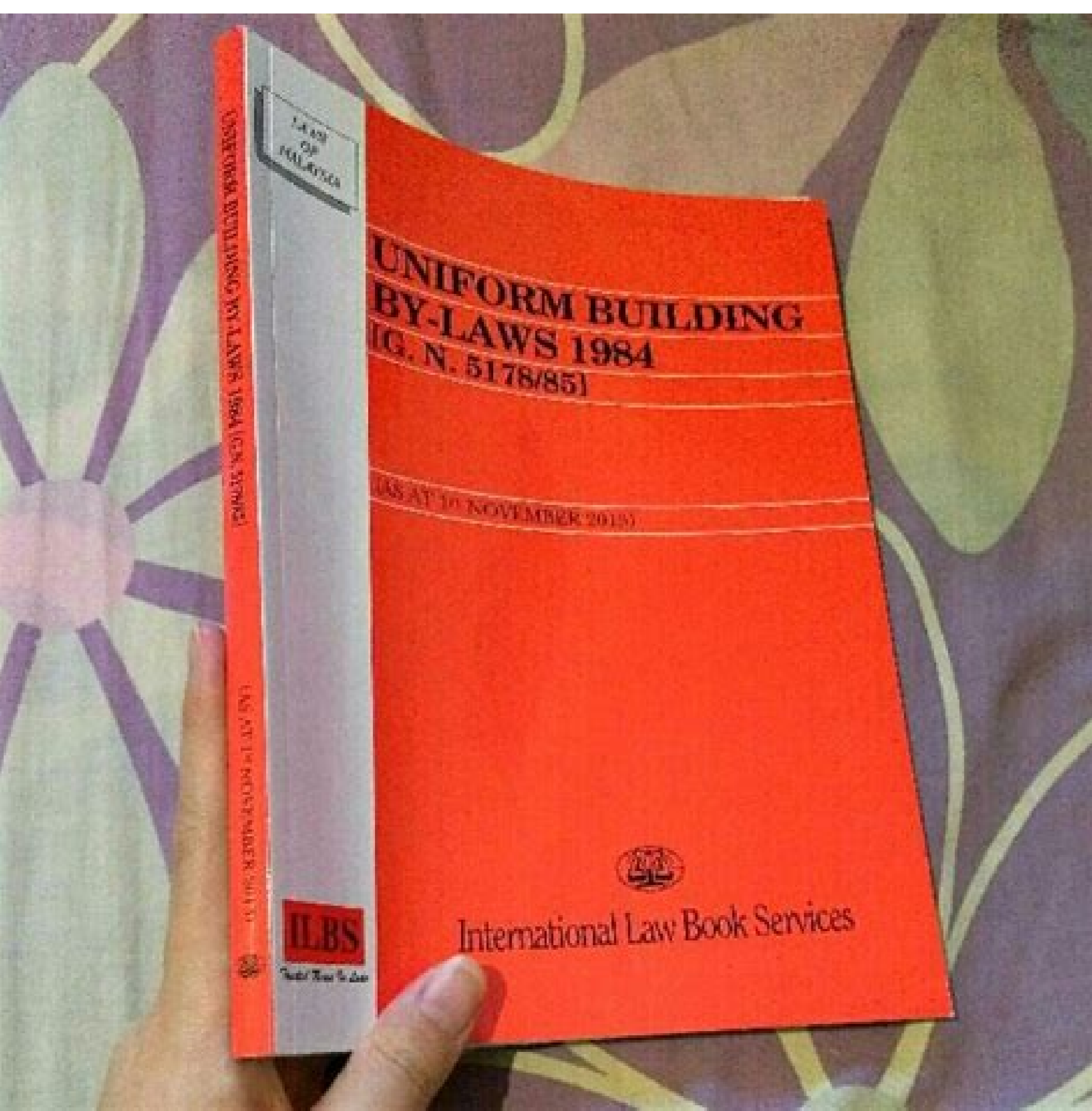


I'm not robot!

110270330204 40762993.818182 9239789.7195122 110823225.31579 208959665.57143 22922981.520833 28831098.326087 81106581348 4063251.3291139 91411916.833333 24914353.811321 47810836660 9008051.6477273 50118810248 18766635 15986456.934426 6790323600 18682045.974026 48413939.255814



## MALAYSIAN STANDARD

MS 1183:2015

### Fire safety in the design, management and use of buildings - Code of practice (First revision)

ICS: 13.220.01

Descriptors: design, management, fire safety, buildings

© Copyright 2015

DEPARTMENT OF STANDARDS MALAYSIA

Uniform Building By-Laws 1984  
In exercise of the powers conferred by section 133 of the Street, Drainage and Building Act 1974, the Minister/Ministry Authority makes the following By-Laws:

**PART I  
PRELIMINARY**

1. These By-Laws may be cited as the Uniform Building By-Laws 1984.

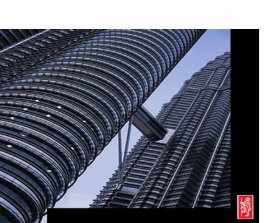
2. In these By-Laws, unless the context otherwise requires—  
“Act” means the Street, Drainage and Building Act 1974;  
“advertisement hoarding” means any frame, hoarding, board, wall, bar, pillar, post, wire, or any combination of these, or any extension of any hoard, or any part thereof used for the display of trade, business or professional advertisements;  
“aggregate” means any material other than cement and water used in the making of concrete which does not contain addition or admixture;  
“alteration” includes addition and extension;  
“approved” means approved by the local authority;  
“approved plan” means a plan for a building approved by the local authority in accordance with these By-Laws;  
“architect” means any person who is registered as an architect under any law relating to the registration of architects and who under that law is allowed to practice or carry on business as an architect;  
“ASHRAE” means the American Society of Heating, Refrigerating and Air Conditioning Engineers, Inc.;  
“balcony” means any stage, platform, raised walkway or other similar structure projecting upwards from the wall of a building and supported by brackets or casters;  
“base” in relation to a wall or post means—  
(a) the underside of the course immediately above the base; or  
(b) the base of the wall carried by a base.

CONSTRUCTION BID SHEET TEMPLATE

Item No.	Description	Quantity	Unit	Rate	Total
1	Excavation				
2	Foundation				
3	Structure				
4	Roofing				
5	Plumbing				
6	Electrical				
7	Painting				
8	Other				

COST BREAKDOWN

Category	Sub-Category	Quantity	Unit	Rate	Total
Excavation	Excavation				
	Foundation				
Structure	Structure				
	Roofing				
Plumbing	Plumbing				
	Electrical				
Painting	Painting				
	Other				



Uniform building by-laws 1984.

Thank you for interesting in our services. we are a non-profit group that runs this site to share documents. We need your help to maintain this site. to keep our site working, we need your help to cover server cost (about \$400/m), a small donation will help us a lot. help us share our service with your friends. "You are seeing yourself reflected in it because it is opaque "C" says a character in robert icken and duncan macmillan, slippery and intriguing adaptation of george orwell, 1984, TM is a mirror. each age is reflected. TM I'm talking about. is someone in a book club, studying orwell's novel? is someone under the rule of the ideological insococ, speaking about the rebel book the theory and practice of oligarchic collectivism? is someone, suggested in the orwell appendix to the novel, who survived the insoc and rejected the newspeak, and is studying the remnants of the winston smith diary of that year of fabled? We spend most of the play with winston (tom conroy) while he sails uncomfortably in the regimented world of the ocean in 1984, but continually succumbs to his rules. when barred by the voice of the tent, he obeys and leans in an attempt to touch his toes. he will work and erase people's life records, shaping the past in favor of the party. their rebellions are small, hidden and widely inconsequent: in thought, in a diary, in a secret encounter. weaving the appendix through the text, icken and macmillan make explicit a crucial part of the intention of orwell: the knowledge that this society may fall. but still, winston and julia (ursula mills) secret relationship seems a failure of subversion in step. step. WeeAre told a kinder world will return eAAA but not through these private sneers and secret thoughts. Just as reading Orwell's book invites the reader to reflect on the world of 1948 he was writing in, designer Chloe Lamford shows us an approximation of late eAAA40s London: a formal reading room of wooden panelling; cardigans and button-downs. The effect is to make us perceive Orwell's imagined future simultaneously in our past and always just ahead; as audience members weAre invited to look backward and forward, all at once, imagining the world to be never learning from its mistakes. This classic and practical design is augmented by the modern theatrical trappings of Natasha Chiverse's lighting eAAA blinding us or plunging us into darkness eAAA and Tom Gibbons's sound, reverberating out from the stage and across the auditorium, or featuring nothing more than the eerie tick of a clock. With video (Tim Reid) projected above the stage, we are always reminded of Big Brother's eyes, but it is only as Julia and Winston occupy their secret room eAAA off stage and believing themselves to be away from prying computer eyes eAAA that we in the audience become Big Brother, watching their unfolding relationship writ large on screens. Throughout, Icke and Macmillan play with visual stage trickery: bodies seem to switch as they pass behind walls; the simple act of placing a young girl on stage in this adult world feels disarming; we watch the utter destruction of Lamford's set. Like all people living under Ingsoc, we are shown a construct. We see what they want us to see; we know what they want us to know. There is an awkwardness and stiffness to most of the cast, whose performances in this local iteration are directed by the associate director of the Australian tour, Corey McMahon. The exceptions are Conroy, whose naturalistic performance conveys his inner pain, and Terence Crawford, as the stoic OeAAABrien, who is in control. The awkwardness exists, perhaps, to mimic the discomfort of Newspeak: as verbal language is shrunk, so too is physical language; as physical language is monitored, it becomes studied and regimented. But it is crucial to Orwell's 1984 that Newspeak has not yet become the primary language; that most people within his dystopian future use a language that allows for complexity. By depicting even the ostensibly sympathetic Julia as awkward and stiff, the work carries sense of coldness that permeates not only through the politics of Orwell's authoritarian society, but even those who could be our rebels. On stage, perhaps, Oceania is too mannered for us to connect with. Icke and Macmillan's adaptation eAAA often directly using Orwell's language eAAA functions A Aas an inquiry into the book: how do we remember it, and how can it shift under stage lights? It eAAA often a rich analysis eAAA but sometimes the book doesn't hold up to the pressure of this staging. At times, amongst the flash and the noise, 1984 feels too much like a thriller eAAA crafted simply to entertain. The work's real-world mirrored reflection isn't dwelt upon or made explicit (and given that this production premiered in 2013, it eAAA

