edited by Hafiy Naqiyuddin  
Co-Edited by How Yik Hoong Irig & Triny Cheng Xiao You  
Proofread by Bakhtiar Amir  
Cover Design by Bakhtiar Amir  
Cover Image : Courtesy of Hafiy Naqiyuddin

Editorial Assistants :  
Lim Jia Ying  
Safina Pratiwi Putri  
Aishaath Raaviya  
Wong Xin Hui  
Teh Cheah Yee  
Yoges Ramanathan

# PREFACE

*by Bakhtiar Amir*

## THE UNIT

Unit B primary theme focuses on community empowerment via strategic means of programmatic and architectural interventions. This semester, the studio will focus on a specific site that unfolds a plethora of stories known as Pekan Papan (Papan Village).

## PEKAN PAPAN

Located beyond the peaceful fringes of Ipoh and Batu Gajah resides a little village with a very articulated past. Stories of the former riches, Royalty, battles, torture, sacrifices, secret societies, and even radioactive substances are intertwined among its deteriorating shophouses and abandoned streets. Perhaps, one of the most fascinating ghost town in Perak. Pekan Papan, has a great and glorious history to unfold. Papan's Old Town is a humbling reminder of the complexity of Malaysia's past and how far our diverse society has progressed. Sadly, today's rows of its buildings mimic virtual tombstones of its almost forgotten glory, only being traversed by the regular townspeople and nearby farmers. Papan was strangely left behind and steadily disappeared from the public's consciousness, unlike many other mining towns in Perak. Without the attention and acknowledgement it rightfully deserves, this sleepy village will eventually vanish, leaving only its name and its memories in our historical records.

Pekan Papan, a location formerly recognized for being extremely rich in tin, is situated at the foothills of the Kledang Range, right below Ulu Johan valley. In the direction of Papan Recreational Forest, a single road (also known as Main Road or Main Street) travels directly through the town. Papan is virtually abandoned, although there are a few old residents who still live there and in the nearby village, so it is not entirely uninhabited.

## METHODOLOGY

For a better insight of the context, all of the project applications this semester will be conducted directly and entirely on-site via information available in media's, movies, interviews and site visit. We will be diversifying the methods of approaching the project collectively and individually. The works will be rooted through visual manuscripts, psychogeography and strategic response. Students will also explore the inter-relations of substance at various inter-related scales of theories, strategic planning, building up to detail articulations. The works are to be developed through a strategic process of drawing, physical and virtual model-making, detailing and a control on the process of building. We will focus on sense of clarity that comes through methodical processes and eliminations of the unnecessary. The typological aspects of the main project will defer from each student depending on the outcome of each individual and collaborative studies. The collective process of approaching this project shall define the formulation and articulation of individual students' project brief.



## THEME 1: ARCHITECTURE OF COMMEMORATION- EDITH OF MALAYA

Another legacy of Papan with historical significance is the rich history of resistance fighter and nurse, Sybil Kathigasu. During World War 2, Sybil and husband Dr. Abdon Kathigasu discreetly provided medical services to the freedom fighters of the Malayan People's Anti- Japanese Army (MPAJA) and force 136 operatives who hid in the hill nearby. After twenty months, their service was discovered by the 'Kempetai', or the Japanese military police corps and they were arrested. During her two-year imprisonment, Kathigasu was brutally tortured in attempts seek intel on the guerilla fighters. A detailed affirmation of the various methods of torture she was subjected to was expressed in her affidavit Despite that, she refused to disclose any information regarding the resistance.

Kathigasu died on the 12th of June 1948 while receiving treatment abroad after the British reoccupied Malaya due to severe injuries she undergone throughout while being captive. For their heroism, both Sybil and Dr Kathigasu were honored after the war. The clinic which opened along shophouses in Papan remains as monument to their courage.

How does certain distinctive events and memories of a certain place influence the identity of the place. How does paying homage to familiarity, historical significance, nostalgia, association and affinity contributes to the cultural heritage of Papan, and promote community empowerment through to the locals, and younger generations? This theme will explore and acknowledge the above through commemorative means to formulate potential programs and typologies as strategic

## THEME 2: CULTURAL / INDUSTRIAL HERITAGE

The UNESCO (1972) convention on world heritage defined cultural heritage as it is the combination for material manifestations, living expression, and as well as the traditions of the communities. Papan is the earliest among the 15 mining towns in Kinta that evolved during the 'tin rush' and its expansion era back in 1880's until 1900s. Formation of the former tin mining towns have contributed to the enrichment of its cultural heritage value from distinctive history and the character of its townscape and architectural features. These towns were opened during colonial period for the purpose of tin mining activities.

What is the significance of industrial mining heritage to the local culture and social values? How do we investigate history, cultural heritage, traditions, customs, and way of life of those living surrounding the mining site for centuries?

How does previous human activities and behaviours (limestone quarrying & tin mining) impact our Environmental sustainability and its geophysical. How do the natural source extraction and its radical or irretrievable consequences affect the land topography permanently creating mining ponds, agriculture, prawn farming in terms of economy, social and environment?

Being one of the most significant and impactful influences to the morphology of Papan township, from its appearance to its disappearance, this theme will explore and acknowledge the aspects of the industrial heritage and its affect to the locality, formulating potential programs and typological studies to be capitalized for the purpose of community empowerment.



# Content

01

## **Introduction**

Introduction Architecture Unit B and Interior Architecture Semester 4

page 01-02

02

## **The Story Of Papan**

Background and History of Papan

page 03 -18

03

## **An Ode to Papan**

Introduction of the projects presented by Architecture Unit B 2023/01 Semester 5 and Semester 6

page 19 - 216

04

## **Descriptive Installation**

Introduction of the projects presented by Interior Architecture 2023/01 batch

page 217 - 228

05

## **Models**

Pictures of physical models of Papan

page 229- 252

06

## **Site Map and Drawings**

Base maps and all site overviews generated by Base Drawing Group

page 253 - 272

07

## **Credits and References**

page 273 - 277



# 01

## Introduction

An introduction about projects of Architecture Semester 5 and 6 of Unit B and Interior Architecture Semester 4 of batch 2023/07.





## Architecture Unit B Semester 5 and 6 : Our Story

Architectural Students from Unit B of School of Architecture and Built Environment consisting of Semester 5 and Semester 6 have come together to publish their works and findings that explores the industrial heritage and the architecture of commemoration of Sybil Kathigasu in the town of Papan, Perak.

This book showcases the student's works through Project 1 , Project 2 and Project 3.

Project 1 : Prologue - An Ode to Papan

Project 2 : Interlude - Urban Strategies & Building Strategies

Project 3 : Epilogue - Architecture of Empowerment

This book showcases the students works and demonstrates their ability to research, analyze and communicate their perspective through the medium of architecture. The industrial heritage of Papan is a rich tapestry of history that has been woven over the years. The town has a long history of tin mining and the students have explored this aspect of the town in great detail. The architecture of commemoration of Sybil Kathigasu is another aspect that the students have explored in great detail. Sybil Kathigasu was a prominent figure in the town and the students have captured her legacy in their works.

## Interior Architecture Semester 4 : Our Story

Along with architecture students from Unit B, Interior Architecture students from the School of Architecture and Building Environment's fourth semester have published their research and works on Sybil Kathigasu's memorial and the tranquil town of Papan, Perak through their abstract interpretation.

This book showcases our journey of students' works through project 1 and project 2.

Project 1: Descriptive Installation

Project 2 : Site Study and Design Strategy



# 02

## The Story Of Papan

Stories and background about Pekan Papan, Perak, as well as the infamous heroine of Malaya, Sybil Kathigasu.



Sybil Kathigasu is born on 3rd September **1899**  
 Married to Dr A.C. Kathigasu in 7th Jan **1919**  
 Olga was born on 26th Feb **1921**  
 Dawn was born on 21st Sep **1936**  
 Thrown into Batu Gajah Jail in Feb **1945**  
 Awarded the George Medal in **1948**  
 Taken to London hospital for treatment in **1946**  
 Body later reburied in Ipoh **1949**  
 Sybil died due to Septicaemia **1943**  
 Moved to Papan to escape from the Japanese in **1942**  
 Ran a clinic in Ipoh in **1926**  
 Sybil was arrested in 1st Aug **1943**

## The Story Of Sybil Kathigasu

Tin mining industry started in **1820's**  
 (Guan Yin Gu Miao) located next to a cemetery- built by Chinese in **1900**  
 The mid- **1980s** crash in the tin price that forced thousands working in and around Papan to leave, seeking their fortunes elsewhere  
 First timber house called Rumah Asal was built by Raja Bilah in **1882**  
 Japanese company involved in making television tubes was using it as a radioactive dumpsite. -**2010**  
 Japanese troops arrived on 26th Dec **1942**  
 Papan is the only place in Kinta Valley mentioned by scholar, which was about the Chinese coming to work at the sawmills around the **1850s**

## The Story Of PAPAN



## The Heroine of Papan - Sybil Kathigasu

Sybil Kathigasu was born on September 3, 1899, in Medan, Sumatra, in the Dutch East Indies to Joseph Daly, an Irish-Eurasian planter, and Beatrice Matilda Daly, a French-Eurasian midwife (Cheah, 2004). Her ancestry includes Irish, French, and Eurasian heritage, and she was the only daughter among five children. After training as a nurse and midwife, she became fluent in Cantonese.

Sybil met Dr. Arumugam Kanapathi Pillay while practicing nursing and midwifery at the Kuala Lumpur General Hospital. Despite religious differences, he became a Catholic, and they got married in 1919. Kathigasu had a son who died soon after birth and adopted a young boy named William Pillay. She gave birth to a daughter, Olga, in 1921 and another daughter, Dawn, in 1936. Her son's death and the adoption of William Pillay significantly impacted her life and family (Kathigasu, 2006).



Sybil and her husband, Dr. Kathigasu, ran a clinic in Ipoh from 1926 until the Japanese invasion of Malaya. The family escaped to Papan before the Japanese occupied Ipoh. The local Chinese community remembered her husband fondly, and he was given the nickname "You Loy-De" (Cheah, 2004). Sybil and her husband resided in Papan and secretly listened to BBC World Service broadcasts during the war. They used their fluency in Cantonese to provide medical services, medicine, and information to the resistance forces of the 5th Independent Regiment Malayan People's Anti-Japanese Army (MPAJA) (Cheah, 2004).

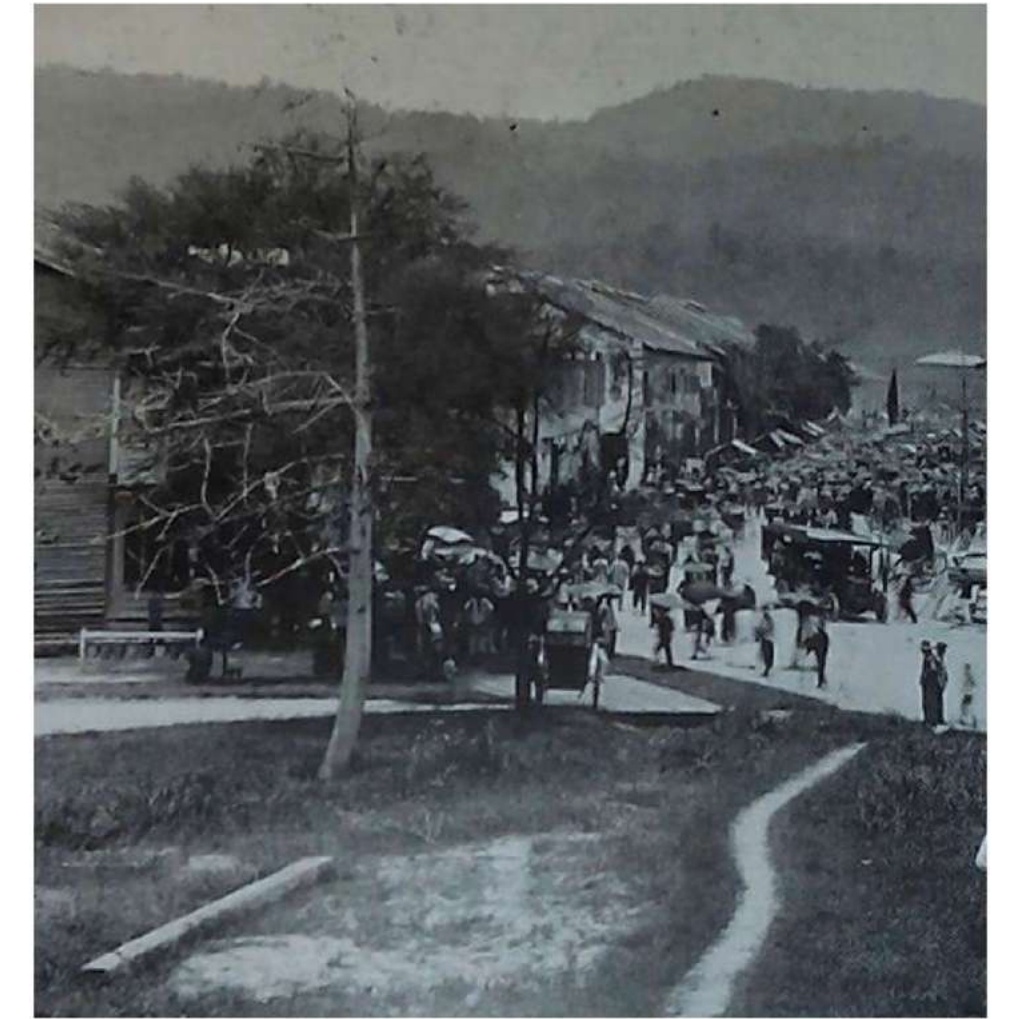
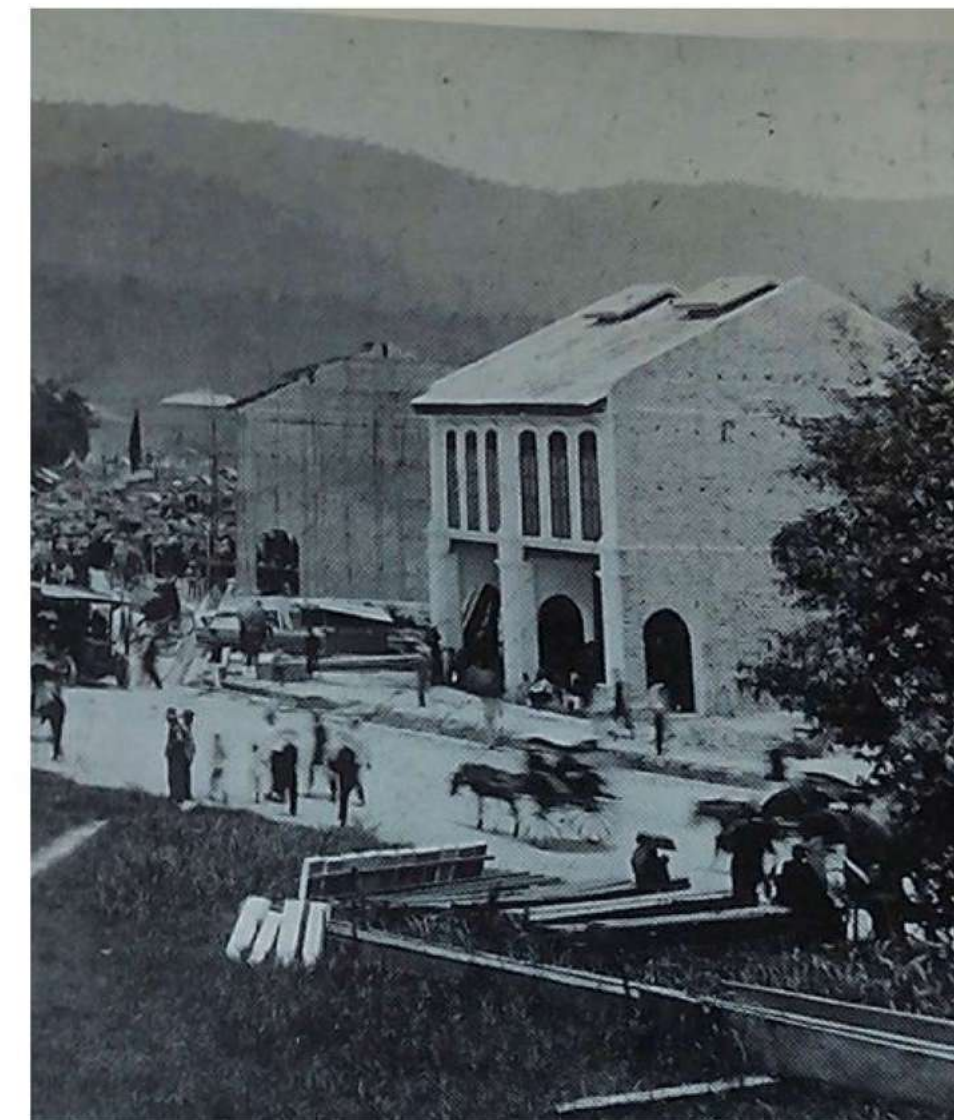
In 1943, Sybil's husband was arrested, and she was arrested a month later. They were subjected to cruel torture methods by the Kempeitai, and Sybil had to endure water torture and watching her husband and children being tortured (Cheah, 2004). Despite being interrogated and tortured for two years, Sybil and her husband persisted in their efforts and were imprisoned in Batu Gajah jail. After liberation in 1945, Sybil was flown to Britain for medical treatment and began writing her memoirs. She received the George Medal for Gallantry several months before her death in 1948 (Cheah, 2004; Kathigasu, 2006).



## Industrial Heritage of Papan - From Chengal to Tin Mining

The Mandaling people, who originated in Sumatra, formed the settlement of Papan. They established their village and began processing the timber. Later, when locals began calling the settlement Papan, the town was given its current name after the Malay word for plank. The mandaling people were led by Raja Asal who later passed on the role to his nephew, Raja Billah (Lubis, Abdur-Razzaq; Khoo, Salma Nasution 2003).

The Papan industry evolved as a result of the increased in tin demand. The town's tin mining operations started under Raja Billah's administration. It began as a modest local operation that drew the attention of Chinese and European miners to the area. Papan's potential as a mining town was not overlooked as Chinese businessmen gradually acquired the majority of the town, burning the homes to clear the land (Lubis, Abdur-Razzaq; Khoo, Salma Nasution 2003).



This marked a turning point for Papan as the local population fled to other areas, and the town attracted a new population, primarily Chinese miners from other parts of the Kinta Valley (Aqilah, I.2022). Seeking an opportunity to generate income. As a result of this, the town of Papan reached its peak of 2,400 permanent residence in 1901 (Luvfeelin, J.2022.). Growth in population and the development of the tin mining industry have led to an increase in secrecy societies, such as the Ghee Hin and Hia San organizations, which have struggled for control of the tin mining operations. As a result of an incident involving a brothel, a riot erupted which involved over 18,000 people from both sides, Lieutenant Colonel RSF Walker, the acting commissioner of the Perak Armed Police, was called in to deal with the situation (Papan and Pusing, Towns That Tin Built, 2017). The fall of Papan resided with a fire, which wiped out 75% of the town, including the tin mining equipment's and facilities. Papan furthered continued to fall off in tandem with the collapse of tin prices. The majority of the Chinese miners who settled in Papan eventually departed the community in quest of better opportunities, leaving the few people in the town that still live there till this day (NST Online, 2022).



## Papan Old Guan Yin Temple

The Old Guan Yin Temple is a Chinese temple in Papan originally constructed in 1847 and was rebuilt in bricks in 1898. According to the caretaker of the temple, the location of the temple is an old sawmill. On one of the evenings, a group of sawmill workers witnessed an apparition of the Goddess of Mercy, after which the sawmill was converted into a temple. (My72Dragon, 2017).

The Cantonese Chinese building style heavily influenced the architectural style of the temple, steep roof slope, and straight roof ridge with decorative elements on the top. The Guan Yin Temple mainly celebrates Guan Yin, also known as the Goddess of Mercy (Law. S.H., personal communication, 2023).



## Yip Sei's Mansion

Yip Sei's Mansion is one of Papan Village's historical buildings. The mansion is a two-story shophouse that combines Chinese, European, and Malay architectural styles. It was once owned by Yip Sei, a well-known figure in Papan; it is said that Yip Sei hosted Sun Yat Sen, the former President of the Republic of China, in the mansion in 1908 (Luvfeelin, J. 2022).

The main gate, also known as the Tang Long Gate, an ancient anti-theft gate composed of three layers of doors, is the highlight of the Yip Sei's Mansion. The first layer is a screen door to block the view of passers-by outside, the second layer is the Tang Long door, a sliding large timber door frame consists of dozens of horizontal wooden bars in the middle, and the third layer is the normal main door made from timber (Shunde City Web, 2020).



## St. Paul The Hermit Church

St Paul the Hermit Church is situated on the top of a hillock at the end of Papan village. It was founded over 20 years ago by some shepherds who pray to St. Paul the Hermit for their safety and to protect their livestock from harm (Chris, 2011). The church shrine was built beside an abandoned water reservoir, and the Indians initially used the church to manage the reservoir to pray to God.

The church began as a shelter and gradually developed into a concrete building with an awning. The church members will organize a feast after the mass and prayers at the end of January. According to Mrs Lee, one of the residents in Papan, the church members will always invite the village residents to join them for the celebration feast every year (Lee, personal communication, 2023).



## Papan Middle Alley

Papan has three streets - the main street and two alleys on the left of the village. As the name implies, the middle alley is an alley between the main street and another alley. Papan middle alley is one of the famous landmarks of the town, and it has become a tourist attraction in Perak (Luvfeelin, J. 2022).

Unlike the main street, the middle alley has a poetic feel to it because of the recycled arts and crafts created by Papan residents that are displayed along the alley. One of the main highlights of the street is the mural art on the ground painted by the head of the village, Ms Leong (shun-moments, 2020).

Along the street, there are old houses that are still occupied, but most shophouses are abandoned, and some of them are collapsing due to a lack of preservation. However, as time passed, banyan tree roots grew along the cracks in the walls, forming a lovely symbiotic relationship between the building and nature.





## Castle of King Billah

Istana Raja Bilah is a notable building in the town. Built in 1896, the structure includes characteristics of the buildings in Mandaling Sumatera (Rascalz Empire, 2020). According to Mr. Law the term "Istana" or "castle" is wrongly used, this is because Raja Bilah was a Mandaling descendant and there were not many Mandaling royalties. They were most probably aristocrats who gained the respect of the community. The building has meeting rooms and lodging on the first floor for their visitors, which Raja Bilah used to host guests and hold meetings during his leadership of the town (Law. S.H., personal communication, 2023).

The building was certified as a national heritage by the Ministry of Tourism and Culture in 2005 and has since been maintained by Raja Bilah's descendants (Rascalz Empire, 2020).



## SJK(C) Papan

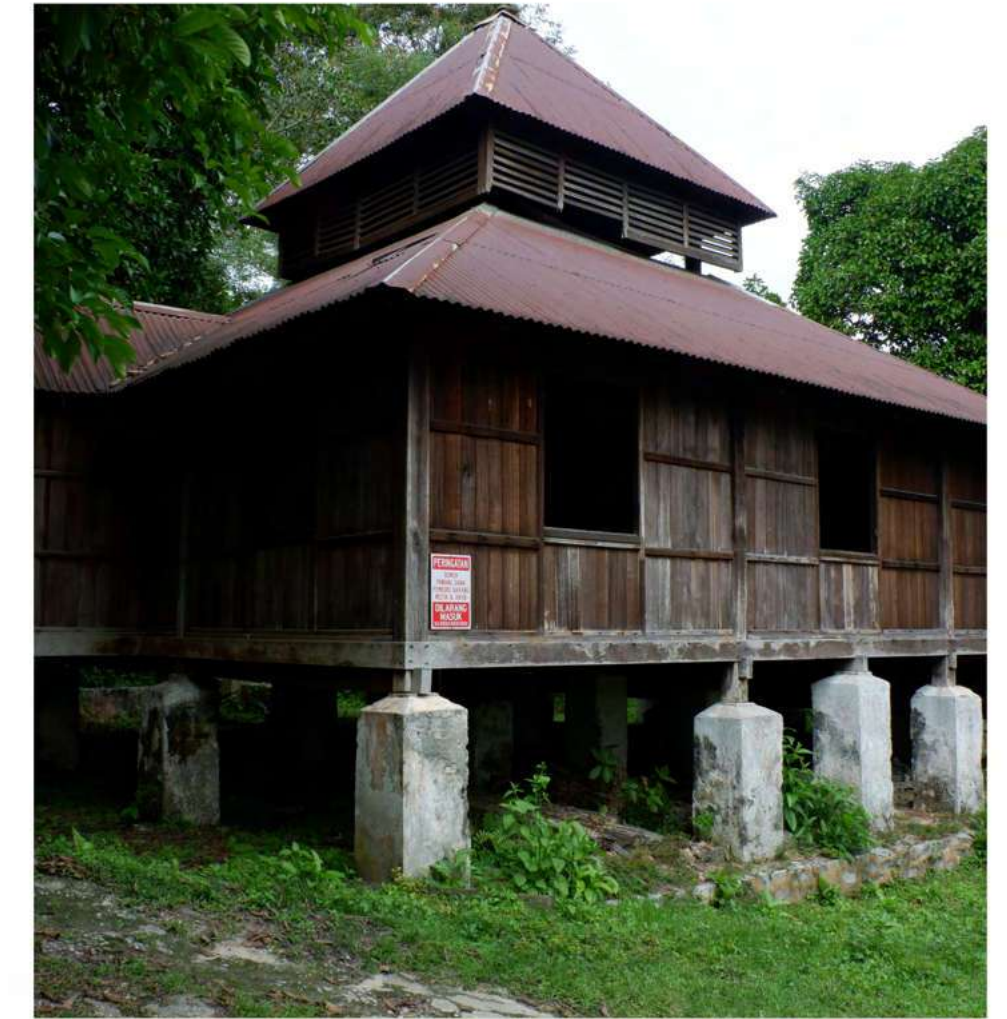
SJK(C) Papan is located on Jalan Besar. SJK(C) Papan is the only school in the town of Papan, the students there range from 7 years old to 12 years old. Since a high school is not available in Papan, most of the students have their secondary education outside of the town. The school is located in the middle of Papan and serves the residents of Papan and the students from Kampung Baru Papan or Pusing.

The school has a total of 72 students and 10 teachers (SJK (C) Papan, Pusing - Malaysia Education Directory). With only less than 5 student and 2 teachers from Papan it self according to an interview with Mrs Lee, a residence of Papan (Lee, 2023).



## Masjid Lama Papan

Masjid Lama Papan was built on the estate of Raja Bilah in the year 1887 for the people of Papan, which at the time comprised of the Mandaling settlers. The mosque was built with Mandaling characteristics while the triangular roof of the mosque indicated the connections to the Mandaling people. The mosque has a bell and a drum to signal the time of prayers to the people of Papan (Rascalz Empire, 2020).



## Banyan Tree Rooted Wall

An abandoned shop lot taken over by nature, fronting Jalan Besar. The wall of a shop lot has been rooted by a Banyan Tree. The tree grows strong as it towers over the shoplots at an approximate height of 15m. (Oon.A. 2022). The interesting phenomenon has drawn the attention of the locals, who have taken advantage of the opportunity to market it to tourists. The people of Papan often mention this unique wall when there are people from out of town visiting.

The wall has become a popular photo taking stop for tourists of the town, it was also once used as a backdrop to showcase the artworks of the locals in Papan (Luvfeelin.J. ,2022).



## Dewan Orang Ramai

The Dewan Orang Ramai serves as a community hall for the residence of Papan. It was built in 2018 with the help of a local politician. The site of the Dewan Orang Ramai used to be a market, filled with stalls selling meats, vegetables and noodles.

According to Mrs Chan, the vendors gradually stopped selling dues to their age, hence the abandonment of the market. (Chan, personal communication, 2023). The people of Papan saw the opportunity to turn it into a community hall where events and celebrations could be held. According to Mrs. Chong, during the holiday season, families would gather and prepare food in the hall, followed by a feast at the hall's compound (Chong, personal communication, 2023).



## Yee Hin Coffee Shop

Yee Hin Coffee Shop, also known as Yee Hin Kopitiam, is one of the last two coffee shops in Papan village. Three elders run this old coffee shop with timber walls and a metal roof; it is the longest-standing coffee shop in Papan, and the shop is famous for its handmade firewood steamed bun. (rejidiary, 2023)

## Lee Seow Yoon Coffee Shop

Lee Seow Yoon coffee shop is a long-running business in Papan village that serves only drinks. Mrs. Lee, the coffee shop's owner, claims that it is the only shop open until late at night. Mrs. Lee inherited the family business in 1986 and continues to run it with her husband today. The Guan Yin Temple association uses the upper level of this coffee shop for meetings and paperwork. (Lee, 2023)



## House of Sybil Kathigasu

House No.74, once a double-storey shophouse occupied by Sybil Kathigasu's family, stands today alone next to a Chinese school, the SJK(C) Papan. Sybil Kathigasu, known as the Edith of Malaya, was a nurse who helped many local people survive the Japanese invasion with her contribution to the resistance movement (Tye. T., 2011).

She was married to her doctor husband, Dr Abdon Clement Kathigasu, and their three children moved to Papan when they are escaped from Ipoh and stayed in house no. 74 after the war broke out in Malaya in 1941. House No.74 was a residency and a medical dispensary for the Malayan Peoples' Anti-Japanese Army during World War II, founded by Sybil Kathigasu (Tye. T., 2011).



The medical dispensary had a secret back door through which the MPAJA men would enter to be secretly treated by Sybil. In this house was where Sybil would also disassemble and hide her three shortwave radios to gain information and relay it to the anti-Japanese fighters (Kathigasu. S., 1954).

In 2003, Law Siak Hong, the President of the Perak Heritage Society, turned the house of Sybil Kathigasu into a museum of the heroine. The museum provides an overview of Sybil Kathigasu's life before the war, her medical treatment of the anti-Japanese fighters, her imprisonment, and how she was memorialized after her death. In the museum, text panels are accompanied by diverse objects, some from the wartime period, such as furniture and farming implements (K.V., 2022).

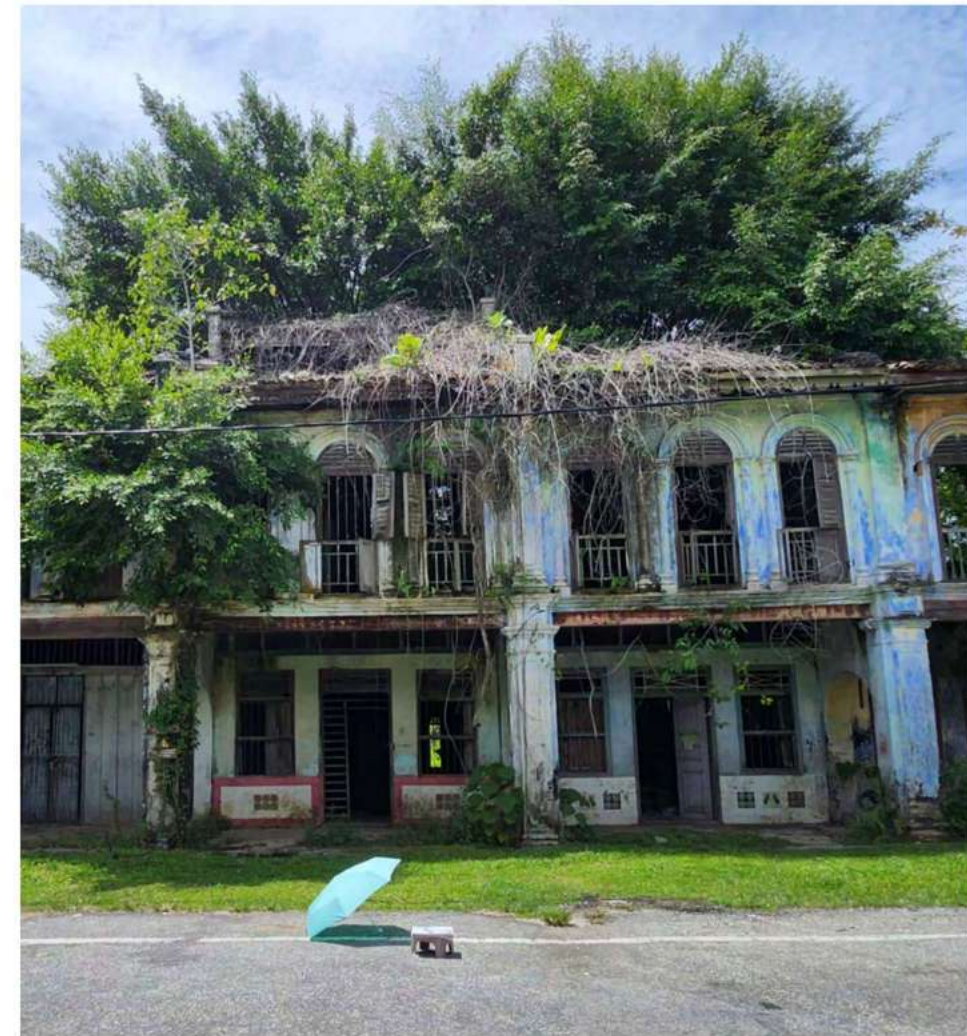
In addition to this other objects also indicate Sybil's medical career, such as medicine bottles and washing bowls. Significant features from Sybil's time in the house, such as the hiding hole where she kept the shortwave radios, have been preserved and are visible to visitors. The house has undergone very minor changes over the past six decades (K.V., 2022).



## Shophouses History

**Style:** Late Shophouse Style is also known as Chinese Baroque Style

The shophouse is a typical architectural style in South China and Southeast Asia (Shi, 2016), defined by the presence of both commercial and residential rooms in the same structure. The shophouse design, according to historical sources, may be traced back to the Song Dynasty (Wang, 2015), when rapid economic growth demanded the cohabitation of residential and commercial amenities. The residence was initially placed in the back of the shophouse before being moved to the upper floor. At the time, this layout was regarded to be ideal in China. Yet, the shophouse design is considered to have evolved from the arcade system that was popular in European towns throughout the Middle Ages (Shi, 2016).



The shophouse exemplifies the link between economic activity and design, particularly in terms of space utilization (Wang, 2015). The hybrid design that accommodates to people's lifestyles and cultures while also fulfilling a business purpose should be recognized more. Current research indicates that this mixed-use design is still relevant (Mohd Jaki, 2021) in countries such as Taiwan, Hong Kong, India, Indonesia, and Malaysia, where the shophouse has played an important role in urban socio-economic growth. In Malaysia, these old structures have been turned into local history centers that produce revenue through tourism, demonstrating the interplay between economic activity and architecture (Wang, 2015).

As one of the world's major tin producers at the end of the nineteenth century, Perak as the first Malaysian state to be ruled by the British, drew a substantial Chinese immigrant population. With the erection of shophouses and commercial structures, the latter affected the physical arrangement of communities (Mohd Jaki, 2018; Khoo Salma, 2005).

Over time, the shophouse design evolved, and the trend shifted towards separating living quarters from trade premises, which led to the development of urban housing in commercial areas (Sneed, 2011; Hoskins, 2018). However, the shophouse remained popular in Southeast Asia, including Malaysia, in large and small towns, where these buildings often combined both residential and business premises, making them an optimal choice for catering to both activities under one roof.



## Interior Aspect

Shophouse's significance are distinctive as a unique architectural form that reflects the interaction between economic activity and architecture. These narrow buildings typically feature commercial space on the ground floor and living quarters above, and they are often highly decorated with intricate details and ornate facades. The layout depicts everyday life at the time, which was tightly related to culture and religion but adapted to local conditions such as the hot Malaysian climate and building material availability (Wang, 2015).

The ground floor of a shophouse in Malaysia is typically used for commercial purposes (Kim, 2012), such as a retail store or a restaurant. The interior of the ground floor is designed to maximize the use of the limited space available, while also providing an inviting and functional environment for customers. The space is often divided into several small rooms, with each room serving a specific function. For example, a retail store may have a front sales area, a fitting room, and a storage room at the back. The walls are often adorned with shelves or display cases to showcase the merchandise for sale (Zhang, 2017).



One unique feature of shophouses in Malaysia is the use of the central courtyard, known as the air well. This open space provides natural light and ventilation to the interior of the building (Wang, 2015). It also serves as a gathering place for the occupants of the building. In some cases, the air well may be covered with a skylight or a glass roof to protect against rain and other elements.

The upper floors of a shophouse in Malaysia are typically used as living quarters. These floors are accessible via a staircase located at the back of the building. The interior of the upper floors is designed to be comfortable and functional, while also showcasing the owner's wealth and status. The living quarters are often divided into several small rooms, with each room serving a specific function (Wang, 2015; Mohd Azuan, 2015). For example, there may be a living room, a dining room, and several bedrooms. The walls are often adorned with intricate carvings and decorative elements, such as wallpaper and framed artwork.



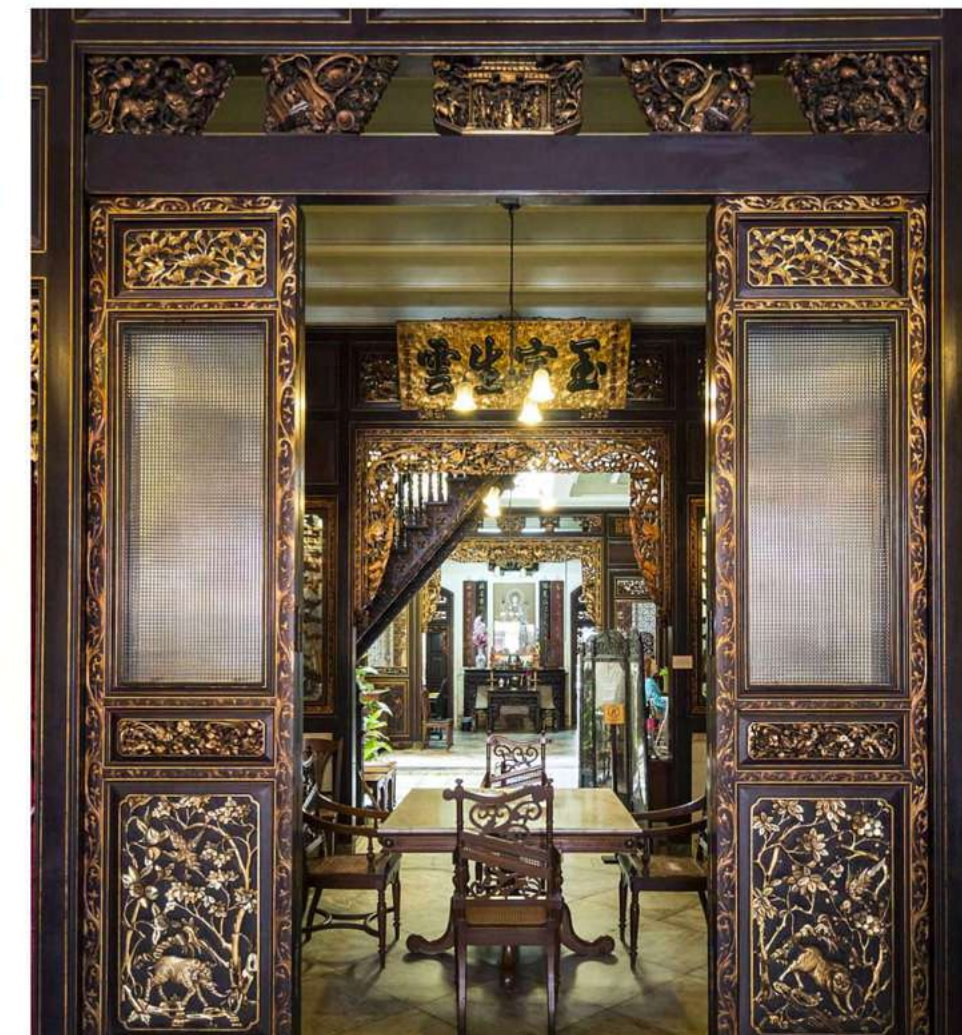
One important consideration in the design of shophouse interiors in Malaysia is the use of feng shui principles. Feng shui is a Chinese system of geomancy that is used to optimize the flow of energy in a space. In shophouse design, feng shui is used to create a harmonious environment that promotes prosperity and well-being (Liang & Osmadi, 2015). For example, the placement of furniture and decorations is carefully considered to ensure that they do not block the flow of energy in the space.

Overall, the interior aspect of a typical shophouse design in Malaysia is a unique and intricate blend of functional and decorative elements. The ground floor is designed to maximize the use of space for commercial purposes, while the upper floors are designed to be comfortable and showcase the owner's wealth and status. The use of the central courtyard, feng shui principles, and ornate decorative elements all contribute to the distinctive character of shophouse interiors in Malaysia.



## Furniture

Ornate furniture was seen in the wealthier homes of the Chinese baroque era. Most of it is constructed of wood and has several motifs that resemble flora and wildlife. Furniture is often built of strong, dark wood inlaid with ivory, mother-of-pearl, or patterned with lighter wood on top, or fitted with marble slabs. Typically, mother of pearl furniture sets are constructed of dark rose wood with iridescent hues. Mother of pearl is widely used as an ornament in Chinese furniture because of its iridescence and resilience; it is a good decorative material. Another popular kind of elaborate furniture is "chicken wing chairs," which have flared armrests. It is a sort of elegant chair used in formal settings (Yang, 2022).



## Decoration

Chinese eclecticism influenced the design decisions taken when constructing the building, including the extensive use of exquisite European floor and wall tiles on the first and second levels. The ornamental elements with symbolic implications, such as patterns and colour, are particularly beloved by the Chinese. The Chinese made various attempts to restore some "Chinese-ness" to their constructions, such as installing pediments with shapes and forms inspired by Chinese mythology or folk art, or Chinese scrolls painted on the shophouse façade. The artistic patterns on stucco-finished walls, decorative tiles (polychromatic ceramic tile panels), glazed roof filings, plastered moldings, and cracked glazed ceramic decoration are only a few of the distinctive characteristics of the Nyonya Baroque façade ornamentations (jian nian, means cut and glue, attaching broken shards and pieces of glazed pottery into a matrix of cement) (Kohl, 1984).



## Symbolism in the Decoration and Ornaments

Early 20th-century shophouse façades, particularly those in the "Chinese Baroque" or "Nyonya Baroque" style, are the result of a dramatic transition that resulted in a highly sophisticated form of complexity and syncretism. (Wong, 2021).

### Dragon (Lung 龙)

The Chinese dragon (lung) is revered as a good creature who evolved into the emperor's imperial insignia. The number five, which is one of the most frequent numerical categories used by Chinese people, has been suggested to represent "the five happinesses, the five consistent qualities, or the five great leaders of antiquity" (Chavannes, 1973).



### Bat (Fu 蝠)

The Mandarin word for bat is "fu," and the word for happiness is also pronounced "fu" (Kern, 2023). The bat is a representation of happiness and longevity and is a symbolic mammal that has a significant role in Chinese folklore. The traditional bat is frequently used as ornamental art in the visual arts, and it is frequently so elaborate that it strongly resembles the butterfly (Wong, 2021). Bats continue to elicit powerful, pleasant feelings in Asian society.

### Phoenix (Feng 凤)

The majestic bird known as the phoenix (also spelled feng or feng huang) is usually paired with the dragon to "announce and forecast happiness and good luck" (Chavannes, 1973).

## Nila Paint

Based on scholarly research on the significant of the color blue (Amsteus et al. 2015), several writers identified the color blue as tranquil and serene and others, agreed that the colour blue is also typically linked with good quality, attractiveness, freshness, neutrality, efficacy, and trustworthiness. The colour blue is seen as safe and calm. As previously said, blue is seen as culturally unchanging since it has the same meanings in all civilizations (Bottomley & Doyle, 2006). In addition, blue can be seen as both powerful and costly, and said to be widely accepted; few people object negatively to blue, and it is favoured internationally.



In relation to the Chinese culture, white is connected to death and grief, therefore the striking blue paint was created by combining limewash with a naturally occurring blue dye from the indigo plant. The colour indigo was highly esteemed at the time where most the mansions was built. In the early 19th and 20th centuries, *Indigofera arrecta* or *tinctora*, which was made in India, was used in mosques like the Acheen Street Mosque in George Town, in Suffolk House's interiors, in Chinese temples, and in a significant number of common homes in the Straits Settlements. Furthermore, limewash was perfect for humid tropical climates since it absorbed moisture to help prevent mould (Morollo, 2019).

Therefore, based on these findings, the colour blue has positive connotations in Chinese culture, including riches, prosperity, and luck. It is supposed to signify the element of water, which is related with the flow of energy and the acquisition of prosperity. In Malaysia, blue is a colour that is frequently utilised in the décor and architectural design of Chinese palaces and shophouses. Buildings' walls, doors, and roofs as well as ornamental items like tiles and pottery all include the colour blue in some form. The colour blue is used in these structures because it is said to inspire riches and good fortune to the home or company. Moreover, it is thought to offer defence against unfavourable fortune and harmful energy.



# 03

## An Ode To Papan

Unit B primary theme focuses on community empowerment via strategic means of programmatic and architectural interventions. Students will focus on a specific site that unfolds a plethora of stories known as Pekan Papan (Papan Village). The studio will be divided into 2 heuristic themes that also corresponds to the very stories of this village being :

1. Industrial Heritage
2. Architecture of Commemoration: Sybil Kathigasu

The assignment requires students to create a visual installation, artwork, or illustration that expresses their understanding of a topic of study. Students are given the freedom to explore different methods such as model, drawings, popped up axonometric, screen printing, mixed media, pop up art, photo collage, etc. The outcome of this assignment may act as a heuristic device or a catalytic element to approach the semester's project



# Scenes from an Encapsulated Cache

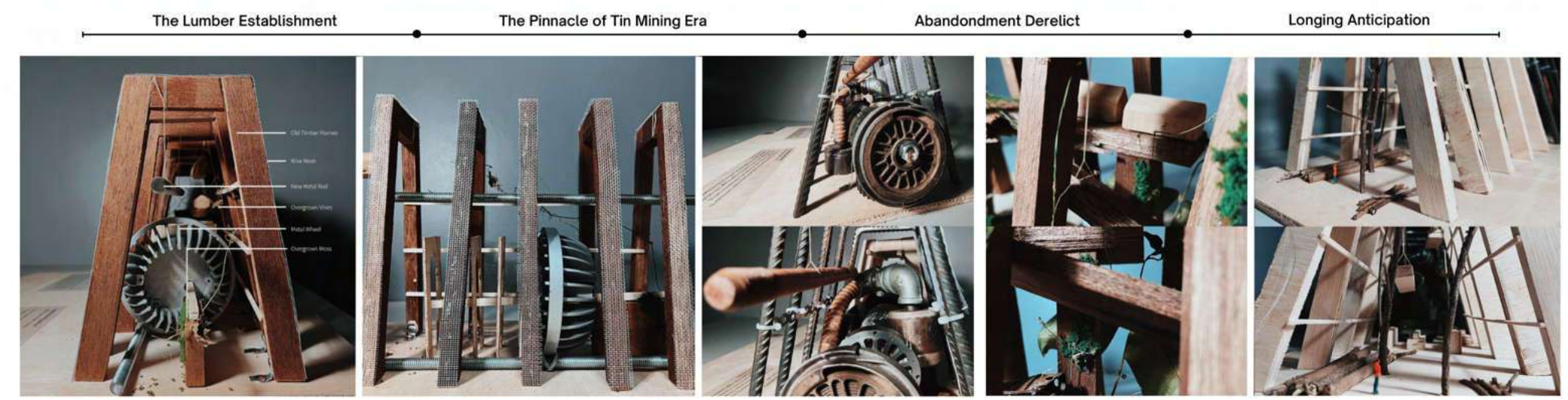
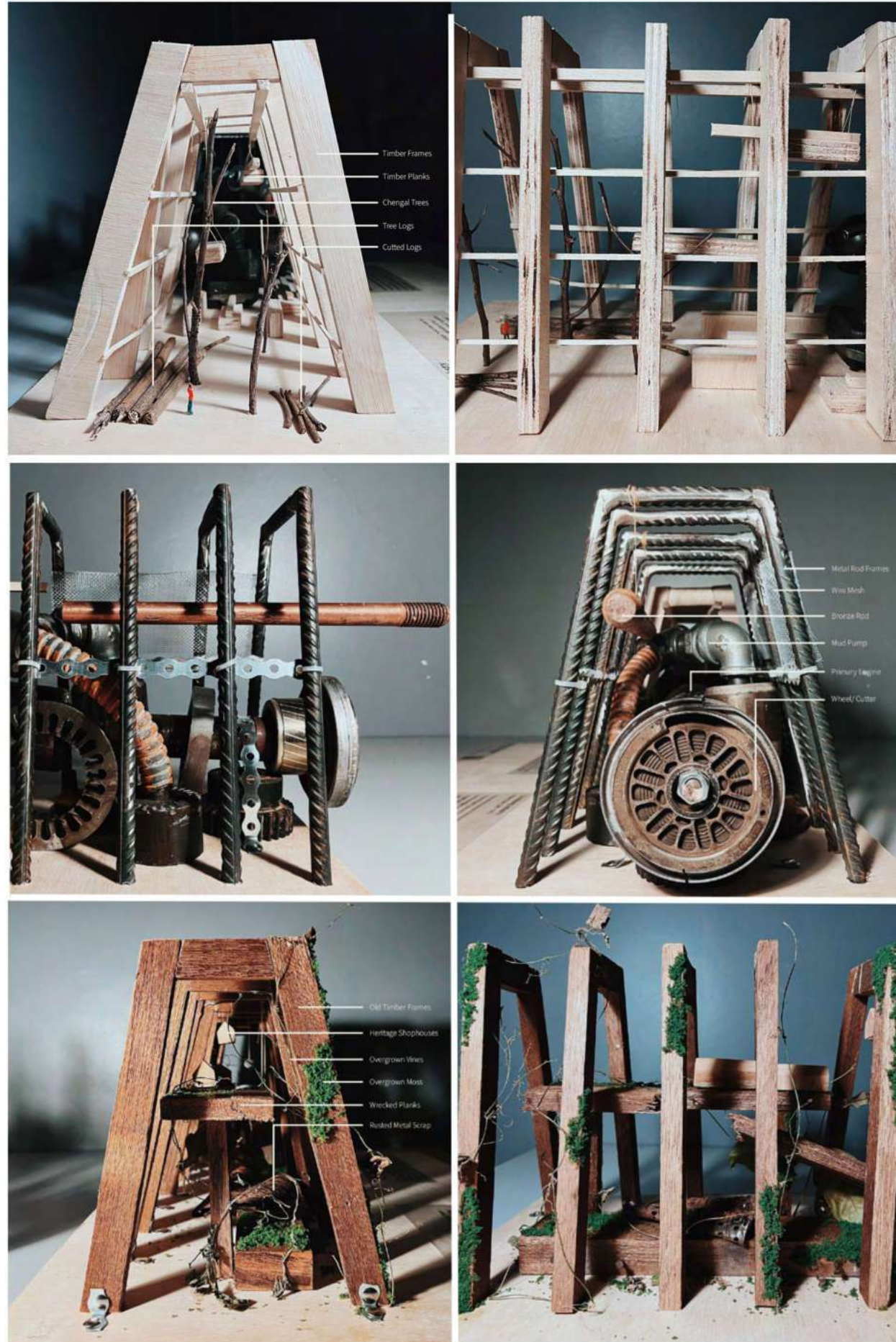
"Defragmenting the traces of memories"

Semester 6  
Hafiy Naqiyuddin 1002060457

"Papan Village" has a rich history in the production of wooden planks and the tin mining industry. The establishment of the lumber industry brought economic success to the village and its residents. The production of wooden planks made from "Chengal" and other materials supplied the village residents and was also exported for use in boats and the tin mining industry.

The rusted machinery depicted in the model represents the old mining dredger used to mine tin at the time. The tin mining industry was a major contributor to the economic success of "Papan Village" until the industry collapsed due to a drop in tin prices. Despite the attempts of the locals to revive the industry, it ultimately came to an end in the village.

Today, the heritage shophouses of "Papan Village" have been abandoned and overgrown by nature. However, the wreck and mossed shophouses still have artistic value due to the beauty of nature wrapping around the building.



It is now a popular picture location for both tourists and locals, showcasing the village's rich history and culture. The idea of preserving the existing conditions of "Papan Village" while capitalizing on the elements of today's fabric is essential for the revitalization of the village's economic state. This could be achieved through the intervention of an economic place, attracting more people and promoting the village's recognition to the public. The village's historical and cultural value should be preserved and celebrated, while also adapting to the needs and wants of the modern era.

In conclusion, "Papan Village" holds a rich history and culture that should be preserved and celebrated. Its economic success in the lumber and tin mining industries have left a lasting impact on the village's development. The preservation and revitalization of the village will not only benefit the locals but also attract tourists and promote the recognition of the village to the public.



# INTERLUDE : "A Journey Through Time, a cache's embrace"

Semester 6  
Hafiy Naqiyuddin 1002060457

## Intermodal Network : 8 Days Kinta Valley Escapade

The Kinta Valley Escapade tour takes you on a journey through the rich industrial heritage of Kinta Valley. On the other hand, this tour will re-ignite the disconnected towns that has gone abandoned to the public exposure.

There is a few programs proposal to the abandoned towns which is Papan, Pusing and Siputeh Village. These three towns has it's unique proposed programs tour which includes educating the people on the industrial heritage of Kinta Valley, food tourism, and agro-tourism.



## "Reawaken the forgotten towns of Kinta Valley"

**The abandoned towns : A hope for Intervention**

**Papan**  
Industrial Heritage and Educational

**Pusing**  
Market and Recreational

**Siputeh**  
Agriculture and Renewable Energy

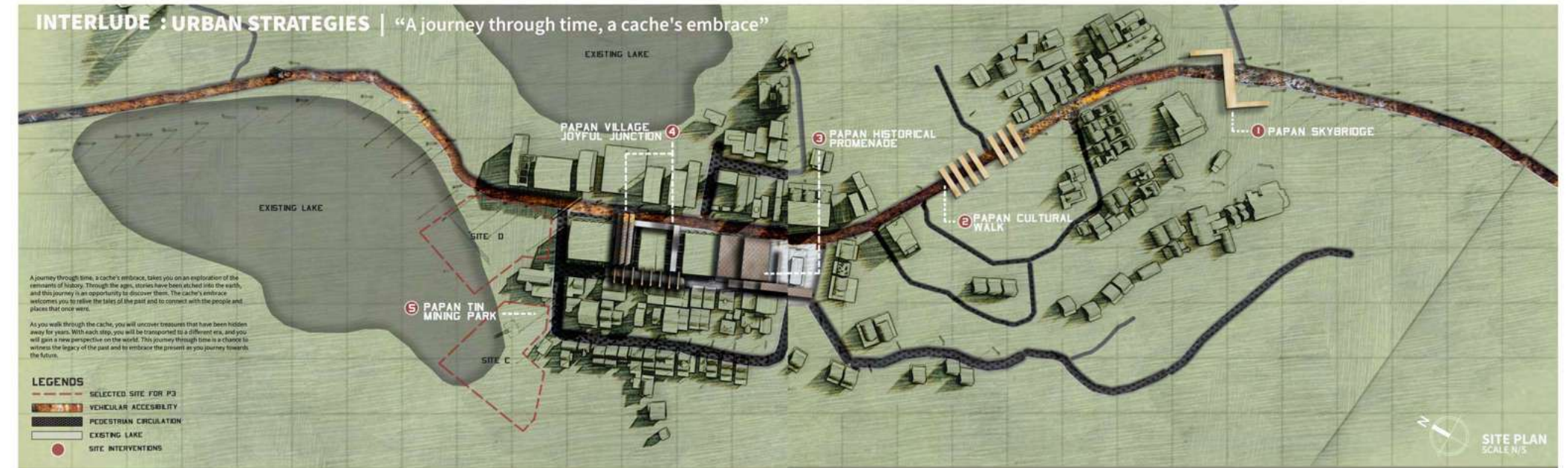
## Programs Implemented to each of distinctive towns in Kinta Valley area :

**Papan**  
The longing anticipation of Papan : A journey to witness Papan's enchanting grace  
Programs Implemented: Industrial Heritage, History and Tales of Papan Village

**Pusing**  
The "Feast and Savor: A Culinary Adventure" of Pusing : The soul's desire to taste each land's seasoning  
Programs Implemented: Food-Tourism, Eco-Tourism

**Siputeh**  
The "Bountiful Harvest: An Agrotourism Experience" of Siputeh : Discovering the Roots of Nature's Bounty  
Programs Implemented: Agrotourism, Renewable Energy

## URBAN STRATEGIES : "A JOURNEY THROUGH TIME, A CACHE'S EMBRACE"



**1 THE SKYBRIDGE OF PAPAN VILLAGE**  
The intervention aims to create an identity and brand for Papan, provide a welcoming atmosphere through a grand entrance gateway, and encourage locals to use the village from a new perspective along the bridge. The goal is to make the village more attractive to visitors and increase local pride.

**2 THE CULTURAL WALK OF HISTORY STROLL**  
The goal of this intervention is to establish a distinctive pathway for cultural walks and festivals that are regularly held in Papan Village. This pathway is intended to encourage more frequent festivals and events, providing a significant benefit to the local community.

**3 ELEVATED WALKWAY AND SHOWCASE SPACE**  
The objective of this intervention is to incorporate industrial design into the abandoned shophouses and provide a new perspective for both locals and the public to view Papan. The integration of industrial design is intended to revive the aesthetic value of the area. Additionally, a public gallery accessible from the upper floor will redirect users to the streetscape at the main road of Jalan Papan.

**4 UMBRELLA WALK IN BETWEEN SHOPHOUSES**  
The purpose of the umbrella walk is to provide an attractive feature for both the public and local community. This intervention is designed to offer a space for all age groups to relax and enjoy, providing a useful intervention in the area. Additionally, the walkway is connected to the back alley, offering a route for pedestrians to navigate the village easily.

**4 BACK ALLEY NIGHT MARKET AT THE PAPAN MIDDLE LANE**  
The objective of this intervention is to establish a space for stall owners and hawkers to sell food and beverages, as well as other items like clothing, pillows, and other products during a weekly night market. This initiative would offer significant benefits to the community by attracting more residents to settle in Papan Village. This would showcase the village's liveliness and activity, making it more appealing to potential residents. The night market could be designed and organized in a way that reflects the cultural heritage and identity of Papan Village. The night market could also serve as a platform for community events and activities, such as live performances or workshops.

**4 POP-UP STORE / EVENT SPACES**  
The aim of this intervention is to establish a space for store vendors to operate pop-up stores and similar events, creating opportunities for the local community and attracting tourists and non-local visitors. This initiative will also provide benefits for locals by enabling them to open stores and generate income.

**5 PAPAN TIN MINING PARK AT SITE C**  
The intervention aims to create a simulated environment that replicates the tin mining dredging process that was once active in Papan Village. By providing a simulation of this process, the intervention seeks to educate the public on the history and importance of tin mining in the area. This is intended to help visitors and locals better understand the cultural significance of Papan Village and its heritage.

This Urban Strategies is to capture the importance of remnants from the history of Papan. This welcome you to relive and experience a glimpse of the tales of the past to connect the people and places that once were. Each step you take will bring to different era and will gain new perspective of the village.

By collecting architectural remnants from different period of time such as building materials, historical styles, cultural influence and historical era will create a sense of continuity and connection between the new building and its surrounding. Hence, my building strategy is to allow my P3 to further intergrate seamlessly with the site surroundings while also being functional and sustainable.

**BUILDING STRATEGIES : Recollecting Remnants from the Cache**

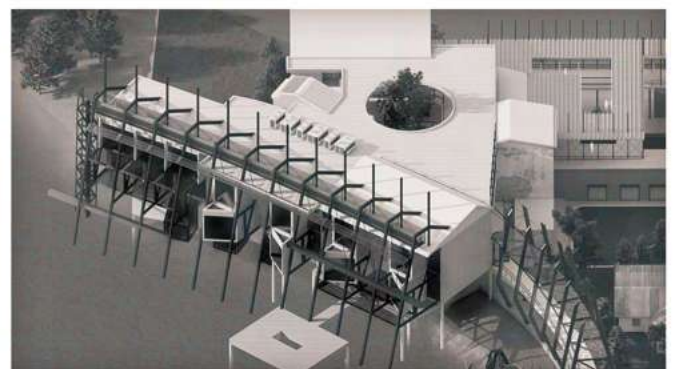
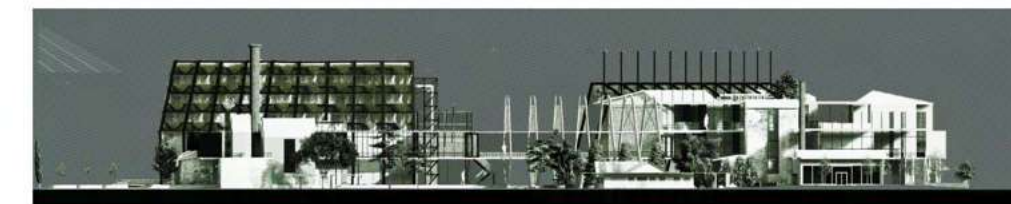
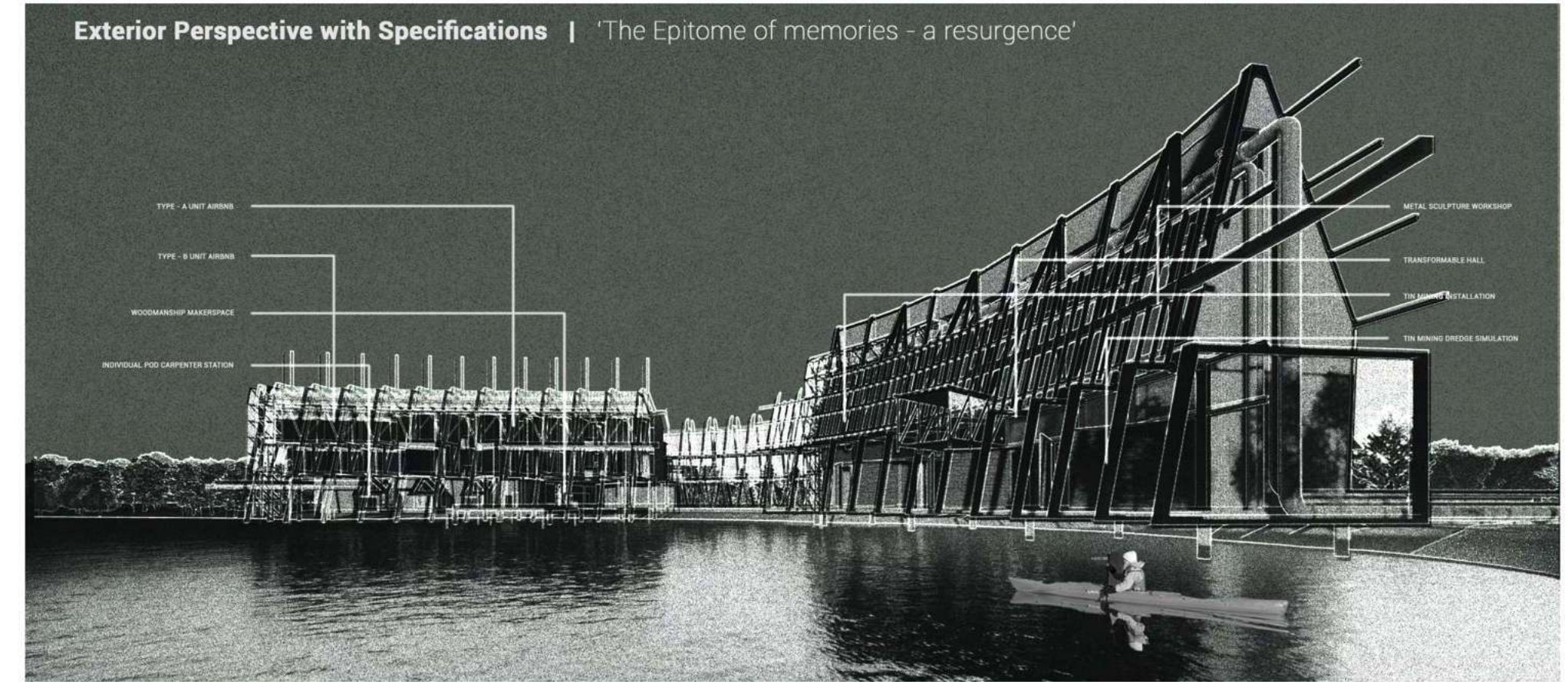
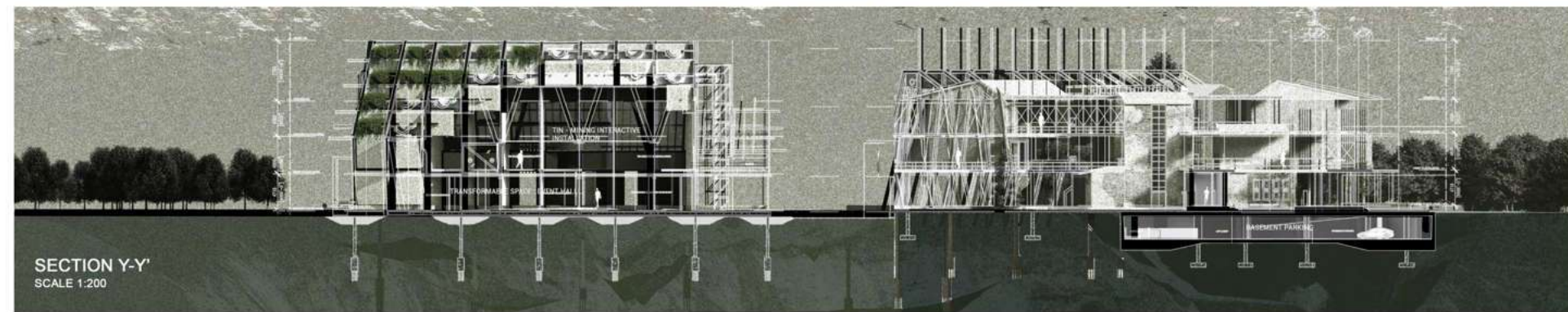
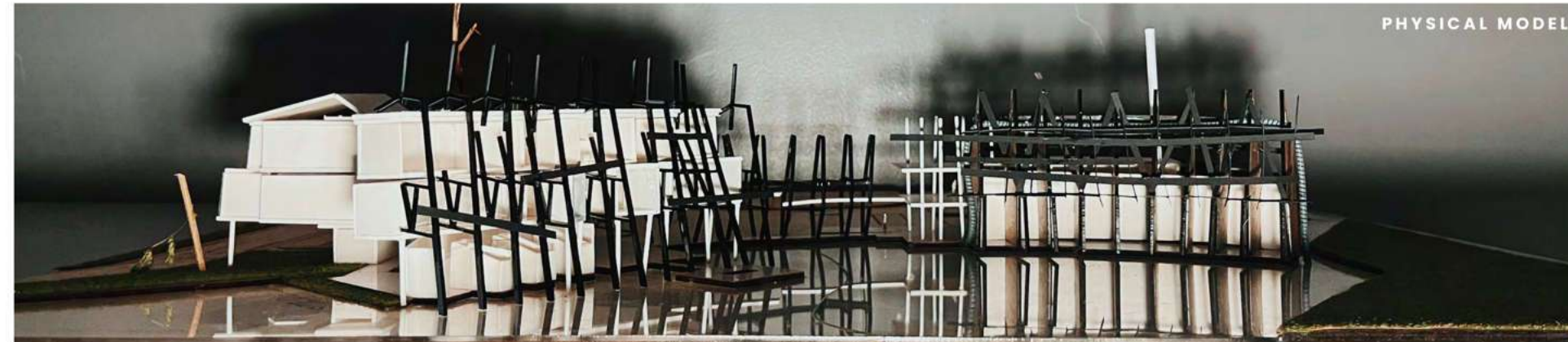
HERITAGE MEMENTOS



# P3 EPILOGUE : CHRONOPHORIA

Semester 6  
Hafiy Naqiyuddin 1002060457

Chronophoria is an educational and a community center that depicted the immerse of defragmented memories from the heart of the Papan Village's historical past of Industrial Heritage. This project is also to resolve an issue of disconnectivity of users to the village which causes the current village is abandoned and fall into decay. Therefore, injecting articulated programs such as microeconomics and history educational to the building will bring a resurgence of interest to the local community and specific target niche of enthusiastic people to explore and experience the journey of Papan Village History.





# Scenes From A Memory - Industrial Heritage Projection

Semester 6  
Chong Pui Xin 1001851893

Papan Village, a little settlement with a fascinating past lies beyond the slumbering periphery of Ipoh and Batu Gajah. The town's name was derived from a Malay word "papan" which means plank. As implied by its name, Papan was a lumber town before the stories of past riches, war, secret societies, and even radioactive minerals intertwine with each other.

## Scene 1: They Say

*They tell me you are baleful,  
They tell me you are a hero;  
They tell me you are wistful,  
They tell me you are a magnate.*

*I met a man,  
He walked to me,  
Carrying endeavors and fantasies,  
He waited gregariously.*

**Scene 2: A Long Time Alone**  
*I walked under the trees,  
Across the weathered concretes,  
Deafening silence covered my ears,  
From the history left to rot.*

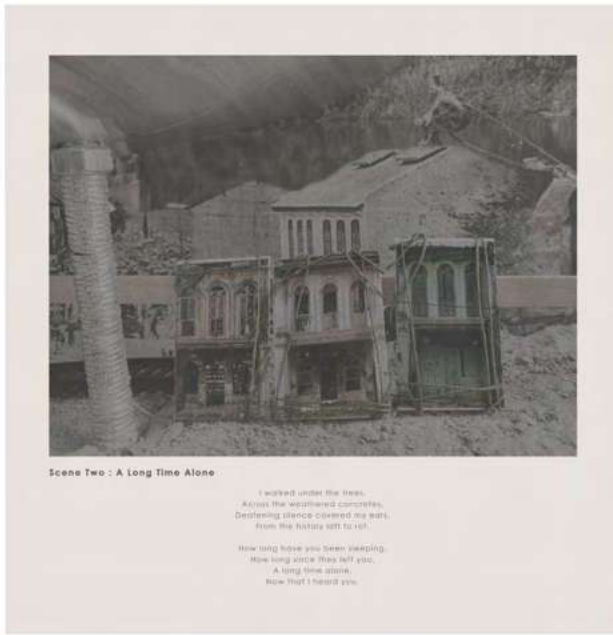
*How long have you been sleeping,  
How long since they left you,  
A long time alone,  
Now that I heard you.*



Scene One : They Say

They tell me you are baleful,  
They tell me you are a hero,  
They tell me you are wistful,  
They tell me you are a magnate.

I met a man,  
He walked to me,  
Carrying endeavors and fantasies,  
He waited gregariously.



Scene Two : A Long Time Alone

I walked under the trees,  
Across the weathered concretes,  
Deafening silence covered my ears,  
From the history left to rot.

How long have you been sleeping,  
How long since they left you,  
A long time alone,  
Now that I heard you.



Scene Three : Out of Dilemma

"Where are you from?"  
"Follow me!"  
Scenes from a memory uncovered,  
He repaired the fractured souls and let them flow.

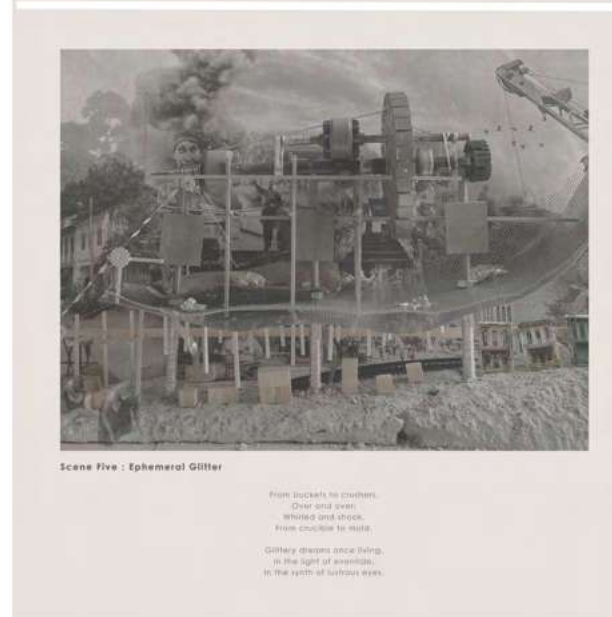
To revel in your past,  
To rebound heartbeats and feet,  
Following his steps.



Scene Four : To Live To Love

With axes in hands,  
Lived the town,  
Woods to gold,  
To keep the kids ahold.

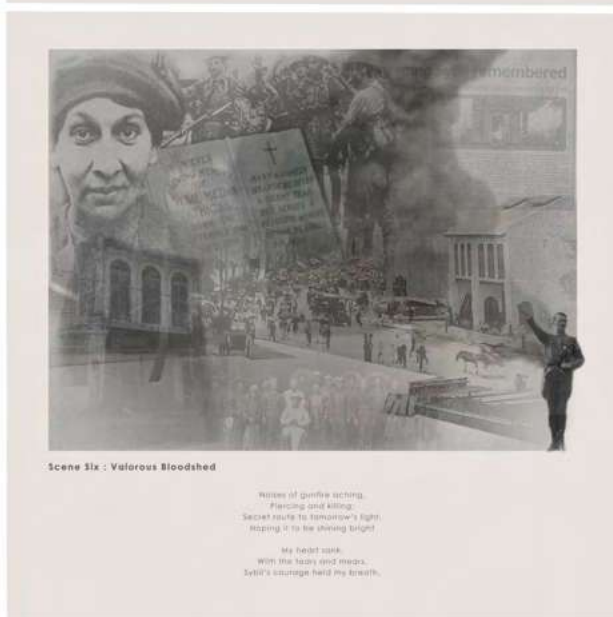
With zealous in land,  
Loved in pain,  
Shelter to battlefield,  
So that wounds be healed.



Scene Five : Ephemeral Glitter

From buckets to crushers,  
Over and over,  
Whirled and shook,  
From crucible to mold.

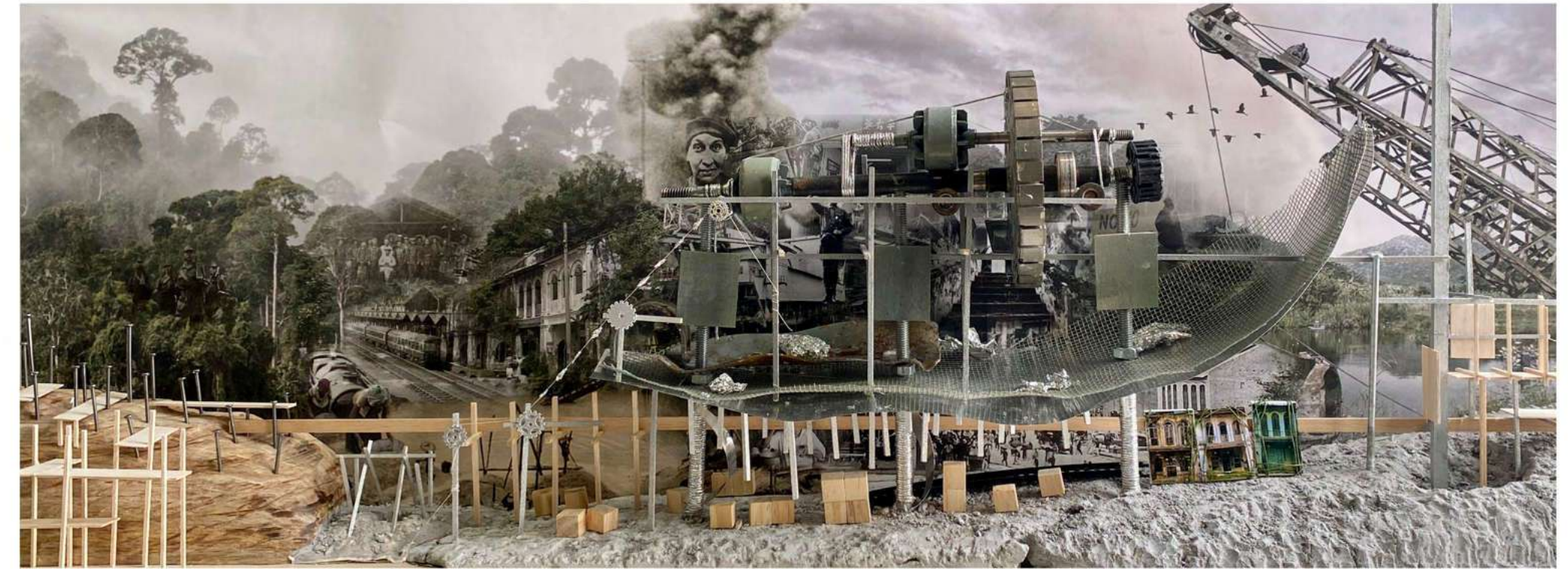
Glittery dreams once living,  
In the light of eventide,  
In the synth of lustrous eyes.



Scene Six : Valorous Bloodshed

Noises of gunfire aching,  
Piercing and killing;  
Secret route to tomorrow's light,  
Hoping it to be shining bright.

My heart sank,  
With the tears and mears,  
Sybil's courage held my breath.



**Scene 3: Out of Dilemma**  
"Where are you from?"  
"Follow me!"  
Scenes from a memory uncovered,  
He repaired the fractured souls and let them flow.

*To revel in your past,  
To rebound heartbeats and feet,  
Following his steps.*

**Scene 4: To Live To Love**  
*With axes in hands,  
Lived the town,  
Woods to gold,  
To keep the kids ahold.*

*With zealous in land,  
Loved in pain, Shelter to battlefield,  
So that wounds be healed.*

**Scene 5: Ephemeral Glitter**  
*From buckets to crushers,  
Over and over;  
Whirled and shook,  
From crucible to mold.*

*Glittery dreams once living,  
In the light of eventide,  
In the synth of lustrous eyes.*

**Scene 6: Valorous Bloodshed**  
*Noises of gunfire aching,  
Piercing and killing;  
Secret route to tomorrow's light,  
Hoping it to be shining bright*

*My heart sank,  
With the tears and mears,  
Sybil's courage held my breath.*

**Scene 7: Hello, Are You There?**  
"Hello, are you there?"  
Why is everyone running away?  
From the streets they walked for the whole life,  
From the houses they could stay forever.  
Desire has no mercy,  
It is my right,  
To speak my mind,  
To hold my light.

**Scene 8: Still Life**  
*Ghost town, Oh, never,  
It's a pocket of time and space that  
was a home for lost souls.*

*I'm still life,  
But I'm moving;  
With the Earth and mirth,  
I will never stop at bay.*



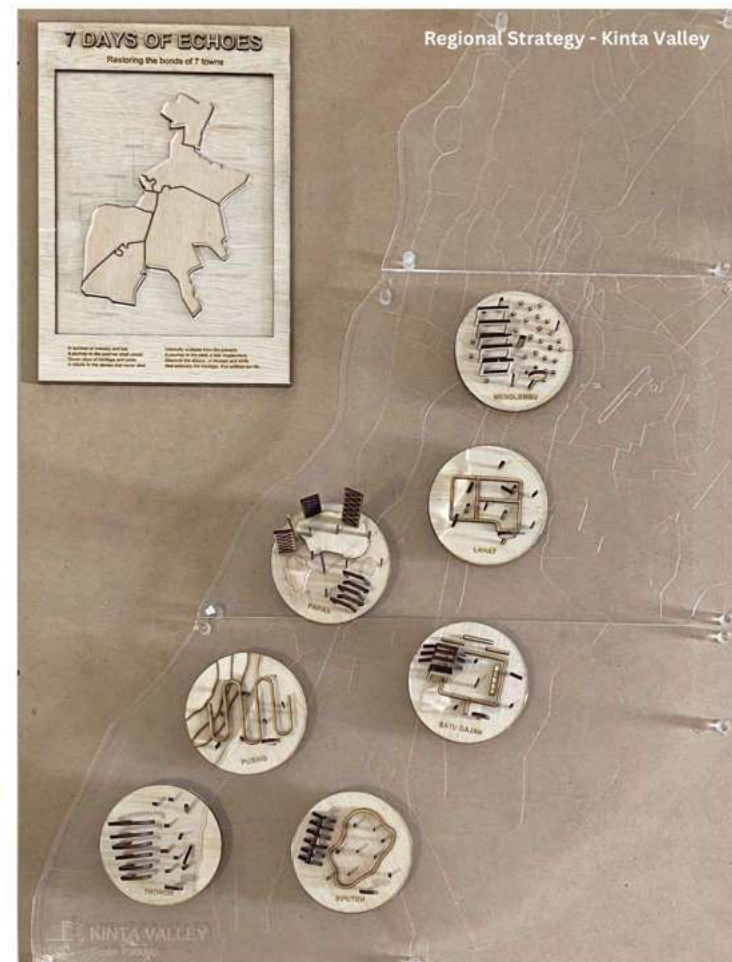
# INTERLUDE : A REVERIE OF PAPAN

Semester 6  
Chong Pui Xin 1001851893

## 7 Days of Echoes

In response to the lull of Papan, a 7-day program that aims to revive and strengthen the connections between seven abandoned towns that were once thriving industrial centers is proposed. The program seeks to celebrate and preserve the industrial heritage of each town and use it as a means to bring the communities together.

The towns are connected with The Trackless Trail, a series of pavilions designed to reflect the unique character of its location, using materials incorporating the elements of local landscape and industrial heritage.



Papan is known to the public eye as one of the 'Ghost Towns' in Malaysia but the place host a rich spectrum of historical events. From the stories of the former riches, royalty, faith, battles, sacrifices, industrialism and even radioactive substances, it is inevitable that Papan deserves a better future.

Thus, A Reverie of Papan is proposed to bring back what should have been happening in Papan including festivals, workshops, parks and eateries for its township revival. A special operative mechanism is applied to the accommodations in Papan to create a mutually beneficial arrangement for both investors and Papan's residents. With investments from initiatives, the abandoned shophouses are to be renovated and operated by local community and the ownership of the facilities will be transferred back to the original owner after 10 years. This program not only promotes tourism and economic growth but also encourages community participation and ownership in the development process.



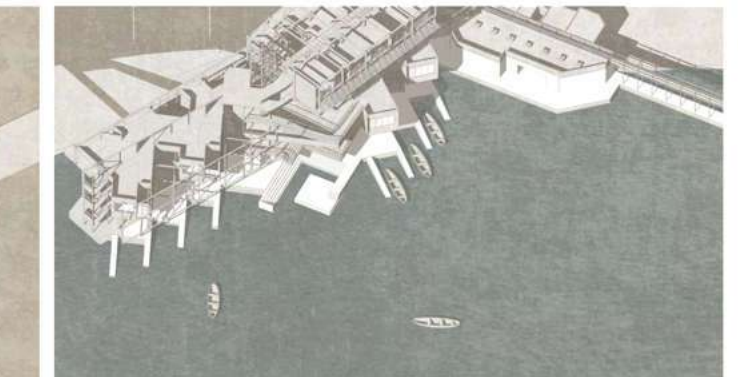
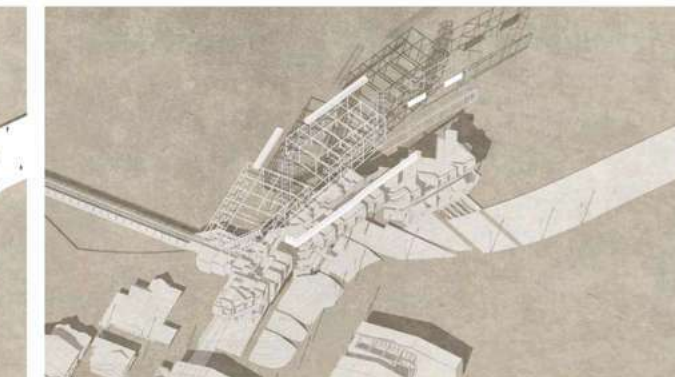
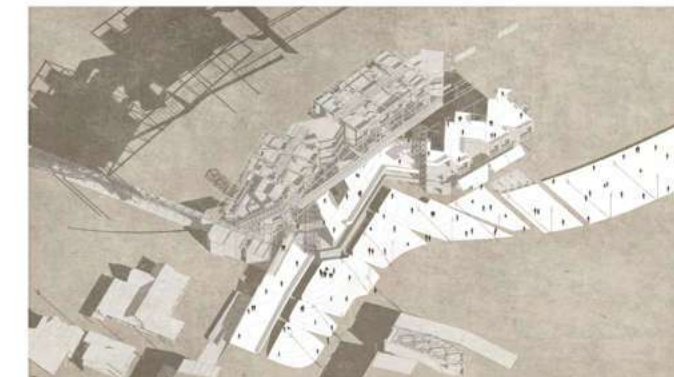
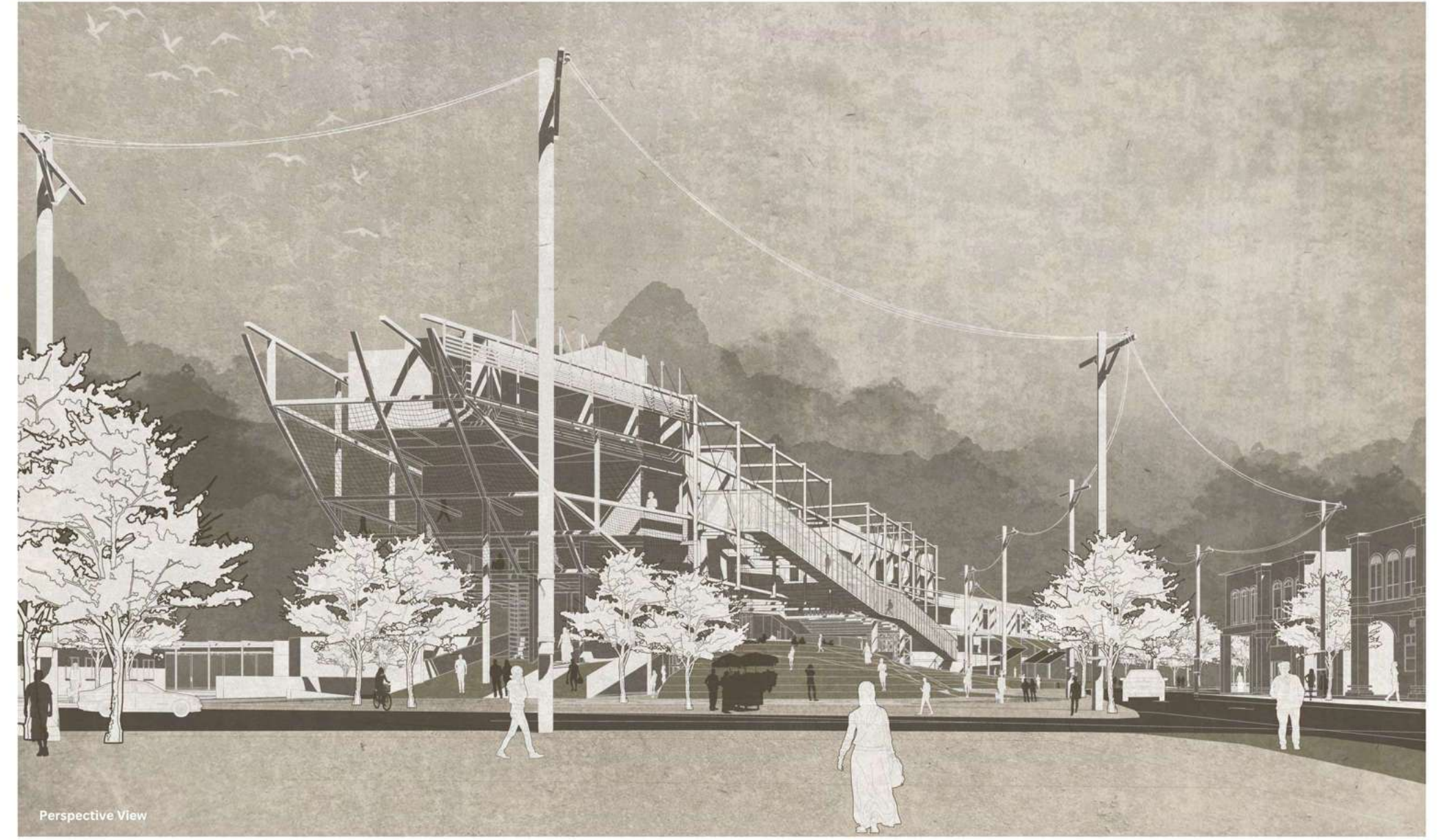
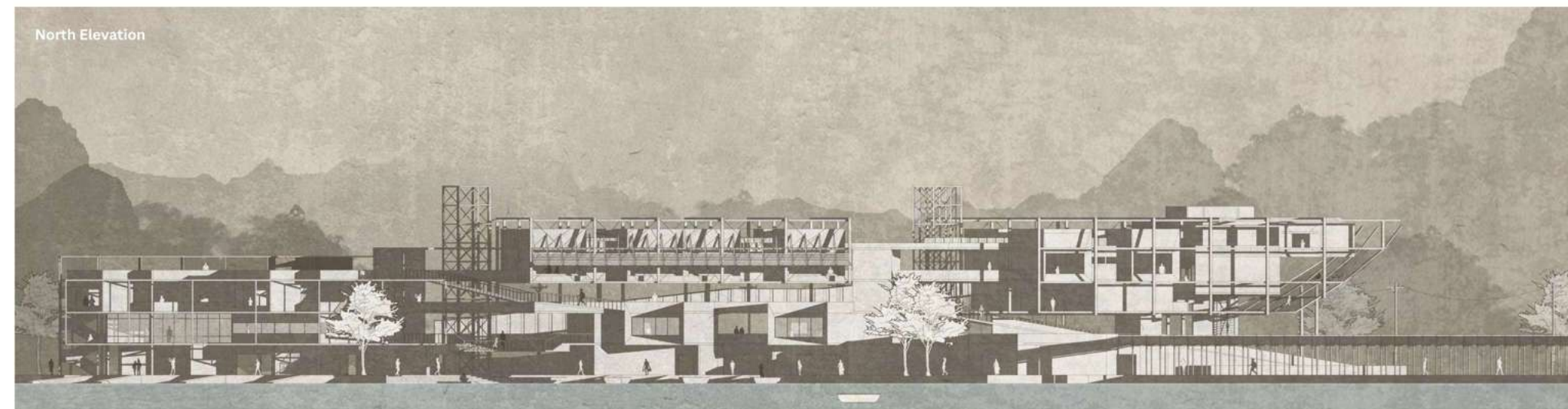
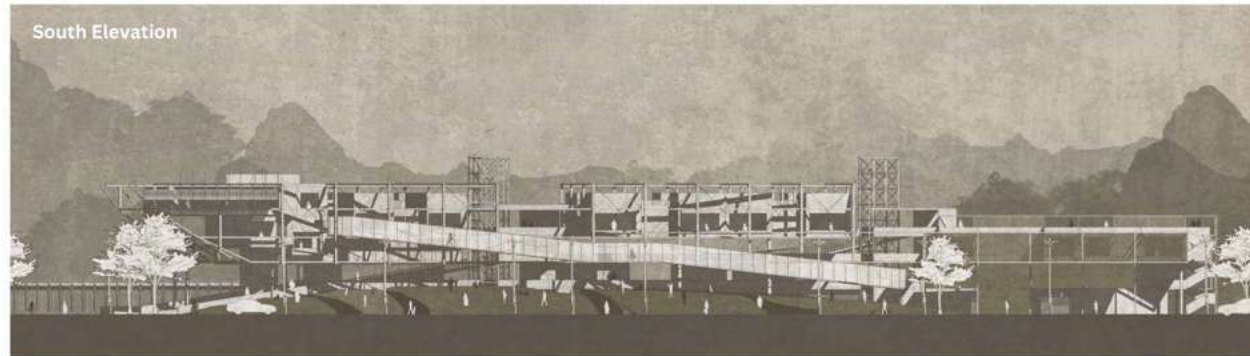
# EPILOGUE : THE BEHEMOTH UPRISING

Semester 6  
Chong Pui Xin 1001851893

As a sense of strength and power, as well as a history of overcoming adversity, the building is both monumental and representative of the people and their history while the programs suggests a movement of people coming together to create change. Ultimately, the building represents a new chapter for Papan, one that embraces its past while paving the way for a vibrant and thriving future.

The building is intended to serve as a cultural hub for the community, showcasing Papan's past, present, and future through makerspace and various artistic yet educational exhibits based on manifesto below :

- Create Sense Of Belonging**
- Fostering Community Participation**
- Seamless Integration Between New & Old**
- Acknowledgement Towards Papan's Identity & History**



## 1 Nature Interface

Green placemaking as integral components of the structure itself, providing communal spaces and opportunities for users to engage with nature. The green spaces also act as the medium to reconnect.

## 2 Material Interface

Selection of materials blending with natural landscape and industrial history of Papan to create a visual harmony between the building and its environment, helping to seamlessly integrate the building within the site.

## 3 Visual & Physical Interface

Large openings and open spaces incorporated allow natural light to flood in, maximizing the views and creating a seamless connection and between the built environment and the natural landscape.



# The Taciturn Secret of Josephine in Papan

Semester 6  
Too Kar Yee 1002059167

## The Indelible Silence

*Is the time for Papan to speak out loud,  
The secrets can no longer be kept in shroud.*

*Is the time for the tale to be revealed,  
No more need for secrets to be sealed.*

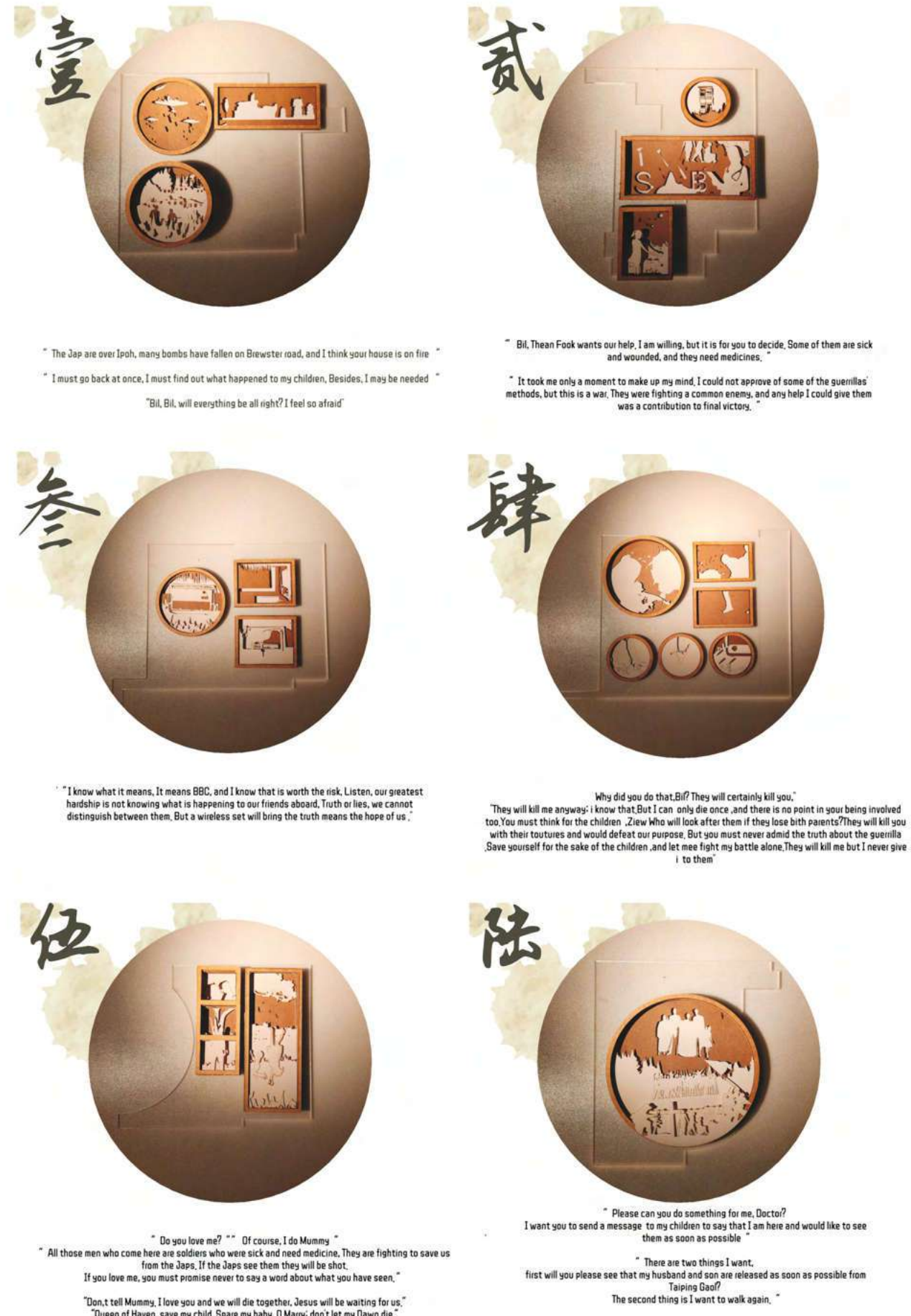
*Is the time for NO74 to be displayed,  
No more need for discretion to be made.*

*It's the time for our heroine to shine,  
No more need for her to be confined.*

*And is also the time for Josephine to sing,  
No more need for earphones to ring.*

The story between the MPAJA Fighters and the Kathigasus is connected using the radio Josephine as a medium. They could obtain trustworthy information about the war with the aid of the radio. In the same way that applies to the radio, all the pieces of the six stories must be put together to make it whole. The radio cannot function if it is not placed correctly. Similar to all stories, if any of it is missing, they cannot be a complete story.

To discuss the story of the Kathigasus family, six major parts of the narrative are presented sequentially. Additionally, each segment of them will engage in conversation that will help the reader grasp the mood and visualize the scene. Although Papan Village has a 100-year history, the Kathigasus family's story left an enduring impression that raised the village with its tale.



"The Jap are over Ipoh, many bombs have fallen on Brewster road, and I think your house is on fire"  
"I must go back at once, I must find out what happened to my children, Besides, I may be needed"  
"Bit, Bit, will everything be all right? I feel so afraid"

"Bit, Thean Fook wants our help, I am willing, but it is for you to decide, Some of them are sick and wounded, and they need medicines."  
"It took me only a moment to make up my mind, I could not approve of some of the guerrillas' methods, but this is a war, They were fighting a common enemy, and any help I could give them was a contribution to final victory."

"I know what it means, It means BBC, and I know that is worth the risk, Listen, our greatest hardship is not knowing what is happening to our friends abroad, Truth or lies, we cannot distinguish between them, But a wireless set will bring the truth means the hope of us."

Why did you do that, Bit? They will certainly kill you."  
"They will kill me anyway; I know that But I can only die once, and there is no point in your being involved too You must think for the children, Ziew who will look after them if they lose both parents? They will kill you with their tortures and would defeat our purpose, But you must never admit the truth about the guerrilla, Save yourself for the sake of the children, and let me fight my battle alone, They will kill me but I never give in to them"

"Do you love me?" "Of course, I do Mummy"  
"All those men who come here are soldiers who were sick and need medicine, They are fighting to save us from the Japs, If the Japs see them they will be shot, If you love me, you must promise never to say a word about what you have seen,"  
"Don't tell Mummy, I love you and we will die together, Jesus will be waiting for us,"  
"Queen of Heaven, save my child, Spare my baby, O Mary; don't let my Dawn die,"

"Please can you do something for me, Doctor? I want you to send a message to my children to say that I am here and would like to see them as soon as possible"  
"There are two things I want, first will you please see that my husband and son are released as soon as possible from Taiping Dao?"  
"The second thing is I want to walk again."



Hey you, don't stop now, keep pushing through Bombs and planes, they're there, but so are you Remember those who need you to be strong A mother, daughter, and wife, for whom you belong Without you, they'll be incomplete So go and be the hope with every step you take. Hey, our heroine we welcome you back, Its time for you to shine. But why did the heavens take you go. When will you return once more, Your traces and deeds will always be remembered.

Hey, thanks for all the sacrifices you've made, I know there's a lot of risk you need to take. The fears, hardness, and struggles you go through, Without your intelligence, kindness, and agility, Where would the fighters be? You guide them through. Hey, Dawn. You did a great job. Not all little soldier had the braveness you had. Pity Dawn, you should live without trouble, weapons and bullets are not your toys. I believe you love your mother and God has blessed and saved your life

Hey, Josephine is everywhere A force that guides us to the truth Try to be silent, behave, and be safe For only then will we truly be free Without Josephine, we will all be naive. She is a connection that tells us the truth. Hey, let's put away the ugly weapons that caused her pain, No reason to hurt a woman who's fighting to save the world, Interrogation and force are not the way, We must bring an end to suffering and pain.



# Pilgrimage of Mercy - Gan Gwok Zi Lou 巾幗之路

Semester 6  
Too Kar Yee 1002059167



Due to the legacy and good deeds of the Kathigasus family and the warriors, Papan deserves to be turned into a memorial village rather than remaining an "unfortunate ghost town." They contributed to the creation of the Papan of today, and they are the ones who use their lives to advance our freedom and peaceful way of life.

Their effort should be remembered by future generations, and their experiences should be translated in various ways and displayed in the community to preserve and arouse memories and particular emotions like joy, anger, nostalgia, hope, and fear.

Gan Gwok Zi Lou means the journey to the heroine, I believe that all of the descendants of the treated soldier and Papan villagers will have special feelings for the story that their ancestors had to go through. They might be curious and want to understand the tales of Sybil and World War II.

The village had added a layer so that those who respected Sybil's story could pay them homage after participating in the ritual. Every ritual that performs is a reflection of a past story, from the reason she moved to Papan to the actual event to how she handled the difficult times. Went through the six rituals, and finally celebrated her release by engaging in several activities to honor her, her family, and the World War II combatants who gave their lives.

**壹**  
迁移

**POND OF CIN1 JI4**  
FRAGMENTATION

In the story "The broke of a peace", the Kathigasus Family, tries to relocate themselves, and due to this their decision led them down a difficult path in life. The act of throwing a hard stone is a symbolic representation of the pain and fragmentation they experience.

Activity: Throwing a stone into the pond  
Meaning: Fragmentation is a weighty decision that significantly alters Sybil's life.

**叁**  
重组

**MAZE OF CUNG4 ZOU2**  
REASSEMBLE

In "The Tactician of Josephine" story, the Kathigasus secretly assemble Josephine every night to listen to the news of the war on their radio. This requires intense concentration, and the complexity of the situation can be analogous to a maze.

Activity: During the path, need to go through the maze at 9 pm.  
Meaning: Every 9 pm she needs to start her treatment and reassemble the shortwave radio.

**伍**  
弥补

**PIT OF MEI4 BOU2**  
ALAEVIATING

In the story "The Thoughtfulness of a Little Soldier", Dawn's civil actions evoke a sense of sadness and despair, not just in her mother but in anyone who witnesses them. Her heart is burdened with a sense of emptiness and sorrow.

Activity: Take a cup of water from the pit, and fill the pit with sand.  
Meaning: Take away the sadness and fill up the sorrow of her heart.

**貳**  
重生

**PATH OF CUNG4 SAANG1**  
REVIVAL

In "The Buried Treatment" story, the Kathigasus Family's decision to participate in the treatment of injured soldiers represents a chance for new life and hope. Planting a seed is used symbolically to represent revival.

Activity: Walking through the fighters' path to Sybil's house and taking the "seed of life" to plant.  
Meaning: Sybil gives a new life to the fighters.

**肆**  
反复

**SPACE OF FAAN2 FUK1**  
RESONATION

In the story "The Obstinate Secret-Keeper", Sybil Kathigasus goes to great lengths to safeguard her family and the fighters, repeatedly insisting that she doesn't know the answer due to her unwavering determination, even after enduring torture in 13 different ways.

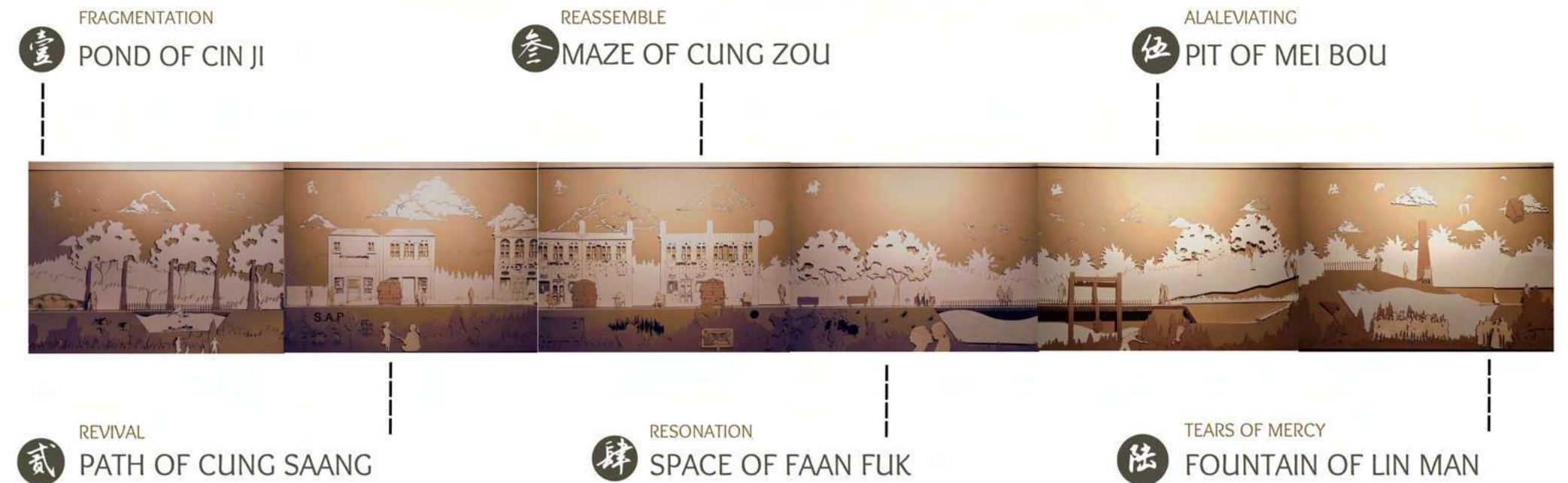
Activity: Going through the maze 13 times using the same entrance that links to one exit.  
Meaning: Understanding that she goes through 13 different torture and repeats the same answer during interrogations. Commemorating her contribution and sacrifice.

**陆**  
怜悯之泪

**FOUNTAIN OF LIN4 MAN5**  
TEARS OF MERCY

In the story "The Brunt of a Fallen", Sybil is finally freed after Japan's surrender. She recounts all she endured during the war, believing there was no dram of mercy. However, as readers, we are moved to express our compassion toward her.

Activity: Bearing some water to pour it into the fountain, letting it splash away in the sound of the tears.  
Meaning: Showing pilgrimages emotions of sadness and deep tears.





# Echo Of LitSi

## 烈士之音

Semester 6  
Too Kar Yee 1002059167

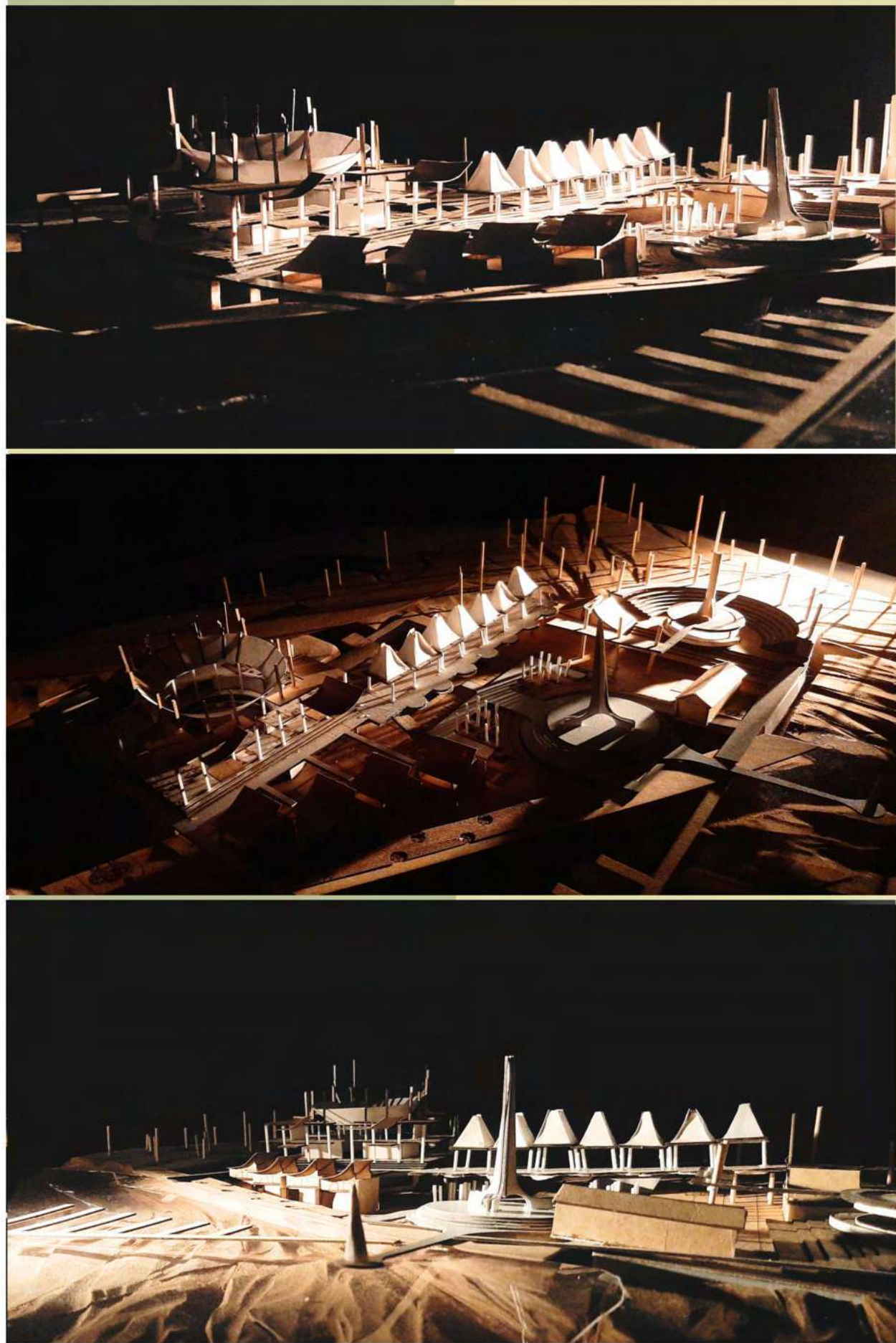


The echo of LitSi is also known as the Echo of the Marthy. It is a commemoration of the heroes that were sacrificed in World War II. It takes the form of 3 strong roots that symbolizes the trees that are found in Papan that protect the villager, soldier, and family. It was Sybil, a brave woman that deserves to be remembered by everyone.

The LitSi Festival in Papan village welcomes the public to celebrate and honor the memory of the past while educating younger generations. Additionally, the Last Ritual is held in the nearby building, where a walkway leads to the Tears of Mercy.

The building serves not only as a space for commemorative events during ceremonies and festivals but also as a park that Papan residents can enjoy as a green space. Visitors can appreciate the stunning view of Papan village, as well as the natural beauty of the surrounding hills and lake.

Finally, as a tribute to Papan's heroes and heroines, the Echo of the Lists provides accommodations for artists and visitors to create art and develop the creative industry. This initiative serves as a way to honor and remember the sacrifices of those who fought in World War II.





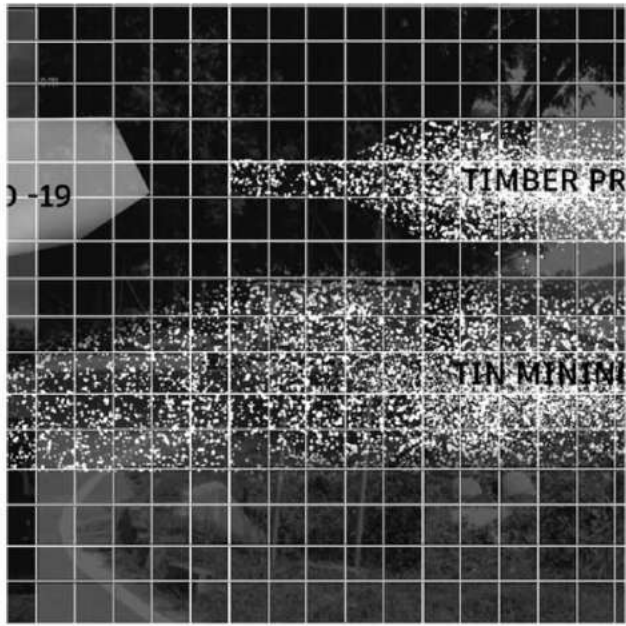
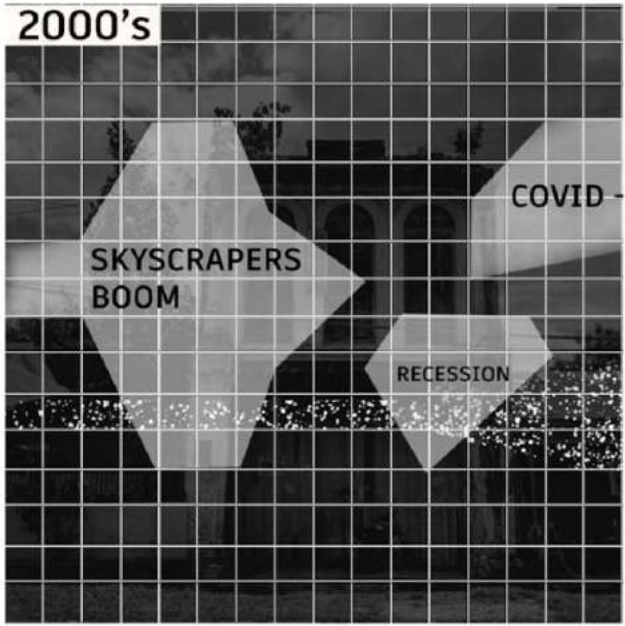
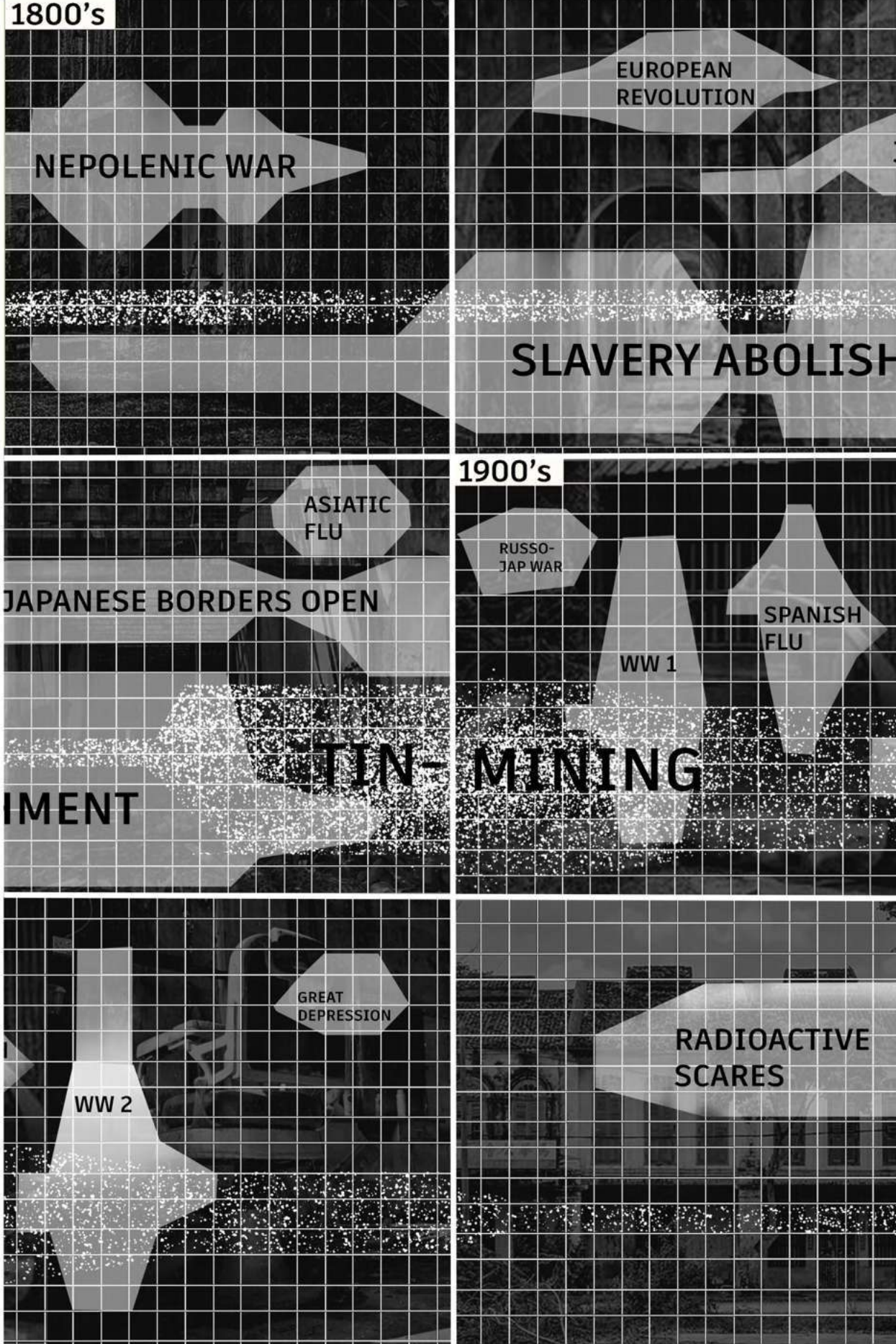
# The Doubled-edged Sword

Semester 6  
 Manohjpriyan 1001850855

The story of the town of Papan is a classic example of how a single event can change the course of history. The town had a humble beginning as a lumber-producing town with a small population, but its fate changed when tin mining became popular. The mining industry brought prosperity to the town and made it one of the largest populated towns in Perak.

However, the prosperity was short-lived as the discovery of Thorium Hydroxide proved to be a double-edged sword. While the mineral had the potential to bring more wealth to the town, it also led to the discovery of a radioactive site. This discovery had far-reaching consequences and forced the residents to evacuate the town.

The story of Papan highlights the importance of considering the potential consequences of any action before taking it. In this case, the rush to mine the mineral led to the discovery of the radioactive site, which ultimately led to the downfall of the town. If more thought had been given to the long-term consequences of mining, perhaps the town could have avoided its fate.



**DOUBLE EDGED SWORD**  
 THE TOWN OF PAPAN WAS MOST WELL KNOWN FOR ITS TIN MINING AT ITS PRIME BUT IT WAS ALSO THE COST OF ITS DOWNFALL . THE MINERTOWN ORIGINALLY WAS A HUMBLE LUMBER PRODUCING TOWN , THIS WAS LIKE ANY TYPICAL SMALL TOWN WITH A SMALLER NUMBER OF POPULATION WHEN IT ALL STATED . I WONDER IF IT SHOULD BEEN LEFT LIKE THAT . IF IT WAS NOT FOR TIN AND THE MINING SERGE , PAPAN MAY HAVE ENDED UP BEING JUST ANOTHER SMALL TOWN BUT MIGHT HAVE BEEN SURVIVING SMALL TOWN . THE RESETTLEMENT IN THE 1980'S WAS MAJORLY BECAUSE A MINING COMPANY THAT WAS THERE FOUND A RARE MINARAL CALL 'THORIUM HYDROCKIDE' , BUT ONLY AFTER STARTING THE MINING PROCESS THAT THEY FOUND THEMSELFS IN A MASIVE PROBLEM . RADIOACTIVITY ! ONCE NEWS SPRED THAT THERE WAS A RADIOACTIV SITE NOT TOO FAR AWAY FROM HOME , PEOPLE HAD NO CHOICE BUT TO EVACUATE . WITH ALREADY HAVING A DECREASE IN POPULATION THIS EVENT JUST MADE RECIDENTS MOVE FATSER . ITS FUNNY HOW ONCE THE 5TH LARGEST POPULATED TOWN IN PERAK NOW WITH ALMOST NO POPULATION TO ACCOUNT FOR .



The story of Papan is also a reminder of the fragility of human settlements. A single event can change the course of history and turn a bustling town into a ghost town. The fact that Papan was once the 5th largest populated town in Perak, but now has almost no population, is a testament to this.

In conclusion, the story of Papan is a cautionary tale that highlights the importance of considering the long-term consequences of our actions. It is also a reminder of the fragility of human settlements and how easily they can be affected by a single event.



# THE MUSEUM

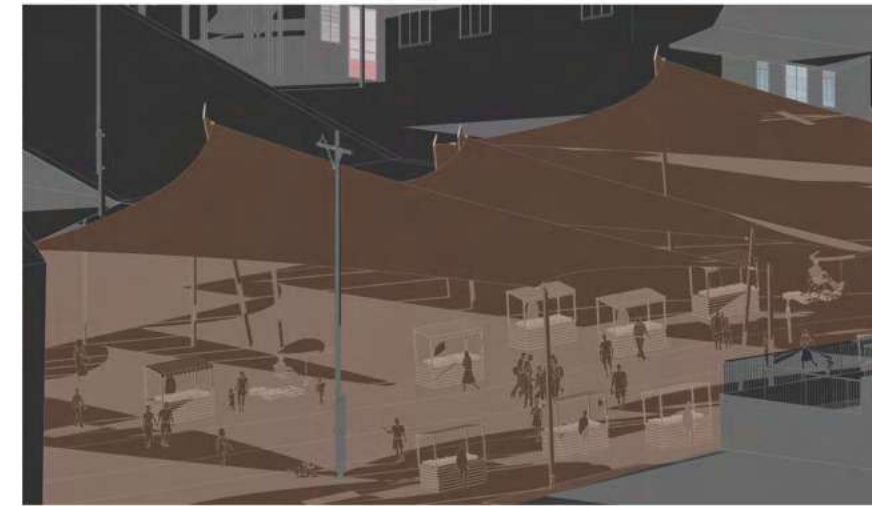
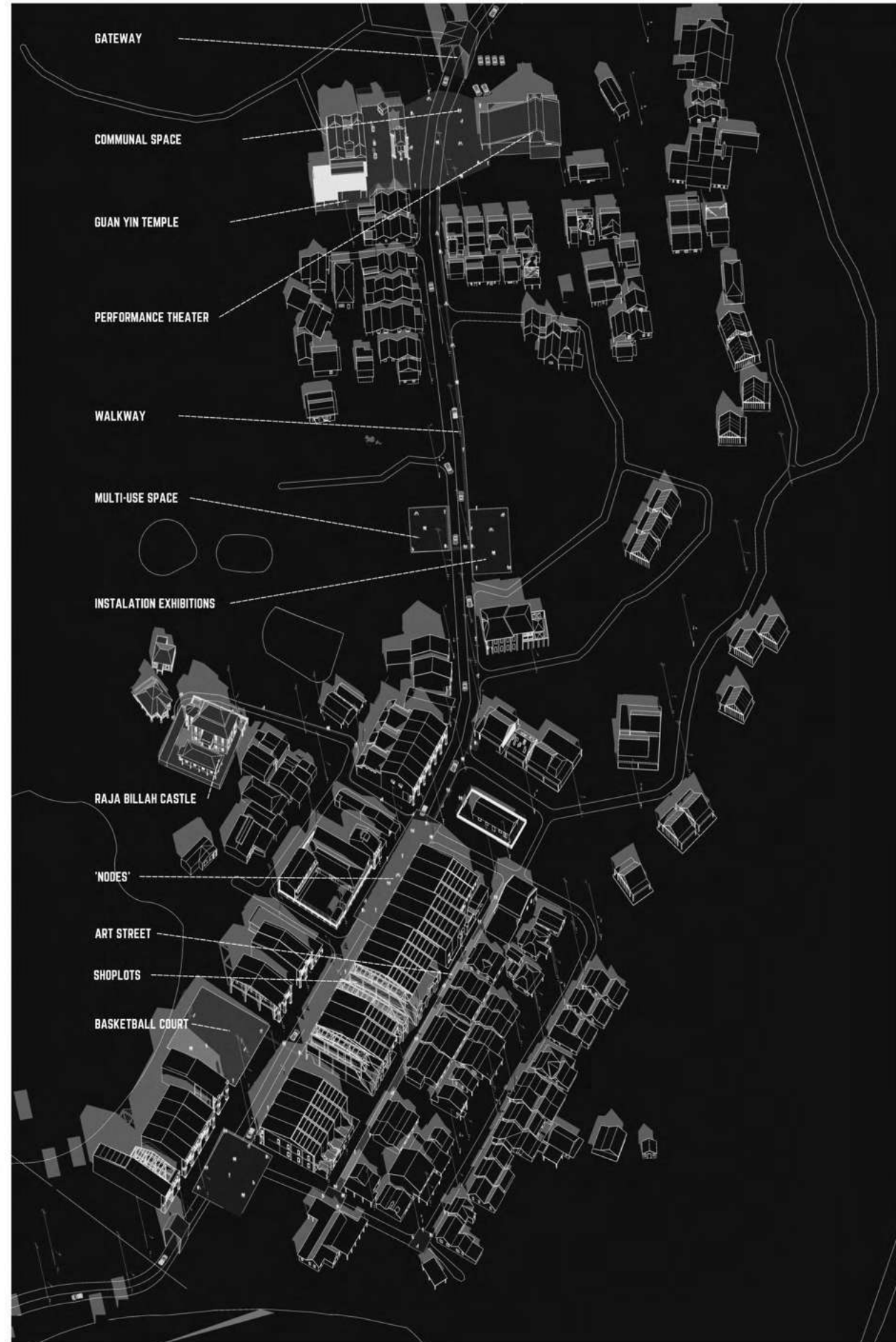
Semester 6  
Manohjpriyan 1001850855

In the context of urban strategies for Papan a comprehensive approach is needed to showcase the local landmarks, while proposing the creation of new communal spaces and road nodes. As part of this revitalization effort, the abandoned basketball court holds immense potential for transformation. By reimagining a dynamic community gathering spot, we can breathe new life into this space, encouraging social interaction and recreational activities.

Additionally, the creation of a new exhibition space within the town would serve as a vibrant hub for artistic expression, allowing both local talents and visiting artists to showcase their work and engage with the community. This creative nexus would foster cultural exchange and appreciation, invigorating the local economy and attracting visitors.

Strategic placement of road nodes throughout Papan can enhance connectivity, improving accessibility to key landmarks and community spaces. By implementing smart urban planning principles, we can ensure that the road network efficiently links the various parts of the town, promoting ease of movement and reducing traffic congestion.

By embracing these urban development strategies, Papan can preserve its local landmarks, create dynamic communal spaces, repurpose abandoned areas, and foster cultural exchange, ultimately revitalizing the town and instilling a sense of pride and vibrancy in its residents.



**COMMUNAL SPACE**  
Proposing a communal space where papan's residents and the transient community to have a space to interact



**BASKETBALL COURT**  
Re-utilising the basketball court which doubles as an activity space for the community.



**'NODES'**  
Nodes are placed in specific locations to create a sense of spatial unity between the rows of the shoplots and to create a diversion



**INSTALLATION EXHIBITION**  
An exhibition of installations that were created using the remnant of the industrial heritage of Papan.





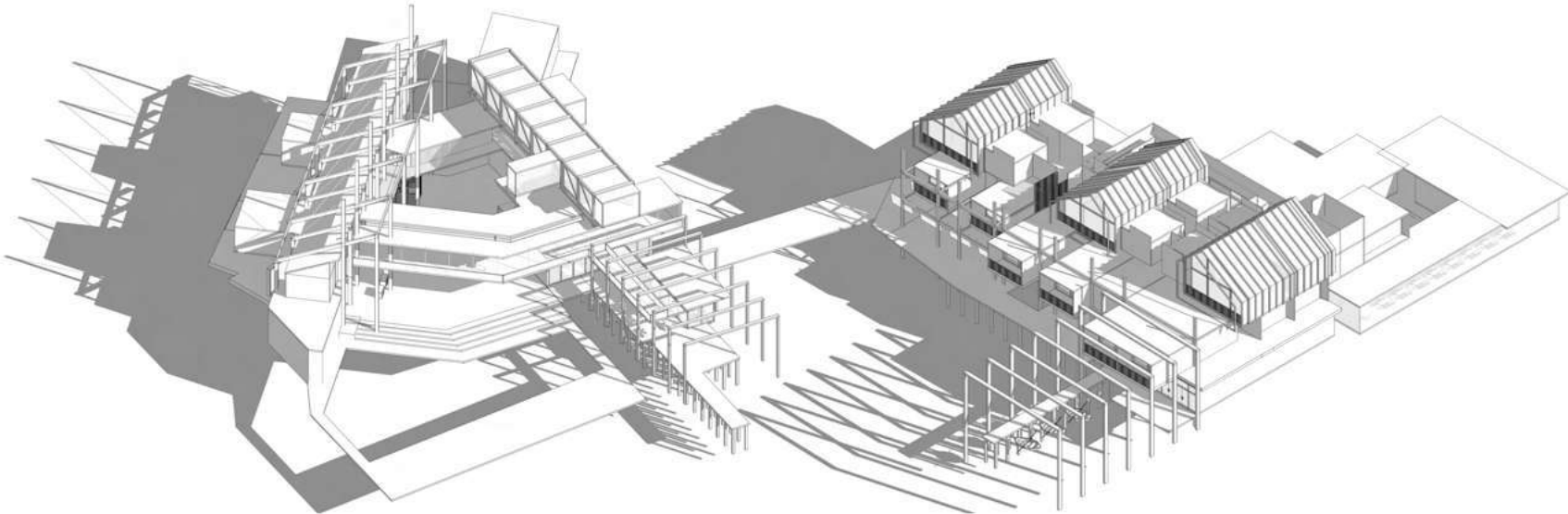
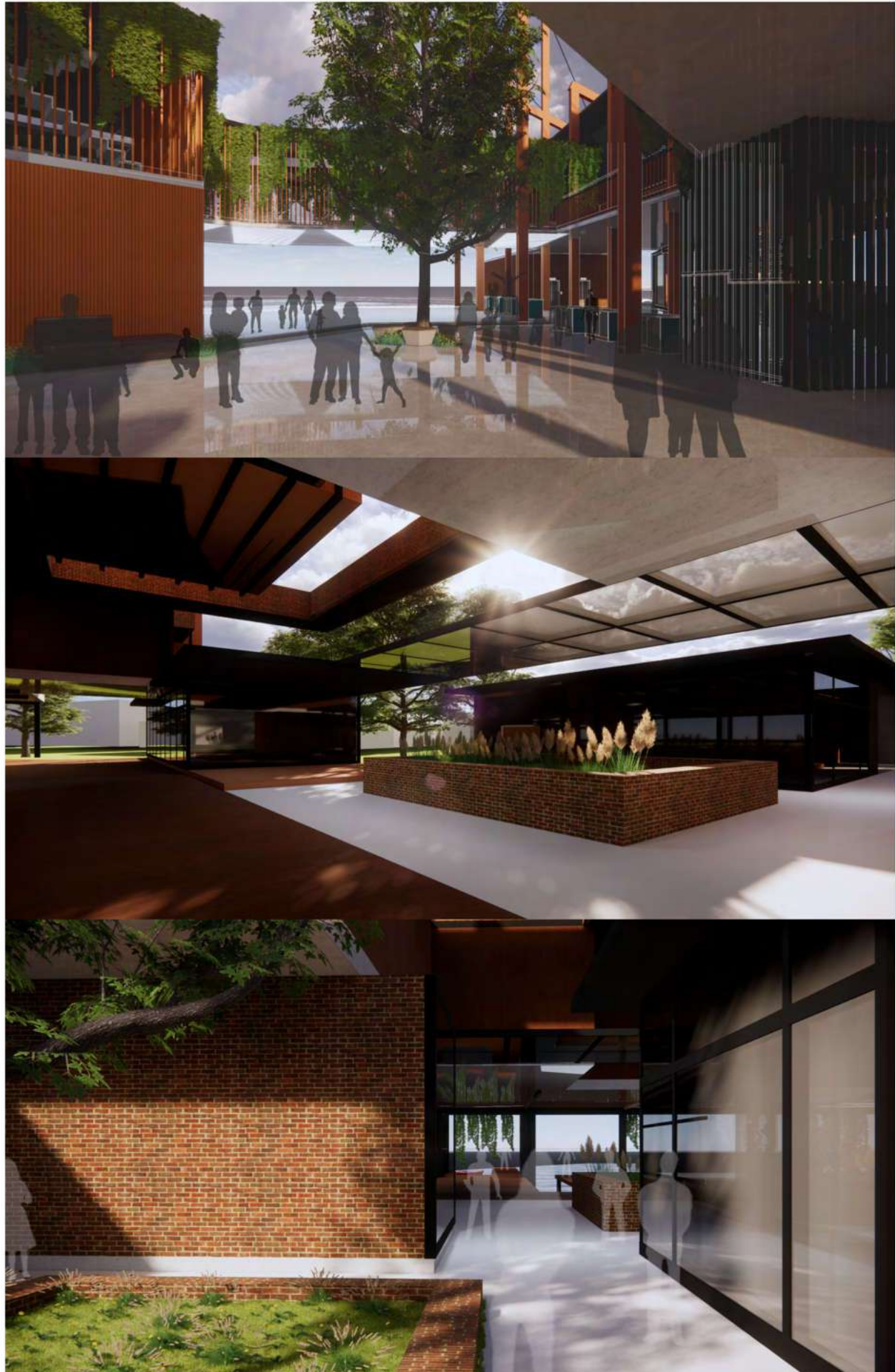
# THE INDUSTRIAL CONFLUENCE : Lost and Resurgence

Semester 6  
Manohjpriyan 1001850855

The Industrial Confluence, derived from Project 1, embodies an innovative idea where a community center seamlessly converges with a vibrant creative hub. This visionary concept actively engages the population of Papan, fostering a renewed sense of involvement by attracting transient communities. Within this inspiring environment, skilled artisans converge to reimagine the city's once-thriving mining industry while simultaneously shedding light on the remaining untamed beauty of the native gardens, which persistently strive to sustain livelihoods in this once-prosperous town.

This hub, deeply cognizant of its responsibility, seeks to revitalize the rich histories embedded within Papan's past glory. By serving as a multi-dimensional platform catering to a multitude of local needs, it transcends mere communal centrality to become an active nucleus for aspiring artists and artistry, paying homage to the town's local archaeology. The ultimate objective is to create opportunities that, in turn, propagate a new generation of economy and entertainment, thus catalyzing the revival of Papan.

To further this endeavor, the hub encompasses accommodations tailored for visiting artists, ensuring their seamless integration into the creative ecosystem. Moreover, dedicated exhibition spaces are thoughtfully designed to grant artists complete creative control over their process and art, allowing their vision to flourish and resonate with audiences.





# Vestiges of Feelings

Semester 6  
Triny Cheng Xiao You 1001849784



Shadow Casting Video

What if we could imagine ourselves experiencing all of the different emotions that Sybil Kathigasu went through at the time?

The enemies have invaded our innocent land, Like a white cloth stained with blood, our place has become a mess in a blink of an eye.

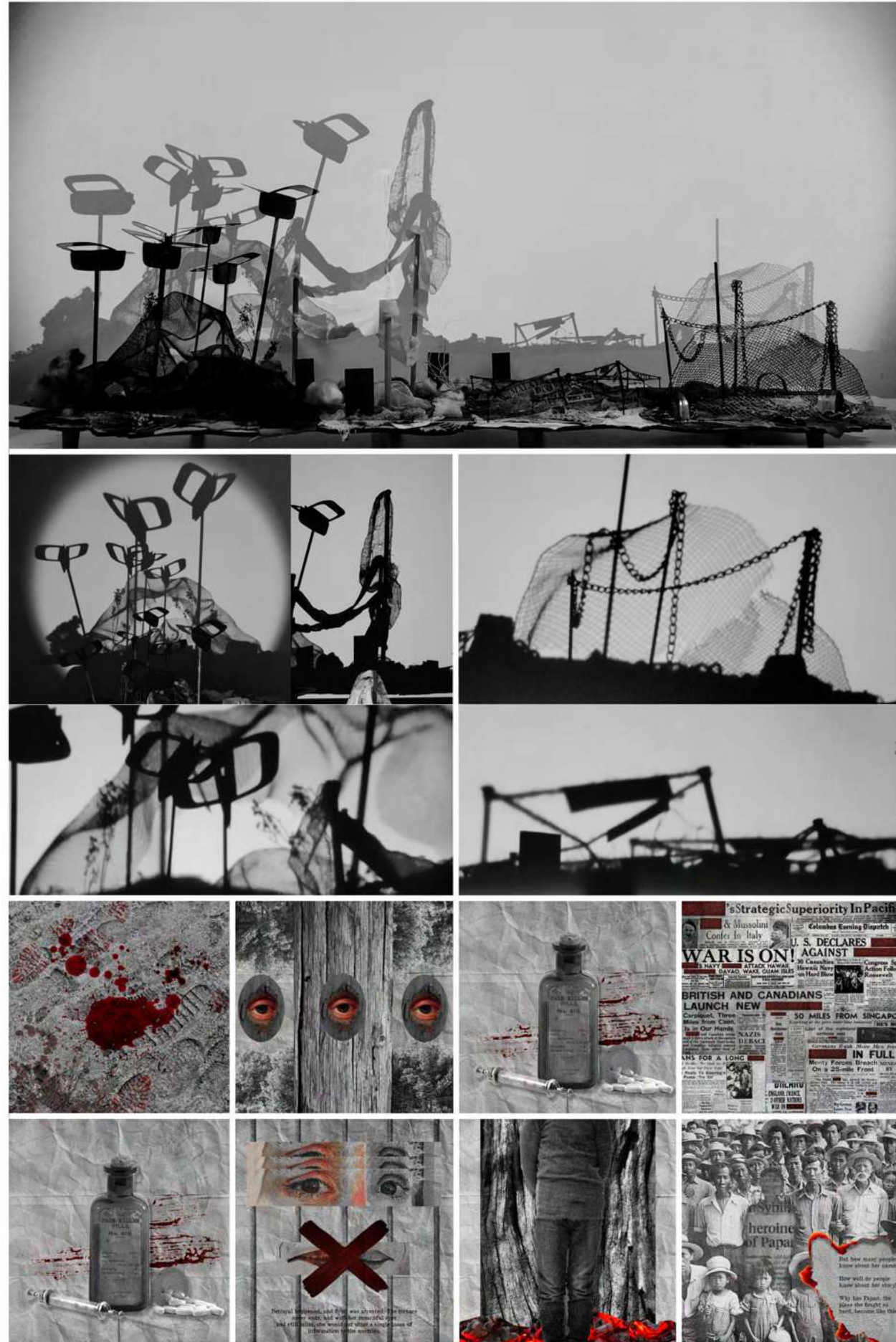
“Holding on to the Josephine sets I have, BBC news is the only information I get.”

With shortwave radio and wireless sets hidden underground, disassembled and reassembled, Sybil's only way out of this chaotic situation is to know what's happening outside Malaya.

“We are their only hope; they fight and wound; we must be the ones who assist them. We treat them and share what we hear; this will be our little secret.”

Betrayal happened, and Sybil was arrested. The torture never ends, and with her mournful eyes and still mind, she would not utter a single piece of information to the enemies.

Skin tearing, burning,  
Bones twisting, breaking,  
13 methods of torturing,  
Freedom doesn't come for free.  
She's brave; she's strong,  
She has made the most sacrifices of all.



“Oh Lord, give me strength; let me fight till my death.  
I must be strong; I must be still.  
I shall save my people from the filthy hands of evildoers,  
I grieve, I'm in pain, but I won't spit a word at the enemies in any way.  
I dream I pray; I hope we see the clear, beautiful sky again.”

This unsung heroine of Malaya has been pushing her fears and limits to fight for the people's freedom in Papan, regardless of how near she was to death. But how many people know about her name? How well do people know about her story? Why has Papan, the place she fought so hard, become like this?

“We must not take for granted the freedoms that we share, and the soldiers that protect us in our darkest hour.”  
- The Soldier, Gary. S. Spears



# THE FOOTPRINTS OF EMOTIONS & RESILIENCE / A Commemorative Urban Strategy For Emotional Connection & Journey

Semester 6  
Triny Cheng Xiao You 1001849784

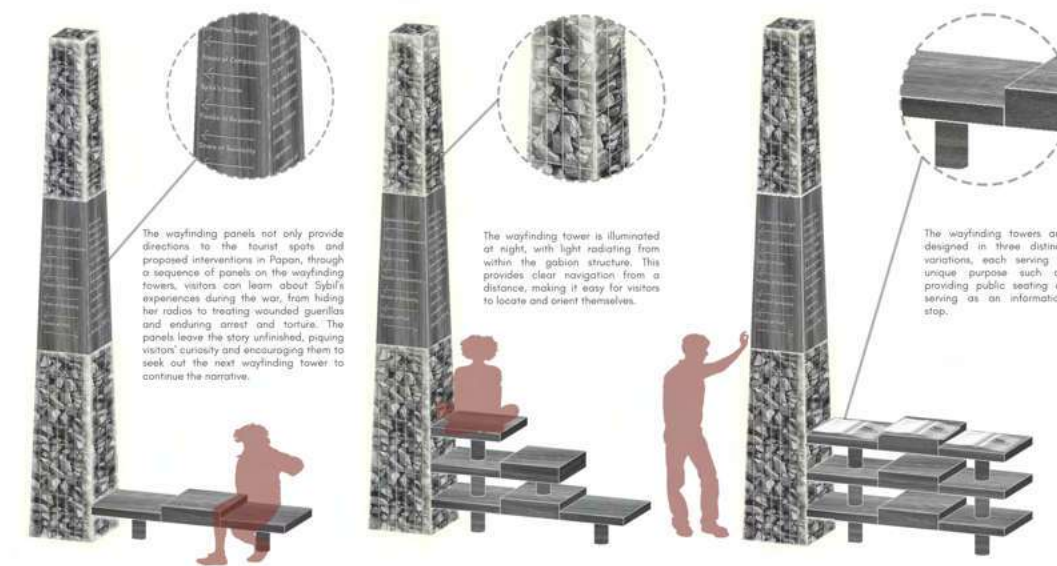
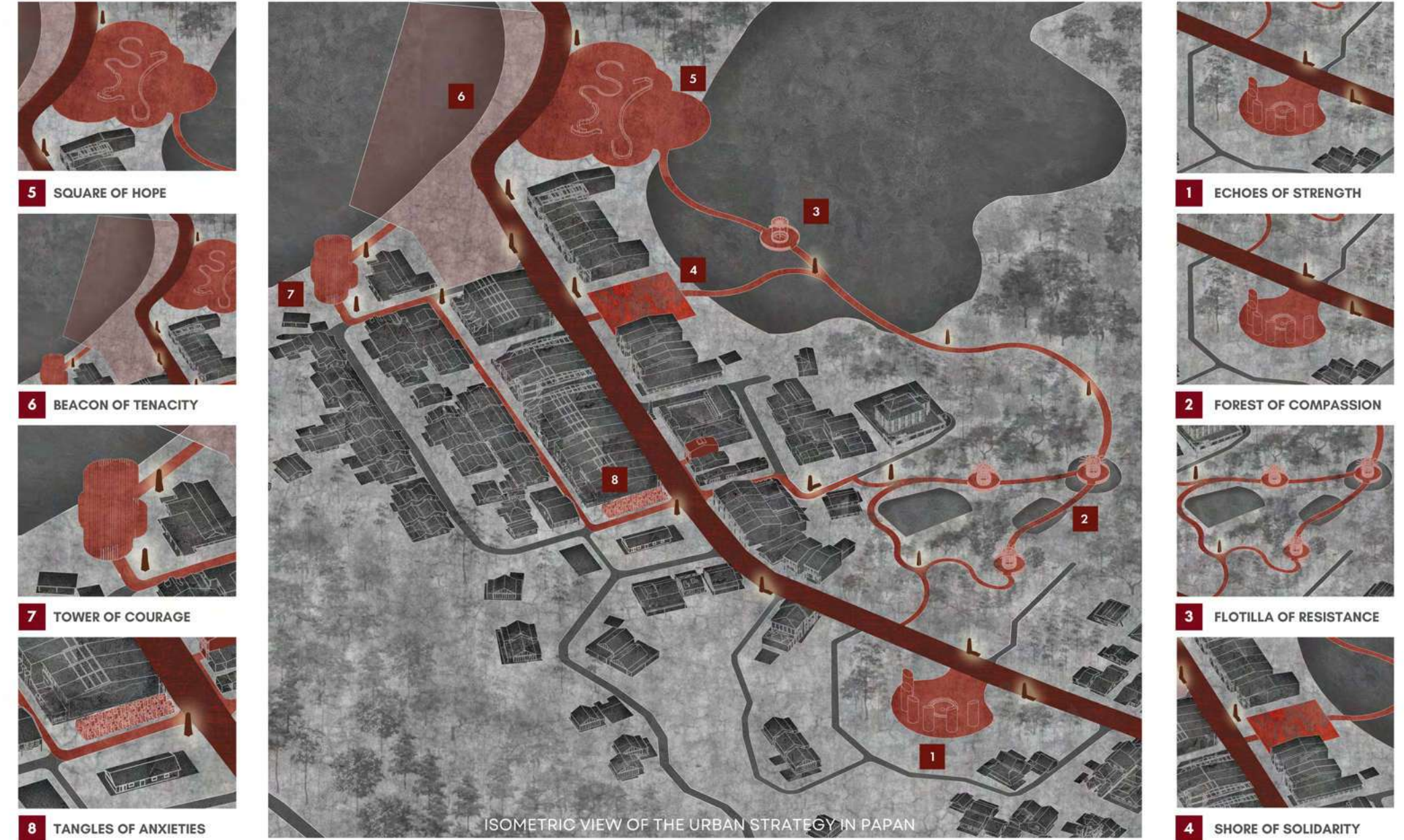
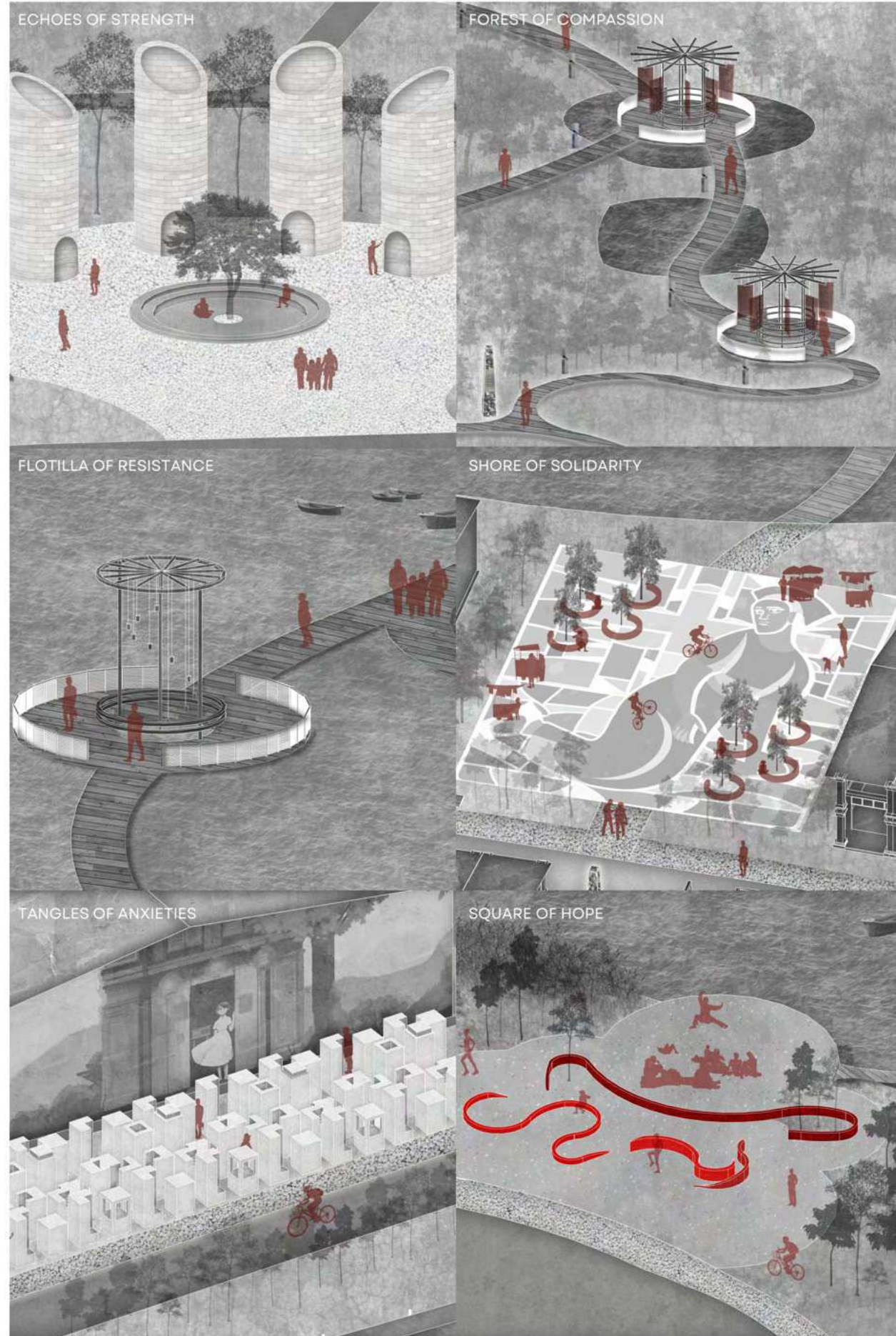
In Papan, a commemorative urban strategy is taking shape, honoring the legacy of a woman whose courage and resilience inspired a nation. Sybil Kathigasu's story is one of hardship and struggle, but also one of hope, determination, and unwavering spirit. Her voice echoed through the darkest of times, a beacon of light amidst the turmoil of war.

Through an urban strategy of empathy and connection, her legacy is brought to life, weaving a tapestry of emotions that captures the heart and soul of her journey, inviting visitors to walk in her footsteps and feel her emotions as they explore the city.

Her story is celebrated and honored, inviting visitors to connect with her emotions and walk in her footsteps, to feel her joy and pain, and to be inspired by her unwavering spirit.

The village's urban strategy is based on the "journey" concept, linked by pathways, site interventions, and wayfinding systems to create a new and emotional experience for tourists and locals, while conveying a deeper meaning in an urban context.

The aim was to revitalize the demarcated sites and under appreciated spaces that are scattered throughout the village.





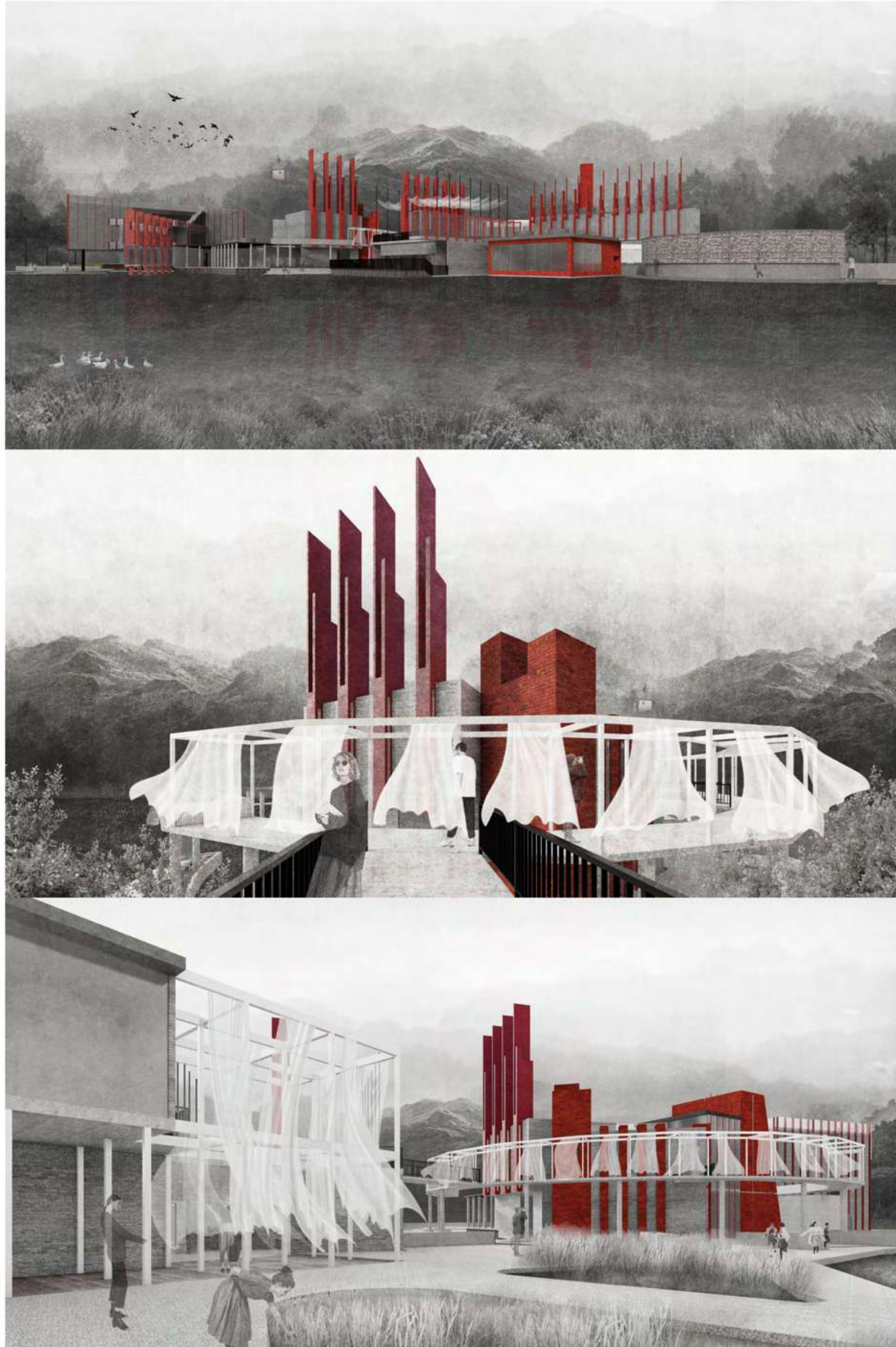
# BEACON OF TENACITY - The Empowerment Oasis

Semester 6  
Triny Cheng Xiao You 1001849784

Amidst the chaos and turmoil of war emerged heroes from the shadows: women fighters who bravely fought for their land and their people, risking their lives to protect what they held dear. Unfortunately, their stories and sacrifices are too often forgotten and lost in the mists of time.

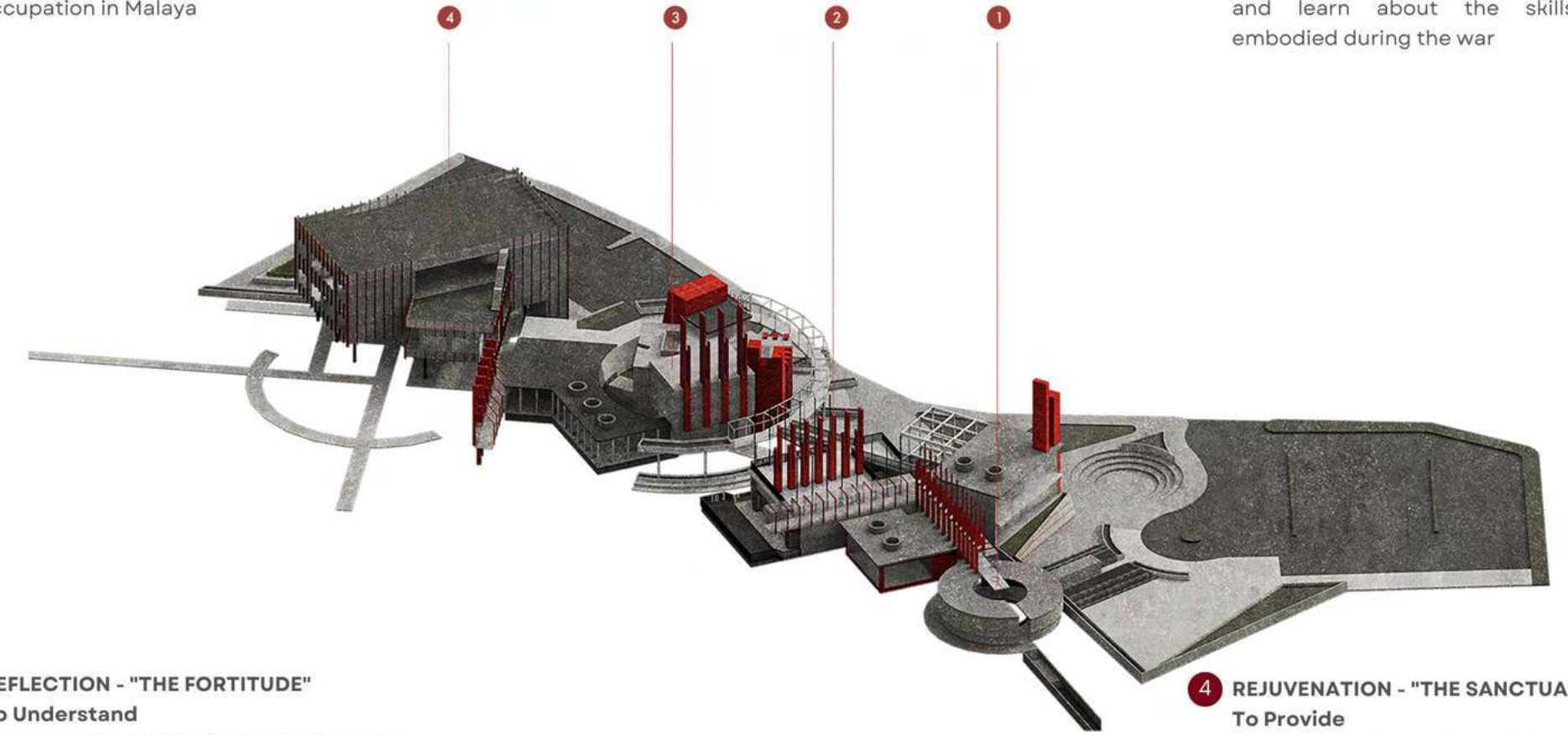
This building is a testament to their courage and resilience, a tribute to their unsung heroism. Through museums, memorials, and workshops, it aims to raise awareness, inspire future generations, and empower the community with the spirit of tenacity. The disoriented geometries of circles, rectangles, and triangles connect the walkways of this building, following an emotional journey that tells the story of these women fighters. A journey that echoes the footprints of their emotions and the vestiges of their feelings, etched forever into the fabric of history.

The building serves as a place of remembrance, where visitors can reflect on the past, pay tribute to these remarkable women, and draw inspiration from their struggles and triumphs. By creating a space that celebrates their legacy, educates visitors about their contributions, and empowers the community, the project symbolises hope and resilience in the face of adversity.



## 1 REVERENCE - "THE MEMENTO" To Remember

Dedicated memorial to honor the women who fought during the Japanese occupation in Malaya



## 2 RESILIENCE - "THE ENFRANCHISEMENT" To Empower

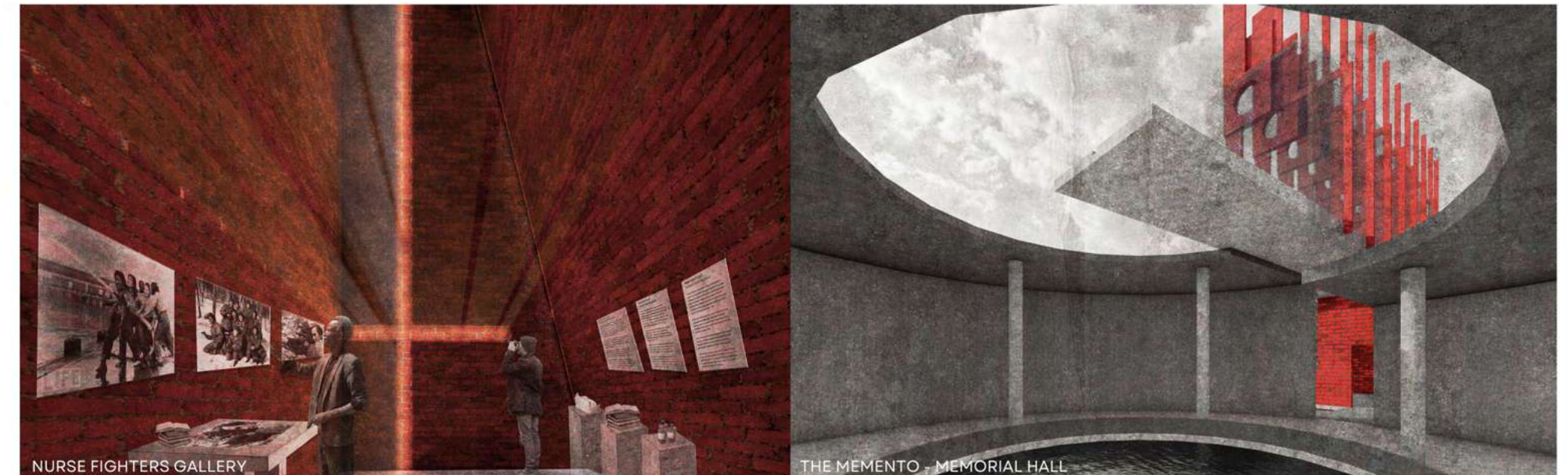
Visitors have the opportunity to engage with the stories of the women fighters and learn about the skills they embodied during the war

## 3 REFLECTION - "THE FORTITUDE" To Understand

Five galleries within the museum offer visitors the chance to delve into the personal stories and emotional journeys of the women fighters who bravely fought during the war

## 4 REJUVENATION - "THE SANCTUARY" To Provide

Accommodation for visitors and building staff, the idea reflects on the values of women fighters who sought refuge and comfort amidst the violence and oppression of the war





# Layers of a Thought

Semester 6  
How Yik Hoong Irig 1001850519

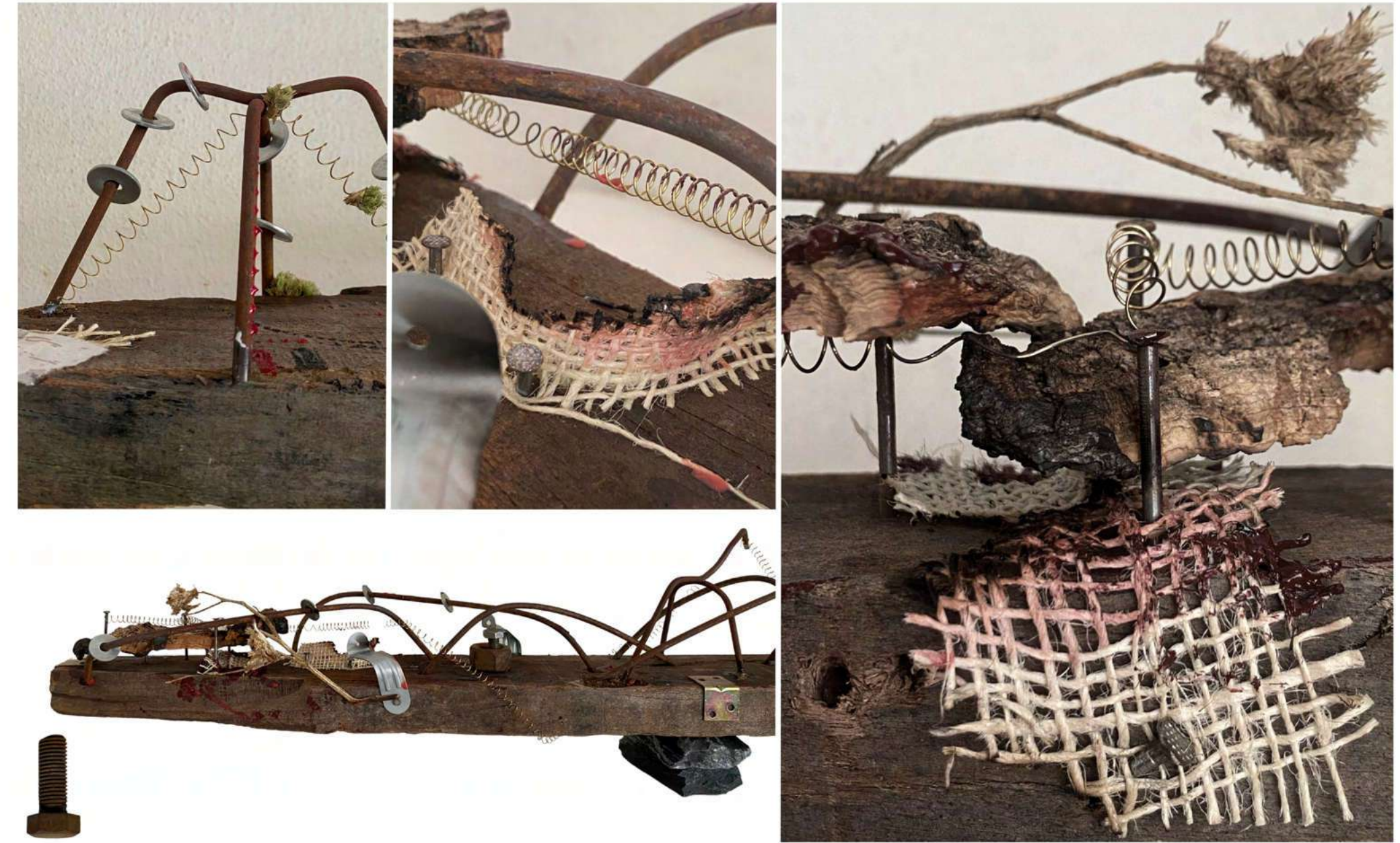
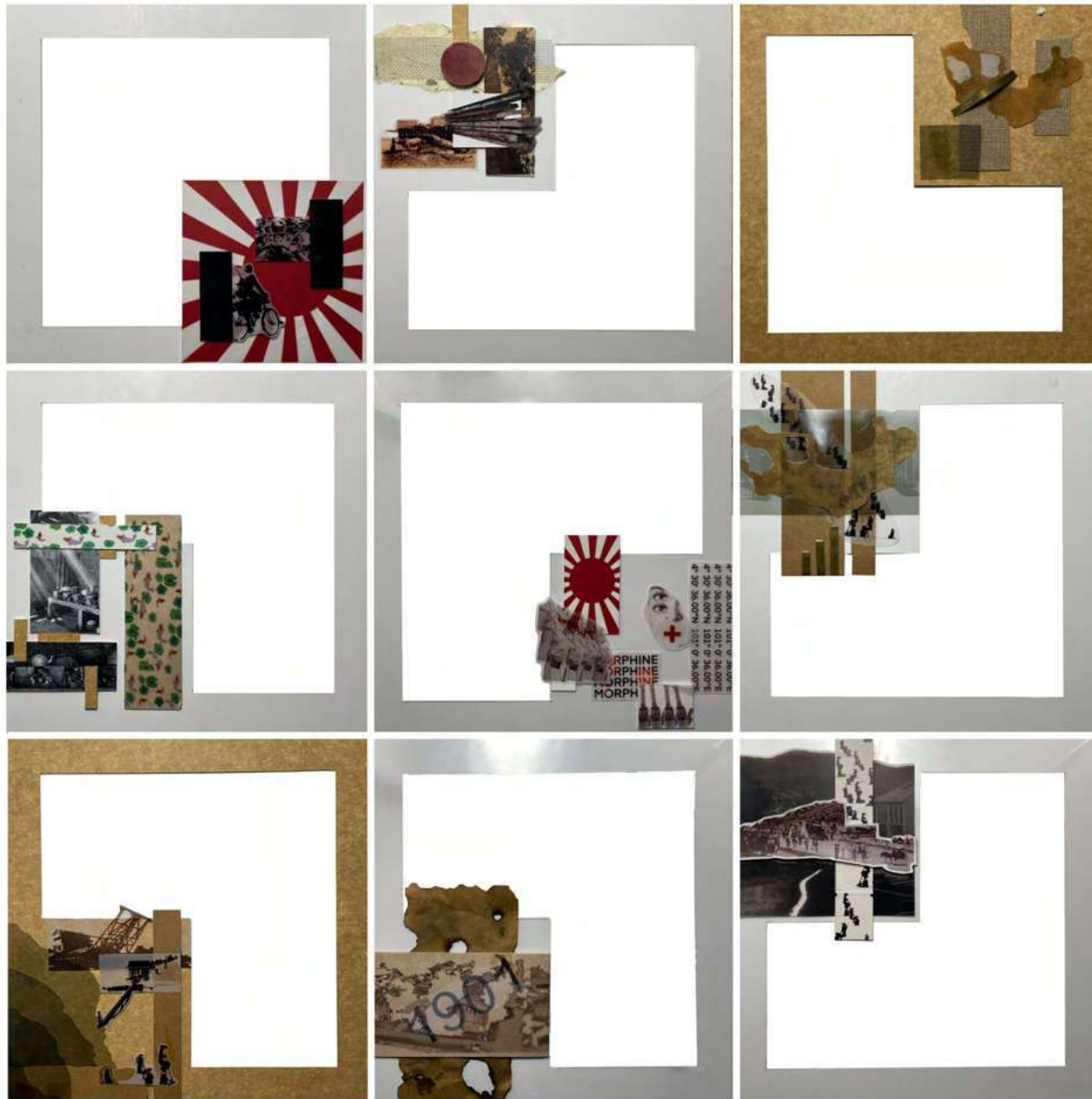
With its rich and complex history with multiple and changing identities cannot be viewed through one perspective alone. The different outcome and catalysts makes it a unique town. With the various perspective, we are ought to study and understand it from every angle and better understand Papan.

With every action comes a equal and opposite reaction, this is true to the events that have taken place in Papan as well. The positives and become negatives as times go on, so can the reverse be true.

The goal of my project is to bring light to the various ways to view and understand the highly complex town of Papan. In order to view Papan from a different perspective, we must first dissect Papan into its elements. Broken down into 3 main categories

- People
- Events
- Space

With the elements laid out, we can start constructing our understanding of Papan with the help of our understandings of past researches. The various perspectives of Papan can also be contradictory or have similarities with one another.



Contradictions in the different perspective, leads to conversations. These conversations can lead to further understanding. Similarities in perspective also shows that there are patterns and a trait of the town and it's people. *The true nature of historical recording and retelling of stories are never unbiased reporting. Stories are always told with a bias view. Hence it is important to look at things in different perspective.*

*With the different view of the perspective extracted form this project, I wish to better show the complexity of Papan as a town. With the understanding of Papan, we can then decide on the intervention that is needed in Papan.*

The perspective of thought can be manipulated in regard to your personal understanding upon the subject. It shows the direction in which Papan is heading based on what it has gone through in the past.

Weight to be place to represent the fate of Papan. Leaning to a better Papan will foster growth and a rekindling of the town and it's people. Balance of the good and bad. In the history of Papan, the events that have taken place can be seen through rose tinted glasses.... Some may see it as a tragedy. Same town, Different Memory



# Seed of Education and Food Security

Semester 6  
How Yik Hoong Irig 1001850519

Papan has been sourcing its food from neighbouring towns since the beginning. The town has the potential to produce food through the tin mining lakes in the town. Papan has been sourcing food from neighbouring towns which produces their own food to feed its residents, and the surplus is to be sold as a source of income for the people in the town.

Since the beginning, Papan has had a strong identity through the town's industry. This is present in the early days of the town, where it was a Chengal wood processing town which gave Papan its name. Following that came the tin mining rush, where Papan was subjected to the ongoing industrial mining in the surrounding towns. Since the collapse of the tin mining, Papan has lost its sense of identity. Today, Papan is labelled a ghost town due to its lack of recognition and interest. The town has the potential to change this by producing food. Utilising the town geography left over by the mining industry.

Food production and Education should be the aim for the people of Papan, using the nearby lakes left over by the tin mining industry; it is a source of water that can be used to produce food. Food production can also revitalise and stimulate the economy of Papan and its people. Education on food production can also lead to a community based on education through agriculture. Spreading the town's knowledge will attract people to the town.



Vertical Farming



Community Markets



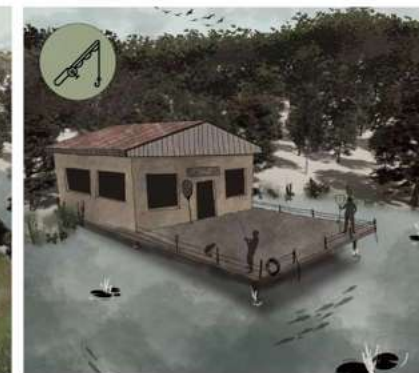
Community Kitchen & Farm



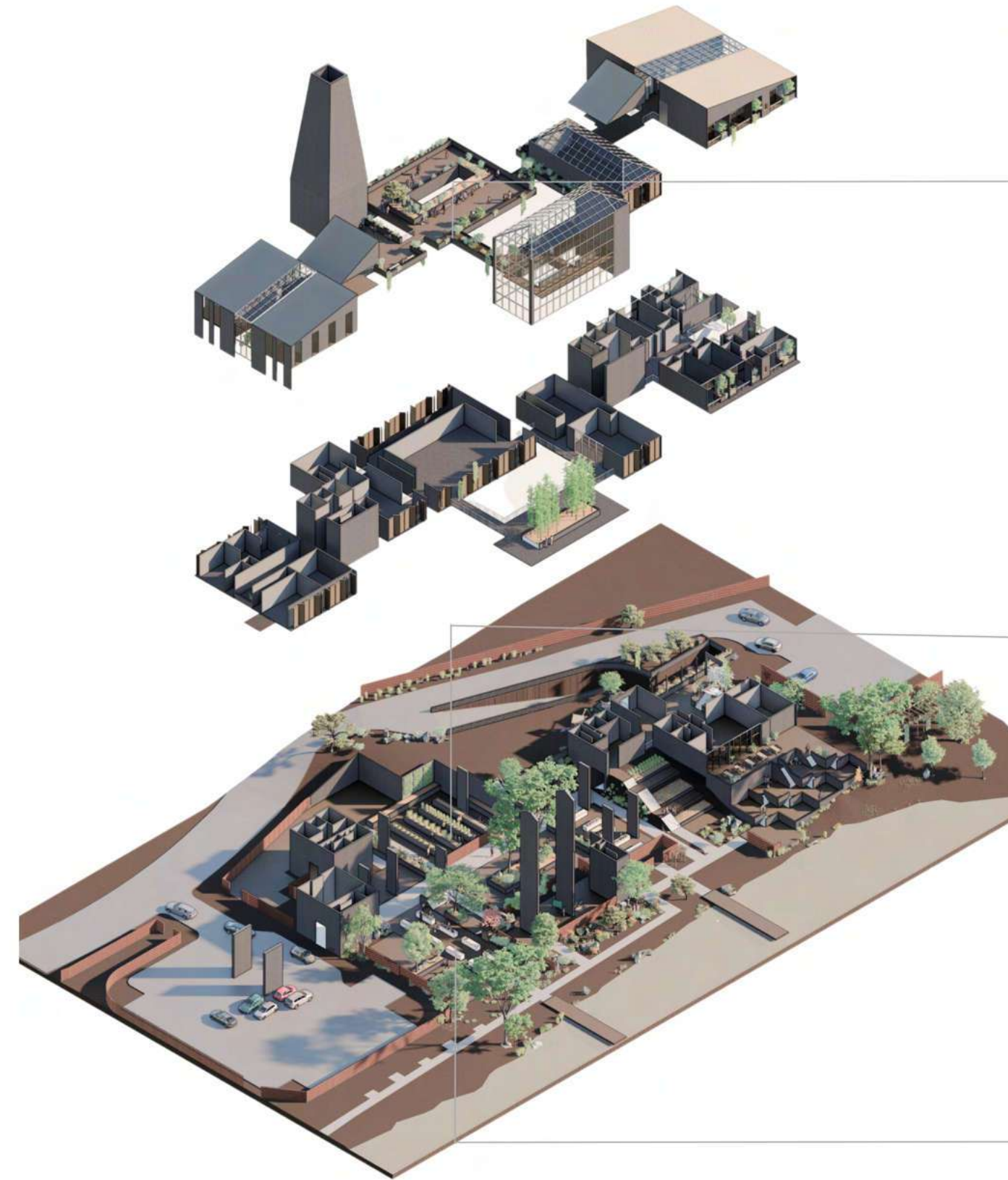
Livestock Farm



Raft Farming



Fishing Depot



Componential Axonometric



Organic vertical farming and Rooftop garden



Communal Farm and Composting Tower



Farmer's Market



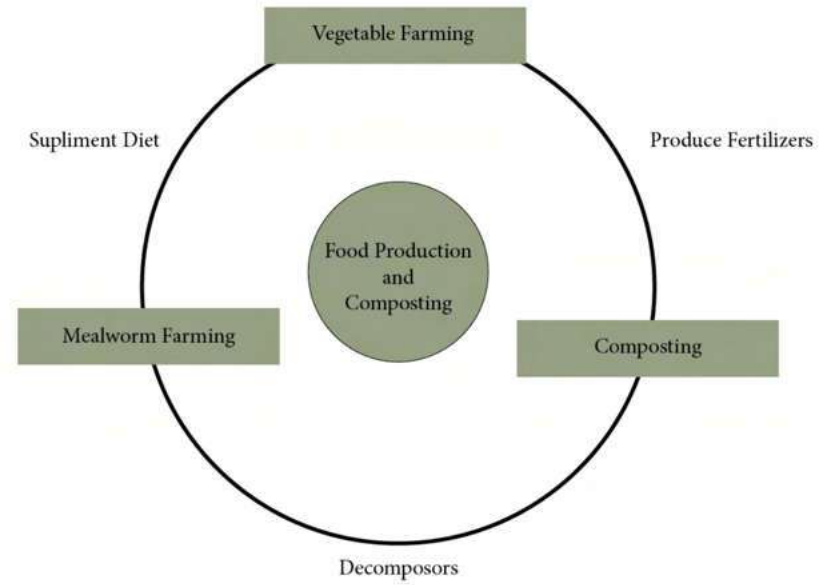
# Cyclical Farming Catalyst

Semester 6  
How Yik Hoong Irig 1001850519

Two categories will be used to define food production. The greenhouse, which pioneered high-tech farming, is the first. Vegetables will be grown in a climate-controlled environment with humidity, sunlight, and temperature. This is in place to guarantee the maximized yield from each farming cycle. When compared to conventional agricultural methods, high-tech farming also reduces its environmental impact. The carbon footprint of food production was lowered by using fewer herbicides, fertilizer, and vast tracts of land

Mealworm farming is the second aspect of farming (*Tenebrio molitor*). Beetle larva can be grown and used as a source of protein for people. In comparison to other forms of protein, the farming of mealworms has a lower environmental impact. The mealworms can serve as a food supply for the fish raised in the lakes. Furthermore, their excretions provide a source of nitrogen for the plants that are farmed in the town, mealworms are also excellent fertilizer makers. The frass can be utilised to supplement the fertilizers used in food production.

Another crucial component of the building's system is composting. The town's organic garbage may be broken down and composted using mealworms. As organic waste decomposes, useable fertilisers are produced for the town's agricultural needs. The building's components depend on one another to operate with great efficiency, reducing the amount of energy used.



## Cyclical Framing Cycle

The recycling of waste materials generated by each department will be a priority for the building. It will provide as a source of food for the nearby communities that surround Papan. The building's two main programmes include composting and food production.





## Papan In Journey of Reappearance

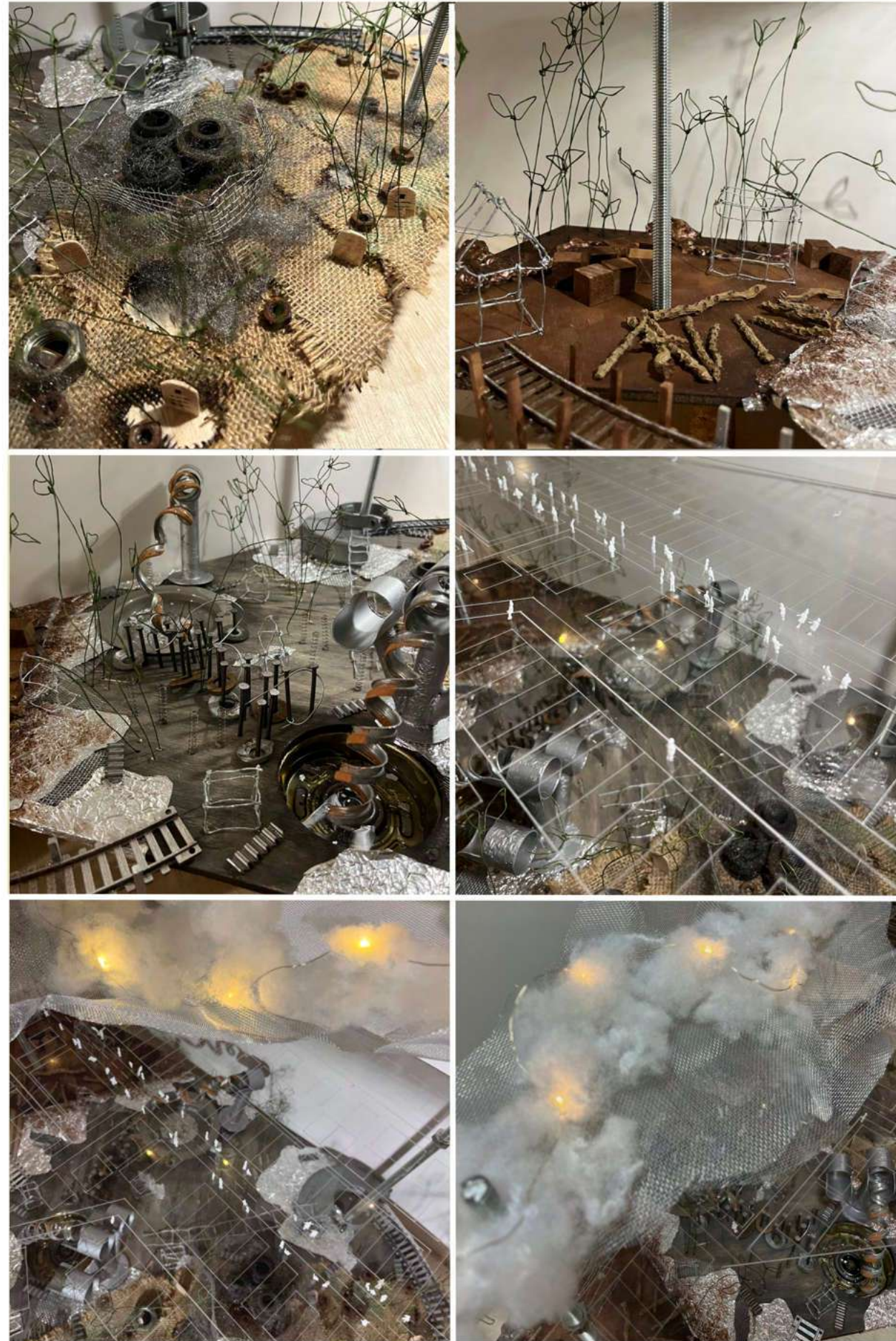
Semester 6  
Alexis Sum Wen Jun 1001852035

Oh old husk , endured and evolved.  
Fate has led you to be laid forgotten.  
As glorious as the 19th century, the golden period has been taken over by desolate.  
To be asked for an explanation, the blame is to be carried by as tin prices took a headlong dive.  
Adding a full stop to tin mining, putting you on a downhill path.

Unoccupied; Chenal timber assisted you on starting your journaling.  
Lumber industry took a lead, attracting Malay and Chinese timber workers.  
Logging of Chengal timber was transported downstream to a river port at Kinta.  
Contributing to artifacts, the wooden houses are still occupied by the ageing.  
Contributing to Mentifacts, the Guan Yin temple constructed, provides proof of an early Chinese settlement in the region.

Processed; Shifting the attention to tin mining.  
Raja Asal from Sumatra was given the sole right to mine tin in sites by the British General.  
Lumber industry has been outshone as the most productive tin mining in Perak.  
Contributing to sociofacts, more Mandalings moved in and Raja Bilah, nephew of Raja Asal took over the business.

Glory; Raja Bilah, appointed headman of Papan.  
With European investors, dams were built, steam engines imported and introduced to the tin mining industry. Brining the golden period of the old husk. Contributing to sociofacts, Mandailings' villages are developed near Papan. Contributing to artifacts, 140 electric styled brick shophouses are built.



Desolated; Tin price fell and has never regained the preeminence that it once owned.  
Stating the chapter of downfall.  
Japanese invasion in 1941. Secret Society and riots in 1948.  
Sixty households moved, beginning Kampung Papan Baru in 1977.  
Radiation Scare, radioactive metal in 1982.  
The unluckiest town they said.  
Contributing to sociofacts, moving out of the old husk for better living.

Reappearance; With approximately 200 people today, the old husk remains in silence and time never stops for a second to wait for its recovery.  
What will the future of the old husk hold? Is this for the best? It is yet to be known.



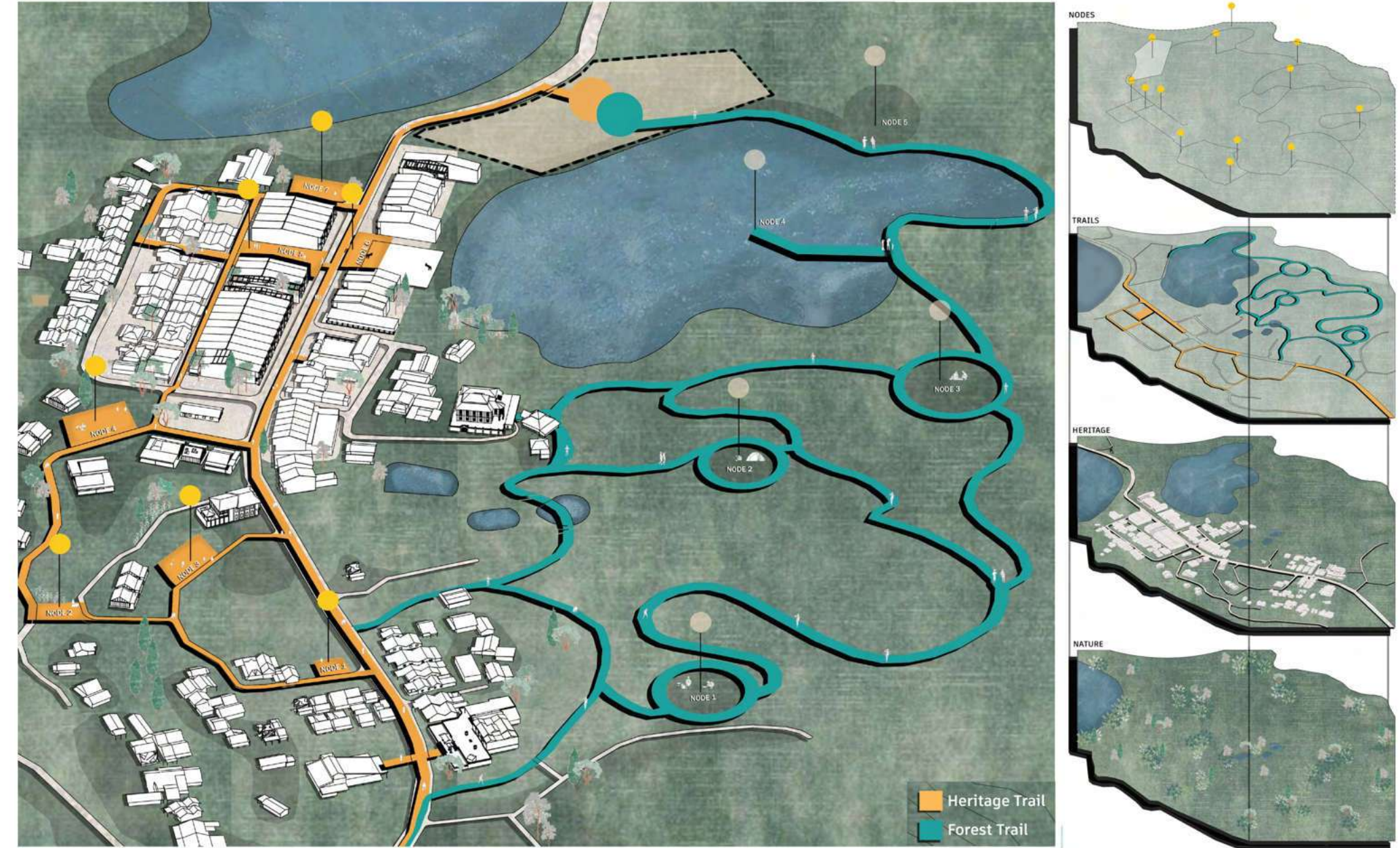
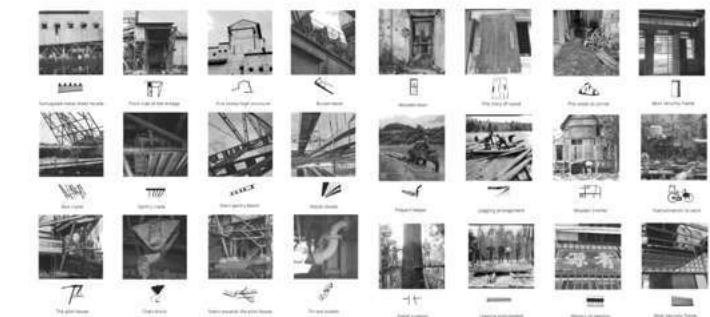
# INTERLUDE: SOUL SEARCHING JOURNEY IN PAPAN

Semester 6  
Alexis Sum Wen Jun 1001852035

From its transformation from peaceful lumber industry to glorious tin mining period, Pekan Papan is identify as an disappearing town. The stories from the community is seldom shared to public. In this theme, it is to pay homage to the industrial revolution through urban interventions. It is aimed to strengthen Pekan Papan's identity through an identity hunt in exploring the soul of Papan. The project aims to create a strong character and identity for it's industrial part.

**Trails:** - In finding the origin essence of industrial heritage in Pekan Papan to pay homage to its industrial heritage. Through achieving the aims in urban strategy. It will rejuvenate the notion of disappearance & redefine the identity of Pekan Papan.

**Nodes:** - Fragments from the lumber industry are being placed at each nodes along the heritage trail. This creates a form of contrast allowing the user to feel the notion of reappearance. Among the seven nodes in Heritage Trail, three nodes are being shown below.



**Transition Spin:** - Transit from a trail to another, in experiencing journey of soul searching

**Social Network:** - Community at Papan able to interact with tourist forming new social group

**Identity:** - Combination of the essence from the heritage, the water and green

Putting these three categories together creating a stronger bond as each programs will strengthen the identity of Pekan Papan

EXISTING LAKE  
MENTIFACTS  
SOCIOFACTS  
ARTIFACTS



# THE EMERGENCE: JOURNEY OF REAPPEARANCE

Semester 6  
Alexis Sum Wen Jun 1001852035

The Emergence symbolized the identity of Pekan Papan after it has been left forgotten for centuries. The identity which should be defined by the local community instead of the image that is created just for publicity. The Emergence function as a community based tourist centre with the concept of allowing the local community to have their own voice and opinion in conducting the place, showing Papan true identity. Visitors will be guided by the locals throughout their journey at The Emergence. Allowing The Emergence to show you Pekan Papan in the journey of reappearance.

**Mentifacts:**-Journey of acknowledging the history of industrial heritage in Pekan Papan. Community reminiscing their story by sharing with more visitors, allowing to visitors to their own definition of Papan

**Sociofacts:** -Different social group such as the community and visitors from different trails completing their journey and able to gather in exchanging their experiences. Thoughts and questions are to be raised up.

**Artifacts:**-Journey of acknowledging the history of industrial heritage in Pekan Papan. Community reminiscing their story by sharing with more visitors, allowing to visitors to their own definition of Papan





## Papan Lost in Time

Semester 6  
Low Pui Yiu 1001852112

Papan, once a vibrant and pulsating town that bloomed for its tin mining past. Despite the glory days, there are a few tragedies, such as fire outbreaks, secret societies, and radioactive threat throughout the timeline, which causes quite a stir to the town.

It causes quite an impact as tin prices fall, the population in Papan started to shrink. Moreover, the heroic act of Sybil is not to be forgotten, a hero, a freedom fighter that saved lives of hundreds of gurillas from the Japanese occupants.

But only a few knows about the story, how unfair is this?

Unfortunately Papan now no longer radiate the same glorious past that they used to be, as you see a few vacant buildings invaded by overgrown vines and branches, colourful paints are washed out, this made me wonder, does papan belong to the past or the present?



The shop houses sadly resembles the graves of its forgotten past and glory, all that's left are the lonely elderlys spending their moments here as if its more than enough for them to simply live their lives peacefully. So many once proud industries are lost, only serene lake is left without any traces of past. Despite the calmness of the cemetery, I could almost hear the spirits telling me stories of the past. The cemetery fringing it, have more grave than papan residents.

Visitors may come but only a few. They briefly glance through remnants of history. The memories are still lingering admist the air as if it froze in time, or is Papan just lost in time?

The papan village now has ceased to be attractive to the younger generations. Without the younger generation, Papan will soon die out as heritage are inherited and passed down from generation to generation. So what can we do to 'revive' Papan?

*Papan may have lost its glory but it still remains as a town with rich history.*



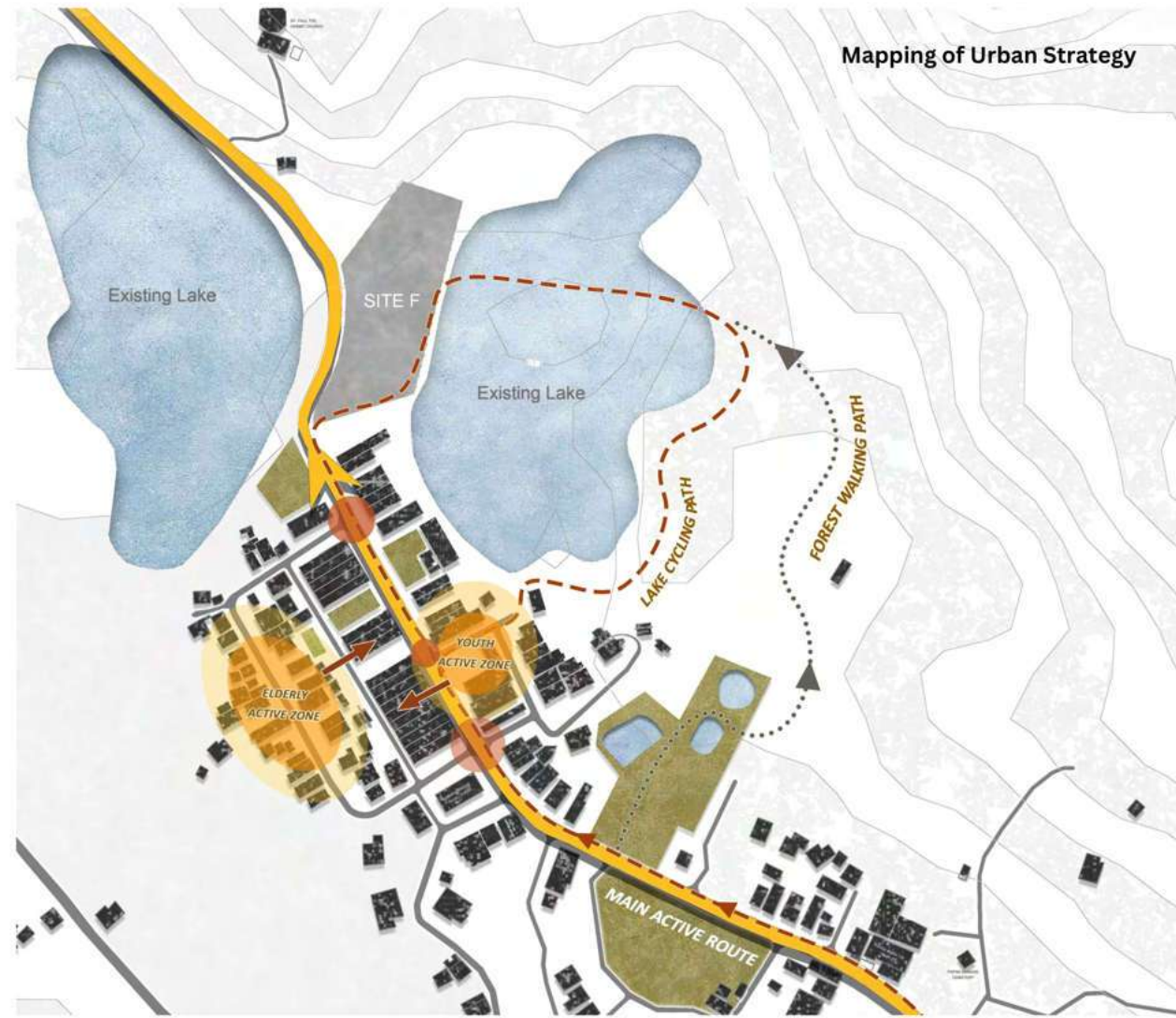
# PAPAN: Present In The Moment

Semester 6  
Low Pui Yiu 1001852112

The school and the residential area has most of the active groups in Papan, namely the elderly and youths. They are also the remaining burning candle that keeps Papan alive. As heritage and knowledge is passed down from generation to generation, without the future generation Papan will be abandoned and forever lost in time. My future vision is to attract more youth into Papan, making them stay longer in the village and transform it into an ideal and inviting place for the elderly and younger generation which provides facilities to enhance their knowledge and skills, also to create an interconnection between both groups which can benefit from each other.

By allocating specific programs to existing qualities on site such as the tin mining lake, abandoned shophouses, public spaces and a limited amount of new interventions, it will allow in crease of cultural diversity and also enhance community engagement between elderly and the youth in Papan.

The urban interventions are thoughtfully designed into four main structural components that can be adapted and multiplied into various uses. These interventions are seamlessly integrated into the site, providing ample recreational and educational space for the youth while enhancing their interactions with the communities in Papan. Overall, The urban interventions in Papan aims to revive the abandoned ghost town by transforming it into a vibrant and thriving community.



Adaptive reuse of abandoned shophouses



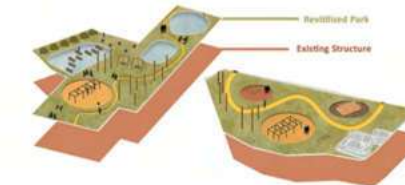
Utilising green spaces into gardens and parks



Walkable Routes to lake and forest



Festival Streets





# ECHOES OF TIME: Epochal Empowerment towards Papan

Semester 6  
Low Pui Yiu 1001852112

Papan - A place lost in time, where it is almost at the edge of disappearance, the goal is to inject new life into Papan while acknowledging its Industrial/cultural heritage of Papan. As Heritage and knowledge is passed down from generation to generation, without the future generation, Papan will be forever lost in time. Thus, this building serves as a core to provide a place where the youth from school can extend their knowledge through academic, arts and culture and outdoors activities in Papan and bring in more life into Papan. The building strategy is based on some factor such as:

1. Transmission of knowledge from elderly to youth
2. Inviting Communal space
3. Increase time spent in Papan

Furthermore, the local communities can volunteer to conduct activities together with the younger generations during their leisure time. The building provides facilities to enhance their knowledge and skills, also to create an interconnection between both groups which provides mutual benefit for each other. The building is separated into 3 main parts which is namely the youth, the courtyard and the elderly zone. The overall spatial layout for the youth zone is colorful and playful, with an earthy tone that reflects the context of Papan,, while the elderly is more consistent and calm.



The Epochal Courtyard



Youth accommodation



The Elderly zone (Walkway)



**1 COMPONENTIAL AXONOMETRIC 1**  
THE ACCCOMMODATION



The individual blocks are arranged with a mentoring space on the first floor and youth accomodations on the second floor. The youth accomodations are oriented to maximize the best views on site.

**2 COMPONENTIAL AXONOMETRIC 2**  
THE COURTYARD



The circular structured pavilion serves as a gathering place and also to provide shade to the central courtyard, while also forming invisible boundaries within the area.

**3 COMPONENTIAL AXONOMETRIC 3**  
THE ELDERLY ZONE



This portion consist of workshops, cooking studios, traditional library and accommodation. The shaded walkway has staircase on each end so that visitors are able to circulate the building thoroughly.



# PROLOGUE : Lost Opportunity

Semester 6  
Darren Ooi Teng Lok 1002058808

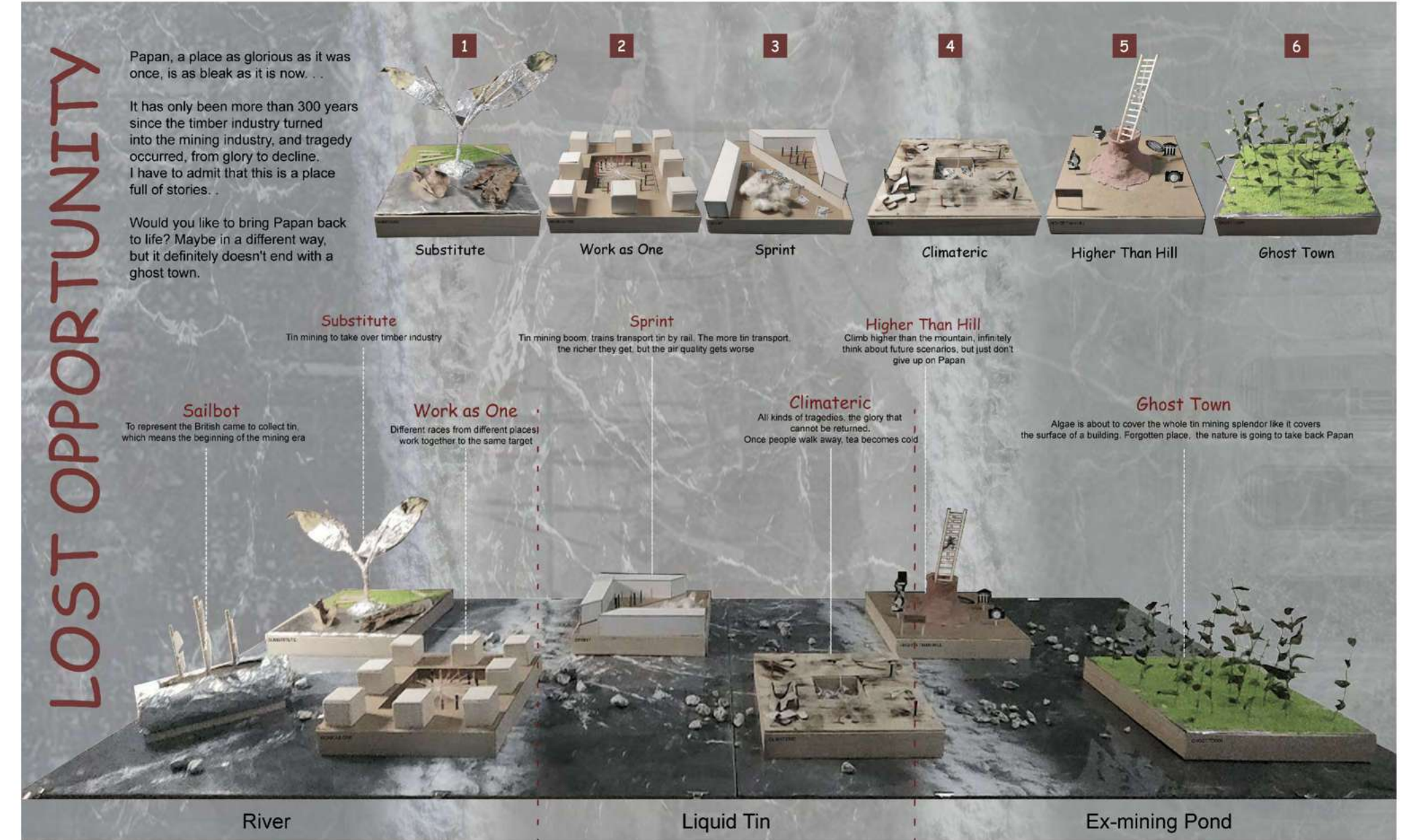
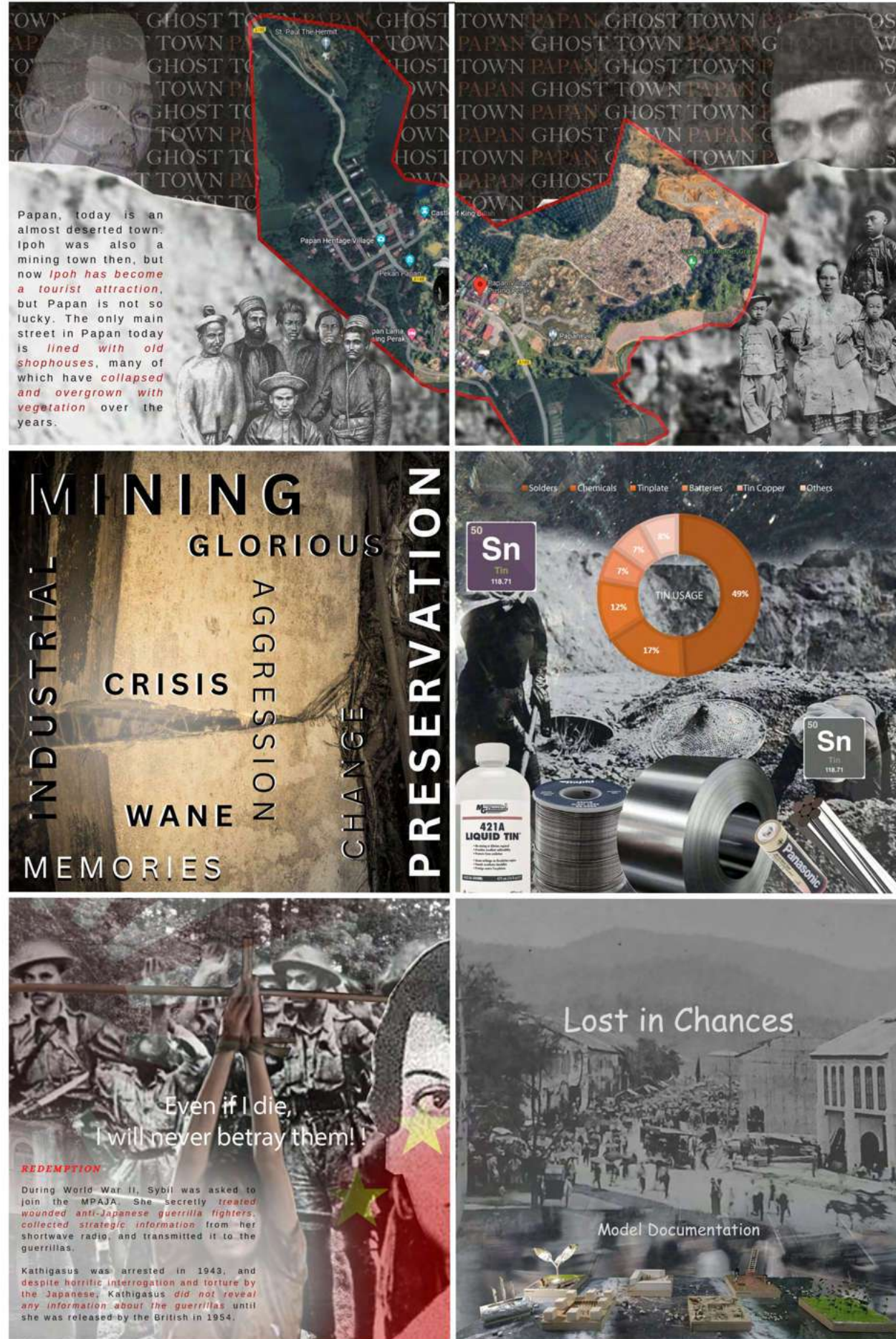
Papan, today is an almost deserted town. Ipoh was also a mining town then, but now Ipoh has become a tourist attraction, but Papan is not so lucky. The only main street in Papan today is lined with old shophouses, many of which have collapsed and overgrown with vegetation over the years.

**Scene 1: Brilliant start**  
Papan comes from the Malay word "Papan". This town was known for supplying the Chengal timber in the 1700s. Tin mines were established in and around the area in 1877.

**Scene 2: The Rise of Mining**  
In 1875, the British occupied Papan and handed over the right of tin mining to Raja Asha. Raja Asha and Raja Bilah brought Papan's tin mines to the next level in the 1880s. There were already more than 13 mines and at least 500 workers in Papan. Papan becomes rich with the help of Raja Asha, Raja Bilah and Chinese tycoons.

**Scene 3: Redemption**  
During World War II, Sybil was asked to join the MPAJA. She secretly treated wounded anti-Japanese guerrilla fighters, collected strategic information from her shortwave radio, and transmitted it to the guerrillas.

Kathigasus was arrested in 1943, and despite horrific interrogation and torture by the Japanese, Kathigasus did not reveal any information about the guerrillas until she was released by the British in 1954.



**Scene 4: Lives go on**  
After World War II, mining operations had slowed to a crawl. Due to the disarray and slow recovery of post-war industry, Papan is not as rich as it once was. In 1977, 60 families were relocated to nearby Kampung Papan Baru. But tin price goes down. Gradually the miners moved away.

**Scene 5: The Last Straw**  
ARE built a radioactive waste disposal site near Papan in 1984. Residents of Papan soon took ARE to court. Finally, Papan won the court. This crisis has been several cases of children with congenital disabilities, as well as cases of leukaemia, in the area.

Most residents had moved away, and Papan fall into silence.

**Scene 6: Sentiments**  
Papan myriad twinkling lights, enter everybody sight. Throng found it Papan's glorious passed away. Old folks sit in "Kopitiam" for a day!

**Scene 7: Change**  
Mining might be a blunder, success, glorious, wane might be a bundle. But don't disheartened like a loser, It might shine again like the light exudate from corridor.



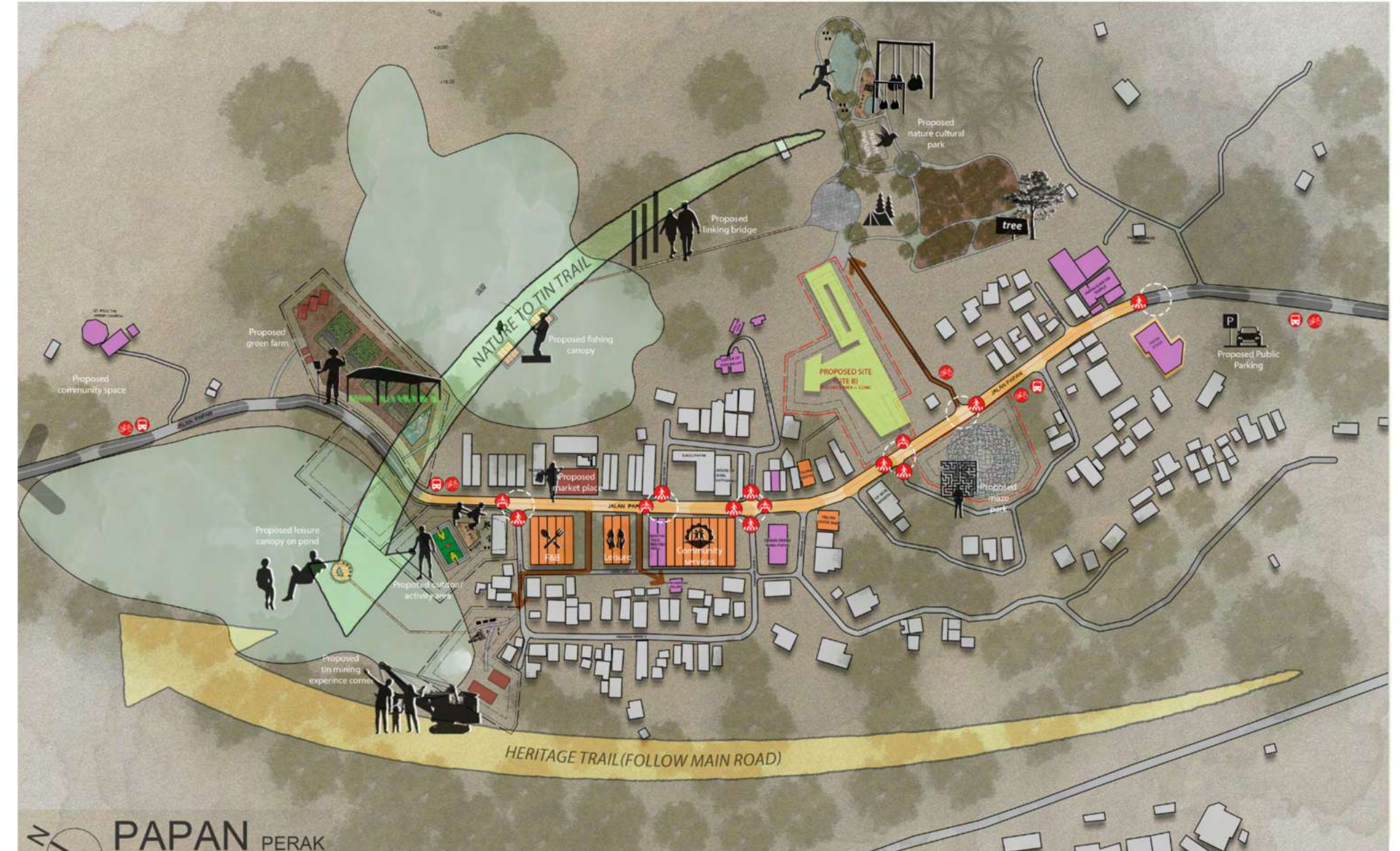
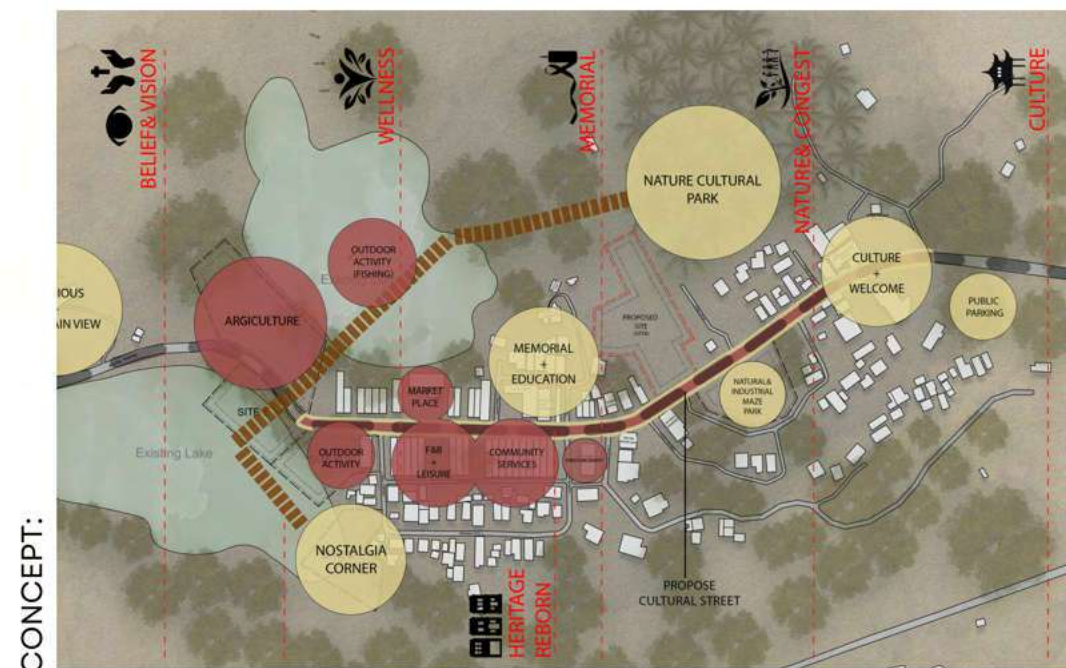
# INTERLUDE: REVIVE OPPORTUNITY

Semester 6  
Darren Ooi Teng Lok 1002058808

<b>URBAN STRATEGY</b>	<p><b>STRENGTH</b></p> <ul style="list-style-type: none"> <li>-More natural environment</li> <li>-Fresh air quality</li> <li>-Clear main road access</li> <li>-Heritage</li> </ul>	<p><b>WEAKNESS</b></p> <ul style="list-style-type: none"> <li>-Poor road management</li> <li>-Less activity and programme</li> <li>-Less community space</li> <li>-Messy greenery and poor maintenance</li> </ul>	<p><b>OPPORTUNITY</b></p> <ul style="list-style-type: none"> <li>-Agriculture</li> <li>-Education</li> <li>-Community space or center</li> <li>-Tourism</li> </ul>	<p><b>THREATS</b></p> <ul style="list-style-type: none"> <li>-Less connectivity outside Papan</li> <li>-Less job opportunity</li> <li>-Less young generation</li> <li>-Slow development</li> <li>-Town dying</li> </ul>
	<p><b>TARGET</b></p> <ul style="list-style-type: none"> <li>• Local residents</li> <li>• Family Tourist</li> <li>• Students</li> <li>• Heritage lovers</li> </ul> <p><b>POTENTIAL LANDMARKS</b></p> <ul style="list-style-type: none"> <li>• Old tin mining machine corner</li> <li>• Ex-tin mining pond</li> <li>• Yee Hin kopitiam</li> <li>• Old shop houses (Heritage)</li> <li>• Papan stage</li> </ul>	<p><b>ACTIVITIES FOR RESIDENTS</b></p> <ul style="list-style-type: none"> <li>• Selling souvenirs, arts, F&amp;B, etc</li> <li>• Argiculture</li> <li>• Sperrd tin mining knowledge</li> <li>• Outdoor exercise</li> </ul> <p><b>ACTIVITIES FOR TRAVELER</b></p> <ul style="list-style-type: none"> <li>• Nature activities (e.g. camping)</li> <li>• Cultural street market</li> <li>• Experience old tin mining machines</li> <li>• Appreciate nature view</li> <li>• Visit landmarks and heritages</li> </ul>	<p><b>ROAD &amp; TRAFFIC SITUATION</b></p> <ul style="list-style-type: none"> <li>• Untidy road</li> <li>• Lack of street light</li> <li>• Lack of pedestrian pavement</li> <li>• Lack of pedestrian elements (e.g. Zebra crossing)</li> </ul> 	

Papan, a former treasure land of tin mining, now stands as a ghost town, symbolizing the loss of its former glory. To revitalize the town, our urban strategy combines nature and the element of tin. Our focus is on improving the quality of life for elderly residents while attracting young entrepreneurs and foreign tourists.

By integrating the beauty of nature and honoring Papan's tin heritage, we aim to breathe new life into the town. Enhancing amenities and services for the elderly will foster a stronger sense of community, while showcasing the town's natural surroundings and historical ties to the tin industry will captivate the younger generation and international visitors. Through this strategy, we aspire to revitalize Papan's economy, ignite a renewed sense of pride, and invite others to rediscover the town's allure and entrepreneurial prospects.



### CULTURAL STREET

This cultural street is cultural walk but which follow the flow from the concept.



### OUTDOOR ACTIVITY

Recommended to relocate to Site D. In addition, the larger space means that more outdoor activities can be accommodated, but consider about the fence safety issue.



### TIN MINING EXPERIENCE

An old tin mining machines experience corner for traveler to experience the scene which glory in the past.



### GREEN FARM

To developing agriculture helps local people earn income and gain easier access to food sources



### NATURE CULTURE PARK

Bird sounds..nature culture park which trying to make a nice balancing of natural ecology and nature atmospheric to the users.

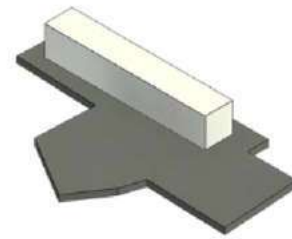


# EPILOGUE: TINLEAF

Semester 6  
Darren Ooi Teng Lok 1002058808

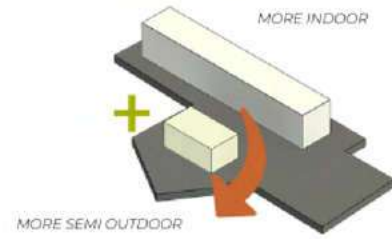
Tinleaf's central focus is to preserve the vibrant green beauty that has flourished in Papan and establish a profound connection with nature, all while purposefully avoiding any revival of mining activities. The essence of Tinleaf's design philosophy lies in seamlessly integrating indoor and outdoor spaces, blurring the boundaries between them and allowing visitors to immerse themselves in the captivating embrace of the surrounding lush greenery. By thoughtfully incorporating open corridors, garden areas, a restaurant, and semi-outdoor studios, Tinleaf ensures a sustainable experience, where individuals can enjoy the building's amenities while remaining closely connected to the natural environment.

Paying homage to Papan's rich industrial heritage, Tinleaf consciously selects materials such as wood and steel, which not only add a touch of warmth and character to the building's aesthetic but also symbolize the harmonious blend between the forces of nature and industry. This deliberate combination creates a visual link to the town's historical significance, particularly its illustrious tin mining legacy and the notable presence of Chengal wood. The name "Tinleaf" carries profound symbolism, metaphorically connecting the concept of tin mining with the ever-present nature surrounding Papan. It serves as a testament to the preservation of Papan's green landscape, inviting individuals to reconnect with nature and fostering a sense of environmental stewardship and appreciation for the abundant natural wonders that have thrived in Papan.



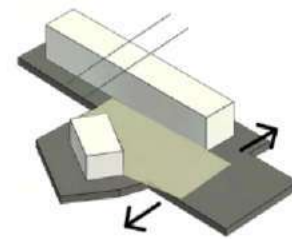
1. MASSING

Site B of PAPAN VILLAGE,  
Perak.  
The target construction  
area is within 3500 square  
meters



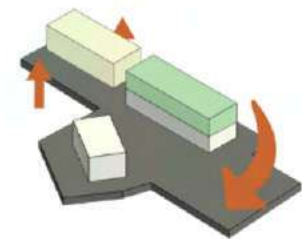
2. DIFFERENTIATE AREA USE

Add another block to  
differentiate the use of the  
program



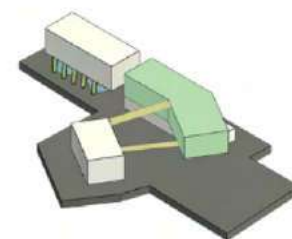
3. TILT

Tilt new blocks to create  
larger pathways containing  
programs



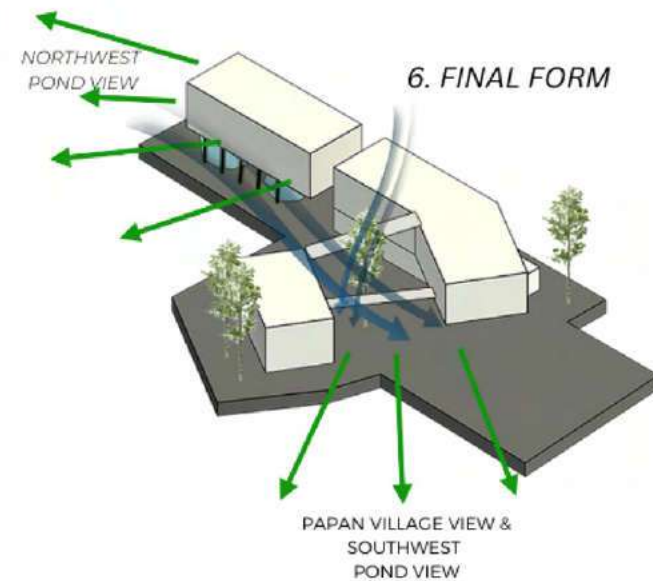
4. SEPERATE, FOLLOW AND LIFT UP

The green part follows the  
slope to access the east  
and get a better view. The  
yellow part rises away from  
the lake to avoid the water

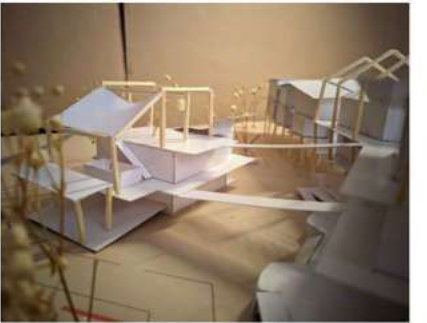
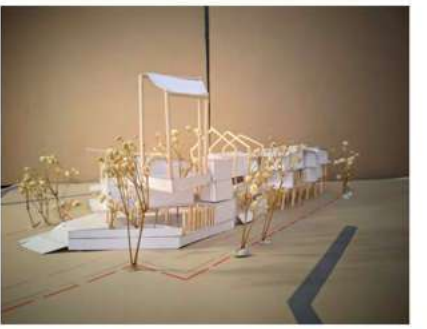


5. BRIDGE CONNECTION

Add bridges connecting  
building functions after  
tilting.



6. FINAL FORM



1 COMPONENTIAL AXONOMETRIC 1  
ECOCRAFT CORNER



This area emphasizes hands-on learning and experiencing Papan's tin mining heritage and natural knowledge. Participants actively engage with the program to acquire knowledge and practical skills related to Papan's history and natural resources. Experiential activities deepen understanding of local culture and the practical applications of tin mining.

2 COMPONENTIAL AXONOMETRIC 2  
GREEN HAVEN



A chill and nature vide area, which is linking to each other. A pocket garden and outdoor learning area garden. Visitors can rest and appreciate the view from pocket garden. Outdoor learning area which is provide students to sketch, explore planting, and express their artistic talents, immersing themselves in the beauty and lessons of the natural world.

3 COMPONENTIAL AXONOMETRIC 3  
GREENLAB & MENTORSHIP ZONE



This area serves as a hub for experimentation & communication, allowing students & visitors to conduct plant experiments under the guidance of professional instructors. The laboratory is a training room that offers a semi-indoor environment, providing an opportunity to witness the instructors' training sessions & gain firsthand insights.



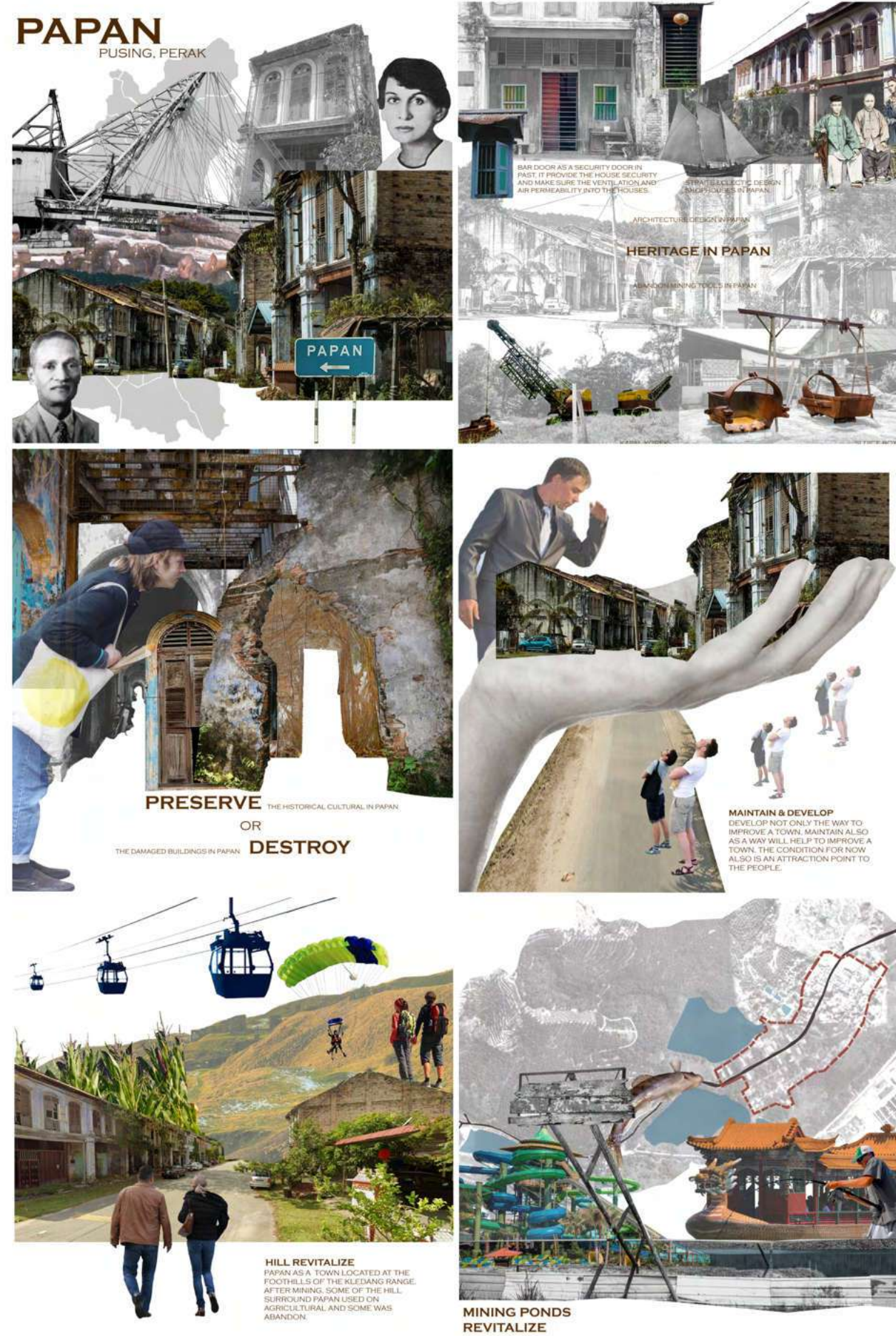
# Forgotten Heritage

Semester 6  
Lang Zhi Ting 1002162758

Papan,  
There is a ghost town in Perak,  
That is ghostly, silent, gloomy,  
There is a hundred years town in Perak,  
It carried the memories from the 80s,  
It was rising with Chengal,  
Bustling with tin mining,  
And losing in radioactive.

Papan,  
The forgotten town in Perak,  
It is hiding behind the jungle,  
Hidden under the highway,  
Crumbling shophouses along the street,  
Time has left the mark on them,  
They are hiding the history and  
memories behind the doors and windows,  
Let the people explore them.

Papan,  
The unluckiest town in Perak,  
It dropped by tin mining,  
And hazards by radioactive,  
Radioactive as a net of despair covering it,  
Tears and illness around them,  
They started to stand out,  
Protest held banners, sought outside help,  
Looked the opportunities to get out to  
radioactive.



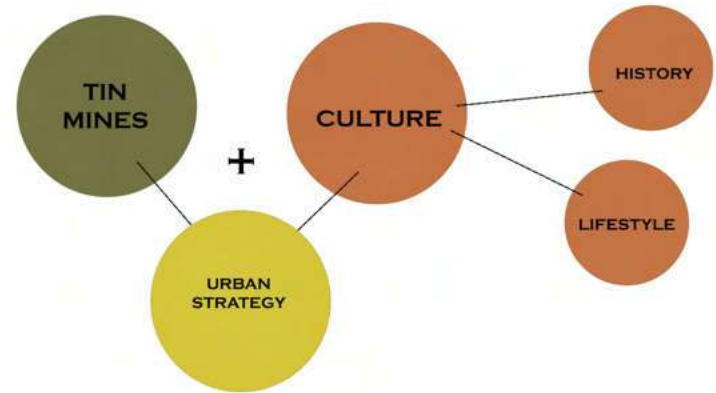
Papan,  
A town is waiting for glory, As a book writer who fulls of stories, It recorded and kept the stories on the body, and showed it to those who came, as elderly people walk with time, chew on the glory of the past, spend and rest of their lives in peace.

In past, the British was providing technology for tin mining, its effects and increase its productive of tin mining. In that period, tin was important to them, it help to increase a town economy and their income. Tin also brought them and the town to a glory period. Therefore, tin was unity the people gathered together and lived together. Unfortunately, the situation did not maintain for a long time. After WWII tin price dropped and the radioactive waste surrounded the town area. The crisis like a net cover at the town, separated the people and let them want to be run out of the town. The people become fewer and a lot of the people moved out to the country to find other opportunities. Tin mining was let a town to glory and it also let a town drop. Tin not just an ending foe the people, it can become continuous. The mining mountain and the mining lake will be revitalized. It can be other function to the people and create other opportunities for the people who come. It will let the people gather again, rebuild, and reborn a town.



# APPLY & PREVENT : NEW AND PRESENT

Semester 6  
Lang Zhi Ting 1002162758



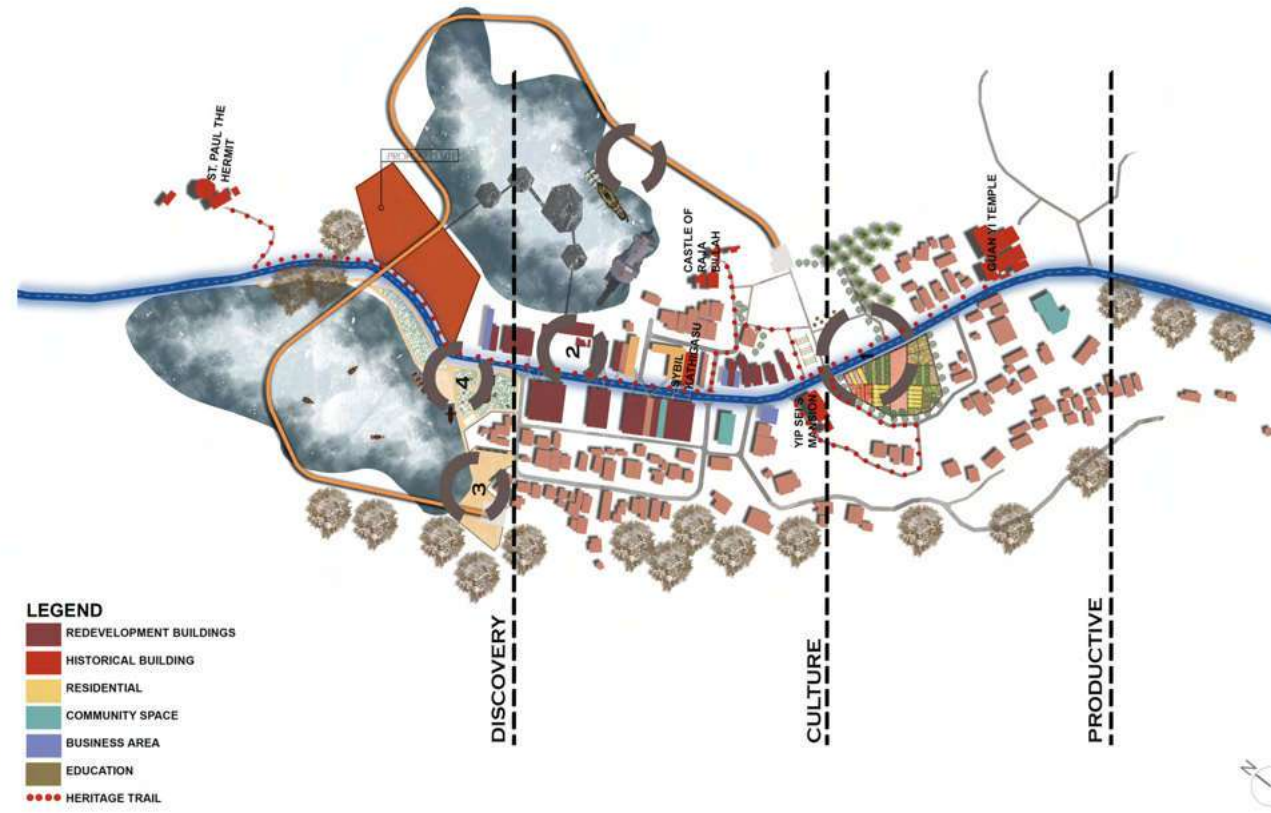
## CONCEPT IDEAS

The concept ideas of the urban strategies were coming from the tin mines and culture. The urban strategies were covering at all Papan.

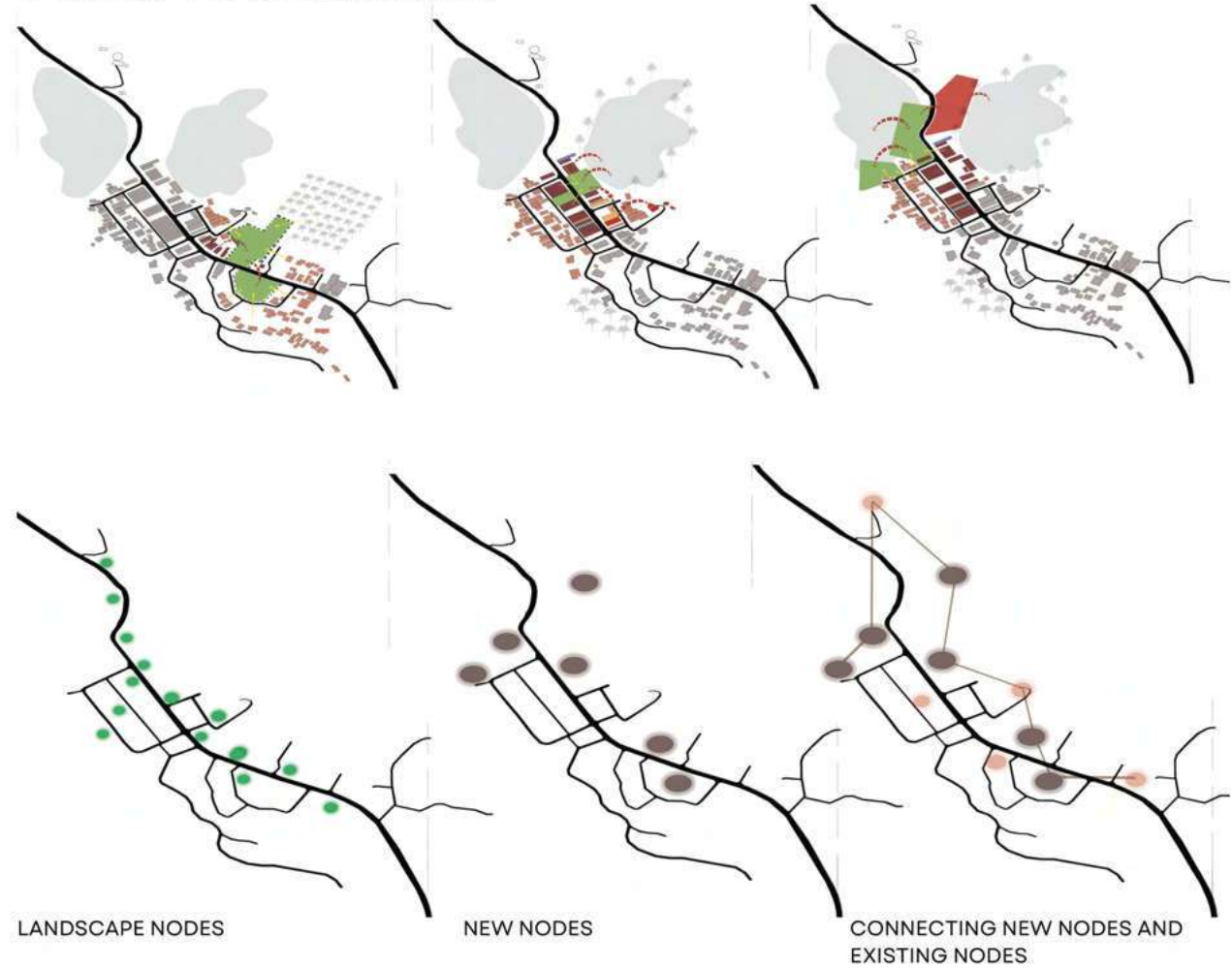
The front part of Papan was provide the programme for the community, such as the community farming. The back part of the Papan was focusing on the tin mining programme. The urban strategies will provide a mining train to the community. The train will connect with existing and new nodes, and it also as a heritage trail in Papan.

## URBAN STRATEGIES

Papan will be separate at three part which is the productive, culture and discovery part. It will make the people feeling different experiencing with different part of Papan.



## CONCEPTUAL DRAWINGS



The railway will connect existing and new nodes, offering the community and visitors the opportunity to explore heritage architectures. Acting as a memorial transportation, the train enables people to reflect on Papan's history while also journeying towards the future. This connection between the past and the future provides a fresh perspective and enriches travel experiences.



NODES 1: FARMING AND PRODUCTIVE AREA TO CREATE A COMMUNITY FARMING AREA.



NODES 2: A NEW MARKET PLACE, PROVIDE A SPACE FOR ACTIVITIES & THE MARKET.



NODES 3: TIN MINE TRAIN DISPLAY PARK, ALSO AS A TRAIN STATION TO PICK AND DROP THE PEOPLE.



NODES 4: TIN MINES PARK, THE PARK DESIGNED FROM TIN MINES STRUCTURE, ALSO APPLY THE STRUCTURE ON THE PARK.



# REFRAME - REFRAME THE PERCEPTION OF TIN

Semester 6  
Lang Zhi Ting 1002162758

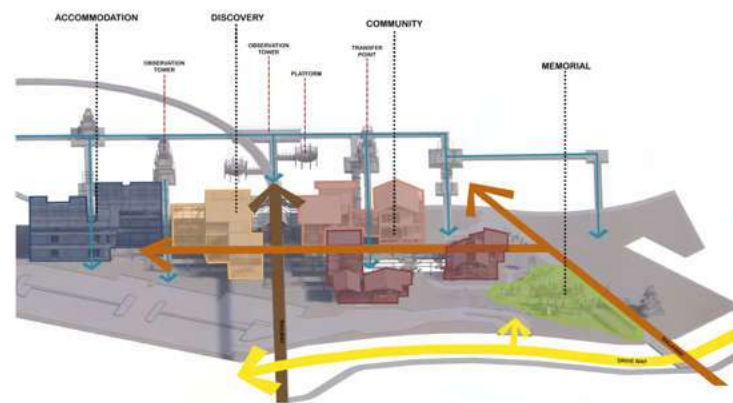


## DESIGN IDEA

The building design integrates tin mines, culture, and urban strategy. It consists of three distinct parts: a memorial area, a community space, and a discovery zone. The building's form is inspired by tin dredging.

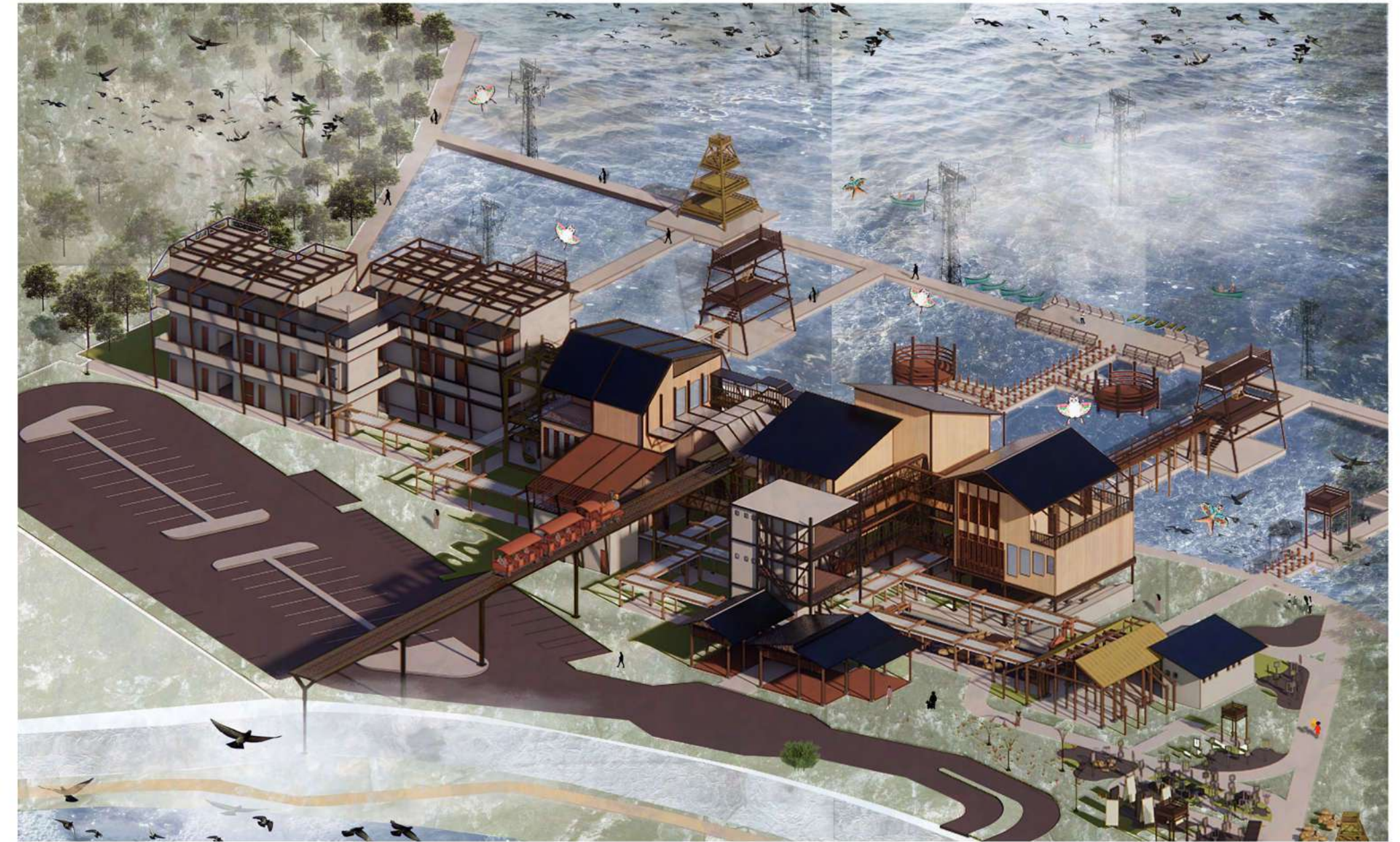
## STRUCTURE DESIGN IDEA

The building's structure design draws inspiration from tin dredging. Each block of the structure is unique, aiming to differentiate the spaces within the building.

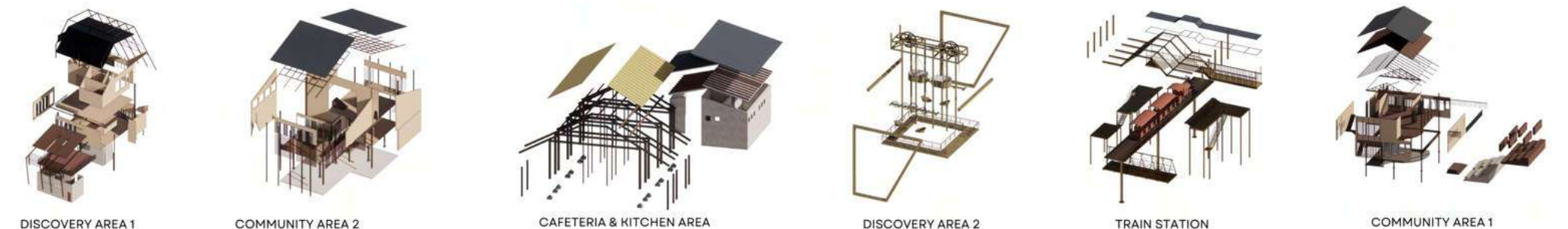


## ZONING IDEA DESIGN

The building has three entrances: drive, walkway, and railway. Each offers a unique experience. The walkway passes through the memorial garden, the drive leads to the lobby, and the railway directly accesses the first mezzanine floor for immediate exploration.



The building is divided into three parts: community, discovery, and accommodation. The community section is located in the front, discovery in the middle, and accommodation at the back. The ground floor features an open design to enhance ventilation and provide a view of the lake. Timber is the main material used, while steel and concrete serve as secondary materials. Each block of the building has a unique structure design inspired by the tin dredge, with the discovery part predominantly utilizing timber structures. The community section incorporates a pitched roof design inspired by the local Chinese community in Papan.





## Turn Back The Clock

Semester 6  
Tan Min Xuan 1001954981

### Simple Life

Old times tiny place,  
no king, no palace.  
The sunrise made,  
pleasant life was achieved.  
The sunset but the rest,  
like the bird returning to nest.

### Big Changes

Open minded, clever man,  
proud of clan.  
Water boiling and people cheering,  
a new era begins.

### Colonization

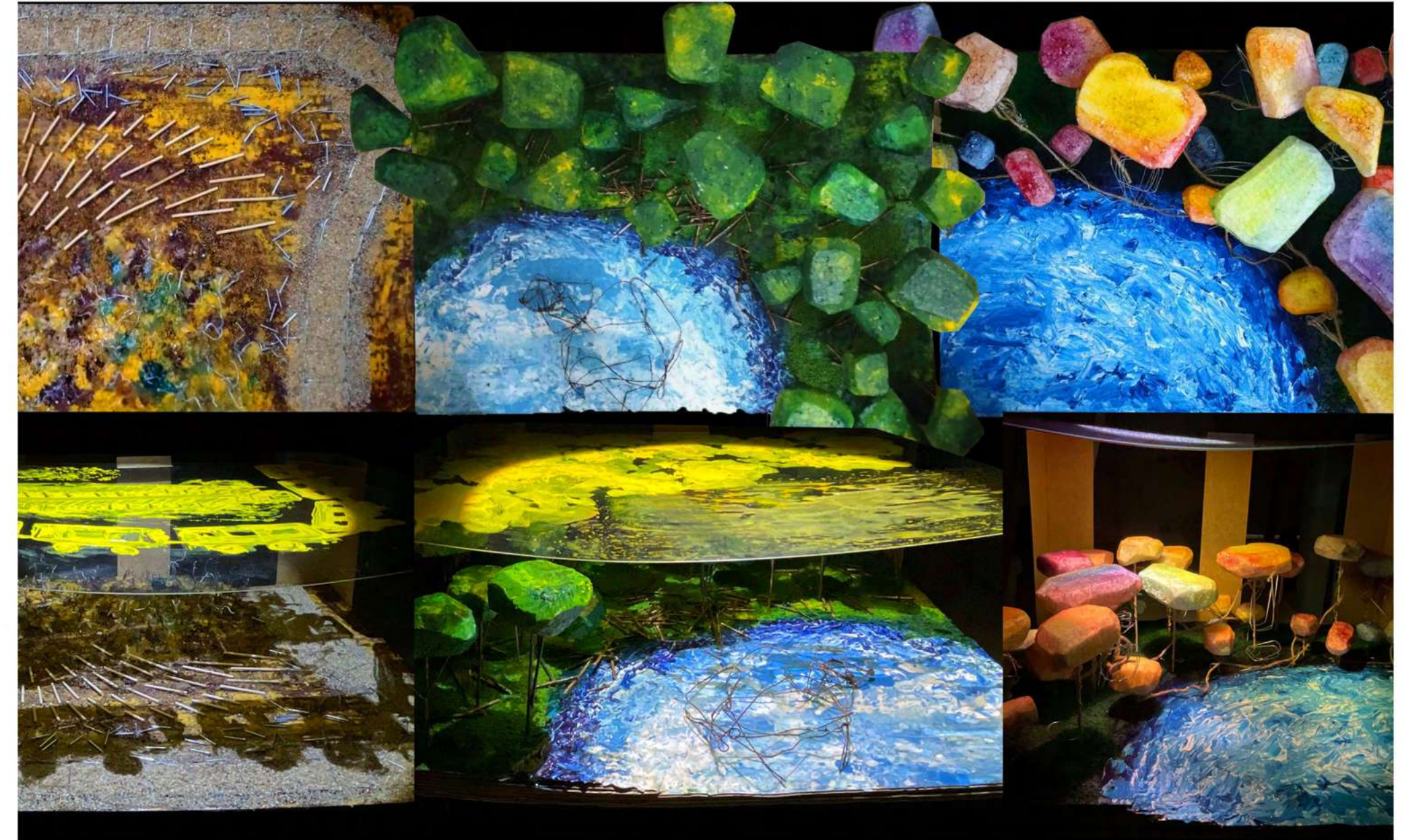
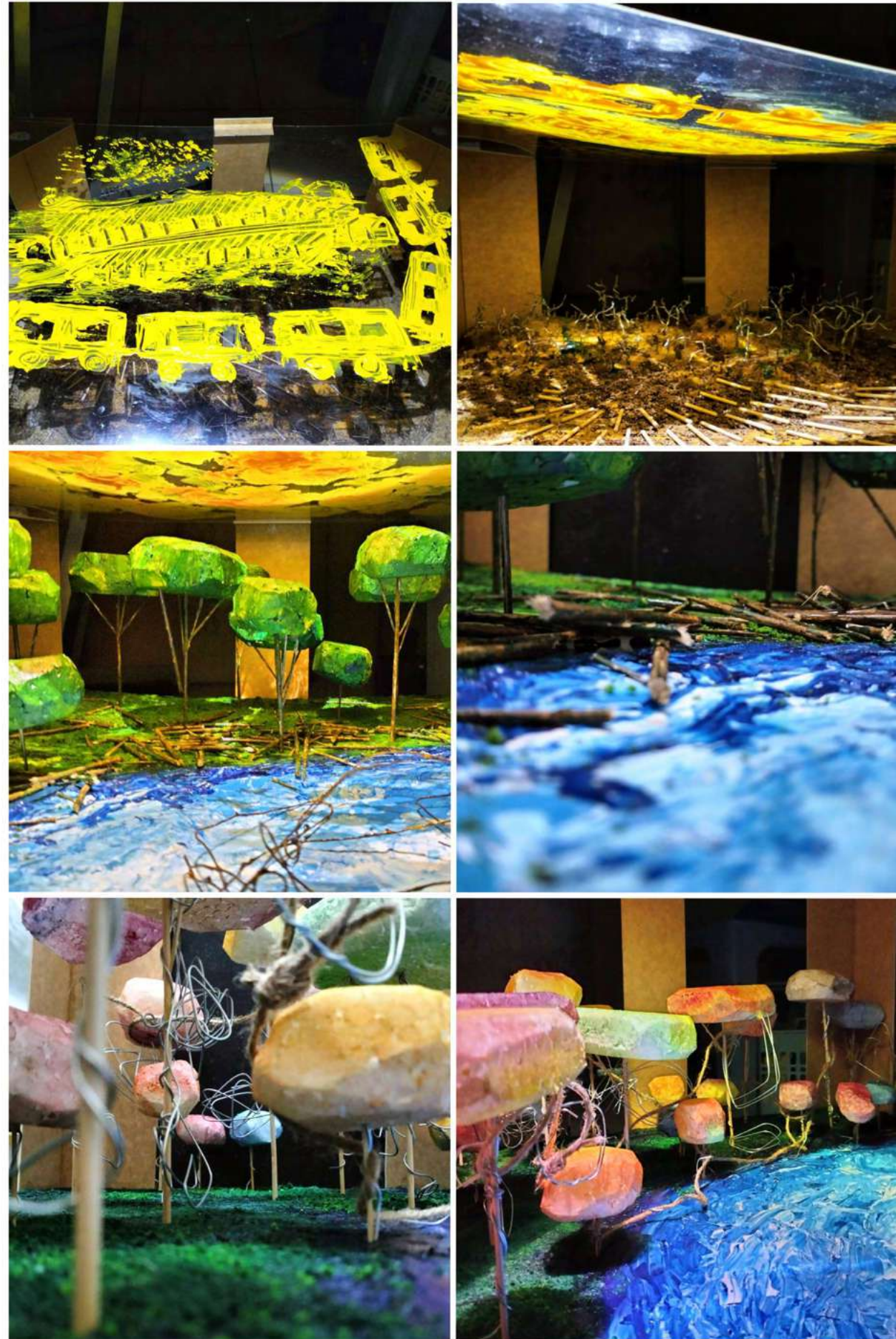
You came with huge no sail ship.  
and arrival was not for a trip.  
We fought in red-handed,  
but nothing can be changed.  
We lost our identity and culture,  
wondering about Malaya's future.

### Railway

Mother Earth loves the land,  
rich property under the sand.  
Non-stop digging all the day,  
but transportation is no way  
Fresh long railway was constructed,  
cities by cities was connected.

### Tin Mining

Full resources less manpower,  
not yet to develop dredger.  
China and India were the solution,  
poverty made them no objection.  
And yet we love technology,  
the world's made interesting change.



### Papan

Papan was flourishing.  
different races gathering.  
Fire came unpredictable,  
it's bustling still unshakable.

### Japanese Army

You came silently in the night,  
we surrendered with no fight.  
Marauding was the begin of tragedy,  
when was the victory melody.

### Peace

Finally, the world war ended, Japanese leave  
our land. Independent was not there yet, we  
were the fishes in the net. The tin price  
dropped, Malaya would not be escaped.

### Tragedy

Magnificent mountains and wonderful lake,  
but peaceful never get back. Sadly  
radioactive pollution happened, and a no  
man's land formed.

### Hope

Little people, Full of memories,  
people always remembered the glory.  
Tragedies was gradually faded,  
But the pain still existed.  
History should not be forgotten,  
It made Papan become perfection.

### Heros

Kathigasu, Dr Abdon, and Chin Peng,  
'Pahlawan' in our hearts.



# EVERLASTING LAND: REBORNING A WONDERLAND

Semester 6  
Tan Min Xuan 1001954981

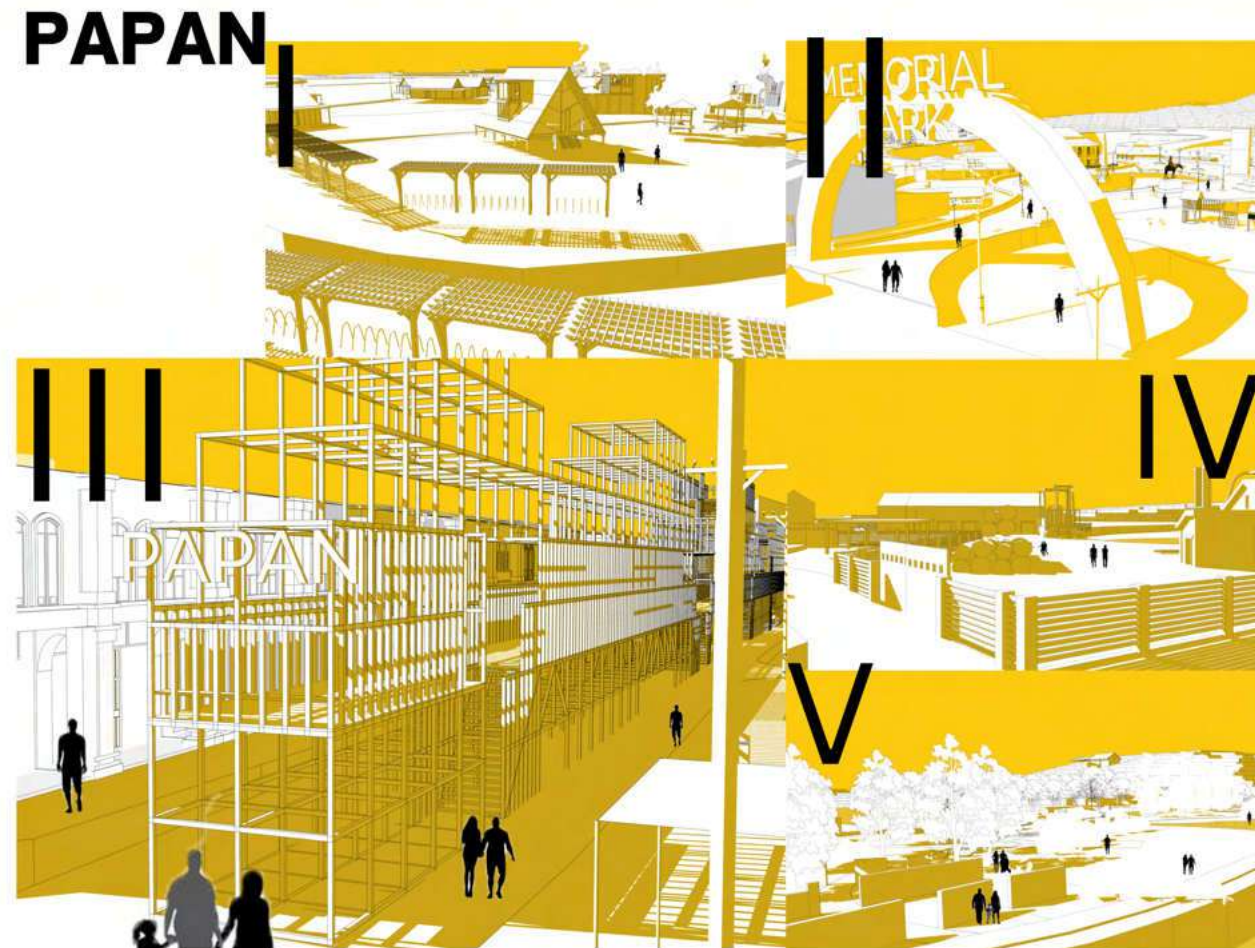
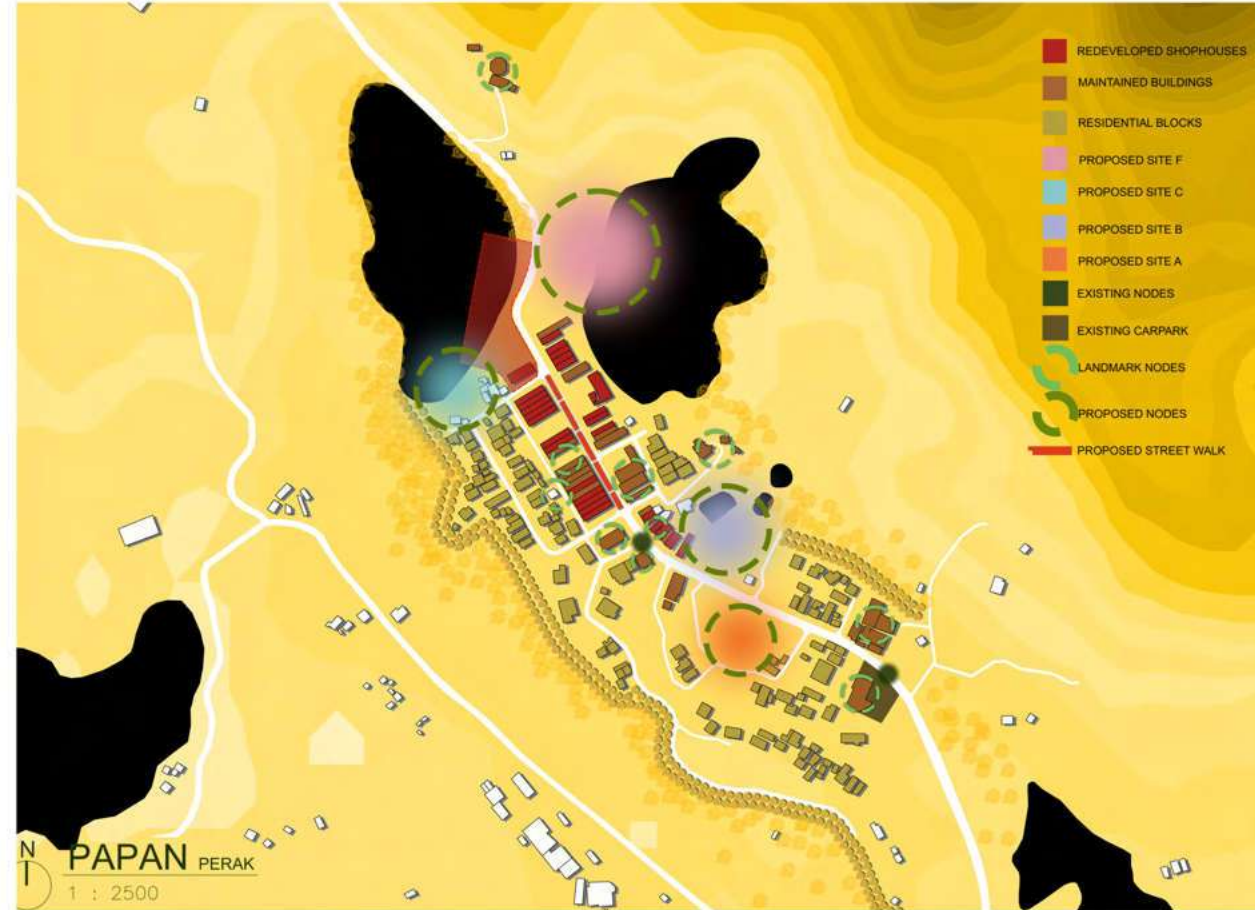
**DESIGN IDEATION**  
PAPAN, was a historical place where had become a no man's land.

The residents at PAPAN hope to reborn this place by appreciating the tin mining industry.

An urban planning had been made to create an ecovillage which will attract visitors to come and try to know more about PAPAN.

**DESIGN CONCEPT**  
The urban future strategies for PAPAN involve a gradual transformation rather than abrupt changes, allowing residents to adapt to the evolving landscape without disrupting their lifestyles.

- CENTRALIZATION (STREET WALK)
- SELF SUFFICIENT (TIMBER PRODUCTION AND PLANTING)
- MARKET OPPORTUNITIES (MARKET PLACES)
- HERITAGE APPRECIATION
- ECO-SYSTEM (ENERGY REUSE)





# TOPOTIN: WHAT TIN INDUSTRY BROUGHT TO PAPAN?

Semester 6  
Tan Min Xuan 1001954981



## DESIGN IDEATION

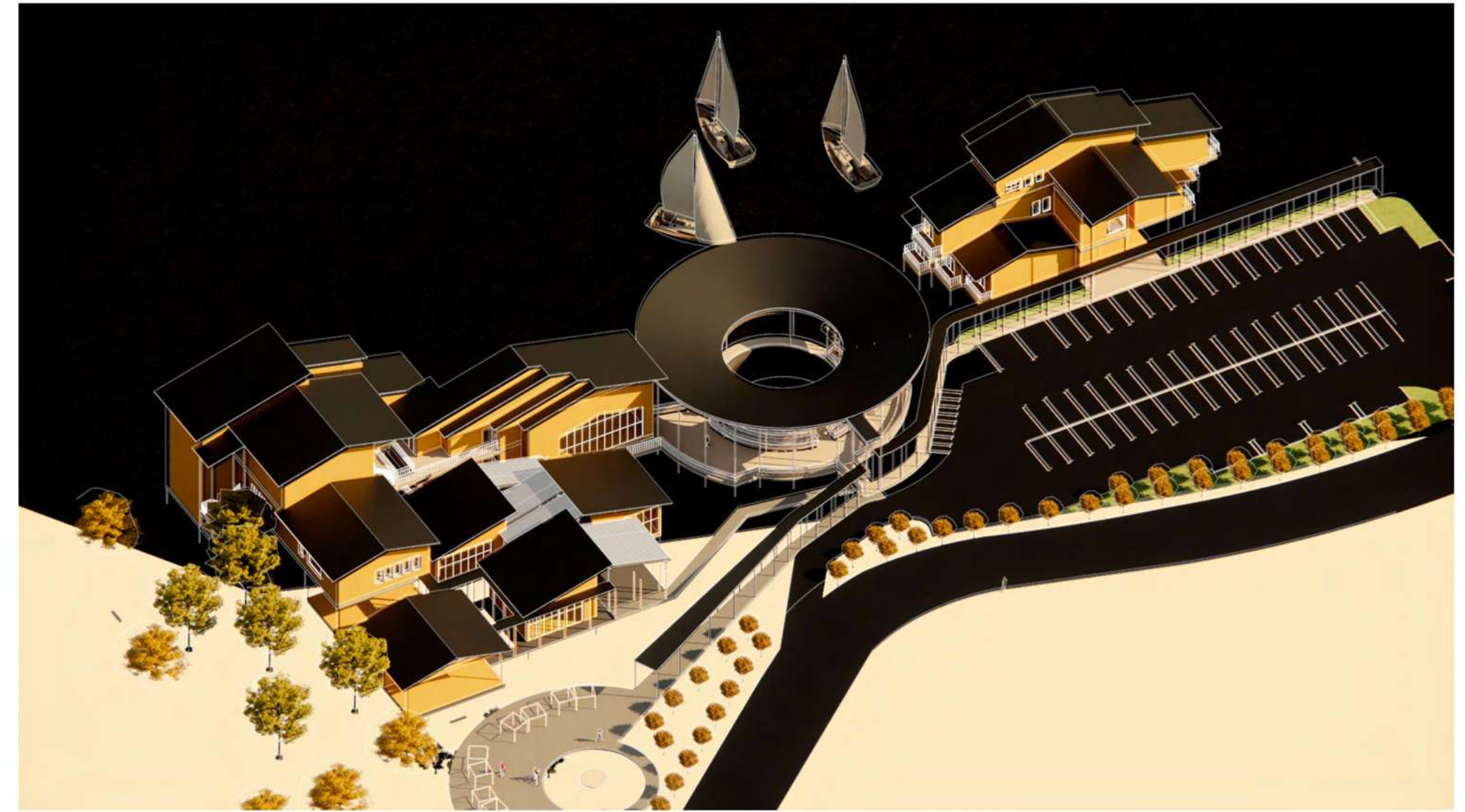
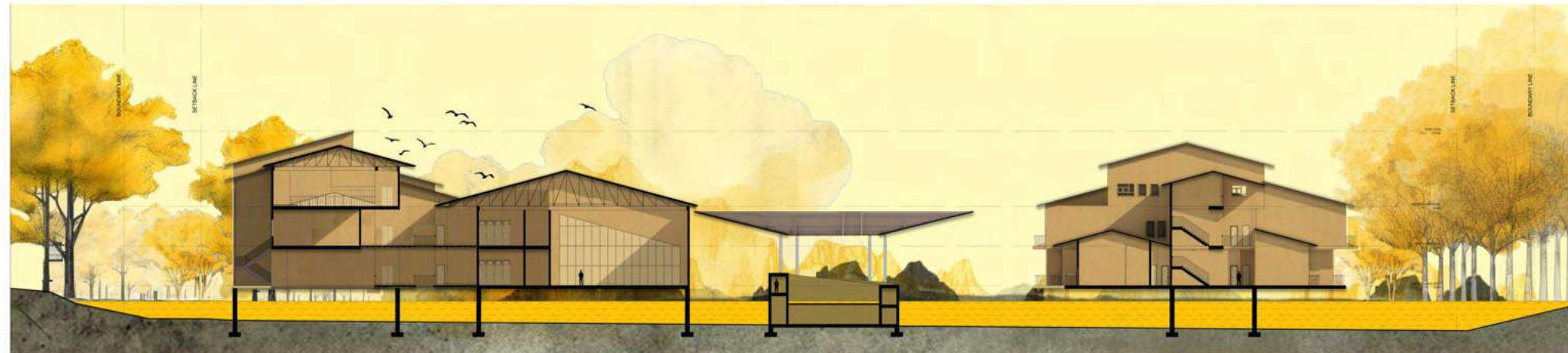
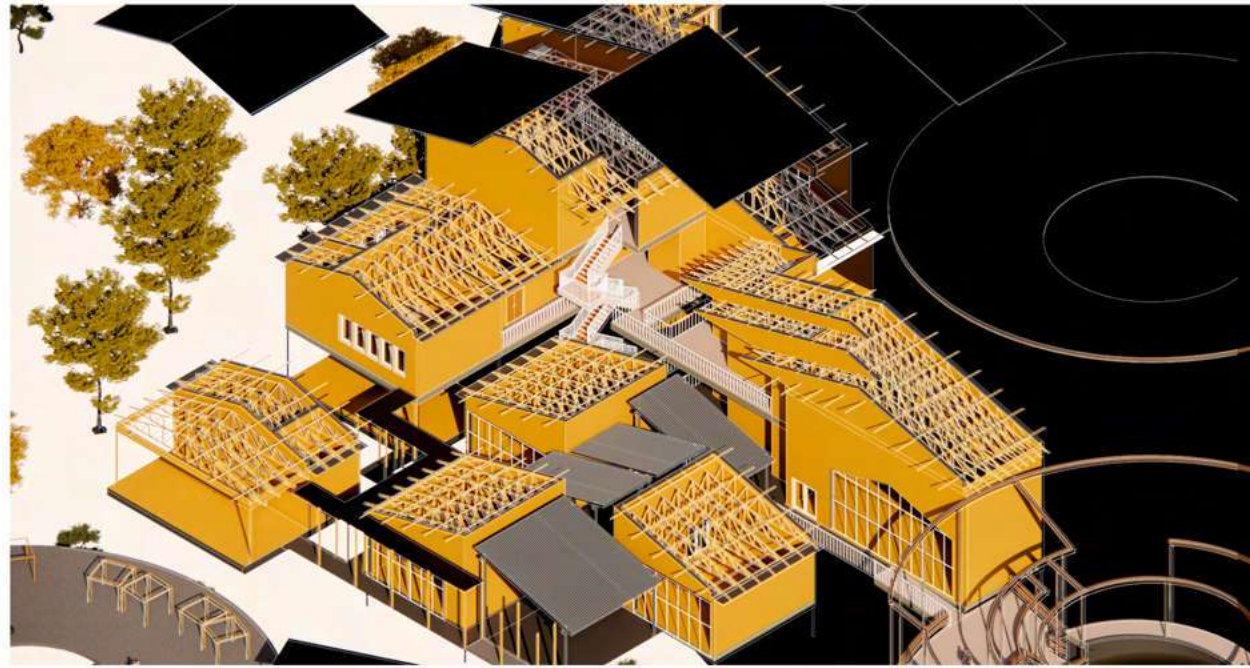
Tin mining was an industry which bring a big influence on Papan. The most obvious effect was the changes of topography. It still can be seen obviously until nowadays.

## BUILDING FORM

The building form was showing a range of mountain surrounding a lake.

## MATERIAL EXPLORATION

This was a hybrid building which was constructed by using timber and steel. the middle spiral corridor was mainly constructed by using steel was to show that the formation of lake was come from the tin mining industry in the past. Besides, the building beside the corridor was mainly timber construction was to show that 'Chengal' was also one of the important history in flourishing Papan.



## EXTERIOR STRUCTURE PARK

THE EXTERIOR STRUCTURE PARK WAS CONNECTED TO THE TIMBER GRID STRUCTURE FROM THE MAIN ROAD WHERE THE MAIN ENTRANCE OF HUMAN. PEOPLE FROM THE MAIN ROAD WILL ENJOY THE STRUCTURE AT THE PARK AND FEEL RELAX TO PASS THROUGH A PARK BEFORE ENTER THE MAIN BUILDING.



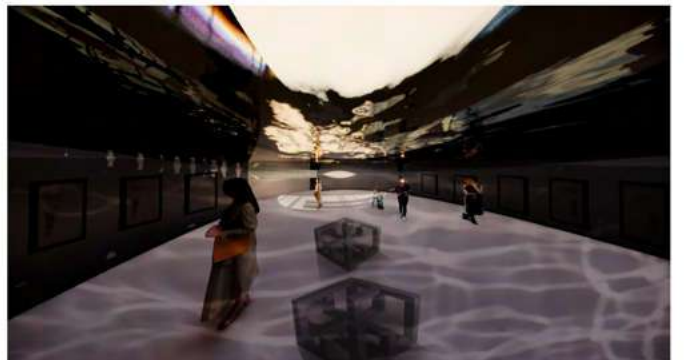
## SIPRAL EXPERIENCING CORRIDOR

THE SIPRAL CORRIDOR WAS THE MAIN EXPERIENCING PLACE FOR THE VISITOR. IT RESPONDS TO THE EXISTING LAKE. PEOPLE CAN HAVE LAKE RECREATIONAL ACTIVITIES THROUGH THE CORRIDOR. FURTHERMORE, THE MAIN MATERIAL OF THE CORRIDOR IS STEEL BRINGING VISITORS TO THE ERA OF INDUSTRY.



## WATER ART GALLERY

THE WATER GALLERY WAS UNDERWATER TO SHOW THE SHADOW CASTING OF WATER, LET THE VISITOR HAVE AN IDEA THAT WATER ALSO ONE OF THE MAIN TOOLS IN TIN MINING ACTIVITIES. SOMETIME, FLOODING MAY HAPPEN IN THE TIN MING SITE BECAUSE OF NON STOPPING DIGGING A HOLE.





## Overlooked Splendor

Semester 6  
Teoh Wan Xuan 1001851841

### VITALITY

The glory of the past has become vicissitudes, but the heroes, culture and history of the past will last forever in our memory.

In 1880s, British colonised Malaya because it was very rich in minerals and rubbers. They also promoted the development of various fields, including tin mining in Malaya. Chinese and Indians came to Malaya because their country was too poor then.

Dredger was used to break down tin rock into small pieces. After that, workers would go and collect it. A large majority of miners were men, Women were involved primarily in recovering tin ore remnants in river beds through planning or dulang washing activities.

Sybil is a hero who has helped many people in her life, But in the end, she was brutally abused by the Japanese and could not survive.

### VICUITY

In the mid-1930s, the crash drop in the price of tin mines caused about 30% of the residents to move to nearby towns.

Tin mining causes water pollution and affects the soil. Malaysia is a biodiverse country that must find a way to mine tin sustainably without causing environmental damage. Heavy metal uptake by plants and soil contamination in the mining area.



The labour-intensive nature of mining means that it will not be a popular career choice for most Malaysians. Malaysia does not have the high-level expertise, such as engineers and technicians needed to operate and manage an efficient and sustainable modern-day mine. From 1982-2011, ARE built radioactive waste disposal site near Papan. Several cases of children born with defects and disabilities, alongside Leukemia, occurred in the area. Papan was left almost completely desolate. There are only about 300 people left, The former splendour has faded, and it has become dubbed a 'ghost town' by everyone.

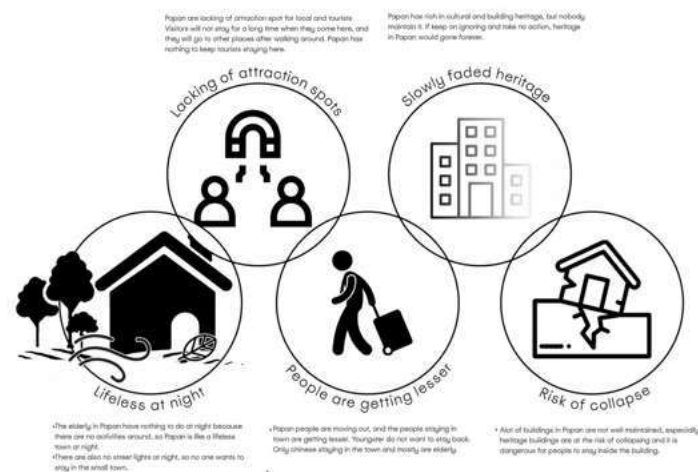
### VIVIFY

Tin production can be used as a Papan attraction to attract people from other cities or countries to increase the Papan population. The workshop is available for all ages, allowing them to craft their pewter dish. Classes are provided for all the people who want to learn how to prepare tin. Discover the composition, unique properties, and application of pewters. A museum that allows visitors to learn the history of tin in Papan, showcasing the evolution of tin. Live craftsmanship shows increase visitors' interest in how casting, polishing, and assembling are conducted.

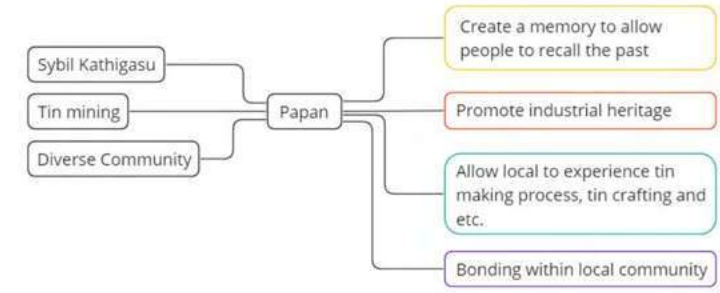


# VIVIFY : Let The Community Liven Up Again

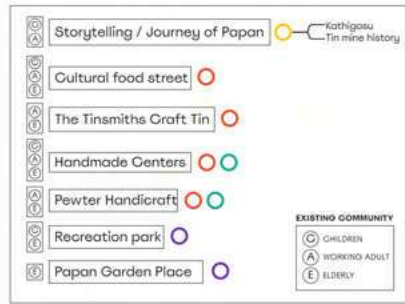
Semester 6  
Teoh Wan Xuan 1001851841



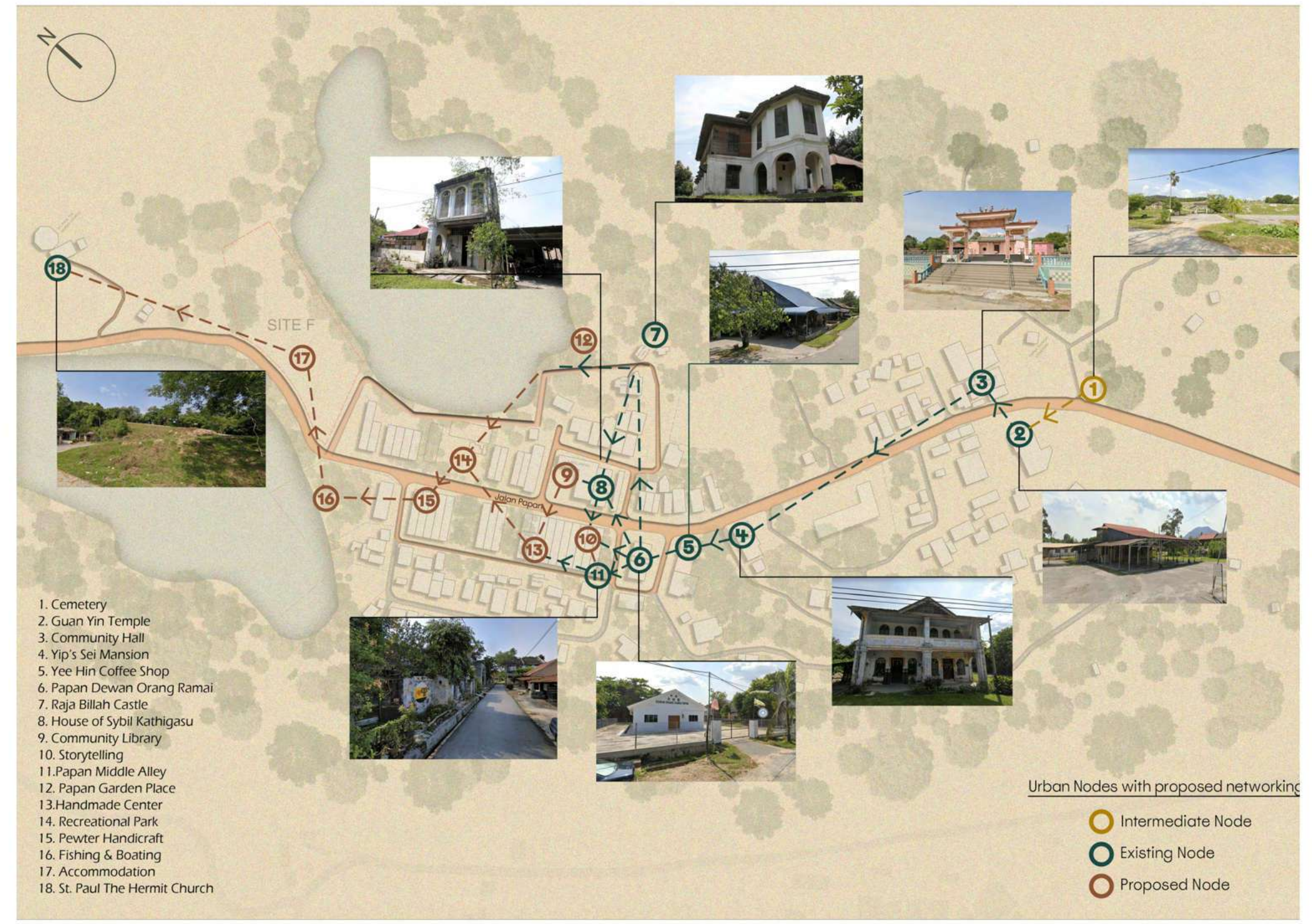
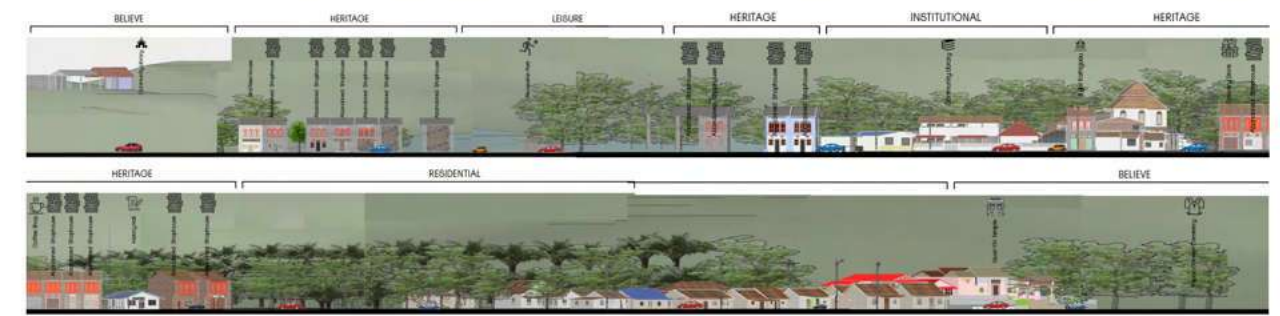
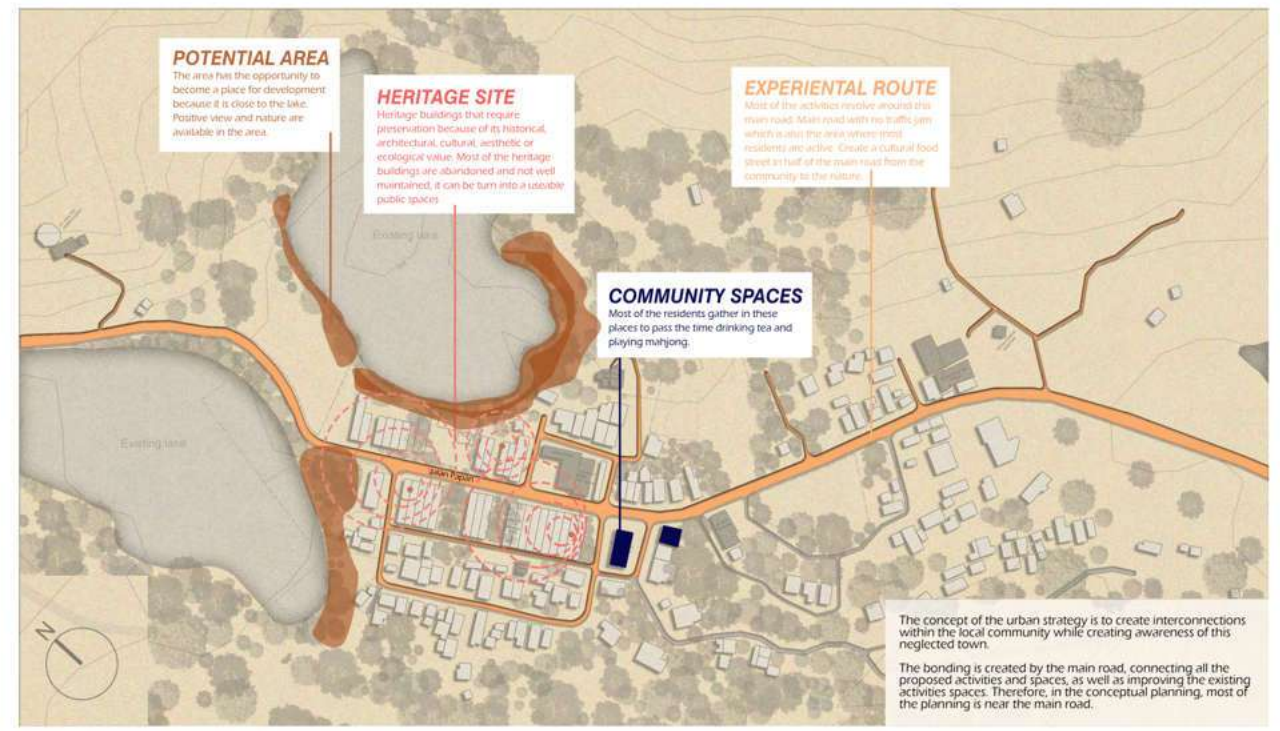
There are a lot of problem that papan need to be improved, proper preservation and improvement of historic buildings, and how to keep more people in papan, allowing this community to grow.



The intention on how to improve Papan.



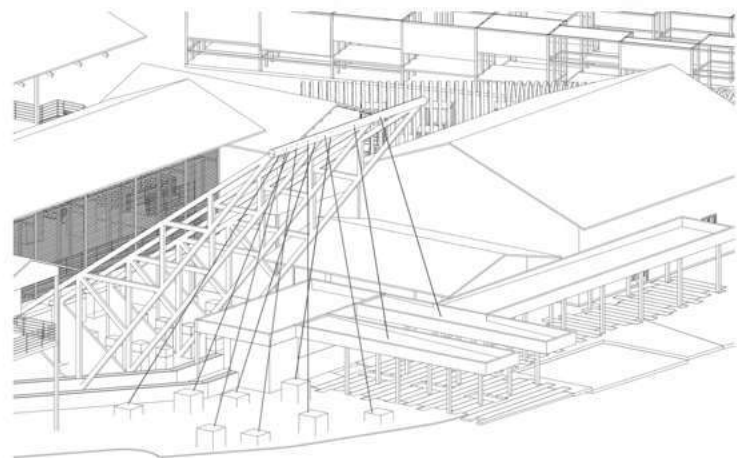
Different programs are created based on different targeted groups, which also connects them and aims for the programs specified by intention.



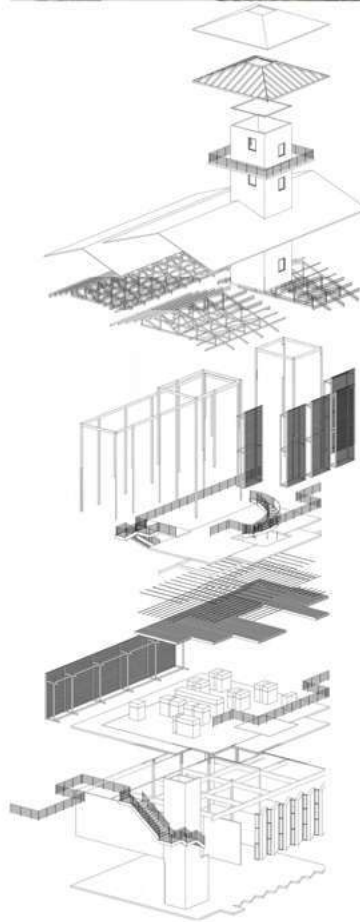


# TINFINITY ZONE: Infinite in size and potential towards Papan

Semester 6  
Teoh Wan Xuan 1001851841



The concept of TINFINITY ZONE aims to create a zone for community that is infinite in size and potential. Through the main program experience of the project, to bring more people to Papan and tin mine is one of the reasons this place was once famous, allowing outsiders people know this community better. The weakness of Papan is that outsiders visit Papan, they have nothing to do, they will just stay here for half a day and then leave. Through the proposed project, let them have the opportunity to stay in Papan for a period of time, attract more people to come in, expand the community, and make the community lively. The steel structures placed at the entrance is to give a tin dredger kind of impression to visitors. The structures connecting with several cables while the cables are connecting with concrete blocks that allow people to sit on it. Visitors enter from the entrance, straight to 2 ways- the main space of the building, Storytelling and outdoor activity, Cultural street.



## CULTURAL STREET

When people passing through the main road of Papan, this place is the first activity they saw. Attract people by giving the lively impression at first. The street provide food, products that made from tin such as cups, plates, vases, pewter souvenir and so on.

## PLAY-A-PART GALLERY

Within the cylinder, providing an interactive and engaging experience for adults and children alike. Visitors are invited to embark on their own exploration, unlocking the secrets and wonders of tin in an immersive and educational manner.

## COMMUNITY LIBRARY

Cultural street is leading them to the back of the main building and the community library where adults and children can play around with the structure. Books inside a box and placed at the entrance of the space. People can lay, stand, sit and explore here.





## Scenes From A Memory / A Journey of Reminiscence

Semester 6  
Nurarrisa Zulaika 1001851316

### TRAGIC TALE OF PAPAN....

Papan,  
The unluckiest town in Perak,  
The tragic tale of the forgotten,  
The mysterious abandoned town,  
Waiting for the glory day,  
The glory of being alive,  
Although there was quiet and mystery,  
Papan was full of colourful history,  
The abandoned building lining the street,  
Recall a glimpse moment of tragedy,  
Remain in the mind of memories,  
Papan,  
Waiting for the day of glory,  
In the world of modern society,  
Glory of the dream blossomed in my mind,  
To awaken a form of identity,  
To be the crowning moment of glory,  
Papan...

### THE DECAYING TOWN...

The town that appries story,  
About communities that thrived living,  
The timber of the mandailing,  
Chinese rise with tin mining,  
The woodcutters were the Malays,  
While the Chinese were the sawyers,  
Both rise in the stories,  
Building the town built communities,  
Known as the ghost town,  
Papan lose an amount of living,  
The people were forced to move,  
Due to the decaying of buildings,  
Now, the city is slowly fading,  
Leaving nature over the building,  
Slowly occupied by nature living,  
Accepting the fate of losing...



### GLORY OF PAPAN....

Papan lost to decay rapidly,  
Despites for its rich history,  
Although the town looks scary,  
It tells about past glory,  
Papan narrate story of Perak,  
Scene of glorious industrial heritage,  
The success of the past tin mining,  
Chapter of the warrior Sybil,  
Papan deserves a second chances,  
Papan not just dead and the dying,  
Papan is a place for living,

*Breathing the slice of history,  
Glory in the mining,  
One of the industrial heritage living,  
Opening the eye of surviving,  
For the world knowing...*

*Papan deserves second chances.Papan deserves the glory.People of Papan deserves to be known for the sacrifices and stories. Papan will rise to their glorious past, the local business, cultural living of the Malays, Maindaling's and Chinese's communities.The glory of tin mining industry to be shared with the new generation.The beauty of the residents / home material,representing the town itself, Papan or timber for future generation and Papan people.*



# INTERLUDE

## Journey of Reminiscence

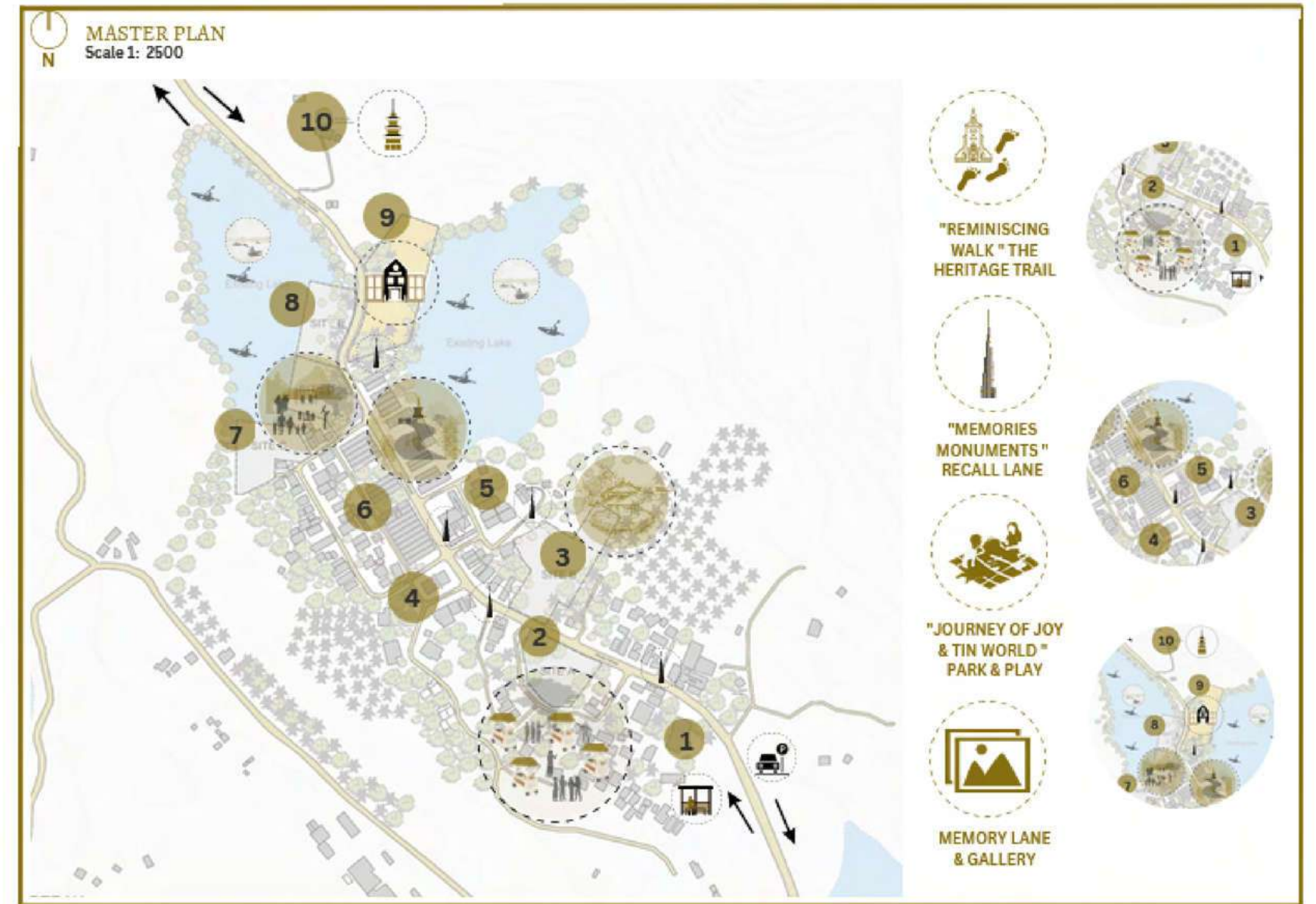
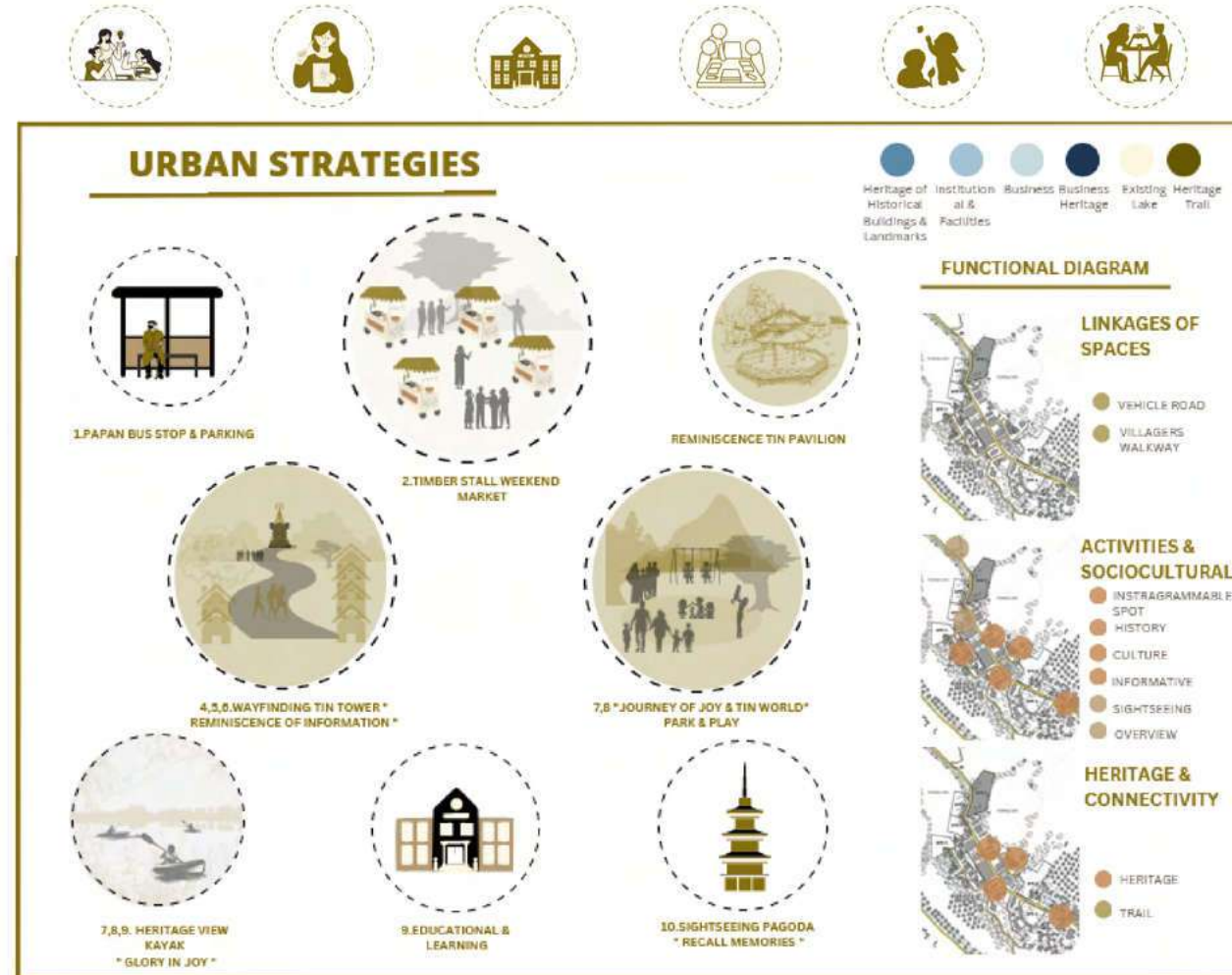
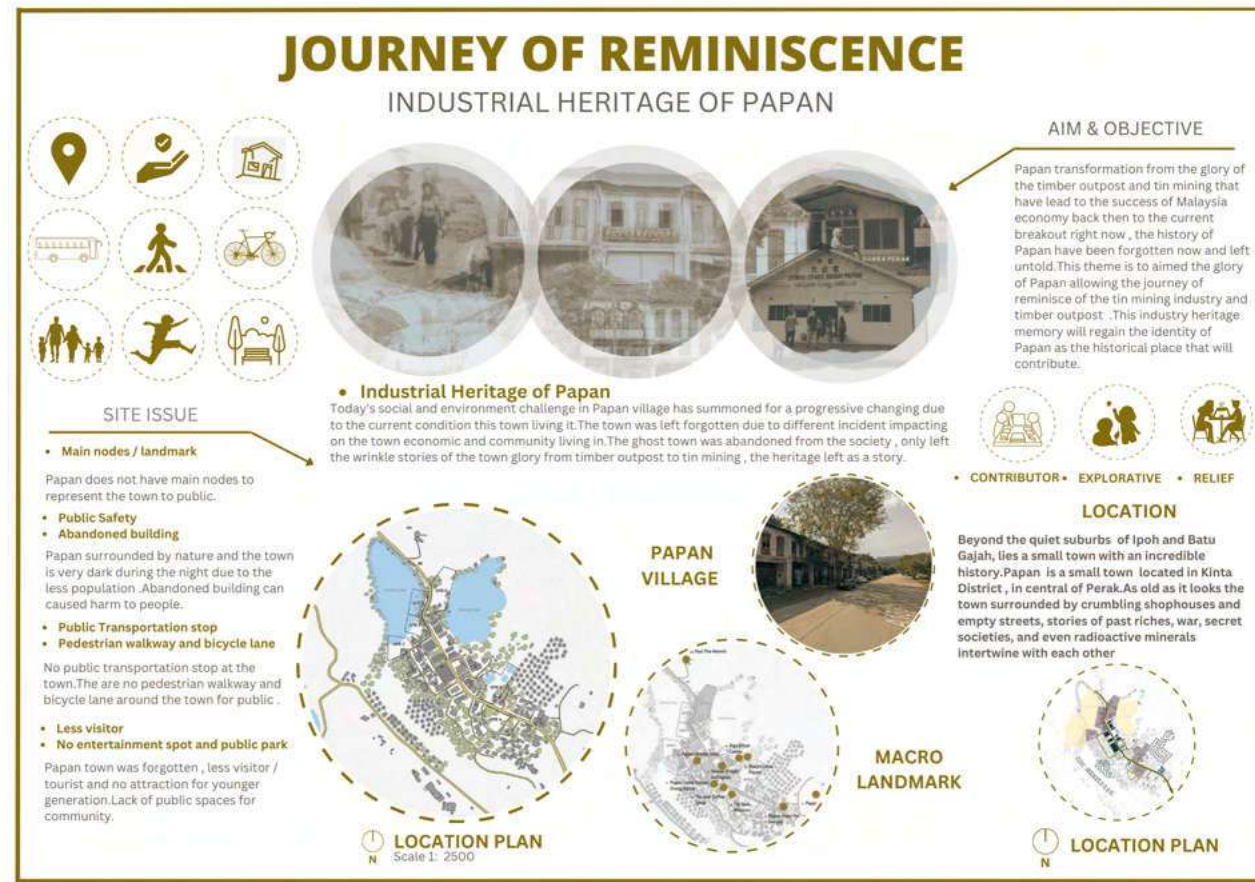
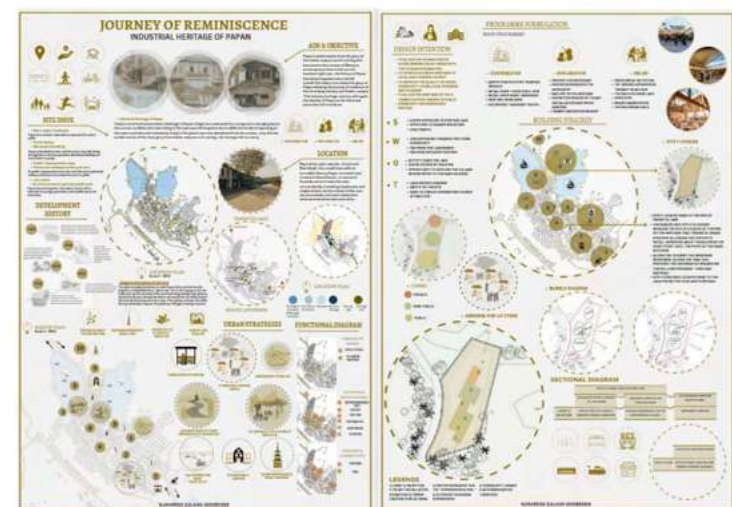
Semester 6  
Nurarrisa Zulaika 1001851316

### PAPAN'S INDUSTRIAL HERITAGE

Today's social and environment challenge in Papan village has summoned for a progressive changing due to the current condition this town living it. The town was left forgotten due to different incident impacting on the town economic and community living in. The ghost town was abandoned from the society, only left the wrinkle stories of the town glory from timber outpost to tin mining, the heritage left as a story.

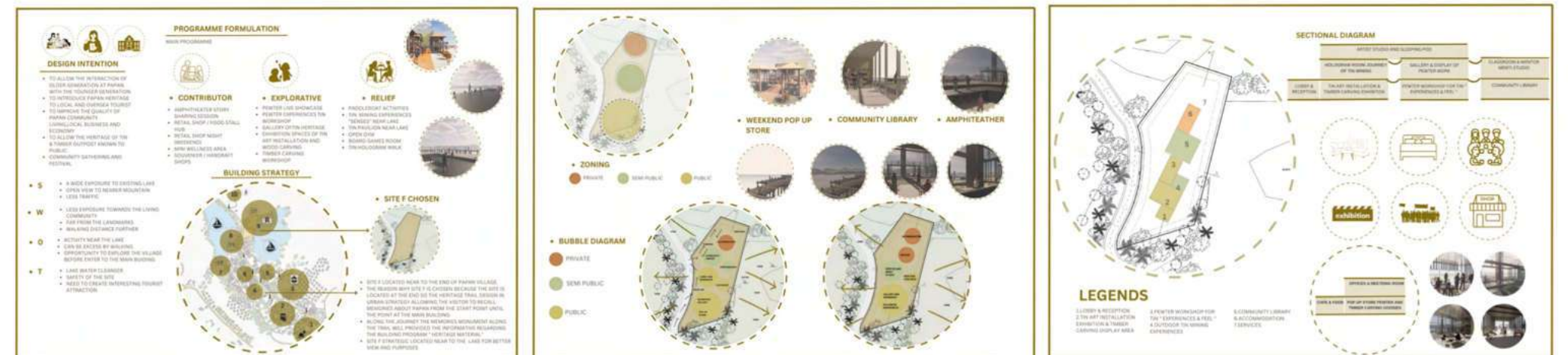
### AIM AND OBJECTIVE

Papan transformation from the glory of the timber outpost and tin mining that have lead to the success of Malaysia economy back then to the current breakout right now, the history of Papan have been forgotten now and left untold. This theme is to aimed the glory of Papan allowing the journey of reminiscence of the tin mining industry and timber outpost. This industry heritage memory will regain the identity of Papan as the historical place that will contribute.



### LOCATION

Beyond the quiet suburbs of Ipoh and Batu Gajah, lies a small town with an incredible history. Papan is a small town located in Kinta District, in central of Perak. As old as it looks the town surrounded by crumbling shophouses and empty streets, stories of past riches, war, secret societies, and even radioactive minerals intertwine with each other



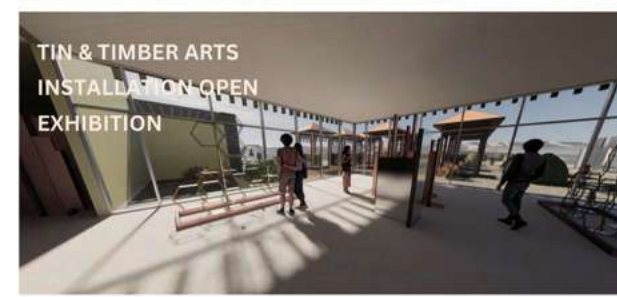
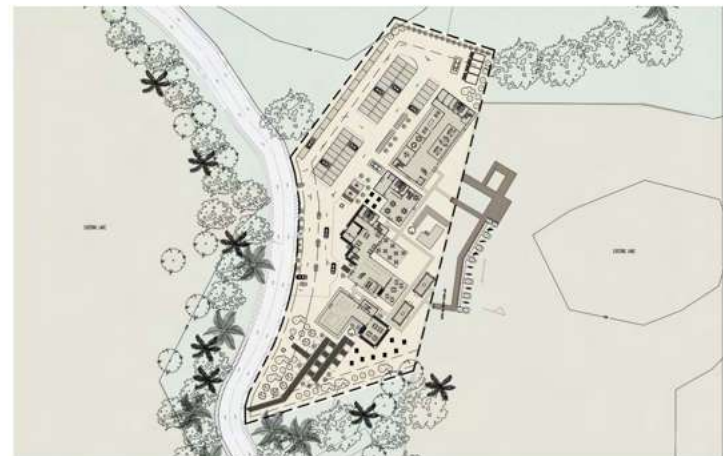


# EPILOGUE

## KENANGAN (回忆 Huíyì)

Semester 6  
Nurarrisa Zulaika 1001851316

"KENANGAN", A journey of Reminiscence is a learning and community center that intend to preserve the heritage of memories in Papan. The reason is to represent Papan's identity and revive the glory of Papan to the world and representing the value of the community. The heritage of tin industry that once was the biggest contributor to the economy should not be forgotten. The journey of reminiscence of tin industry in Papan should be preserve as part of the learning knowledge. A place to educate and allowing people especially the younger generation about tin mining, Papan heritage, Papan's community and will become an opportunity to upgrade the economy in Papan from dying and forgotten by people. The concept is also to serve the community allowing them to revive and reconnect with people, the opportunity for them to share their journey of reminiscence through their story, that's what 'KENANGAN' concept about. A legacy of knowledge regarding the industry of tin mining, the historical value and people that should be continue and preserve for the better future. "You have to know the past to understand the present" - Carl Sagan.



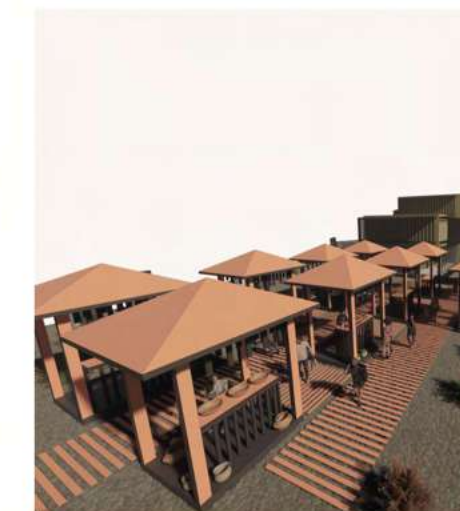
**Heritage Walkway "Copper Bridge"**

Walking gallery through the copper bridge is design to represent the story of heritage in Papan



**Kenangan Pop Up Store & Retail shop**

Pop up retail shop that is design for the community in Papan to accomodate the local business such as the well known "Pau" in the town



**Performances Amphitheater**

Kenangan performance amphitheater design especially for Papan's community. To allow the inter-generational interaction



**Kenangan Metal Deck Kayak**

Kayak activities is part of the building programme to allow people to connect with nature and the memories from history of the lake.





# The Forgotten Compassion

Semester 6  
Arafa Binte Islam 1001645727

In the dark, the concealed utterance of the feeling is silenced. A paint that steadily changed blue over time to mouldy green from green to grey.

White turns stale, decaying, and yellow.

Nobody is aware of the lasting effects of their selfless acts in the past. Darkness pulls a cart loaded with skulls that are mercilessly being taken by death, from the cry to the delight service of empathy.

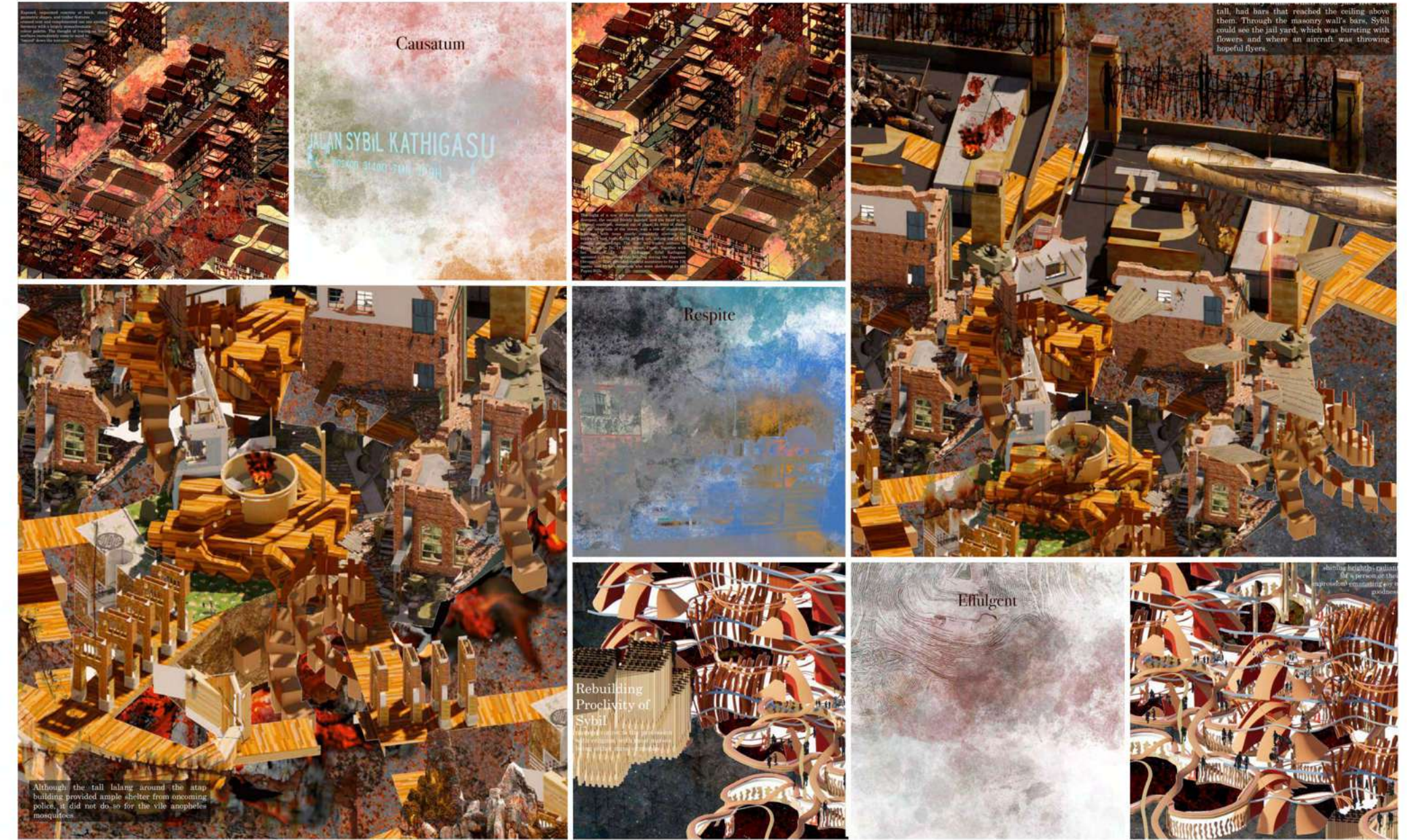
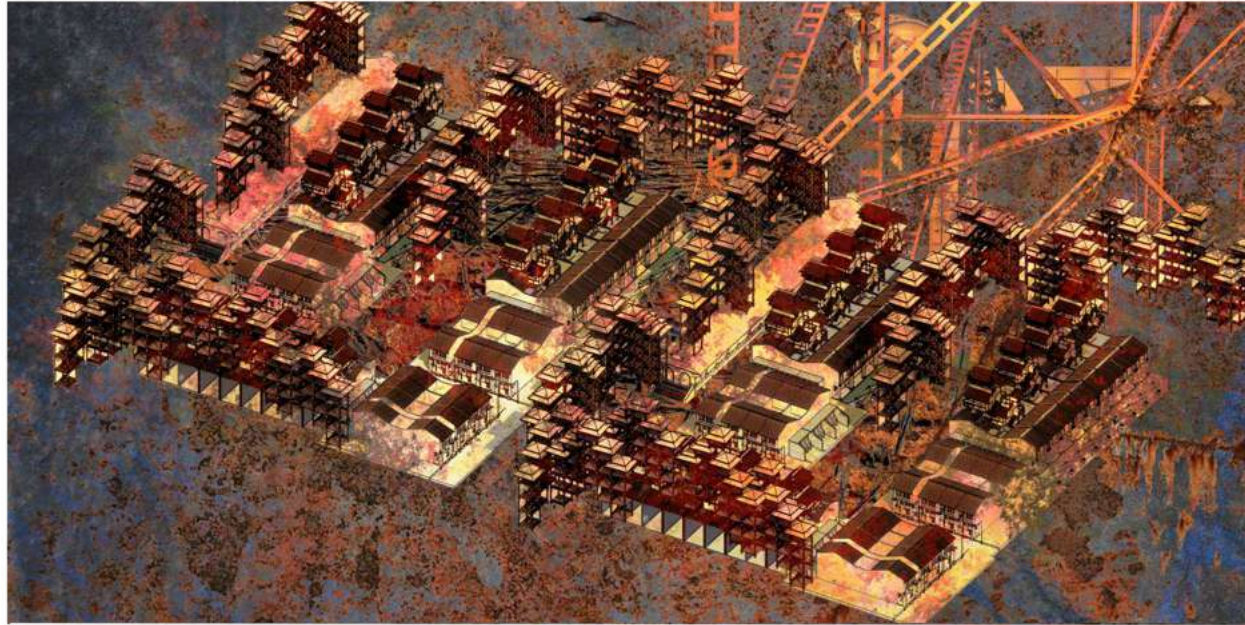
Release of the soul from the flesh Arson tosses away from the street where there are various painted cubist images developed from visual themes; the recalled vision emerges piece by piece from shards of recollection.

The perception of life in a demolished house sparked by the ruins and stains left on the end wall of a neighbouring house is a fascinating reminder of the ways of human memory, but the most forgettable of all were the walls themselves.

The town's glory days ended abruptly due to a downturn of valuables.

The exquisite shophouses have lost much of their past charm, but they still serve as a symbol of the town and a reminder of its rich, storied history.

It was time to oversee the revival of community life and the arts Rising from failures and, most importantly, rising with our face staring forward to the future.



It was time to oversee the revival of community life and the arts Rising from failures.

Try to have a rest behind a hedge.  
In the eyes of suffering, joy and faith.

After a brief period of darkness, a chorus of protesters emerged.  
Tortured and imprisoned for her war role.

Exhausted by sorrow and void of future hope.

The weeks of questioning that followed remain foggy in recollection like fragments of a nightmare.  
One of the bravest, yet underappreciated, individuals in Malaysian History is Sybil.

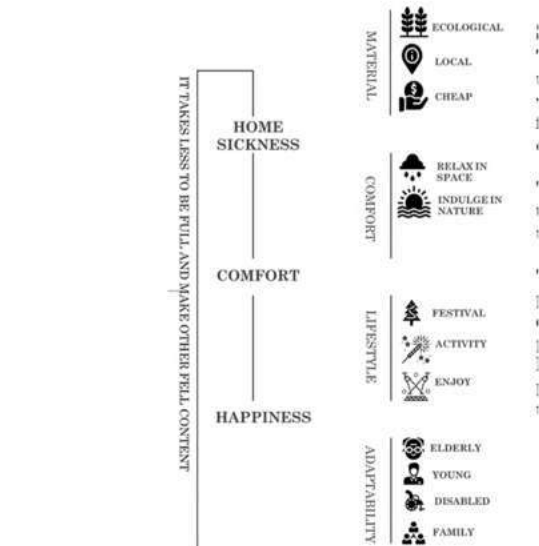


# SOIRÉE

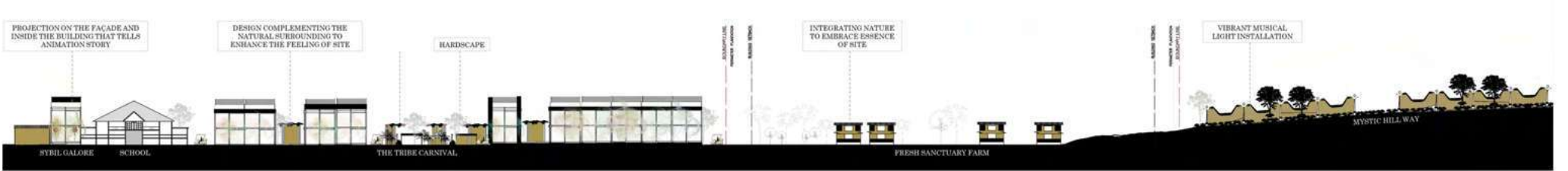
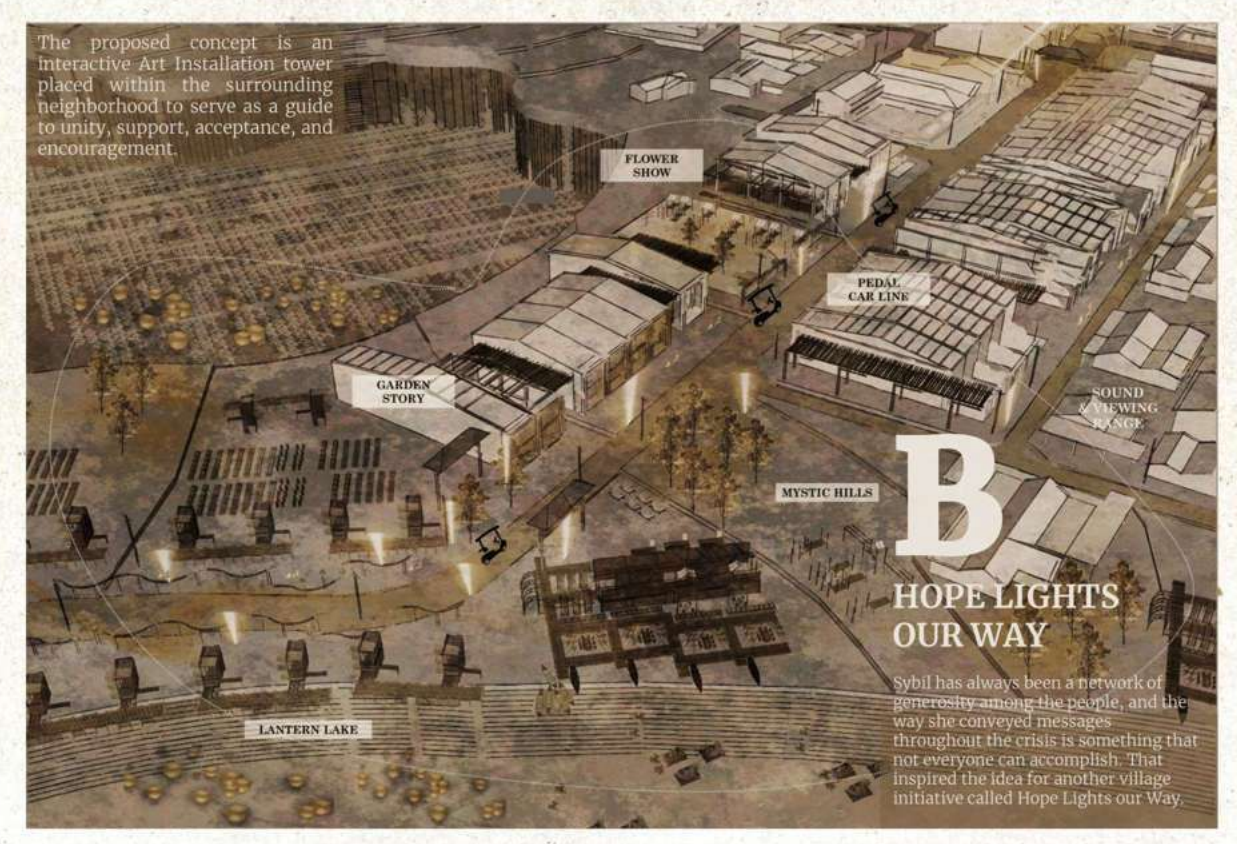
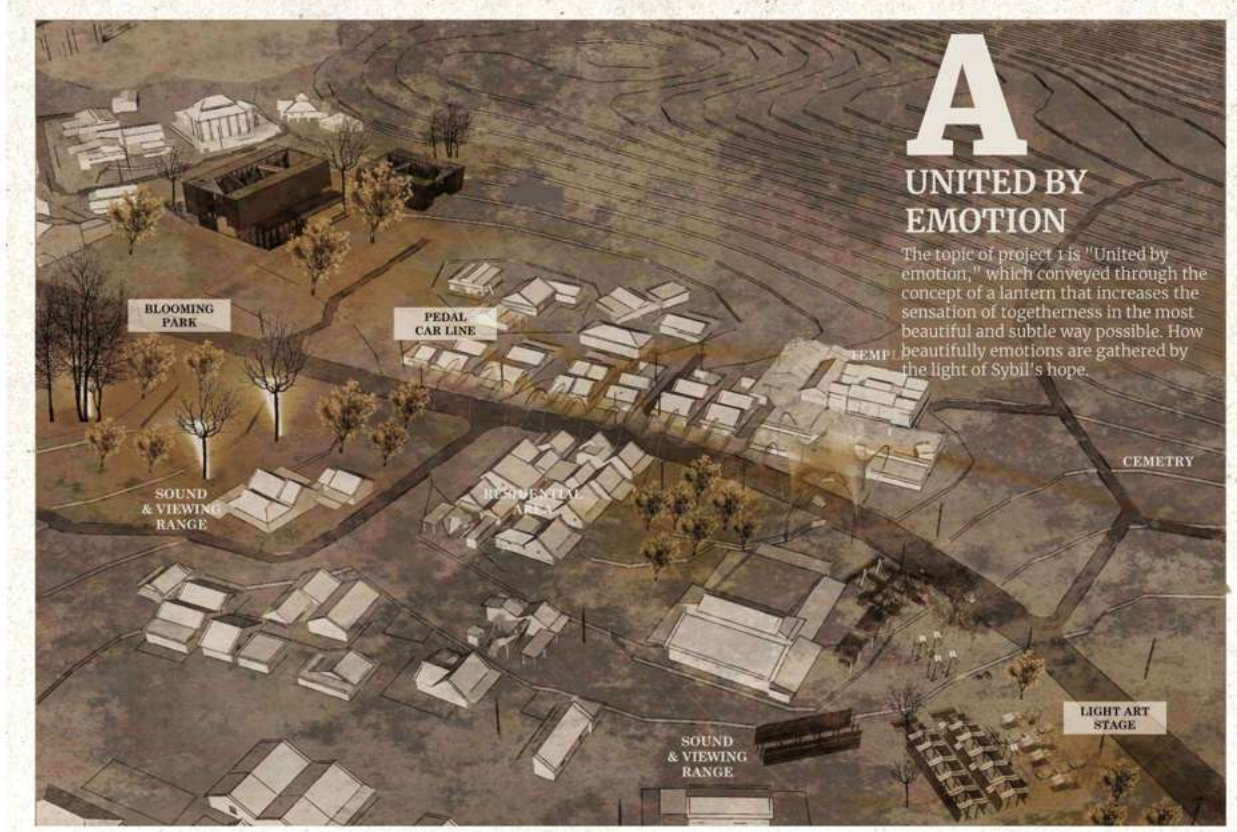
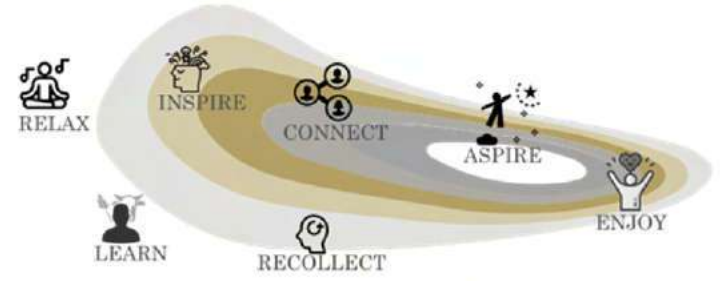
## Mysterious Pathway to Lit up your Soul

Semester 6  
Arafa Binte Islam 1001645727

A space build in an abandon village you can almost say it's a private village, but the locals here took the initiative to gather and enjoy each others company while celebrating festivity of Sybil's Birthday. It is inspired by the lantern that consist of material metal and wood frame covered by paper.



IT TAKES LESS TO BE BRIGHT THAN TO BE DARK  
THE EMPATHY BRIDGE PROJECT PORTRAYED WHAT MADE SYBIL TO HAVE UNFADED HOPE FOR BRIGHT FUTURE



**Mission**  
To design a self build community project by teaching the local how to use existing materials creating quality living environment. Media agencies will report this project that can promote the local investment. When the project is finished, they can relax, drink, read and view nature here, In addition to meeting the comfort needs, it can also give them the hope for the future.



# PAVE Media Retreat Center

Semester 6  
Arafa Binte Islam 1001645727

Sybil Kathigasu's use of her hidden radio for alerting the town kept many soldiers, families, and villagers safe during the war. In remembrance of it, a media retreat centre has been designed, which will serve as an epicentre of Information for enthusiasts to share their unique experiences in the abandon village with the rest of the world.

Throughout the pave it offers a multi-sensory installations in which visitors can immerse themselves in the thought process of sybil. It takes visitors on a journey along the classical music, the digital screening tributes sybil. During the retreat, utilize the community hub, a central media hub with large lounge theatre, podcast and journal studio. It features cafe area, newspaper and magazine office along with kayak deck towards the outdoor area. The Chalet allows the user to have a personal space to self reflect and enlighten their creative side to work in peace. There is a day spa that need to book a treatment during the stay.



PAPAN VILLAGE NEWS

MAY 02, 2023

## THE VOICE

**THE TALES OF WAR THAT DAZZLED A SMALL TOWN**

**EACH YEAR THE VOLUNTEER BOARD PLANS SUCCESSFUL EVENTS**  
All of these events are made possible through a collaboration of the sybil foundation, the village and local business sponsorship. We take a lot of pride in bringing the community together

**HISTORICAL WISDOM CAN OFFER LESSONS IN NEW ERA**

CONVENTION CENTER FINDS NEW ROADS WITH UNCONVENTIONAL EVENTS

**SAVE THE DATE FOR THIS YEARS SOUL FAIR**  
SEVERAL DEDICATED VENDORS ARE RETURNING, ALONG WITH NEW

MUSEUM DEVOTED TO SINGLE ARTIST ABOUT AROUND THE WORLD, CAN BE NICHE SPACE FOR ART LOVER.

**IT'S A HOLIDAY GIFT GIVING TIME**  
COME TO THE PHOTOBOOTH WITH YOUR LOVED ONE AND PRINT YOUR FAVOURITES!

**FINDING VOICE IN THE GHOST TOWN**  
MR LAU EMBRACES HIS FATHER'S HOMETOWN

**PAPAN WOMENS CLUB**  
NEW LOCATION!

**FAMILY & FRIENDS JOIN US FOR AN EVENING OF MOVIES!**

**NEW WELLNESS CENTER**  
OPEN HOUSE!

**NEW HOMES, NEW LIVES, RISE FROM RUINS**

**DIGITAL THEATRE GALLERY**  
Journey Experience

**MEMORY PAVILION**  
By Sybil Kathigasu Foundation

**THE TRIP**  
A road journey that shows views to appreciate nature that symbolize when sybil left her place to find shelter

**THE RAY**  
A music tunes in showing the bright light that can create curiosity to move further

**THE LINE**  
An animation story shows colorful days of life that can make you happy which symbolize when sybil found family in strange place.

**THE CAVE**  
This space shows blank mind when sybil just reached new place trying to fit in amidst of war, various light effect that can calm mind.

**THE LOOP**  
Room full of window showing shadow of activity outside. It express how hope can still be alive for longing for loved one in war prison

**THE RAGE**  
Shows hidden area where radio is played in a tone that explains what its like to long for Goodnews



# Papan Phenomenon

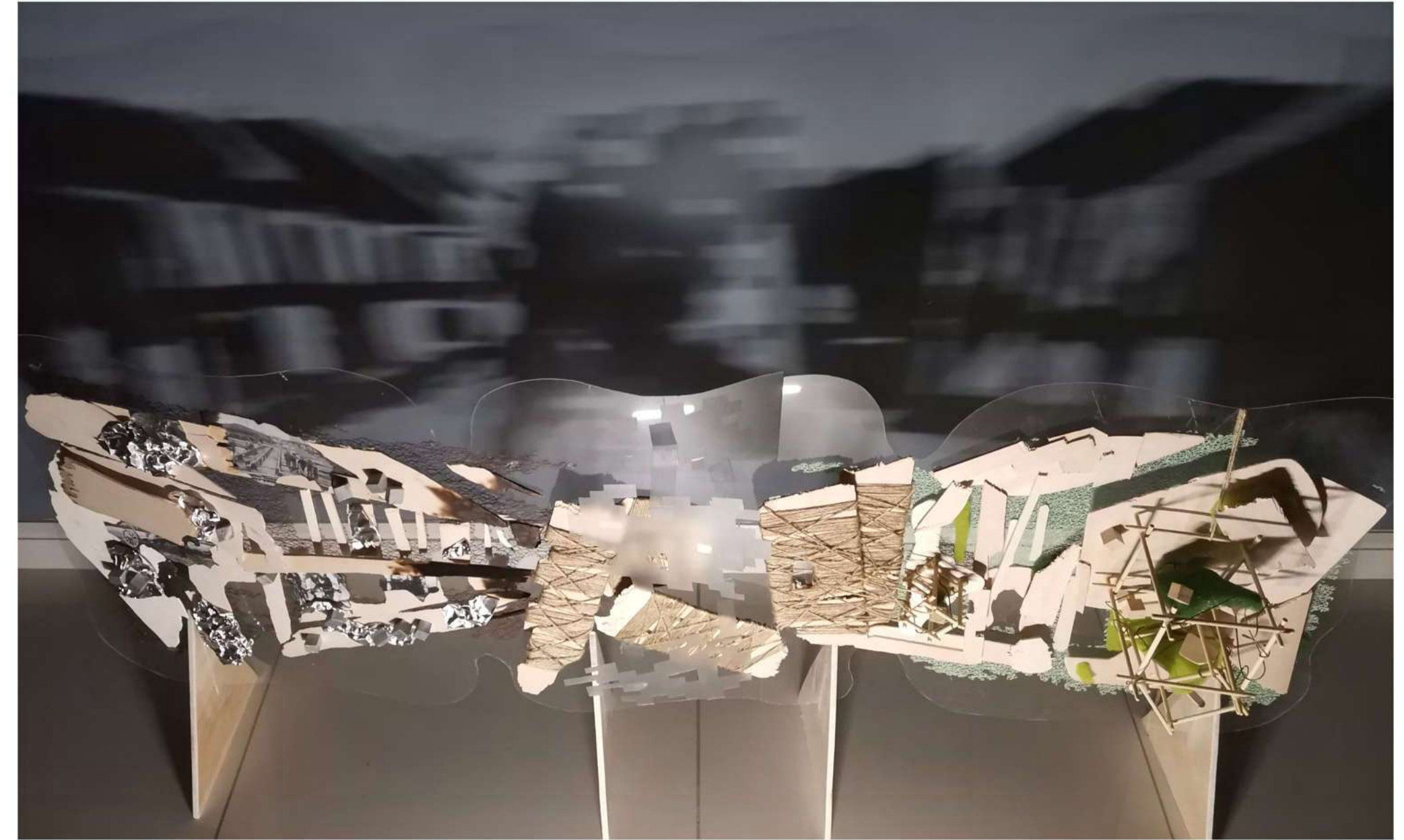
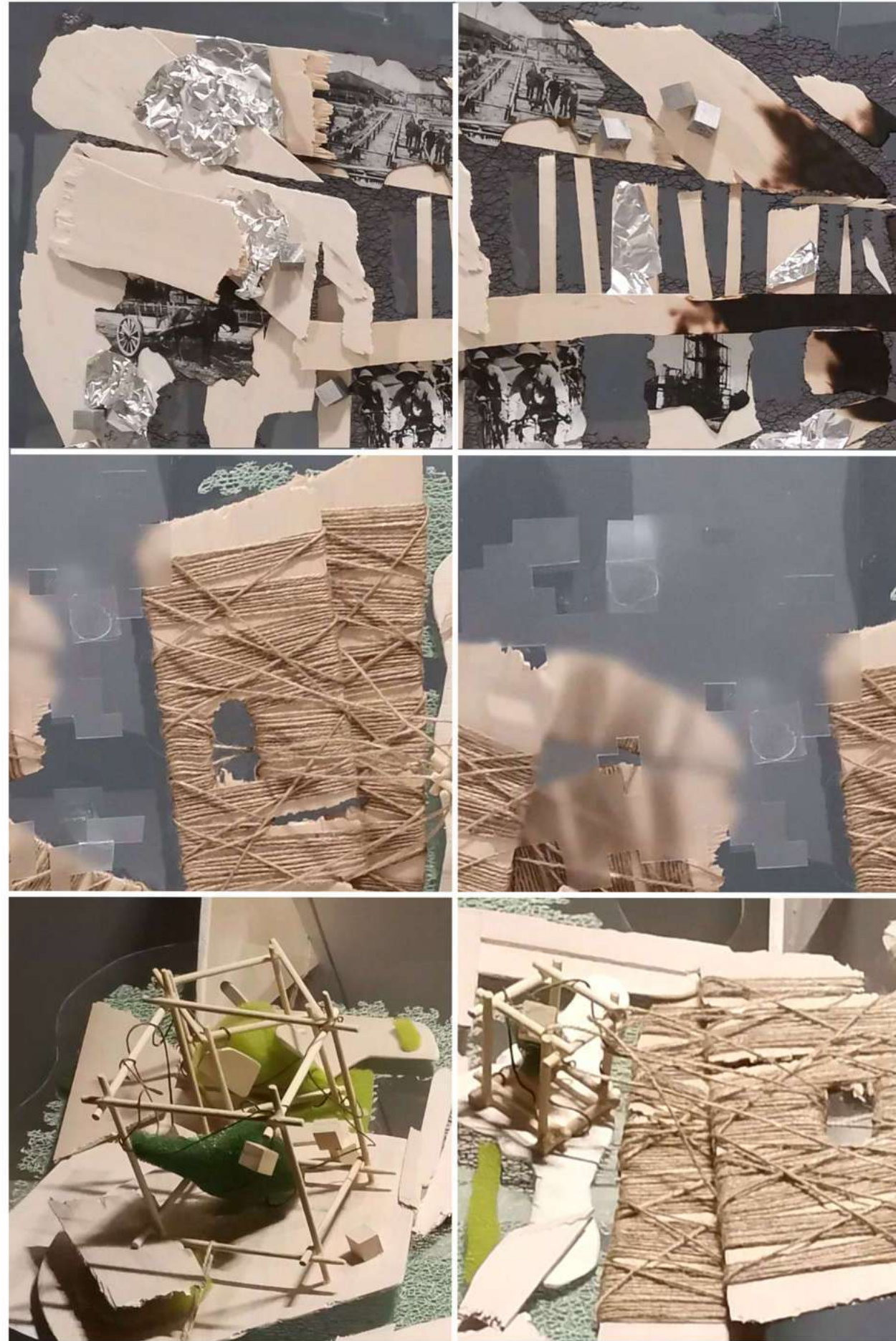
Semester 6  
Lim Shi Xian 1001852812

Pekan Papan was a great town,  
Justifiable activities and way of life,  
Provided first wood of Chengal timber,  
Substantial development of tin mining.

Japanese war arrived in Papan,  
Cracking yttrium causing radioactive,  
Climate changed the Papan,  
Environment qualities fall off.

Papan become ghost town,  
Crumbling shophouses and deserted streets,  
Be left over elder people,  
Tombstones of its forgotten past.

Reconnect back the Papan's values,  
Neglect of thinking traditional ways,  
Developing via technology and co-exist,  
Regenerate the cultural heritage value.



Pekan Papan has become a ghost town in Perak, with crumbling shophouses and deserted streets. Only a few shophouses and a temple remain from the elder people that left. Papan's old town is a living monument to the complexities of Malaysia's past and how far we have evolved as a heterogeneous society. Unfortunately, its rows of buildings today resemble tombstones of its nearly-forgotten past, only passed through by the regular residents and local farmers.

We architects must act in order to reconnect the cities to bring back their values, sharing the long target, make the city grown through technology, recycle, and co-exist, rather than constantly thinking in traditional means. As long as the purpose is to regenerate the cultural heritage value.

Whether or not they are fulfilled, speculative and polemic visions of urban futures reflect the culture in which they are created and have significant impact on public perception.



# INTERLUDE : INNOVATING THE FUTURE OF LUMBER

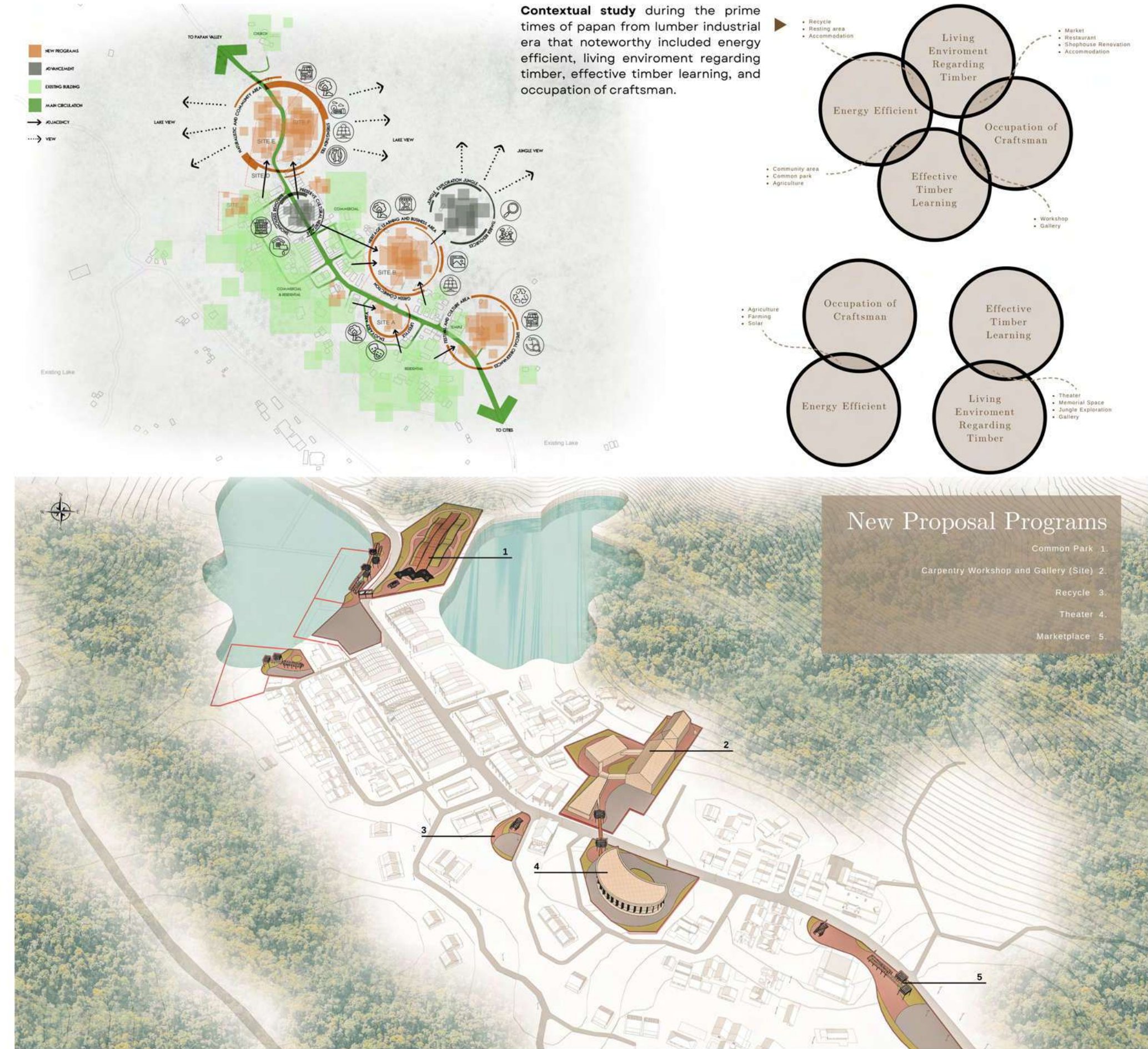
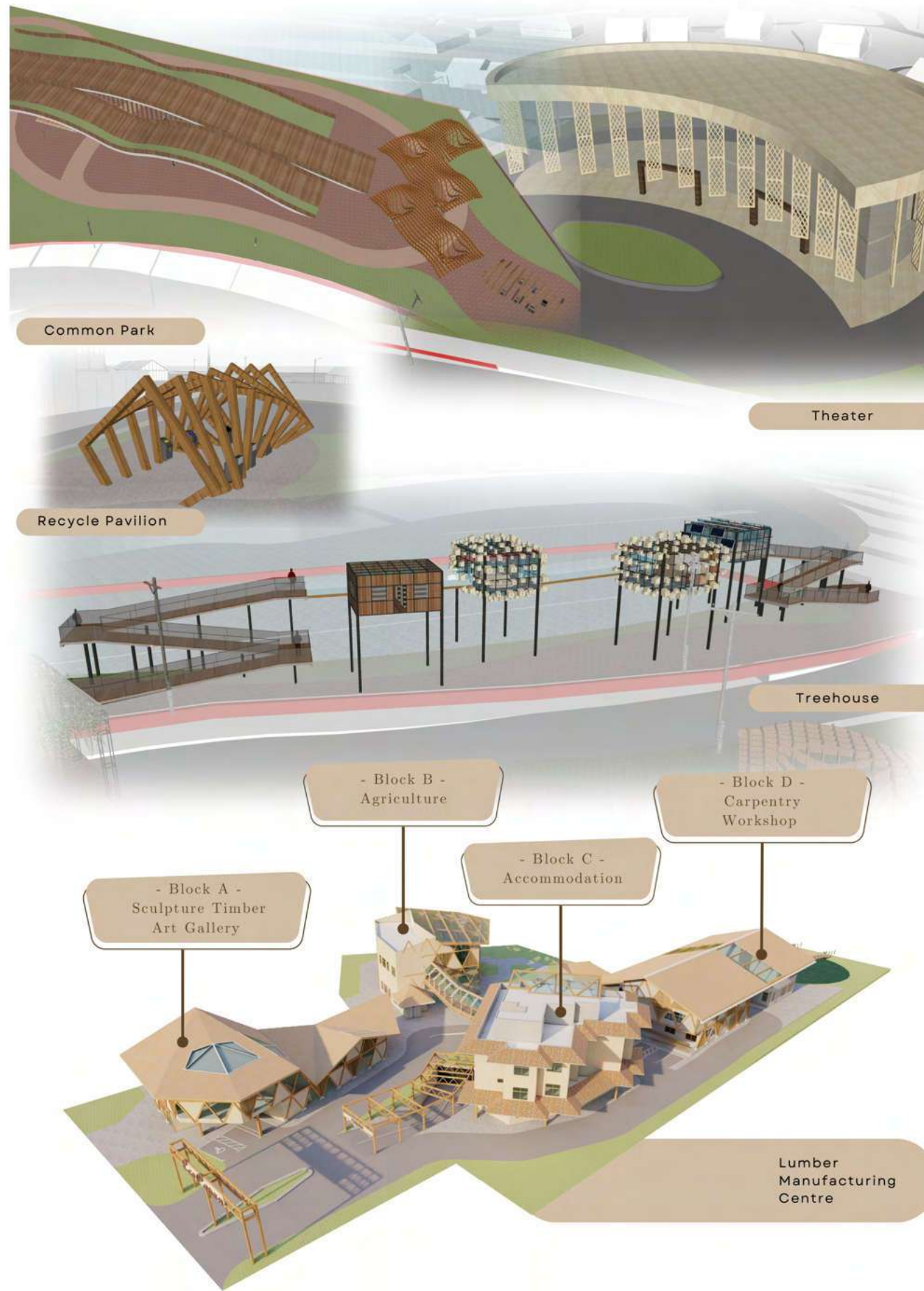
Semester 6  
Lim Shi Xian 1001852812

The urban strategies focus on enhancing the local lifestyle, showcasing timber's charm, boosting the economy, improving Papan's image, and attracting foreign visitors. These proposed programs are rooted in a contextual study of Papan's past to revive its cultural heritage.

The common park serves as a focal point for diverse activities such as resting, playing, sports, jogging, and more. The theater building hosts dramatic performances, motion pictures, and other theatrical arts. The pavilion incorporates recycling and upcycling bins to promote sustainable living and gather materials for artistic endeavors.

The treehouses offer unique experiences and scenic views of the lake. They include a solar treehouse that generates electricity, a birdhouse-themed resting place, a treehouse restaurant, a convenient market, and a cultural art/memorial space that portrays Papan's history through artistic expression.

Carpentry, a skilled craft focused on cutting, shaping, installing, and maintaining structures, will fulfill various tasks based on client requirements, including installation, repairs, design, and cutting.





# EPILOGUE : HARNESSING TECHNOLOGY FOR EFFICIENT LUMBER

Semester 6  
Lim Shi Xian 1001852812

The lumber manufacturing center plays a vital role in the wood industry, producing various products while prioritizing timber quality through technological advancements. It enhances the overall experience and strengthens the connection between Papan and its residents.

Timber bridges offer sustainable alternatives with a low carbon footprint, blending seamlessly with the environment and complementing different architectural styles. They provide functional walkways and enhance the surrounding beauty.

The building showcases a double-story diagrid structure made of high-performing Laminated Veneer Lumber, featuring precise dovetail node joints that highlight exceptional craftsmanship.

Vertical agriculture offers benefits like increased crop yields, reduced water consumption, and decreased reliance on fossil fuels for transportation. It addresses food insecurity in urban areas and has the potential to revolutionize sustainable agricultural practices.

The carpentry workshop provides access to specialized tools, shared workspaces, and opportunities for learning, collaboration, and feedback among woodworkers.



Bridge View Perspective



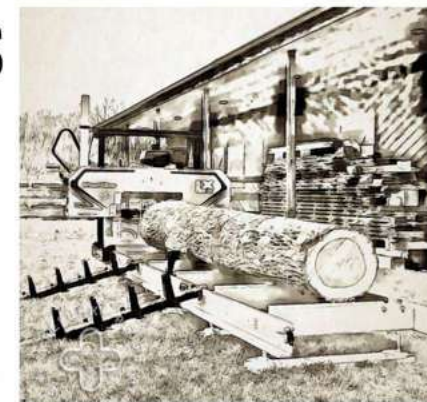
Timber Diagrid Facade



Vertical Agriculture



## Timber Technology



**Automated timber processing machines**  
Automated machines, such as sawmills and planers, can reduce the amount of time and labor required to process timber, thus reducing costs and energy consumption.



**Power tools**  
Power tools such as electric chisels, angle grinders, and rotary tools make wood carving faster and easier than traditional hand carving tools.



**Power washers**  
Power washers can be used to clean timber surfaces and remove dirt, grime, and other contaminants.

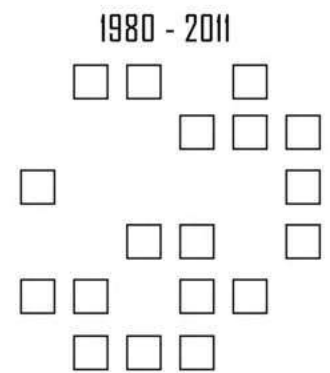
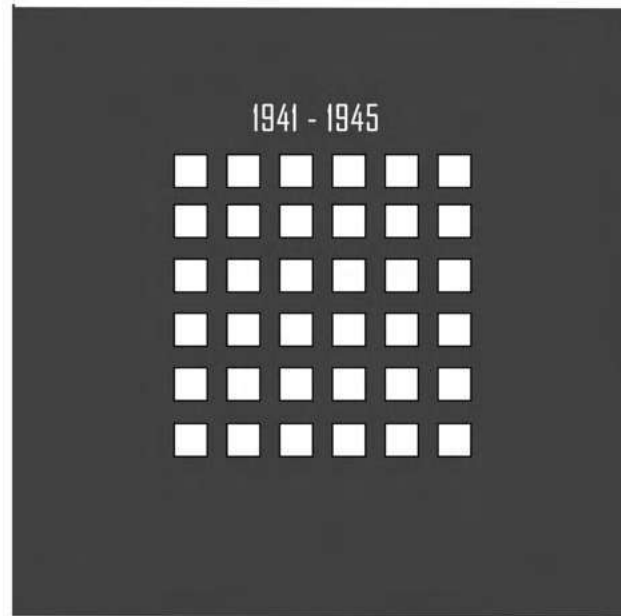
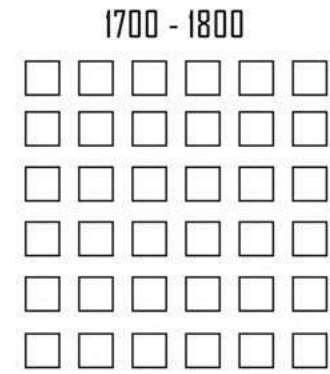
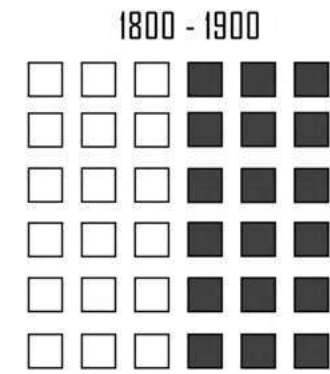


**Timber preservatives**  
Preservatives such as creosote and copper-based treatments can be used to protect timber from decay.



# An Ode to Papan

Semester 6  
Lian Jia Le 1001849989



"They said it was fighting for the pride, but all they accomplish is stir up needless conflict between one another.

They said it was to protect their family, but all they accomplish is letting their loved ones worry about them all day.

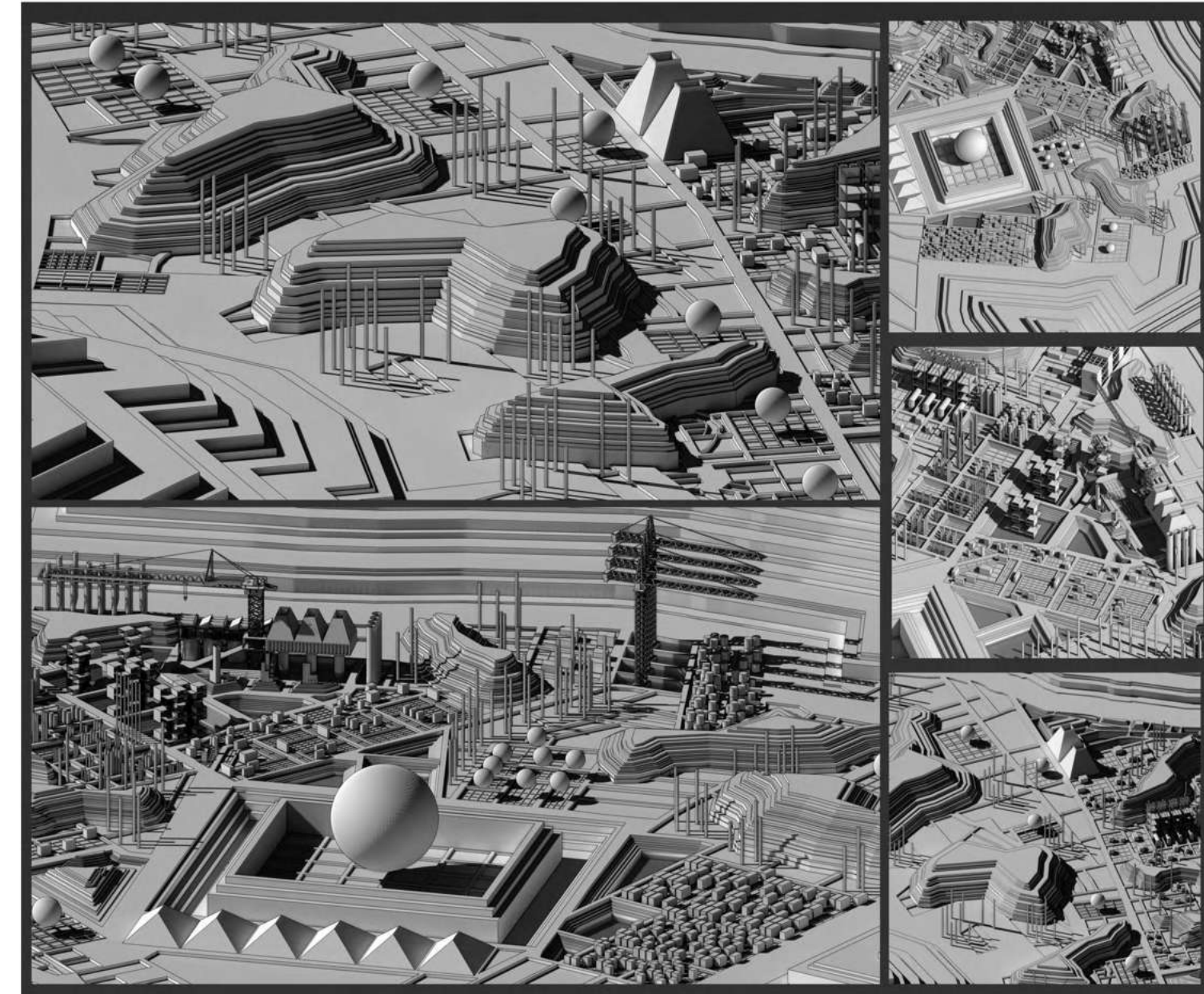
They said it was to secure their asset, but all they accomplish is rioting in the streets that leave a trail of destruction."

The abundant resources in the Papan village's stake became a factor in plunging the village into deapair. The guilt and selfishness of the capitalists turned the village into a fear of radiation and chemical waste. The papan edured the British and Japanese colonial periods, but it perished in the face of the world's fast progress."



"THE MACHINERY MONSTER"

"It brought by the empire , but it doesn't bring in locals , it brings invaders wealth."



They can defeat our armies, but they will never defeat the Malaysian nationalism. We show our greatest bravery and spirit when we fight for our own liberty. We will have justice and victory by the end of the day.



THE END OF THE PEKAN PAPAN VILLAGE



Papan village was once renowned for its spirit of unity, as its inhabitants fought relentlessly for their justice and freedom. they refused to bow down before the "monster," even in the face of the strongest empires such as the British and the Japanese. However, no glory can last forever, and nowadays, Papan has been forgotten by history and has become an abandoned village.

Worse still, Papan is on the verge of being wiped out from Malaysia's history, as the capitalist monster plans to demolish Papan and replace it with a new project. it is imperative for the villagers of Papan to rekindle their spirit of unity, just as their ancestors did, in order to protect the future of their village.

Hence, it is time for the people of Papan to stand together once again and demonstrate their unbreakable will to safeguard their village's heritage and legacy. they must resist the forces that seek to destroy their community and preserve Papan's historical significance for future generations.




# REUNITY OF PAPAN

Semester 6  
Lian Jia Le 1001849989

Papan village was once renowned for its spirit of unity, as its inhabitants fought relentlessly for their justice and freedom. They refused to bow down before the "Monster," even in the face of the strongest empires such as the british and the japanese. However, no glory can last forever, and nowadays, papan has been forgotten by history and has become an abandoned village.

Worse still, papan is on the verge of being wiped out from malaysia's history, as the capitalist monster plans to demolish papan and replace it with a new project. It is imperative for the villagers of papan to rekindle their spirit of unity, just as their ancestors did, in order to protect the future of their village

Hence, it is time for the people of papan to stand together once again and demonstrate their unbreakable will to safeguard their village's heritage and legacy. They must resist the forces that seek to destroy their community and preserve papan's historical significance for future generations.

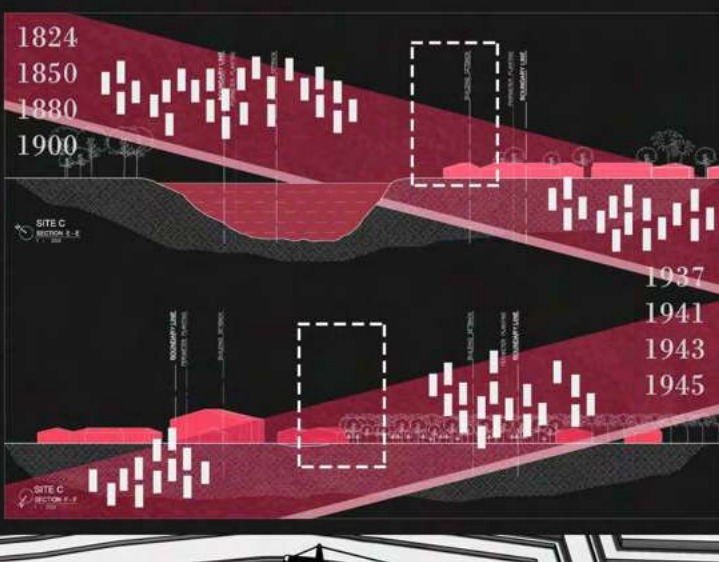


## THE EVIL CAPITALIST

PAPAN VILLAGE WAS ONCE RENOWNED FOR ITS SPIRIT OF UNITY, AS ITS INHABITANTS FOUGHT RELENTLESSLY FOR THEIR JUSTICE AND FREEDOM. THEY REFUSED TO BOW DOWN BEFORE THE "MONSTER," EVEN IN THE FACE OF THE STRONGEST EMPIRES SUCH AS THE BRITISH AND THE JAPANESE. HOWEVER, NO GLORY CAN LAST FOREVER, AND NOWADAYS, PAPAN HAS BEEN FORGOTTEN BY HISTORY AND HAS BECOME AN ABANDONED VILLAGE.

WORSE STILL, PAPAN IS ON THE VERGE OF BEING WIPED OUT FROM MALAYSIA'S HISTORY, AS THE CAPITALIST MONSTER PLANS TO DEMOLISH PAPAN AND REPLACE IT WITH A NEW PROJECT. IT IS IMPERATIVE FOR THE VILLAGERS OF PAPAN TO REKINDLE THEIR SPIRIT OF UNITY, JUST AS THEIR ANCESTORS DID, IN ORDER TO PROTECT THE FUTURE OF THEIR VILLAGE.

HENCE, IT IS TIME FOR THE PEOPLE OF PAPAN TO STAND TOGETHER ONCE AGAIN AND DEMONSTRATE THEIR UNBREAKABLE WILL TO SAFEGUARD THEIR VILLAGE'S HERITAGE AND LEGACY. THEY MUST RESIST THE FORCES THAT SEEK TO DESTROY THEIR COMMUNITY AND PRESERVE PAPAN'S HISTORICAL SIGNIFICANCE FOR FUTURE GENERATIONS.



1824  
1850  
1880  
1900  
1937  
1941  
1943  
1945

## REUNITY REBUILD RESTORE REDEFINE

### ZONE A 重生

ZONE A IS SITUATED BY THE LAKE, BOASTING AN EXCEPTIONAL LANDSCAPE. HERE, THERE IS A HUGE POTENTIAL FOR FUTURE ARCHITECTURE PROJECTS. ITS SCENIC SURROUNDINGS CAN SERVE AS A SOURCE OF INSPIRATION FOR ARCHITECTS TO COMPLEMENT AND ENHANCE THE ENVIRONMENT.

TARGET GROUPS: THE INTENDED GROUP THAT WILL BE THE MAIN FOCUS OF THE PROJECT OR CAMPION WILL BE INDIVIDUALS WHO ARE SITUATED WITHIN MALAYSIA.

### ZONE B 維新

ZONE B IS AN OLD COLONIAL-STYLE SHOPLOTS AND GREAT POTENTIAL FOR URBAN REGENERATION. AS THEY OFFER WIDE SPACE TO ATTRACT YOUNG PEOPLE BACK TO PAPAN VILLAGE. THESE SHOPLOTS PROVIDE A UNIQUE OPPORTUNITY TO PRESERVE THE HISTORICAL CHARACTER OF THE AREA WHILE REGENERATING IT FOR MODERN USE.


TARGET GROUPS: THROUGH REGENERATION, THESE SHOPLOTS CAN BE TRANSFORMED INTO MORE COMMERCIAL SPACES, CREATIVE STUDIOS, OR TRENDY CAFES THAT CATER TO THE YOUNGER GENERATION.

### ZONE C 守護

ZONE C IS AN OLD RESIDENTIAL AREA THAT IS GRAPPLING WITH SEVERAL ISSUES, INCLUDING A DECLINING POPULATION, HIGH RISK OF ABANDONMENT, INADEQUATE INFRASTRUCTURE, AND DISPARATED HOUSING.

TARGET GROUPS: ZONE C'S TARGET AUDIENCE WILL BE THE LOCAL RESIDENTS, WITH A FOCUS ON PRESERVING THEIR CULTURE.

IN ORDER TO REVIVE THE GLORY DAYS OF PAPAN, A FUTURE INITIATIVE COULD INVOLVE THE CREATION OF A THEME PARK THAT ACTS AS A STORYTELLER OF THE VILLAGE'S HISTORY AND CULTURAL HERITAGE. THE PARK WOULD NOT ONLY SHOWCASE PAPAN'S PAST BUT ALSO FACILITATE THE REESTABLISHMENT, RENOVATION, AND REDEFINITION OF THE VILLAGE BY REINTRODUCING ITS HISTORICAL HERITAGE, REINVENTING IT, AND MAKING IT ACCESSIBLE TO BOTH PAPAN'S INHABITANTS AND VISITORS FROM OTHER PLACES.



## THE REVIVE OF PAPAN LEGENDARY

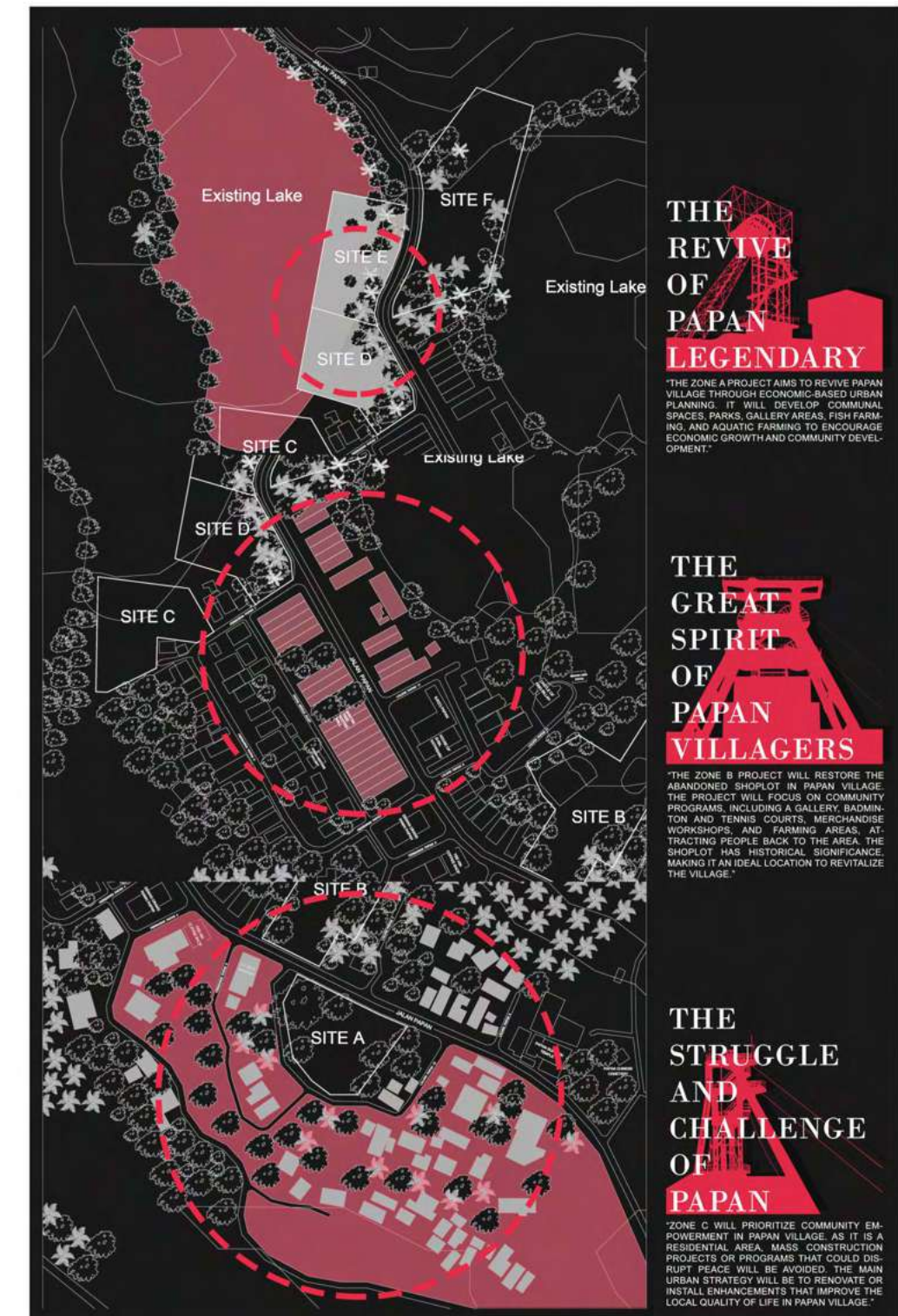
THE ZONE A PROJECT AIMS TO REVIVE PAPAN VILLAGE THROUGH ECONOMIC-BASED URBAN PLANNING. IT WILL DEVELOP COMMUNAL SPACES, PARKS, GALLERY AREAS, FISH FARMING, AND AQUATIC FARMING TO ENCOURAGE ECONOMIC GROWTH AND COMMUNITY DEVELOPMENT.

## THE GREAT SPIRIT OF PAPAN VILLAGERS

THE ZONE B PROJECT WILL RESTORE THE ABANDONED SHOPLOT IN PAPAN VILLAGE. THE PROJECT WILL FOCUS ON COMMUNITY PROGRAMS, INCLUDING A GALLERY, BADMINTON AND TENNIS COURTS, MERCHANDISE WORKSHOPS, AND FARMING AREAS, ATTRACTING PEOPLE BACK TO THE AREA. THE SHOPLOT HAS HISTORICAL SIGNIFICANCE, MAKING IT AN IDEAL LOCATION TO REVITALIZE THE VILLAGE.

## THE STRUGGLE AND CHALLENGE OF PAPAN

ZONE C WILL PRIORITIZE COMMUNITY EMPOWERMENT IN PAPAN VILLAGE. AS IT IS A RESIDENTIAL AREA, BASIC CONSTRUCTION PROJECTS OR PROGRAMS THAT COULD DISRUPT PEACE WILL BE AVOIDED. THE MAIN URBAN STRATEGY WILL BE TO RENOVATE OR INSTALL ENHANCEMENTS THAT IMPROVE THE LOCAL QUALITY OF LIFE IN PAPAN VILLAGE.



The building will be designed to turn papan into a strong economic force in perak, with a focus on non-radiative tin mining research, a top priority for the perak government. The building's strategic plan will reflect this priority. To honor papan's industrial heritage as a tin mining town, the building will have an industrial and skeleton-like aesthetic. The design will blend elements of papan's history with cutting-edge technology and modern architecture. The building will be carefully programmed to facilitate research and development activities related to non-radiative tin mining, with dedicated floors for this purpose. The building's design and layout will ensure efficient and effective research, with a focus on maximizing output and driving economic growth in papan and the wider region. Overall, the building will symbolize papan's commitment to innovation and progress, while honoring its rich heritage.



# THE UNITY

Semester 6  
Lian Jia Le 1001849989

Decades ago, the once-thriving papan village was left forgotten and abandoned by its inhabitants. however, the village's fate has taken a turn for the worse as it now faces the threat of complete erasure from the history of perak due to the actions of greedy capitalists. These individuals have become the ultimate villains in the story of papan. to prevent this tragedy from unfolding, it is urgent to call for an urban strategy that unites the villagers of papan in a fight against these villains to protect their land from being harmed. the time has come for papan's residents to come together and take action to ensure that their village is not lost to the annals of history.

In order to revive the glory days of papan, a future initiative could involve the creation of a theme park that acts as a storyteller of the village's history and cultural heritage. the park would not only showcase papan's past but also facilitate the reestablishment, renovation, and redefinition of the village by reintroducing its historical heritage, reinventing it, and making it accessible to both papan's inhabitants and visitors from other places.



The unify memorial is a powerful symbol of remembrance and empowerment for the papan village community. It represents the idea that the people of papan should not be forgotten by history, and that their contributions to the world should be recognized and celebrated.

The unify memorial is a way to preserve the cultural heritage and traditions of papan, and to ensure that future generations can learn from the lessons of the past. By remembering the history of papan and its people, the community can draw strength and inspiration from their ancestors' struggles and successes.'

The memorial also serves as a reminder of the dangers of capitalism and the negative impact it can have on local communities. By embracing their cultural identity and traditions, the people of papan can resist the forces of capitalism and maintain their independence and self-determination.



# Thematic Research : Emotional Narratives

Semester 6  
Khalfan Ali Said 1001852395

My first project focuses on the fragments of memories of Sybil kathigasu and translating them into conceptual spatial experiences, the emotions of pre war , during the war and post war. Basically conceptual spaces artworks that would recreate the emotions that were felt by Sybil , the anti japanese army and the villagers. My artwork depicts emotions of pain, fear and courage, pain and fear can be visualized through the spears that are piercing through the papan houses which are out of alignment, the disalignment signifies chaos amidst in the village during the war, The final image shows the effects of the war as the village never recovered from the damage inflicted by the japanese invaders.

SCENES FROM A MEMORY: FRAGMENTS OF PAPAN-KATHIGASU



A town with rich culture,  
From race,  
Malay, Chinese and Indonesian,  
All in this little town, in harmony's true  
Temples and mosques stand,  
A reflection of beliefs on this small land,  
Traditions, born because of joy and pride,  
A town of unity, diversity and opportunity.

PAPAN(PLANK) FRAGMENTS



A town proud with culture,  
An industry that where the sea is long their  
songs,  
Timber crafted with care,  
With the finest wood of southeast in the art,  
Master of crafts, traditions so grand,  
Beauty's own beauty across the land,  
Traditional homes, made of wood so fine,  
A reflection of culture, rich and true.

TIN ERA FRAGMENTS



In our town where the forests stand,  
Like a rich history in this tin mining land,  
Nested deep beneath the earth,  
Shells and minerals dig to wells,  
The town is a precious find,  
Others and towns past and  
Our land flourished with prosperity and  
wealth.

THE ORACLE



A woman we hold dear,  
A name that still echoes in our hearts,  
SIBIL KATHIGASU, an angel on our wings,  
Her darkest hour, she arrived in Papan,  
In the heart of war,  
Whether day or night,  
She saved our souls,  
Held our hearts and saved our pain,  
She saved hope in the darkest of storm  
Held our hearts and saved our pain,  
She was a mother, a wife, a dear friend,  
SIBIL.

GUERRILLA FRAGMENTS



She was our warrior,  
Her name  
Her heart filled with courage and  
She did not carry a weapon,  
Her mission was  
The hills were her home,  
When the bullets and smoke settled down,  
The spirit was there for all,  
We still see her spirit today,  
The heroes of our world disappear,  
DE DROU WHTY KOLGADGEEZ DERTHANE  
INDULGEM FOR US,  
WHTY DID YOU LEAVE US?  
WHTY DID YOU LEAVE US?  
WHTY DID YOU LEAVE US?  
WHTY DID YOU LEAVE US?  
WHTY DID YOU LEAVE US?  
WHTY DID YOU LEAVE US?  
WHTY DID YOU LEAVE US?

LINEAGE FRAGMENTS



Dear in death still by our side,  
Her presence in our hearts, forever,  
Her light is to be seen and felt,  
Faded we hearts with courage and grace,  
We still see her eyes,  
Your spirit lives on in us, UNFORGETTABLE  
For every step we take, we shall honor your  
name,  
For the sacrifices you've made and the  
memories you've formed,  
For every step of us,  
For every generation's memory,  
For every battle fought,  
For every battle fought,  
Diversity united in our hearts,  
Always and Forever.

REBUILDING PAPAN



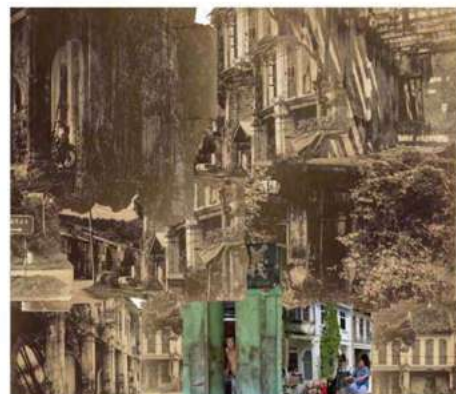
As the horrors of war come to an  
end,  
The people of Papan rebuild,  
Stains and holes in the walls,  
Fear still wreacking in the air.

FAREWELL: FRAGMENTS OF THE FORSAKEN



Oh my people!  
Do not forsake me,  
I am lost without direction,  
Who else would love share their  
affection,  
I am broken,  
Please do not forsake me

THE FORSAKEN TOWN



Cried and yet you still with,  
I follow the horrors day and night,  
Only few of us,  
DEPRIVED OF OUR BELIEFS  
LIFE'S ABOUT,  
LIFE'S ABOUT,

## Papan Kathigasu - Fragments of time



Pre - War



Papan Kathigasu



Post-  
War



## Sybil Kathigasu Abstract representation:

Playing an important role in aiding the Anti-japanese army, this included covert missions such as the spread of war information through Josephine and medical care. She therefore provided hope and faith for the people of Papan. Her footprints can be seen to symbolise her movement around Papan. Chaos and damaged caused for the people of Papan is symbolized through a series of spike like extrusion and intertwining elements to symbolize disruption of peace. Sybil represented by a mysterious hidden figure to symbolize her covertness

This timeline portrays the current state of Papan, Old and almost abandoned with most buildings are crumbling with nature taking over the once habitable architecture. There are very few settlements in Papan currently, including the Malay timber houses which foretell the lack of personal development.

A town with rich culture, various races, unity, opportunity, diversity with a reflection of beliefs



# The Sybil Journey

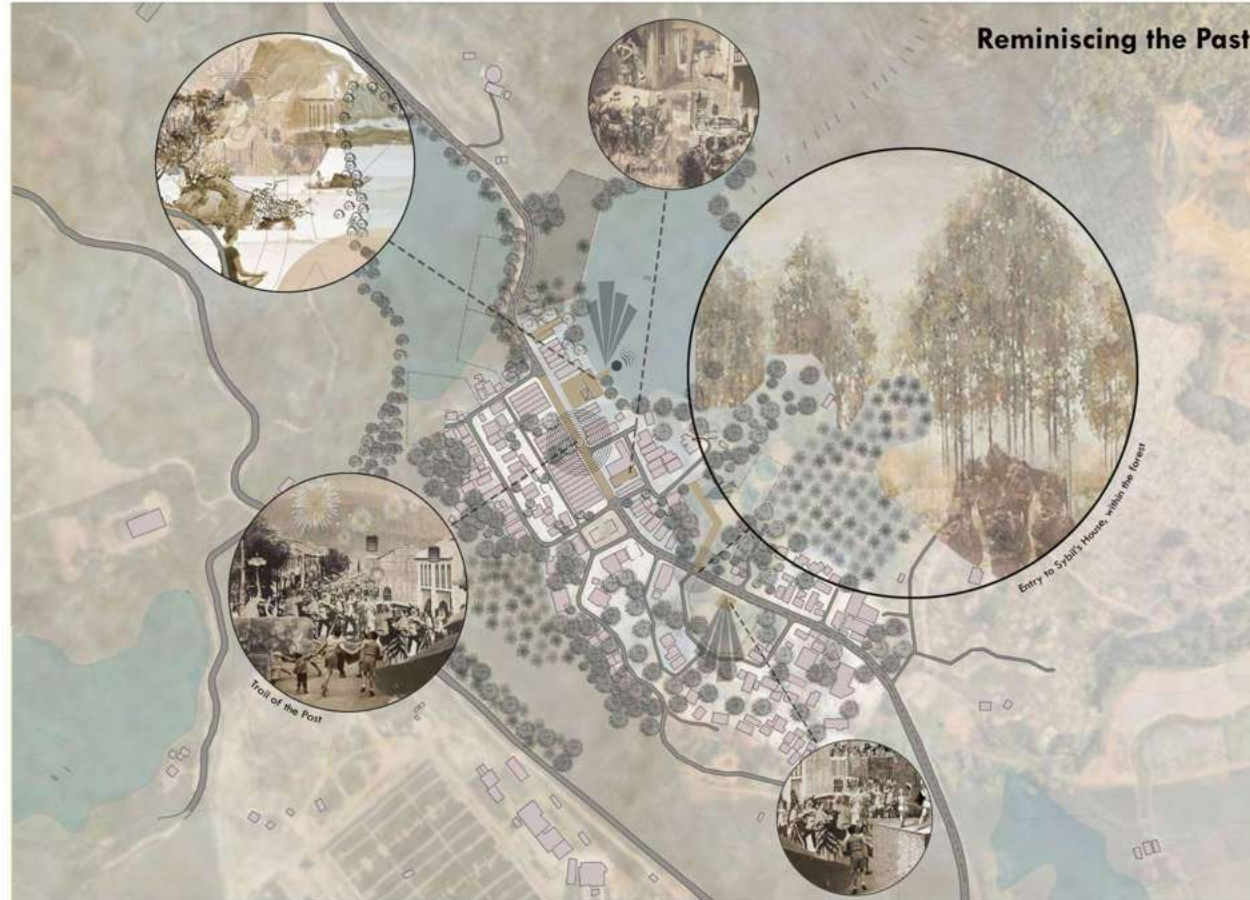
Semester 6  
Khalfan Ali Said 1001852395

This urban strategy is to commemorate and bring awareness to the events of Sybil Kathigasu and the anti Japanese army that have taken place in the small village of Papan as she was main figure who actually put Papan on the map. So this is achieved through a series of immersive experience programs that would recreate the past emotions attracting both local and visitor outside Papan as well as the families of the soldiers who were part of these events.

The idea is centred around recreating the emotions felt by Sybil & her family, the residents of Papan village and as well as the anti Japanese army.

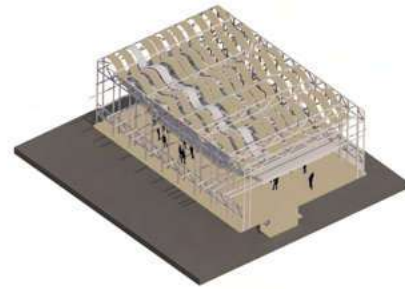
There are six main immersive experiences spread across Papan village, each experience is unique in terms of recreating the past emotions, these experiences also ensure interaction and inclusivity between the visitors and the current residents Papan village.

The experiences tap into all the human senses, the usage of soundscapes to recreate sounds of the past, smells that would be present during the war, intergration of augmented technology layered onto real life surroundings.

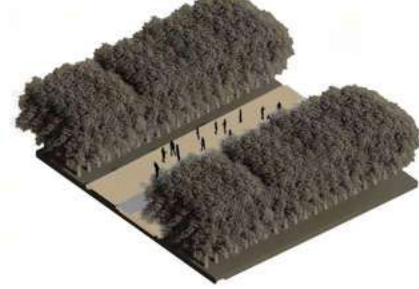


Papan Kathigasu - Fragments of time

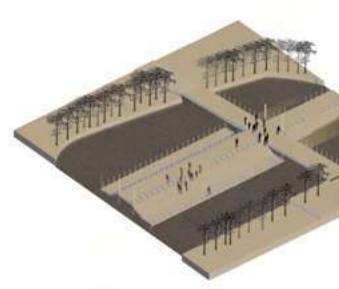
1. Immersive Performance Theatre



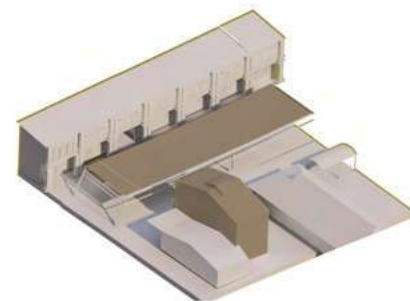
2. Interactive Anti-Japanese Army



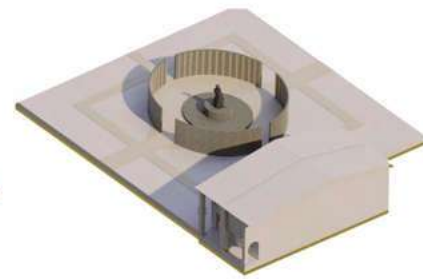
3. Ritual Space



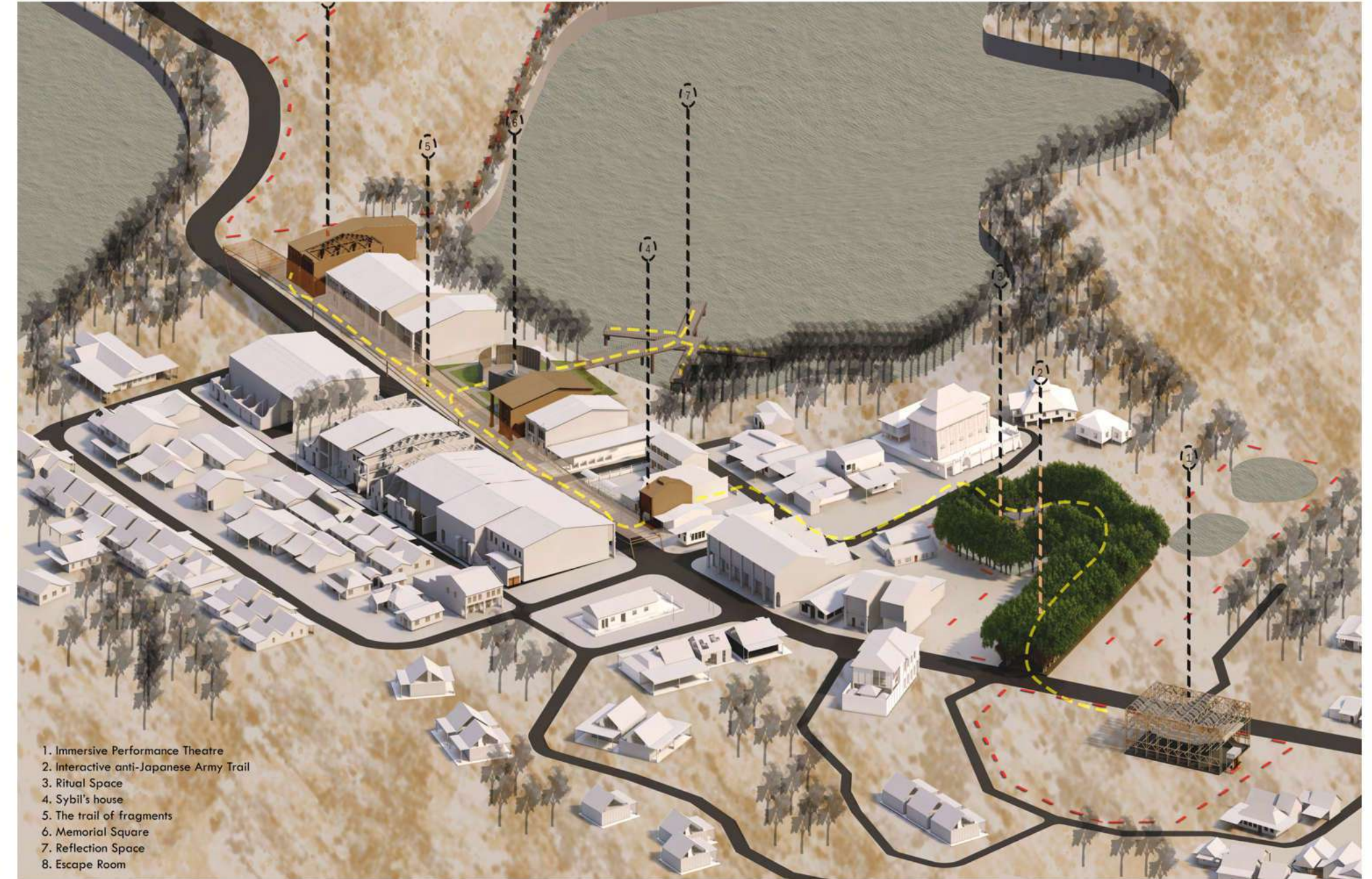
4. Sybil's House and 5. Trail of frag-



6. Memorial Square



8. Escape Room



The immersive performance theatre allows locals and visitors to reenact Sybil's events, the two target groups can both be a part of the performances, reading scripts, putting on costumes etc. A multisensory trail for the purpose of recreating the past living conditions and events that took place within the jungles of the MPAJA, multisensory experiences include smell of burning wood, gunpowder, statues, artifacts of war etc. The small mining lake utilised for performing rituals of respect to the Anti Japanese army. The trail continues to the back door of Sybil's house like how the MPAJA army used to enter, interactive method of AR technology is used and overlaid in the real Sybil house surroundings with images and events of the past, sensory technology is utilised to further immerse the users e.g knocking twice on Sybil door a whisper of Sybil's voice, past conversation played in key important spaces etc. Art installation along the main road of Papan with a series of texts and artworks depicting the past are reflected onto the street. Memorial park pays tribute to Sybil and the anti Japanese army which further extends to the lake as a reflection space, besides its artistic program injected for the artists around Kinta Valley to create War art from their perception.

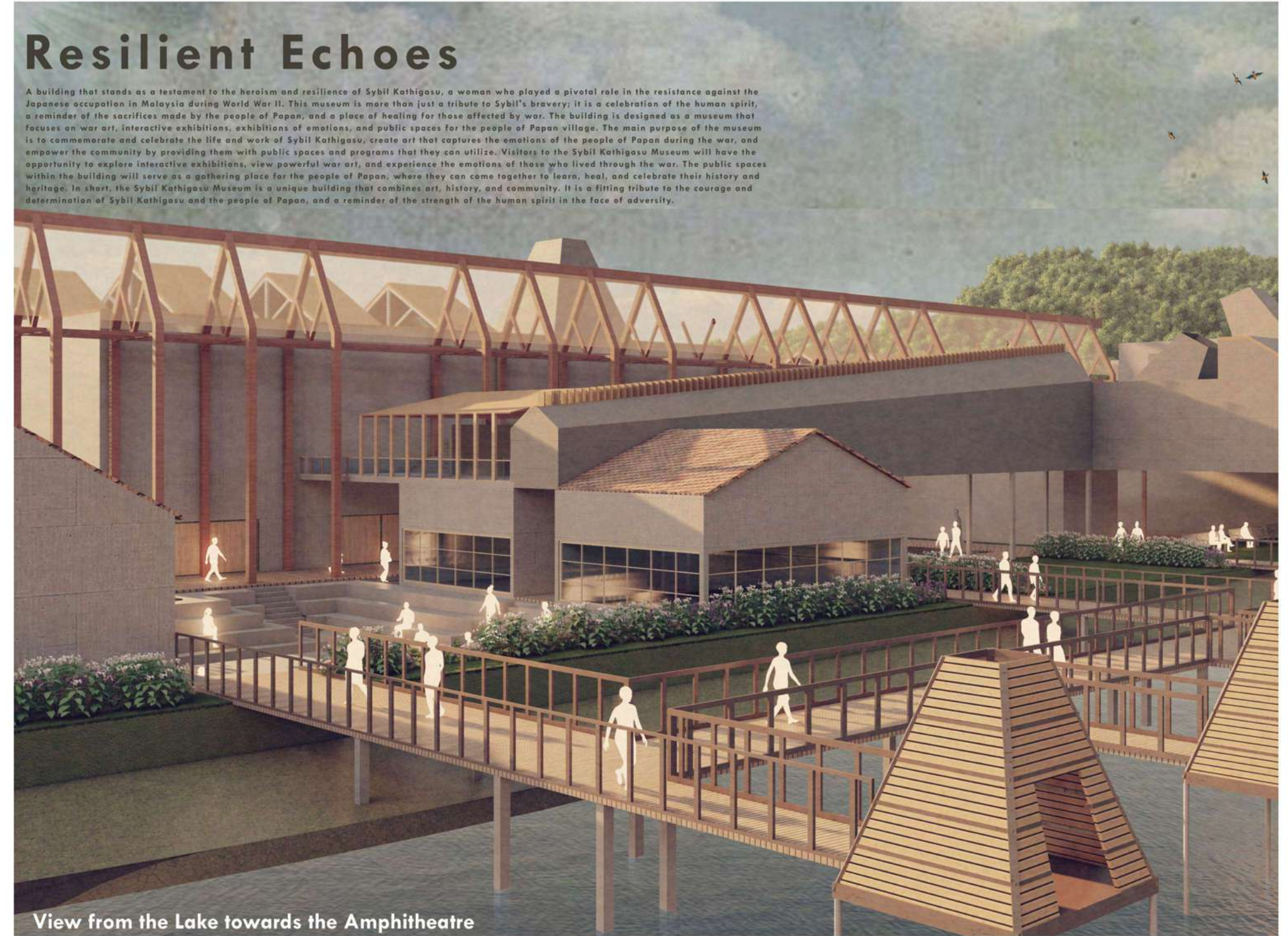
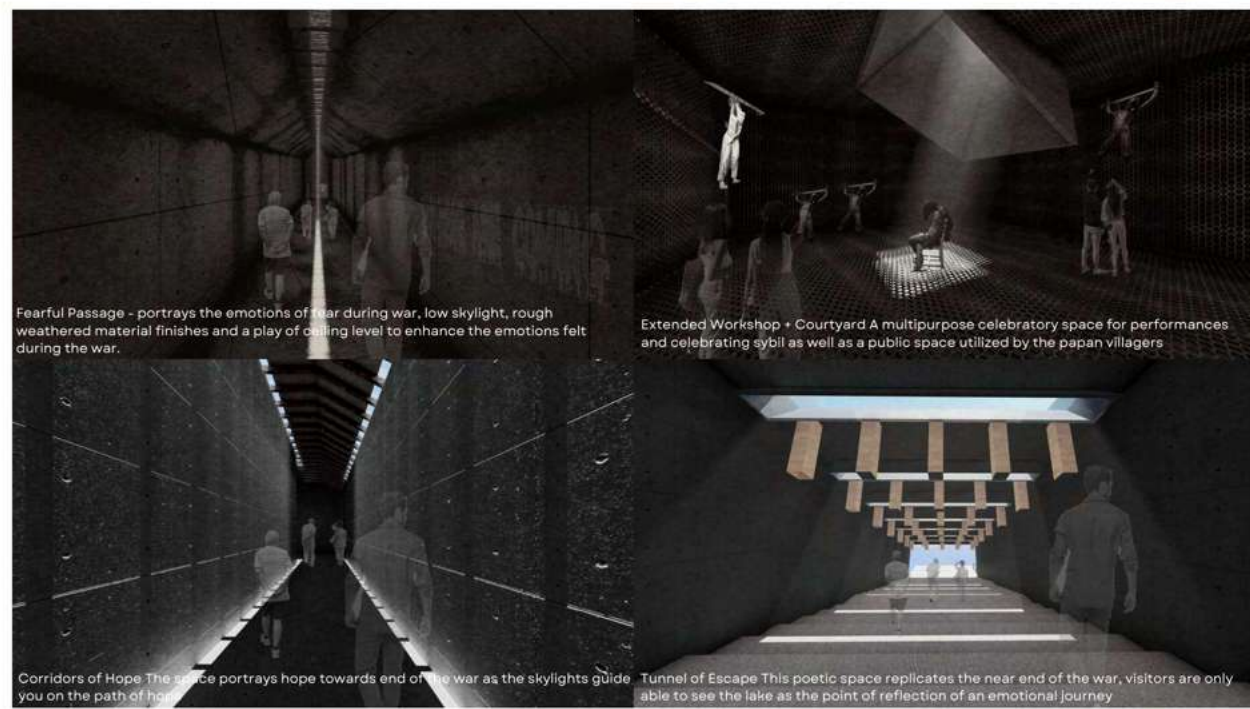
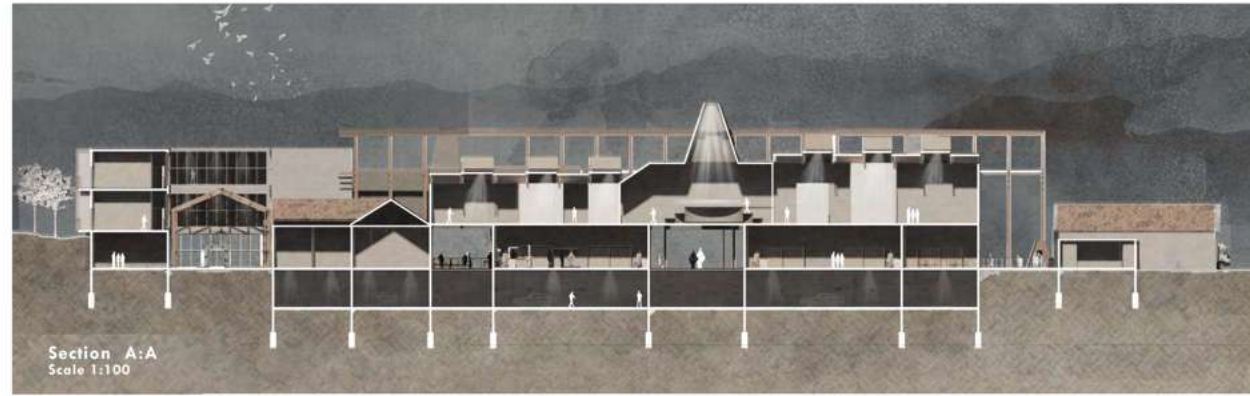


# Resilient Echoes

Semester 6  
Khalfan Ali Said 1001852395

A building that stands as a testament to the heroism and resilience of Sybil Kathigasu, a woman who played a pivotal role in the resistance against the Japanese occupation in Malaysia during World War II. This museum is more than just a tribute to Sybil's bravery; it is a celebration of the human spirit, a reminder of the sacrifices made by the people of Papan, and a place of healing for those affected by war.

The building is designed as a museum that focuses on war art, interactive exhibitions, exhibitions of emotions, and public spaces for the people of Papan village. The main purpose of the museum is to commemorate and celebrate the life, work and emotions of Sybil Kathigasu, create art that captures the emotions of the people of Papan during the war, and empower the community by providing them with public spaces and programs that they can utilize.



Visitors to the Resilient echoes will have the opportunity to explore interactive exhibitions, view powerful war art, and experience the emotions of those who lived through the war via sequential poetic spatial experience that would evoke emotions of fear, pain, hope and relief. The public spaces within the building will serve as a gathering place for the people of Papan, where they can come together to learn, heal, and celebrate their history and heritage.

The Sybil Kathigasu Museum is a unique building that combines art, history, and community. It is a fitting tribute to the courage and determination of Sybil Kathigasu and the people of Papan, and a reminder of the strength of the human spirit in the face of adversity.



# Piecing Together the Puzzle of Sybil Kathigasu (Scenes From A Memory: Edith of Malaya)

Semester 5  
Gan Jing Wen 1001955902

## Fighting Spirit

*Birds with iron wings,  
Up in the sky they fly,  
The start of suffering,  
And battles to comply.*

*How many wars to fight,  
How many lives to lose,  
Careful with words, alright,  
Spies everywhere to choose.*

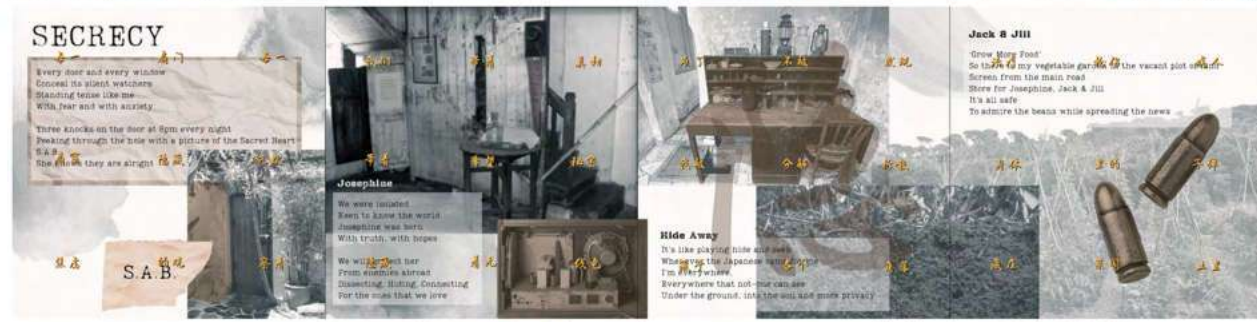
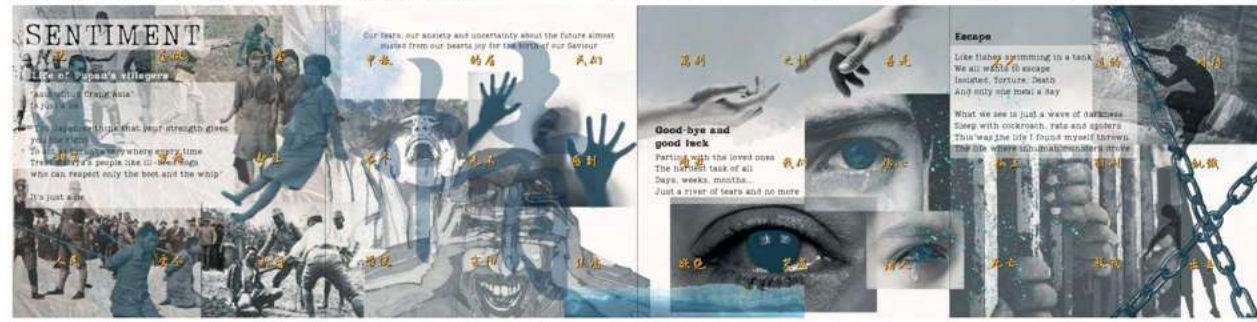
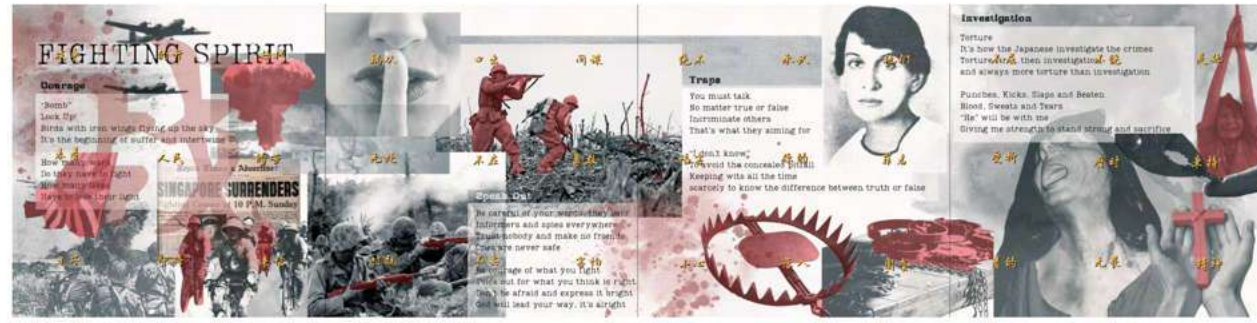
*Voice out for what's right,  
Be courageous and bright,  
Torture for investigation,  
Punches, kicks, and tears in sight.*

*Stand strong with sacrifice,  
Incrimination the trap,  
Avoid the concealed pitfall,  
And keep wits to adapt.*

## Sentiment

*"Asia untuk Asian"  
Just a lie,,  
You Japanese think that your strength gives  
you the right  
To act as tyrant everywhere every time  
Treat Malaya's people like ill-bred dogs  
who can respect only the boot and the whip*

*Anxiety reigns,  
Fear for the future,  
Joy for the Savior,  
Almost a rupture.*



*Parting with loved ones,  
The hardest task,  
A river of tears,  
A sorrowful mask.  
Like fish in the tank,  
Seeking for escape.  
Isolation, torture, death  
And only one meal a day.*

*Darkness surrounds,  
Cockroaches, rats, and spiders,  
Thrown into this life,  
Where monsters reside, insiders.*

**Secrecy**  
*Every door and window, hides its watchers,  
Standing tense and fearful with every knock.  
Three taps at eight, with the Sacred Heart picture,  
S.A.B, she knows they're alright.  
Josephine, our hope in isolation,  
Kept from enemies abroad with our love.  
Dissecting, hiding, connecting, for protection,  
We'll keep her safe with hope from above.  
It's like playing hide and seek, I'm everywhere,  
Everywhere that not -one can see.  
Jack and Jill in the soil and in the ground,  
With beans and news, a safe haven is found.*

**Hands of Hopes**  
*The hands of Mr. and Mrs. K,  
Serving and sacrificing every day.  
"Please help us, Missy," they plead,  
And she brings light to those in need.  
  
Mother Sybil,  
the guerrilla's aid,  
Helping them to survive and stay.  
Hopes and freedom, after years of  
strife,  
With British allies, back to a family  
united in life.*



# Decoding Papan

Semester 5  
Gan Jing Wen 1001955902

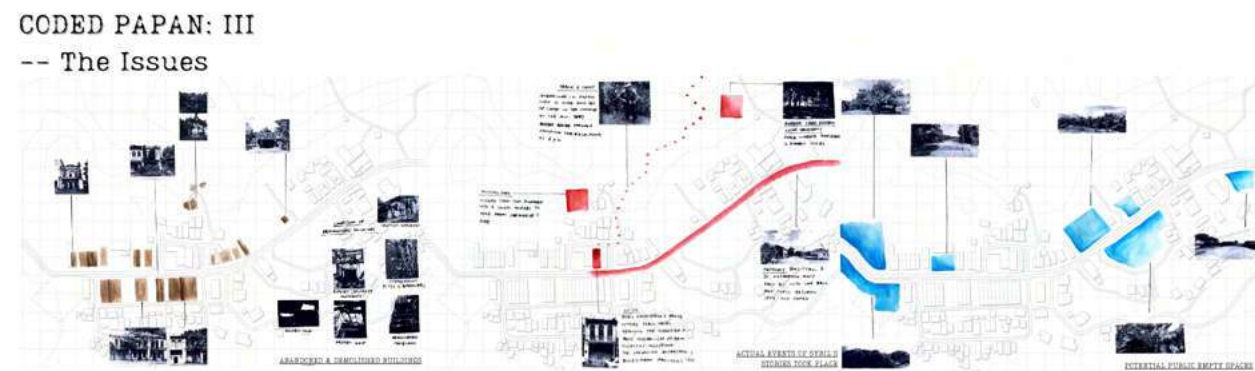
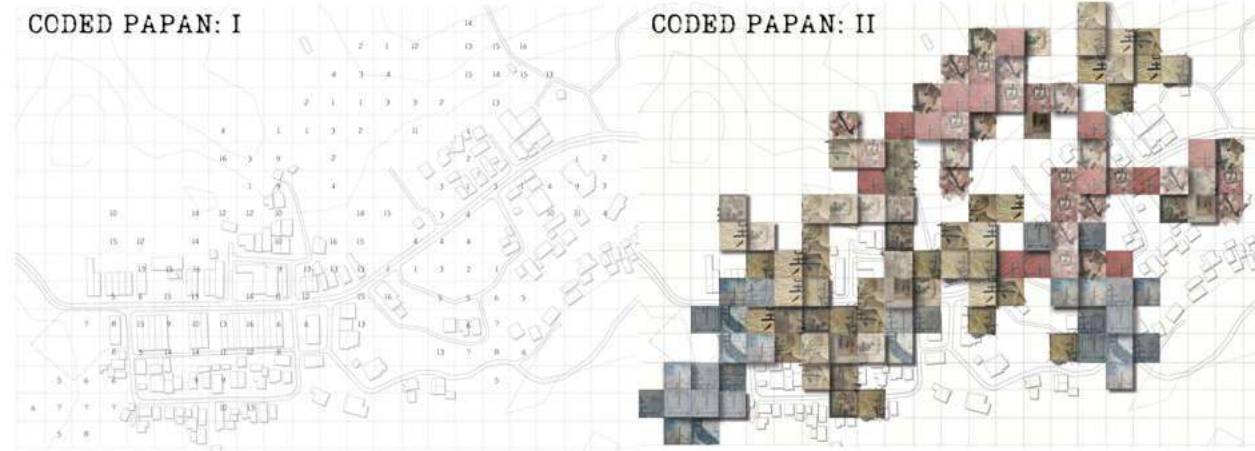
To make Papan shines bright as how it was before, 16 interventions were proposed in relation with Project 1 - Piecing the puzzles of Sybil Kathigasu.

Site Plan is coded with pixelated grid and the 16 models designed from Project 01 to start with the selection of the locations of site intervention.

The 16 locations were selected based on the site issues observed: actual events of sybil's stories took place, the potential abandoned & demolished buildings to be restored and the potential public empty spaces to be used for public activities.

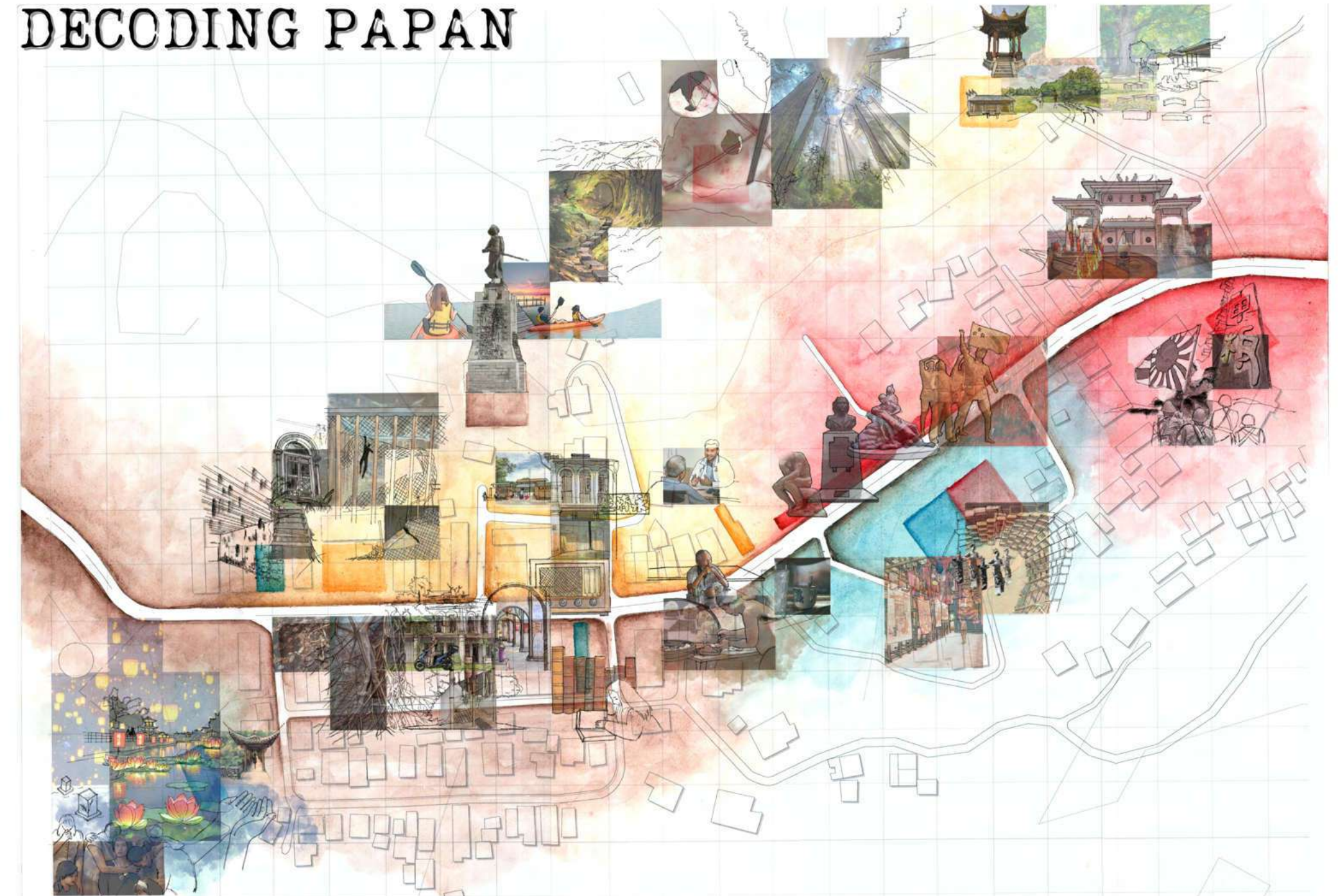
The connection - from the 16 locations that are selected, they are categorized into 4 themes. Each theme consisted of 4 locations and the trail of each theme were mapped out using different colors.

The concept of "Decoding Papan" is decoding the coded Papan. 4 pieces of acrylic with collage of activities attached with magnets at the back were used to attach on the top of rendered site plan.



- |   |  |   |  |   |
|---|--|---|--|---|
| 1. The Starting Point<br>The starting point where indicates people from Ipoh escape to Papan during WWII. | 2,3 Seat, Watch, Story Teller<br>A place where visitors and local residents get to watch performances, performs and exhibition of the story of Sybil | 4. Street of Sculpture<br>A street full of sculptures and plaques of the heroes in Papan who fight for our freedom. | 5. Sybil Kathigasu's Clinic<br>The Papan town with almost 90% of elderly residents needs a clinic for their convenience and better health. | 6. Landscape Memorial Park<br>To tell the interesting story of two boys, developing a park at cemetery to eliminate the fear of cemetery. |
|---|--|---|--|---|

# DECODING PAPAN



4 pieces of acrylic with collage of activities attached with magnets at the back were used to attach on the top of rendered site plan.

## DECODING THE 16 CODES



- |   |  |   |   |  |   |  |   |   |
|---|--|---|---|--|---|--|---|---|
| 7. Camp & Hut<br>A structure as campsite for the visitors to rest placed at the location of dispensary which will and enjoy the view in the hills | 8. Remembering Chen Yen<br>A sculpture and plaque is placed at the location of dispensary which will be remained as a leisure activities for the visitors. | 9,10 No. 74 - The house<br>It's the house and nearby, library cafe can be a go-to hangout place after school. | 11 Dawn's Library<br>As the SJK(C) Papan is nearby, library cafe can be a go-to hangout place after school. | 12 "Grow More Food"<br>A nature garden while relating to the story of Sybil Kathigasu. | 13 Josephine<br>Restoring Mr. Law's shophouse and exhibiting different version of Josephine I,II,III. | 14 Playscape, Escape<br>Welcoming kids and also adults to enjoy and escape from the chaotic reality. | 15 The Ghosted Museum<br>The abandoned building used to be a haunted house where they film ghost movie to be turned into a war time museum. | 16 Commemorate, Freedom<br>The end station of decoding Papan's trail. A memorial ceremony to commemorate the victims and Sybil. |
|---|--|---|---|--|---|--|---|---|



祭

# The "Ji"

Semester 5  
Gan Jing Wen 1001955902

The "Ji" is a Multipurpose Commemorate Centre for The Edith of Malaya- Sybil Kathigasu to pay respect to the sacrifices of hers towards Papan, towards Perak, towards Malaysia, For Us.

What makes the "Ji" special is that the building itself is coded like a novel which encourage visitors to find out the answer of the story of Sybil Kathigasu through experiencing the spaces in the "Ji".

Just like a novel, it has the beginning, risings, climax and the ending 起承转合.

起 Beginning - The bazaar curve at the entrance  
承 Risings - The Flexible ground floor space  
转 Climax - Experiential journey of second floor & the commemorate, freedom program  
合 Ending - The commemorate, freedom, ending curve.

Like Papan's rich history, the "Ji" unfolds, From beginning to end, its tale untold. Risings, climax, and ending curve, Each space a chapter, a story to preserve.

Through its walls, one can hear echoes of the past, Of Sybil's sacrifices, that forever will last.





# In the Shadow of War: Sybil Kathigasu

Semester 5  
Kok Pui Kee 1002060619

**Sybil Kathigasu**  
A forgotten heroine,  
A mother and nurse.  
With courage and kindness,  
With blood and tears.

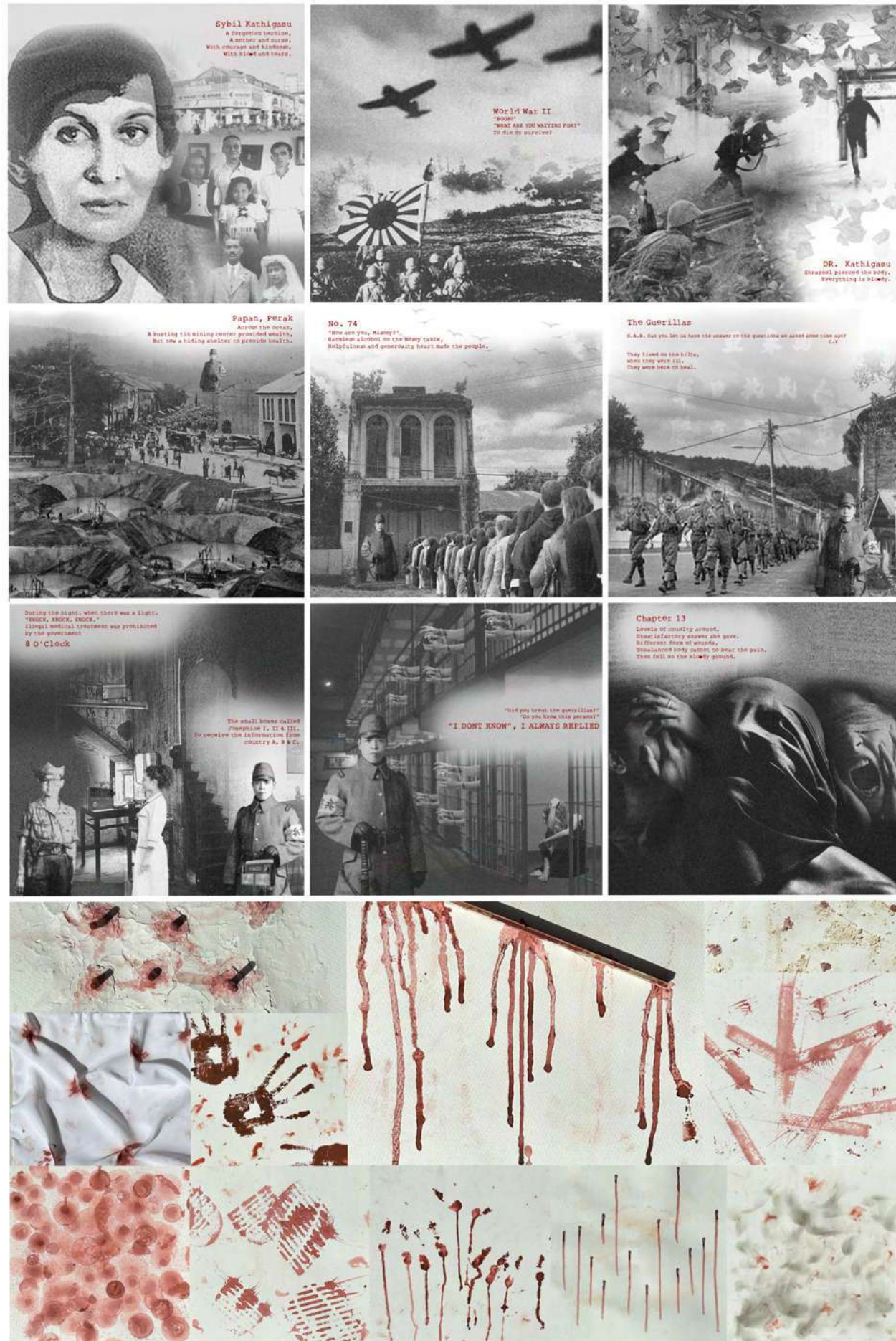
**World War II**  
"BOOM!"  
"WHAT ARE YOU WAITING FOR?"  
To die or survive?

**Dr. Kathigasu**  
Shrapnel pierced the body,  
Everything is bloody.

**Papan, Perak**  
Across the ocean,  
A bustling tin mining center provided wealth.  
But now a hiding shelter to provide health.

**No. 74,**  
"HOW ARE YOU, MISSY?"  
Harmless alcohol on the messy table,  
Helpfulness and generosity heart made the people.

**The Guerillas**  
S.A.B. Can you let us have the answer to the questions we asked some time ago?  
C.Y  
They lived on the hills,  
when they were ill,  
They were here to heal.



**8 O'clock**  
During the night, when there was a light.  
"KNOCK, KNOCK, KNOCK."  
Illegal medical treatment was prohibited by the government.  
The small boxes called Josephine I, II & III.  
To receive the information from country A, B & C.

"Did you treat the guerrillas?"  
"Do you know this person?"  
"I DONT KNOW", I ALWAYS REPLIED

**Chapter 13**  
Levels of cruelty around,  
Unsatisfactory answer she gave,  
Different form of wounds,  
Unbalanced body cannot to bear the pain,  
Then fell on the bloody ground.



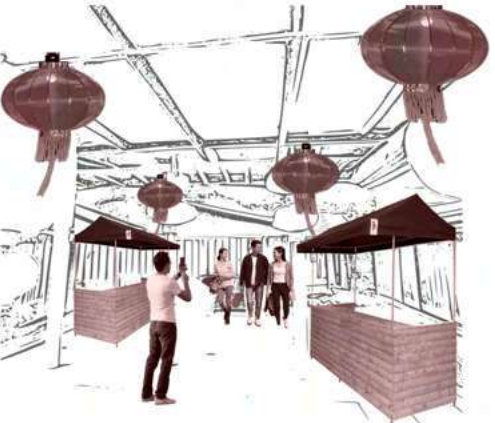
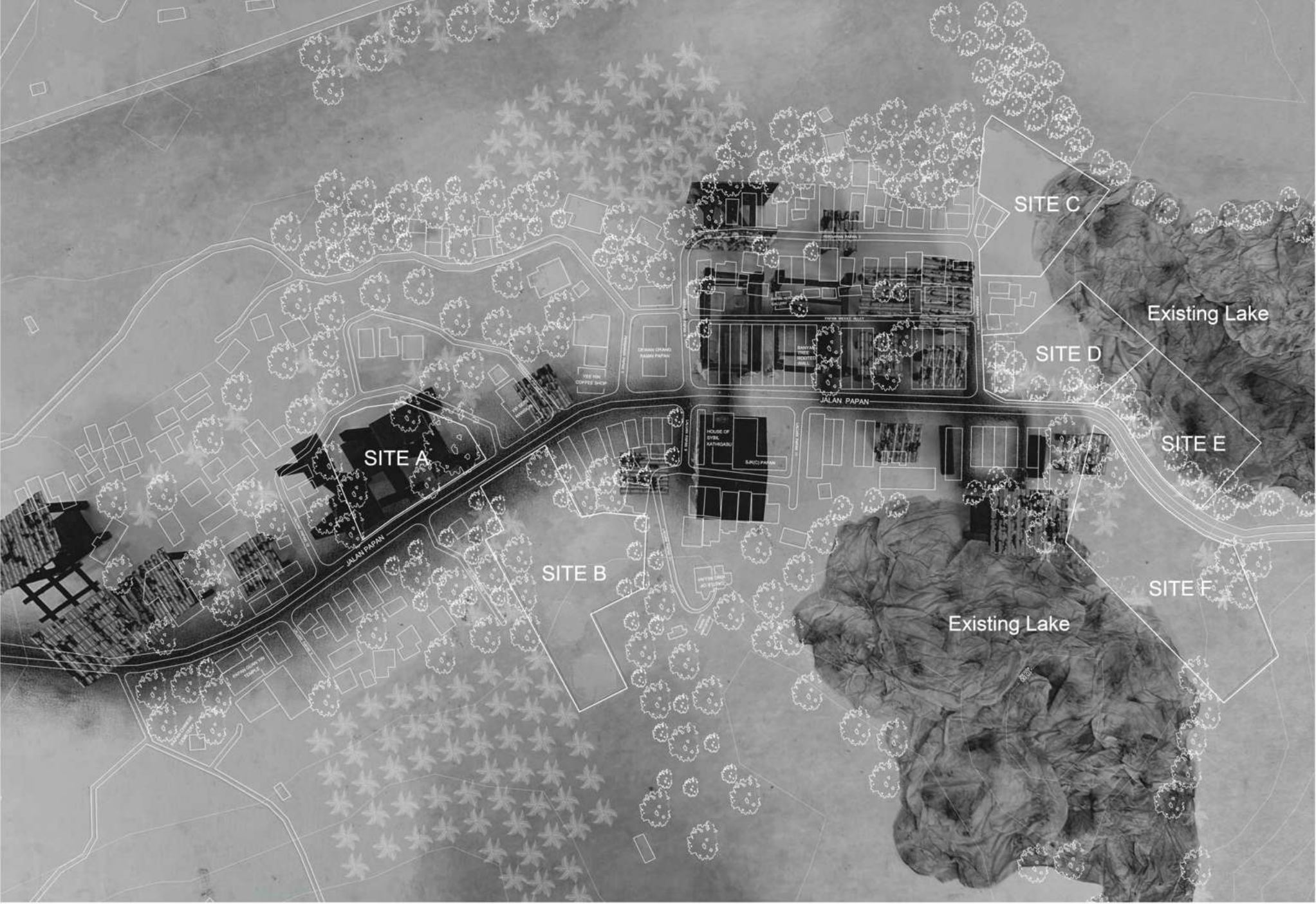
# Affidavit Trail

Semester 5  
Kok Pui Kee 1002060619

The story of Sybil Kathigasu is not strongly known by the general public and also the community who live in Papan. People only know about the history of Papan town as a tin mining town in the past but not about there being a heroine who sacrificed herself to save the country. What if the town existed based on the story of Sybil Kathigasu...

Affidavit Trail is a journey to express the story of an affidavit (tortured by the Japanese during WW2). It utilizes the affidavit as a catalyst for the empowerment of the community to tell the affidavit's reiterated perception by subconsciously propagating Papan town through narrated intervention. Along the trail, there are different spaces to tell different affidavits through different forms of display. Besides the affidavit, some spaces are also designed to commemorate the Guerillas who sacrificed in WW2.

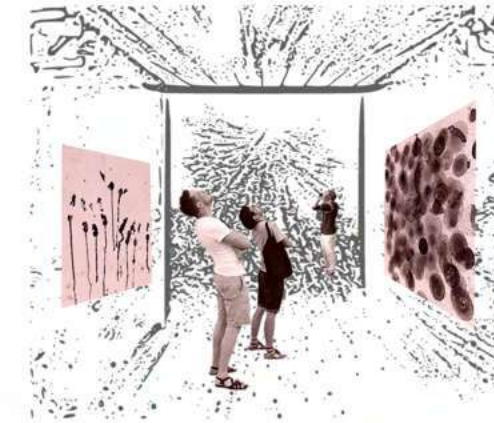
A celebration that commemorates and exalts Sybil Kathigasu's series of sacrifices. The space of the affidavit trail is spatially overlapped with the original historical attraction spots to enhance Sybil Kathigasu's story about the town. The local community activities are an essential presence in between the trail for bonding. Visitors have the opportunity to learn about the town's history through the trail.



COMMEMORATION THEATRE



TRIBUTE TO FALLEN GUERRILLAS



WATER / NEEDLES



HUNG UP



# Sabbath

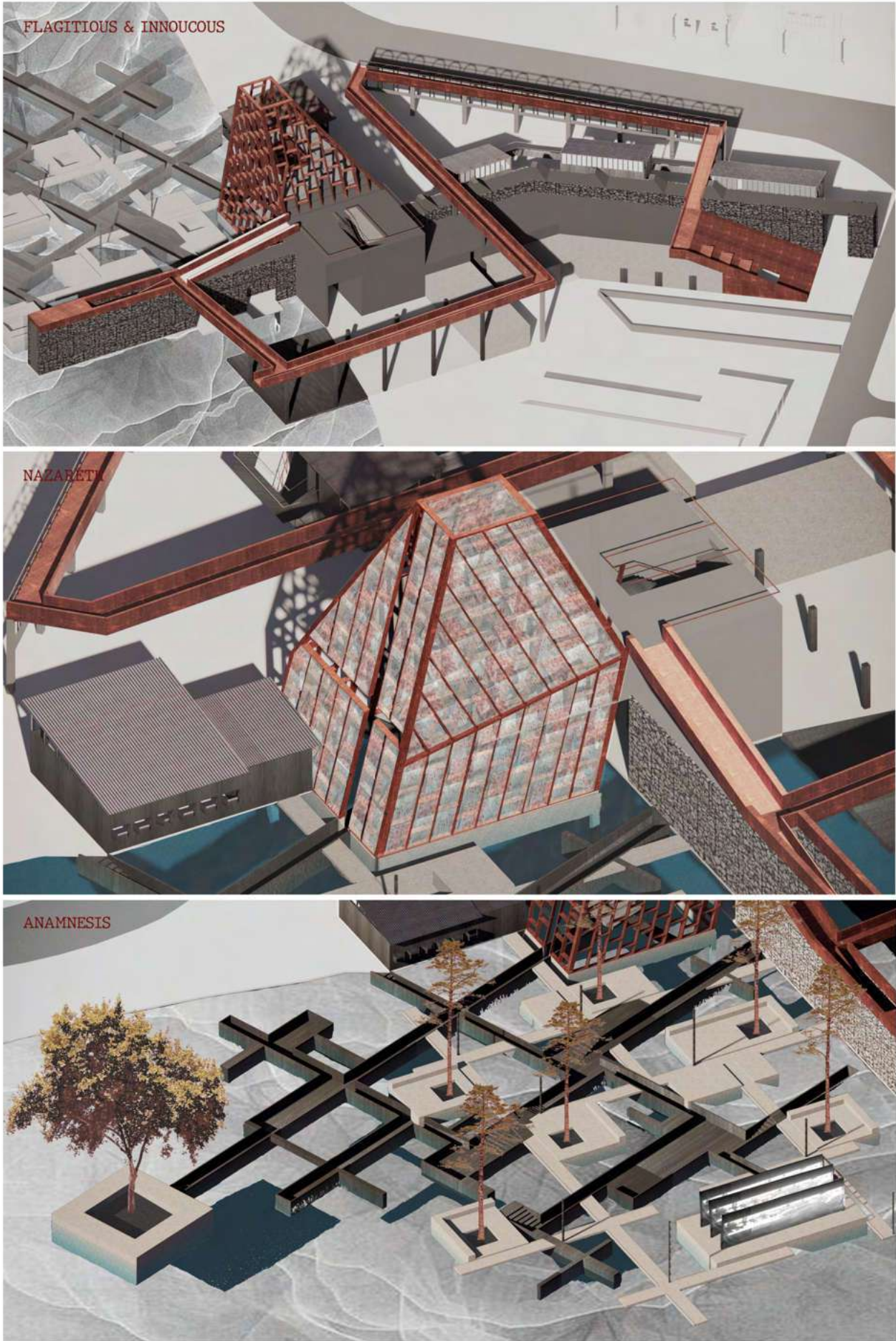
Semester 5  
Kok Pui Kee 1002060619

Sabbath - Sybil's memorial. To commemorates Sybil Kathigasu by utilizing the trail of affidavits in the Papan town. In the spirit of commemoration, the spaces are made to represent the feeling of sacrifices until freedom, from the pain of torture to the hope of relief. Preserving and celebrating hidden heroism forgotten with time, bringing back Sybil Kathigasu's spirit towards the community and spreading it to the visitors.

Crossing two pathways (**FLAGITIOUS & INNOUCOUS**) to overlap the feelings of fear and faith (perspective of Japanese and Papan people). Implementation of radical and hierarchy design as a conceptual expressive tool to represent the story of the affidavit, torturing by Sgt. Yoshimura.

**NAZARETH**, is a very holy space to commemorate Sybil's sacrifices where people will pass by at the end of **FLAGITIOUS**. People usually will pray here because it facing to the chapel. After all the affidavits, **ANAMNESIS** is the last space where to celebrate her sacrifices through ritual events.

People will feel the expression of pain and hopes throughout the whole trail of the Sabbath. Starting to commemorate Sybil Kathigasu through celebration events with respect and mercy.



NAZARETH

ANAMNESIS



# Projecting Papan: Unveiling the Layers

Semester 5  
Lim Jia Ying 1002059981

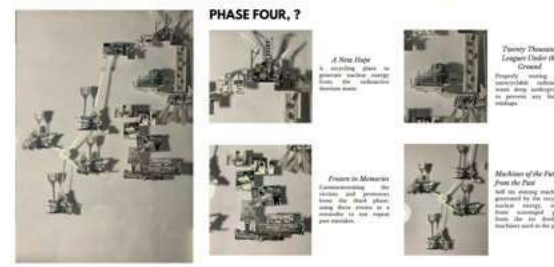
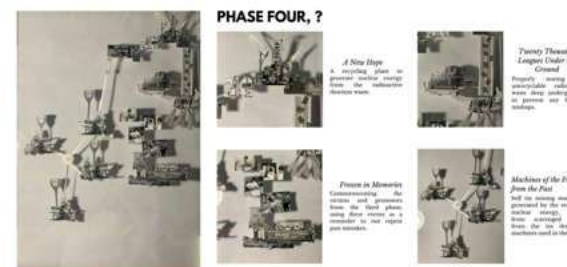
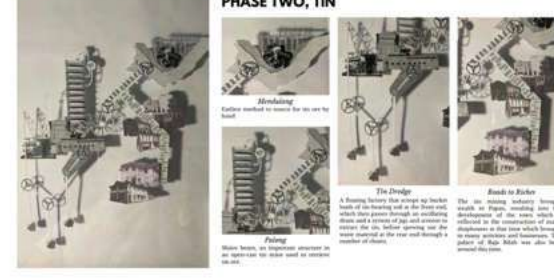
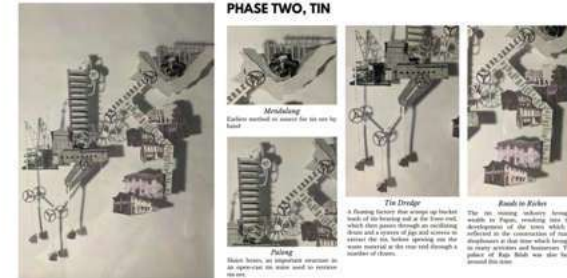
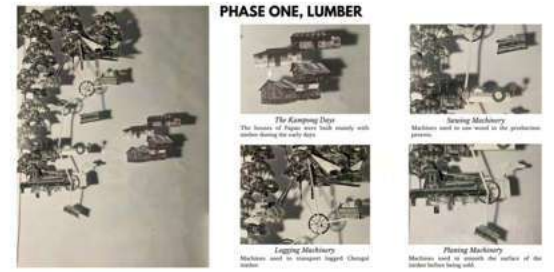
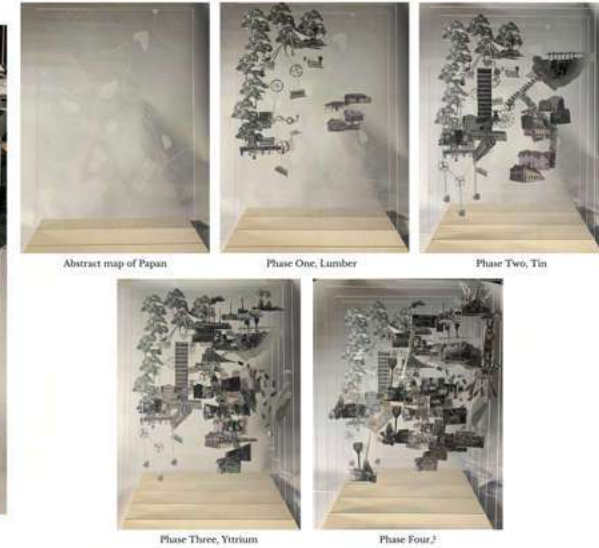
The project described here aims to explore and understand the town of Papan by examining its historical events and analyzing their impact on the present-day status quo of the town. By dissecting the aftermath of these historical phases, the researchers hope to gain a better understanding of the current state of Papan and to anticipate the various possibilities for its future.

The approach taken by the researchers involves a theoretical mapping method that utilizes time-based events to create an abstract map of Papan. This map is not a traditional geographical map, but rather a representation of the various layers of history that have shaped the town over time. By reinterpreting these historical events through the lens of time, movement, and events, the researchers aim to uncover the underlying patterns and trends that have contributed to the town's current state.

## PROJECTING PAPAN



## LAYERS OF PAPAN



The theoretical mapping method employed by the researchers is not a straightforward process. It involves extensive research and reading, as well as careful analysis of historical documents and artifacts. Through this process, the researchers hope to uncover previously overlooked details and insights that can help to inform their understanding of the town's past, present, and future.

As the researchers delve deeper into the historical layers of Papan, they begin to see how the past has shaped the present, and how the present is likely to influence the future. By synthesizing these insights into an abstract map, the researchers hope to provide a new perspective on Papan that can inform future planning and development efforts.

Overall, the project described here represents a unique and innovative approach to understanding the town of Papan. By leveraging historical research and theoretical mapping techniques, the researchers hope to uncover new insights and perspectives that can inform the future of this important community.



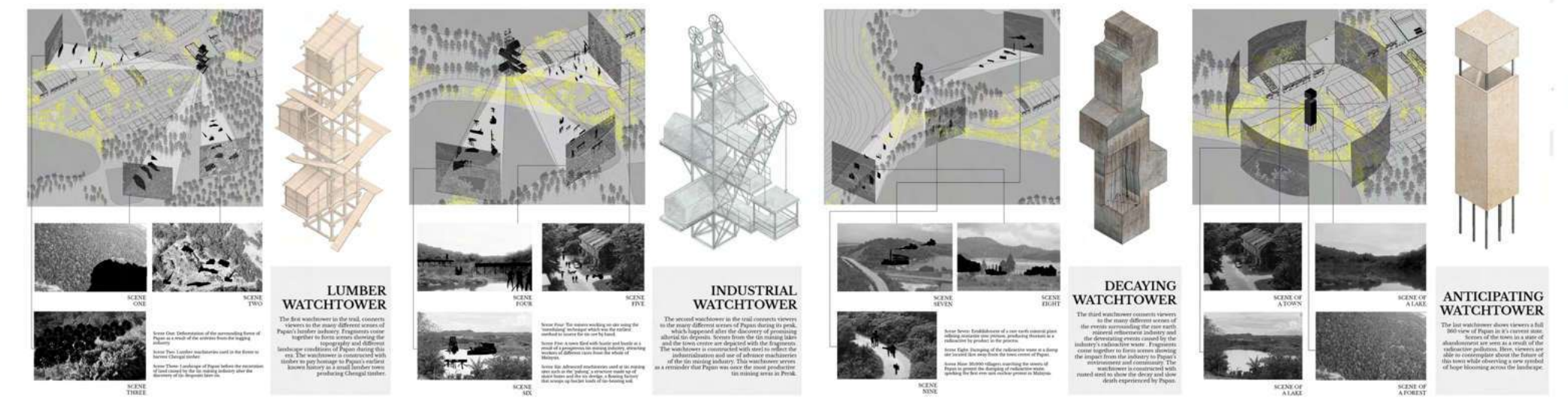
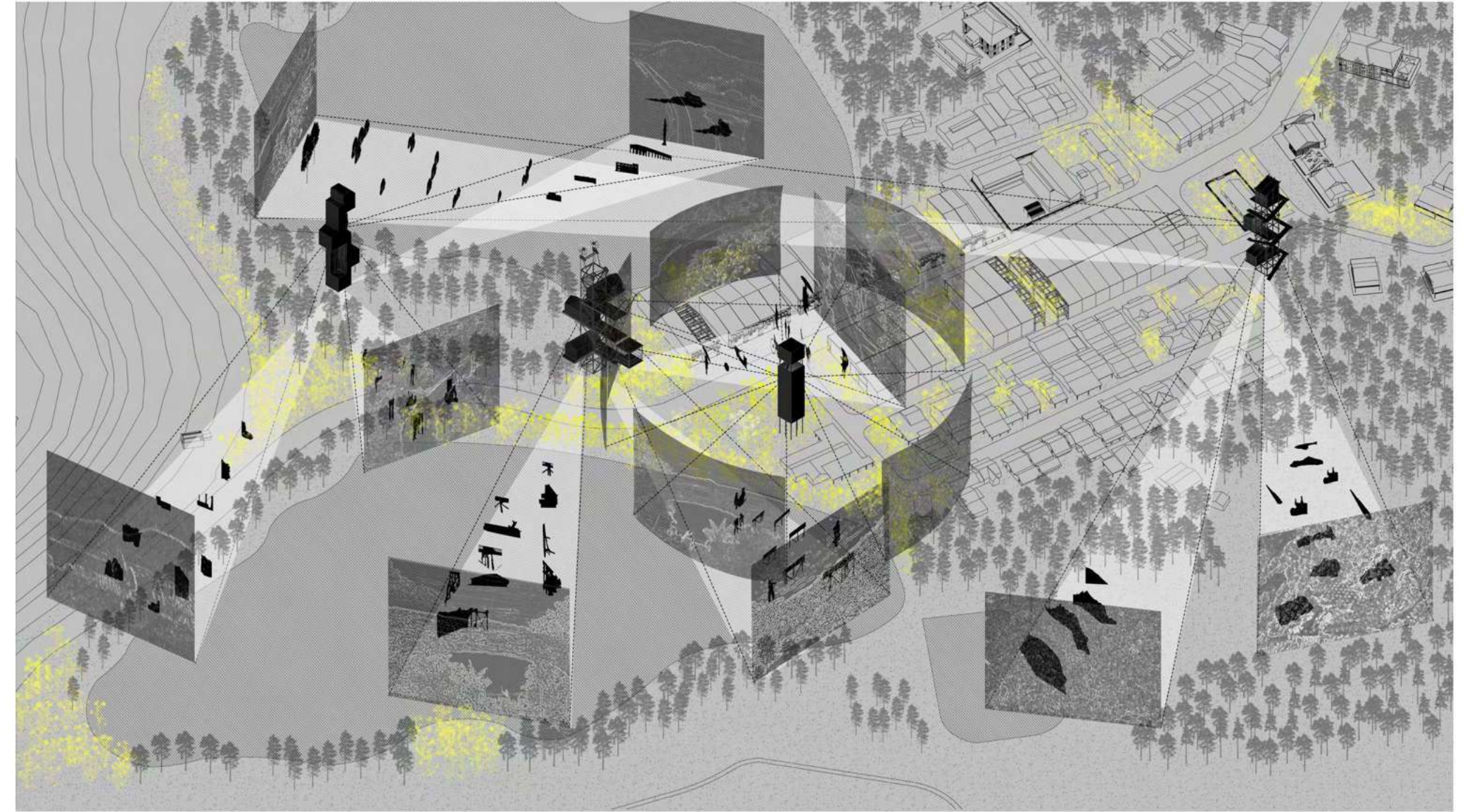
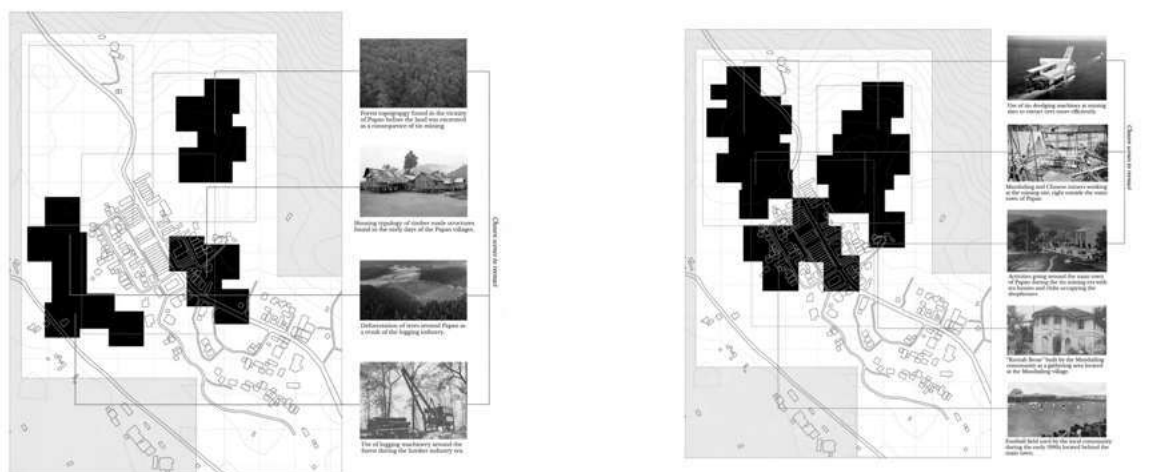
# Scenes from a Memory

Semester 5  
Lim Jia Ying 1002059981

This project proposes a series of watchtowers strategically placed around Papan. These watchtowers are used as a lens to delve into the past with the intention to resurface and retell the past stories of Papan, a dying ghost town through the recreation of scenes from the past, using the superposition between fragments and the present day environment, essentially preserving the many historical layers of this town.

A series of fragments are scattered over Papan, when seen from a specific angle from the watchtowers, a scene from the past surfaces, unveiling the stories from the past to be retold.

This project also proposes the planting of sunflowers across the town, as an act of commemorating the radiation pollution victims of Papan while also remediating the scarred industrial land. Symbolically, the sunflowers represent a new hope for this ghost town through the healing of the people and the land.





# Seeding the Post Industrial Landscape: An Act of Remembrance & Remediation

Semester 5  
Lim Jia Ying 1002059981

Due to its extensive history of tin mining and yttrium refining, Papan has undergone decades acting as a radioactive waste dump site. The exposure to the radioactive waste has caused devastating effects not only to the environment but also to the health of the local residents. In the present day, this town has been left abandoned and forgotten, along with the mistakes that were made as well as the people that suffered.

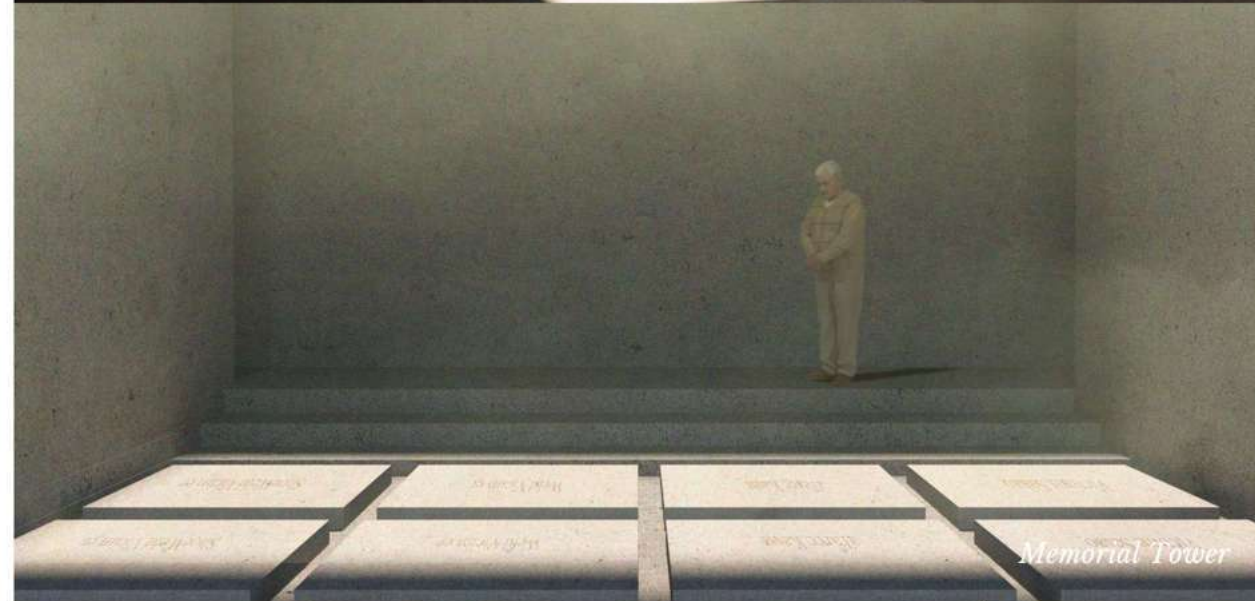
In response to the site condition, this proposal acts as a propagator and catalyst to seed the post industrial landscape with sunflowers, as an act of commemorating the victims of the radiation pollution while also being part of an urban strategy to remediate the contaminated soil of Papan through phytoremediation.

Programmatically, the project aims to provide a space for community placemaking. Workshops and facilities are provided to allow the local community to craft products from the harvested sunflowers. These activities allow a micro economy to generate for this small town, empowering the community in the process. The project also features a memorial in remembrance of the protestors and victims of the radioactive pollution while also educating and reminding the public of the damaging consequences caused by the rare earth refining industry.

The design outcome acknowledges the tragic events of 1983. With the blooming of the sunflowers, a new scenic environment is spawned across the scarred landscape, symbolising a new hope for the abandoned town.



*Memorial Gallery*



*Memorial Tower*



*Memorial Walk*



*Seeding the Post Industrial Landscape: An Act of Remembrance & Remediation*



*Memorial Garden*



*Entrance*



# ALTERNATE REALITIES / What if Papan's fate is different?

Semester 5  
Peter Christanto 1002058798

*Lost Glory*  
Pekan Papan the town of failed glories,  
buried deep and forgotten of its existence  
Are you edging towards your red string?  
Is this your preferred end or so-called your  
fate?  
Is this your sanction for seeking glory?  
Should have you returned to your root?  
Standing tall around you were your former  
glory, your origin..  
Start of your hardships yet it has never failed  
you..  
The call of minerals under the ground pulled  
your people  
Sinking them slowly deep engrossed in greed..  
Oblivious of incoming downfall..  
o..Papan..  
Have you lost your glory?  
Are you still waiting to be revived?

*Buried History*  
I see you..  
People see you..  
But why are you forgotten?  
Left by your own people?  
Your glory..  
Your downfall..  
Your story..  
Never been completed with a happy ending  
Your history are buried with the tin mine..  
The tin mine that are said to be your saviour  
Yet it pulls you in with them..  
Call it the start of your downfall..



*Alternate Realities*  
Is there any other realities where you thrive?  
Today, you are desolated  
Your people are gone  
Reaching place where fortune are..  
Is there any other realities where you thrive?  
When you don't realize any tin underground..  
When your origin as a lumbertown stays  
When your origin as a lumbertown upgraded  
When your origin as a lumbertown become your source of fortune  
Is there any other realities where you thrive?  
Where your tin mines didn't get abandoned

Where your people tried desperately to make use of the tins  
To create better opportunities..  
Is there any other realities where you suffer?  
Not as Papan but as a nuclear radioactive disposal  
Ending the communities of papan..  
Is there any other realities where you suffer?  
Not as Papan but as a Japan conquered country  
Hoping the freedom is coming  
Choking you and milking you dry of your resources  
These are not a hope.. but a mere questions  
Is there any other realities where you thrive?



# Experiential Town

Semester 5  
Peter Christanto 1002058798

## TIMBERTOWN

First era of Papan, Timbertown. Learning by experiencing chopping woods and making craft to commemorate the long lost timbertown of Papan.

What if instead of going into a different direction, Papan decided to continue and live on as a timbertown? visualizing the imaginative future by using housing prototype, treehouses combined with playscape to experience the nature.

## TINMINE

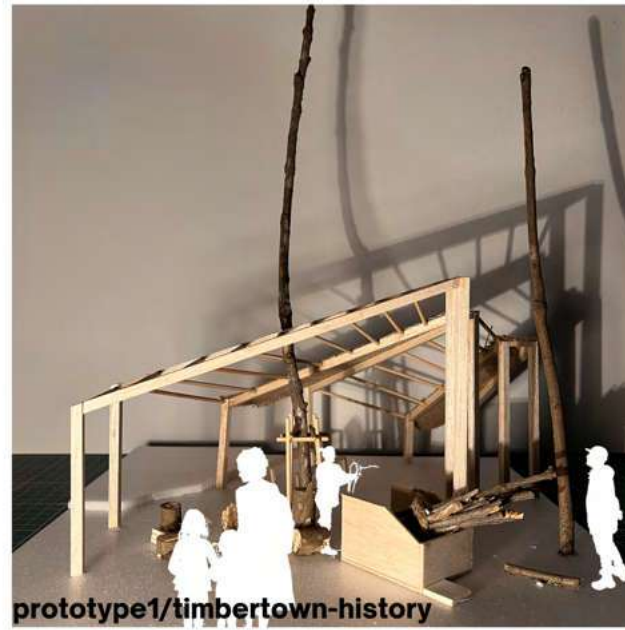
To commemorate the tin mining industry, this space is created to curate the two programs which are experiencing tin mining and educating people about the history of kinta valley tin mining.

Tin mining era is one of the most prominent eras of papan, imagine what if tin price never drops and papan becomes the tin mine hub. The residential will have to cater towards the needs of the town. The prototype is made for visitor to experience living in the alternate reality.

## BIOWASTE

This space are created for people to feel the abandonment of the town. Broken structures allows the only lighting to come in while the cold grasp of the nothingness encompass.

Either out of the town or going underground, the two choices if papan become an active radioactive waste disposal. Created to give imaginary alternate realities which can bring us back to commemorate events happening in the past.



Planned to create the whole of Papan into a new recreational town, and programs are added all around the town. History together with the alternate realities, is added to commemorate the past glory and the imaginative future. Located all around the town, the programs allow visitors to walk around papan while going to each nodes of era.



# MEMORIA 8120

## Experiential Living

Semester 5  
 Peter Christanto 1002058798

MEMORIA 8120 name came from the idea of bring past into the future to commemorate and inspiring the present community to brings the glory back to the present time.

**PRESENT PRESERVATION**

The townsman spot to exchange culture with the travellers. Reactivating Papan through activities happening inside the spaces engaging the community interaction with the travellers.

**CHENGAL LINK**

As it links the present with the past, it brought the users towards the village watch to appreciate the present. Chengal Link connects all of the spaces with each other and acts as a middle ground for the travellers and community to interact with each other. "Remembrance of the Past, Appreciate the Present". Provoking the community to bring back Papan's once own GLORY.

**TRAVELLER'S TIN LODGE**

Spaces for traveller to experience living in a non-conventional lodge, back in time and through different reality. Is this the living space when papan turns into tin town? Commemoration of the past glory through materialization. Act of Provocation and reminder for community of the glorious past.





# It's a small town, not a ghost town.

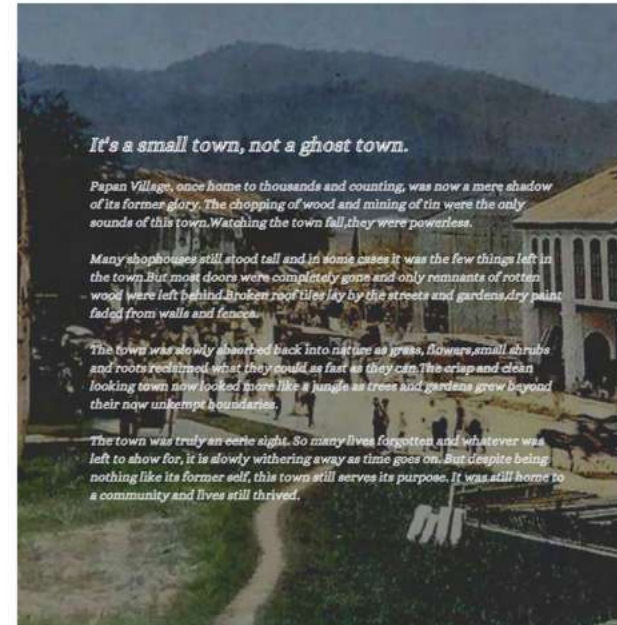
Semester 5  
Song Yu Heng 1001953936

Papan Village, once home to thousands and counting, was now a mere shadow of its former glory. The chopping of wood and mining of tin were the only sounds of this town. Watching the town fall, they were powerless.

Many shophouses still stood tall, and in some cases it was the few things left in the town. But most doors were completely gone, and only remnants of rotten wood were left behind. Broken roof tiles lay by the streets and gardens, dry paint faded from walls and fences.

The town was slowly absorbed back into nature as grass, flowers, small shrubs, and roots reclaimed what they could as fast as they can. The crisp and clean-looking town now looked more like a jungle as trees and gardens grew beyond their now unkempt boundaries.

The town was truly an eerie sight. So many lives have been forgotten, and whatever was left to show for, it is slowly withering away as time goes on. But despite being nothing like its former self, this town still serves its purpose. It was still home to a community, and lives still thrived.



### It's a small town, not a ghost town.

Papan Village, once home to thousands and counting, was now a mere shadow of its former glory. The chopping of wood and mining of tin were the only sounds of this town. Watching the town fall, they were powerless.

Many shophouses still stood tall and in some cases it was the few things left in the town. But most doors were completely gone and only remnants of rotten wood were left behind. Broken roof tiles lay by the streets and gardens, dry paint faded from walls and fences.

The town was slowly absorbed back into nature as grass, flowers, small shrubs, and roots reclaimed what they could as fast as they can. The crisp and clean-looking town now looked more like a jungle as trees and gardens grew beyond their now unkempt boundaries.

The town was truly an eerie sight. So many lives have been forgotten and whatever was left to show for, it is slowly withering away as time goes on. But despite being nothing like its former self, this town still serves its purpose. It was still home to a community and lives still thrived.



### What people think they want.

Dark sky, air pollution and the developing town. Old style facade fading away pieces by pieces showing they wanted to change the town and to be developed as before but it actually is not a good way.



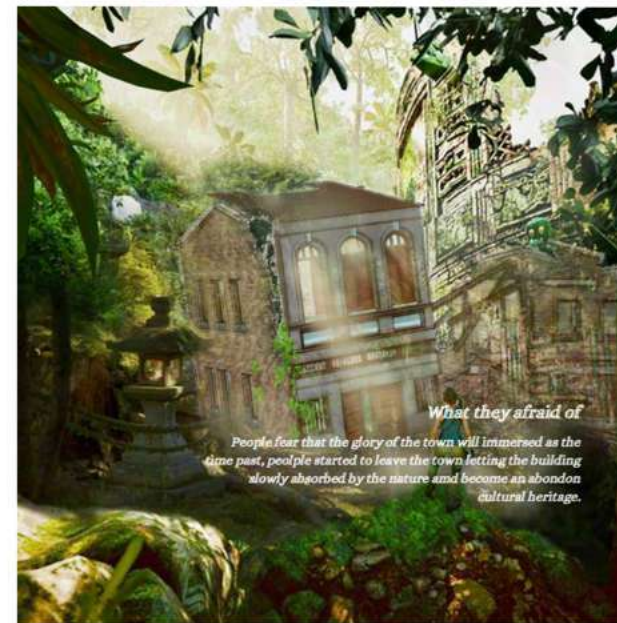
### What people think it is

A floating city that is hard to find if people only mind their own feet. The town is far away from the modern city, it is slowly forgotten by people nowadays. Many people thought that Papan Village is a ghost town but in the end the town still serves its purpose. It was still home to many families.



### What it actually is

In my opinion, the town is a remnant piece of the old style facade design with repetitive windows, doors, old columns and arches. And one thing that is true is that the town seems alive and thriving at the same time.



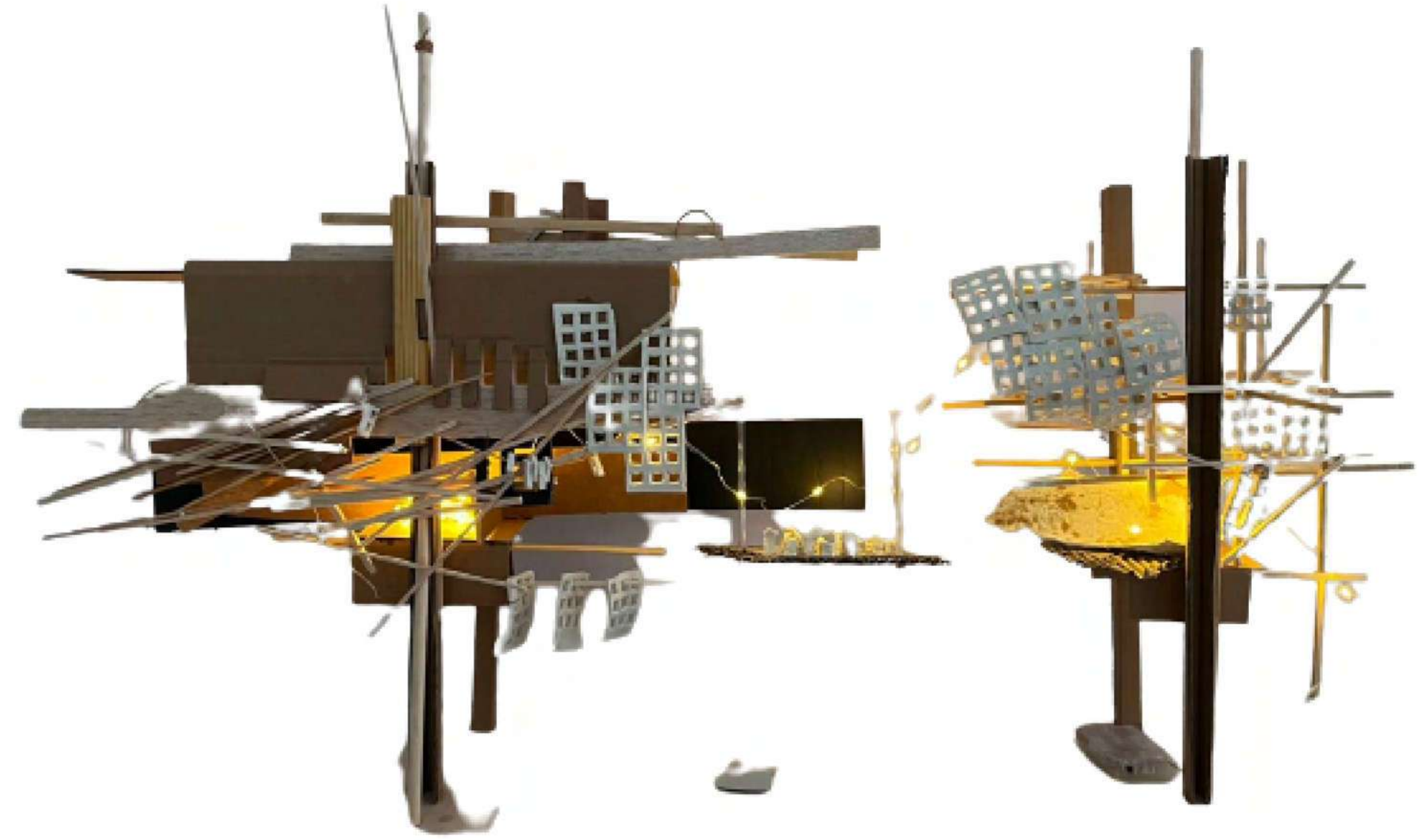
### What they afraid of

People fear that the glory of the town will immersed as the time past, people started to leave the town letting the building slowly absorbed by the nature and become an abandon cultural heritage.



### It's a small town, not a ghost town

The same town is a ghost town! It's a composition of the living community. Standing clothe pole see us a sign that can prove the nature showing that the village isn't alone. The villagers still leaving in it.



There's a faction in town,  
They live on their own,  
They take things as they are,  
They have their own livelihood,  
Making their own white coffee,  
They were tired of the history but they accept, willing immersed in the quietness of the town.

There's the other part of the town,  
They can't wait to tell you about the town, greet you with bright smile,  
They had a colorful sight and paint the town in their own hand,  
They secretly hung up lanterns,  
Effort than anybody else, explorative finding in a limited town.



# It's A Small Town, Not A Ghost Town : Papan's Revival Into A Farming Community.

Semester 5  
Song Yu Heng 1001953936

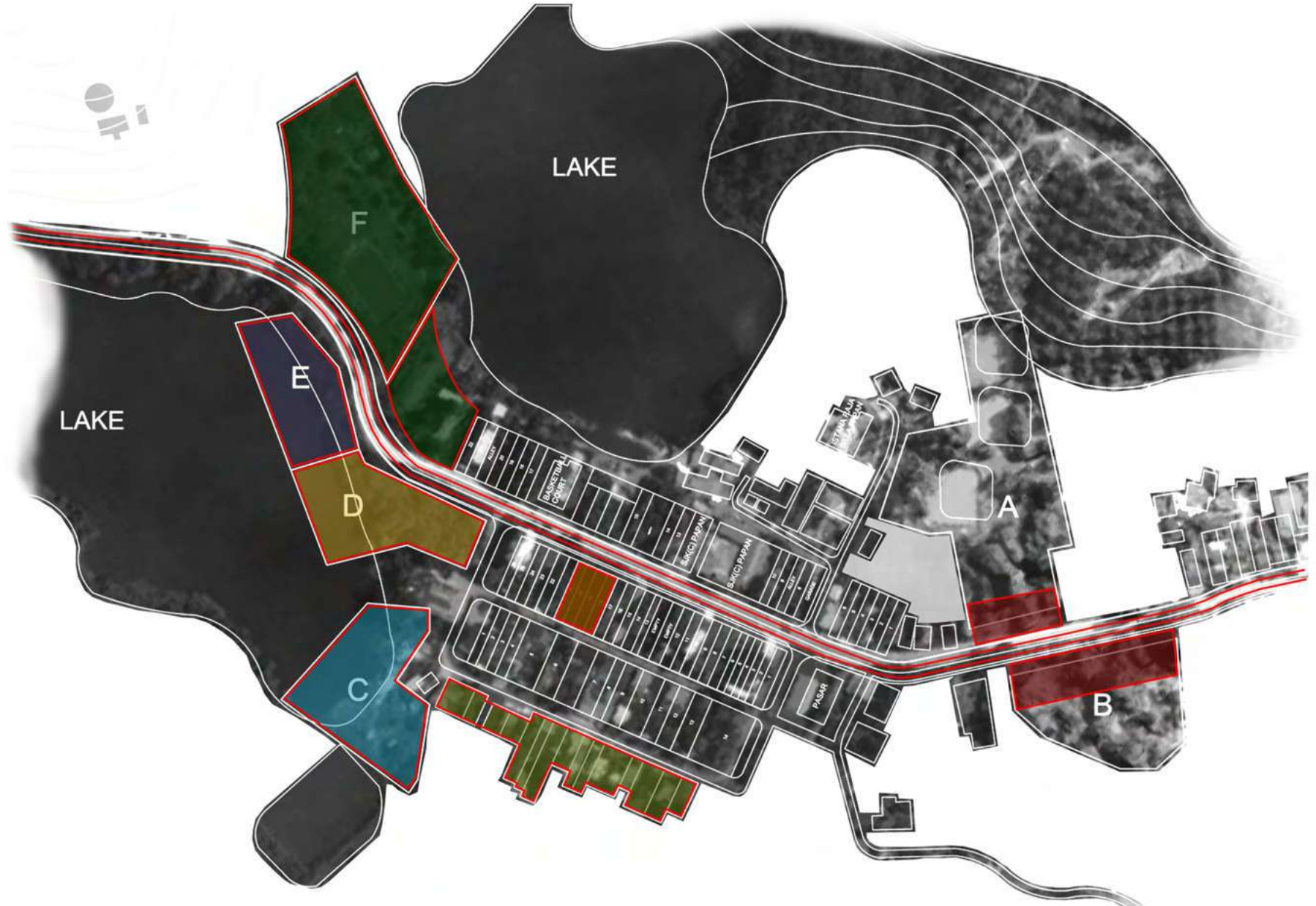
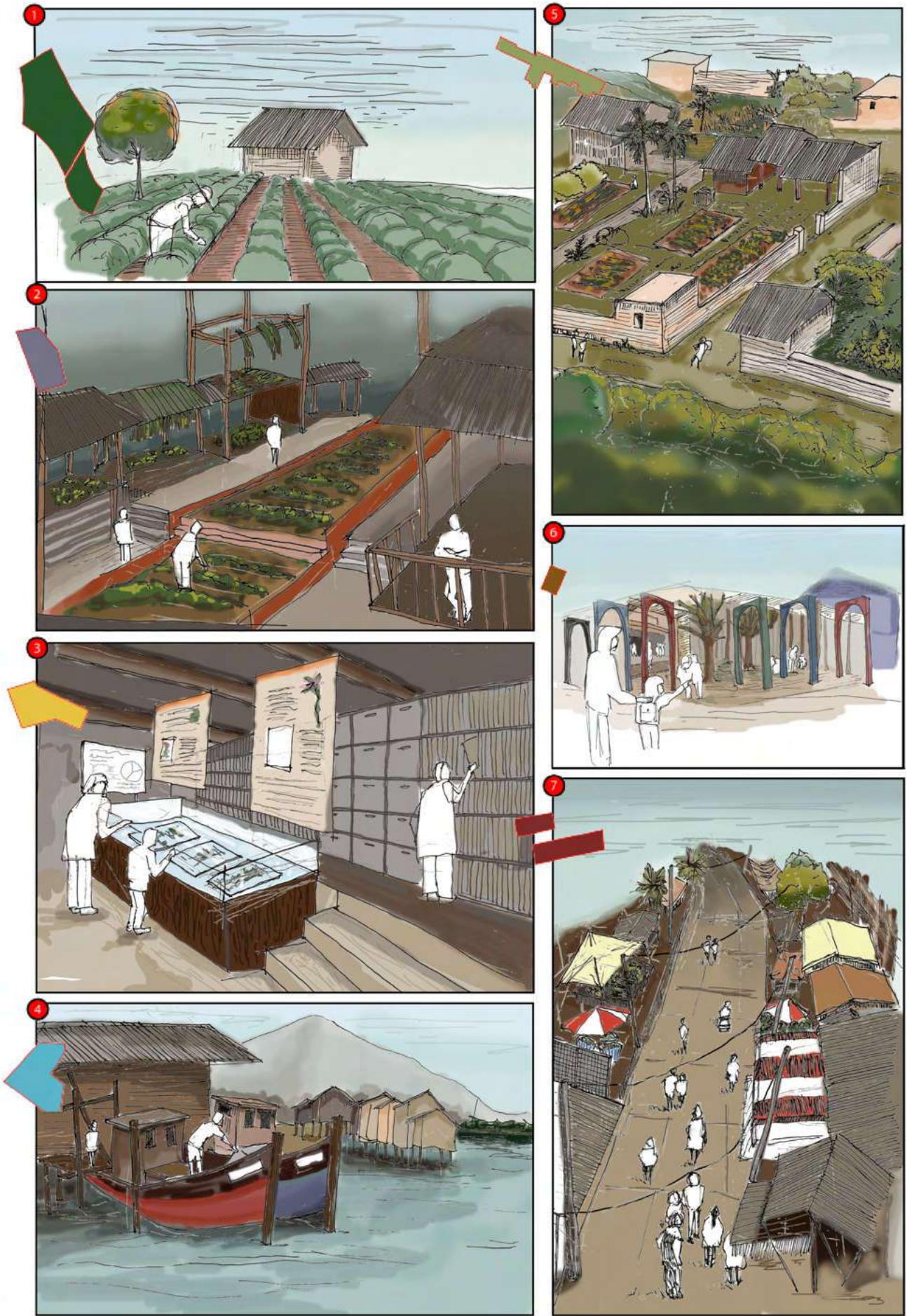
Reviving a half-abandoned town can be a challenging process, but it is certainly possible with the right approach. There are some steps that could be taken to help revive a half-abandoned town

### Engage the community:

The success of any revitalization effort depends on community involvement and support. Engage with community members to understand their needs and priorities, and involve them in the planning and implementation of the revitalization plan. This could include enhance local activities, creating volunteer opportunities, and collaborating with local organizations and businesses.

In Papan ,farming is a common but half developed local activities happened in town. Some of the villagers actually have their own farm to grow their own vegetables instead of getting it from a van coming outside the village to achieve their needs.

Therefore ,proposing a strategy of turning Papan Village into a farming village that grows organics vegetables to achieve their basic needs plus attracts people outside the village to live into the small town in order to boost the market or the economy of the town.



- 1 Big Farm**  
 Mass producing farm - Each families distributed a piece of land to farm to provide enough amount of organic vegetables for ownself, town and market.
- 2 Composting Unit**  
 Place where all the organic waste be composed to become the organic fertilizer for the farm.
- 3 Seed Farm/Bank**  
 Act as a seed distributor for the whole town. At the same time act as a research centre to produce high quality of seeds.
- 4 Fish Farm**  
 Fish farming on Site C produce fish for the town.
- 5 Mini Farm**  
 Terrace house farming located deep in town which have a different building typology particulay long backyard that's perfect for a farming village.
- 6 Education Centre**  
 Interact with the school of Papan, provide farming knowledge and place for extracurricular activitiesfor the younger generation.
- 7 Market**  
 Economic sources for the town and a subject for the foreigners to visit the village.

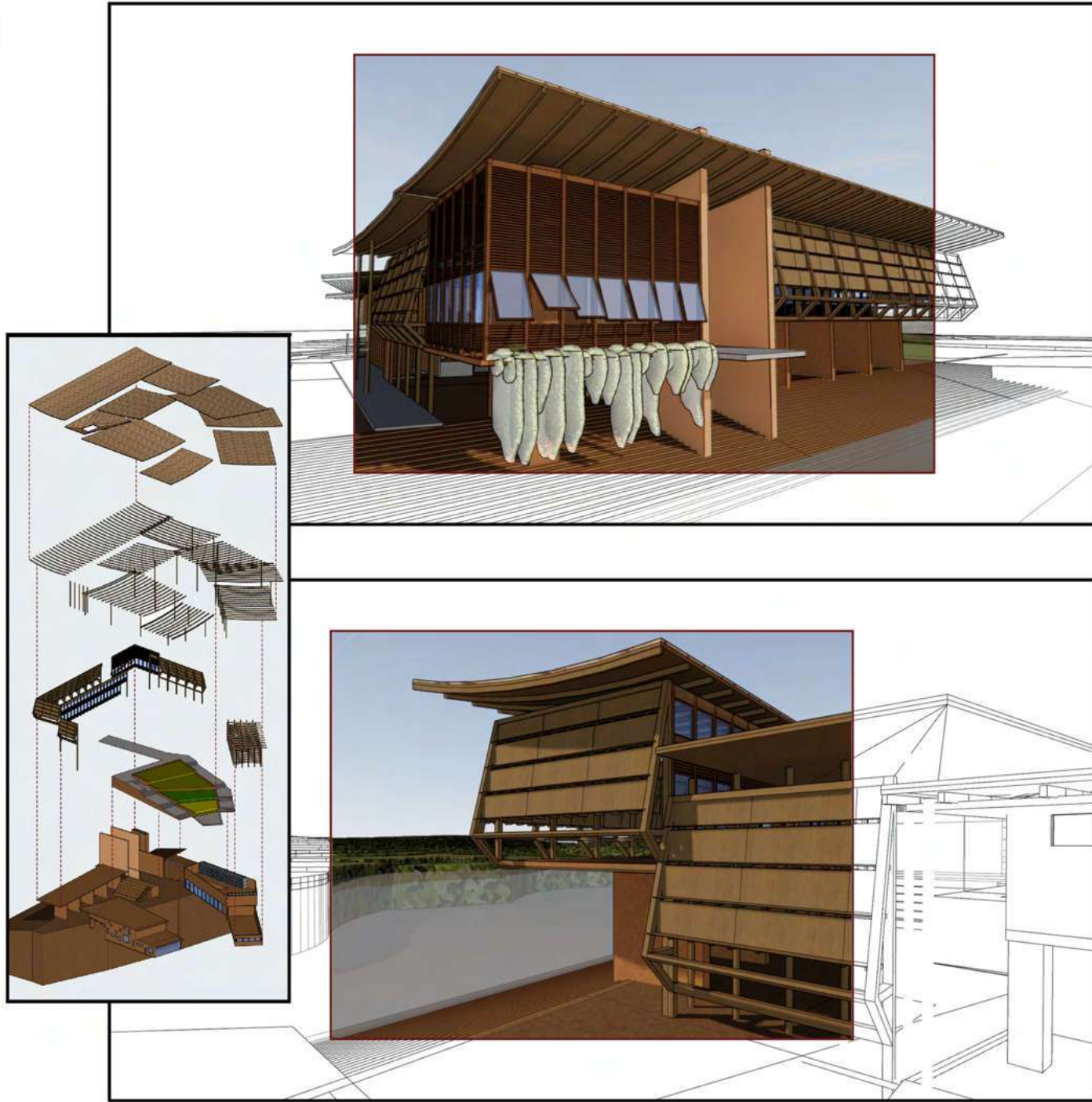


# THE SEEDLING SHACK : SEED FARM / BANK

Semester 5  
Song Yu Heng 1001953936

Act as a seed distributor for the whole town. At the same time act as a research centre to produce high quality of seeds. Activities:

- 1. Choose mature vegetables:**  
Choose vegetables that have fully matured on the plant and have started to turn color or have begun to dry out.
- 2. Allow the vegetable to ripen and dry:**  
Allow the vegetable to fully ripen and dry out on the plant until it starts to crack open or split.
- 3. Harvest the vegetable:**  
Once the vegetable has dried out, carefully remove it from the plant and place it in a dry, well-ventilated area.
- 4. Extract the seeds:**  
Once the vegetable has fully dried out, carefully open it up and extract the seeds. Depending on the type of vegetable, the seeds may be contained in a fleshy fruit or in a dry pod.
- 5. Clean and store the seeds:**  
Clean the seeds by removing any remaining plant material and allow them to dry completely before storing them in a cool, dry place.

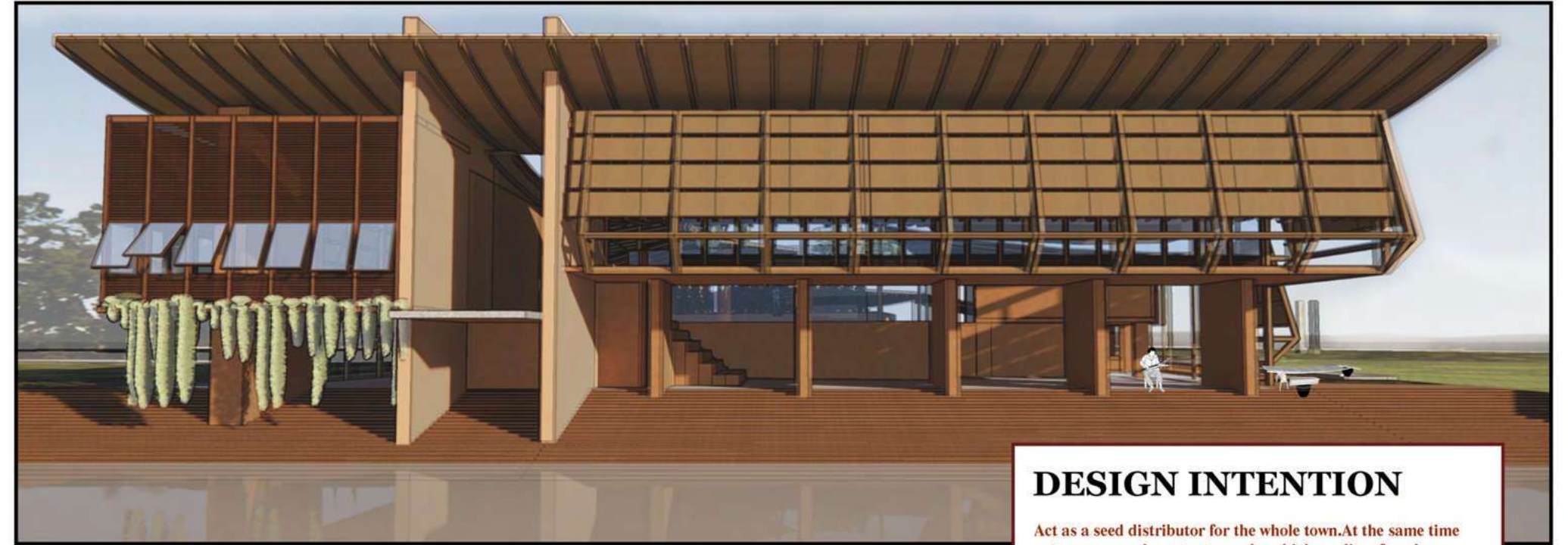
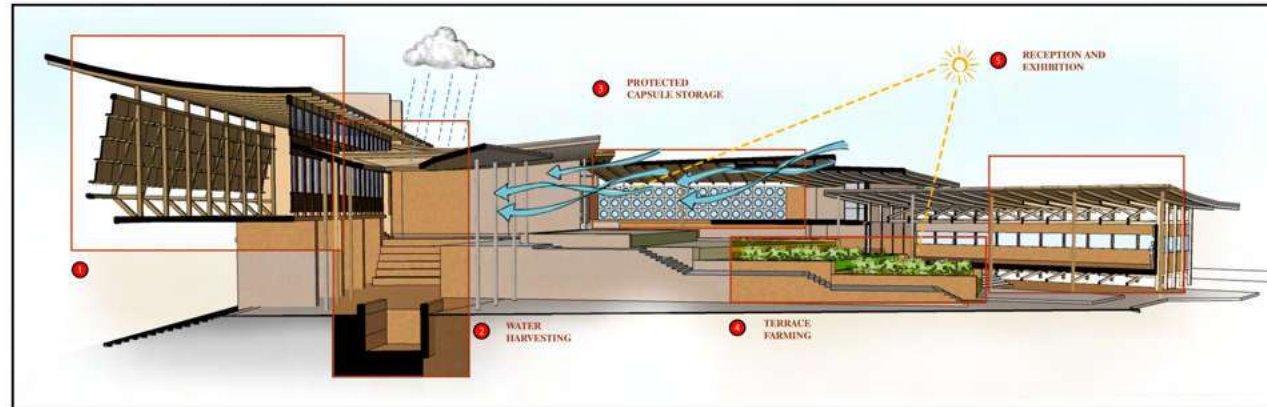


## Designing in Section

Sustainable design section that allow wind to ventilate efficiently through layering curved roof and shaded, at the same time provide enough sunlight for the interior.

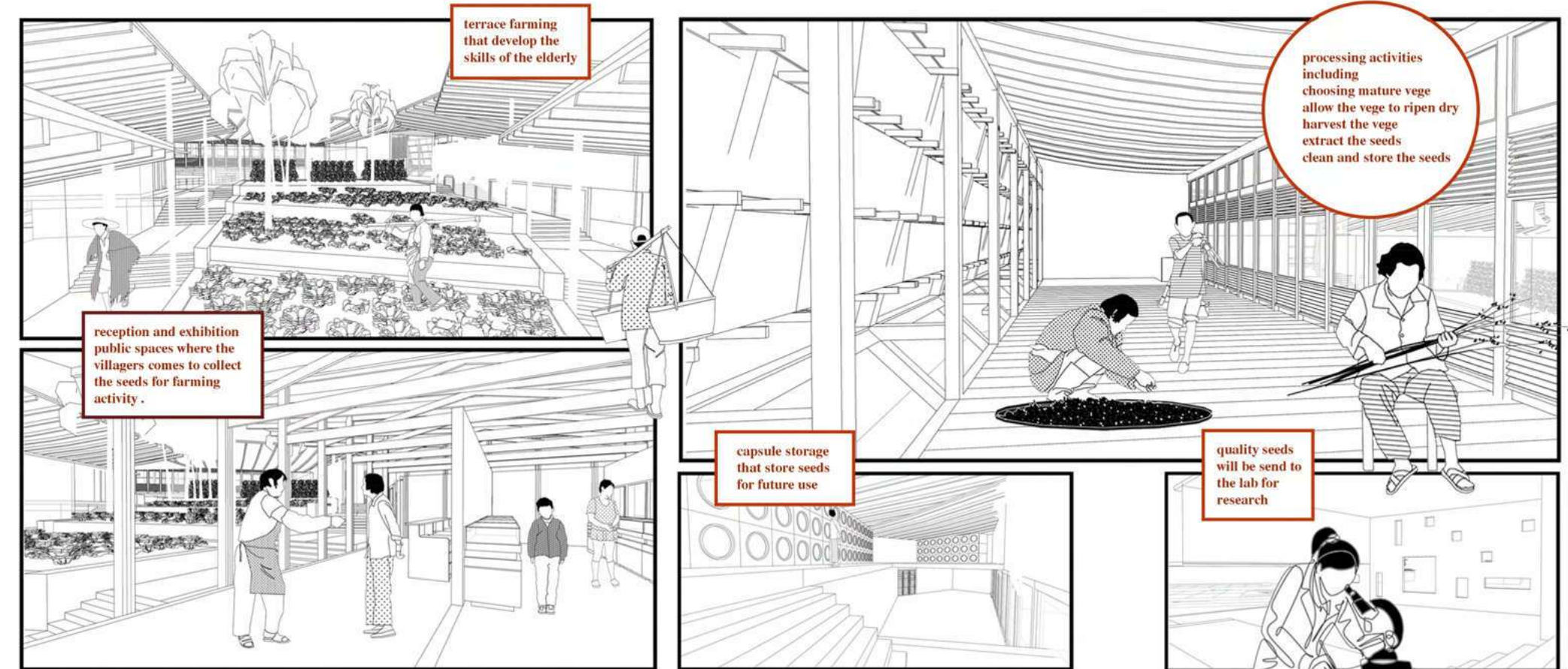
Terrace farming placed at the center of the building which is open air to achieved maximum sunlight.

Water harvesting system where the rainwater channeled from the sloped roof to the rainwater collector and been pumped up for the use of farming.



**DESIGN INTENTION**  
Act as a seed distributor for the whole town. At the same time act as a research centre to produce high quality of seeds. The building using terrace farming method instead of modern way such as vertical farming .etc. The aim is to develop the farming skills of the elderly and teach younger the skills of planting as a continued tradition.

## SPACE PERSPECTIVES





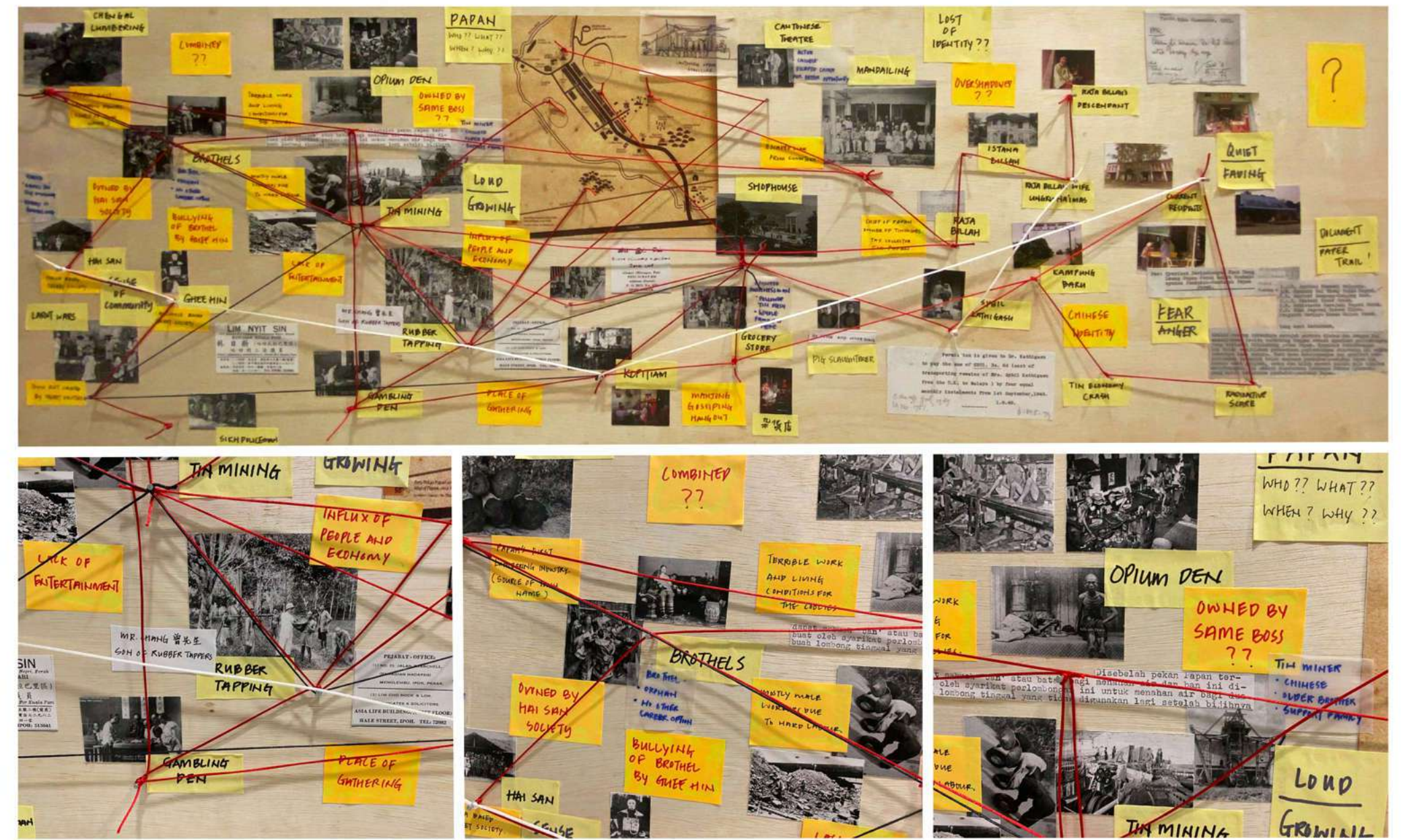
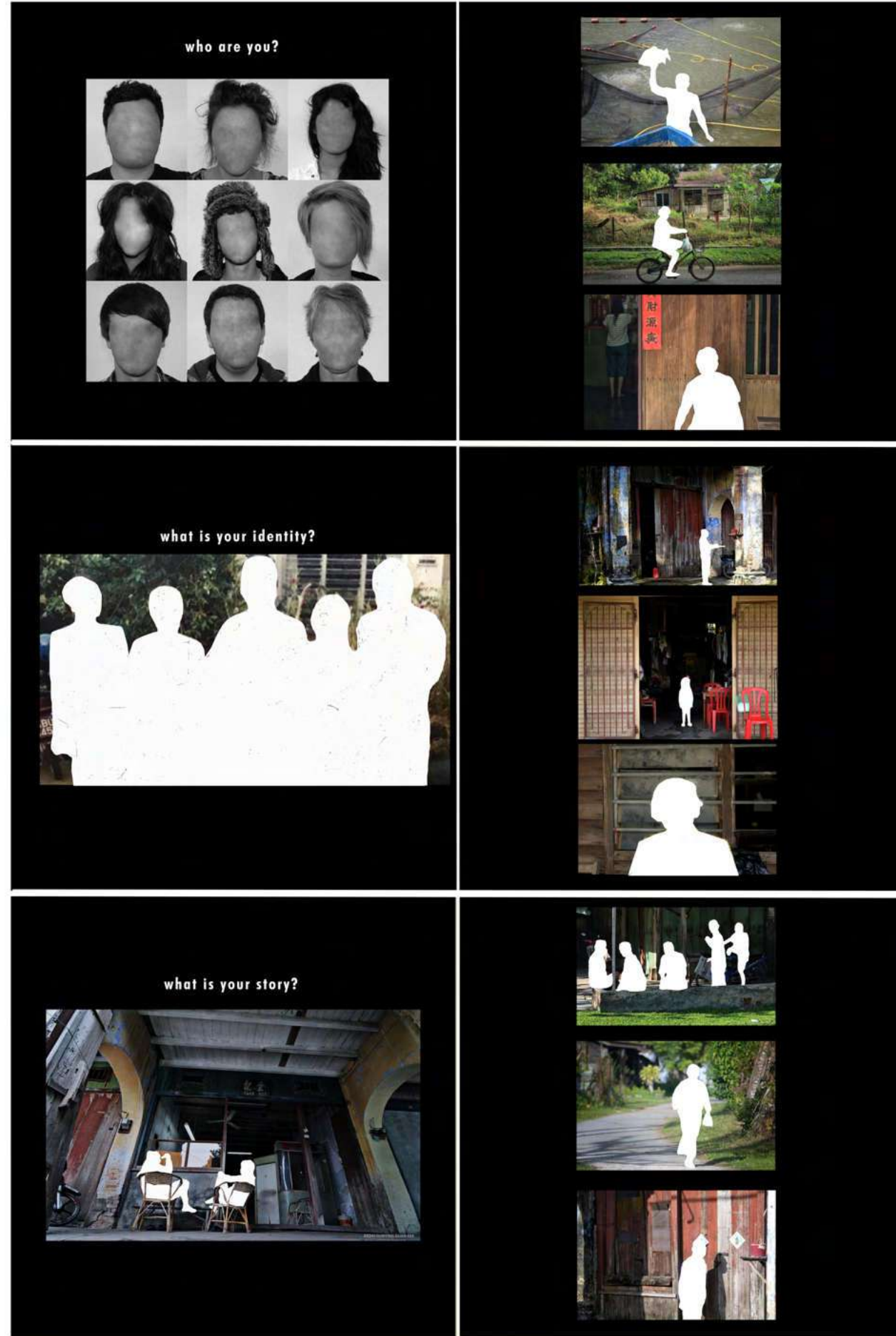
# UN.TOLD / Investigation of Identity & Uncovering Buried History

Semester 5  
Teh Cheah Yee 1001849912

PROLOGUE: A detective wakes in a cold sweat, disturbed by a recurring nightmare. He is haunted by faceless ghouls wandering a forgotten town, lost without their identities. As the dreams continue, the detective becomes intrigued and decides to investigate, using his skills to uncover the story and identities of these ghouls in an attempt to cure his nightmares.

The story presents a possible future for the town of Papan if action is not taken to preserve its identity. Without intervention, the town and its rich history will decay and be forgotten, along with the identities of its residents. The faceless ghouls serve as a metaphor for the residents who will lose their sense of self as the town fades from memory.

This story aims to raise awareness and encourage action to preserve the identity of Papan and its residents.



The open investigation into Papan's history began by examining key events that took place in the town. Through analyzing these events, the investigation sought to understand the complex relationships that existed between them. For instance, the growth of tin mining brought about new employment opportunities and architectural developments, but it also contributed to the emergence of social issues in Papan.

This investigation prompts us to question the true identity of Papan. Has the town been accurately portrayed in its supposed glory, or have perspectives and narratives been distorted to paint an overly positive picture? It's important to note that the investigation's aim is not to expose Papan as a place riddled with illegal activities and social issues. Rather, it seeks to shed light on how history is presented and perceived. The perspectives and memories of those who lived through historical events should be represented and heard, as they play an essential role in shaping our understanding of the past.



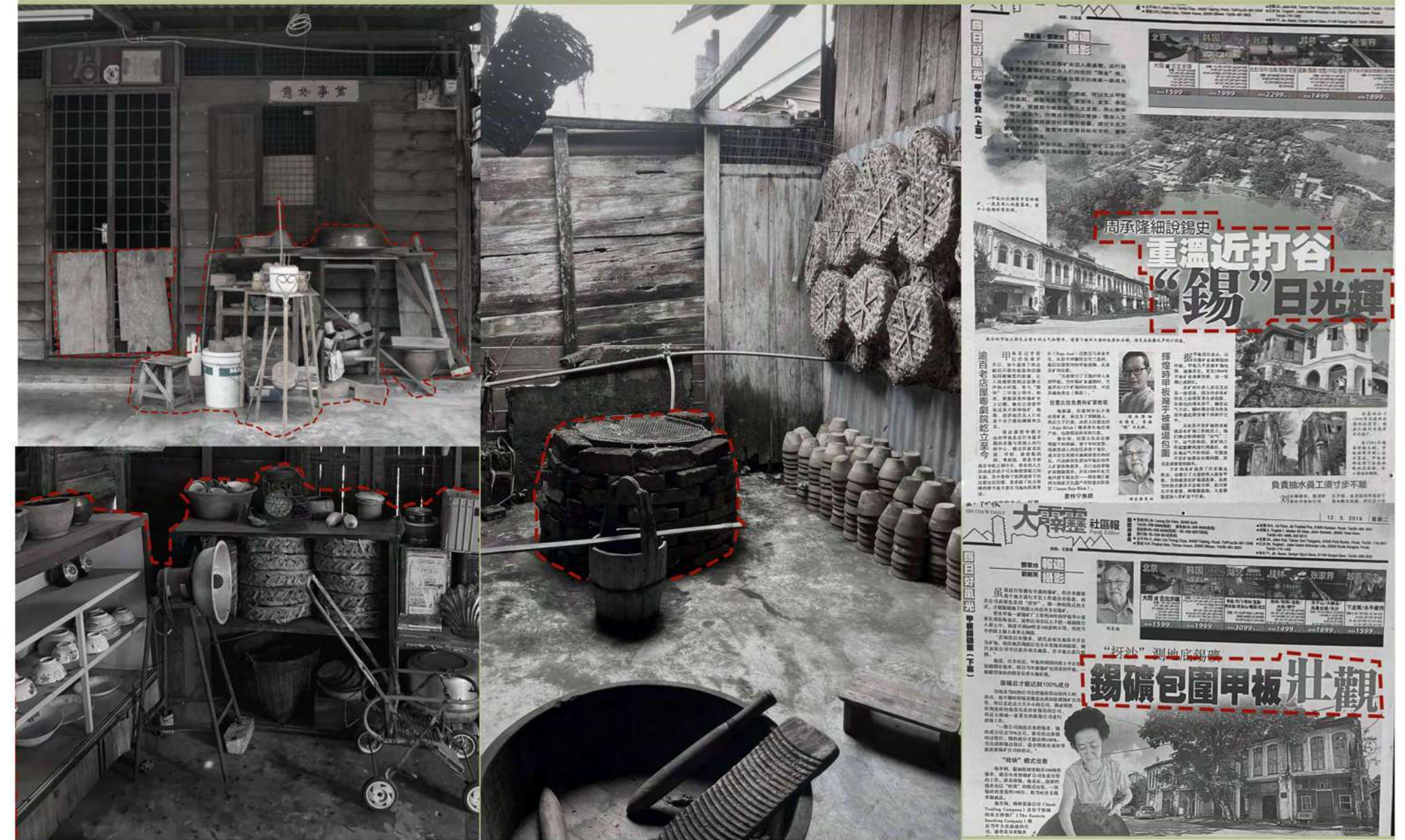
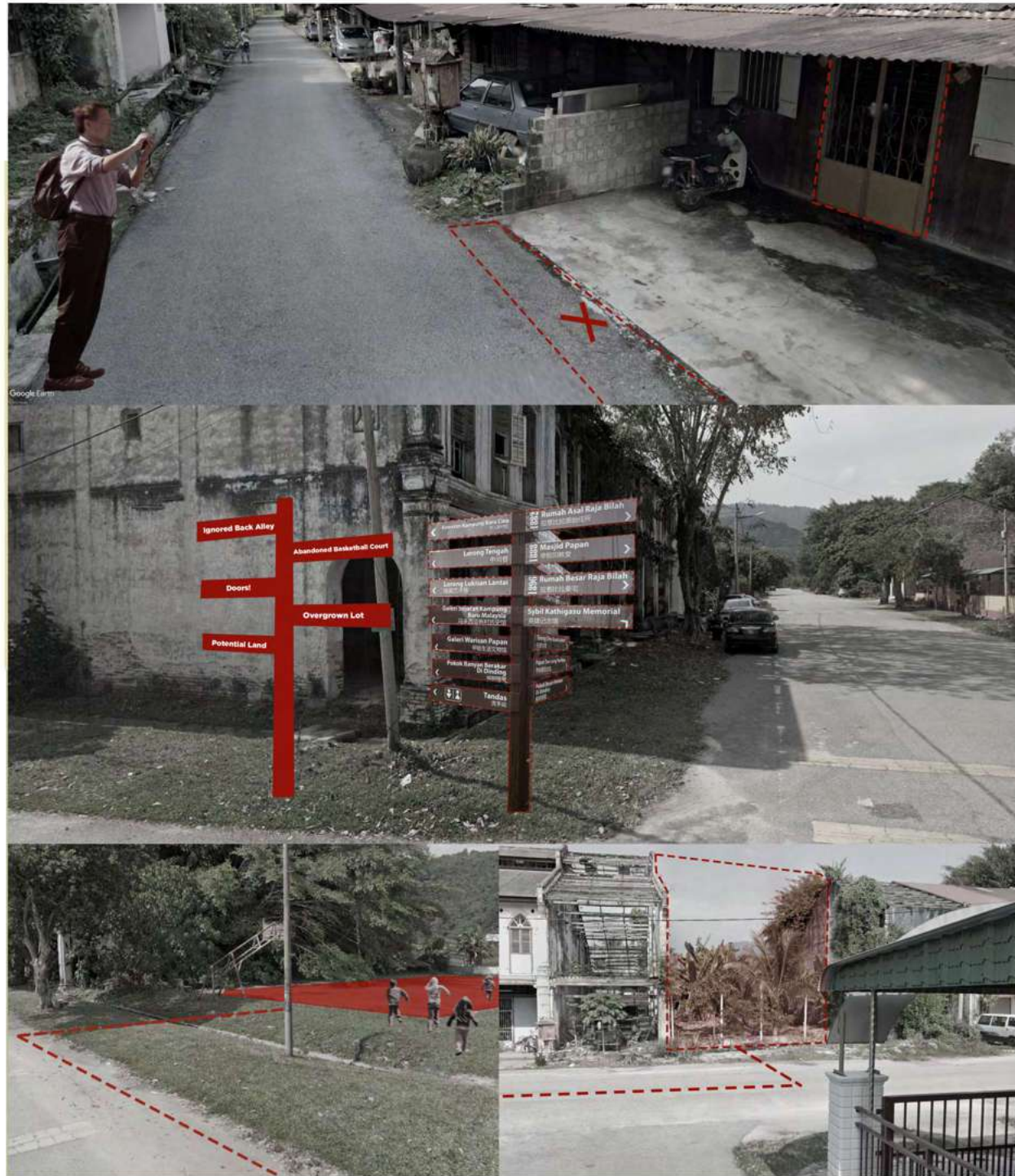
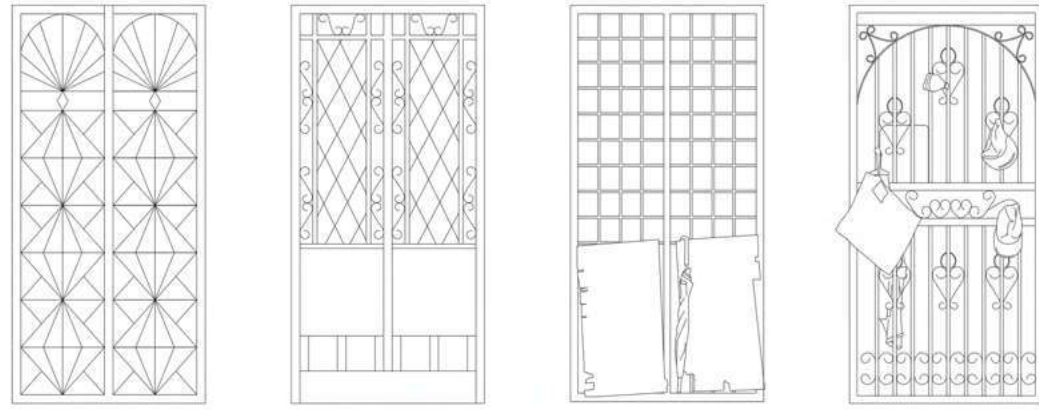
# UN.SEEN / Highlighting Neglected Potentials and Heritage

Semester 5  
Teh Cheah Yee 1001849912

UN.SEEN employs the same methodology of exposing and showcasing objects to reveal a more palpable aspect of Papan. UN.SEEN seeks to achieve two simple objectives. The first is to inspire and empower the local community, by revealing the untapped potential that exists within their town. The second is to redirect the attention of visitors towards the lesser-known details of Papan, those that are often overshadowed by its more prominent and iconic elements.

To achieve its goals, Unseen employs a variety of techniques. Alleyways and doors, once unnoticed and unappreciated, are now emphasized through careful highlighting and illumination. Old signage, long faded and irrelevant, is replaced with new and thought-provoking prompts that encourage the viewer to question the true essence of Papan. "Are we merely looking at the history of a bygone era, or is there more to this town than meets the eye?" the signage seems to ask.

The objective of this project is not to reduce the importance of Papan's history and its value, but an attempt to uncover undiscovered sides of Papan, to show its people and the marks they have made in the town.



UN.SEEN aims to draw a comparison between the unseen historical artifacts and events that have not been exhibited and the artifacts and events that have found their way into the village gallery. The project seeks to explore the stories of Papan's past, including those that date back a century, as well as the common historical knowledge pertaining to Papan's fate during the Japanese invasion. Moreover, the gallery covers everyday life in an informal settlement.

By capturing various aspects of the gallery, UN.SEEN prompts its audience to reconsider the content on display. While the historical aspects of Papan are undoubtedly important, UN.SEEN questions whether it is time for the town to evolve and start preserving its more recent heritage, which is still within reach. The project asks whether we should continue to dwell on events from a century ago or focus on preserving the town's more recent history. In doing so, UN.SEEN hopes to inspire a greater appreciation for the complexities of Papan's past and present, and to encourage a renewed commitment to preserving the town's heritage for future generations.



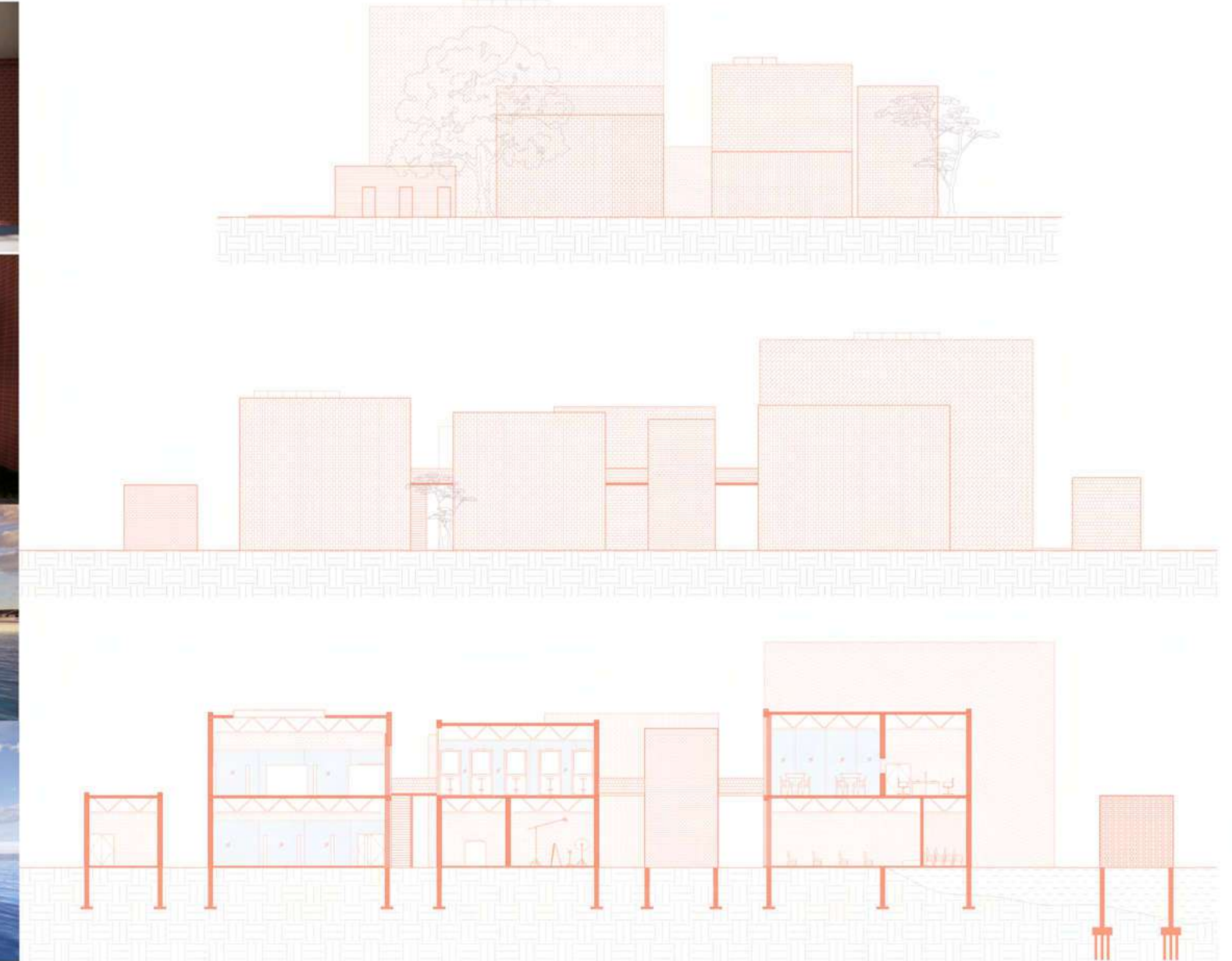
# Papan's Community Archival Center

Semester 5  
Teh Cheah Yee 1001849912

The Papan Community Archival Center, a result of UN.SEEN and UN.TOLD, is an innovative proposal that seeks to empower the community to create and archive their own unique identity and stories. A novel approach to the conventional archive, this project aims to redefine the purpose of such a facility by offering a new building typology. At the center of the scheme is the archive itself, a dedicated space for storing and preserving the community's historical artifacts and documents.

The archive is further supported by a cluster of production buildings that include a recording studio, art studio, and photography studio. These units are designed to cater to the community's diverse needs, allowing them to create and capture their own stories in an uncurated and raw format, documenting the everyday mundane and seemingly ordinary events that are often overlooked.

Looking towards the future, the scheme also includes space for exhibitions, consultancy, and a multipurpose hall, opening up exciting possibilities for future generations and curious visitors to explore the archive. The scheme tries to push a more passive role in preserving the new heritage of Papan, the current generation of residents and their identity.



The architectural design for the Papan Community Archival Center employs a linear layout, comprising several block units arranged in a formal and orderly manner that aptly reflects the building's primary function as an Archive. One notable feature of the design is the lack of openings on the elevation facing the crowd, creating a sense of mystery that draws the attention of passersby and invites them to explore the heavy, solid structure.

To visually distinguish the various functions and programs within the building, the design incorporates the use of bricks in different bonding arrangements. Although the patterns are only noticeable when viewed from within the building perimeter, the red brick alignment creates a bold and low-tech aesthetic that is eye-catching yet seamlessly blends in with its site context.

The bricks themselves are a nod to the town's rich architectural history and the region's traditional building materials, and taking advantage it to create a double skin structure to improve ventilation to the proposal while not losing its visual identity.



## In The Name of Love

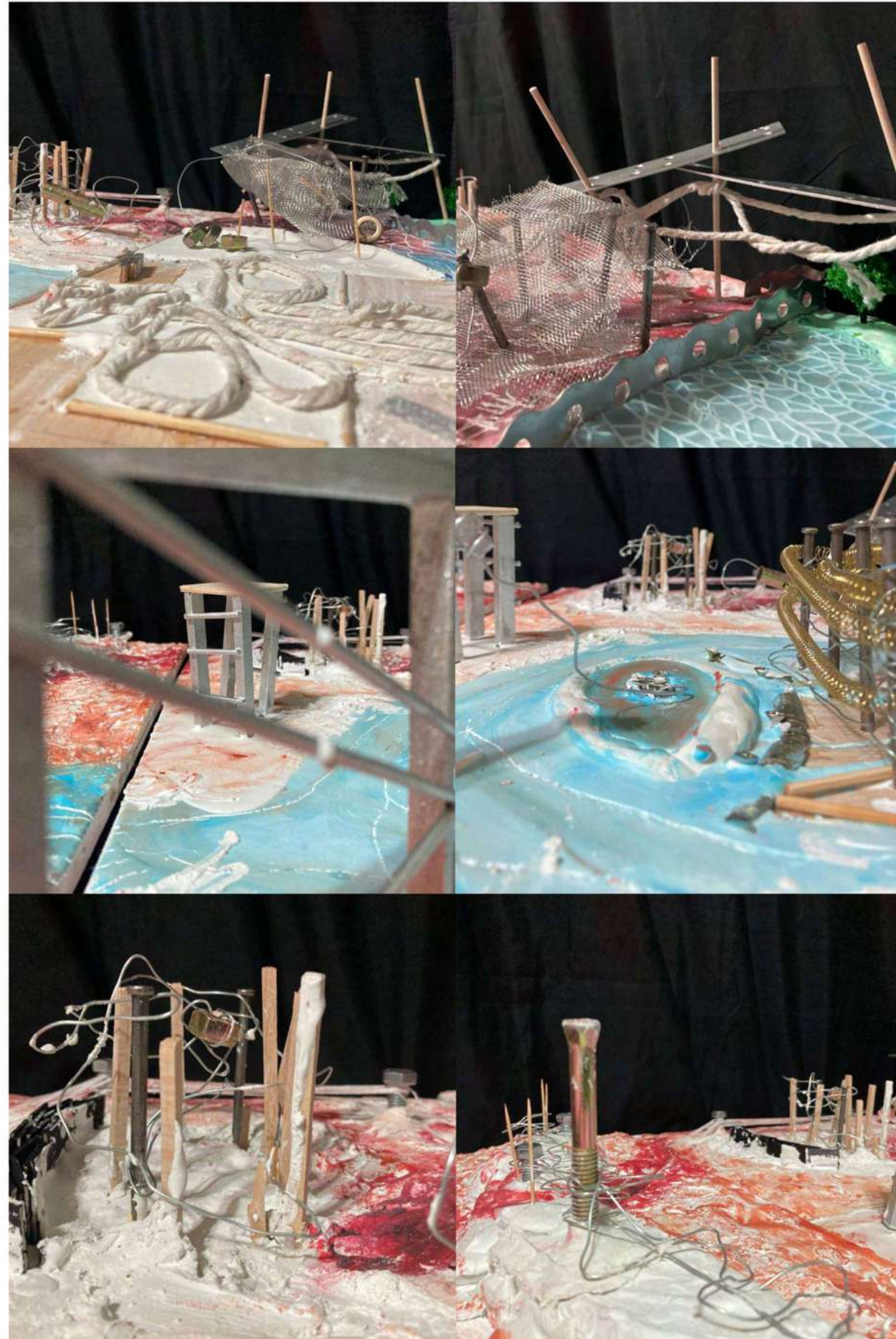
Semester 5  
Lew Ern Yuan 1001954408

The ongoing of every machinery and business activity are explosive growth during the the era of industrial evolution. There are a lot of machinery and technology that appear in that time and bring opportunities to every citizen in this village. The wisdom of the past that build up a magnificent system that excavate tin efficiency. The tin mining method progressively growing up. Started from "Dulang with the Ore" till the 20th century Tin Dredge that prove that the time are involving. Initiate the tin mining were bringing a lot of wealth to the city. However times goes by, the tin rush era are gone, and the village are gradually become "Silent City".

In a lovely creation of God,  
On this country hill I'm feel peace,  
A pipe of tobacco under a big tree,  
The voices are gone inside my head,

Open my eyes, an elephant was searching,  
People are flocked to watch, is a special rock,  
A bustling village jiffy in my eye,  
Faces with smile and Happiness.

A thriving city is thus born, bigger better,  
The rock contains power and wise,  
Tin, metal, opportunities that you can get,  
Top- notch handcraft that you can find.



Blink my eyes, the earth was shaking,  
At a glance, there are potholes and shock,  
Source of life have been tarnished and discoloration.  
Why the building was crying? When there are no one here.

Oh, how I long to linger here,  
To soak in the town's beauty so dear,  
And feel the grace of Pekan Papan's land,  
As it stretches out beneath my hands.

Cough! Cough! Why there are smoke around me?  
A gigantic miracle appears Infront of me, shocked!  
The future never spoke, until you start believe,  
I think that I shall never see.

So, I give thanks for this land so fine,  
For Pekan Papan, forever mine,  
And I pray that its beauty will never fade,  
But live on in glory, now and always.



# Papan : Village Of Art

Semester 5  
Lew Ern Yuan 1001954408

**Legend**

- The Old Landmark
- Proposal New Artwork
- Main Road of Papan
- Tin Lake

**Curiosity**  
Artwork evoke in its viewers, it could inspire a sense of wonder, excitement, and curiosity about the city being depicted. It could encourage viewers to explore and learn more about the city, its history, and its people.

**Harmony Part 1**  
Artwork evoke in its viewers, it could inspire a sense of wonder, excitement, and curiosity about the city being depicted. It could encourage viewers to explore and learn more about the city, its history, and its people.

**Happiness**  
The photograph is a 100 years old grandma that living in Papan. She was living here since she was born and her smile, joy bring us and remind us the happiness of life.

**Gratitude**  
The mural art is to represent the history and people that happen inside the town. The mainpoint of the artwork to evoke a feeling of connection and belonging to the community and encourage viewers to express their gratitude towards the people and places around them.

**Sadness**  
Inside Papan there were a very serious accident happen during the tin mine era. 10 people die during this accident, and it was upset these memorial stadium will be memorize them.

**Harmony Part 2**  
Functionable installation bring the street a new life and provide a lot of activity to the people. At the same time people invited to having a cup of coffee there and enjoy the life inside the papan town.

**Hope**  
Combined with the concept of "light", hope can be seen as a beacon of optimism that guides individuals through dark or difficult times.

**Calmness**  
Calmness artwork might feature soft colors, gentle shapes, and smooth textures that create a soothing atmosphere. It was a space that relaxation and tranquility within the people's mind. The artwork aims to help the people disconnect from the chaotic world and find a sense of inner calmness, balance, and stillness.

Revitalization is the process of bringing new life and energy to areas or structures that have been abandoned or neglected. In the case of industrial heritage sites, these spaces often hold a rich history and cultural significance, but may have fallen into disuse as industries shift and evolve.

By repurposing these spaces for art and cultural activities, they can be transformed into dynamic and engaging environments that celebrate the past while embracing the present. Art has the power to breathe new life into these spaces by creating a sense of community, fostering creativity and innovation, and encouraging dialogue and interaction between people from diverse backgrounds.

**Visceral (the core)**  
Impressed, Attractives, Preciousness, Feelings

**Behavioral**  
Convinced with the usability, function and values

**Effective**  
Impact Experiences, Sense and Emotion

**Cafe Restaurant**

**Flavorland**

**Lestimo Area**

**Public Space**

**Installation / Artwork**

**PAPAN**

In the case of Papan, the import of new art-related programs and activities can help to revitalize the town and breathe new life into its industrial heritage. By providing a platform for artists to engage with the physical remnants of Papan's industrial past, new artistic expressions can be created, and the community can benefit from increased cultural awareness and economic activity.

Art can also help to showcase the unique features and history of industrial heritage sites. For example, an old factory building may be transformed into a gallery space, with exhibits that highlight the industrial processes and techniques used in the past. By connecting the present with the past in this way, visitors can gain a deeper appreciation of the site's history and cultural significance.

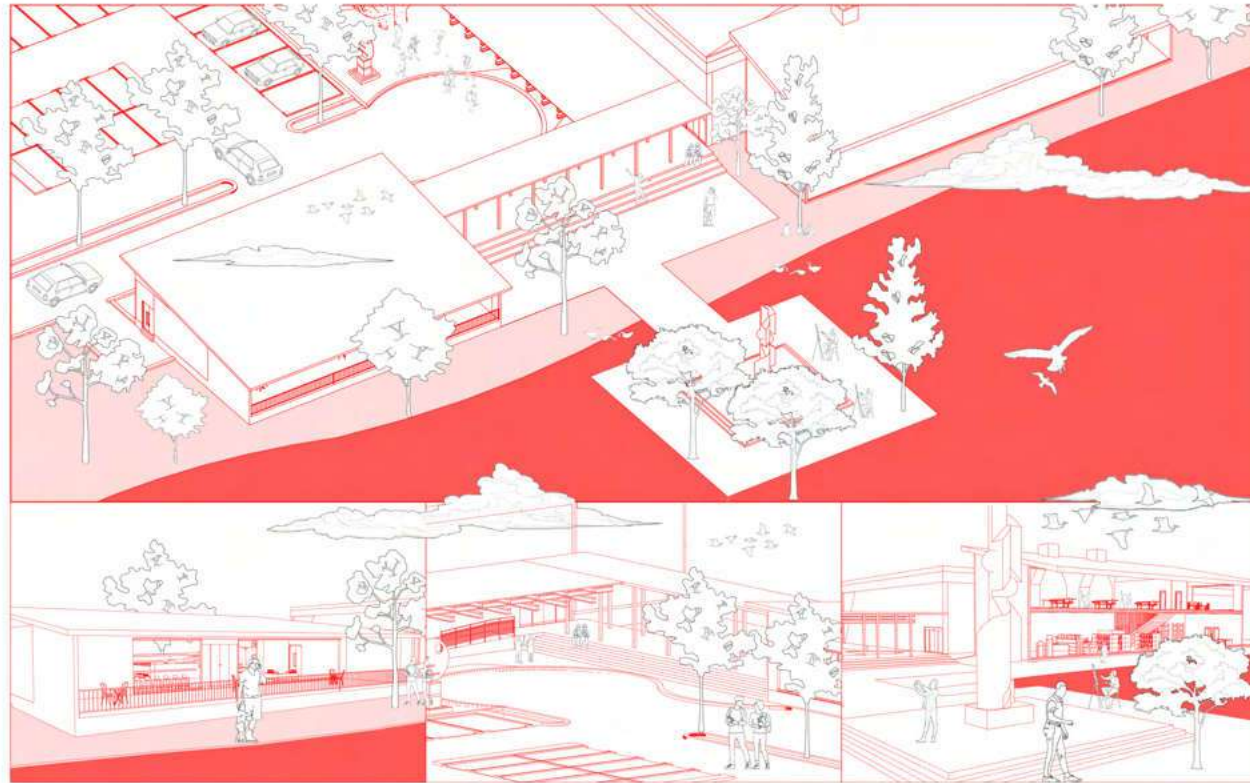
Revitalizing industrial heritage sites through art can also have significant economic benefits for the surrounding community. By attracting tourists and visitors, these spaces can stimulate local businesses and generate revenue. Additionally, the creation of new jobs and businesses in the arts and cultural sector can provide opportunities for local residents and contribute to the overall growth and development of the community.



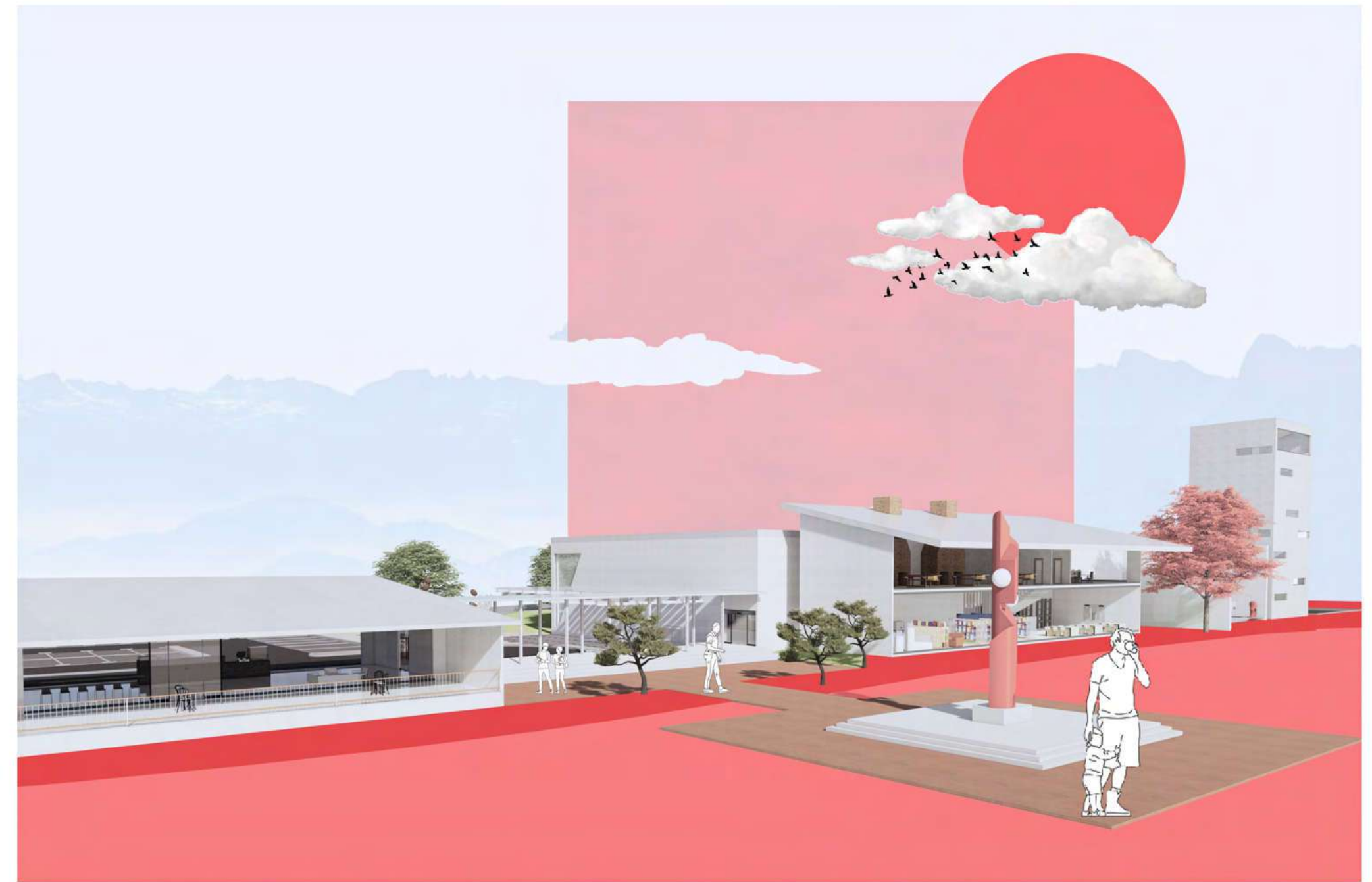
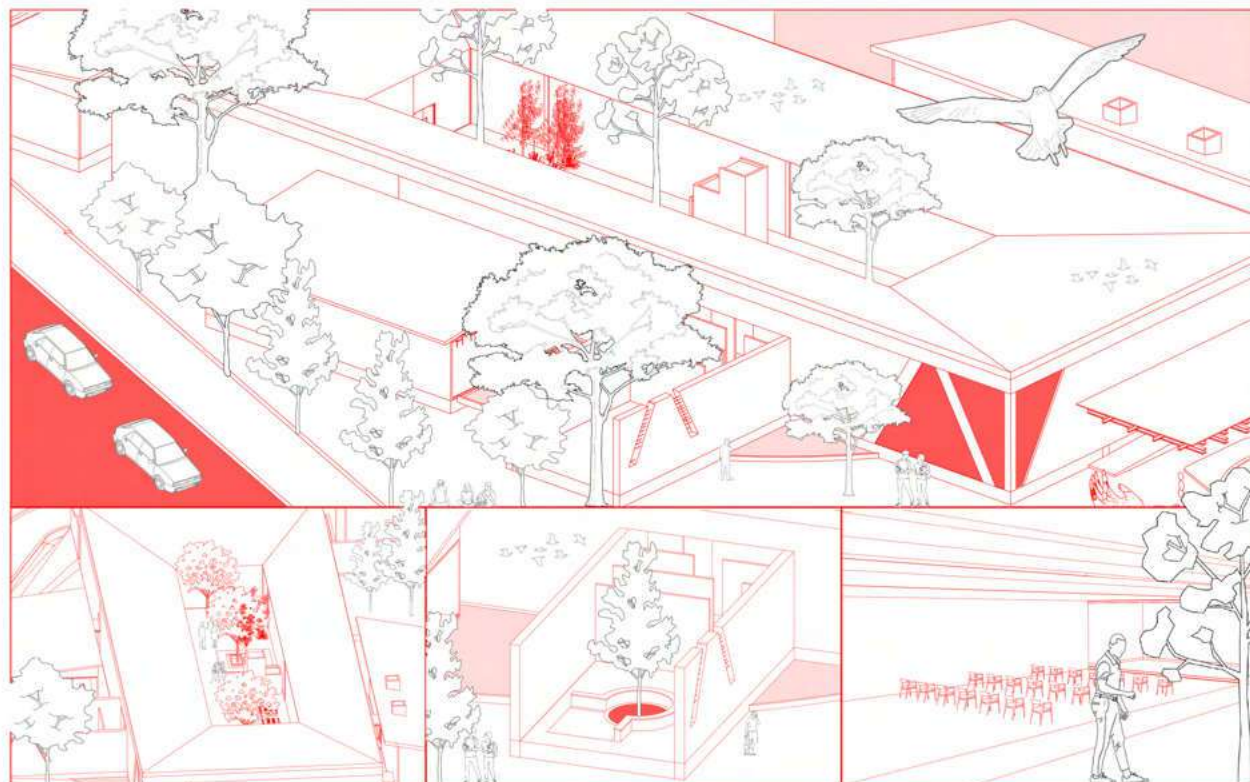
# The Atelier of Contemporary Artistry

Semester 5  
Lew Ern Yuan 1001954408

The Atelier of Contemporary Artistry is a new museum that promotes contemporary art's beauty and originality. When you walk into the museum, you are greeted by a striking and modern architectural design that reflects the innovative and dynamic spirit of the artwork inside. The museum exhibits a variety of modern art forms, including as painting, sculpture, computer art, and performance art. The shows are carefully organised to highlight the work of both new and veteran artists, offering visitors a diverse and thought-provoking experience. Aside from exhibitions, the Atelier of Contemporary Artistry hosts a variety of educational programmes and events. We provide educational tours and seminars for students of all ages, enabling them to discover and appreciate their own creativity and enthusiasm for the arts. We also arrange cultural events, such as music concerts and film screenings, to bring the community together and appreciate the beauty and diversity of art. Art may inspire, challenge, and connect us. We are committed to offering a location where visitors may meaningfully engage with contemporary art, exploring their own emotional and intellectual responses to the work on show.



Main programme and facade view provide different activities and journey experience inside the site. The artwork represent the sense and emotion of the town , each spaces are seems seperates but all are connected. The last journey experience will end inside musuem.



**SITE F**

SITE F is a vibrant location situated within the captivating landscape of Pagan Park. The site is adorned with a plethora of vegetation and overlooks a striking water feature, providing an idealistic setting for architectural exploration. The topography of the site, which comprises varying elevations and contours, offers diverse opportunities for spatial and visual engagement. The undulating hills and rolling landscapes create a dramatic interplay between built and natural elements, resulting in a compelling architectural canvas for design intervention. Whether seeking respite or adventure, SITE F presents an alluring prospect for the creation of built environments that embody a deep connection to nature.

**Ground Floor Plan**  
Scale 1:250

1. Car Park	7. Zen Trail	13. Male & Female Toilet
2. Cafe	8. Zen Garden	14. Storage Room
3. Walkway	9. Grass Garden	15. MSE Area
4. Lake side Art Gallery	10. Multipurpose Hall	16. Souvenir Shop
5. Reception Area	11. Rectangle Courtyard	17. Library
6. Main Gallery	12. AI Sewing Tower	18. Plaza



## Miscellaneous Scene

Semester 5  
Yap Jing Wen 1001954299

### *A story told by three parties*

There was a war in Papan Town which is located in Perak in 1941. There are 3 parties involved in the war which are the Japs, Sybil Kathigasu and the villages. There are three voices in the war. There are three different views in the story.

### *The Japanese*

It is a glory that Japs win the war in Malaya. Fire, Machine guns, Bombs. The planes were still on heads. Japs machine-gunning the streets. The lights that we never forget. The Japs take the villages for no reason. Killed the one who was against own life. The power had blinded their eyes. The Japs become cruel. Lots of soldiers died. Japs surrender in the war.

### *Sybil Kathigasu*

As a nurse, I am going to help them. I know the risk. Sybil helped the guerillas fight against the Jap. Sybil Kathigasu always prayed to God. She believes that God will help her against the dire situation. Sybil saved the shotted guerillas. Unfortunately, Sybil was tortured as she refused to give information to the Japs. In the end, she was released and awarded the George medal which King George VI gave. It's worth but pain but glory. Scars, blood, ill, septicaemia. There are scars on her glorious life.



### *The villagers and Papan*

Live secretly in Papan Town. Tired, cool and hungry. The villages are still hoping for lives. They share what they have, pieces of information, and food. The villagers only believe that Sybil will guide them to the bright. They trust Sybil. The villagers fought for Papan and their children. The villagers asked Sybil for help. They did know that Sybil may in trouble after helping them. They did not realise that they were hurting Sybil indirectly. They thank but guilty Sybil. They should feel the glory that they are still alive in the war. They are grateful and glorious.

### *Point of View : It's Personal*

The point of view of a story determines who is telling the story. From Japs' point of view they fight against the war to protect their country. From Sybil's point of view, she helped injured people. From the villagers' point of view, they protect their family and hometown. The perspective of one's is personal.



## Miscellaneous scene: Reviving the Sleeping Town

Semester 5  
Yap Jing Wen 1001954299

Urban Strategies  
4 main stations around Papan Town allow the 3 parties (locals, tourists and researcher) to use the facilities stated below:

### Observation Tower

- Local POV: (Tourism, Local economy, Observation deck)
- Tourist POV: (Panoramic view, Scenery, Hiking Trails)
- Research POV: (Impact of town development, Wildlife and Climate study)

### History Museum

- Local POV: (Preserve town heritage, highlight Papan history)
- Tourist POV: (Learn and discover the Papan's heritage)
- Research POV: (Investigate Papan's Culture)

### Tin-mining & Radioactive Exhibition Hall

- Local POV: (Preserve History and process of Tin Mining)
- Tourist POV: (Learn and experience tin mining history and information)
- Research POV: (Study about Tin mining materials and radioactive)

### Memorial Park

- Local POV: (Honour memories, celebrate festivals)
- Tourist POV: (Pray and pay respects, Reflection and Contemplation)
- Research POV: (Cemetery's history and cultural, Social science study-Visitors' emotional well-being)



Observation tower



History Museum



Tin Mining & Radioactive Exhibition Hall



Memorial Park near Cemetery



### Sybil Kathigasu, The Japs and the Villages:

In Sybil Kathigasu, The Japs and the Villages, the perspectives are primarily focused on the experiences of Sybil Kathigasu and the villagers who lived in the Malaya peninsula during World War II. However, we can attempt to translate these perspectives into the viewpoints of locals, tourists, and researchers.

#### From the locals' perspective:

The locals living in the Malaya peninsula during World War II would have experienced similar hardships as Sybil Kathigasu and the villagers she writes about. They would have had to deal with the brutal occupation of the Japanese and the resulting scarcity of resources. Many would have lost loved ones, and their daily lives would have been marked by fear and uncertainty.

#### From the locals' perspective:

The locals living in the Malaya peninsula during World War II would have experienced similar hardships as Sybil Kathigasu and the villagers she writes about. They would have had to deal with the brutal occupation of the Japanese and the resulting scarcity of resources. Many would have lost loved ones, and their daily lives would have been marked by fear and uncertainty.

#### From the tourists' perspective:

Tourists visiting the Malaya peninsula today would likely be interested in learning about the history of the region, including the experiences of those who lived through World War II. They may visit museums or historical sites to gain a better understanding of the events that took place during this time.



# Connoisseur 24/7: The Archive of Perceptions

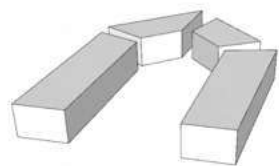
Semester 5  
Yap Jing Wen 1001954299

This is an apparently simple, stable building from the street view that contains an unexpected view from the other side. The design intention from multiple perspectives develops from the Edith of Malaya: the story of Sybil Kathigasu during WWII. The building function as a data collection center. The data was collected from different parties mainly from the locals, tourists and researchers including students.

The ideas of multiple perspectives lead to the contrast between the exterior view and interior view which creates an exciting journey to discover the problems and solutions. 3 main parties are allowed to use the buildings which was an interesting ways to reading Sybil's history. It is more than a research facility.

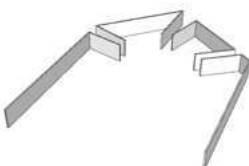
It can remember the story of Sybil at the same time solving the locals' development problems which involve in 3 parties (locals, tourist and researchers) as the main purpose of Sybil rescuing the town which has the same objection to the building.

A place that aims to bring different parties together to understand, involve, and research the criteria that happened in Papan Town. New insights, discover hidden patterns and ultimately make informed decisions that benefit society. Connoisseur 24/7 is designed to foster collaboration and engagement, creating a space where individuals from different backgrounds can come together to share their knowledge, perspectives, and experiences.



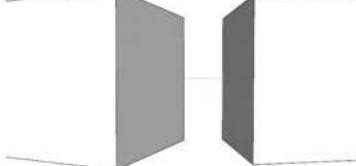
Units- Process

3 process happening in the building which create zones for the buildings. Introducing unit, involve unit, research unit and multipurpose unit (annex program)



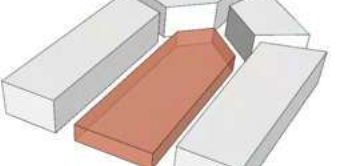
Wall- Protection

Thick and opaque timber wall act as a protection to the building which represent the research facility protect Papan town by solving the development problem in Papan Town.



Corridor - Discovery

The building cut and create a corridor between blocks leading to the interior of the building which hint people to the answer. A sense of discovery and mystery created.



Raingarden- Together

The raingarden facing the lake view act as a community space for the user which linked people around the building.



## A Town Lost in Time

Semester 5  
Cheng Yan Xin 1001954903

Loss of town ;  
"Ka Pan", the pity town,  
from the richest mining town to an abandoned  
ghost town.

Loss of people ;  
"Pung pung" the old folks playing mahjong  
sounds like the glory of Papan is gone, and the  
use of graveyards is greater than the houses.

Lost of tin ;  
"Ding Ding" Tin mining sounded great in the  
1880s until the crash in tin price.

Lost of the community;  
"Hakkas" is the most Chinese can found in the  
town; the rise and fall of secret societies  
helped the Chinese settle down in Papan.

Lost of bravery;  
"Good Luck." The sacrifice and the torture of  
herself should not  
be forgotten; there is no Sybil without Papan.

Lost of lives;  
"Bang bang" The shooting of sounds, the  
resounding of gunshots, the heartbreak of  
losing a home.

Lost of health care;  
"Yi-----" The radiation harms the body and  
mind.



Loss of liberty and lives;  
"Josephine, Josephine." To strive, to seek, and not to yield like Sybil.

Loss of history and memories;  
Don't forget the sacrifices that people made in the past. Our lives are related to history.

Loss of architecture,  
The plant crumbling on the wall cover every corner of the town, like the glory of town is about to be wiped, and return to nature.

Loss of cultural;  
The smoke of Ching Meng is more than Chinese New Year.  
The festivities decrease as people leave Papan.



# A town lost in time; Revival of Papan.

Semester 5  
Cheng Yan Xin 1001954903

Perak government having a tin-mining trail for tourism in Perak, Revival the glory of tin mining industry of Papan as it can be added to the tourism point in the tin-mining trail. The installation structure along the 'Experience Tin Mining Trail', it involves local community leading through the industrial area, using different type of tin mining tools as installation elements for;

**Aesthetic appeal:** Many tin mining tools, such as buckets, shovels, and picks, have unique shapes and designs that can add visual interest and texture to an installation. They can serve as a conversation piece and enhance the overall aesthetic appeal of the installation.

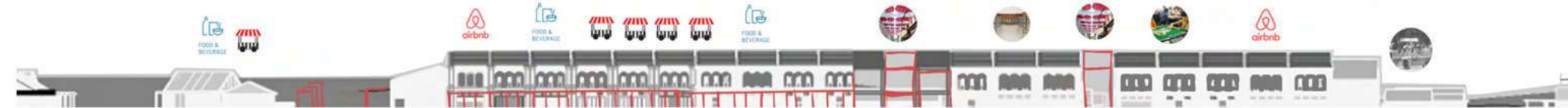
**Symbolic meaning:** Tin mining tools can also have symbolic meaning, representing the hard work, determination, and resilience of the people who worked in the mines. Using these tools in an installation can pay tribute to the history and legacy of the tin mining industry.

**Durability:** Tin mining tools are typically made from durable materials, such as metal and wood, that can withstand outdoor elements and harsh weather conditions. This makes them ideal for use in outdoor installations or as permanent fixtures.

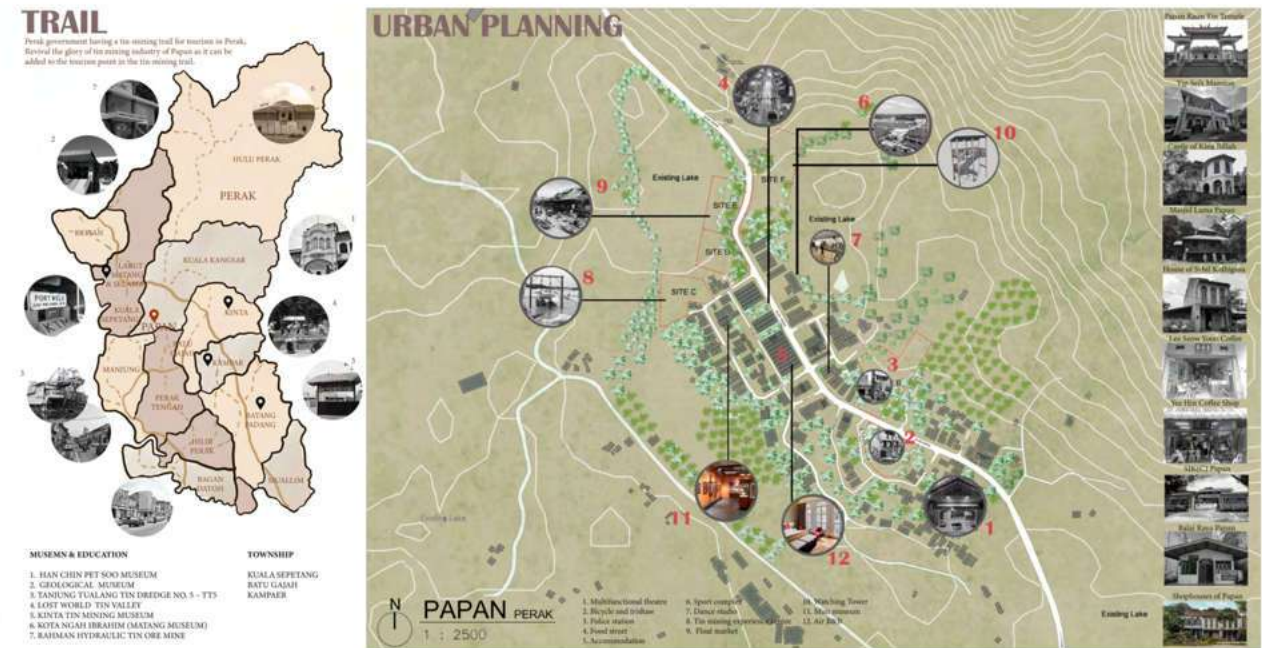
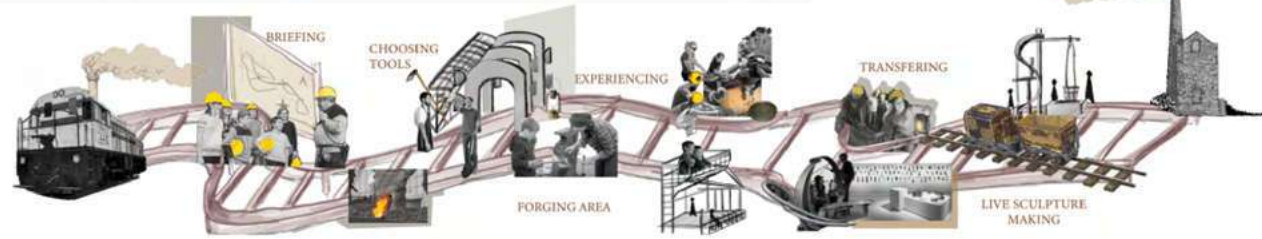
**Sustainability:** Repurposing tin mining tools as installation structures can promote sustainability and reduce waste. By giving these tools a new purpose, they can be kept out of landfills and contribute to a more sustainable future.

**Historical significance:** Using tin mining tools as installation structures can help preserve the history and heritage of the mining industry. They can serve as a reminder of the people and communities that relied on tin mining for their livelihoods, and the important role that the industry played in shaping local economies and cultures.

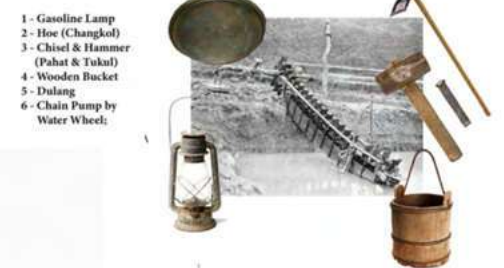
Overall, using different tin mining tools as installation structures can provide unique and meaningful benefits, from adding aesthetic appeal to promoting sustainability and preserving history.



## The journey; experiencing the industrial activities along the ex-tin miners steel frame structure trail.



## TYPE OF TOOLS



## CONNECTIVITY



urban strategies focused on tin miners's and tin mining related places

## INSTALLATION POINT



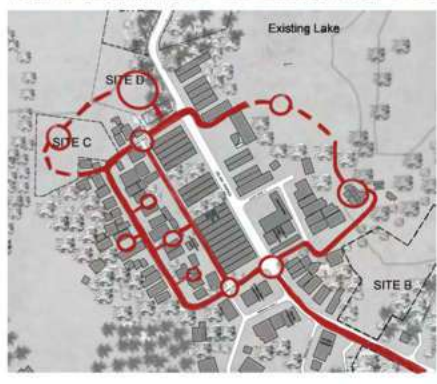
The installation point separate at the experiencing part of Papan; those installation not only for the visitors, also for the local who live nearby to rest and join to share the past to the visitors. The design inspiration of the installation through the tools of tin-mining.

## ADAPTIVE TO USE



The use of shophouses in a mining context will depend on the specific needs and constraints of the mining operation, as well as the availability and suitability of shophouse structures in the area. Adapt the historical shophouses into steel forging workshop, steel product exchange market, food & beverages shop, accommodations, to let people more close to historical heritage.

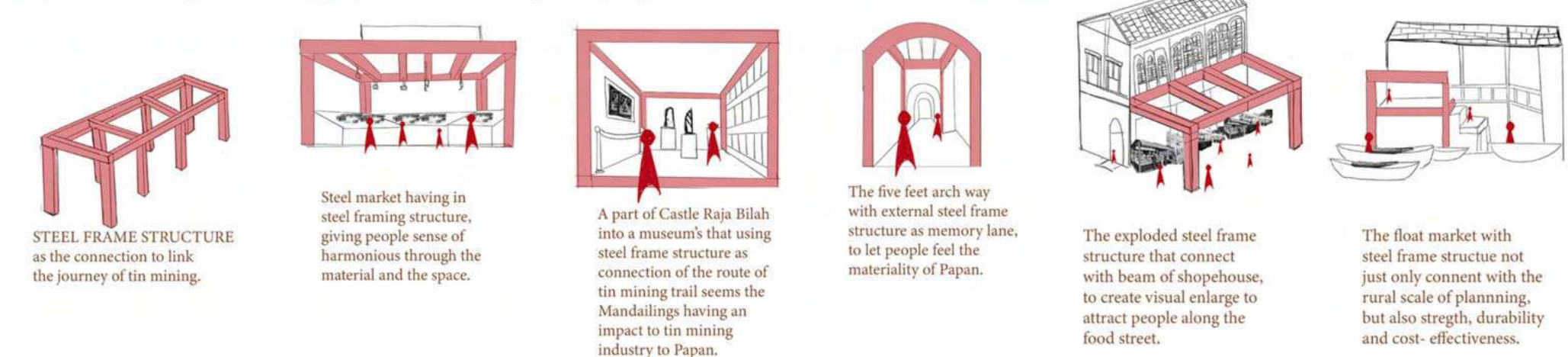
## TIN MINING HERITAGE TRAIL



The tin mining rail from the main road enter the ex-tin miners staying place to existing tin mining site, existing tin mining lake to Castle Raja Bilah that Mandailings who associated with tin mines. The 'connectivity' structure through the tin mining trail, and the journey which can experience tin mining with choosing tools, digging, tin wash through the installation.

the steel frame proposed location follow the ex-tin miners staying placed that are abandoned. as a symbol that can remind tin mining when people enjoy the trail.

Papan's buildings structure fragile here and there, but we still can see STEEL FRAME STRUCTURE through the abandoned building. I would proposed STEEL FRAME STRUCTUE used as the connection to link the community through the tin mining trail. The connectivity of steel frame structure, also connect the history of Papan's industrial, bring back the materiality of past. The connection bring community empowerment.





# Re; MIN

## tin mining cultural centre

Semester 5  
Cheng Yan Xin 1001954903



**Re- tin mining activities; Remind tin-mining industry in Papan; Remain tin mining story of Papan.**

Re;Min. Repeat the industry (Revival), remind the importance of tin mining industry to Papan. Having a tin mining cultural centre that have tin mining museum, cafe that selling tin miners's food, multi-functional event space that have pop up market selling tin mining workshop products, or performing spaces for tin mining festival, tin mining workshop to learn produce art pieces or products that related to tin mining, and observation deck to enjoy the view. The project aims to revive the tin mining industry in the abandoned town of Papan, Malaysia, which was once a thriving center for tin mining industry. The decline in tin prices led to the industry's collapse, causing economic hardship for the town's population. The project seeks to explore the feasibility of bringing back tin mining to Papan, designing a sustainable and responsible mining operation that benefits the local community, bring visitors by promotes economic growth, and preserves the natural environment and cultural heritage of the region. The goal is to demonstrate the potential of tin mining to create new economic opportunities and foster community development in Papan.

### DESIGN STRATEGIES

**FROM**  
separate into different part , seperate different function like tin mining dredge. the spaces link to the center tallest part as observation tower to link the people ,spaces, and activities together.



**CURVE FORM**  
Inspiration from the depth of tin mining site; the up and down giving people sense of working as a tin miner



**TIN MINING TRAIL**  
adaptive to the site and tin - mining industry



**RAMP UP**  
the evolution and changing of tin mining industry separate people of Papan to others town.



**STEEL LOUVERS**  
showing the materiality of tin mining industry; the louvers elements inspired by tin mining tools.



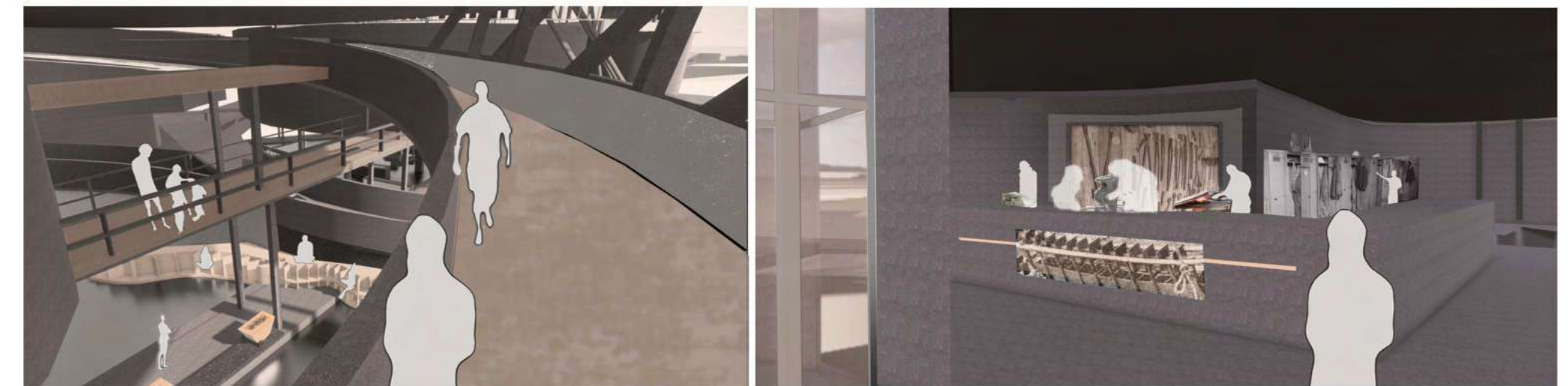
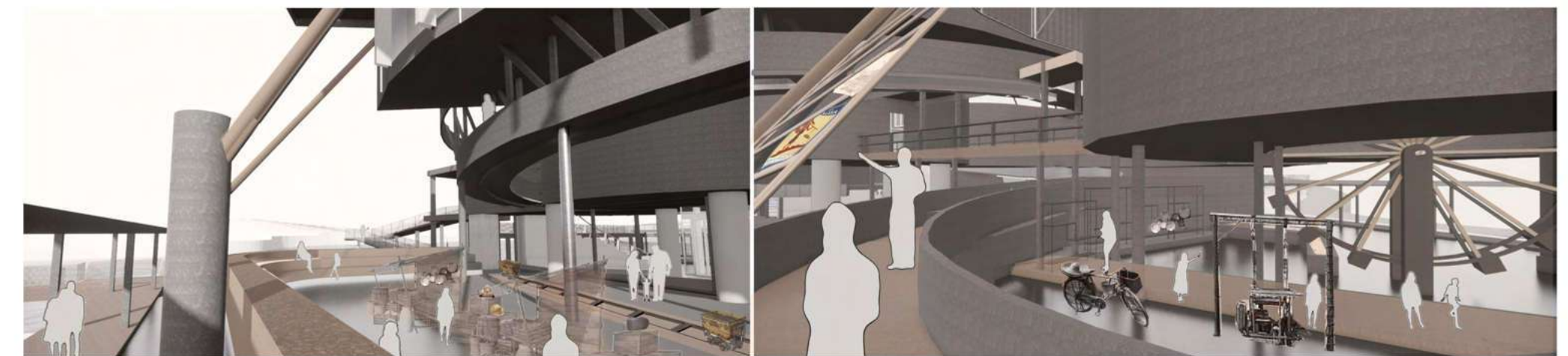
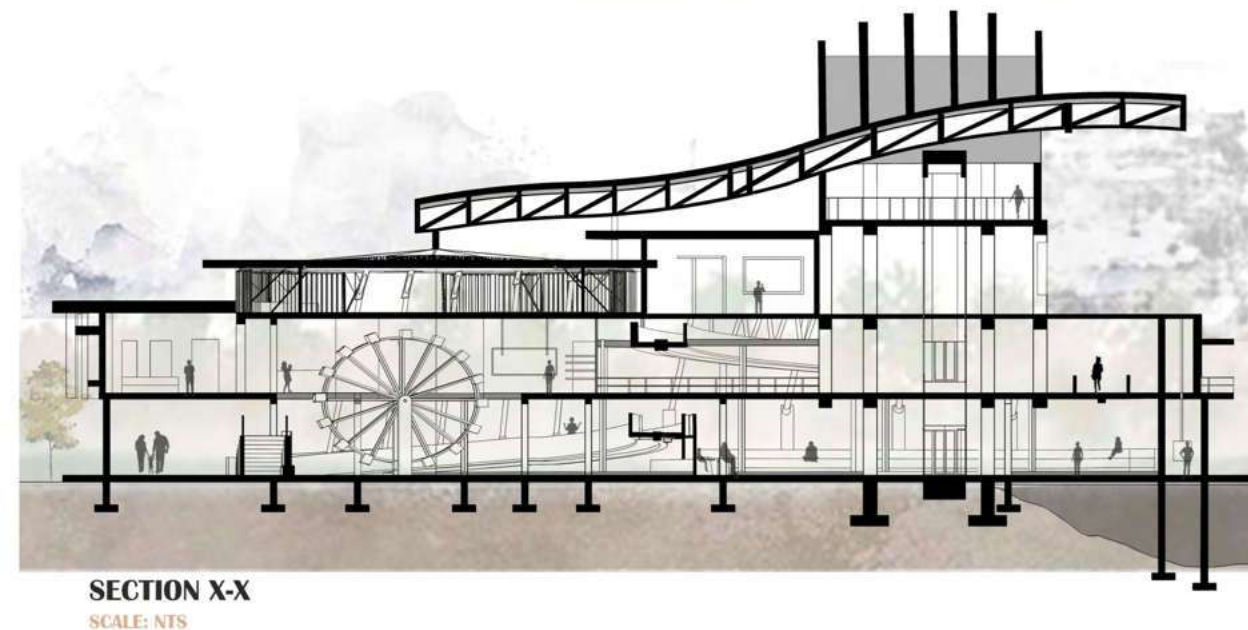
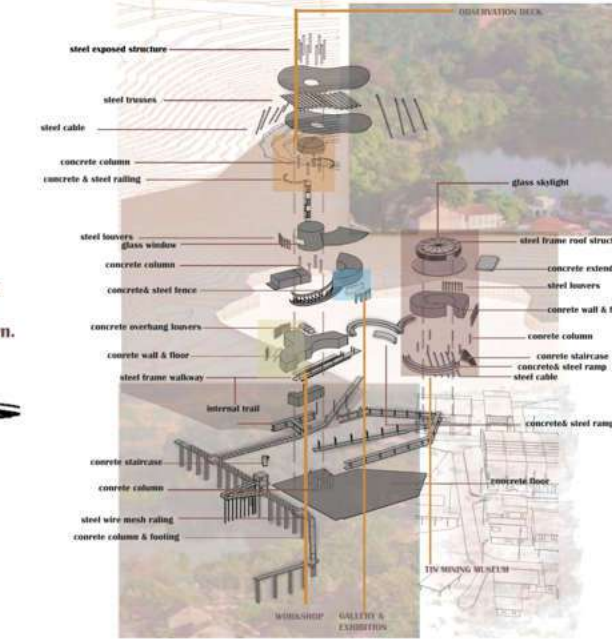
**CURVED ROOF**  
oldest tin mining method, people keep bending when working remind the toil of mining.



**STEEL CABLE**  
inspiration from tin mining dredge; giving people another experience when passing through. catch people eyes.



#### EXPLODED AXONOMETRIC





# The Unsung Hero of Papan

Semester 5  
Fathmath Siuza 1002060869

Tucked below the valley adorned with tin, a village bloomed, Papan was the name and lumber they endowed before tin they mined, Its heart invited such life to flourish; from west and east, they gathered, with colour so vibrant on lively streets, they strived and thrived.

Until Malaya was cast a shadow by banners of the sun, and Papan was the refuge when its neighbours were undone. To refuge in Papan, a nurse with her doctor spouse from Ipoh came, to heal the people was their aim until their home was lit a flame.

Amid the rains of shrapnel, they fled, the banners of the sun were to blame. In the shophouse turned clinic, she practised her medicine, but the sun banners rose on Papan as well on Ipoh they did, and the news from the world the enemies forbid, but the radio she called Josephine, she listened and hid.

Holding faith devoted in heart, continuing to serve she went. Adored by the people were they, the nurse and doctor of the bereft. Amongst the grateful, the guerrilla resistance were present. Her healing touch to wounds and Josephine's words to their ears she spent. Until the enemy had caught her ruse, and so began her torment.



Boots, canes, and pliers came for her blood, but nothing broke such iron will, Upon freedom she crawled to God, as her faith was not shaken still, at last on Malaya the sun did set, the enemies awaited their fate Justice thanked her for her truths, as her testimonies did hold such weight.

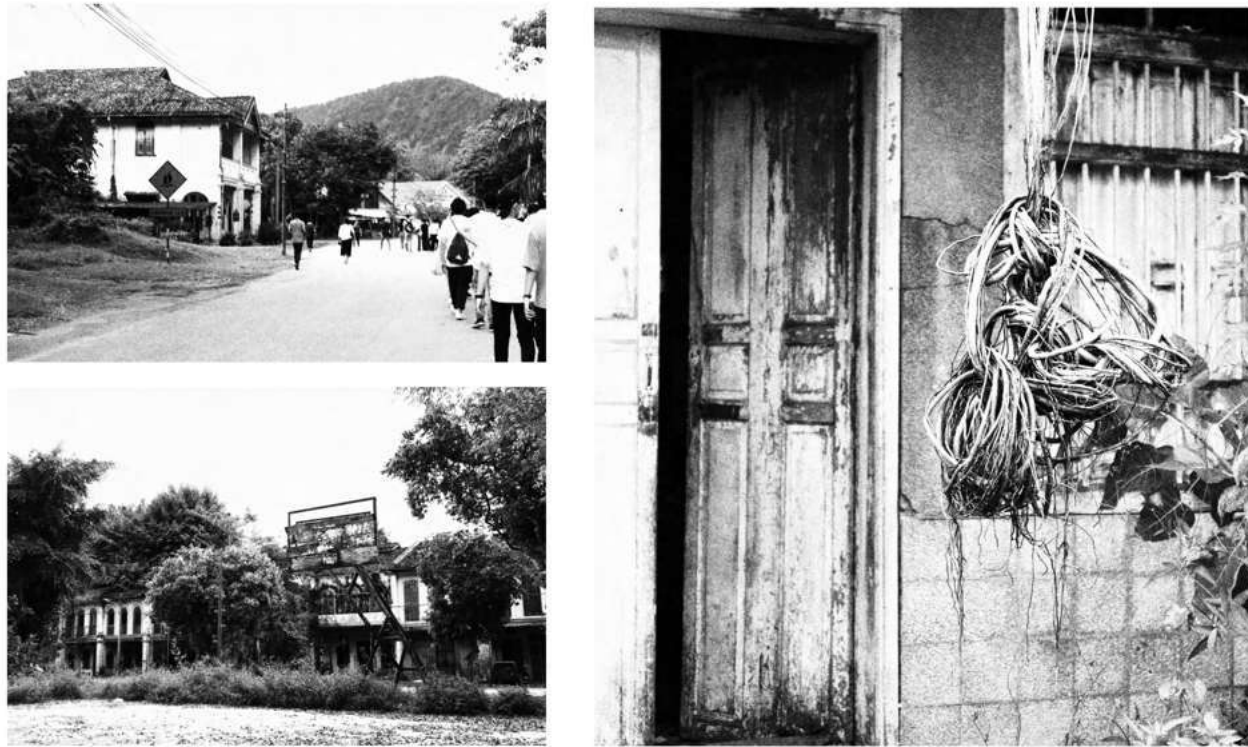
What lay in the wake of the War on Papan, a desolate land with ghosts a many and people few. Once so radiant now so bleak, Papan today has forgotten its roots. The land she fought to serve and bleed, for her they now so seldom salutes, Sybil Kathigasu was her name, speak it from Papan to Ipoh.

Sybil Kathigasu, where's her name? On monuments and plaques it belongs, Sybil Kathigasu, let her legacy inspire, let her memory bloom, Sybil Kathigasu, speak it often and enough, let it not be forgotten.



# The Journey - Travelling Through Memories

Semester 5  
Fathmath Siuza 1002060869

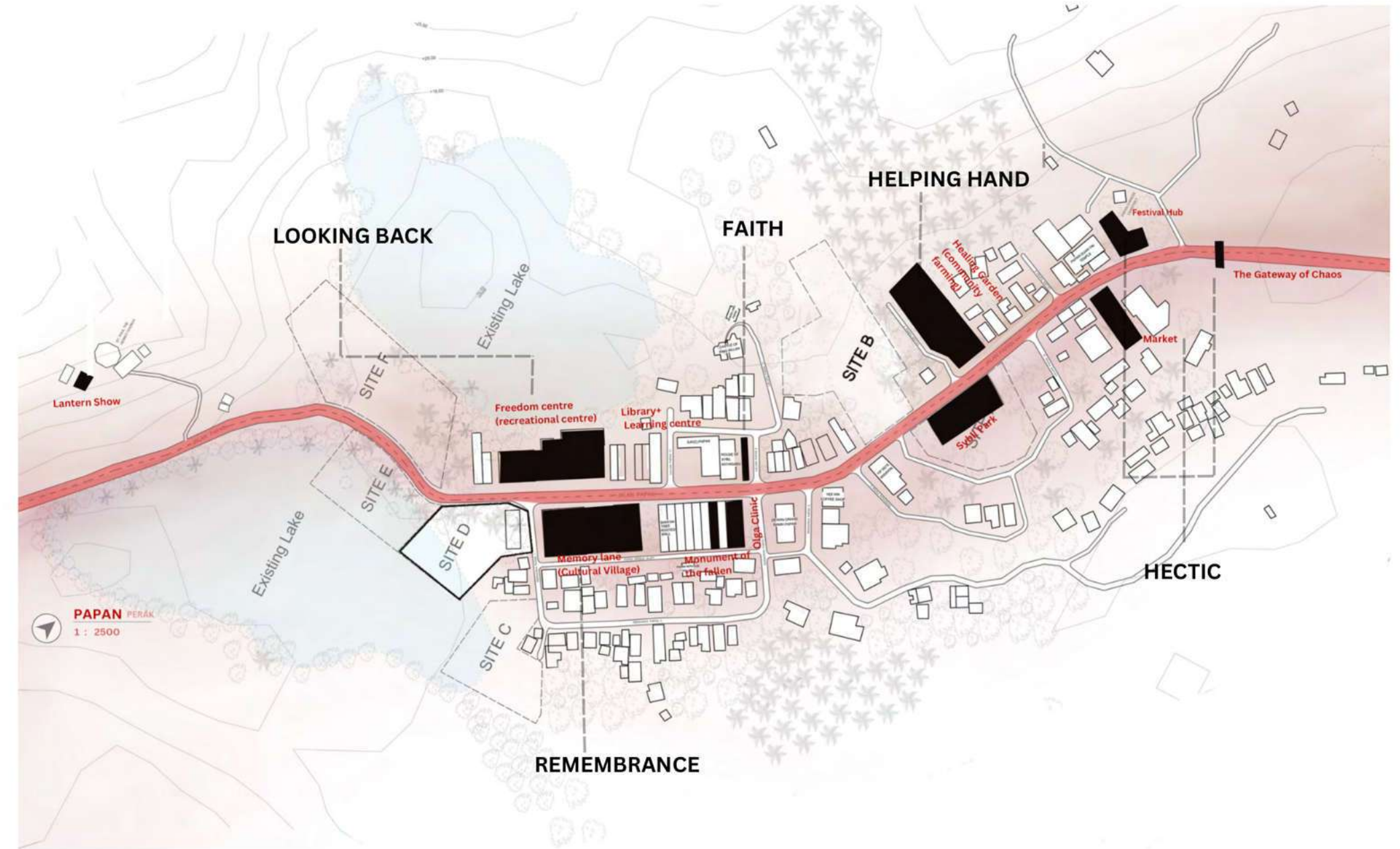


## EXPERIENCING SYBILS JOURNEY ALONG PAPAN

Papan is a town rich in history and with many heritage buildings. However it's being left to decay along with its past, especially stories that needs to be remembered for a long time such as nurse turned freedom fighter Sybil Kathigasu's strong mind and bravery.

The Journey focuses on letting the visitors experience different programs that relates to different stages of her story such as **HECTIC** activities that to remember that hectic time when Sybil left Ipoh to Papan during the war. Or community herbal farming and clinic in her name to remember how she provided a **HELPING HAND** to the people of Papan through her knowledge in medicine and more giving its community a new means of community engagement and economical aid.

The proposed urban proposal aims to provide recreational activities, cultural preservation, healthcare, and economical growth.



LOOKING BACK

REMEMBRANCE

FAITH

HELPING HAND

HECTIC



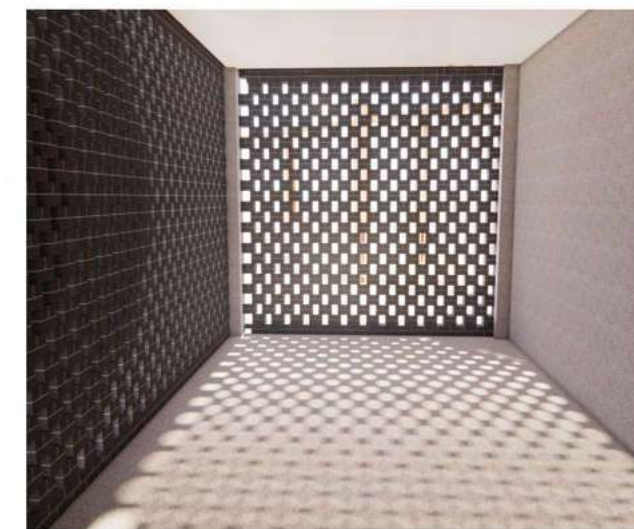
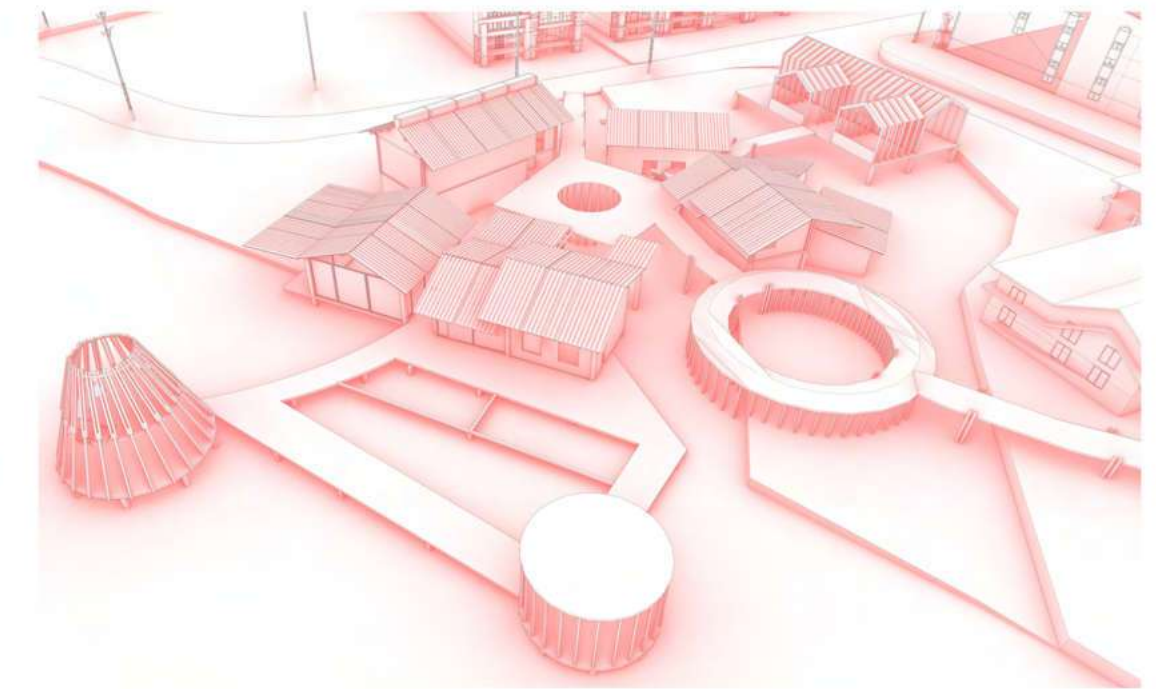
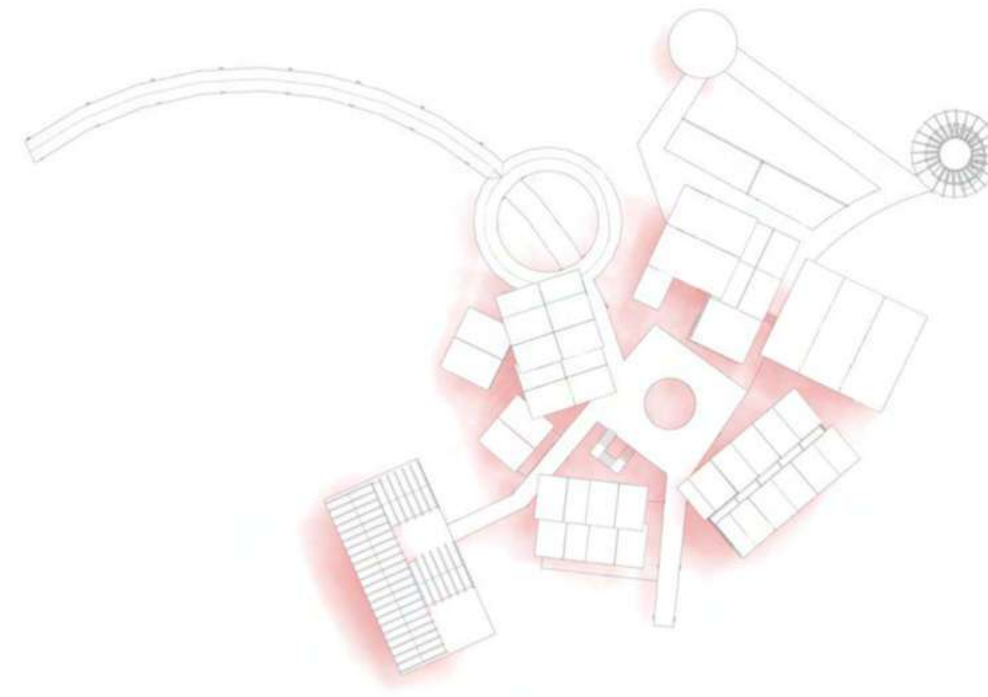
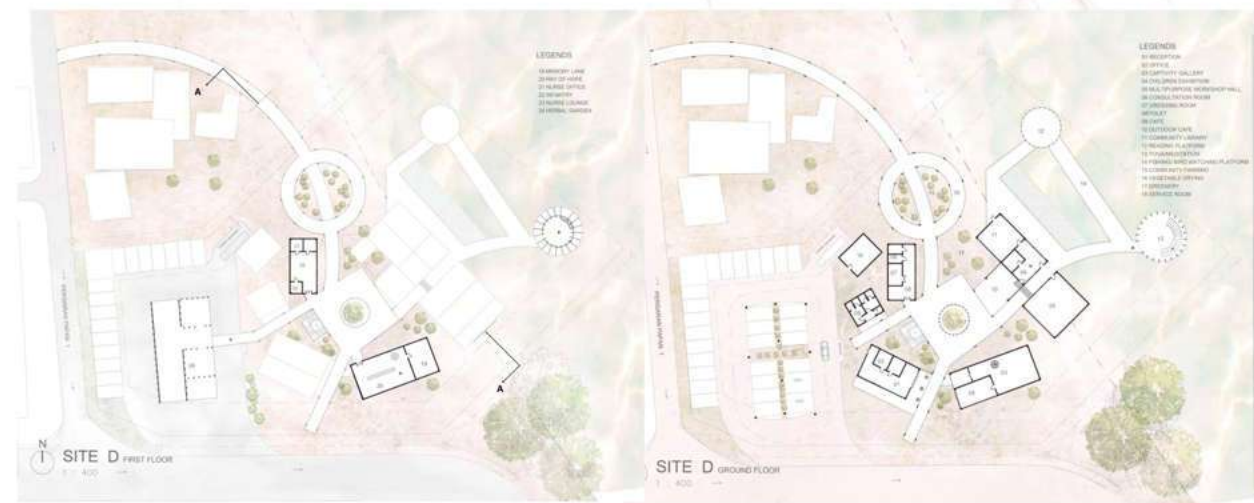
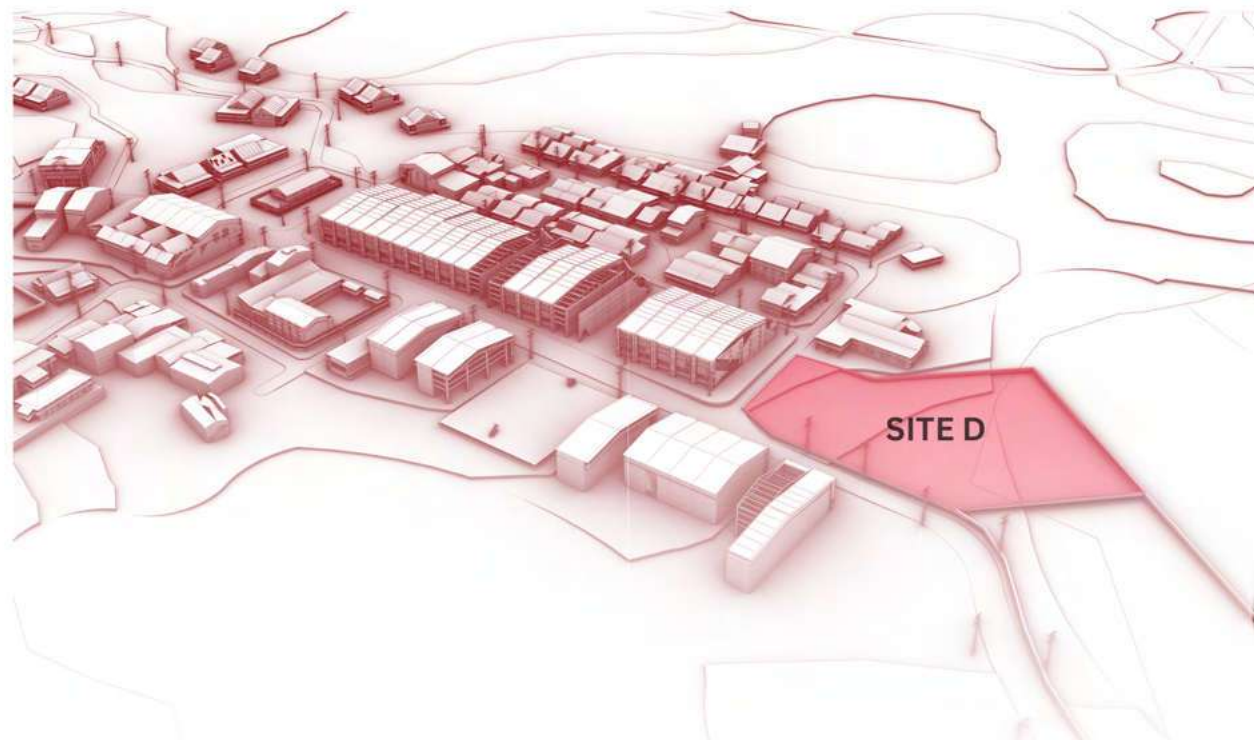
# The Journey - Travelling Through Memories

Semester 5  
Fathmath Siuza 1002060869

The planned building concept is to promote community empowerment via Sybil Kathigasu's stories and journey, using her legacy to bring the community together. The goal was to take visitors on a trip through Sybil's life, including her difficulties, tortures, and more. The plan focuses on strengthening the current community by offering programs in the subjects of COMMEMORATING, BUILDING, and CONNECTING. The programs is arranged utilizing the three concepts described above to take guests on a unique trip. The programs range from emotional, hectic to soothing.

## COMMEMORATING

The proposed Heritgae museum consists of a captivity gallery which has artworks telling the captive days of both Papan and Sybil during the war, A children exhibition where children can learn the history through their own creativity and interpretations. The space memory lane is a memorial journey for the visitors where war heroes including sybil and the guerillas that helped during the world war are written on the wall to never be forgotten by their people. There's also a space called 'Ray of hope' to remember the hope of faith for sybil during her captivity. These spaces aims to remember her for future generations by allowing to attract visitors to the town.



## CONNECTING

During tin mining days, Papan used to be known as an entertainment town with clubs, cafe's and more. Programs such as Cafe's board game for elderlies, netbed area for socializing, a fishing platform are proposed to bring the people together to enhance community engagement in aim to bring that old community spirit back to Papan.

## BUILDING

Tin mining had provided a lucrative livelihood for the inhabitants of Papan, but as its residents sought opportunities elsewhere, the industry declined and the town was left with an unemployed population. With the help of the town's multipurpose communal workshop spaces, locals may improve their standard of living and draw new residents by learning marketable trades like farming, crafting, and medicine.



# The Three Faces of Papan / A nod to the ever-moving force of time.

Semester 5  
Hatim Salim Waliji 1002060412

Act I : Glory  
Oh Papan, once a town of glory,  
Your tin mines were the stuff of story,  
Chinese and Malay side by side,  
Building a town with strength and pride.

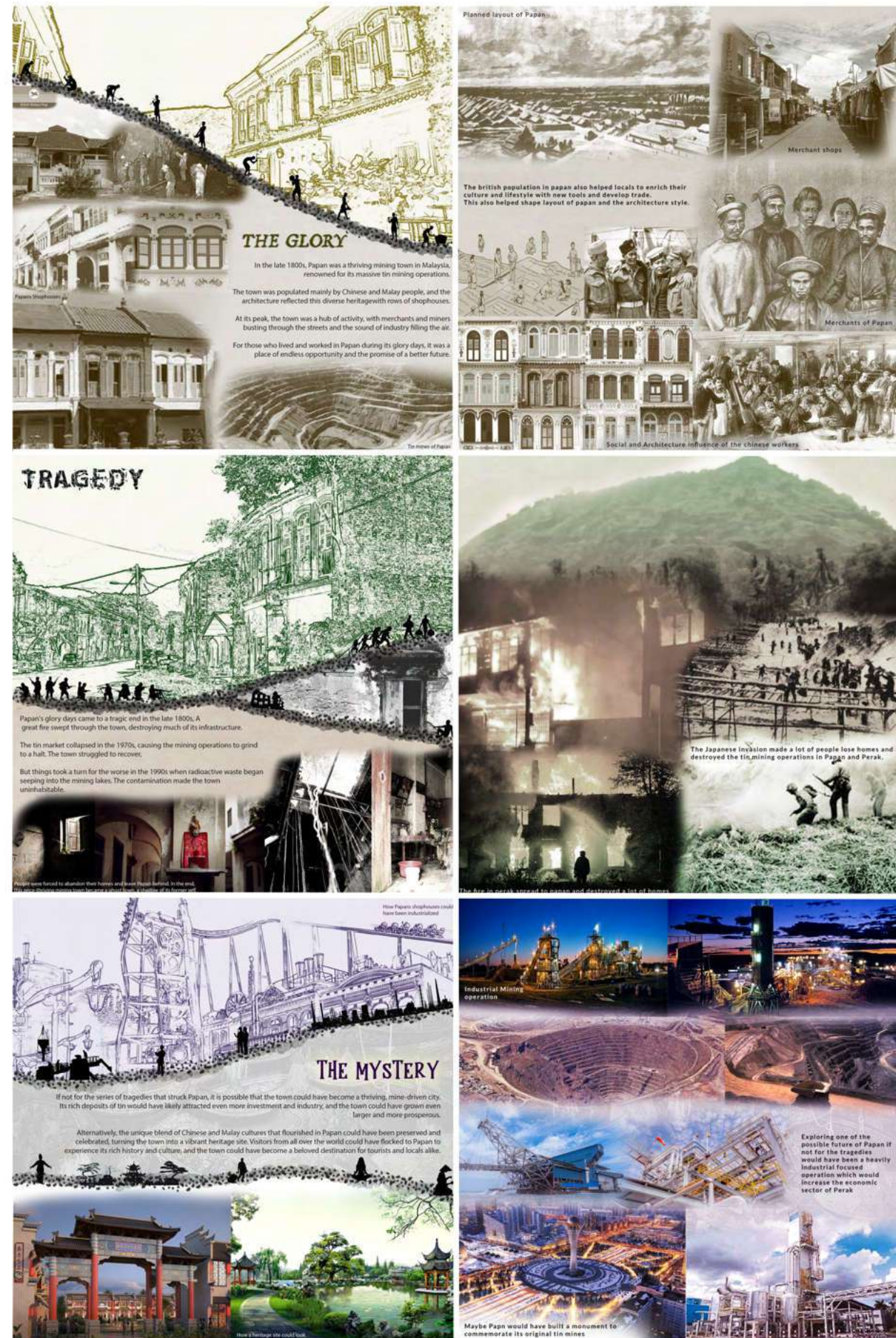
Your streets were lined with shophouses fair,  
Your people bustling here and there,  
The sound of industry filled the air,  
As everyone worked without a care.

You were a place of endless hope,  
A town on which no one could elope,  
For in your mines was fortune found,  
And in your people, strength unbound.

Act II : The Tragedy  
But Papan, how you suffered too,  
Through tragedy and trials, your heart so true,  
A great fire that took your homes,  
And left you helpless, left alone.

Then the market crashed, your fate to seal,  
And all your dreams began to reel,  
The town that once had known such pride,  
Was now brought low, with hope denied.

And then the toxic waste, it came,  
And left you with such hurt and shame,  
A town abandoned, lost to time,  
A memory of a once-great climb.



Act III: The Mystery  
But Papan, in my mind you live,  
A town with so much to give,  
For in your heart, I see the spark,  
Of something yet to be embarked on.

Perhaps you could have been a city,  
Thriving still, without self-pity,  
A place of industry, a beacon bright,  
For all who seek a brighter light.

Or maybe you could have been a site,  
Of history, of culture, of all that's right,  
A heritage town, with stories to tell,  
Of strength, of pride, of people so well.

Oh, Papan, the town of dreams and loss,  
Your story is one of both pain and gloss,  
But in my heart, you'll always be,  
A town of what-could-be, eternally.



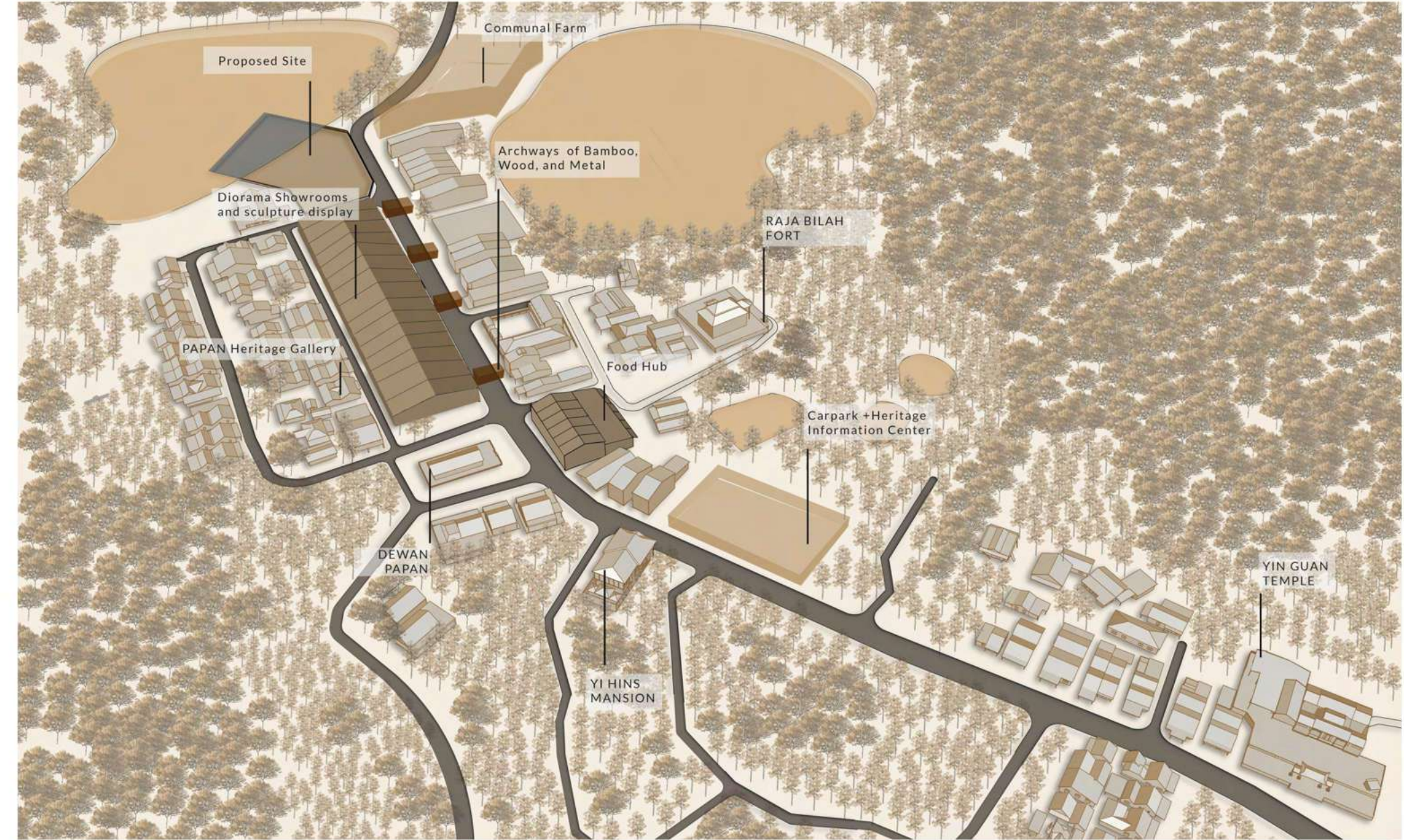
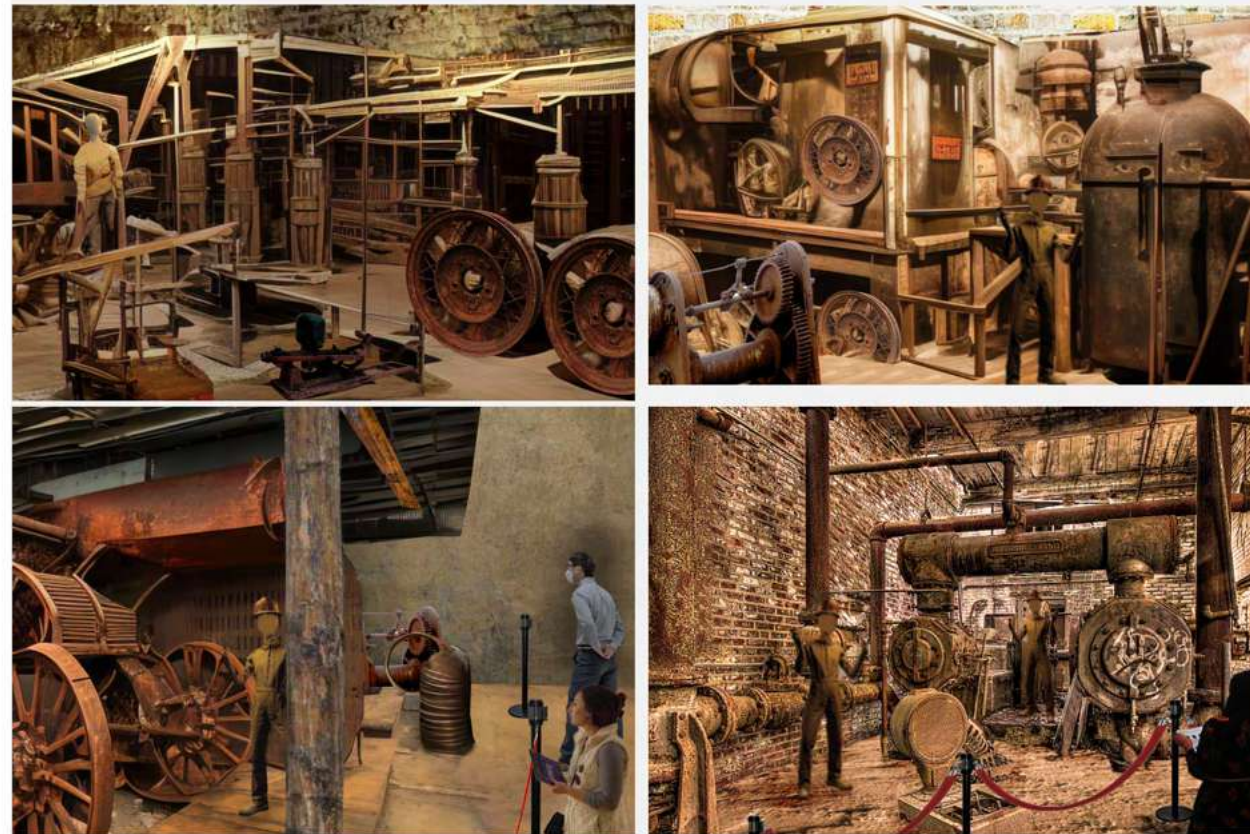
## SHAPING IDENTITIES: A Visual tale of Papan's Industrial Epoch

Semester 5  
Hatim Salim Waliji 1002060412

For the dilapidated tin mining town of Papan, to revitalize itself, Industrial heritage plays a key role. From the literature; Industry is a critical element in the empowerment of a community, both through the provision of jobs and the development of a sense of ownership and identity in a place. Hence the viable strategies devised relate to illustrate the progression of industry to the potential of modern industry in Papan.

### The Timeless Path: A Visual tale of Papan's Industrial Epoch

By using a series of archways made of different materials to show the progression of industry in Papan is inspired by the book "Inhabitable Infrastructures" and Mas Yendo's concept of "Machines for Living in The End of Times". The archways utilize materials such as rusted metal or weathered wood to represent the town's industrial heritage. As visitors move through the archways, they would visually experience the history of the town, creating a sense of place and identity. This strategy not only showcases the town's unique history but also creates an opportunity for community engagement by using them for shading devices as well as decorations for festivals.



### From Dust to Dioramas A New Narrative

By using the shophouses as a canvas to create immersive dioramas showcasing the town's mining heritage, this strategy aims to change the narrative of Papan from one of sadness and abandonment to one of heritage and potential. Through this approach, the town's industrial history and heritage can be celebrated and preserved, while also generating new interest in the area for tourism and economic development.

Also the communal spaces connects the lakefront and the main road, providing an attractive gathering spot for the community. The strategies may also include pedestrian-friendly features such as bike lanes and walkways to create a safer and more accessible environment. Furthermore, incorporating sustainable features such as solar panels and rainwater harvesting systems can minimize environmental impact and reduce costs. By implementing these building strategies, the site can be revitalized, creating opportunities for economic development and community empowerment.



# TIN TRAILS

## A Connected Journey

Semester 5  
Hatim Salim Waliji 1002060412

Tin Trails is a project that seeks to showcase the rich industrial heritage of Papan, while also empowering the local community through workshops and communal spaces.

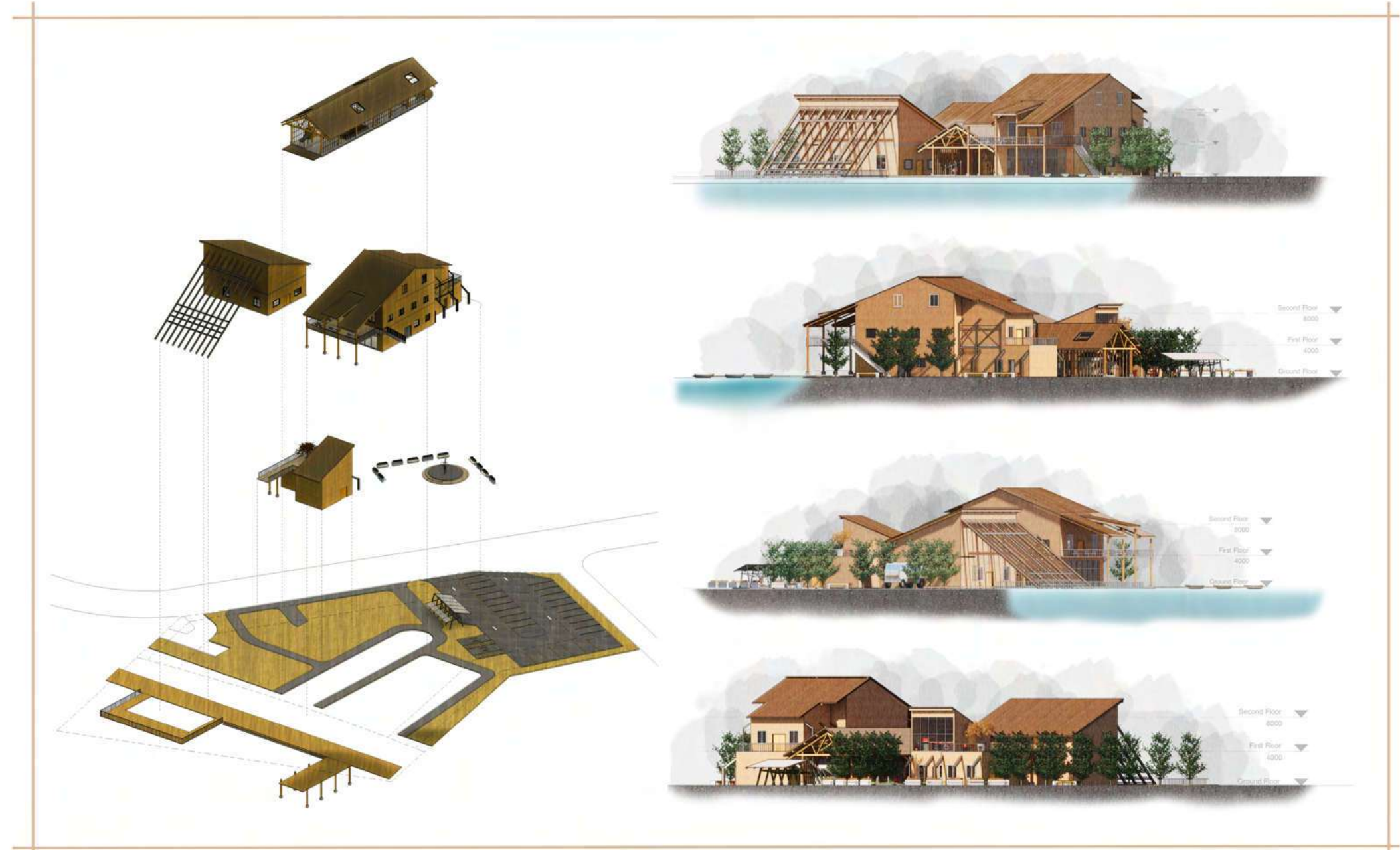
Located near one of the shores of the tin mining lakes, the project provides a platform for artisans to sell the goods they create in the workshops, creating a vibrant marketplace that supports local businesses.

In addition to the artisan market, Tin Trails features a multipurpose hall and library, providing much-needed space for community gatherings and events.

The project also aims to create a relaxing atmosphere near the lakes, inviting visitors to enjoy the natural beauty of the area. Through its focus on heritage, community, and natural surroundings, Tin Trails offers a unique and valuable addition to the Papan landscape.

### A Story Through its Bones

The façades play a significant role in telling the story of industry. Throughout the design, some buildings have Steel bracing to them which play a role not only structurally but also represent the industry and the irreconcilability of steel. The steel in Papan shop-houses is recycled train tracks and hence these buildings represent a recycled memory.



### The Lane of Legacy, and Communal empowerment

The Heritage Trail in Papan represents the town's industrial epochs from the early days of timber logging to the peak of tin mining. Visitors can experience this journey through various displays, including the tin mining processing exhibit, showcasing the techniques and tools used in the past. The trail also features old machinery and dioramas of miners, offering a glimpse into the day-to-day life of workers. Scale models of mining machines like the dredges of Batu Arang provide a realistic representation of the industry's history.

Tin and wood workshops provide a space for visitors to learn about the traditional crafts of the area, while also empowering them to create something beautiful with their own hands. A multipurpose hall and library provide space for community events and gatherings, while also serving as a hub for learning and collaboration.

For those who wish to showcase their creations, an artisan market provides a platform for local artisans to sell their goods, creating a sense of pride and empowerment within the community.



# The Three Faces of Papan / A nod to the ever-moving force of time.

Semester 5  
Mariyam Shaf aa Shareef 1001953240

Act I : Glory  
Oh Papan, once a town of glory,  
Your tin mines were the stuff of story,  
Chinese and Malay side by side,  
Building a town with strength and pride.

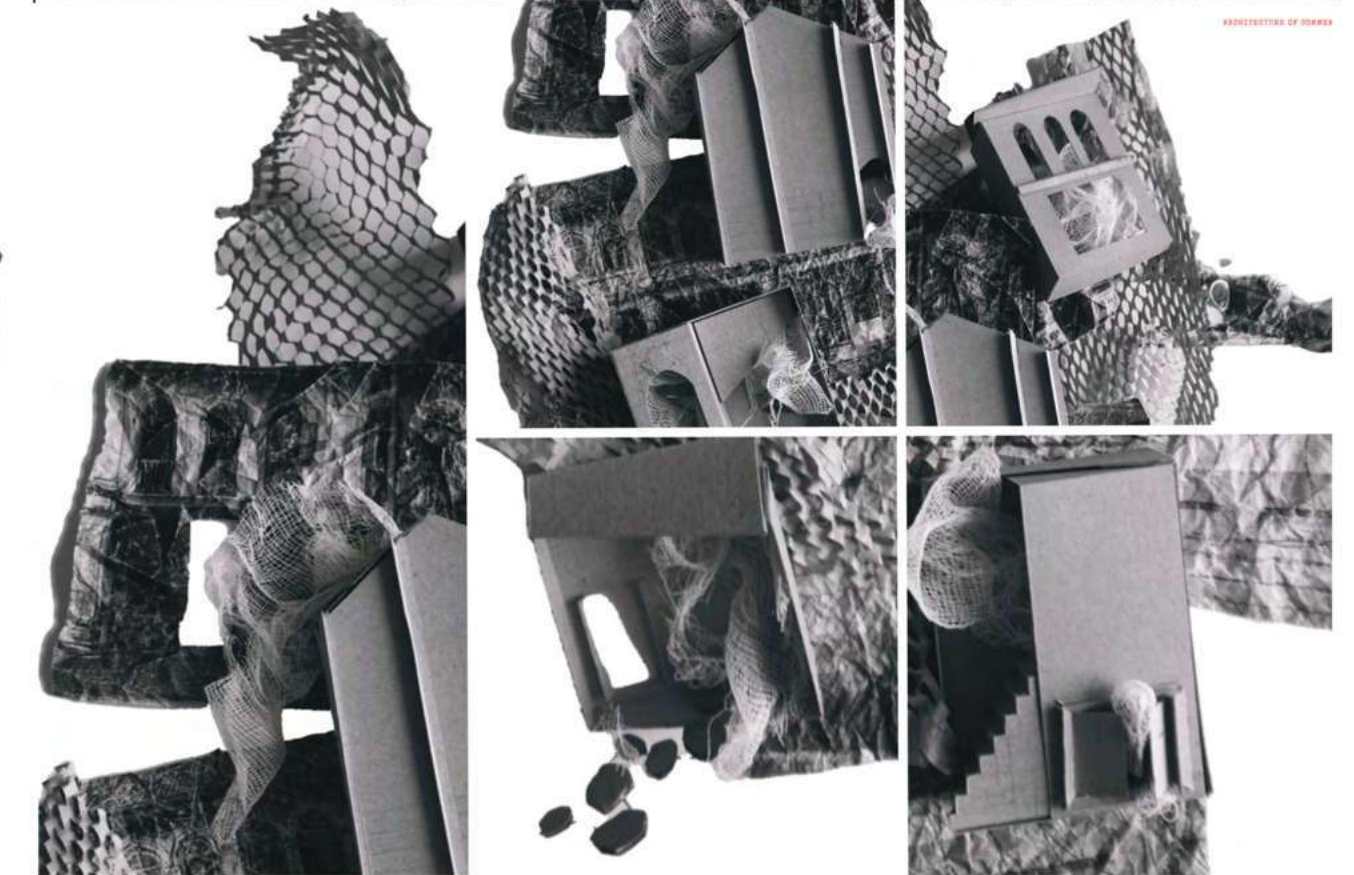
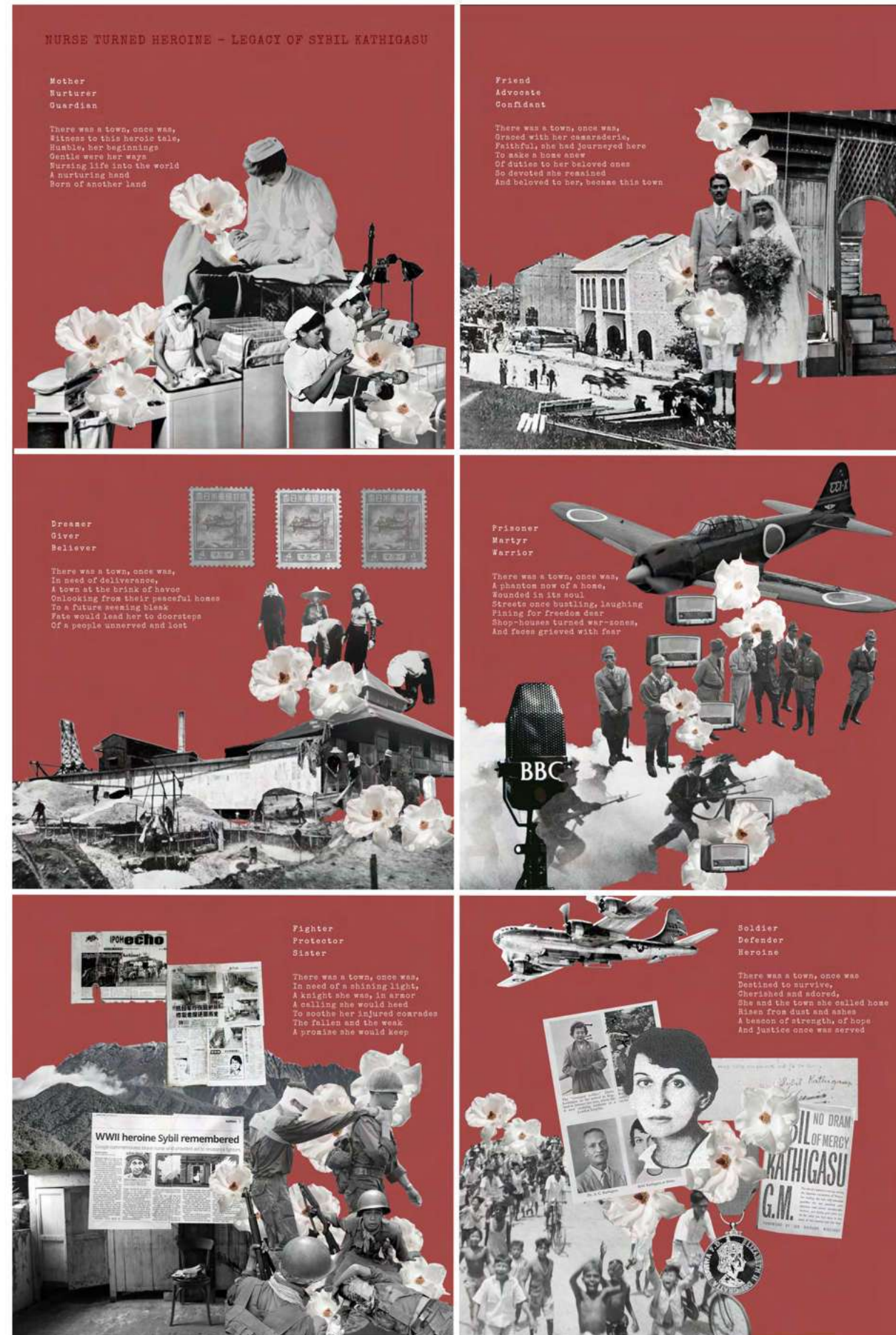
Your streets were lined with shophouses fair,  
Your people bustling here and there,  
The sound of industry filled the air,  
As everyone worked without a care.

You were a place of endless hope,  
A town on which no one could elope,  
For in your mines was fortune found,  
And in your people, strength unbound.

Act II : The Tragedy  
But Papan, how you suffered too,  
Through tragedy and trials, your heart so true,  
A great fire that took your homes,  
And left you helpless, left alone.

Then the market crashed, your fate to seal,  
And all your dreams began to reel,  
The town that once had known such pride,  
Was now brought low, with hope denied.

And then the toxic waste, it came,  
And left you with such hurt and shame,  
A town abandoned, lost to time,  
A memory of a once-great climb.



Act III: The Mystery  
But Papan, in my mind you live,  
A town with so much to give,  
For in your heart, I see the spark,  
Of something yet to be embarked on.

Perhaps you could have been a city,  
Thriving still, without self-pity,  
A place of industry, a beacon bright,  
For all who seek a brighter light.

Or maybe you could have been a site,  
Of history, of culture, of all that's right,  
A heritage town, with stories to tell,  
Of strength, of pride, of people so well.

Oh, Papan, the town of dreams and loss,  
Your story is one of both pain and gloss,  
But in my heart, you'll always be,  
A town of what-could-be, eternally.



# Nurturing a Community

## Papan Perak

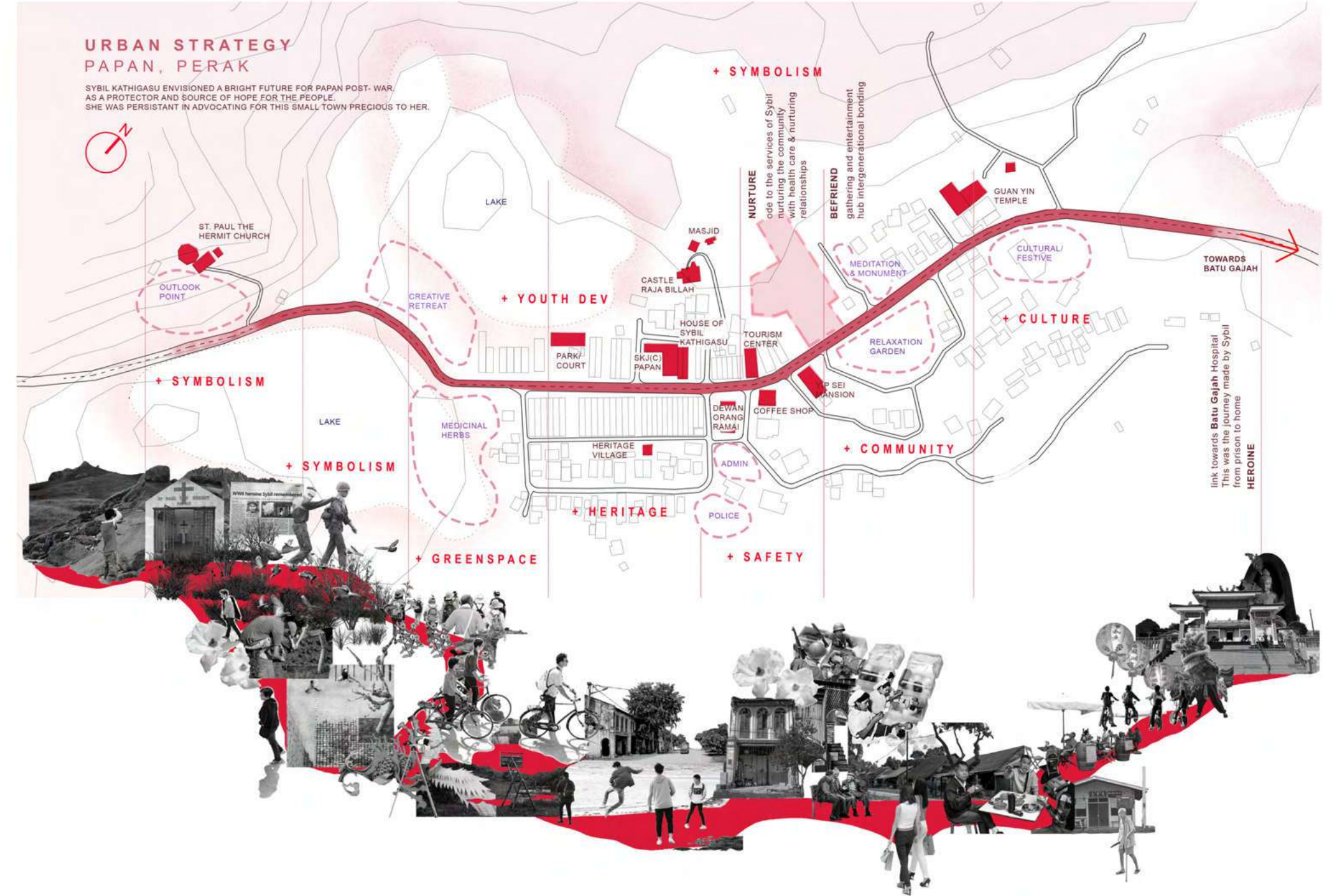
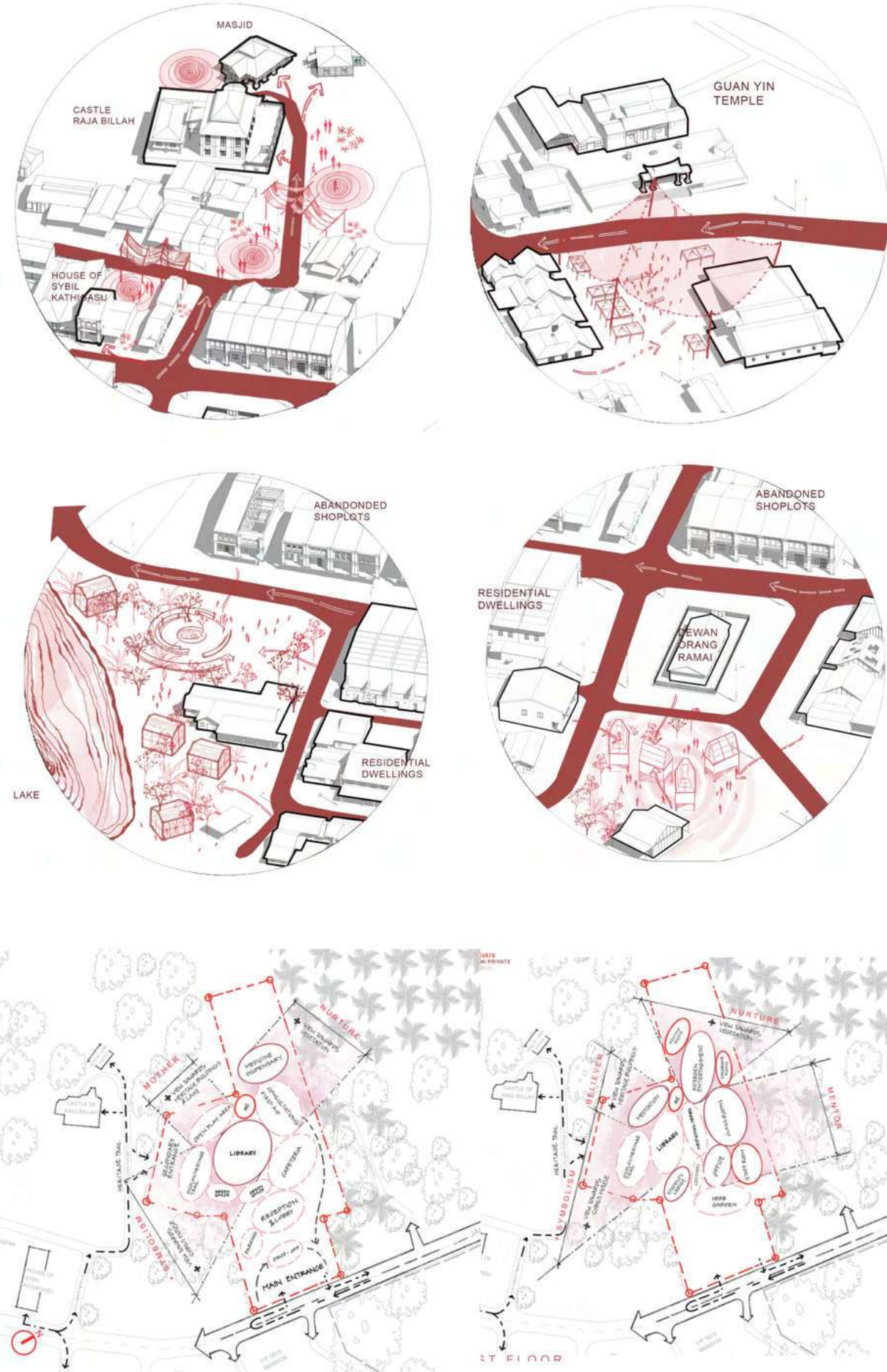
Semester 5  
 Mariyam Shaf aa Shareef 1001953240

### Community Empowerment

Sybil Kathigasu's legacy, her expertise and love of knowledge is celebrated in this space. Her legacy is proof that knowledge is power, the people of Papan are empowered through academic opportunities. Research of historical events and the past of Papan reignites a longing for the community that once was thriving here.

### Programmatic Intervention

Papans current demography of seniors should be incorporated into the programme in the form of intergenerational care. Families of Papan are dispersed into different cities due to lack of economical growth in the town, in order to nurture this community cultural art forms and entertainment are utilized to promote opportunities of connection.



Sybil Kathigasu envisioned a bright future for Papan post- war. As a protector and source of hope for the people. She was persistant in advocating for this small town precious to her.

Cultural Hub - Upon entry, people witness the genius loci of the town. cultural festivities and food markets can attract visitors into the usually quiet town. An Administrative Hub located behind Dewan Orang Ramai this area is easily accessible to most residents of the town, administrative hub provides safety and employment opportunities. Heritage Trail - Enhance this path as a walkable journey from the heritage museum to house of Sybil Kathigasu and towards the heritage buildings beside proposed site.

A green space can be used to further develop the research and carry out farming medicinal herbs to support Sybil Kathigasu's academy.



# A Saving Grace

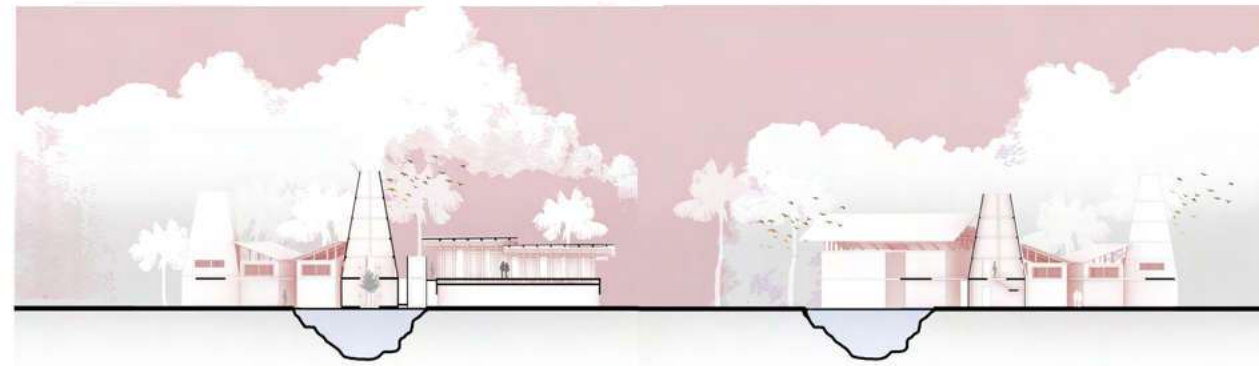
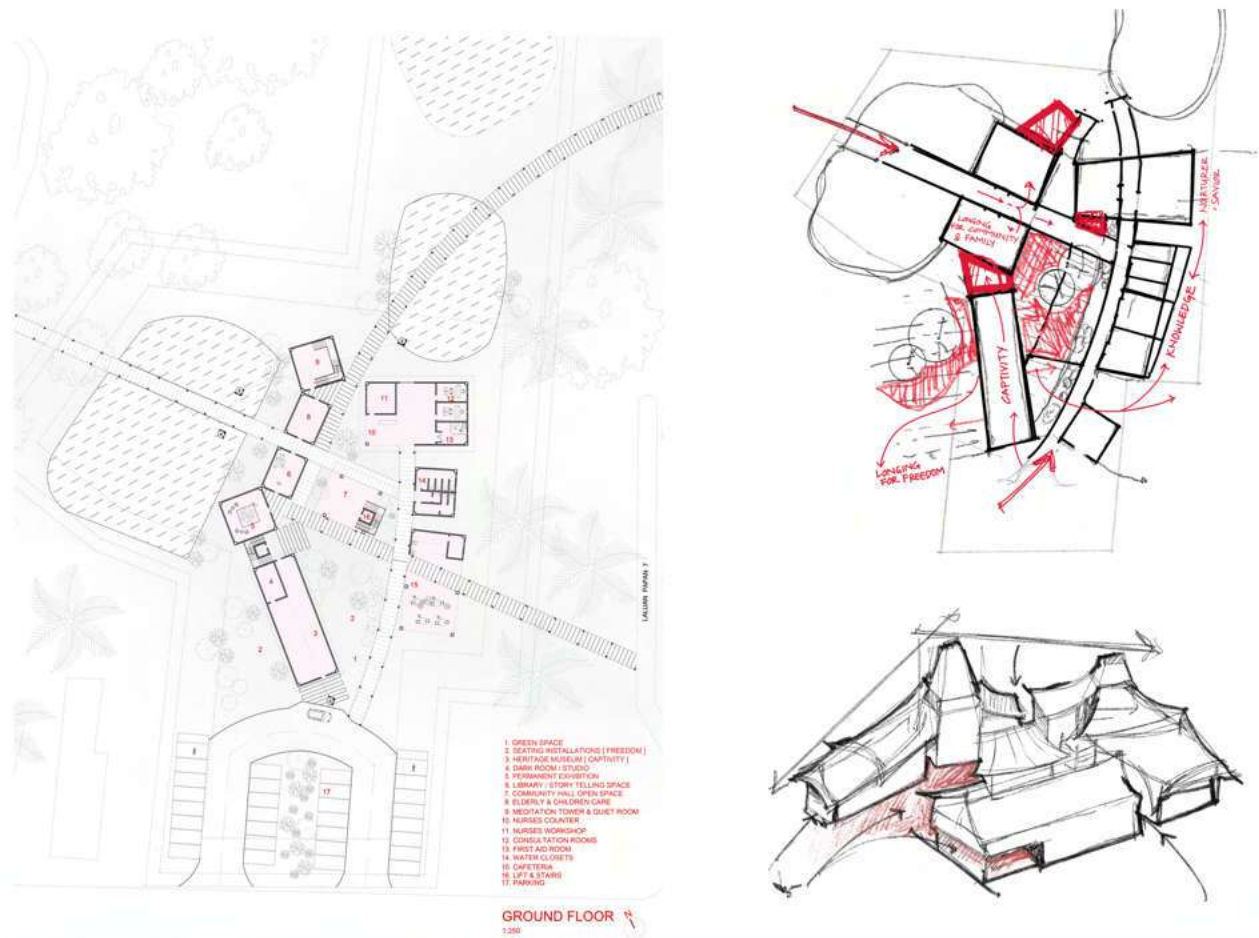
## Sybil Kathigasu

Semester 5  
 Mariyam Shaf aa Shareef 1001953240

In the rural area of Papan, our Site is located at a gathering spot, consisting of Cafés, Community Hall Tourist information center. Following the architectural language of the surrounding one storey buildings. The floor plans are planned to promote communal gathering, with public spaces on the ground floor, welcoming people into the structure.

Zoning is based on surrounding buildings and circulation of people along the site, as well as the suitable views for each programme.

Papan's challenge of a small population and lack of a younger demography is a good opportunity for programme proposal catering towards securing a future for Papan, and providing intergenerational care for the elders of this community. Programmes centred around creative arts attracts youth while providing a means for commemorative architecture and celebration of history. Spatial proposals aim to revive the youth involvement in the current aging community.



### Experiencing the Space

At the main entrance, visitors are directed towards healthcare spaces or alternatively the heritage museum representing captivity, this enclosed concrete space provides small windows of glimpses towards the surrounding vegetation & open area, representing a long for freedom. Once visitors pass through this exhibition space they can enter the intergenerational area. Representing longing for connections and family.

Massing of the building is divided into two main structure by a walkway and courtyard space. The structures on the East Side, towards Sybil Kathigasu's house is monumental and grand compared to the West area more focused towards community participation and private spaces. Such as Health rooms and Classrooms.



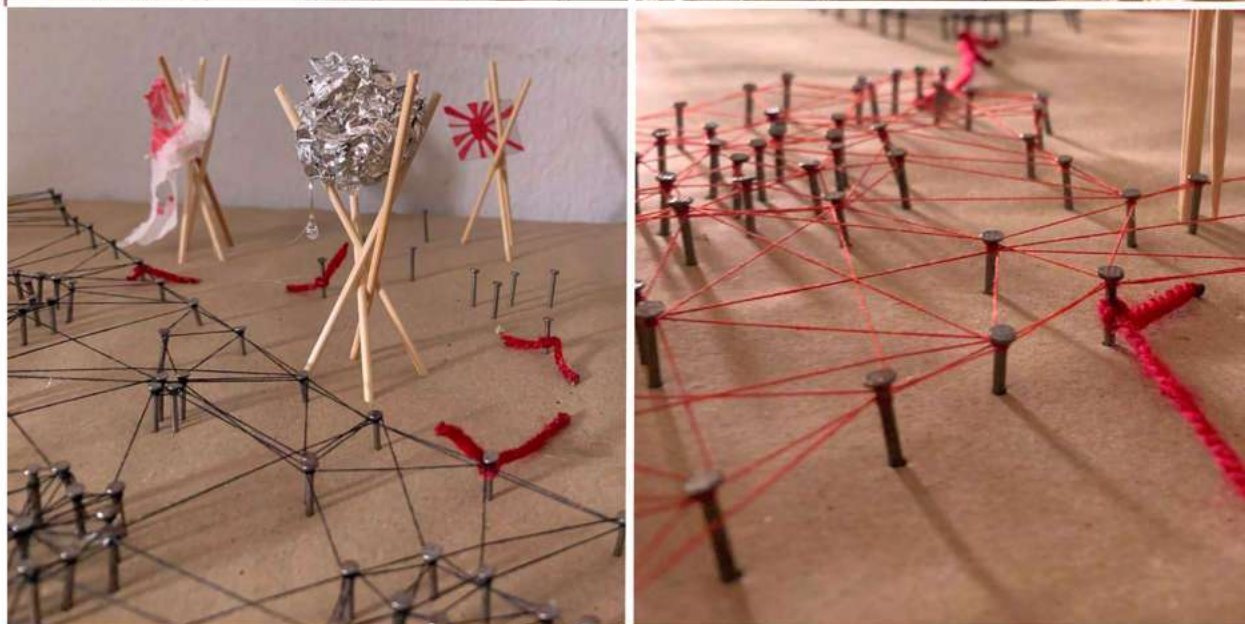
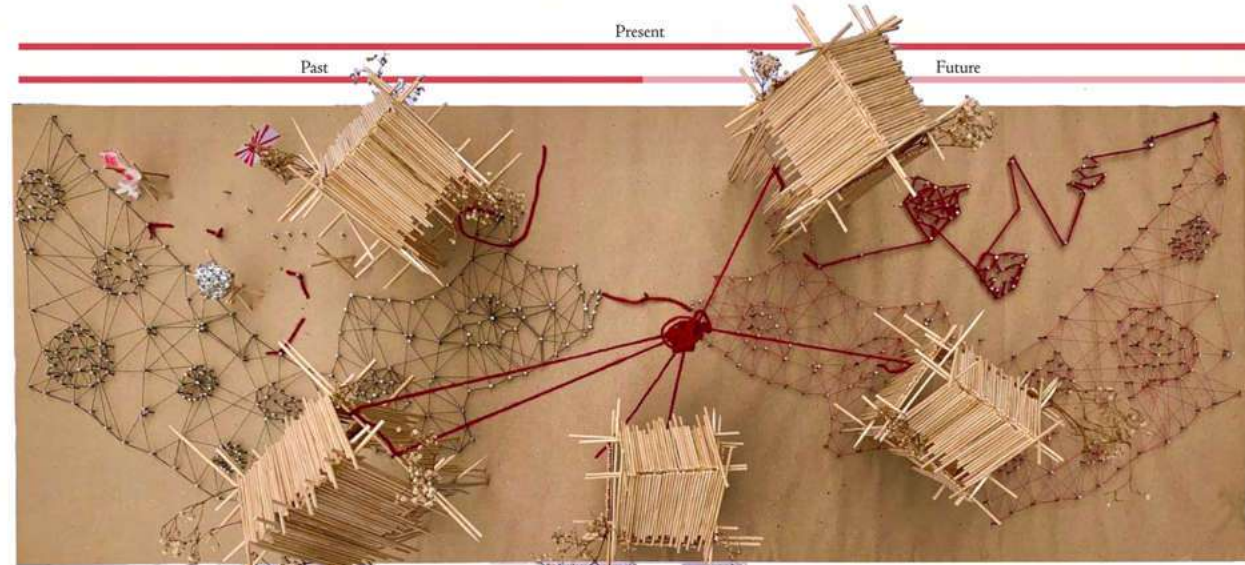
# Sybil Kathigasu : The Bonding of ...

Semester 5  
Lim Xiao Wen 1002061029

Sybil Kathigasu, the hero of Papan. Her selflessness, self-sacrifice, and bravery shows how individuals can step up in times of crisis and make a positive impact on their community. The effects of the war on Papan and its people highlight the complex and often conflicting emotions and experiences that can result from war. While the war brought fear and destruction, strong bonding were created between people and people, it even linked people to a longer life. Sybil Kathigasu is the core to created these bonds. The influence and power of strong bonds in the community is important and been highlighted and emphasised.

**Bonding of Family**  
The greatness parents, Sybil Kathigasu with her husband Dr Abdon Clement Kathigasu, take responsibility for protecting three of their children during World War II. They brought their children move to a safety place and set up a dispensary at Papan. The love for their children should never be underrated or questioned.

**Bonding of Stranger**  
Sybil worked both as a nurse and a midwife for the neighbour and townsfolk. Locals grew to like them due to their helpfulness and generosity in giving free medical treatment to the poor. Besides, she also secretly supplied medicines, medical services, and information to the underground guerrilla. After she been arrested and tortured, she still refused to betray the MPAJA members and their families. All these behaviours are to fight for everyone future, which a peaceful life.



**Bonding of Ethnic**  
Sybil Kathigasu, a Eurasian of Irish-Indian parentage. She is fluent in various languages such as English, Malay, Chinese and Cantonese. Sybil's warmth, readiness to help and her fluency in the language made her popular with all the community.

**Bonding of Architecture**  
Sybil Kathigasu eventually died from the wounds she suffered as a prisoner of war. She was the only Malayan woman ever awarded the George Medal for bravery. No. 74 still stands today and is a living memorial known as "Sybil's Clinic Papan". Those she had helped or who had survived from the brutal war are still remains in that city even today. Unfortunately, in 1980s, tin price crash, the Japanese occupation of Malaya, secret societies conflicts and a radioactive threat led to a massive exodus from the town. All the bonding of society begins to break. The great pity is the town gradually forgotten by the world, and I believe that when the last group of ageing people is gone, all the history, the memories will sink to the bottom of the sea. Reconnect the bonding between papan and outside in order to return the town to its former prosperity is aim for future and to be discuss.....



# Blossoming Bonds in Papan Perak

Semester 5  
Lim Xiao Wen 1002061029

Papan, Perak is a semi-ghost town which the majority of the population in Papan is ageing, lacking community space, lacking basic life facilities and hygiene, making it unattractive to outsiders. In order to reunite the families of Papan and return the city to its former prosperity as a well-being town, four urban strategies have been proposed. The first strategy involves capturing the daily experiences of different users in Papan to identify potential spaces and activities needed for users. The second strategy involves program planning, with three layers: adding basic life facilities, incorporating potential programs from strategy one, and separating them for weekdays and weekends to avoid overcrowding. The third strategy is urban flower planting, with different types of flowers chosen for their benefits to both the urban environment and locals. The fourth strategy involves celebrating important festivals throughout the year, with urban interventions such as food trucks and flower trucks designed to bring families and friends together, strengthening bonds and building connections within the community.



**Eco-Retreat**  
A memorial park intergrate with natural. Animal friendly which allow wild animal from papan enter while also encourage locals or tourists bring their pets to come in.

**Cultural Park**  
Papan's cultural food court helps locals get the opportunities for economy and also increase interaction with tourists while selling the cultural foods..



**Playscape**  
A playscape that suitable for both elderly and children. All the facilities provided is encourage them play together in order to enhancing their relationship.

**Homestay**  
To encourage locals hosting tourists. This allows them to understand papan in a more directly way and also increase interaction.



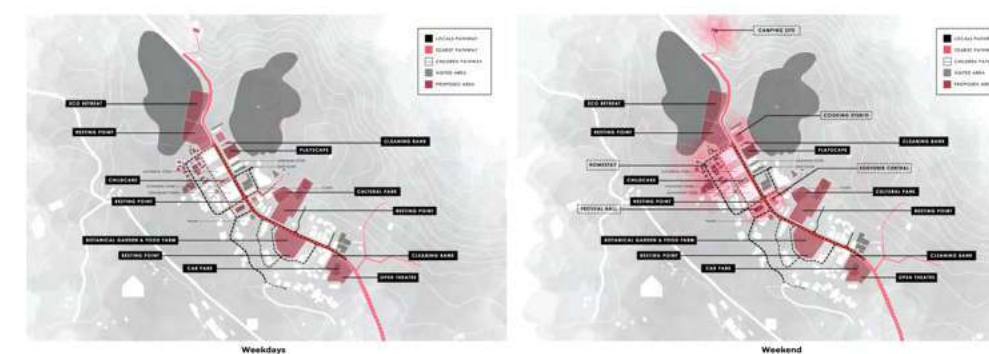
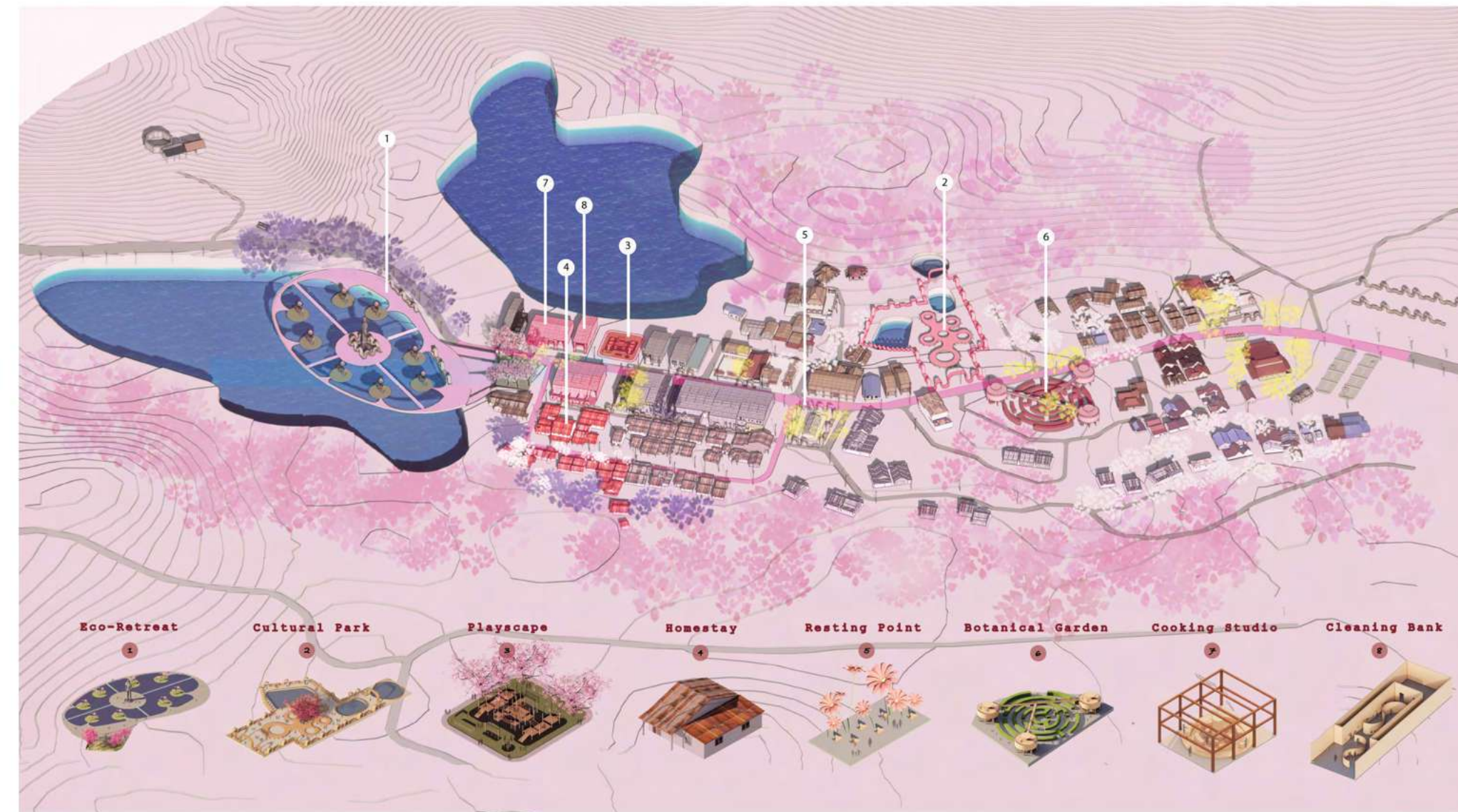
**Resting Point**  
There are four resting point located at the main pathway. This is very important especially for a walkable town. Is a open community space for all of the users.

**Botanical Garden**  
It is a natural aesthetic environment to attract tourists also benefits to locals. It provided sharing garden and festival celebration. People can gardening together.

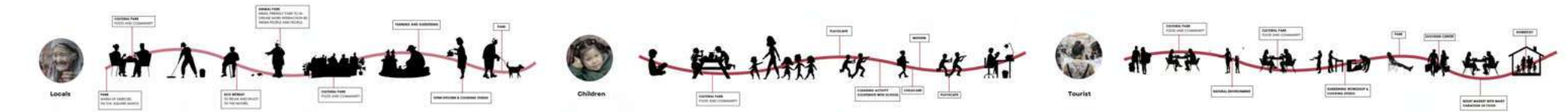


**Cooking Studio**  
Locals to sharing their techniques and recipes of cultural foods.To increase economy opportunities while also bring in more people into Papan.

**Cleaning Bank**  
A bank to store the cleaning tools and also waste management center. There are two cleaning bank which located near the entrance and also the end of the town. Cleaning activity is held once a week to solve the hygiene problem while also promote community involvement.



These are the 8 priority programs that could be developed in Papan to provide a community space, create common topics, and encourage people to interact and communicate through relevant activities, flowers or even animals to improve their relationships. All of these incorporate locals into the process and solve the main issues currently faced in Papan. By implementing these programs, the town could create a sense of community and provide locals with the opportunities to engage with each other, resulting in a happier and more connected community.



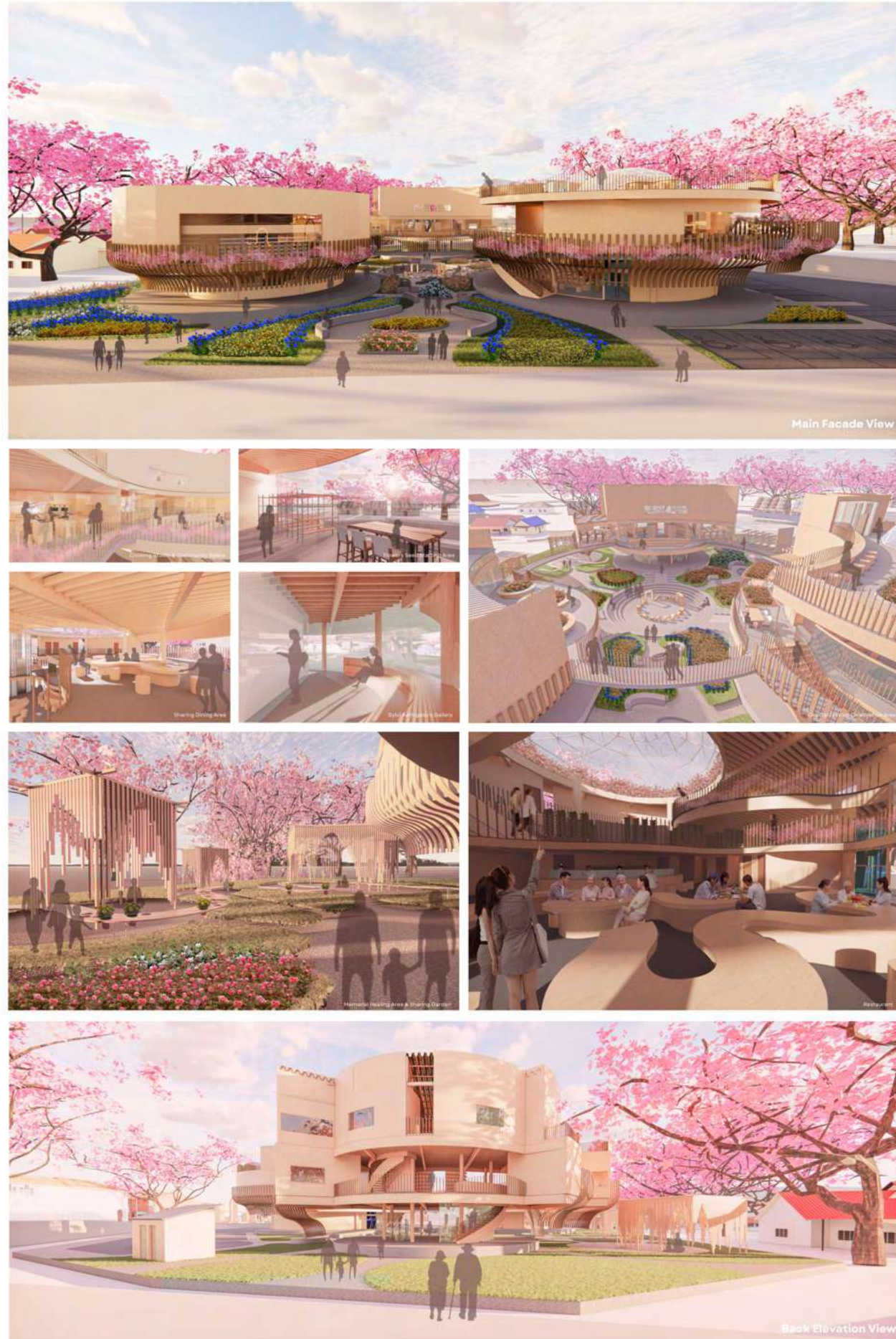


# Floral Forum

## Community Center

Semester 5  
Lim Xiao Wen 1002061029

Floral Forum is design based on user and space, to make it more intimate and open. It have the intention to rebuild back the broken bonding between the old generation and new generation to reach the well-being in community while also commemorating the hero of Papan - Sybil Kathigasu. Choosing the geometric form rather than a rectangle to promote bonding and connection . It contains three block of the circular building in different size which the biggest block provided the main programme - restaurant, in which the foods is often the common thread that brings people together, provide opportunities to people even stranger to share conversations, food and experiences over meals. While the secondary programme is garden. Flowers serve as a medium to strengthen bonds, particularly during festivals where they are often exchanged as gifts. The landscape of the building are full of flowers to create an aesthetic and welcoming environment for visitor. Mixing different types of flowers and plants create a visually stunning and dynamic garden. The flower choices are carefully selected from festivals celebrating, with each having a unique and meaningful flower language for Papan Perak. The entire design is help to break down the barriers between generations and focused on bringing people together, fostering communication and interaction, and creating a vibrant and bustling community space where people can share their emotions and experiences.



The building is designed with a three-part programme, focus on experiencing, intersection, and economy. The experiencing programme is the main attraction, designed to draw people into the building and engage them with its features. Once inside, the intersection programme provides opportunities for education and training, fostering interaction between locals, tourists, and others. The economy programme includes souvenir and lively selling, providing for the daily needs of the community and offering tourists a chance to bring home a piece of the local culture. By supporting the local economy and providing jobs, this programme will help to improve the overall well-being of the community.



# Selflessness / The Art of Giving

Semester 5  
Chan Ka Mun 1001954588

I wish to dedicate my life today,  
To care and heal the broken whole.  
Touch each one with healing hands,  
Selflessly serve the one I care.

A mother's love shall never fade,  
Deep devotion of sacrifice and pain.  
Endless and firm endure come what may,  
To protect the family without hesitate.

The symphony of war playing brutally,  
Annihilation of humanity spreading rapidly,  
Unheard scream begging for mercy,  
Silent breath shaken the core of dignity.

Another walk and talk with God,  
Gifted hand skills and tenderness,  
Appointed to service I have to go.  
You can and you will for the Lord command,  
Paying sacrifice for the rest of my life.

Guerillas' note and Josephines sets,  
Assistance given to the anti-Japs,  
I came in with my eyes open,  
I must take the consequence.

Water treatment and heated iron,  
Never save me or people might die.  
Nails tugged and partially paralyzed,  
Swear to God I do not want to die.

## SELFLESSNESS- THE ART OF GIVING.

*I wish to dedicate my life today,  
To care and heal the broken whole.  
Touch each one with healing hands,  
Selflessly serve the one I care.*



*Sybil Kathigasu*



*A mother's love shall never fade,  
Deep devotion of sacrifice and pain  
Endless and firm endure come what may,  
To protect the family without hesitate.*

*Another walk and talk with God,  
Gifted hand skills and tenderness,  
Appointed to service I have to go.  
You can and you will for the Lord command,  
Paying sacrifice for the rest of my life.*



*Guerillas' note and Josephines sets,  
Assistance given to the anti-Japs,  
I came in with my eyes open,  
I must take the consequence.*

*Scars I wear can never heal,  
Tell a story that is real.  
Sun died out and the ashes dissipate,  
Crawled my way to God and cry,  
I know I'll stumble on my way,  
Compatriots howling in my head,  
Are silent whispers now instead.*



*Sunna Adu  
Bakik*

## Act of generosity



## Act of humanity



## Act of restoration



TOP NOTE

*Sybil Kathigasu, a Malayan Eurasian nurse, was selfless in her dedication to her patients. Sybil and the residents of Papan's easy days are over when Japan invades Malaya. The town had lost its tranquility, and life had become complicated. People's futures were uncertain as the necessities of life became a luxury. Sybil had protected and cared for patients she didn't know and may never see again. Before the war alarm went off, they waited for darkness to fall in Papan.*

DEVIDING LINE

*Strong, wise, and selfless Sybil Kathigasu was targeted by the Kempetai because she refused to reveal anything about the secret organisations, despite the fact that her companion had admitted a portion of the truth. She stood alone in the dark, for humanity and justice, selflessly.*

HOWLING SOUL

*Sybil Kathigasu was apprehended and tortured for opposing the Japanese and secretly supplying medications, medical services, and information to resistance forces (MPAJA). The Kempetai tortured her inhumanely and unethically. The horrific and brutal causing suffering not only to Sybil's body but also to her soul, persuading Sybil to surrender and confess. Her spiritual foundations of faith and selfless devotion to God and others kept her throughout the day and night.*

SEDIMENT

*Even if everything returns to its original place, the last life is gone. Poverty is rapidly concealing history's lessons, putting Papan in danger of becoming a ghost town and disappearing from sight. The selflessness in humanity demonstrated by Sybil's act during the dark days is the key to healing the survivor's wounds, reviving damage, and going beyond.*

Hurt, fear, dread and death,  
On my festering knees, alive but dead,  
Looking at the blood I've bled.  
Agony dwells deep in my shivering soul,  
Holding tight, not letting go.

Grief of despair piercing my bones,  
Bodies without spirit shall never grow old,  
Although we won, we lost much more.

Scars I wear can never heal,  
Tell a story that is real.

Sun died out and the ashes dissipate,  
Crawled my way to God and cry,  
I know I'll stumble on my way.

Compatriots howling in my head,  
Are silent whispers now instead.

Learn the history know the mystery,  
Avoid egocentric that makes you misery.  
The art of giving is the truest living,  
Give without keeping score is what brings meaning.

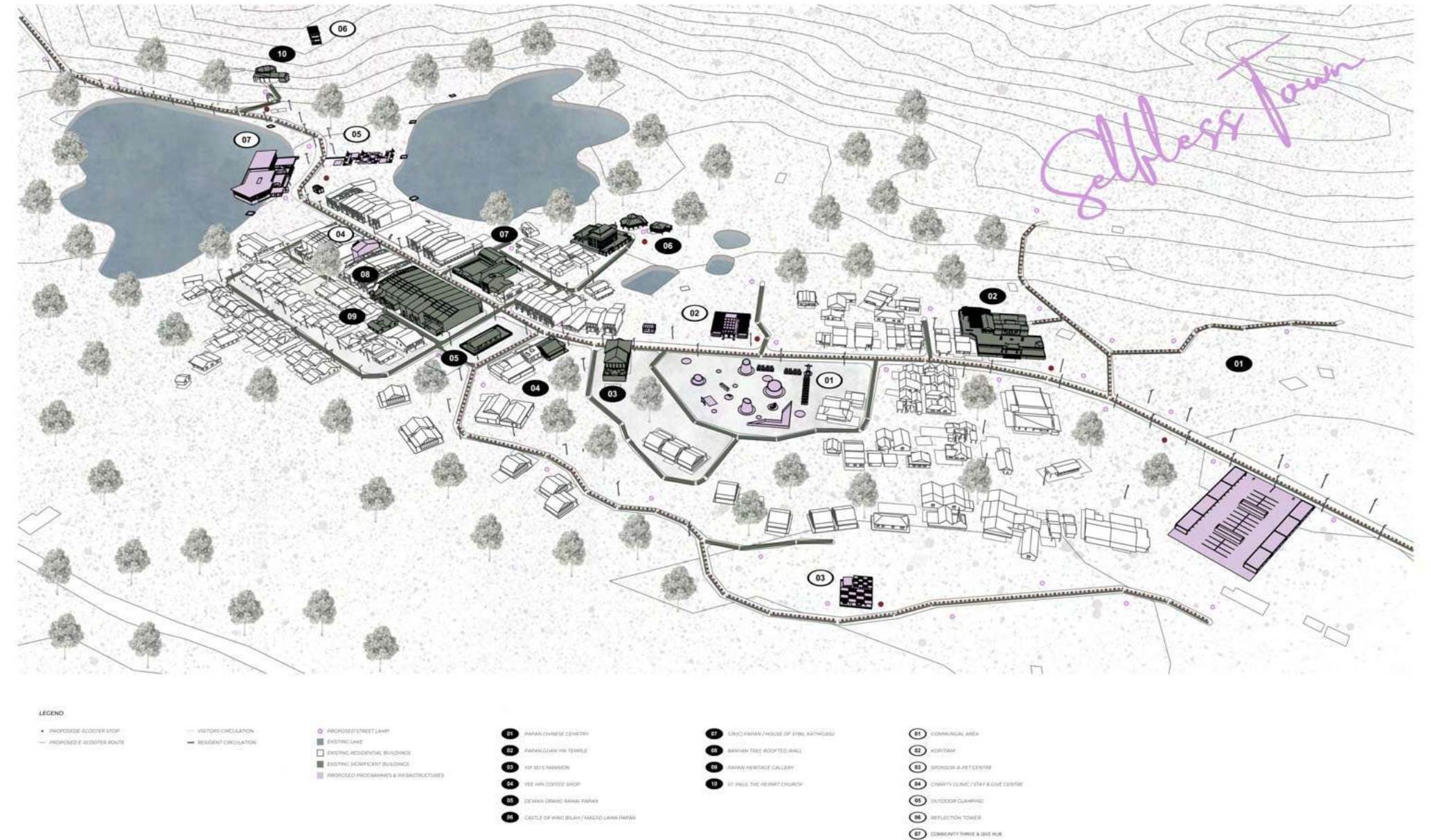
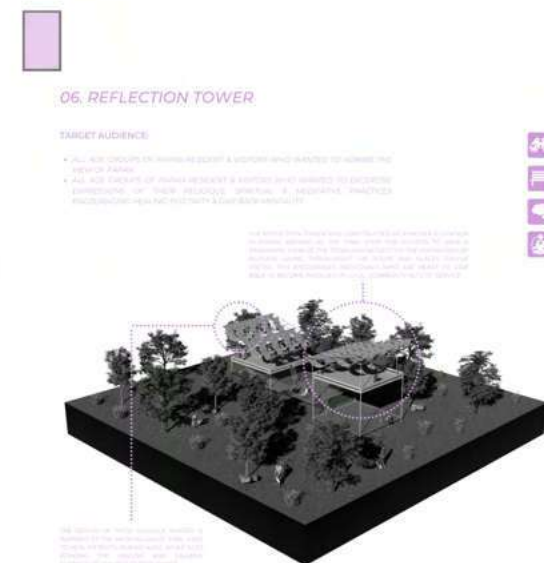
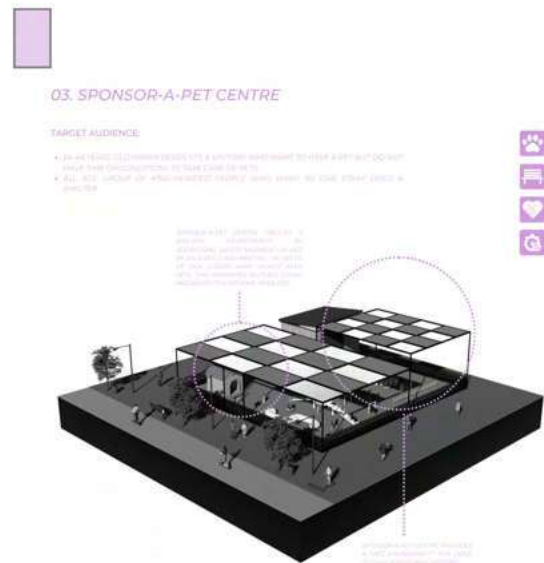
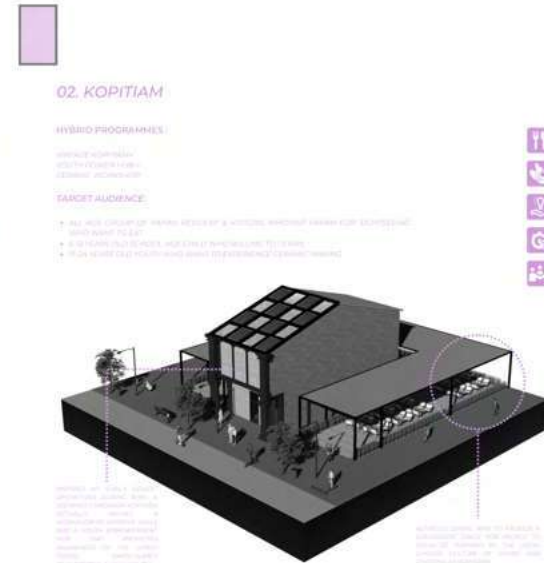
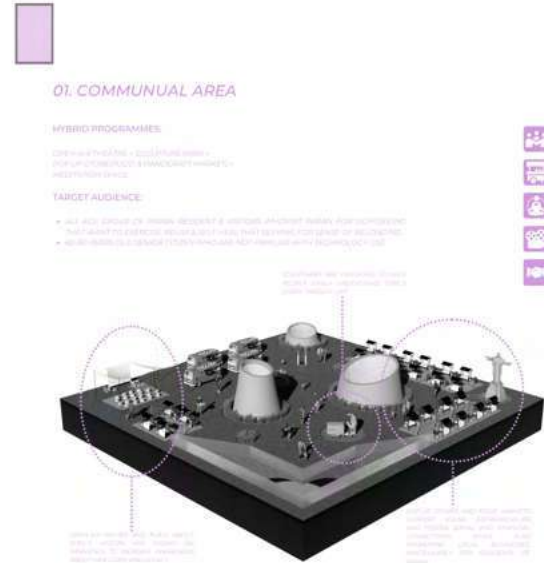
This is the heritage that no one can take,  
The gift we hold we give again,  
As long as our field remain.



# Selflessness in Papan, Perak

Semester 5  
Chan Ka Mun 1001954588

People in Papan, Perak, were unable to achieve selflessness and contribution because they lacked basic requirements such as physiological (food and clothing), safety (job stability), love and belonging (friendship), esteem, and self-actualization. Life traumas such as abandonment by adult children, job loss, and bad health can leave residents in Papan, Perak feeling overwhelmed. They do not have the time or energy to provide unconditional care and assistance to people in need. Currently, the residents of Papan, Perak have little awareness of the town's history and cannot understand current challenges, causing them to fall behind and be forgotten by time, along with the town. Residents in Papan, Perak, have no emotional attachment to the town since they believe the land which they live on has no value, and the majority of the younger generation has left the town. Due to the indifference of the local government departments to the development of Papan, Perak, the majority of the land in Papan, Perak has no land title. The majority of the senior residents do not live in Papan, Perak by choice and would prefer to leave the area whenever possible.



In order to turn Papan into a selfless town inspired by Sybil Kathigasu's language of giving, we must implement urban strategies that prioritize community empowerment. Sybil's act of service, quality time, knowledge, financial help, and social connection provide a framework for creating a spark of generosity that can unlock selflessness in individuals. By introducing fun and easy processes that encourage the pay forward of acts of generosity, we can create a vector of generosity that spreads throughout the community. Through this process, we can increase social networking, financial income, education levels, health protection, and exposure rates, leading to restored prosperity in Papan, Perak. Maslow's hierarchy of needs can guide us in developing programs that address the community's basic needs and provide opportunities for growth and self-actualization. Ultimately, the goal is to empower the community to revive selflessness in the context of Papan, Perak and spark a chain of helpful introductions and programs that can benefit all. To achieve this, we must involve the community in the planning and implementation of these programs. By doing so, we can create a sense of ownership and pride among community members, which can lead to sustained efforts towards community empowerment and selflessness.



## Community Thrive & Give Hub: nepenthe'

Semester 5  
Chan Ka Mun 1001954588

The nepenthe' community thrive & give hub in Papan, Perak was designed with careful consideration to create a welcoming space that promotes community empowerment and selflessness. The building's layout, materials, and use of natural light and green spaces contribute to a calming atmosphere that encourages social interaction and involvement. Through sustainable building practices and modern technology, the project promotes environmental responsibility and amplifies its impact. Overall, the architectural design of the project fosters a sense of ownership and pride among community members and encourages sustained efforts towards community empowerment. nepenthe', with its emphasis on community involvement and selflessness, can have a particularly positive impact on the elderly population in Papan, Perak. Through its altruistic empowerment and self-care nourishment programs, Nepenthe can provide the elderly with opportunities to engage in social initiatives, maintain a sense of purpose, and foster a sense of belonging within their community. Additionally, by creating a welcoming and calming space for the elderly to gather, Nepenthe can address issues of social isolation and promote social connectedness. In this way, Nepenthe not only promotes community empowerment in Papan, but also serves as a valuable resource for the poor and elderly members of the community.



Incorporating self-care and altruistic empowerment programs into a community building in Papan, Perak could potentially benefit the elderly population, as demonstrated by the unselfishness and selflessness exhibited by individuals aged 70 years and above, according to a study on applied social psychology during the coronavirus pandemic. This approach proves the viability of the "Community Thrive & Give Hub" project in Papan. nepenthe' is a community thrive & give hub supported by altruistic empowerment & self-care nourishment programmes focus on promoting selflessness and community involvement that is reminiscent of the sacrifices made by Sybil Kathigasu, a Malaysian nurse who risked her life to aid the resistance movement during World War II. Like Sybil, nepenthe' encourages users to work towards a more equitable society and fosters inner peace & strength to help individuals become more effective agents of positive change. By providing a welcoming and calming space, nepenthe' empowers individuals to engage in social initiatives and give back to their communities, embodying the same spirit of selflessness and dedication to the greater good as Sybil Kathigasu. Overall, the nepenthe' community thrive & give hub in Papan, Perak, with its architectural design and programs, serves as a powerful tool to unlock selflessness and promote community empowerment, benefiting not only the elderly population but the entire community.



# Ode to Papan

Semester 5  
Derrick Lim Tian Cian 1001954486

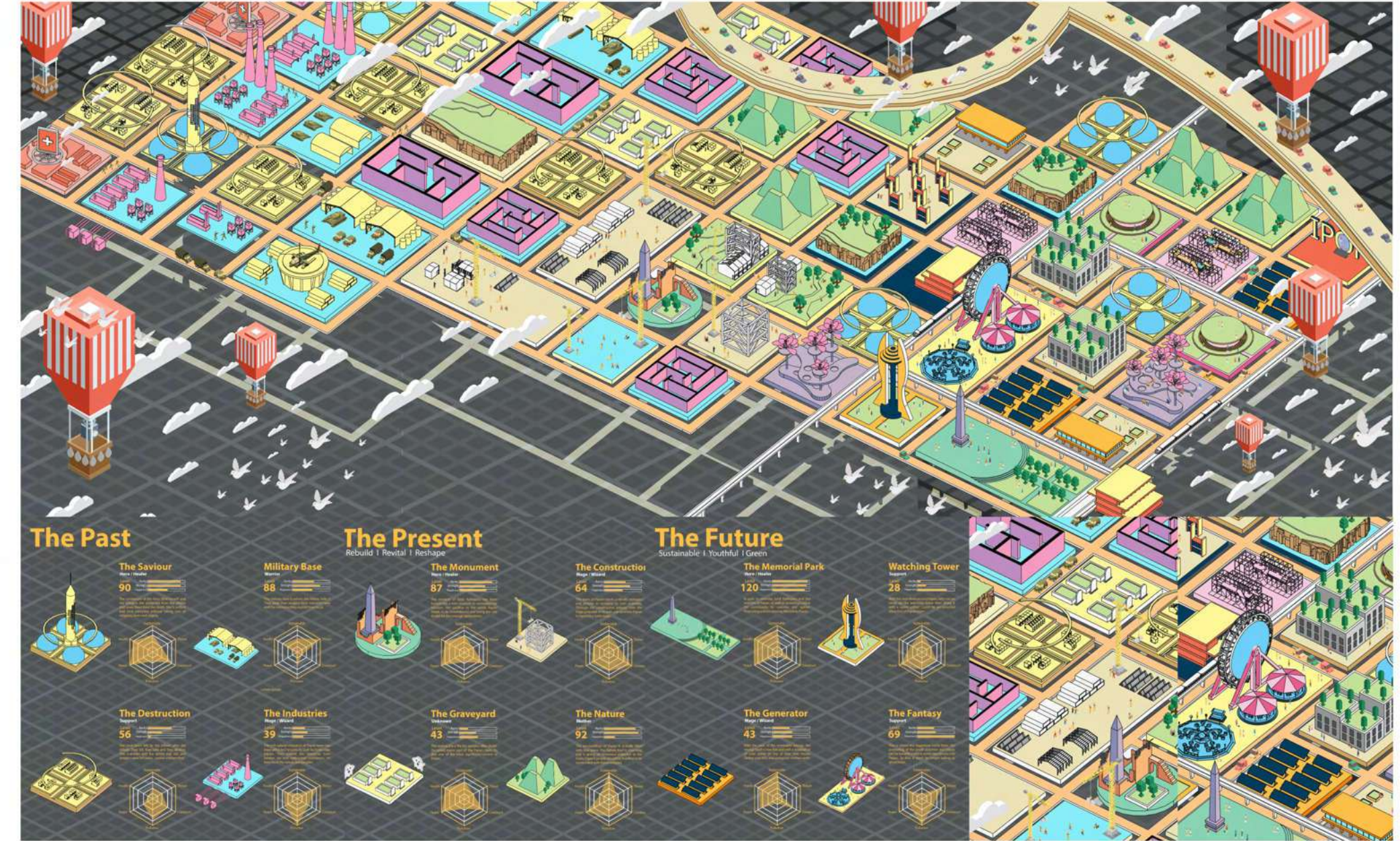
The greedy are venomous,  
It occupies our minds and bodies,  
Just like those foreigners,  
They are equipped with their guns,  
Taking everything from us,  
Killing our man without permission,  
They take the women from us,  
Then start the orgy of rape.

They come with their plane,  
Dropping the bomb as they can,  
Everywhere they come,  
They kill, Pillage and violent,  
Left us with panic, sorrow and pain,  
They celebrate their regime,  
And the victories in the war,  
But they never bother about us.

Super K, oh, Super K.

The unsung hero of Papan,  
She is the moon in the dark,  
She is the angel from the almighty god,  
Helping us as what she can,  
She saves people from the river of death,  
And fighting for our liberty and rights.,  
Could you remember her name, Sybil Kathigasu?

Hero comes and goes,  
The Crumbles, scrap and debris remains,  
And Papan awaits its new hero.



Papan, a forgotten town settling at the edge of Ipoh, has its history being told. The lumber town, the tin mining and many more stories were left behind in history's sands. Back then, when the Japanese occupation of Malaysia.

The Hero of Papan, Sybil Kathigasu, stands out for treating the people and the guerrillas, the MPAJA and Force 136 at that time. She suffered torture from the Japanese army and died while receiving treatment in England. The hero comes and go, leaving the town of Papan, which must be salvaged.

The era has been passed on to the hand of the younger generations, as they need their hero to save the Papan from the villains, no matter the damages by the Civil War, Japanese, ARE. They are redefining the role of Papan as well as reviving its economy.

Papan has great potential to be one of the fascinating towns in Perak, with its lush greenery, historical value and tranquillity.



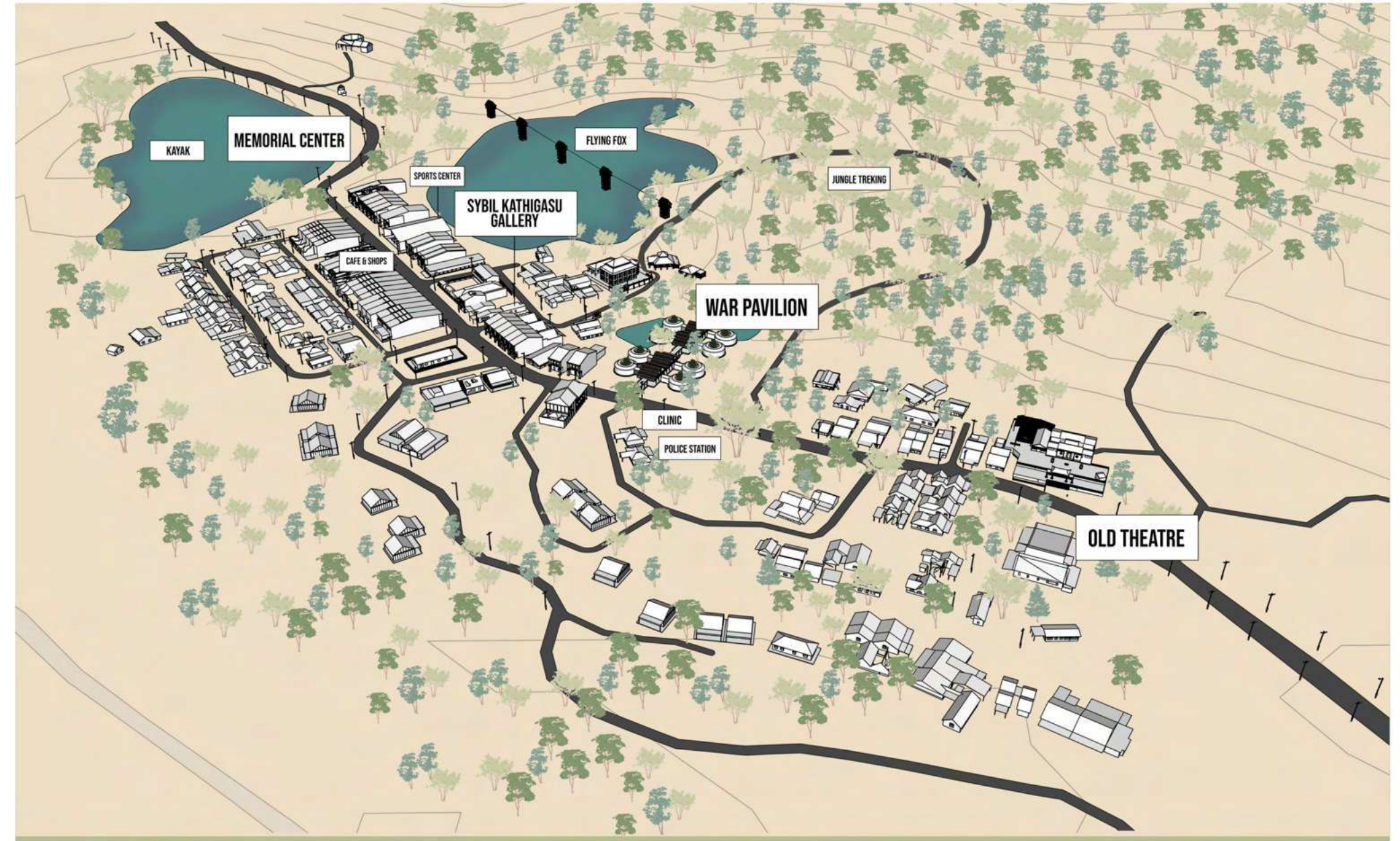
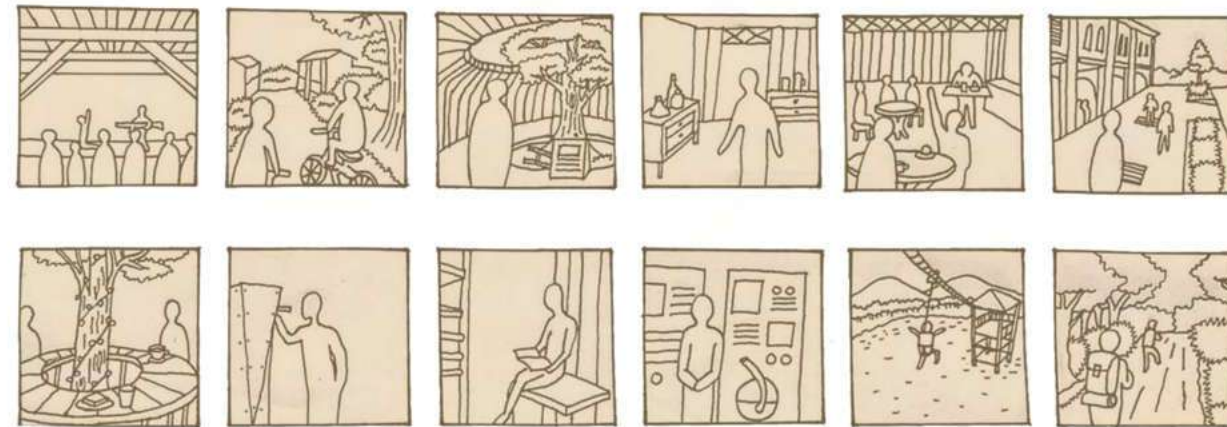
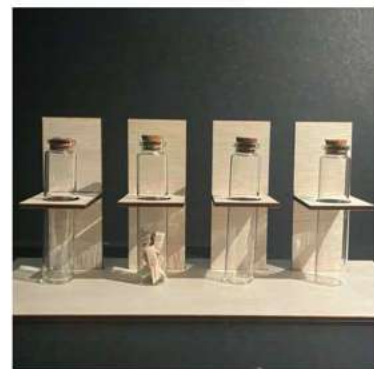
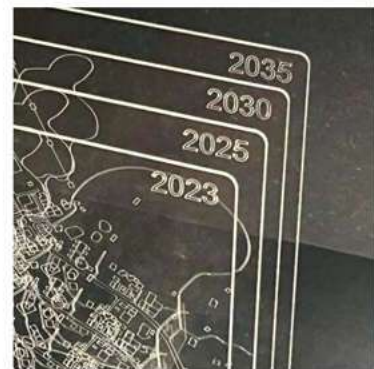
# Unveiling The Hero's Memories

Semester 5  
Derrick Lim Tian Cian 1001954486

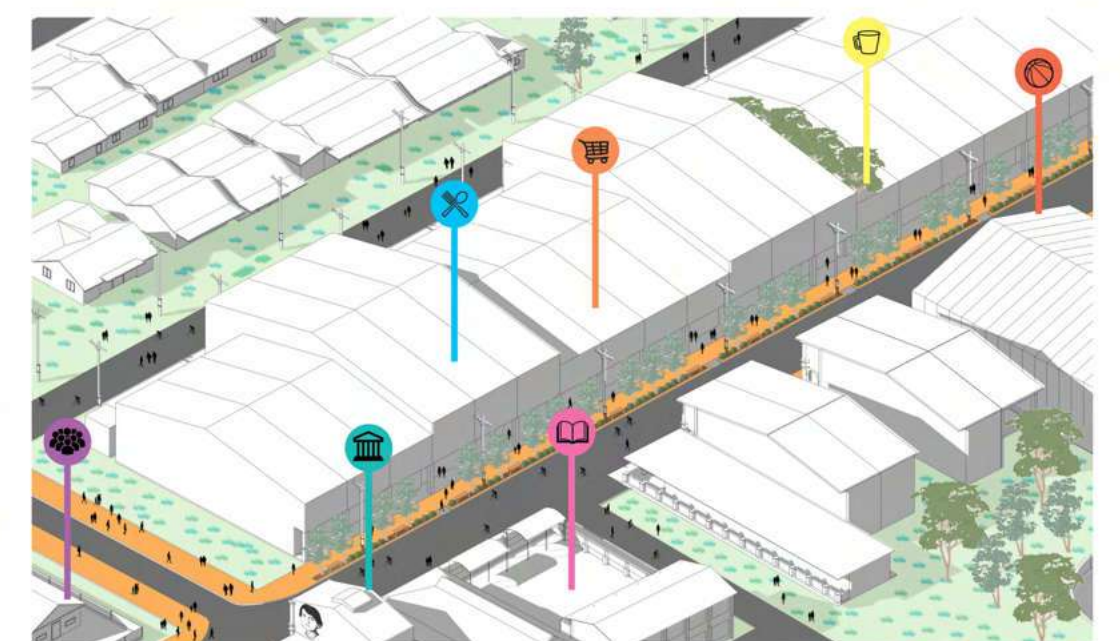


The overall ideation starts from the key issue of Papan. Nowadays, Papan has become an ageing town with an ageing community. Most of the population are elderly generation. Due to the lack of economic activities happening in Papan. At the same time, the old shophouses are mostly left abandoned and some of them even being destroyed. Thus, The local community are not protecting their gems and this might be due to the lack of appreciation of the past.

A Scents Journey was created to revitalize the untold stories of the hero, Sybil Kathigasu. Her story has been divided into 4 types of scents: Joy, Disaster, Healing and Sorrow. With these 4 Scents, Smell Pillars contaminate the scents that are spreading throughout the surrounding of the town. As well as some programs that related to each chapter of scents. Forming layers of scents on the basics of the existing smells such as the smells of nature, smell of food and so on to creating a sense of a place.



The main street of Papan, is the core of Papan. it is significant as it could enhance the happiness of the local residents as well as bring convenience to the tourist. The main street should offer a diversity of choices and convenience to the people such as convenience shops, cafes, schools, gathering places and so on. A great place for them to take a rest after their scent journey.





## Epilogue: The Scenstory

Semester 5  
Derrick Lim Tian Cian 1001954486

Scenstory is derived from the words scent, sensory and story. The scent, as an invisible memory, could be a new way of storytelling. In this building, you will discover a new dimension of Papan town. Through knowing these stories back then and being guided by scents. These are the secrets that should be told to the youngsters, for raising some kind of awareness and the spirit of making Papan the next glorious town in Perak.

The Gallery of Joy. Which is showcasing the joy part of Sybil Kathigasu's memories. Her life before the Japanese occupation, the union with her family and beloved one. In the Gallery of Joy, the banners are also hung on the ceiling which can produce nice scents when the wind is blown through. The banners also dance when the wind is blown, just like us when we are happy.

A narrow valley with steel plates on the floor will lead them to the gallery of disaster. The sounds that steel plates made when they collide together will create a sound similar to the sounds of blades and screams. The walls of the gallery also have an irregular opening that imitates the ruins after the combat and there are many randomized directions of galvanized steel beams that represent the chaotic events of war.



At the gallery of healing, a horizontal skylight was provided to create a sense of direction which symbolize Sybil Kathigasu's commitment to saving villagers from death and leading them to a new hope.

The galleries of sorrow are to show the sorrow, pains, and depression of what Sybil experienced before. The low-height ceiling might cause a more depressing experience in the gallery. The pointy skylights imitate the spikes that are pointing at us, showing the dangerous condition in the jail. The gallery of sorrow has no specific smell diffused in the room as the sorrow part of each person is different and subjective.





# Awakening: The rebirth of the sleeping 'ghost' town of Papan, Perak

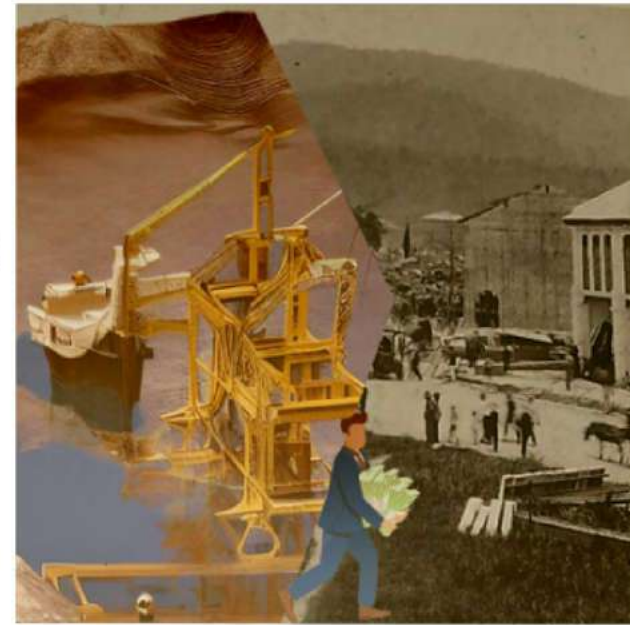
Semester 5  
Wong Jun Hao 1001954774

Once a beautiful town in Perak named Papan, She was busy in the days but not now. The past century, log business was produced. Place was named after the wood planks, came from its business. Some say the name came from the river, But what made Papan wealthy was the famous tin mining.

Once colorful and busy, but a ghost town, they said, made life with tin and was happy it is. Out of the blue, crash in tin price, people away. Men flee for suitable circumstances and leave behind a glorious town.

Decades past, Papan lives a leisurely life. A greatness town once, neglected by men. Every forgotten place formerly full of overwhelming history. To revive the sleeping town, reform needed. Charge into the bright days of new era of Papan.

Thou needs to rise, never again to be silence and shunned. Sun shine again into your face, Your unseen beauty, your unseen space, your true self. You have been covered in the shadows for a very long time, Shielded yourself from the outside chaos world. The sun cheerfully to see your smile again, joyfully, colourful, eagerly, and boldly.



Walk out from the shadows that've been tangled to you,  
See the light and be awakened once more,  
live out from the 'ghost' in you.

Now stand up straight and rise high beyond skyscrapers,  
Step out from your comfort zone to accept the new you.  
Need not afraid to change,  
good life will come to you when things are right.  
Green,  
the happy life hugs around you,  
Blue,  
the bright sky shines upon you,

Giving you warmth,  
Giving you sight,

Giving things you did not possess before,  
Pure joy will leads towards you.

Takes off the darkness cloth from your shoulder,  
Boldly step onto the next flight,  
Leap into a new welcoming place for everyone,  
Rich in every ways,  
Be careful for her to wake and rebirth,  
For she will amaze you.



# Papan Fun Valley

Semester 5  
Wong Jun Hao 1001954774

Papan used to be wealthy and busy, gain economy from its tin mining. All of a sudden tin price crashes, people went to outside seek for better opportunity. Papan now left to become a ghost town. To make Papan busy and great again, must not afraid to make new changes, to revive the town, needs to bring fun activities into the town to gain more attraction from outsiders, to make Papan beautiful once more. To bring back busy life at Papan. Lots of activities can be done there and enhance the town's economy through Games to attracts tourist.

**Awakening:** Introducing games (traditional childhood & modern games) to attract more outsiders tourist into he town. Awaken the happiness of the town and brings back the economy into the town through this activity.

**Play:** Introducing games to attract more outsiders tourist into he town (Traditional, Childhood, Trending games)

**Learn:** Learn backstory of papan. ( learn play different age group games.

**Explore:** Explore the town with playing games, unlock to see other places of papan.

**Spend:** Visitors can spend their earned points from games get to spend within the town. Can acquire food, accommodation, rent items etc.



**Staycation**  
Tetris game themed staycation hub for visitors to stay overnight. Surrounded by local residents. Peaceful location, nice to rest as there were no other busy activities going on nearby.

**The 'old town'**  
Area called old town. As to remain the origin of building untouched. Visitors can self explore. Visitors can play, explore, and learn within this area. During night time, held drone show to re-picture the damage part of the building. (part of the night activities show)



**Park with small booth of F&B and games**  
Modular stackable cube holds rest area, small booths of mini games and F&B. Park located in site B strategically for the small lakes for views and easy access for the staycation and locals who stayed near the area.

**Museum /history area**  
This area is the museum town. All of Papan's history are located in this section. Located in this area as it is close to some of the famous buildings of Papan. Convenient for visiting the old buildings around.



**Traditional childhood games hub**  
Pavilion hub to held traditional childhood games. Semi outdoor pavilion design to make the players to feel around with the nature environment. Located beside the park

**Revitalize old shophouses**  
Old shophouses revitalize into cafes, restaurant, handcraft stalls, and hub for games. Reuse the old buildings to gives an impression to admire the past story of the place. Creates an environment of old and new.



The programmatic strategies introduced, that works with the Papan context. Introducing games and other activities like learning, exploring, experience local history, relics, local crafts, foods, and accommodation integrated into the town.

## JOURNEY

The starting point of the journey. Visitors gather here to get briefed by the locals how to move around and play the games in the town. Visitors can also scan the qr to start the journey and the code can act as a checkpoint for the games and also to see the map of Papan. A checkpoint for the stop in the area, and to view your current location of the town. Visitors/players gather around to play with each other in the traditional games pavilion hub. They can earn Papan point when winning each match. Visitors/players travels around to explore the town to unlock/achieve the points. In the mean time they will get to know the backstory of the places while playing. Top 8 players with the most point to compete in the final building. Winners will celebration for their victory. The final event will held once at the very last week of the season. With all the points you had earned, you can spend the points around the town for food & drinks, staycation, rent bike, buying merchandise and many more to offer. The points only last for 1 season (3 months). This will make them to come back again into the town.





# The Finale

PAPAN LEISURE HUB

Semester 5

Wong Jun Hao 1001954774

The final spot for the players to end their games journey in the town, and also to compete for the final win in this building. Not just to end their games journey here, but inside also have few leisure activities to experience too. Its a building for all people includes the locals and also the visitors.

There are activities such as games hall for the visitors to play and have fun, cultural walk to learn and explore the town of Papan, a restaurant/café to chill and enjoy, and a observation deck on the top level.

The final Centre for visitors to gather, spend, play, learn, explore and enjoy fun time



The final game activities will be held in this building. A final stop for all players to gather. A building full with fun and leisure activities. Visitors will first walk into the lobby, which can view back the histories/memories of you in the town with pictures. Then visitors enter and walk through the hall of fame to review previous winners. There is a small entrance lead to the cultural walkway which is a screening of mural art in digital presenting the stories about Papan. There is a dining hall for visitors to chill and outdoor area for them to enjoy the lake view.

The first floor is more on games activities. The final arena is located here. Players gather to compete with each other and the other participant can watch the competition inside too. The next hall opposite is the activities/games hall, visitors can spend their time to enjoy the fun there. Visitors can also use the outdoor area for other activities.

Second floor is the place where visitors can watch the view of Papan and the match below at the indoor observation deck. The rentable space is open for people to rent for any business to conduct. Eg: Coffee booth, Snack booth, etc...



# 04

## Descriptive Installation

Interior Architecture sem 4 students were grouped into teams of 4, each team is challenged to translate a story from the novel 'No Dram Of Mercy' into a descriptive installation.

The students are encouraged to 'craft' the artwork with all kinds of material or elements that could help describe the story and promote interaction with the spectators. The story could be broken down into several parts or scenes, each scene interprets a strong, exciting, and interesting 'turning point' of the story. The scenes will be represented by assemblage: weaving together heterogeneous elements and forming



## A Fluctuant Atrocities

Stanley Wiselim 1002161228  
Lee Ming Ron 1002266747  
Lee Jia Jun 1001852179  
Annie Choo 1002059206

The situation in Papan at the time was chaotic, with nobody could predict when their **FREEDOM** will be granted, when the Japanese will attack them **FEROCIOUSLY**, and when they will be **MANIPULATED** again. The aim of this art installation is to send a message to the audience via the horror experience of the Papan residents during the starting of the conquest of the town by the Japanese Force.

This interactive art installation tells a story of the Japanese Force's harsh treatment towards the residents of Papan upon arrival in the eyes of Sybil Kathigasu. The overall concept is to create the impression and feeling of Sybil Kathigasu feel during that moment of the event to the audience. The first impression of the model is to create the horror emotion by using the materiality, color scheme, and installation method to form the overall outlook of the art installation. By allowing the audience to interact with the art installation, the audience is able to experience and feel the reaction towards the model by touching and shaking it. This is to allow the audience to feel and understand their own emotion towards this art installation more directly.



The art installation represents the story through elements in the story mentioned above. The design development started from references of art installations with similar messages, patterns, and elements. First, the INTERNAL BOX made of LIGHT WOOD represents the warmth characteristic of freedom. On the other hand, the STYROFOAM BALL represents the innocence of the Papan residents. Other than that, OUTER FRAME with METAL WIRE material represents the Japanese coldness and weapons such as the samurai sword. Last but not the least, RED STRINGS represents torture's blood, countless manipulation, and an uncertain future in Papan.



## Agape

Thong Hui Jie 1002057395  
Safina Pratiwi Putri 1002061030  
Clarice Carol 1002162166  
Clara Mulyani 1002162282

Agape, is the purest form of love there is. It is offered with no expectation of payment in return. A decision to share love in all situations, even harmful ones, is called offering agape. Selflessness and the health of giving up one's self for something bigger than oneself. to conjure up the memory of their connection, something beyond their reach. Sybil was a crucial component of the Japanese plot to conquer Malaya. using a variety of torture techniques to get information out of her mouth. The Japs bring Dawn as a pawn, stopping short to cause her to disintegrate. Yet in the end, the Japanese were eclipsed by the strength of their shared love and faith.



Agape is a piece of art that portrays the unshakable trust between Sybil and Dawn, Sybil's daughter. This was created with the intention of spreading the warmth of a mother's love and the innocence of a child's trust in their parent. We would want to learn more about Dawn and Sybil's love, trust, and faith connection. a connection that is unbreakable even by cruel forms of torment. The largest contribution to freedom comes from the simplest item that is easily missed. In a form of a Willow tree or a Jellyfish depending on where the user stands. The willow tree's lesson is to be flexible with reality and to surrender more; in doing so, you'll see your own healing and transformation into a wiser, braver, and more courageous soul. Strong is the definition of protectiveness and its broad roots. While a creature composed primarily of water is a jellyfish. translucent, gentle, and delicate Yet if it stings, it will hurt other people as a form of defense.

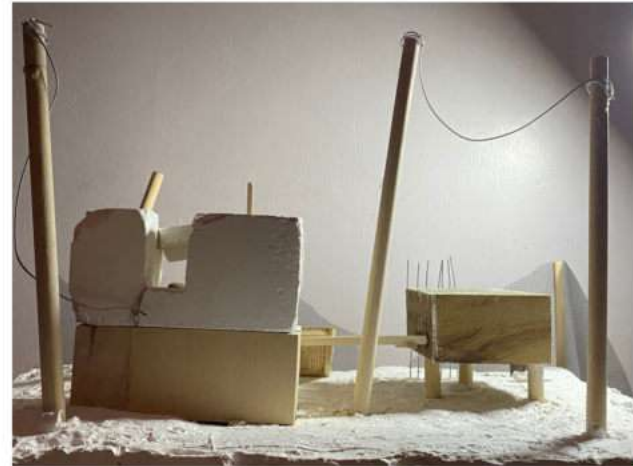


## 74 MHz

Yew Wei Zen 1002059442  
Chin Jen Liang 1002266922  
Hon Kee Wun 1002162206  
Teo Yuan Hong 1001953613

The story of Josephine is a testament to the human spirit of resilience and resourcefulness in the face of adversity. During the intrusion of the Japanese army, when outside information was restricted, Josephine played a crucial role in providing the villagers of Papan with vital information. The model representing Josephine reflects the reality of the situation in Papan during this time. The peaceful surroundings of the model, which are designed to deceive the enemy, demonstrate the importance of using creativity and ingenuity to overcome obstacles.

The back area of the model, designed as an operating theater, and the front area as a dining room, were used as a clever disguise to hide the activities of the villagers from the Japanese army. This highlights the importance of strategic thinking and the ability to adapt to changing circumstances.



The rusted screws and nails symbolize the injured guerillas who gathered together for help. This demonstrates the importance of community and support during times of conflict. The tall wooden sticks represent the forest where the guerillas hid, and the wire mesh around the site represented the screening of the Japanese army, highlighting the need for caution and the use of natural resources to outsmart the enemy. This highlights the importance of being resourceful and utilizing one's environment to one's advantage.

Overall, the story of Josephine and the model representing her serve as a powerful reminder of the resilience, resourcefulness, and determination of people in difficult times. It demonstrates the power of communication and the importance of community support. The story also highlights the importance of creativity, strategic thinking, and adaptability in overcoming obstacles. Ultimately, the story of Josephine reminds us that in times of conflict and adversity, it is the human spirit that prevails.



## Unparalleled Predicament

Rocano Hadyancia 1002162169  
Yap Yi Zi 1002058150  
Wong Xin Hui 1002162685  
Leong Wan Yi 1002058284

Unparalleled predicament art installation is intended to give the audience a glimpse of the experience Sybil Kathigasu have to went through during the invasion of Japanese troops in Papan. Inspired by the site itself, the use of plaster and timber are used to portray the vintage Papan. This installation is intended to show the choices Sybil made. The use of carved plaster of paris shows uncertainty of choices where Sybil could just be a passive citizen and live in 'peace' for the time being .The interactive plaster carvings are to be pulled out by the audience to know what's going on the other side, however fears elements are also shown telling you that bravery is needed to break the uncertainty , putting back the plaster to it's original place signals the action of backing out after looking at the 'fears'. After opening up all the interactive plaster carvings, the audience can opt to move to the other side, giving the meaning of relentless bravery even after looking through each of the fears much like how Sybil choose certain death to fight the Japanese. The other side of the model represents all the positive ideals Sybil is fighting for. Elements such as religion, humanity, justice, family, are shown. In the end, this art installation hopes to provide awareness about the story and share the influence of Sybil to the world.



Unparalleled predicament art installation is intended to give the audience a glimpse of the experience Sybil Kathigasu have to went through during the invasion of Japanese troops in Papan. Inspired by the site itself, the use of plaster and timber are used to portray the vintage Papan. This installation is intended to show the choices Sybil made. The use of carved plaster of paris shows uncertainty of choices where Sybil could just be a passive citizen and live in 'peace' for the time being .The interactive plaster carvings are to be pulled out by the audience to know what's going on the other side, however fears elements are also shown telling you that bravery is needed to break the uncertainty , putting back the plaster to it's original place signals the action of backing out after looking at the 'fears'. After opening up all the interactive plaster carvings, the audience can opt to move to the other side, giving the meaning of relentless bravery even after looking through each of the fears much like how Sybil choose certain death to fight the Japanese. The other side of the model represents all the positive ideals Sybil is fighting for. Elements such as religion, humanity, justice, family, are shown. In the end, this art installation hopes to provide awareness about the story and share the influence of Sybil to the world.

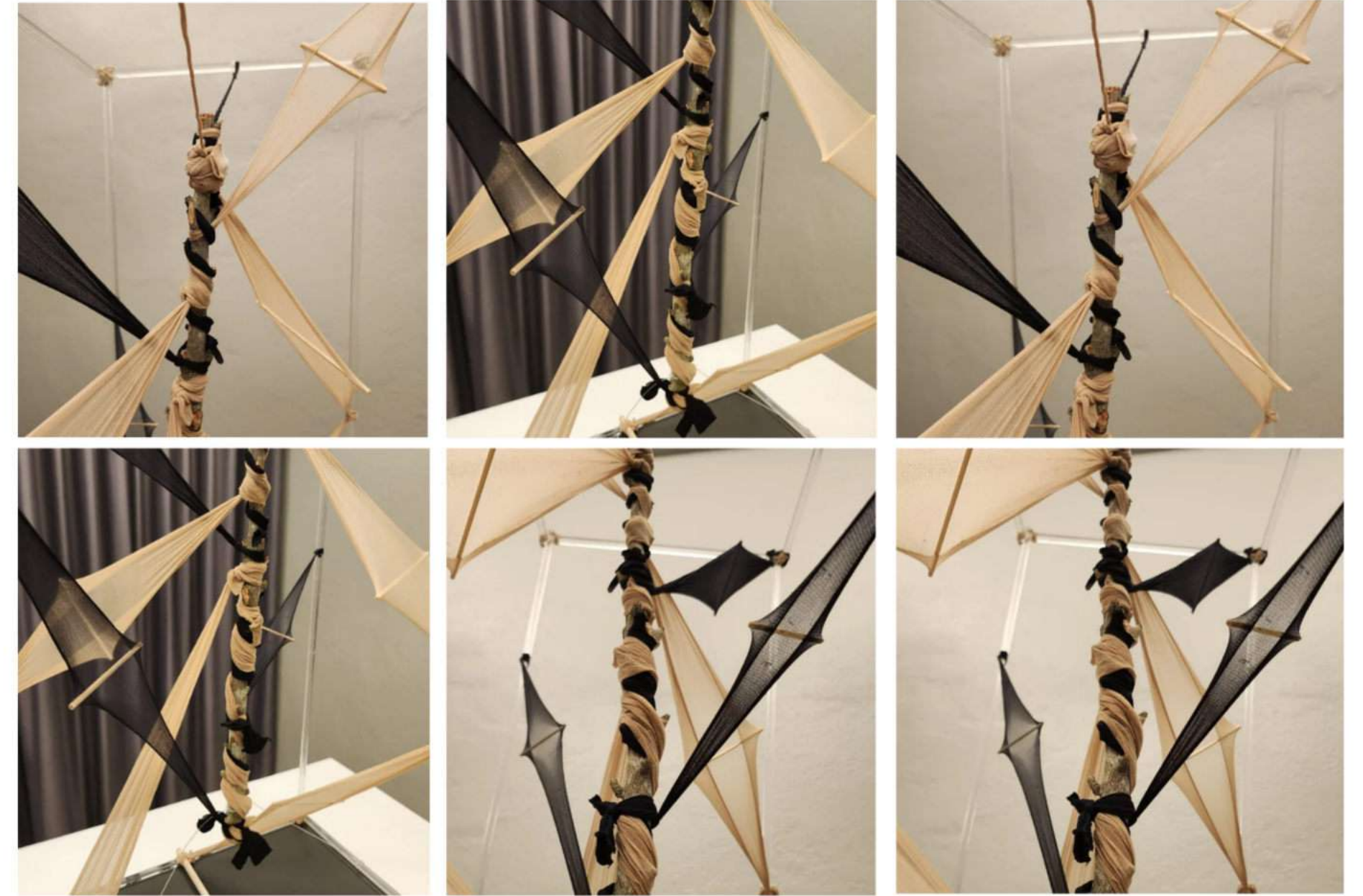


## Loyalty

Amelia Manakat 1002058641  
Chai Jia Enn 1001954632  
Chua Zi Wei 1001954480  
Tan Cui Ying 1002266978



This art installation is intended to give the audience a state of mind when Sybil Kathigasu was facing torture and physical and mental pain from Japanese. They use a lot of strategies such as beating, punched, slapping, and others to create physical body pain. The branch stick represents Sybil Kathigasu's firmness in overcoming the challenges. Even though she has been through many phases of torture, she is still loyal to believe in what is right.



The branch stick is also used to represent growth, as she meets challenges. The elasticity of the pulled silk stocks is symbolized the power of Sybil to maintain her loyal even though she is facing many struggles. The darker tone silk sock represents she was suffering and pain in her mind and body, whereas the lighter tone silk sock represents she keeps her rational and sensible in torture. so it creates a chaos and conflict between that. Moreover, the Japanese army used her daughter to threaten her creating mental pain. All of this is because they want to get more information from Sybil Kathigasu. From all mentioned above, we found an interesting point, Sybil never is a Malayan People's Anti-Japanese Army (MPAJA) member before, but she willing to help the MPAJA team with treatment when injured, or even assist them in secret. She was not a citizen of Malayan but she did better than many of the locals here. So this is what we learned her loyalty and a point of admiration for her.



## Peace before the Storm

Aishath Raaviya 1002060520  
Yong Xin Yao 1002161841  
Yip Weiyan 1002162831  
Tan Vikie 1002162646  
Choog Hooi Yee 1002161709



*A calm before the rage,  
Nature's symphony in silent page.  
The sky is clear, the air is still,  
A moment of serenity, an eerie thrill.  
But in this moment, all is at ease,  
A respite from turmoil, a moment to seize.  
For soon the clouds will gather round,  
And the winds will howl, the thunder sound.  
So let us reminisce the peace before the storm*



Sybil represents the sun in the solar system as she provides light through help which in the model you can see the cotton with light. In the beginning, the solar system was disorganised, the Sun's gravity was weak, and other planets often collided with each other.

As the sun's gravity became stronger, a new rule gradually developed for the solar system at which point the planets around it would change in three different ways. Planets with high centrifugal force will leave the solar system Planets with small centrifugal force will be affected by the gravitational force of the sun and will be directly swallowed by the sun. The planets will orbit around the sun.

In most cases people depict emotions in a manner you can tell what's happening in that specific moment. In Chapter 1, Sybil expresses her emotions where she reminisces her past and happy countryside life in Ipoh. While she was filled with those emotions, she was also torn over the fact what's about to happen. So our group decide to portray the feeling of being nostalgic while being filled anxiety over what's about to come. This transitioning of emotions depicts the gradience and contrast in our model. Hence, the peace before storm.



# 05

## Models

A compilation of all the models created by the Architecture and Interior Architecture students after their data collection from Papan. Both 3D models and physical models were created to replicate the site.



# Physical Site Model - Architecture Unit B

1. Manojhpriyan
2. Cheng Yan Xin
3. Yap Jing Wen
4. Chong Pui Xin
5. Alexis Sum Wen Jun
6. Peter Christanto
7. Kok Pui Kee
8. Derrick Lim Tian Cian
9. Wong Jun Hao
10. Song Yu Heng
11. Chan Ka Mun
12. Low Pui Yiu
13. Leow Zi Yue
14. Lim Jia Ying
15. Lew Ern Yuan
16. Gan Jing Wen
17. Too Kar Yee
18. Hatim Salim Waliji



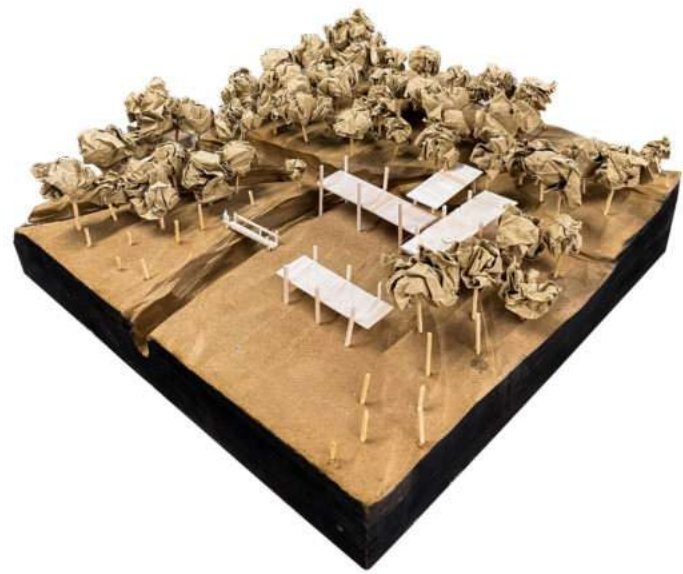
A large physical site model with a detailed legend and a background illustration. The model is made of cardboard and shows a street grid with several sites labeled SITE A through SITE F. Buildings are represented by black and white cardboard blocks. The terrain is indicated by brown contour lines. A river or canal is shown winding through the sites. The background illustration features a woman's face, a clock, and the letters 'SAB'.

PAPAN SITE PLAN 1:400	DEMOLISHED BUILDING	HIGHLIGHTED BUILDING	STUDIO BOOK	SITE DRAWING	3D DIGITAL MODEL	PHYSICAL MODEL	LECTURER	UNIT B 2014-2015
LEGEND UNMARKED SURROUNDED BUILDING HIGHLIGHTED BUILDING DISPOSABLE SHOPHOUSES	POST OFFICE POLICE STATION MANGALING VILLAGE MARKET TWIN LUNG PEI KWAN ASSOC. TONG CHAI ASSOC. NEW TOWN DISPENSARY SARTORI BUILDING COMPANY FOOTBALL FIELD CHINESE THEATRE TENNIS COURT	PAPAN GUAN YIN TEMPLE YIP WING BANSHON YIP HOI COPPER SHOP DEWAN ORANG MUAL PAPAN WINE KATHARINE HOUSE CASTLE OF KING BELAH MANGAL LAMA PAPAN MANG PAPAN BANYAN TREE ROOTED WALL ST PAUL THE HERMIT CHURCH	TEH CHIAN YEE KAPTY HAZYLEDON YONISS RAMAKATHAN TERRY CHENG YAO YIU HOW YU HOONG BOB	TAN MEN KUAN TEOH WAH KUAN ADINA BEYTS BELAM HERMANSIA JULISA FATHMATH BELZA MARYAM SHAFIA SHARIF	LIM JA LI LIM KAO WEN CHENHUIE LAU KORANN BELVAU KHAUFAY ALI RAO TONG LAI MUN JOHANN DARRIN CUI TERRY LOK	TOO KAR YEE ALEXIS SUM WEN JUN CHONG PUI XIN SHANGS LON PUI YIU WONG JUN HAO PETER CHRISTANTO MANOJHPRIYAN YONG CHEN YAO YIU DERRICK LIM TIAN CIAN	SHOOTAR ABU LORIAN YEAH TUCK BOBBY LOW DALESHAL BERRY	UCSI









Model represents Papan's logging industry



Model represents Papan's logging industry



Model represents manual tin mining labor



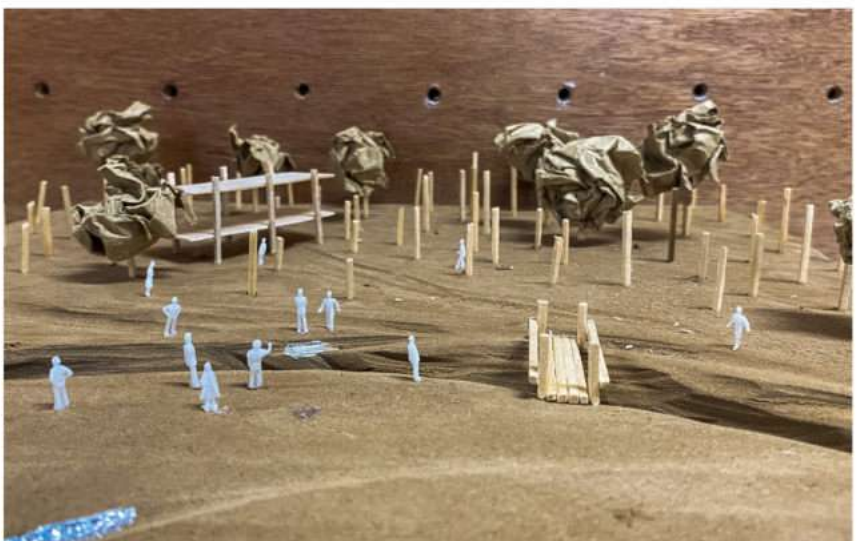
Model represents manual tin mining labor



Model represents tin mining machinery



Model represents Papan's abandoned industry





# Site Model - Interior Architecture Semester 4

- 1. Rocano Hadyancia
- 2. Chong Hooi Yee
- 3. Chin Jen Liang
- 4. Clara Mulyani
- 5. Clarice Carol
- 6. Tan Vikie
- 7. Hon Kee Wun
- 8. Yip Wei Yan





# Mr Lau's Shophouse - Interior Architecture Semester 4

- 1. Rocano Hadyancia
- 2. Clara Mulyani
- 3. Clarice Carol
- 4. Tan Vikie
- 5. Chong Hooi Yee





## 3D Site Model - Architecture Unit B

1. Tong Lai Mun Joanne
2. Lim Shi Xian
3. Lim Xiao Wen
4. Darren Ooi Teng Lok
5. Kuhann Silvian
6. Lian Jia Le
7. Khalfan Ali Said









# Papan Gallery 1 Model - Interior Architecture Semester 4

- 1. Yip Wei Yan
- 2. Yew Wei Zen
- 3. Hon Kee Wun
- 4. Chin Jen Liang
- 5. Teo Yuan Hong





# Papan Gallery 2 Model - Interior Architecture Semester 4

- 1. Yip Wei Yan
- 2. Yew Wei Zen
- 3. Hon Kee Wun
- 4. Chin Jen Liang
- 5. Teo Yuan Hong





## 3D Model - MR. LAW HOUSE

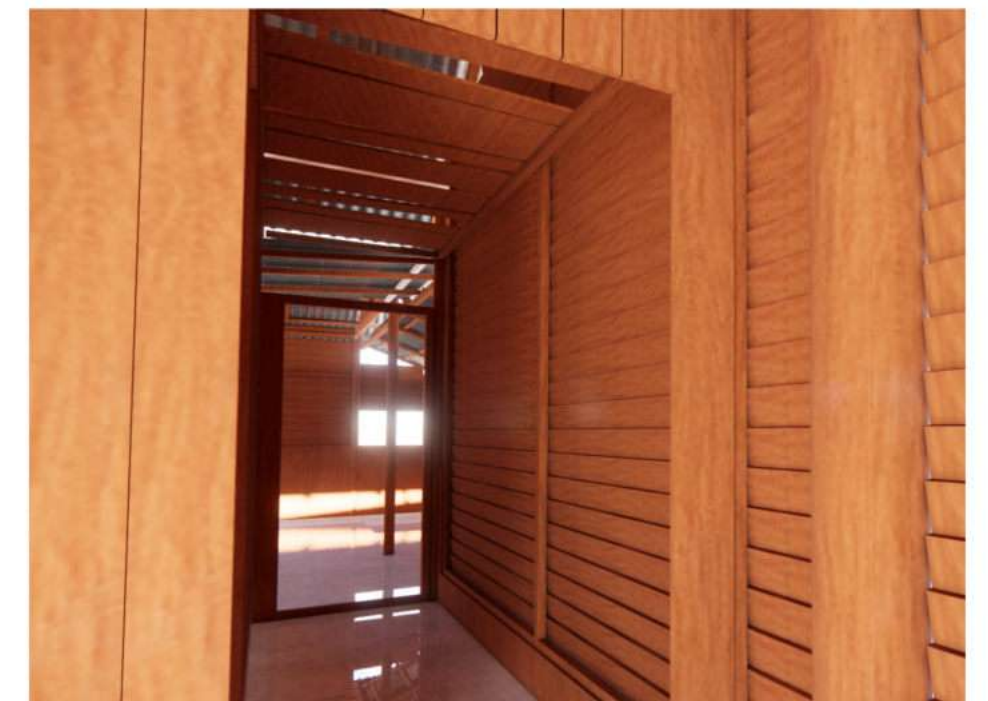
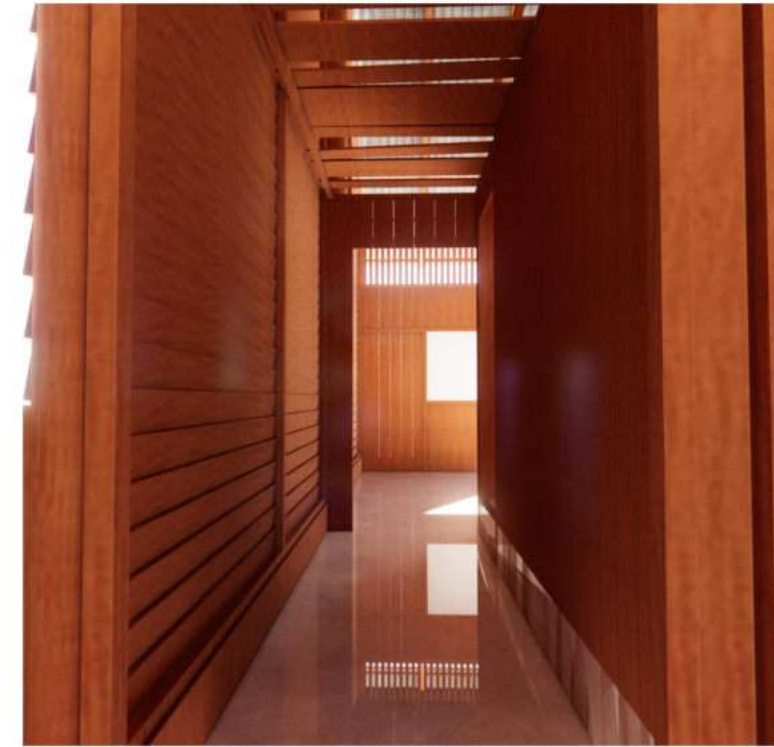
1. Lee Jia Jun
2. Aishath Raaviya





## 3D Site Model - PAPAN GALLERY 1

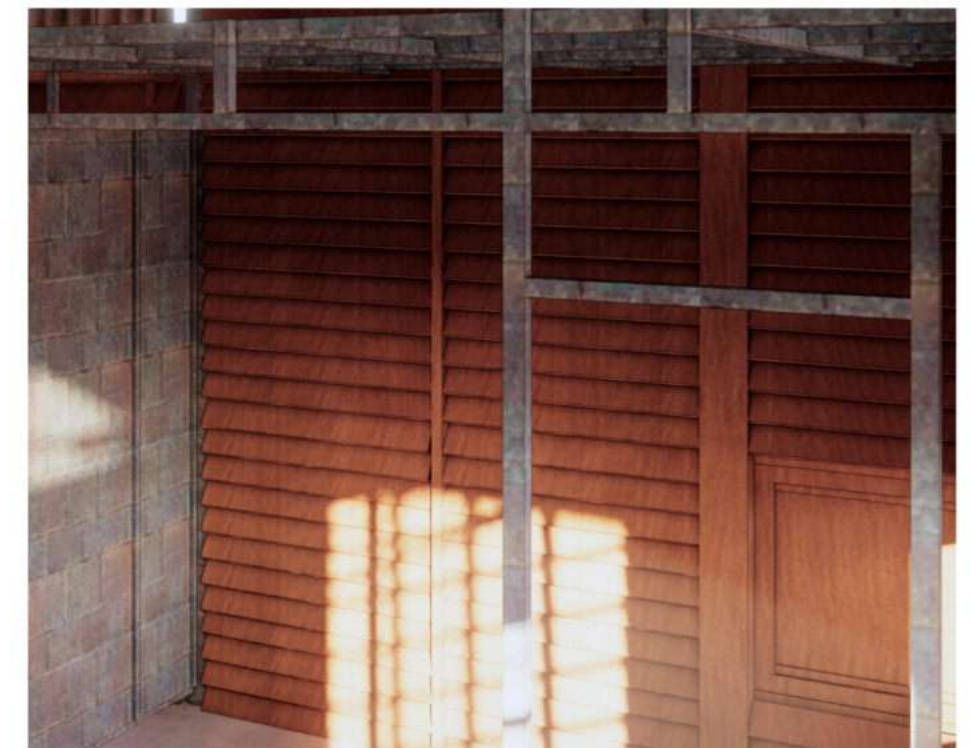
1. Yong Xin Yao
2. Chua Zi Wei
3. Leong Wan Yi
4. Aishath Raaviya





## 3D Site Model - PAPAN GALLERY 2

1. Yong Xin Yao
2. Chua Zi Wei
3. Leong Wan Yi
4. Aishath Raaviya





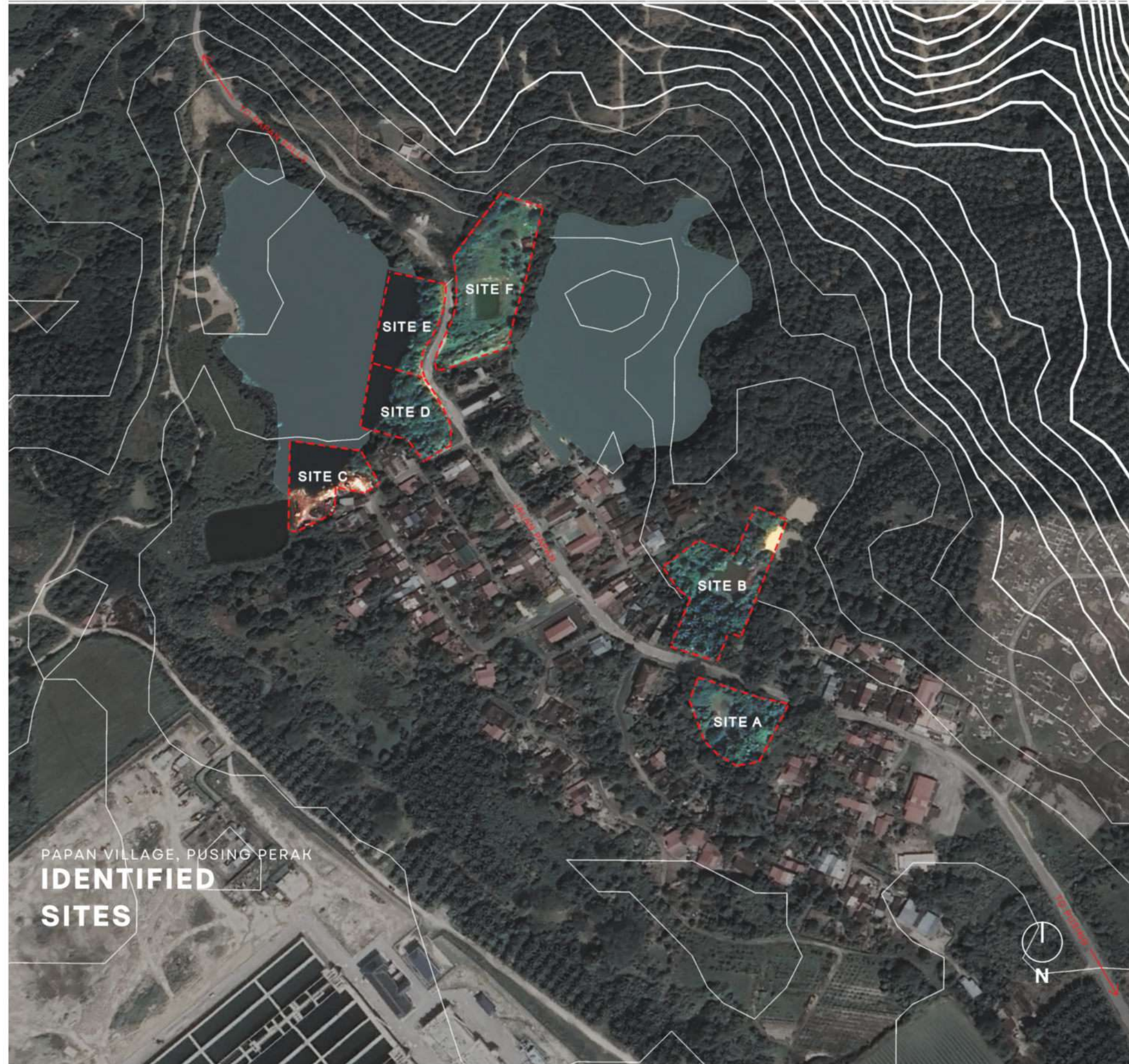
# 06

## Site Map and Drawings

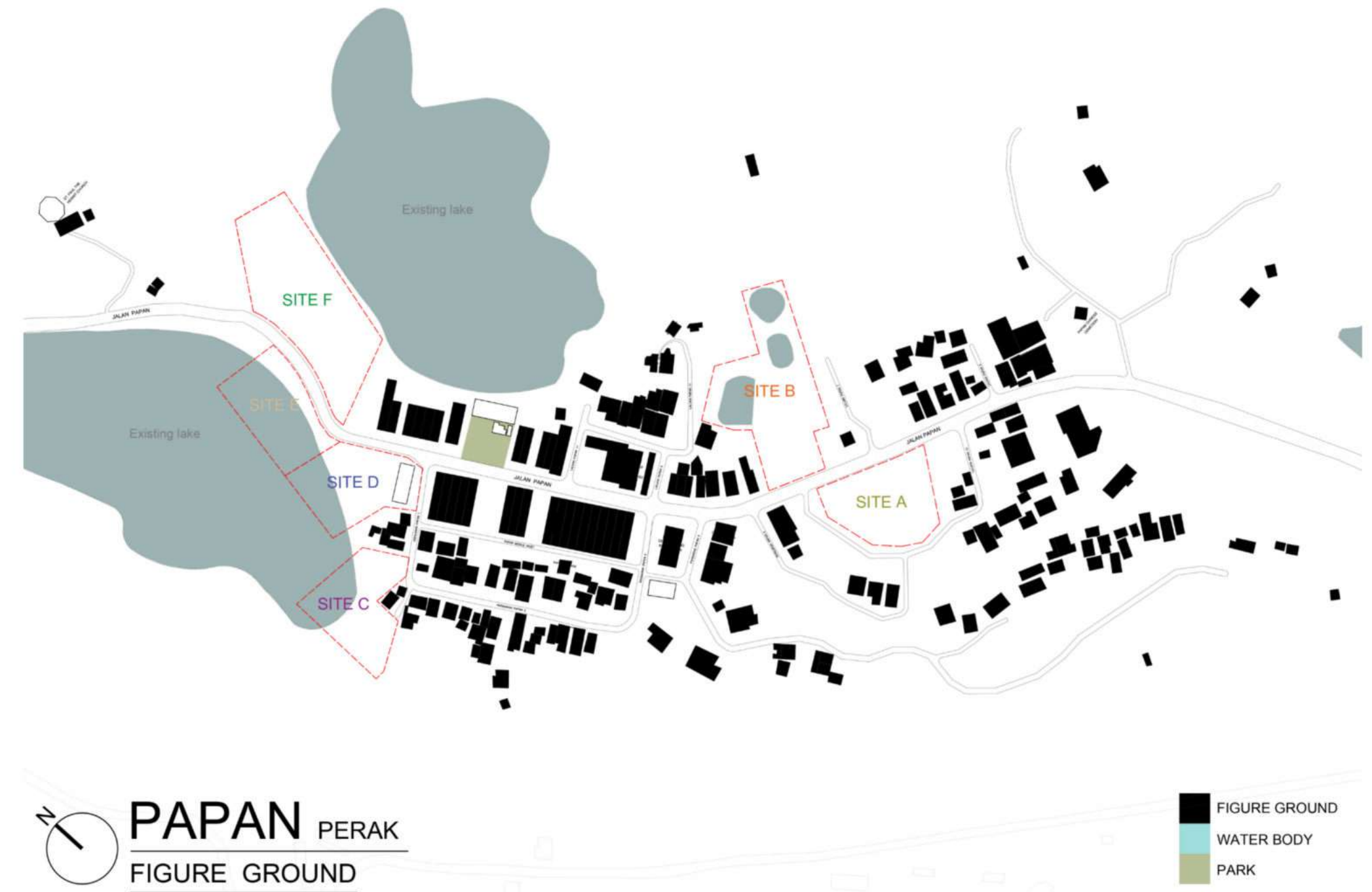
Series of base drawings and site mapping to aid the students designs.



## Site Mapping - Architecture Unit B

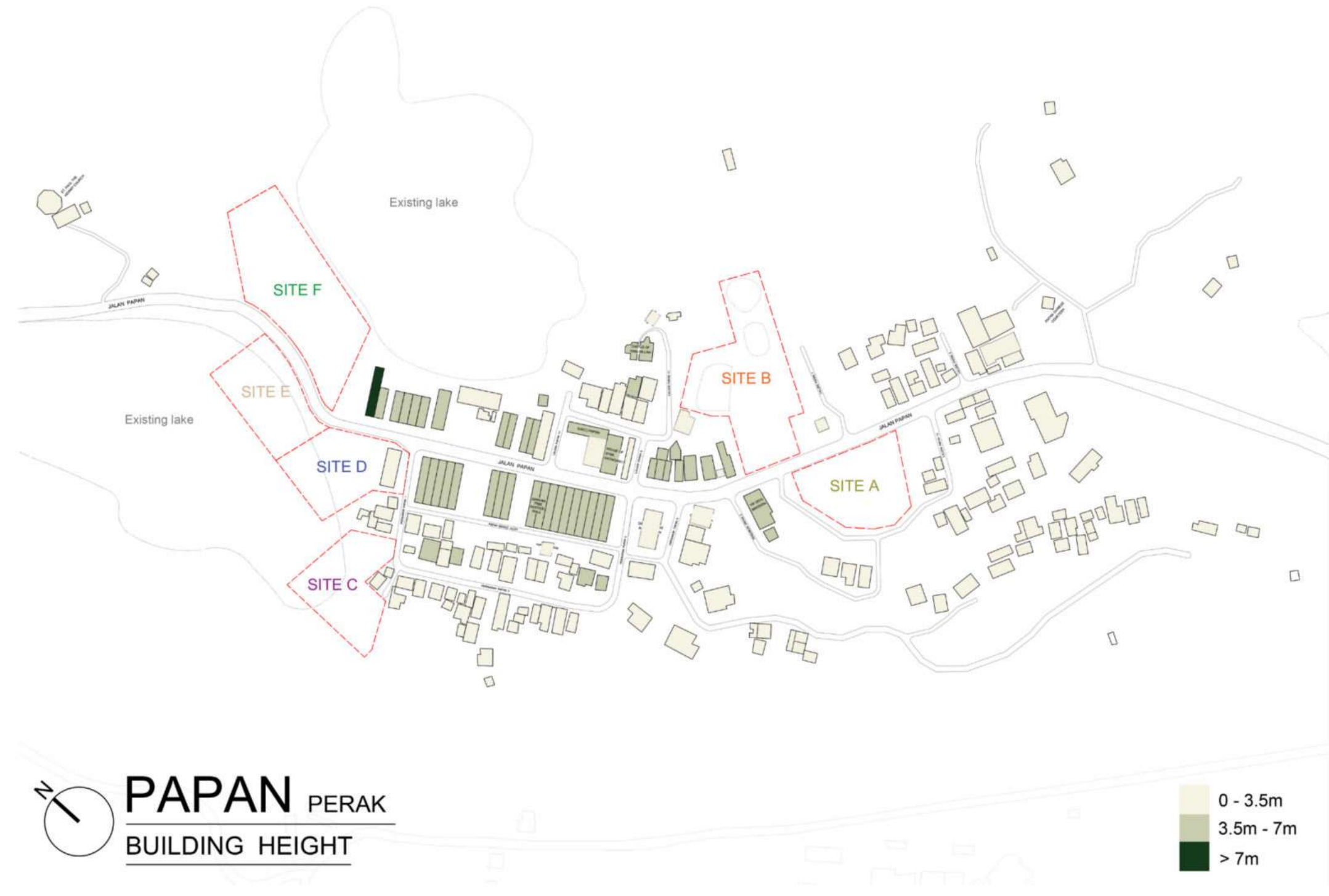
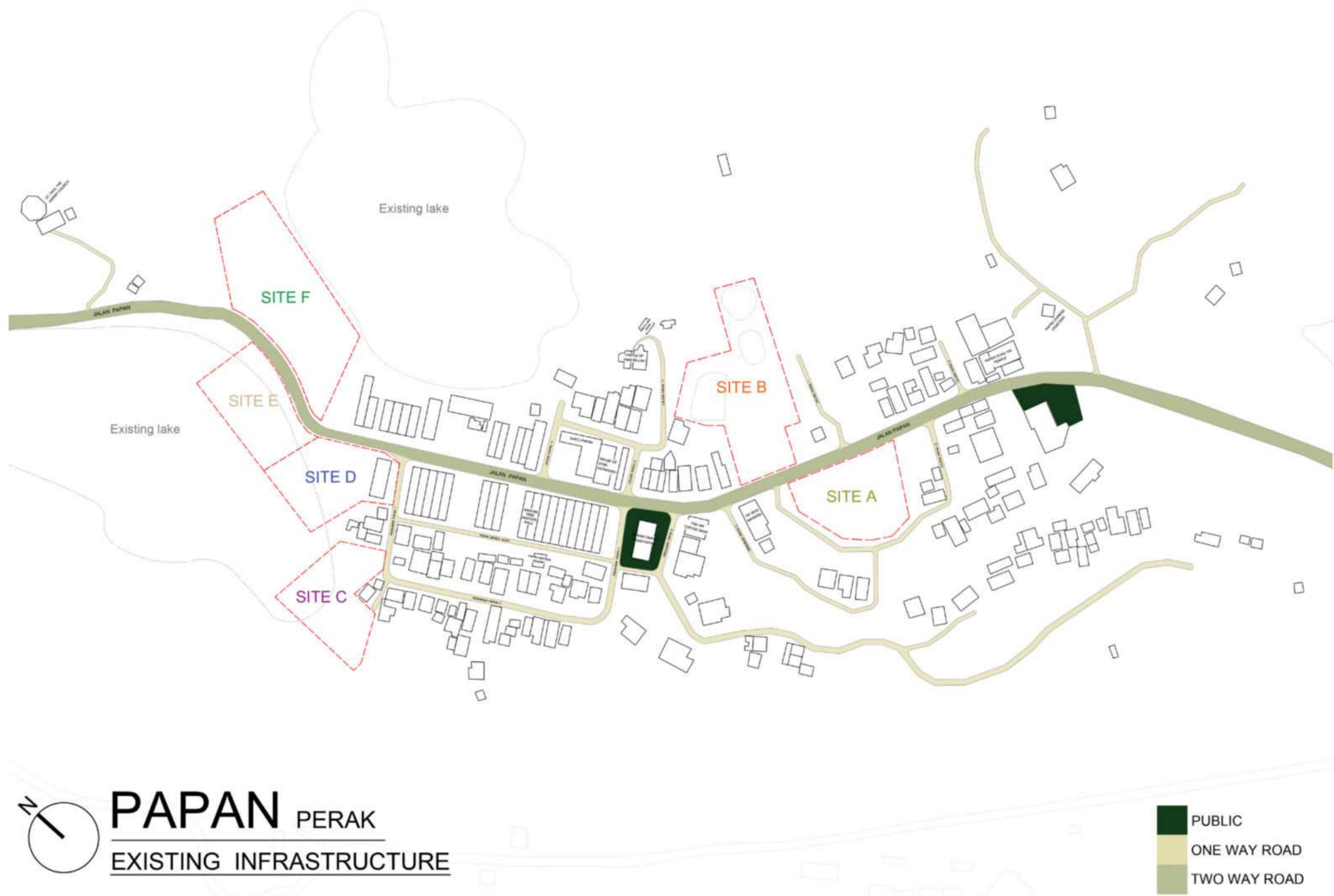


1. Lang Zhi Ting
2. Tan Min Xuan
3. Teoh Wan Xuan
4. Arafa Binte Islam
5. Nurarrisa Zulaika
6. Fathmath Siuza
7. Mariyam Shafaa Shareef
8. Christine Liau Huey Shin



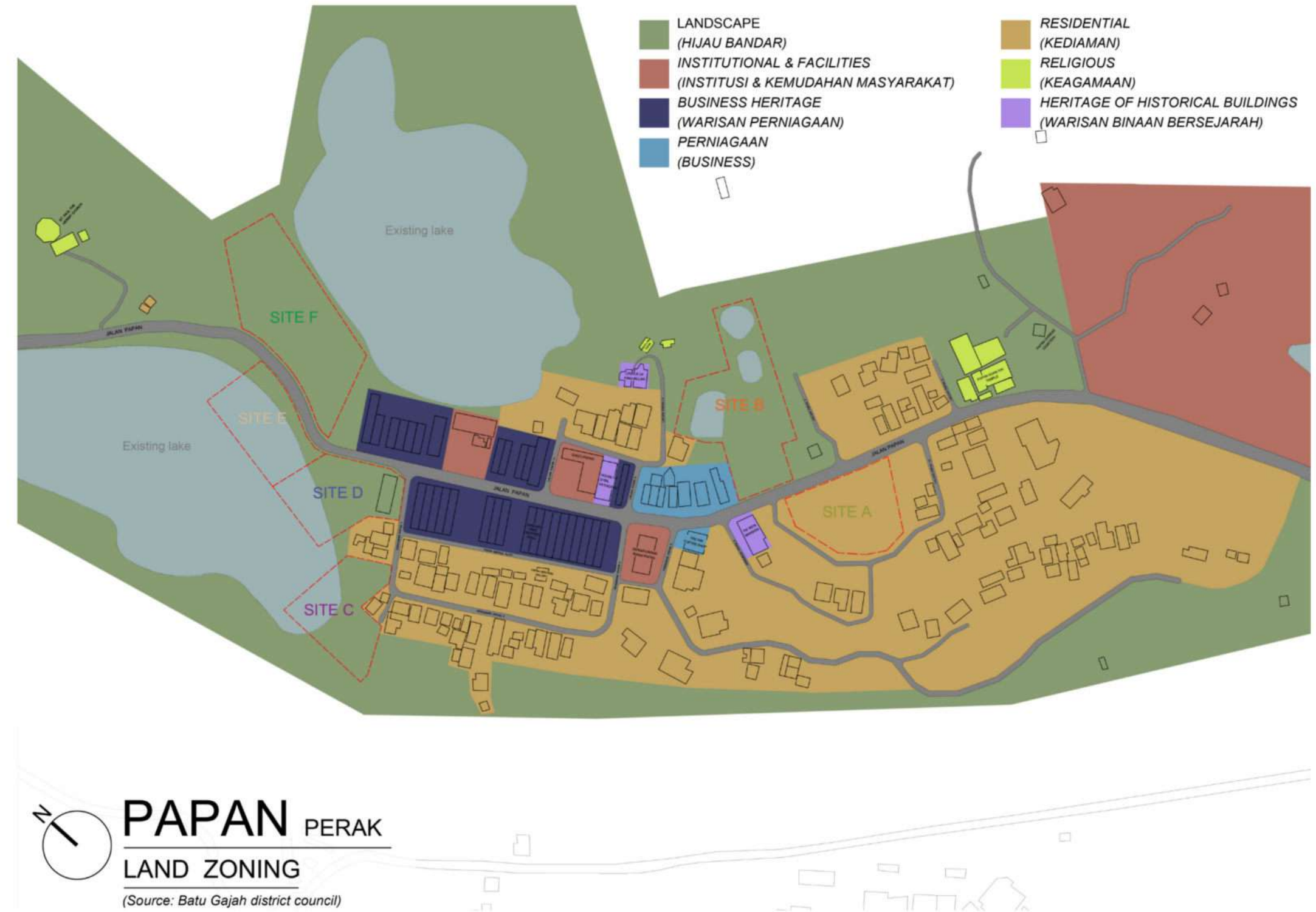
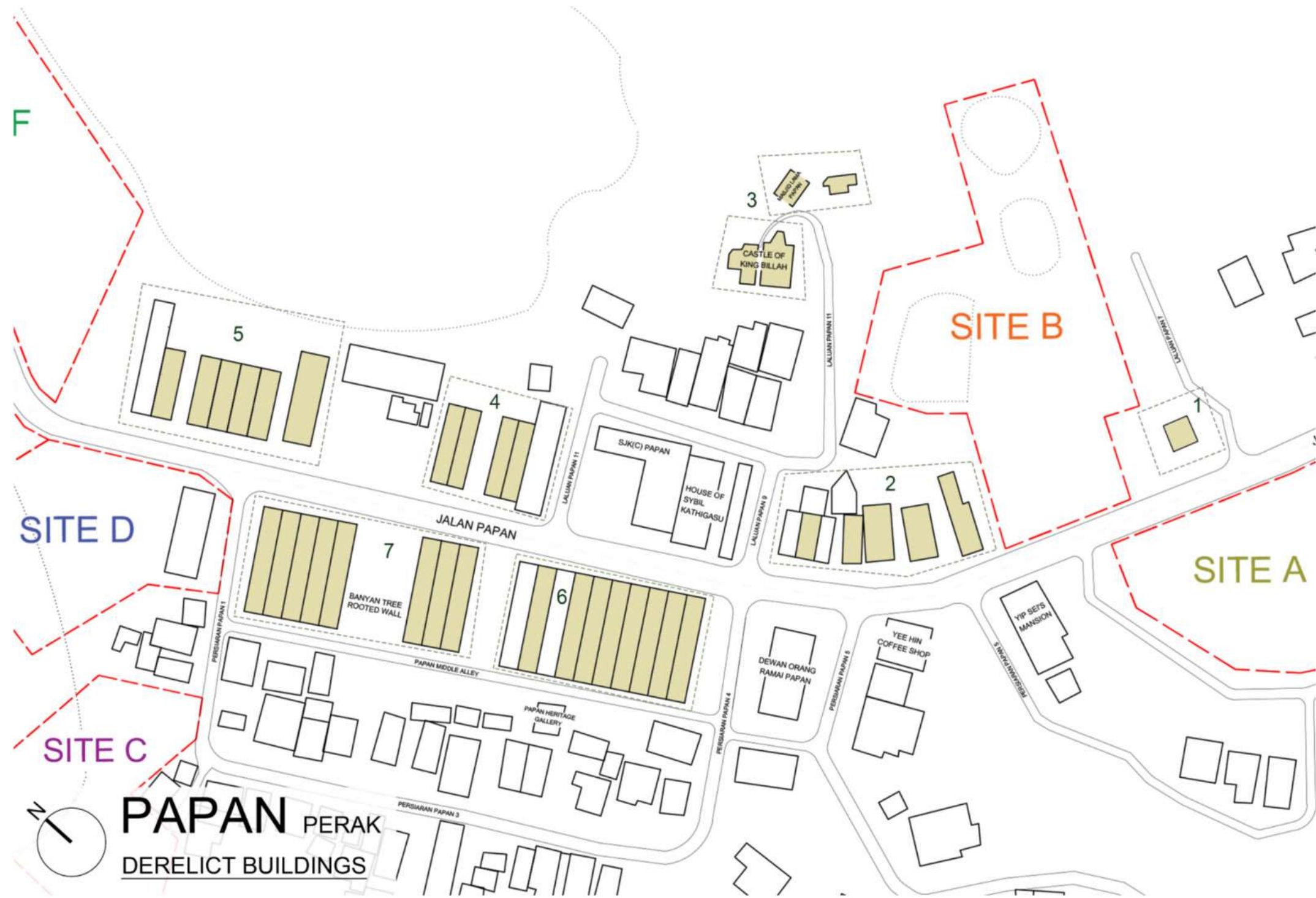


# Site Mapping - Architecture Unit B



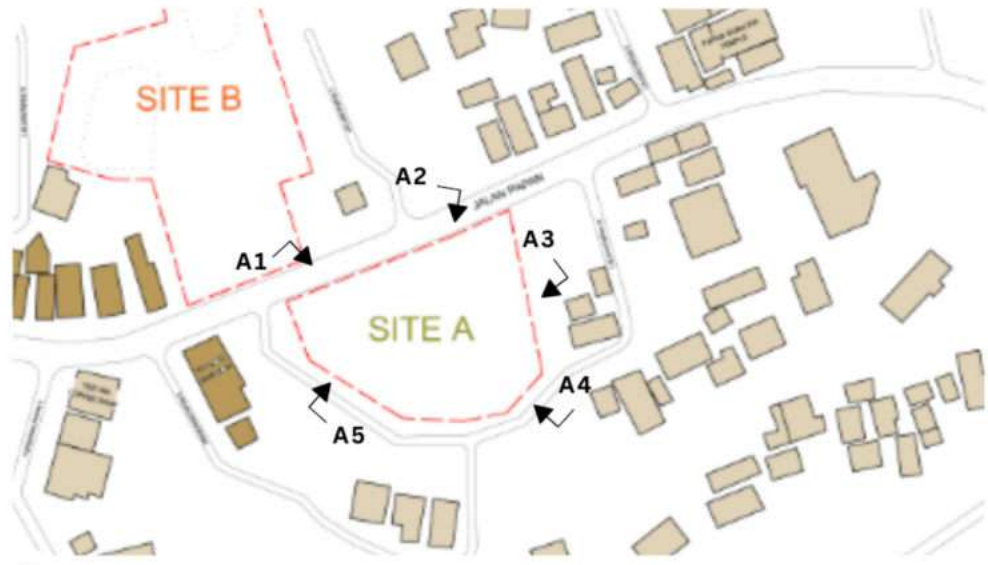


# Site Mapping - Architecture Unit B





# Site Mapping - Architecture Unit B



**SITE A**



VIEW ( A1 )



**SITE B**



VIEW ( B1 )



VIEW ( A2 )



VIEW ( A3 )



VIEW ( A4 )



VIEW ( A5 )



VIEW ( B2 )



VIEW ( B3 )



VIEW ( B4 )



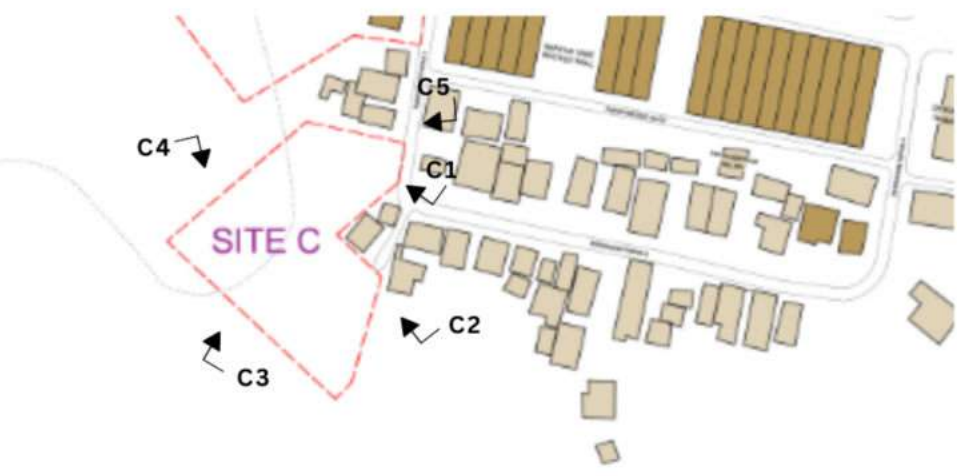
VIEW ( B5 )

PLOT RATIO		PLINTH RATIO	
DEMARCATED AREA : 4 825.55m <sup>2</sup>		DEMARCATED AREA : 4 825.55m <sup>2</sup>	
PLOT RATIO : 2		PLINTH RATIO : 60%	
$4\ 825.55 \times 2$		$4\ 825.55 \times 60\%$	
$= 9\ 651.1\text{m}^2$		$= 2\ 895.33\text{m}^2$	
<b>TOTAL BUILDABLE AREA : 9 651.1m<sup>2</sup> ( 103 883.58sqft )</b>		<b>ALLOWABLE PLINTH AREA : 2 895.33m<sup>2</sup> ( 31 165.07sqft )</b>	

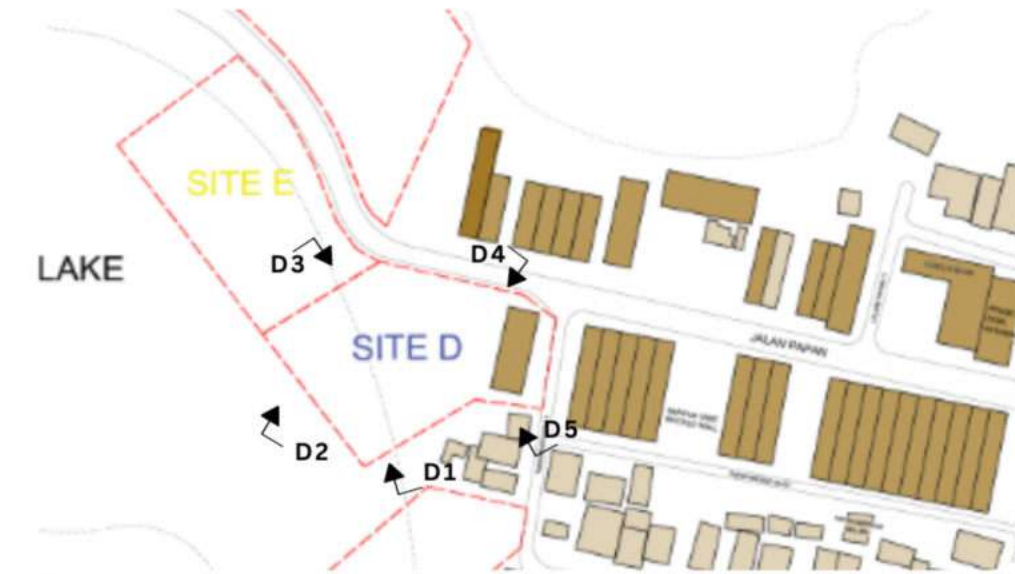
PLOT RATIO		PLINTH RATIO	
DEMARCATED AREA : 8 488.83m <sup>2</sup>		DEMARCATED AREA : 8 488.83m <sup>2</sup>	
PLOT RATIO : 2		PLINTH RATIO : 60%	
$8\ 488.83 \times 2$		$8\ 488.83 \times 60\%$	
$= 16\ 977.66\text{m}^2$		$= 55\ 093.30\text{m}^2$	
<b>TOTAL BUILDABLE AREA : 16 977.66m<sup>2</sup> ( 182 746.01sqft )</b>		<b>ALLOWABLE PLINTH AREA : 55 093.30m<sup>2</sup> ( 593 019.35sqft )</b>	



# Site Mapping - Architecture Unit B



VIEW ( C1 )



VIEW ( D1 )

## SITE C



VIEW ( C2 )



VIEW ( C3 )



VIEW ( C4 )



VIEW ( C5 )

### PLOT RATIO

DEMARCATED AREA : 4 626.49m<sup>2</sup>  
PLOT RATIO : 2

$$4\ 626.49 \times 2 = 9\ 252.98\text{m}^2$$

**TOTAL BUILDABLE AREA : 9 252.98m<sup>2</sup> ( 99 598.25sqft )**

### PLINTH RATIO

DEMARCATED AREA : 4 626.49m<sup>2</sup>  
PLINTH RATIO : 60%

$$4\ 626.49 \times 60\% = 2\ 775.89\text{m}^2$$

**ALLOWABLE PLINTH AREA : 2 775.89m<sup>2</sup> ( 29 879.43sqft )**

## SITE D



VIEW ( D2 )



VIEW ( D3 )



VIEW ( D4 )



VIEW ( D5 )

### PLOT RATIO

DEMARCATED AREA : 4 789.82m<sup>2</sup>  
PLOT RATIO : 2

$$4\ 789.82 \times 2 = 9\ 579.64\text{m}^2$$

**TOTAL BUILDABLE AREA : 9 579.64m<sup>2</sup> ( 103 114.38sqft )**

### PLINTH RATIO

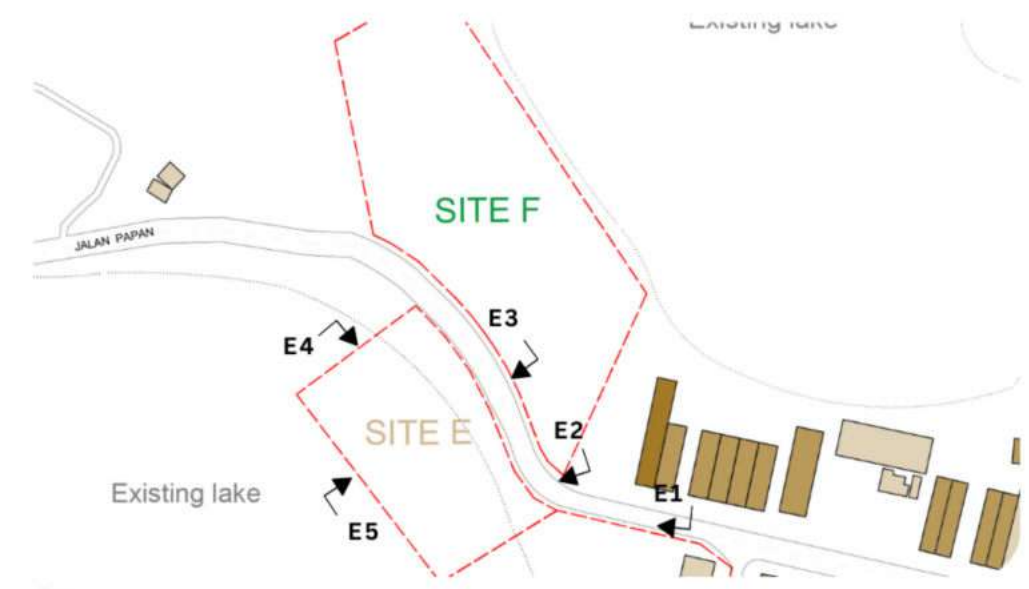
DEMARCATED AREA : 4 789.82m<sup>2</sup>  
PLINTH RATIO : 60%

$$4\ 789.82 \times 60\% = 2\ 873.89\text{m}^2$$

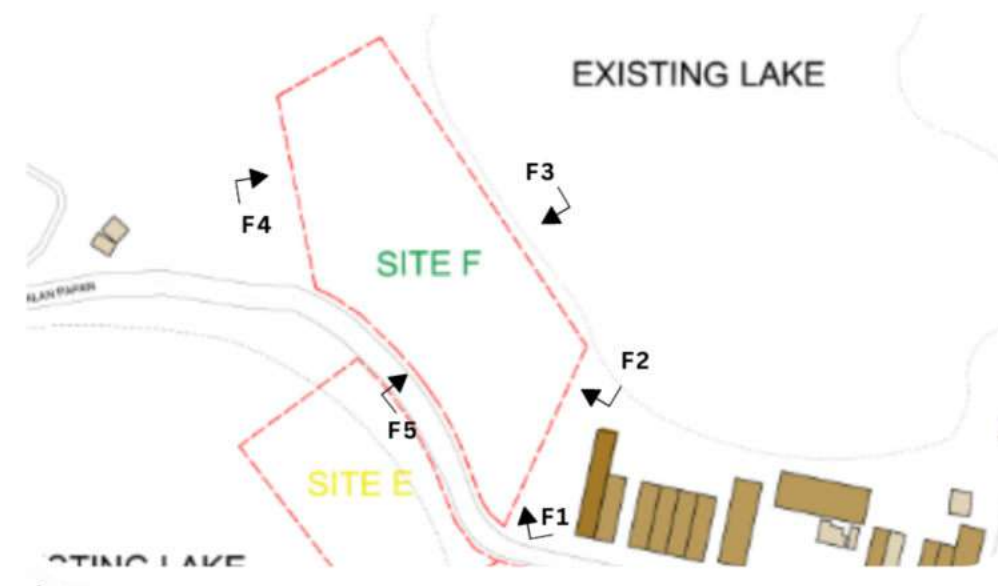
**ALLOWABLE PLINTH AREA : 2 873.89m<sup>2</sup> ( 30 934.31sqft )**



# Site Mapping - Architecture Unit B



VIEW ( E1 )



NORTH ( F1 )

## SITE E



VIEW ( E2 )



VIEW ( E3 )



VIEW ( E4 )



VIEW ( E5 )

### PLOT RATIO

DEMARCATED AREA : 4 628.25m<sup>2</sup>  
PLOT RATIO : 2

$$4\ 628.25 \times 2 = 9\ 256.5\text{m}^2$$

**TOTAL BUILDABLE AREA : 9 256.5m<sup>2</sup> ( 99 636.14sqft )**

### PLINTH RATIO

DEMARCATED AREA : 4 628.25m<sup>2</sup>  
PLINTH RATIO : 60%

$$4\ 628.25 \times 60\% = 2\ 776.95\text{m}^2$$

**ALLOWABLE PLINTH AREA : 2 776.95m<sup>2</sup> ( 29 890.84sqft )**

## SITE F



NORTH ( F2 )



SOUTH ( F3 )



EAST ( F4 )



WEST ( F5 )

### PLOT RATIO

DEMARCATED AREA : 9 464.26m<sup>2</sup>  
PLOT RATIO : 2

$$9\ 464.26 \times 2 = 18\ 928.52\text{m}^2$$

**TOTAL BUILDABLE AREA : 18 928.52m<sup>2</sup> ( 203 744.94sqft )**

### PLINTH RATIO

DEMARCATED AREA : 9 464.26m<sup>2</sup>  
PLINTH RATIO : 60%

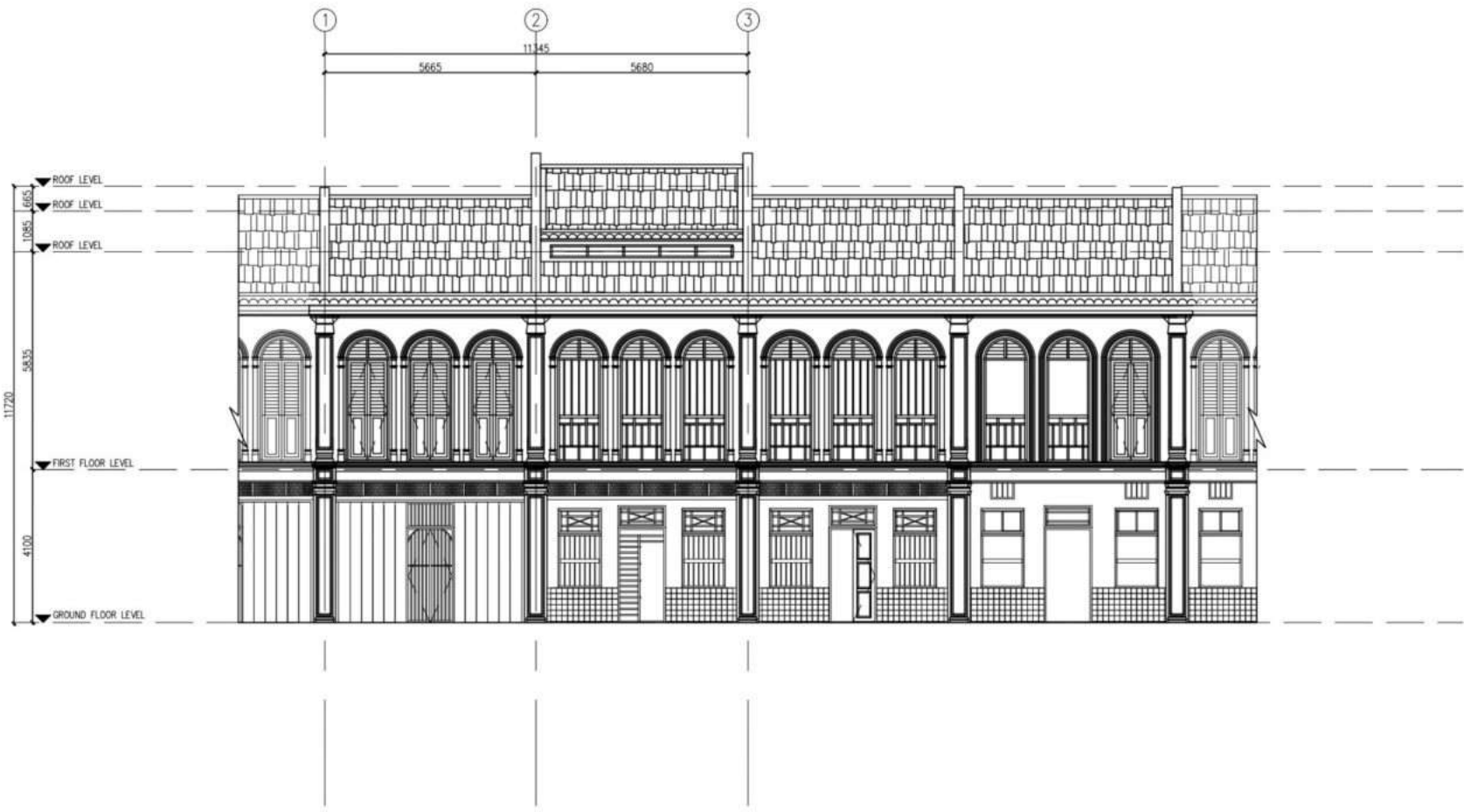
$$9\ 464.26 \times 60\% = 5\ 678.56\text{m}^2$$

**ALLOWABLE PLINTH AREA : 5 678.56m<sup>2</sup> ( 61 123.48sqft )**

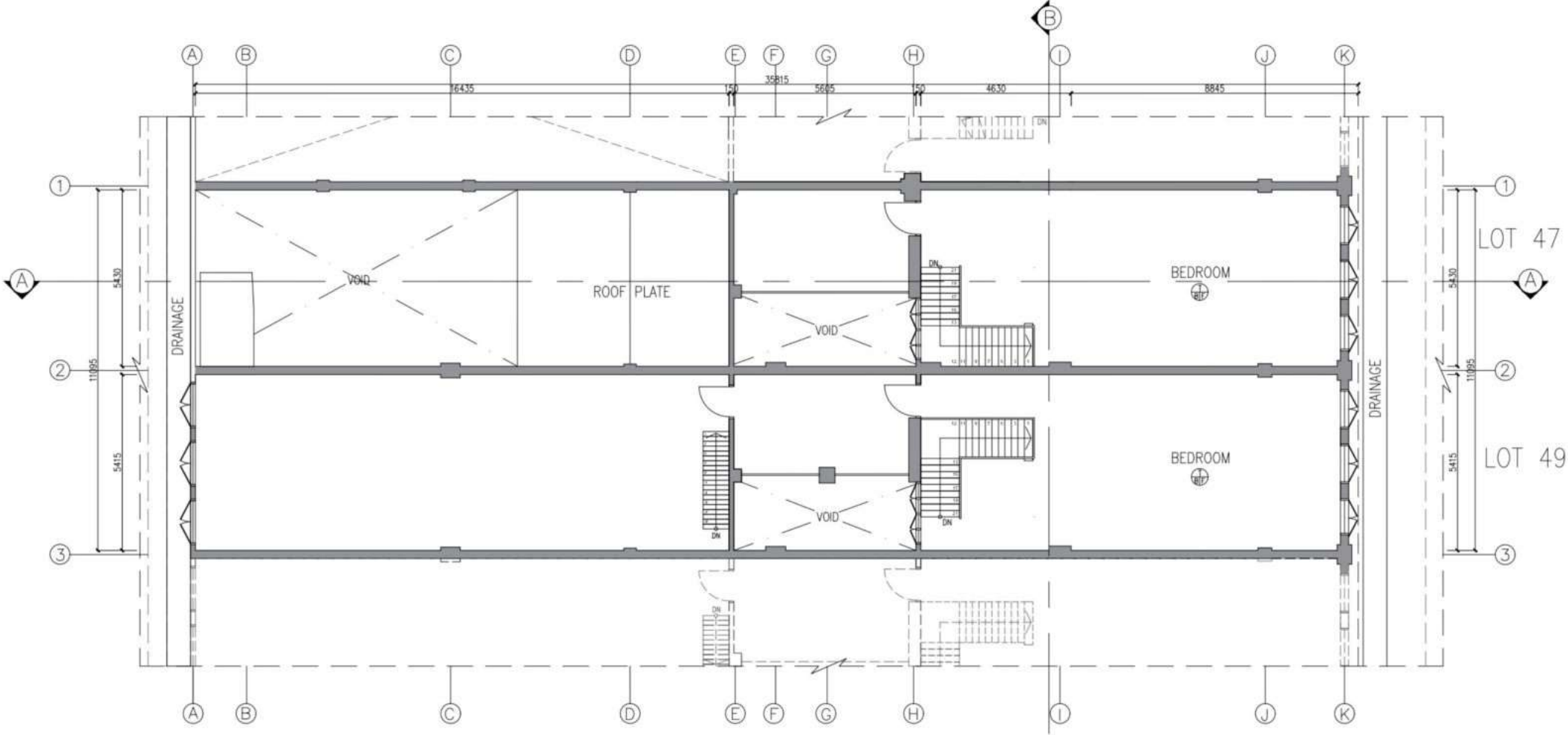


# Construction Drawing - Interior Architecture Semester 4

Mr Lau's Shophouse

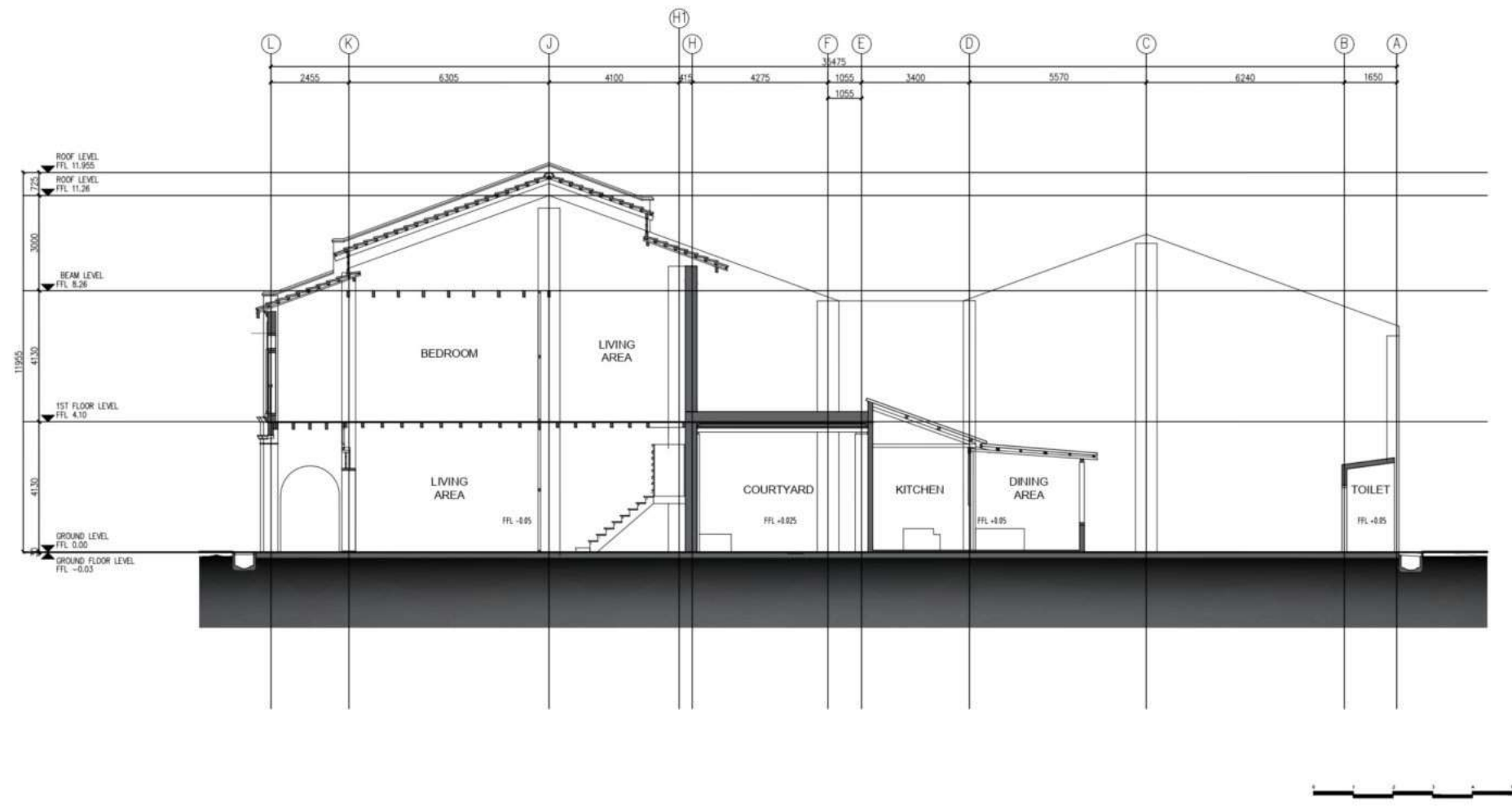


FRONT ELEVATION

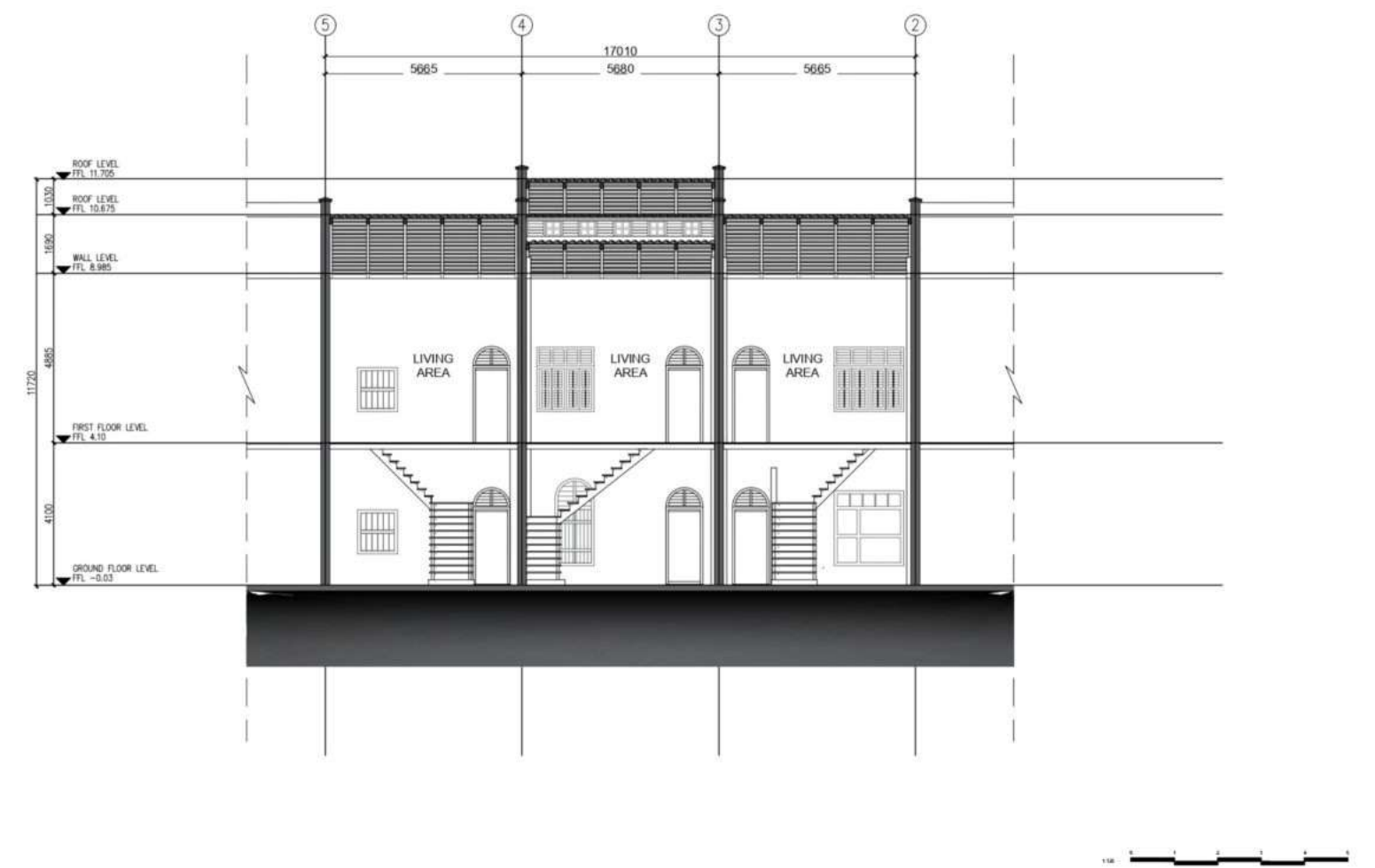


PLAN





SECTION AA



SECTION BB

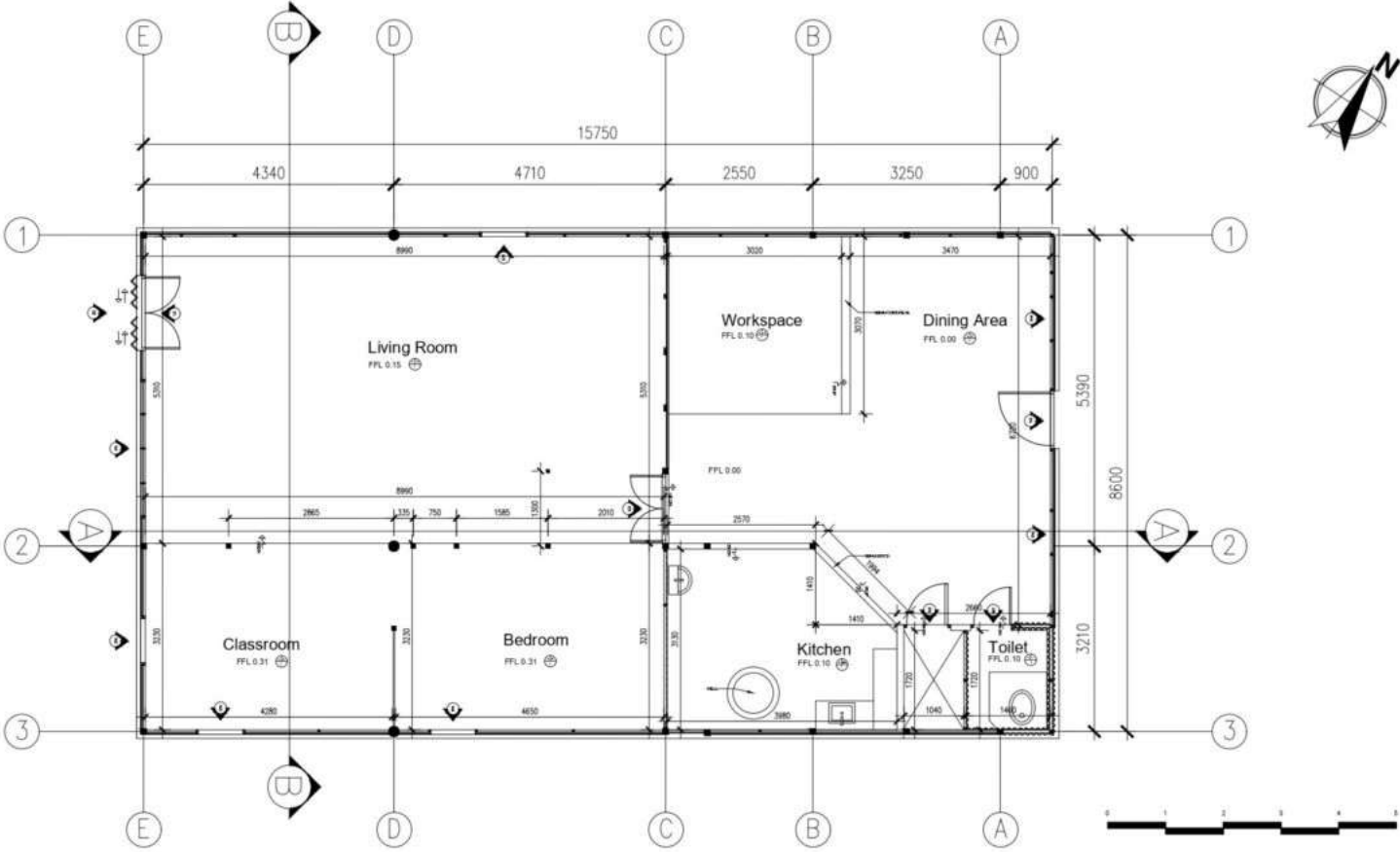


# Construction Drawing - Interior Architecture Semester 4

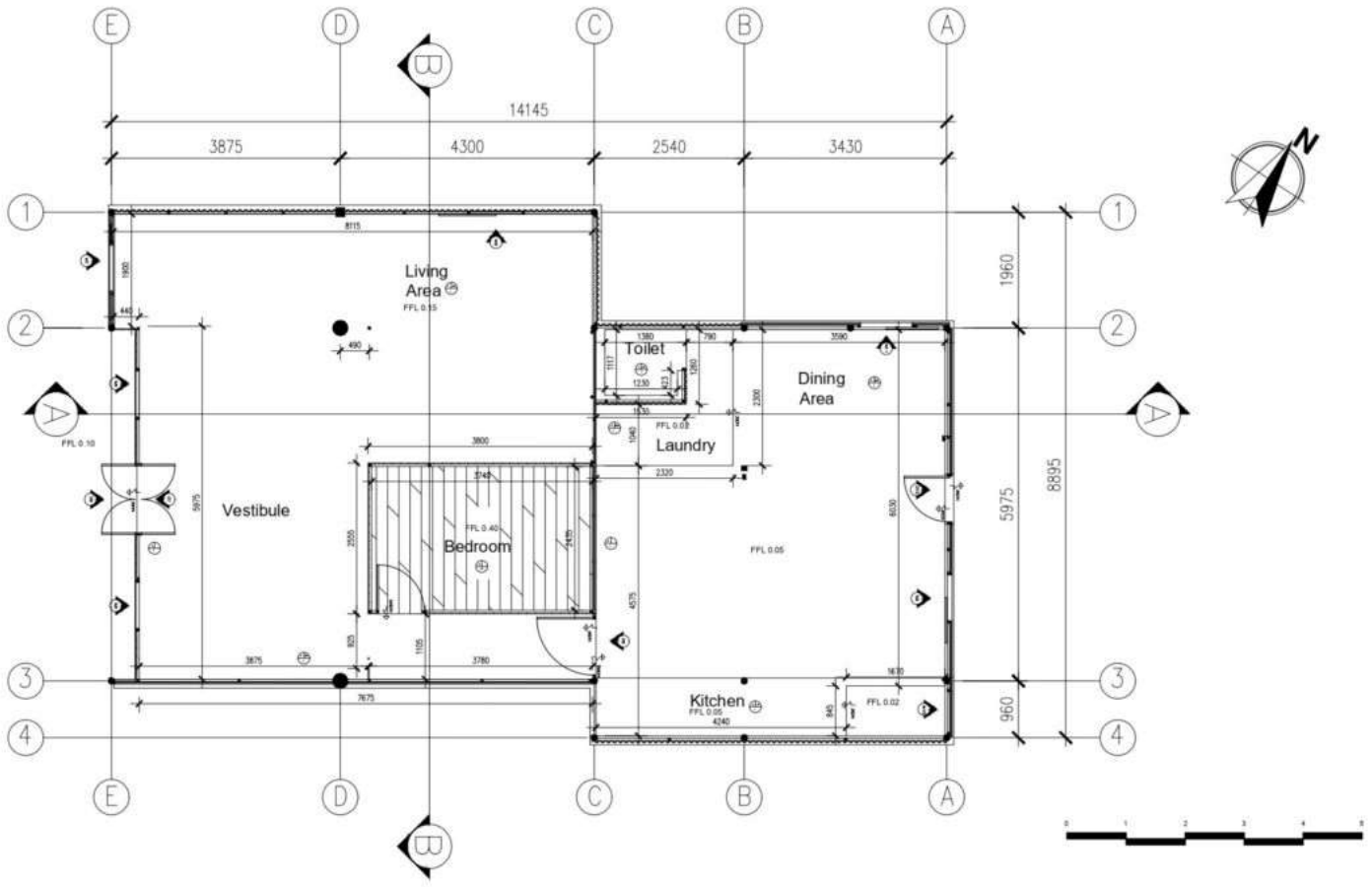
Papan Gallery



FRONT ELEVATION

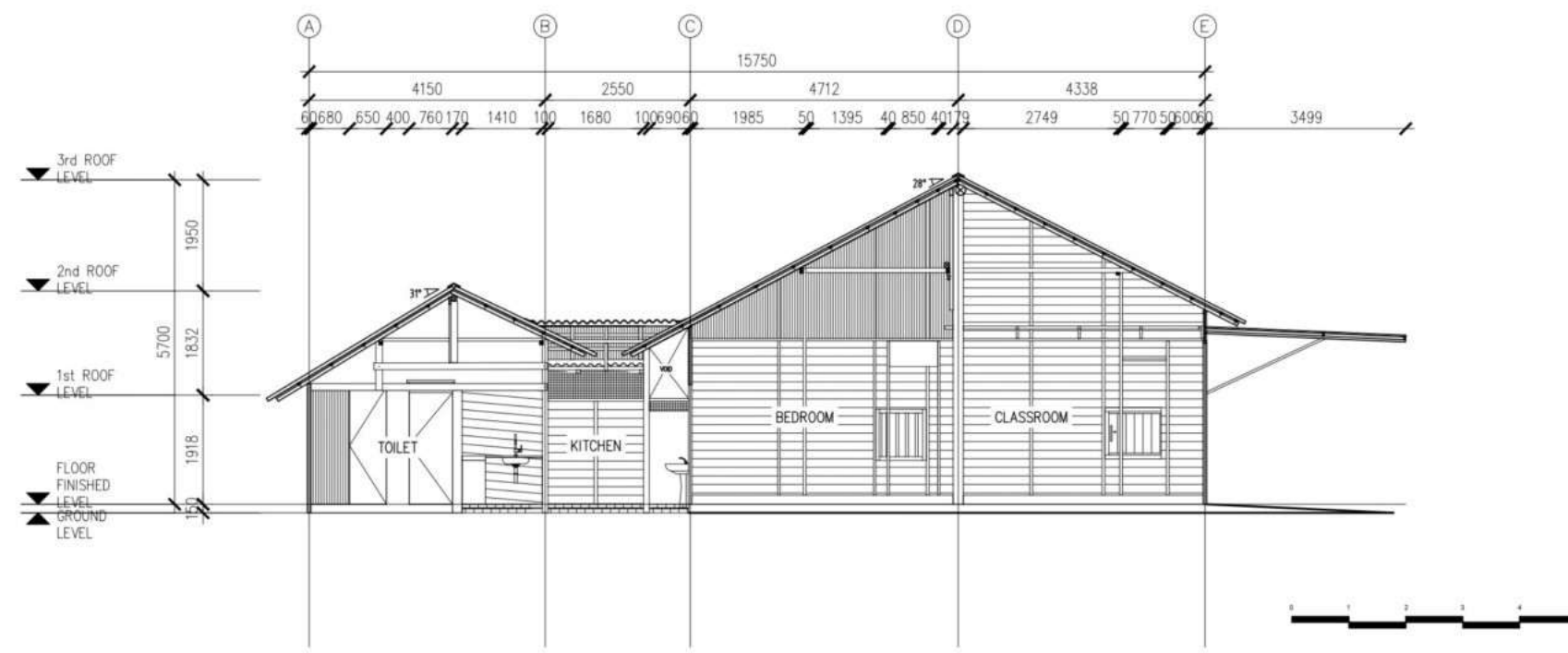


PLAN (GALLERY 1)

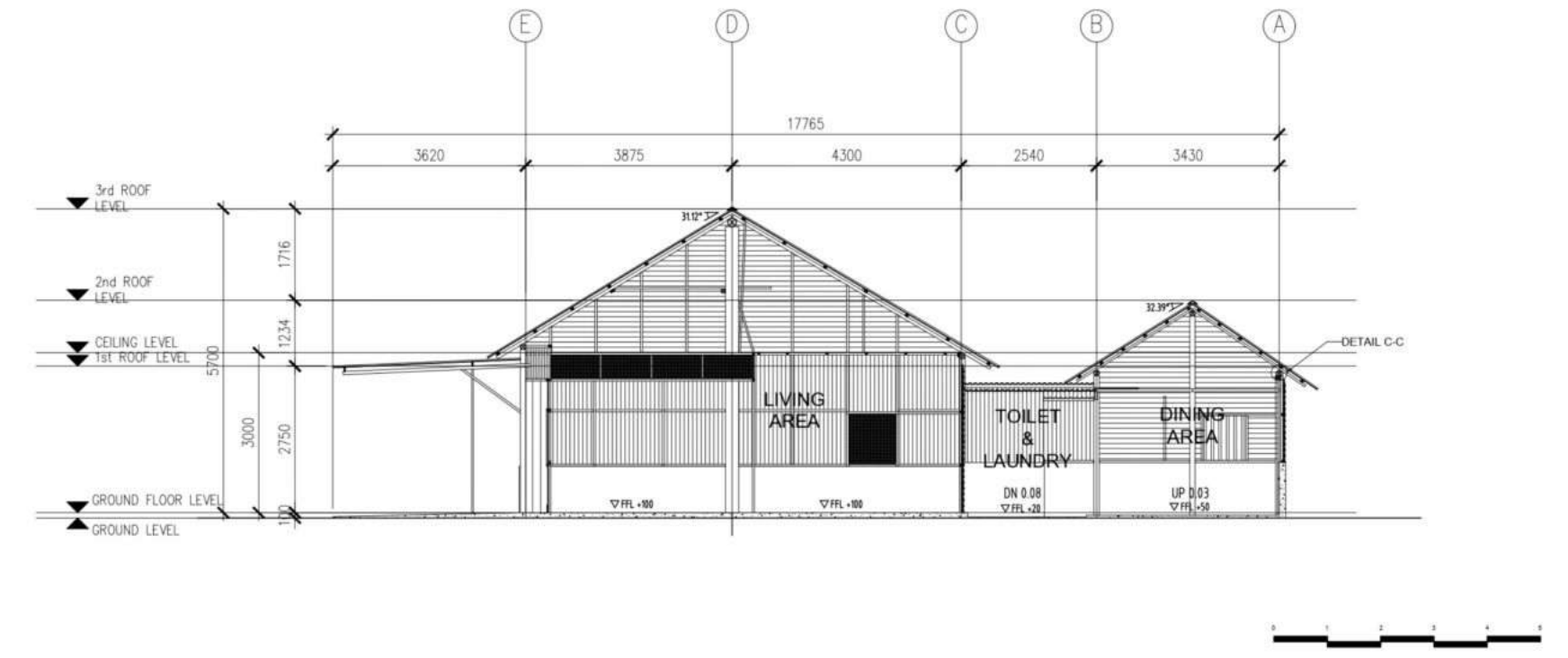


PLAN (GALLERY 2)

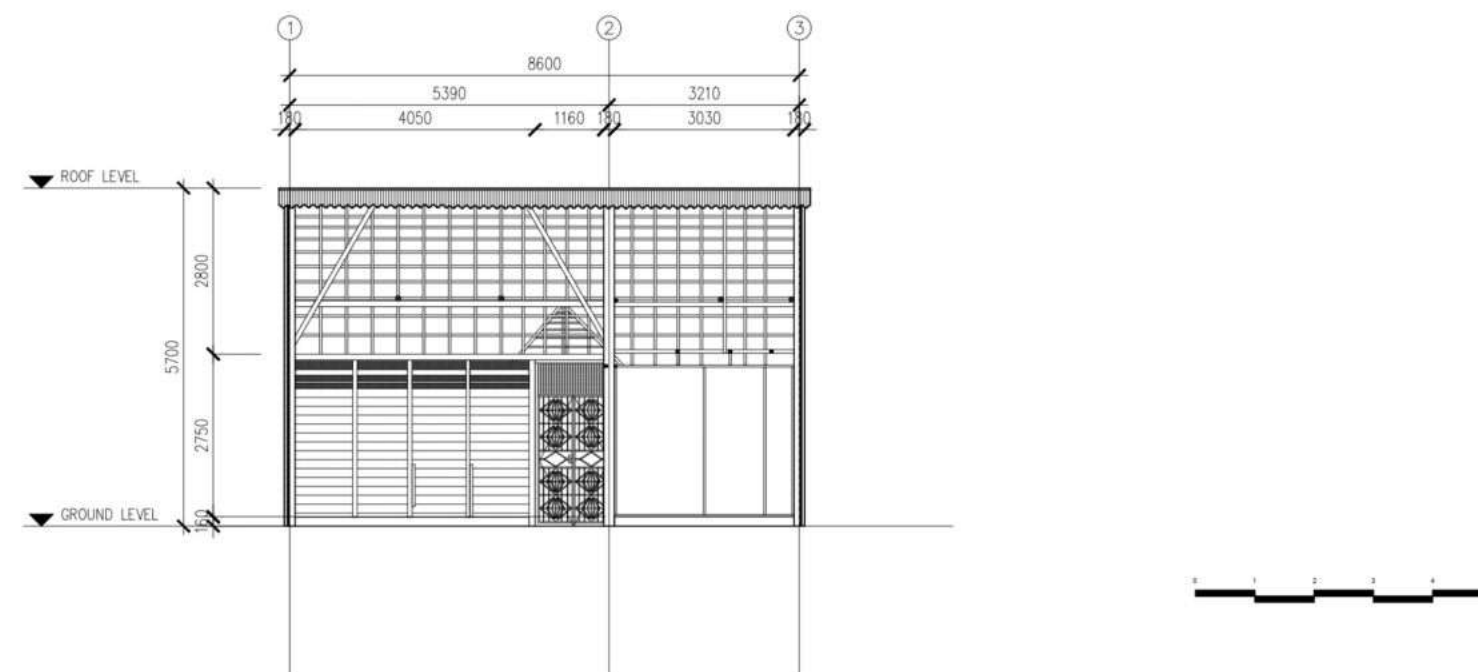




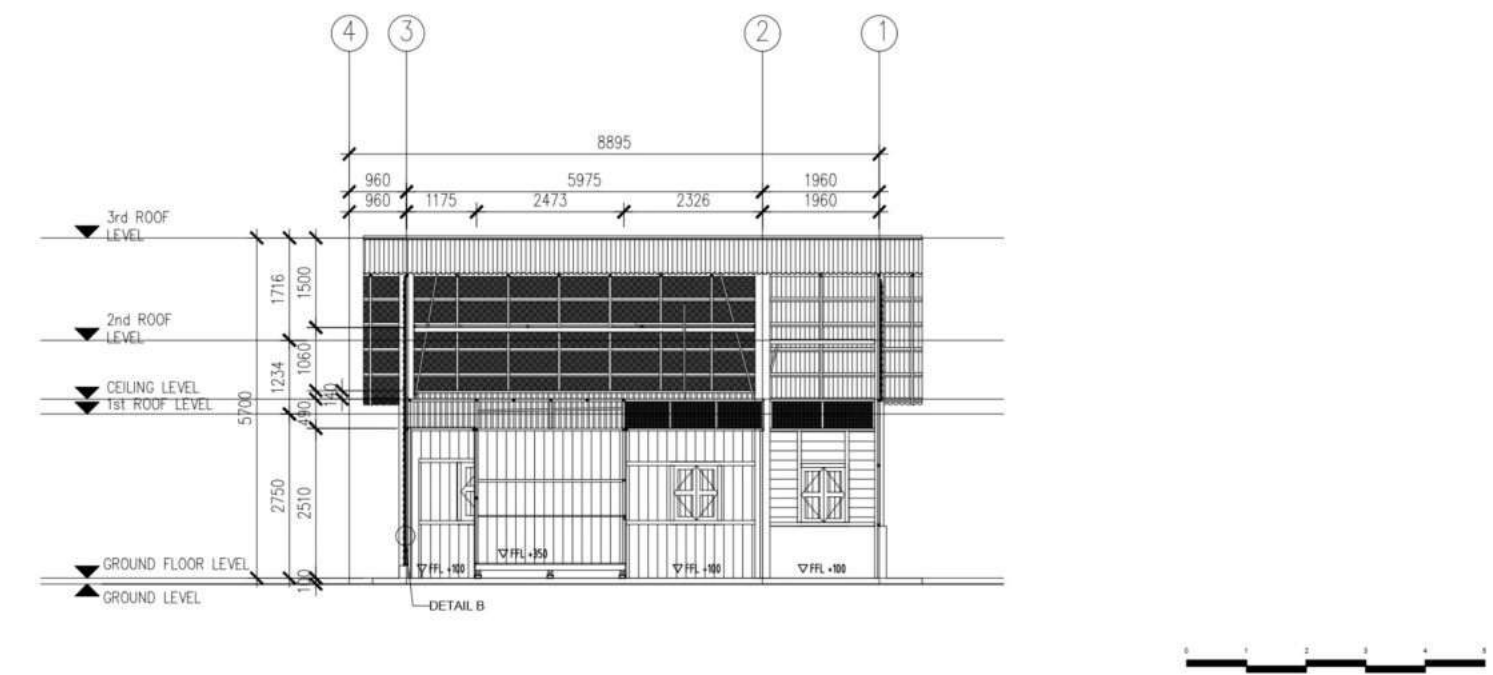
SECTION AA (GALLERY 1)



SECTION AA (GALLERY 2)



SECTION BB (GALLERY 1)



SECTION BB (GALLERY 2)



**07**

**Credits and References**



## Credits and References

### Editors

Hafiy Naqiyuddin  
Triny Cheng Xiao You  
How Yik Hoong Irig  
Teh Cheah Yee  
Yoges Ramanathan

### Semester Instructors

Mr. Bakhtiar Amir (Studio Master)  
Dr. Michael Gibert  
Mr. Yean Tuck Leong  
Ar. Bobby Low  
Ar. Chia Lin Lin  
Ms. Nurul Anida Mohd

### Publication Led by

Dr. Michael Gibert

### Unit B Design Studio Students

#### Mr. Bakhtiar Amir

##### Semester 6

Hafiy Naqiyuddin  
Chong Pui Xin  
Too Kar Yee  
Manojhpriyan

##### Semester 5

Gan Jing Wen  
Lim Jia Ying  
Kok Pui Kee  
Yoges Ramanathan

#### Ar. Bobby Low

##### Semester 6

Kuhann Silvian  
Darren Ooi Teng Lok  
Teoh Wan Xuan  
Nurarrisa Zulaika  
Lang Zhi Ting  
Tan Min Xuan

##### Semester 5

Mariyam Shaf Aa Shareef  
Hatim Salim Waliji  
Fathmath Siuza  
Cheng Yan Xin

#### Dr. Michael Gibert

##### Semester 6

Alexis Sum Wen Jun  
Low Pui Yiu  
Triny Cheng Xiao You  
How Yik Hoong Irig  
Christine Liau Huey Shin

##### Semester 5

Teh Cheah Yee  
Yap Jing Wen  
Song Yu Heng  
Lew Ern Yuan  
Peter Christanto

#### Mr. Yean Tuck Leong

##### Semester 6

Arafa Binte Islam  
Joanne Tong Lai Mun  
Khalfan Ali Said  
Lian Jia Le  
Lim Shi Xian

##### Semester 5

Wong Jun Hao  
Derrick Lim Tian Cian  
Chan Ka Mun  
Leow Zi Yue  
Lim Xiao Wen

### IA Semester 4 Students

#### Ar. Chia Lin Lin

Safina Pratiwi Putri  
Clara Mulyani  
Clarice Carol  
Rocano Hadyancia  
Chai Jia Enn  
Teo Yuan Hong  
Chin Jen Liang  
Yong Xin Yao  
Choong Hoi Yee  
Chua Zi Wei  
Tan Vikie  
Amelia Manakat

#### Ms. Nurul Anida Mohd

Wong Xin Hui  
Aishath Raaviya  
Yap Yi Zi  
Tan Cui Ying  
Yip Wei Yan  
Yew Weizen  
Thong Hui Jie  
Lee Ming Ron  
Stanley Wiselim  
Hon Kee Wun  
Leong Wan Yi



---

## References

A. (2017, May 31). Guan Yin Gu Miao - Papan. My Time. . .Chinese Temple in Malaysia / Malaysian Temple Culture. Retrieved February 22, 2023, from <https://my.72dragon.com/8231/guan-yin-gu-miao-papan/>

Amsteus M, Al-Shaabani S., Wallin E., Sjöqvist S. (2015). Colors in marketing: A study of color associations and context. *Dependence International Journal of Business and Social Science* Vol. 6, No. 3

Bojer, T. S. (2017). The history of indigo dyeing and how it changed the world. *medium*. Retrieved March 10, 2023, from <https://medium.com/@tsbojer/the-history-of-indigo-dyeing-and-how-it-changed-the-world-35c8bc66f0e9>

Bottomley, P. (2006). The interactive effects of colors and products on perceptions of brand logo appropriateness. *Marketing Theory*. 6. 63-83. 10.1177/1470593106061263.

Bukhari, F. (2013, September 01). Remembering Sybil Kathigasu. Retrieved March 5, 2023, from <https://www.ipohecho.com.my/2013/09/01/remembering-sybil-kathigasu/#:~:text=Days%20before%20Japanese%20forces%20occupied,You%20Lo,y%2DDe>

Bunyan, J. (2018, July 14). Memories of resistance fighter Sybil Kathigasu live on. *Malay Mail*. Retrieved February 9, 2023, from <https://www.malaymail.com/news/malaysia/2018/07/14/memories-of-resistance-fighter-sybil-kathigasu-live-on/1652131>

C. (2011, February 1). ST. PAUL THE HERMIT FEAST DAY AT PAPAN - 16TH JANUARY 2011. Chris & Connie. Retrieved February 22, 2023, from <http://chris-n-connie.blogspot.com/2011/02/st-paul-hermit-feast-day-at-papan-16th.html>

Cha Liang, G., & Osmadi, A. (2015). The significance of feng shui in house buying selection among Malaysians. *Jurnal Teknologi*, 75(9). <https://doi.org/10.11113/jt.v75.5218>

Chavannes, E. (1973). The five happiness: Symbolism in Chinese popular art. *Trans. Spaulding, E. A.* New York: Weatherhill. Chinese furniture: Black lacquer mother of pearl classics ornately decorated with Gold Leaf (n.d.) [www.asiadrageon.co.uk](http://www.asiadrageon.co.uk) (Accessed: March 5, 2023).

Chen, C. (2016, September 5). Sybil Kathigasu. Retrieved March 4, 2023, from [https://ww2db.com/person\\_bio.php?person\\_id=477](https://ww2db.com/person_bio.php?person_id=477)

Christopher T. S., Rodney R., Jane L. S. & Hee-Jin L. (2011). Brand, business mix, sense-of-place: do they matter downtown? *Journal of Place Management and Development*, Vol. 4, No. 2, pp. 121-134

Jae-Eun K. & Jieun K., (2012), Human factors in retail environments: A review. *International Journal of Retail & Distribution Management*, Vol. 40 Issue: 11, pp.818-841

---

Kathigasu, S. (2006). *No dram of mercy*. Kuala Lumpur, Malaysia, Wilayah Persekutuan: Prometheus Enterprise.

Kern J.S. (2021). Bats in chinese art, *Bats Magazine*, Bat Conservation International, Volume 6, Issue 4. Retrieved March 14, 2023 from <https://www.batcon.org/article/bats-in-chinese-art/>

Khoo Salma N. & Abdur Razzaq L. (2005), *Kinta Valley, Pioneering Malaysia's modern development*, Perak Academy, Ipoh, Perak, ISBN 983-42113-0-9

Kohl, D. G. (1984). *Chinese Architecture in the Straits Settlements and Western Malaya: Temples, Kongsis and Houses*. Kuala Lumpur: Heinemann Educational Books (Asia) Ltd.

K.V. (2022, May 17). Sybil's Clinic (Papan Museum). Visit Perak. Retrieved February 22, 2023, from <https://visitperak.com.my/sybils-clinic-papan-museum/>

Lesley, H. & Rebecca, P. (2018). Behind the Scenes: Participants and Processes in the Development of London's Interwar Suburban Shopping Parades, *Architecture and Culture*, 6:1, 99-121.

Liz, C. (2008, October 23). Sybil Kathigasu's grave in Ipoh. Retrieved March 5, 2023, from <http://cavingliz-noncave.blogspot.com/2008/10/sybil-kathigasu-grave-in-ipoh.html>

Loh, I. (2022, November 05). Road named after late Educationist in Ipoh 'A tribute to his legacy'. Retrieved March 5, 2023, from <https://www.thestar.com.my/metro/metro-news/2022/11/05/road-named-after-late-educationist-in-ipoha-tribute-to-his-legacy>

Luvfeelin, J. (2022). Papan, Perak 【Papan】 Perak Century-old town | History | Antiquities | Mansion/Landscape Painting. Retrieved February 22, 2023, from <https://www.luvfeelin.com/2022/12/papan-village-pusing-perak.html>

Mohd Azuan, Z., Tetsu K., Doris Hooi C. T. (2015), The effects of courtyards on indoor thermal conditions of Chinese shophouse in Malacca, *Procedia Engineering*, 121, 468 –476

Mohd Jaki, M. (2021). Research article primary layout of the earliest shophouses in the small towns (1880s - 1930s) – A Case Study In Perak. *Turkish Journal of Computer and Mathematics Education* Vol.12 No. 4, 377-389 MCRJ Special Issue Vol. 12 | No. 1 | 2021

Morollo, M. K. (2019). Things You Should Know About Penang's Blue Mansion. *The Culture Trip Asia*, Retrieved March 14, 2023 from <https://theculturetrip.com/asia/indonesia/articles/9-things-you-should-know-about-penangs-blue-mansion/>

Oon, A. (2022, November 8). The lost town of Papan captures Malaysia's tin mining past. *Southeast Asia Globe*. <https://southeastasiaglobe.com/the-lost-town-of-papan-captures-malaysias-tin-mining-past/>

Rascalz Empire. (2020, October 15). Sejarah Istana Lama Dan Masjid Papan Raja Billah Di Perak '2020 #Perak [Video]. YouTube. <https://www.youtube.com/watch?v=FCcGynXqy1w>



## References

Shi Y., & Yiqiang X. (2016). Scale study of traditional shophouse street in South of China based on outdoor thermal comfort, *Procedia Engineering*, Volume 169, 2016, Pages 232-239, ISSN 18777058. Retrieved March 14, 2023 from <https://www.sciencedirect.com/science/article/pii/S1877705816332301>

Shun·moments. (2020, January 4). Papan, Perak - How Well Do You Know Papan? [Video]. Facebook. Retrieved February 22, 2023, from <https://www.facebook.com/watch/?v=438250900388912>

Shunde City Web. (2020, April 28). How many of those ancient doors in Shunde that once symbolized glory and wealth are there now? [Online forum post]. Sohu. Retrieved February 22, 2023, from [https://www.sohu.com/a/391863537\\_165679](https://www.sohu.com/a/391863537_165679)

SJK (C) Papan, Pusing - Malaysia Education Directory. (n.d.). <https://www.apac.com.my/abc2129-sjkc-papan.html>

Tye, T. (2011, June 18). House of Sybil Kathigasu. Discover with Timothy. Retrieved February 22, 2023, from <https://www.penang-traveltips.com/malaysia/perak/papan/house-of-sybil-kathigasu.htm>

Wagner, A. (2017). Malaysian shophouses: creating cities of character. *Architecture Undergraduate Honors Theses*.20. Retrieved March 10, 2023, from <https://scholarworks.uark.edu/archuht/20>

Wang, H. & Jia, B. (2015). Amorphology study of traditional shophouses in China and Southeast Asia. *Procedia - Social and Behavioral Sciences*, 179 (2015 ) 237 – 249.

Wei, Z., Kumar, R. (2017). Managing limited retail space for basic products: Space sharing vs. space dedication. *European Journal of Operational Research*, 263, 768–781

Wong, F. E. (2021, April 30). A visual analysis of eclectic shophouse facades of Malaysia and its syncretism of cultures. Selangor: Sunway University.

Yang, M. (2022) Shophouses in Singapore: What's your type?, *Our Grandfather Story – Bringing timeless and overlooked stories across Southeast Asia to you. Come Hear Our Grandfather Story*. Available at: <http://ourgrandfatherstory.com/shophouse-history-design-types/> (Accessed: March 10, 2023).

X. (2022, October 13). 【 Travel 】 Century-old Town - Papan Perak. *Xin a Day*. Retrieved February 22, 2023, from <https://xinaday.com/papan-perak/>

