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Description	Application Number	Payment	Administrative Fee
[2DS](P) JPY30,000		¥ 30,000	¥ 500

Payment	+	Administrative Fee	=	Total Payment
¥ 30,000		¥ 500		¥ 30,500

Name	KYAWWAI LWIN
Birth Date	1994/02/19
Telephone Number	99081898801
Country (current address)	(81)Japan
E-mail Address	kyawwailwin.architect@gmail.com
Payment Method	VISA
Entry Date (Japanese Time)	2024/05/20 12:53:32

 Receipt Number [020000180960](#)

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The Republic of the Union of Myanmar
Ministry of Science and Technology
Technological University (Hmawbi)
Department of English

Date: 14th May 2024

TO WHOM IT MAY CONCERN

This is to certify that **Mr. Kyaw Wai Lwin, B.Arch. (Architecture)** has passed the final examination of Bachelor of Architecture in November 2016. He has learned English in the undergraduate course here. Moreover, English is used as a medium of instruction at the Technological University (Hmawbi).

Thus, his English Language proficiency, in terms of all four skills, is quite good enough for him to follow a course taught in English at any international university. Besides, all the textbooks prescribed for the courses offered at this university are in English, and all the assignments and exams have to be done in English.

I, therefore, strongly recommend that he be favorably considered for admission to your university to join the Master's Degree Programme. If you require any further information, please feel free to contact me.

Yours Sincerely,

Thuzar Win
Associate Professor & Head
Department of English
Technological University (Hmawbi)
Myanmar
E.mail: tuhmawbi014@gmail.com
Contact Number: +95972368030



N3

日本語能力認定書

CERTIFICATE JAPANESE-LANGUAGE PROFICIENCY

氏名
Name

KYAW WAI LWIN

生年月日 (y/m/d)
Date of Birth

1994/02/19

受験地
Test Site

ミャンマー

Myanmar

上記の者は2022年7月に独立行政法人国際交流基金および
公益財団法人日本国際教育支援協会が実施した日本語能力試験
N3レベルに合格したことを証明します。

2022年8月10日

*This is to certify that the person named above has passed
Level N3 of the Japanese-Language Proficiency Test given in
July 2022, jointly administered by the Japan Foundation
and Japan Educational Exchanges and Services.*

August 10, 2022

独立行政法人 国際交流基金

理事長 梅本 和義

Umemoto Kazuyoshi

President

The Japan Foundation



公益財団法人 日本国際教育支援協会

理事長 井上 正幸

Inoue Masayuki

President

Japan Educational
Exchanges and Services



(Appendix 2)

**2025 Master's Program, Graduate School of Design, Kyushu University
Application Form (April 2025 Admission by Personal Merits)**

Examinee Number	*	Nationality	Myanmar	Reference Number	*	Pass / Fail *
Full Name		Family Name		First Name	Middle Name (if any)	
		LWIN		KYAWWAI	-	
<i>Furigana</i>		LWIN		KYAWWAI	-	
Date of Birth YYYY/ MM/ DD				1994/ 02/ 19	(Age 30)	
Desired Course (Select one only)		<input type="checkbox"/> Strategic Design Course <input type="checkbox"/> Human Life Design and Science Course <input type="checkbox"/> Media Design Course		<input checked="" type="checkbox"/> Environmental Design Course <input type="checkbox"/> Design Futures Course <input type="checkbox"/> Acoustic Design Course		
Name of Academic Supervisor of Choice (One faculty member only)			Professor TOMO INOUE			
English Language Proficiency Tests		Type of Test			Score	Test Date
		TOEFL-iBT (TOEFL iBT test at a test center)			-	-
Language of Choice for Interview (Select one only)			<input type="checkbox"/> Japanese <input checked="" type="checkbox"/> English			
Overview of Personal Merits (Select all that applies, multiple selections allowed)		a. Excellent academic performance (GPA) in the bachelor's programs and achievements in the desired field. b. Actively engaged in research activities, such as presentations at academic conferences in the desired field. c. Actively involved in creative activities in the desired field, such as participating in exhibitions, winning awards at public exhibitions or competitions, etc. d. Have made outstanding achievements for society in the relevant field. (Not only for working adults) e. Have other appealing achievements, such as having qualifications to be a government-funded student.				
		Period (YYYY/MM)		Name of Schools/ Universities		
		2011/03		Graduated from Basic Education High School Inntakaw		
		2011/12		Enrolled in Technological University Hmawbi (Undergraduate) Department: Architecture		
		2016/11		Graduated/ Expected to graduate from Technological University Hmawbi (Undergraduate) Department: Architecture		
		/				
/						
Work Experience		2017/01		Myanmar Architecture Firms (As Architect)		
		2022/9		Kajima Corporation (Construction Management Engineer)		
Current Address		Postal Code 003-0837 Country: Japan, Telephone: +8190-8189-8801 E-mail: kyawwailwin.architect@gmail.com				
Contact Information (If it is the same as above, please write "Same as above")		Postal Code "Same as above" Country: Telephone: E-mail:				
Please read the "Notes" on the following page carefully before filling out the application form.					Student ID Number (For students of Kyushu University only)	

(Appendix 3)

2025 Master's Program, Graduate School of Design
Kyushu University
(April 2025 Admission by Personal Merits)

Examination Slip
(受 驗 票)

Examinee Number	*
Desired Course	Master of Environmental Design Course
Full Name	KYAW WAI LWIN

Type Date	Format	Time (Japan Standard Time)
June, 2024	First round screening of applications	
Saturday, July 6, 2024	Second round screening Interview	10:00 - 18:00 The start time will be informed prior to the examination day.



[Note] You must have your Examination Slip on the examination day

2025 Master's Program, Graduate School of Design, Kyushu University
(April 2025 Admission by Personal Merits)

Identification Slip
(照 合 票)

Examinee Number	*
Desired Course	Master of Environmental Design Course
Full Name	KYAW WAI LWIN



ပညာရေးဝန်ကြီးဌာန
Ministry of Education



နည်းပညာတ္ထသိုလ် (မြှိုင်ဘီ)
Technological University (Hmawbi)

ပိသုကာဘွဲ့
Bachelor of Architecture

နည်းပညာတ္ထသိုလ် မြှိုင်ဘီ မှ အောင်မြင်ခဲ့သော
..... ဒီဇင်ဘာ ၁၉၈၇ ခုနှစ်၊ ၂၀၀၅ ခုနှစ် အား မြှိုင်ဘီ ဖြစ်လေသည်။

ကိုယ်ပွဲနှင့် မြှင့်လိုက်သည်။

NOVEMBER 2016

Upon successful completion of the studies at
Technological University Hmawbi
The degree of Bachelor of Architecture (..... Architecture)

is awarded to

Mg Kyaw Wai Lwin, son/ daughter of U Ohn Than
နိုင်ငံသားစိစစ်ရေးကတ်ပြားအမှတ် (Citizenship Scrutiny Card No.) ၇/Pa.Kha.Na(Naing)362474
ဘွဲ့ရမှတ်ပုံတင်အမှတ် (Graduate Registration No.) 008005



kyaw
မောက္ဂန်းထိန်း
Registrar

Br. Rector
ပါမောက္ဂချုပ်
K.S. Rector

Date 5.2.2017
5 FEBRUARY 2017

Notarial Translation

MINISTRY OF SCIENCE AND TECHNOLOGY

(EMBLEM)
Technological University (Hmawbi)

Bachelor of Technology



Upon successful completion of the studies at
Technological University Hmawbi
The degree of Bachelor of Technology Architecture
is awarded to
KYAW WAI LWIN son/daughter of U OHN THAN

Citizenship Scrutiny Card No. 7/ Pa Kha Na (Naing) 362474
Graduate Registration Number 009080

Sd/-x x x
Registrar

Photo with
round seal

Sd/-xxx
Rector

Date : 7 February 2016

AUTHENTICATED, true and correct English translation.



U HLA WIN
B.Sc, H.G.P, R.L, D.B.L, D.M.L, D.I.L, M.Dev.S
ADVOCATE & NOTARY PUBLIC
NO.25, 35 STREET, KYAUKTADA TOWNSHIP, YANGO
REPUBLIC OF THE UNION OF MYANMAR.
TEL: 09-2029179

Doc: No	2911C
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17 MAY 2024

သိပ္ပန်းနည်းပညာဝန်ကြီးဌာန
Ministry of Science and Technology



နည်းပညာတ္ထာသိုလ် (မော်တီ)
Technological University (Hmawbi)

အင်ဂျင်နီယာနည်းပညာဘွဲ့
Bachelor of Technology

နည်းပညာတ္ထာသိုလ် မှ အောင်မြင်ခဲ့သော
ဦးအုန္ဓာ: ထန်း ၏ သား/သမီး မောင်ကျော်ဝင်ဆွဲမှု အာ:
အင်ဂျင်နီယာနည်းပညာဘွဲ့ (..... ဒီဇိုင်း)
ကိုအပ်နှင့်ချီးမြင့်လှက်သည်။

NOVEMBER 2015

Upon successful completion of the studies at

Technological University Hmawbi

The degree of Bachelor of Technology (..... Architecture)

is awarded to

Mg. Kyaw Wai Lwin son/ daughter of U Ohn Than
နိုင်ငံသားစိစစ်ရေးကတ်ပြားအမှတ် (Citizenship Scrutiny Card No.) 71 Pa Kha Na (Naing) 362474.

ဘွဲ့ရမှတ်ပုံတင်အမှတ် (Graduate Registration No.) 009080



Jin
မော်ကွန်းထိန်း
Registrar

ရွှေ့
ပါမောက္ခချုပ်
Rector

Date 7.2.2016

7 FEBRUARY 2016

Notarial Translation

MINISTRY OF SCIENCE AND TECHNOLOGY

(EMBLEM)
Technological University (Hmawbi)

Bachelor of Technology



Upon successful completion of the studies at
Technological University Hmawbi
The degree of Bachelor of Technology Architecture
is awarded to
KYAW WAI LWIN son/daughter of U OHN THAN

Citizenship Scrutiny Card No. 7/ Pa Kha Na (Naing) 362474
Graduate Registration Number 009080

Sd/-x x x
Registrar

Photo with
round seal

Sd/-xxx
Rector

Date : 7 February 2016

AUTHENTICATED, true and correct English translation.



U HLA WIN
B.Sc, H.G.P, R.L, D.B.L, D.M.L, D.I.L, M.Dev.S
ADVOCATE & NOTARY PUBLIC
NO.25, 35 STREET, KYAUKTADA TOWNSHIP, YANGO
REPUBLIC OF THE UNION OF MYANMAR.
TEL: 09-2029179

Doc: No	2911C
---------	-------



17 MAY 2024



**THE REPUBLIC OF THE UNION OF MYANMAR
MINISTRY OF SCIENCE AND TECHNOLOGY
TECHNOLOGICAL UNIVERSITY (HMAWBI)**

Ref:

Date: ...15.5.2024....

TO WHOM IT MAY CONCERN

This is to certify that **Mr. Kyaw Wai Lwin** had been enrolled at the Technological University, Hmawbi, Yangon, in December, 2011 and obtained the Bachelor of Architecture in November, 2016. His academic transcripts are as follow:

Final Year G.P.A	= 4 (Max. possible 5.00)
Cumulative G.P.A	= 3.77 (Max. possible 5.00)
Class Rank (Final Year)	= 21 st out of 123 successful candidates
Total Class Size	= 123

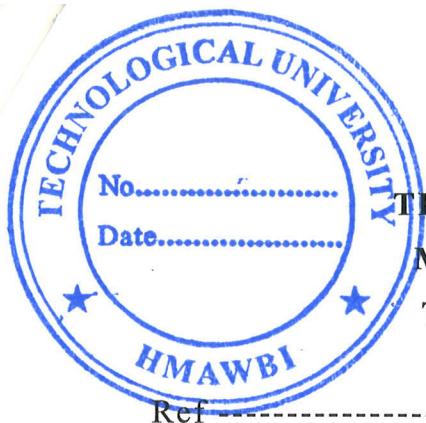
His grading certificate and final year marks certificate are true copies of this University.

Yours sincerely,

Registrar

Technological University

Hmawbi, Myanmar



THE REPUBLIC OF THE UNION OF MYANMAR
MINISTRY OF SCIENCE AND TECHNOLOGY
TECHNOLOGICAL UNIVERSITY (HMAWBI)

Ref -----

Date: 15.5.2024

The official transcript of academic records for the applicant

Mr. Kyaw Wai Lwin, Roll No. B.Arch - 27

- (a) Date of Enrollment: December, 2011 -
- (b) Subjects taken in Final Year B.Arch (Architecture) in the academic year (2015-2016) -

1. English -
2. Structure in Architecture -
3. Professional Practices & Building Laws -
4. Landscape Architectural & Environmental Design -
5. Urban & Regional Development Planning -
6. Thoughts & Theory of Architecture -
7. Graduation Design Thesis -
8. Design Studio Project -

(The Marks Certificate was issued to the Applicant on 14th May, 2024)

- (c) Title of degree awarded and date of conferment: B.Arch (Architecture) November, 2016 -
- (d) Rank in class: 21st out of 123.
- (e) Interpretation of the marks and result was as mentioned in the marks certificate.

Yours sincerely,

Registrar

Technological University

Hmawbi, Myanmar

On 15/5/2024

Signature



THE REPUBLIC OF THE UNION OF MYANMAR
MINISTRY OF SCIENCE AND TECHNOLOGY
TECHNOLOGICAL UNIVERSITY (HMAWBI)

Date 14.5.2024.....

" Marks Certificate "

This is to certify that Mg Kyaw Wai Lwin
Roll No. 1G.Ar-139 son/ daughter of U Ohn Than has
obtained the following marks in the AGTI first year examination of
Architecture Course held in September, 2012.

<u>Subject</u>	<u>Marks Scored</u>
1. Myanmar 60
2. English 61
3. Engineering Mathematics 69
4. Engineering Science 65
5. Surveying 72
6. Mechanics of Materials 68
7. Descriptive Geometry 73
8. Basic Architectural Drawing 77
Total	549

Result: Passed ✓

Failed
SECOND ISSUE

Registrar
Technological University

Hmawbi

yu Aye



THE REPUBLIC OF THE UNION OF MYANMAR
MINISTRY OF SCIENCE AND TECHNOLOGY
TECHNOLOGICAL UNIVERSITY (HMAWBI)

Date .14.5.2024

" Marks Certificate "

This is to certify that Mg Kyaw Wai Lwin
Roll No. 2G1.Arch-23 son/ daughter of U Ohn Than has
obtained the following marks in the AGTI final year examination of
Architecture Course held in *September, 2013*.

<u>Subject</u>	<u>Marks Scored</u>
1. English <u>66</u>
2. Engineering Mathematics <u>79</u>
3. Building Services <u>63</u>
4. Fundamentals of Concrete, Steel and Timber Structure <u>71</u>
5. Structure I <u>64</u>
6. Quantity Surveying and Cost Estimating <u>68</u>
7. Architectural Drawing & Practices <u>76</u>
8. Computer Application in Architectural Drawing <u>80</u>
9. Introduction to Visual Design <u>73</u>
<hr/>	
Total	<u>640</u>

Result: Passed with Credit ✓

Passed

Failed

SECOND ISSUE

Registrar
Technological University
Hmawbi
Mg Kyaw Wai Lwin



**THE REPUBLIC OF THE UNION OF MYANMAR
MINISTRY OF SCIENCE AND TECHNOLOGY
TECHNOLOGICAL UNIVERSITY (HMAWBI)**

Date 14. 5. 2024....

"Marks Certificate"

This is to certify that Mg Kyaw Wai Lwin,
 Roll No. 3T.Ar-30 son/ daughter of U Ohn Than has
 obtained the following marks in the B.Tech third year examination of
Architecture Course held in *September, 2014*.

<u>Subject</u>	<u>Marks Scored</u>
1. English <u>57</u>
2. Engineering Mathematics <u>71</u>
3. Structure II <u>58</u>
4. Design of Timber Structure <u>53</u>
5. Design of Steel Structure <u>68</u>
6. Architectural Design <u>50</u>
7. Building Science I <u>66</u>
8. History & Theory of Architecture <u>77</u>
9. Architectural Design Studio (Marks - 700) <u>467</u>

Total 967

Result: Passed ✓

Failed

SECOND ISSUE

Registrar
Technological University

Hmawbi

yu Aye



**THE REPUBLIC OF THE UNION OF MYANMAR
MINISTRY OF SCIENCE AND TECHNOLOGY
TECHNOLOGICAL UNIVERSITY (HMAWBI)**

Date ..14..5..2024.....

"Marks Certificate"

This is to certify that Mg Kyaw Wai Lwin
 Roll No. 4T.Ar-27 son/ daughter of U Ohn Than has
 obtained the following marks in the B.Tech final year examination of
Architecture Course held in *September, 2015*.

<u>Subject</u>	<u>Marks Scored</u>
1. English53.....
2. Engineering Mathematics46.....
3. Design of Concrete Structure64.....
4. Building Environmental Technologies78.....
5. Building Economics and Construction Management64.....
6. Building Science II86.....
7. Introduction to Urban & Regional Development Planning83.....
8. Interior Design79.....
9. Architectural Design Studio (Marks-700)559.....
Total	1112

Result: Passed With Credit ✓

Passed

Failed

SECOND ISSUE

A handwritten signature in blue ink, appearing to read "Kyaw Wai Lwin".

Registrar
 Technological University
 Hmawbi
ky ag



**THE REPUBLIC OF THE UNION OF MYANMAR
MINISTRY OF SCIENCE AND TECHNOLOGY
TECHNOLOGICAL UNIVERSITY (HMAWBI)**

Date ..14..5..2024.....

" Marks Certificate "

This is to certify that Mg Kyaw Wai Lwin
 Roll No. B.Arch-27 son/ daughter of U Ohn Than has
 obtained the following marks in the B.Arch final year examination of
Architecture Course held in *September, 2016*.

<u>Subject</u>	<u>Marks Scored</u>
1. English <u>61</u>
2. Structure in Architecture <u>65</u>
3. Professional Practices and Building Laws <u>74</u>
4. Landscape Architectural and Environmental Design <u>65</u>
5. Urban and Regional Development Planning <u>83</u>
6. Thoughts and Theory of Architecture <u>75</u>
7. Graduation Design Thesis (Marks-1000) <u>739</u>
8. Design Studio Project (Marks-700) <u>492</u>
<hr/>	
Total	<u>1654</u>

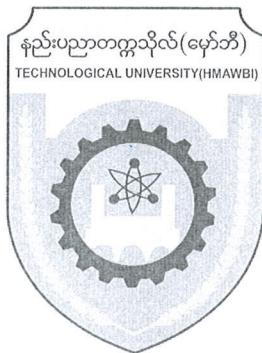
Result: Passed with Credit ✓

Passed

Failed

SECOND ISSUE

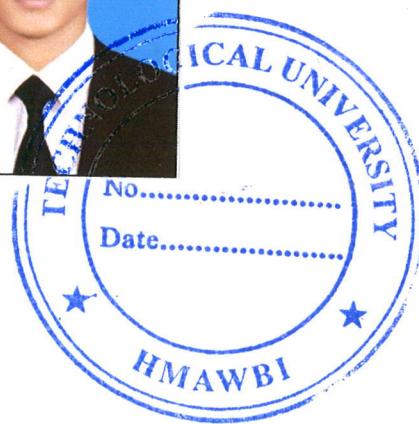
Registrar
 Technological University
 Hmawbi
yu kye



TECHNOLOGICAL UNIVERSITY (HMAWBI)

GRADING CERTIFICATE

Name of Applicant - Mr. Kyaw Wai Lwin
Date of Entrance - 2011, December
Date of Leaving - 2016, November
Degree Received - Bachelor of Architecture





Academic Year and Subject	Periods in Weeks	Hours per Week		Grade each subject	Remark
		Lectures	Lab. Field Drawing		
First Year, A.G.T.I (Architecture) .					
Myanmar	45	1	1	B ⁺	
English	45	5	2	B ⁻	
Engineering Mathematics	45	3	1	A ⁻	
Engineering Science	45	2	2	A ⁻	
Surveying	45	3	4	A	
Mechanics of Materials	45	3	2	A ⁻	
Descriptive Geometry	45	3	3	A ⁺	
Basic Architectural Drawing	45	3	3	A ⁺	
Average Grade				A ⁻	

Academic Year and Subject	Periods in Weeks	Hours per Week		Grade each subject	Remark
		Lectures	Lab. Field Drawing		
Final Year, A.G.T.I (Architecture) .					
English	45	5	2	A ⁻	
Engineering Mathematics	45	3	1	A ⁺	
Building Services	45	3	-	B ⁺	
Fundamentals of Concrete, Steel & Timber Structure	45	3	2	A	
Structure I	45	3	-	B ⁺	
Quantity Surveying & Cost Estimating	45	3	1	A ⁻	
Architectural Drawing & Practices	45	3	4	A ⁺	
Computer Application in Architectural Drawing	45	2	4	A ⁺	
Introduction to Visual Design	45	3	3	A	
Average Grade				A	



Academic Year and Subject	Periods in Weeks	Hours per Week		Grade each subject	Remark
		Lectures	Lab. Field Drawing		
Third Year, B.Tech (Architecture) -					
English -	45	5	2	B	
Engineering Mathematics -	45	3	1	A	
Structure II -	45	3	2	B	
Design of Timber Structure -	45	3	2	B ⁻	
Design of Steel Structure -	45	4	2	A ⁻	
Architectural Design -	45	2	1	B ⁻	
Building Science I -	45	2	1	A ⁻	
History & Theory of Architecture -	45	2	-	A ⁺	
Architectural Design Studio -	45	2	8	A ⁻	
Average Grade				B ⁺	

Academic Year and Subject	Periods in Weeks	Hours per Week		Grade each subject	Remark
		Lectures	Lab. Field Drawing		
Final Year, B.Tech (Architecture) -					
English -	45	5	2	B ⁻	
Engineering Mathematics -	45	3	1	C ⁺	
Design of Concrete Structure -	45	3	3	B ⁺	
Building Environmental Technologies -	45	3	-	A ⁺	
Building Economics & Construction Management -	45	3	-	B ⁺	
Building Science II -	45	3	1	A ⁺	
Introduction to Urban & Regional Development Planning -	45	3	-	A ⁺	
Interior Design -	45	3	2	A ⁺	
Architectural Design Studio -	45	3	7	A ⁺	
Average Grade				A	

Academic Year and Subject	Periods in Weeks	Hours per Week		Grade each subject	Remark
		Lectures	Lab. Field Drawing		
B.Arch (Architecture)					
English	45	5	2	B ⁺	
Structure in Architecture	45	2	1	A ⁻	
Professional Practices & Building Laws	45	2	1	A	
Landscape Architectural & Environmental Design	45	2	3	A ⁻	
Urban & Regional Development Planning	45	2	2	A ⁺	
Thoughts & Theory of Architecture	45	2	1	A ⁺	
Graduation Design Thesis	45	1	9	A	
Design Studio Project	45	3	7	A	
Average Grade				A	

A⁺ = 75% B⁺ = 60% C⁺ = 45%

A = 70% B = 55% C = 42%

A⁻ = 65% B⁻ = 50% C⁻ = 40%



Registrar
Technological University
(Hmawbi)

Fee Ks 3000/-

Receipt No. ----- 1869 -----

Rector
Technological University
(Hmawbi)

Research Proposal

Master's Program, Department of Design

Desired Course	Master of Environmental Design Course		
Name	Family Name	First Name	Middle Name (if any)
	LWIN	KYAWWAI	-

Research Title: Comparative Study on the Psychological Impact of Urban Green Spaces in Yangon, Fukuoka, and Singapore

Introduction: Urban green spaces are vital for city environments, significantly enhancing residents' mental well-being. As cities grow, understanding these green areas' psychological benefits becomes crucial for urban planning. This research aims to explore and compare the psychological impacts of urban green spaces on residents in Yangon, Fukuoka, and Singapore, proposing design guidelines to enhance these benefits.

Background: Studies show that urban green spaces, such as parks and gardens, offer psychological benefits, including stress reduction, improved mood, and better cognitive functioning. However, there is a lack of comparative studies in different urban contexts, especially in Asian cities. This research examines Yangon, Fukuoka, and Singapore, each with unique urban landscapes and cultures.

Research Objectives: The primary objectives are to assess urban green spaces in Yangon, Fukuoka, and Singapore by mapping and evaluating their accessibility, usability, and quality. The study will investigate the psychological impacts of these green spaces through surveys and interviews, analyzing the relationship between green space characteristics (size, biodiversity, amenities) and psychological well-being. The goal is to develop design guidelines to enhance these benefits.

Research Methodology: This research uses a mixed-methods approach. Quantitative analysis will include GIS mapping and surveys to assess green spaces and residents' psychological well-being. Qualitative analysis will involve in-depth interviews for deeper insights. Comparative analysis will identify key green space characteristics that contribute most to mental well-being. This approach ensures a thorough understanding of how urban green spaces affect psychological health in diverse contexts.

Research Outcomes: The research will provide a detailed understanding of the psychological benefits of urban green spaces in Yangon, Fukuoka, and Singapore. Findings will guide urban planners and designers on the most beneficial green space characteristics for mental health. The proposed design guidelines will help create healthier, more sustainable urban environments in these cities and globally.

Conclusion: By enhancing the psychological benefits of urban green spaces, this research will improve urban residents' well-being and support the development of healthier cities worldwide.

Personal Statement

Master's Program, Department of Design

Desired Course		Master of environmental Design Course		
Name	Family Name	First Name	Middle Name (if any)	
	LWIN	KYAWWAI	-	

- (1) Your efforts for meaningful study, research, and creative activities in your career so far, and how you are a person with unique capabilities with the fundamental qualities to lead the field of design in the future.
- (2) Summarize your motivation of application to Graduate School of Design at Kyushu University.

My name is Kyaw Wai Lwin, and I am from Myanmar. I graduated with a Bachelor of Architecture in 2016. I have over five years of experience working as an architect in Myanmar, where I successfully designed and executed a variety of projects, including cinema complexes and a hospital. For the past three years, I have been working as a construction management engineer in Japan, collaborating with renowned companies like Fujita and Kajima.

Throughout my career, I have consistently pursued meaningful study, research, and creative activities. My work in Myanmar involved not only designing structures but also ensuring they were functional, aesthetically pleasing, and sustainable. I dedicated significant time to understanding local materials, climate considerations, and cultural aesthetics, which allowed me to create designs that were both innovative and respectful of their context.

In Japan, my role has expanded to include construction management engineer, where I have honed my skills in coordinating large-scale projects, managing diverse teams, and navigating the complexities of the Japanese construction industry. This experience has enriched my understanding of international standards and practices, further shaping my approach to design and management. I believe that my unique capabilities, such as my cross-cultural experiences, my ability to integrate sustainable practices into design, and my strong foundation in both architectural design and project management, position me well to lead the field of design in the future. I am committed to advancing sustainable and human-centric design solutions that can address global challenges.

My motivation to apply to the Graduate School of Design at Kyushu University stems from my long-held dream to study in Japan. This aspiration was born from a deep admiration for Japanese design principles, which harmonize functionality, beauty, and sustainability. Studying at Kyushu University will provide me with the academic rigor and creative environment needed to further develop my skills and knowledge.

In conclusion, I am eager to contribute to and grow within the dynamic academic community at Kyushu University. I am confident that this program will enable me to achieve my professional goals and make meaningful contributions to the field of environmental design.

(Appendix 6)

Summary of Achievements

Master's Program, Department of Design

Desired Course	Master of Environmental Design Course		
Name	Family Name	First Name	Middle Name (if any)
	LWIN	KYAWWAI	

Please list achievements that correspond to the application requirements (2) of the admission by Personal Merits on a single A4 page. The size of the table may be changed. You may delete items that are not applicable when listing your achievements. Please be sure to attach proof of your achievements (all attached documents should be printed in A4 size). Note that you may be asked to submit new materials, works, after you have submitted your application.

b. Actively engaged in research activities, such as presentations at academic conferences, in the desired field.

Publication or Presentation Title	Publication or Presentation Date	Name of Publishing Journal or Conference	Co-Author(s) and Co-Presenter(s)	Remarks
Multi-purpose Theater	2016/11	-	-	Graduate Thesis

*If it is an academic paper, please attach a reprint or a copy. If it is a presentation, please attach a document that confirms the date of presentation and a summary of the presentation.

c. Actively involved in production activities in the desired field, such as participating in exhibitions, winning awards at public exhibitions or competitions, etc.

Title of Work and Name of Award	Month and Year of the Left Entry	Name of Exhibition, Public Exhibition, Awarding Organization, etc.	Collaborator(s)	Remarks
Redesigning Flyover Under Space	2016	Design Studio Workshop, Yangon		Group Work

*Please attach a copy of the award letter, and a document (copy of the presentation sheet) that shows the summary of the work. In case of collaboration works, please specify your role and contributions to the works under "Remarks".

d. Working adults who have made outstanding achievements for society in the relevant field.

Titles of Achievements/ Projects	Month and Year of the Left Entry	Summary	Collaborator(s)	Remarks

* If you are a working adult and are listing your achievements at work, please attach a certificate of employment.

e. Have other appealing achievements, such as having qualifications to be a government-funded student.

Graduated with a Bachelor of Architecture, earning high marks. Designed a multi-purpose theater blending cultural elements and innovative solutions. Participated in measuring Bagan Temples for UNESCO World Heritage. Worked on significant projects in Myanmar and as a construction management engineer in Japan. Registered Architect at AMA and awarded for excellence in design by the Association of Myanmar Architects.

*Please attach a proof of document that shows your appealing achievements, such as having qualifications to be a government-funded student.

Certificate of Acknowledgement

presented to

My Kyaw Wai Lwin(TU-Hmawbi) - Outstanding Prize.

in appreciation of active participation in the

Thesis Design Award (2015-2016)

organized by the

Association of Myanmar Architects

held at ...National Theatre.....

on 4 March 2017.....



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President of AMA

Overview of Thesis Brief: Multi-Purpose Theater Design

Introduction

This thesis brief presents the design and analysis of a multi-purpose theater, developed as part of my Bachelor of Architecture degree. The project encapsulates extensive research and practical application in architectural history, functional space planning, technical systems, and theater design. It aims to create a versatile performance space that meets the cultural and social needs of the community.

Chapter Summaries

Chapter 1: A Study of Drama and Theater

This chapter provides a theoretical framework, tracing the origins and evolution of drama across various cultures, with a specific focus on Western and Burmese theater traditions. It explores how historical and cultural contexts have influenced contemporary theater design, highlighting key developments from ancient Egyptian rituals to modern theater advancements.

Chapter 2: Functional Study

The functional study examines the spatial requirements of a theater, dividing it into public, performer, and service zones. It details the components and design considerations for each zone, ensuring comfort, convenience, and efficient operation. Key areas discussed include entrance foyers, changing rooms, control rooms, and rehearsal spaces.

Chapter 3: Problem Study

This chapter identifies and analyzes design problems specific to theater architecture, such as staging systems, visual comfort, seating layout, and acoustics. It presents solutions that enhance the interaction between the stage and the audience, emphasizing the importance of clear sight lines, optimal acoustics, and audience comfort. Various staging systems like proscenium, arena, and apron stages are also explored.

Chapter 4: Technical Study

The technical study focuses on the stage equipment, electrical systems, air conditioning, and clean water management. It outlines advanced techniques and materials used to improve the functionality and efficiency of the theater's technical systems. Topics include the design and operation of revolving stages, lighting control panels, and air conditioning systems.

Chapter 5: Studying Domestic and Foreign Buildings

This chapter includes case studies of notable theaters, such as the Yangon National Theater and the Royal London National Theatre. These case studies provide insights into different architectural

styles, construction techniques, and functional layouts. They highlight best practices in theater design and how these practices can be applied to new projects.

Chapter 6: Site Study & Analysis

The site study analyzes the selected location for the theater, considering factors like accessibility, noise levels, plot size, and climate. It discusses the reasons for choosing the site in Yangon and Thanyin, Myanmar, and how the theater design integrates with the surrounding environment. The chapter also covers transportation options and the impact of climate on the design.

Chapter 7: Planning to Submit a Proposal Form

The final chapter details the calculation of total floor area, the design concept inspired by natural landscapes, and the separation of theater zones. It addresses audience flow and safety measures, acoustical design, and air conditioning solutions, ensuring a comprehensive and functional theater design. The chapter also outlines the construction system and materials used in the building.

Chapter 8: Design Drawing Submission

This chapter presents the detailed design drawings of the multi-purpose theater. It includes architectural elevations, plans, sections, and 3D renderings. These drawings provide a comprehensive visual representation of the theater design, showcasing the spatial layout, structural details, and aesthetic elements. The visual documentation is crucial for understanding the practical implementation of the design concepts discussed in earlier chapters.

My Academic Journey in Bachelor of Architecture

During my Bachelor of Architecture degree, I have studied various aspects of architecture, including design principles, construction techniques, and functional space planning. This thesis is a culmination of my academic journey, showcasing my ability to apply theoretical knowledge to practical design challenges. The multi-purpose theater project demonstrates my proficiency in integrating historical context, functional requirements, and technical systems into a cohesive and innovative design.

Conclusion

This thesis brief provides a comprehensive overview of the multi-purpose theater design, emphasizing its cultural significance and architectural innovation. By reading this document, you will gain insights into the historical context of theater, the functional and technical considerations of theater design, and the practical application of architectural principles in creating a versatile performance space.

MULTI-PURPOSE THEATRE (YANGON)

BY

MG KYAW WAI LWIN

B-ARCH-27

Chapter 1

A Study of Drama and Theater

1.1. Drama

1.1.1. Definition and Origins of Drama

Concept of Drama: Drama is an art form that involves presenting events to engage and captivate an audience. The primary objective is to depict a story that resonates visually and emotionally with viewers.

Etymology: The term "drama" is derived from the combination of the Burmese words "ပျော်" (pya), meaning to make visible, and "ဇာတ်" (jat), from "jataka", meaning related to an event. Thus, drama essentially means a depiction of events that can be seen and understood.

1.1.2. Cultural Variations in Drama

Global Evolution: Dramas have been created across various cultures, each reflecting their unique customs and traditions. For instance, ancient Egyptian Theater began with ritualistic dances along the Nile, while Greek drama evolved from Dionysian festivals.

Historical Context: Around 600 years ago, Egyptian Theater included plays like Abydos, which depicted the god Osiris. These rituals influenced Greek Theater, where religious festivals transitioned into dramatic performances with scripts and multiple actors.

1.2. History of the Western Theater World

1.2.1. Medieval and Renaissance Theater

Medieval Beginnings: Around 1000 AD, Theater in Europe was revitalized by monks who staged biblical stories in church halls. These performances eventually moved outdoors during festivals like May Day and Easter.

Renaissance Flourishing: The Renaissance era saw the emergence of significant playwrights such as Nicholas Udall, who wrote "Ralph Roister Doister", and Thomas Norton and Thomas Sackville, who authored "Gorboduc", drawing inspiration from Roman dramatists.

1.2.2. Golden Age of English Theater

Shakespeare's Contributions: William Shakespeare revolutionized Theater with his prolific output of both tragic and comedic plays. His works, including "King Lear", "Macbeth", and "Romeo and Juliet", remain cornerstones of English literature and drama.

Contemporaries of Shakespeare: Playwrights like Christopher Marlowe, with works such as "Doctor Faustus", and Ben Jonson, known for "Volpone" and "The Alchemist", were pivotal in shaping the era's theatrical landscape.

1.2.3. Theatrical Flourishing in France and Spain

French Masters: French dramatists like Corneille and Racine created naturalistic tragic dramas, while Molière became renowned for his comedies, setting high standards for theatrical art in France.

Spanish Theater: Lope de Vega and Calderón de la Barca were instrumental in developing Spanish Theater, blending religious themes with intricate storytelling.

1.2.4. Decline and Revival of English Theater

Post-Shakespearean Decline: Following Shakespeare's era, English Theater experienced a decline with less impactful dramatists. However, figures like John Webster still produced notable works.

18th Century Revival: The 18th century saw a resurgence with playwrights like Oliver Goldsmith, known for "She Stoops to Conquer", and Richard Brinsley Sheridan, who wrote "The School for Scandal". European dramatists like Carlo Goldoni and Voltaire also contributed significantly.

1.2.5. 19th Century to Modern Theater

Industrial and Democratic Influences: The 19th century was marked by industrial advancements and democratic ideas, leading to a revival in Theater. Dramatists like Henrik Ibsen and George Bernard Shaw addressed contemporary societal issues through their plays, pushing the boundaries of theatrical art.

1.3. History of Burmese Theater World

1.3.1. Ancient Myanmar Puppet Festival

Early Puppet Shows: In ancient Myanmar, community festivals often featured puppet shows for both entertainment and religious purposes. These early dramas focused on Buddhist themes, establishing four primary types of dramas.

Innovations by U Kyun U: During the reign of Hanthawaddy, U Kyun U pioneered shorter mythological dramas that could be performed in a single night, enhancing the appeal and accessibility of Burmese Theater.

1.3.2. Significant Dramatists and Plays

Contributions of U Punya: U Punya wrote several important plays during King Mindon's reign, blending rich language with humor and religious elements. His notable works included "Paduma" and "Water Play".

Colonial Period Developments: The British colonial period saw the emergence of playwrights like Say Yo and U Ku Maung Gyi, who continued to innovate and expand Burmese drama.

1.3.3. Post-Colonial and Modern Burmese Drama

Government Support: Post-colonial Myanmar witnessed government initiatives to preserve and promote traditional arts. Schools and expert teams were established to maintain the heritage of Burmese drama.

Modern Influences: Increased interactions with Western countries brought new styles and methods to Burmese Theater, ensuring its continued evolution and relevance.

1.4. Burmese Drama

1.4.1. Cultural and Agricultural Influences

Agricultural Roots: Burmese drama is closely tied to agricultural practices, with many traditional festivals and performances emerging from rice planting and harvesting activities.

Spirit Worship and Buddhist Festivals: Before the rise of Buddhism, spirit worship was integral to Burmese culture, influencing early dramatic arts. Buddhist festivals further enriched the tradition with songs and dances.

1.4.2. Traditional and Religious Festivals

Twelve Seasons Festival: Celebrated by the Burmese king and queen, this festival includes performances that reflect the cultural and religious diversity of Myanmar.

Integration of Performing Arts: Singing, playing, dancing, and acting are integral to Burmese social and religious events, contributing to the rich tapestry of dramatic arts.

1.4.3. Royal Performances and Court Dramas

Royal Festivals: Ancient rulers often held grand festivals featuring performances by princes and other court members. These events played a significant role in the development of Burmese drama.

1.5. Burmese Drama of the Late Period

1.5.1. First Part of the Late Period

Puppet Innovations: The late period saw significant advancements in puppet shows, including the introduction of new characters, props, and music.

Notable Figures: Influential figures like Mr. Po and U Phu Nyo contributed to the evolution of puppet Theater, while actors like Aung Bala and U Boe Sein excelled in traditional dramas.

1.5.2. Second Part of the Late Period

Government Initiatives: The establishment of the Ministry of Culture and annual cultural exhibitions promoted the growth and exchange of theatrical knowledge.

Modern Influences: Western styles of singing and playing were incorporated into Burmese performances, leading to further advancements in dramatic arts.

1.6. How Burmese Drama Theaters Began to Flourish

1.6.1. Royal Thabin Palace Performances

Thabin Palace: Known for its grand Theater setups, the Thabin Palace played a crucial role in the evolution of Burmese drama, featuring intricate stage designs and mechanical effects.

1.6.2. Spread to the General Populace

Public Performances: Theater arts gradually spread from the royal court to the general populace, with performances held in districts and towns, often outdoors and with simple setups.

1.6.3. Modernization and Influence of U Po Sein

Modern Innovations: U Po Sein's travels to India and subsequent introduction of large Theater setups and advanced stage designs marked a significant modernization of Burmese drama.

1.7. How Western Theater Began to Flourish

1.7.1. Ancient Greek and Roman Theaters

Greek Theaters: Developed from simple stages to open-air venues with structured seating. Greek dramas were performed during the day without artificial lighting.

Roman Innovations: Roman Theaters built on Greek designs, introducing rows of seating and broader stages for more elaborate performances.

1.7.2. 17th and 18th Century Developments

European Grand Theaters: The construction of grand Theaters in Italy, France, Germany, and England during the 17th and 18th centuries significantly enhanced the theatrical experience.

1.7.3. Modern Theater Advancements

Technological Progress: Modern Theaters feature advanced stage mechanics, adjustable lighting, and comfortable seating, reflecting significant progress from ancient designs.

1.8. A Study of Western Theater in the 19th and 20th Centuries

1.8.1. Technological Innovations in Theater

Electric Lighting and Mechanized Stages: The introduction of electric lighting and mechanized stages allowed for dynamic and naturalistic scenery, revolutionizing Theater productions.

1.8.2. Perspectives on Theater Design

Aesthetic vs. Meaningful Design: The debate between focusing on aesthetic beauty and conveying the plot's inner meaning through acting shaped modern Theater design.

1.8.3. Independent Development of Oriental Theater

Unique Traditions: Despite Western influences, Oriental Theater maintained its distinct traditions, rooted in local customs and ideologies, contributing to a diverse global theatrical heritage.

Chapter 2

Functional Study

2. A Study of the Function of Zones

2.1. Separation of Zones

2.1.1. Public Zone

Definition: The public zone includes all areas accessible to the audience, such as the entrance, foyer, and seating areas. This zone is designed for comfort and convenience, ensuring a positive experience for Theatergoers.

Components: Entrance Foyer, Foyer, Box Office, Ticket Office, Exhibition Area, Circulation Area, Eat and Drink Area, First Aid Room, Public Toilet, and Library.

2.1.2. Performer Zone

Definition: The performer zone comprises areas dedicated to actors and performers, providing spaces for preparation, rehearsal, and relaxation before and after performances.

Components: Changing Rooms, Dressing Rooms, Green Room, Specialist Make-up Room, Performance Rehearsal Room, and Quick Change Room.

2.1.3. Service Zone

Definition: The service zone supports Theater operations, including technical and maintenance areas that ensure smooth functioning during performances.

Components: Scenery Workshop, Wardrobe, Recording Studio, Control Rooms, Rehearsal Spaces, and Office Rooms.

2.2. A Study of the Areas of the Involved Zones

2.2.1. Public Zone (Front Stage Area)

2.2.1.1. Entrance Foyer

Function: Serves as the main entry point where ticket sales and checking are conducted. It also provides space for advertisements, greetings, and quick inquiries.

Design Considerations: Must include facilities for depositing materials and an area of 0.5m^2 per person.

2.2.1.2. Foyer

Function: Acts as the main circulation space at the entrances of the auditorium, used for sitting, waiting, and socializing before and during breaks.

Design Considerations: Should offer views of the outside scenery, include smoking areas and toilets, and provide an area of $0.6m^2$ per person.

2.2.1.3. Box Office and Ticket Office

Box Office: Sells tickets and handles bookings for future events.

Ticket Office: Located near the entrance, it should be planned to avoid obstructing the main entrance.

2.2.1.4. Exhibition Area

Function: Allows Theatergoers to tour and gain knowledge about Theater activities, resembling an art gallery.

Design Considerations: Lighting should be angled at no less than 45 degrees to minimize viewer shadows, with an area of $0.6m^2$ per person.

2.2.1.5. Circulation Area

Function: Facilitates free movement in front of the auditorium, connecting the lobby, lounge, and auditorium.

Design Considerations: Should include many entrances and exits, sound-absorbing materials, and an area of $2m^2$ per 100 people.

2.2.1.6. Eat and Drink Area

Components: Includes a coffee bar, snack shop, and restaurant, which can operate during events and other days.

Design Considerations: Each area should be $1.8m^2$.

2.2.1.7. First Aid Room

Function: Provides emergency medical supplies and services.

Design Considerations: Should be located on the ground floor near the public entrance.

2.2.1.8. Public Toilet

Function: Ensures sufficient toilet facilities for the audience, accessible from the foyer and auditorium.

Design Considerations: Toilets should be on each floor with an area of $0.05m^2$ per person for men and $0.7m^2$ for women.

2.2.1.9. Library

Function: Contains Theater history, drama scripts, story plots, documents, and novels for educational purposes.

2.2.2. Performer Zone (Backstage Area)

2.2.2.1. Changing Room

Function: Provides spaces for changing clothes before performances, essential for musicians and helpers.

Types: Single rooms (up to 19 m²), shared rooms (minimum of 2 m² per person), and communal rooms (at least 15 m² for up to 20 people).

2.2.2.2. Dressing Room

Function: Facilitates makeup and costume changes with dressing tables, mirrors, spaces for hanging clothes, and washing basins.

Design Considerations: Proper ventilation, temperature control, and separate rooms for main actors.

2.2.2.3. Green Room

Function: A rest area for actors to relax and socialize.

Design Considerations: Should provide 1.4 m² per person and be connected to a store and kitchen room.

2.2.2.4. Specialist Make-up Room

Function: Equipped for professional make-up artists with strong lighting and additional wig and hairdressing rooms.

Design Considerations: Space set at 3 m² per person.

2.2.2.5. Performance Rehearsal Room

Function: A soundproof room for actors to warm up before performances.

Design Considerations: At least 10 m² in size.

2.2.2.6. Quick Change Room

Function: Facilitates rapid costume and makeup changes during performances.

Design Considerations: Should be located close to the stage with necessary makeup items and costumes.

2.2.3. Service Zone (Backstage Area)

2.2.3.1. Scenery Workshop

Function: Essential for opera and dance productions, with separate sections for carpentry and painting.

Design Considerations: Equipped with carpentry tools, machines, and fire-proof storage for supplies.

2.2.3.2. Wardrobe

Function: Dedicated space for preparing and sewing costumes.

Design Considerations: Sufficient space for sewing, dyeing, washing, and fitting rooms.

2.2.3.3. Recording Studio

Function: Captures sound effects, songs, and other audio needs.

Design Considerations: Separate studio and control room, sound-insulated glass windows, and storage rooms.

2.2.3.4. Control Rooms

Light Control Room: Soundproof, located in the auditorium for clear stage views.

Sound Control Room: Inside the auditorium for uninterrupted hearing of actors' voices.

Observation Room: For directors and production stakeholders to monitor performances.

2.2.3.5. Rehearsal Spaces

Function: Accommodates the width of the stage, essential for opera, Theater, and dance rehearsals.

Design Considerations: Soundproof with changing rooms, toilets, and storage rooms.

2.2.3.6. Office Rooms

Function: Manages the Theater operations.

Components: Includes control rooms, supervisors' rooms, engineering offices, managers' rooms, actors' rooms, staff rooms, meeting rooms, restrooms, and toilets.

2.3. Studying the Relationship Between Functions

2.3.1. Functional Interconnections

Opera, Musical, Dance, and Drama: These functions are interconnected, requiring separate spaces for musicians and performers.

Entry Paths: Distinct entry paths for the public, performers, staff, and goods ensure smooth operations.

2.3.2. Space Allocation and Planning

Scenery, Properties, and Costumes: Careful planning and allocation of space for scenery properties, costumes, and musical instruments are essential.

Efficient Movement: Ensuring efficient movement of actors, staff, and audience through well-planned pathways and functional areas.

Chapter 3

Problem Study

3. Design Problems and Requirements of a Theater

3.1. A Study of the Interaction Between the Stage and the Audience

3.1.1. Types of Staging Systems

Open Stage: This system allows the audience and actors to share the same space, enhancing interaction. The more the audience surrounds the stage, the better the visibility and engagement.

Proscenium Stage (Picture Frame Stage): This traditional stage design features a framed stage separated from the audience by a wall with an opening (the proscenium arch). It can have various configurations:

Stage on One Side: Audience faces the stage from one side.

Axial End Stage Plan: Stage is at one end with the audience facing it.

Radial Center Stage: Stage is in the center with the audience surrounding it.

3.1.2. Evolution of Staging Systems

Historical Context: The Radial Center Stage was used during the ancient Burmese dynasties influenced by Indian Theater around 1255 AD. Over time, these systems evolved into more complex categories:

Proscenium: Features artificial settings like forest or mountain backdrops and separates the audience from the performer.

Arena: The audience surrounds the actor on all sides, emphasizing natural performance without artificial settings.

Apron Stage: Extends into the audience, creating a closer connection between the actor and the audience.

Caliper Stage: Places the audience in the middle with actors performing around them, adaptable for various performances.

3.2. Visual Comfort

3.2.1. Sight Lines

Clear Visibility: Ensuring that all audience members have an unobstructed view of the stage is crucial. Good sight lines prevent visual barriers and enhance the viewing experience.

Balconies: Should have a maximum downward sight line angle of 30 degrees for optimal visibility.

3.2.2. Visual Barriers and Distance

Performance Type Variations: The distance required for clear visibility varies by performance type:

Dramas: 70 to 90 feet.

Operas and Singing: Up to 100 feet.

Concerts: Focus primarily on vocals without specific distance constraints.

3.2.3. Horizontal and Vertical Sight Lines

Horizontal Sight Lines: Ensure all audience members are within 130 degrees of the performer's point of command.

Vertical Sight Lines: Seating should be arranged to allow clear visibility over the heads in front.

3.3. Seating Comfort and Layout

3.3.1. Seating Arrangement

Layout Based on Genre: The seating layout should be designed according to the type of performance, visual and acoustic needs, and interaction requirements.

3.3.2. Individual Seat Design

Comfort Considerations: Minimum width of 520 mm and depth of 600 mm for each seat to ensure comfort.

Spacing: Minimum back-to-back distance of 31 inches and side-to-side distance of 20-21 inches.

3.3.3. Row Configuration

Number of Seats: Maximum of 22 seats per row if there are aisles on both sides, and 11 seats if on one side.

Gangways: Minimum width of 1100 mm, adjustable based on the number of seats.

3.3.4. Seating Geometry

Arrangement Options: Straight, diagonal, and curved arrangements. Curved arrangements are more expensive but provide better acoustics.

3.3.5. Seating Density

Audience Perception: Varies based on seat width and spacing, affecting the audience's perception and grouping.

3.4. Means of Escape

3.4.1. Safety Requirements

Exit Accessibility: Ensuring all occupants can exit safely within a specified time is paramount.

Travel Distance: Maximum of 18 meters from any seat to the nearest exit.

Exit Number: Minimum of two exits per floor, with additional exits for every 250 additional occupants.

3.4.2. Exit Width and Route

Width Calculation: Based on the number of people, with a minimum width of 520-530 mm for 45 spectators per minute.

Route Planning: Paths from the auditorium to a safe place should be made of fire-resistant materials and have outward-opening doors.

3.5. Stage Design

3.5.1. Performance Area

Size and Shape: Should be tailored to the type of performance. The proscenium width and depth should meet specific needs.

Stage Basement: Minimum height of 2500 mm with fire escape routes.

3.5.2. Side and Rear Stages

Scenery and Circulation: Space for scenery and easy movement of stage elements.

3.5.3. Safety Curtain

Fire Curtain: Separates the stage and auditorium in case of fire.

3.5.4. Fly Tower

Scenery, Lighting, and Sound: Allows for quick changes and background adjustments.

3.5.5. Orchestra Pit

Positioning: Located between the stage and auditorium with dimensions adjustable based on the number of musicians.

3.6. Auditorium Acoustics

3.6.1. Sound Quality

Production Type: Different requirements for music and speech.

3.6.2. Shape and Size

Influence on Acoustics: The shape and size of the auditorium affect sound quality.

3.6.3. Volume

Adjustment for Acoustics: Specific volumes for music and speech.

3.6.4. Reverberation

Sound Clarity: Managed using the Sabine formula to ensure clear sound.

3.6.5. Echo Control

Prevention of Distortion: Controlled to prevent sound distortion.

3.6.6. Noise Control

External Noise Reduction: Measures to reduce noise from external sources like cars and air conditioning.

3.7. Lighting

3.7.1. Performers Lighting

Visibility: Diagonal lighting from the front for visibility, with additional lighting from other angles.

3.7.2. Setting Lighting

Illumination: Ensures even illumination of scenery and other elements.

3.7.3. Stage Lighting

Balance: Balances visibility, naturalism, and composition mood.

3.7.4. Auditorium Lighting

Audience Needs: Provides light for paths, seating areas, and program reading, adjustable for performance needs.

3.7.5. Cyclorama Lighting

Backdrop Lighting: Requires specific architectural setups for effective backdrop lighting.

3.7.6. Special Effects

Modern Equipment: Utilizes equipment for effects like clouds, fog, and transformations.

Chapter 4

Technical Study

4. Technical Requirements of a Theatre

4.1. Studies on Stage Equipment

4.1.1. Simple Ways to Move Set Pieces

Portable Parts: Stagehands often divide the entire set into portable parts that can be transported to a storage area, usually taking at least two minutes.

Wheeled Movement: Very heavy set pieces or complex parts that are difficult to separate can be wheeled and pushed on the stage floor using swivel wheels for easy turning and fixed wheels for straight movement.

4.1.2. Advanced Moving Techniques

Wheelchair Movement: Set pieces can be moved from one side of the stage to the middle by placing them on two wheels. It takes only five seconds to remove the set from the stage. Ropes and reels, including electric reels, can facilitate easier pulling and pushing.

Revolving Stage: Must be considered during Theater design and built simultaneously with the stage to ensure a seamless floor surface. Some Theaters have enough space under the stage to install an elevator.

4.1.3. Specialized Stage Equipment

Hatch in the Stage Floor: Heavy equipment that cannot be installed otherwise can be lifted from the hatch to the stage floor during a dark stage. The smallest hatch in general use should be rectangular with a size of 4 feet x 8 feet.

Table Elevators: Used to raise and lower horizontal strips of the stage floor, typically 4 feet wide and 15 feet or longer.

Plateau Elevator: Used to raise large parts of the stage floor, usually raised using a hydraulic plunger or screw jack propulsion.

Balloon Tools: Used for hanging and suspending props, lighting equipment, and other items above the stage.

4.1.4. Structural Components

Gridiron: The steel frame floor under the roof of the stage, used for installing equipment and allowing safe movement for stage workers. The distance between the gridiron and the lowest beam of the roof must be at least 6 feet.

Rope System: In a cable system unit, three or more cables are used with the loft block and the head block known as a line set. It is usually installed on the head block beam and attached to the side wall outside the ventilation area.

Battens: 1.5" or 2" diameter steel tubing used to hang lighting instruments when hooks for hanging scenery cannot be used.

Counterweight System: All parts of the counterweight system for aerial view cars are made of steel, with manual parts made of stainless steel, making it more expensive than the rope system.

Motor-Driven Counterweight System: Installing electric motors in all weighing systems is very expensive. Motors should be placed in the stage or fly gallery for each weighing system.

4.1.5. Curtains and Safety Features

Fire Curtain: Three types—flexible asbestos, asbestos cloth, and frame and steel plate. These curtains are too heavy to be lifted manually, requiring electric lifting equipment installed in the iron grid. The switch for this system must be in the stage manager's room.

Act Curtain: Separates the stage and the auditorium before the show, during intermissions, and after the performance, ensuring smooth transitions.

4.2. Electrical Studies

4.2.1. Electric Power Requirements

Power Usage: The electrical power requirements of a Theater are similar to those of other large buildings, with most lights and motors used simultaneously. Total power required is approximately 85% of the Theater's total electrical capacity.

4.2.2. Main Distribution Control Diagram

Distribution Board: Incoming electricity must be directed to the main distribution board, which serves as the central point for distributing power throughout the Theater. This control board includes circuit breakers, switches, and fuses for all feeders.

4.2.3. Components of the Distribution Control System

House Board: Manages circuits that light up the Theater.

Company Switch: Controls the power supply to various parts of the Theater.

Permanent Stage Lighting Control Panel: Manages the stage lighting system.

Electric Power Station for Stage Equipment: Supplies power to stage equipment.

Service Desk: Distributes electric circuits to the rear and production rooms.

Understage Control Panel: Distributes power to trap rooms, basements, and other rooms under the stage.

Front Control Desk: Manages front service rooms and stage signage.

Stage Lighting Control Panel: Controls lighting for film, video projectors, audio equipment, and other electrical devices.

Power Control Panel: Manages dedicated circuits for air conditioners and fans.

Workshop Control Panel: Manages lighting and electrical equipment in workshops.

External Control Panel: Controls off-stage lights, parking lot lights, and sidewalk lights.

Exit Sign Lights: Ensures exit signs are lit during audience occupancy, managed by an exit control panel.

4.2.4. Placement Guidelines for Control Panels

Accessibility: Control panels should be easily accessible to responsible personnel.

Direct Path: There must be a direct path between the main distribution board and the devices to be controlled.

Audience Safety: Control panels should be out of reach of the audience.

4.3. Studies on Air Conditioners and Clean Water

4.3.1. Air Conditioning Requirements

Function: Provide an adequate amount of fresh air (10 cubic meters per person) at a comfortable temperature (70°F) and moderate humidity (50% or less). This ensures audience comfort by removing dust and odors and maintaining optimal air quality.

Key Functions: Dust and odor removal, humidity reduction, sterilization, air circulation, and sound insulation.

4.3.2. Dust and Odor Removal

Air Intake: Air intake from the plenum chamber passes through an air filter to remove dust and odors, cost-effective for large Theaters with multiple shows daily.

4.3.3. Humidity Reduction

Temperature Control: Maintaining a temperature difference of no more than 15°F between the outside and inside to prevent discomfort. Reducing humidity helps evaporate sweat quickly, providing relief.

4.3.4. Sterilization

Disinfection: Airborne disease transmission can be prevented by disinfecting the air with Propylene Glycol. Only one ounce of Glycol per 3000 cubic meters of air is needed.

4.3.5. Air Circulation

Floor-to-Ceiling Circulation: Air is circulated from the floor to the ceiling, with fresh air brought in from the ceiling and old air expelled from the floor, ensuring that the upper balcony does not become the hottest place in the auditorium.

4.3.6. Sound Insulation

Insulation Materials: Sound insulation materials prevent external sounds from penetrating the Theater through air ducts.

4.3.7. Water Pipe Installation

Special Restrictions: Water pipe installations must avoid disturbing performances. Connections must be hidden from audience view, and water pipes should not be placed under the stage.

Installation Guidelines: Hand basins in every changing room, bathrooms with showers and toilets for cast members and workers, washrooms with wash basins and toilets for service team members, and toilets with wash basins for the audience.

4.4. Technical Systems Management

4.4.1. Stage and Lighting Control Systems

Automation: Modern Theaters use automated systems to control lighting and stage equipment, enhancing efficiency and precision during performances.

Integration: Integration of lighting, sound, and stage movement systems allows for seamless coordination during shows.

4.4.2. Safety and Emergency Systems

Fire Safety: Installation of fire curtains, smoke detectors, and sprinkler systems to ensure audience and performer safety.

Emergency Exits: Clearly marked and easily accessible emergency exits, regularly maintained to ensure functionality.

4.4.3. Maintenance and Upkeep

Regular Inspections: Routine inspections of stage equipment, lighting, and electrical systems to prevent malfunctions.

Technical Staff Training: Ongoing training for technical staff to keep up with the latest advancements in Theater technology and safety protocols.

Chapter-5

Studying Domestic and Foreign Buildings

5.1. Local Case Study

5.1.1. Case Study (1) Study of Yangon National Theater



Location:	City School Road, Dagon Township, Yangon
Site Area:	6 acres (720 feet East-West, 377 feet North-South)
Building Area:	11,988.08 sq. ft
Type of Building:	Reinforced Concrete Construction (RCC) & Steel Trusses
Architect:	Jiang Bo Ning
Planner:	Chen Nuang
Acoustic Designer:	Ma Long Wu
Structural Engineer:	Jian Yan
Water Supply & Drainage:	Xial Reui Shu
Electrical Engineer:	Zhang De Liang
Air Conditioning Engineer:	Zhang Dinghua
Machinery:	Ma Tian Ti
Estimate: Huaung	E.K Guan & Mo You Qing

5.1.2. Land Use (Site Conditional)

The Yangon National Theatre is strategically located next to City School in Dagon Township, Yangon. The building is set back 280 feet from City School Road to minimize noise impact. The site includes a main gate for general use and two side gates for actors and special guests. Parking is planned in front of the building with VIP parking on the right and staff and performer parking on the left.

The site spans 6 acres, with 55% of the area built upon and 45% allocated for parking, pathways, and parks. Employee housing, roads, machine rooms, pump houses, and transformers are located on either side, with an air control room and water dispenser at the rear.

5.1.3. Study of the Rooms Involved in the National Theatre

The Yangon National Theater is divided into four main zones: Public Zone, VIP Zone, Performer Zone, and Staff Zone.

Public Zone: Features a grand staircase leading to the lobby, which has two main stairs to the upper floor and two entrances to the auditorium. There is a mini-park adjacent to a small restaurant connected to the public area.

VIP Zone: Includes a polygonal design with a glass-covered private entrance, car parking, and path. The VIP lobby, waiting room, meeting hall, and dining room are well-appointed.

Performer Zone: Located adjacent to the stage, separated by a courtyard. Includes makeup rooms, changing rooms, rehearsal rooms, and staff zones.

Staff Zone: Combined with machine rooms and the auditorium, providing facilities for technical operations.

5.1.4. Auditorium Study

The main auditorium uses a rectangular format accommodating 1,500 spectators, with 933 on the lower floor and 567 on the upper balcony. The seating geometry includes a three-bank type at the stall level. The stage is 88.5 feet long and 65.6 feet wide. However, the last rows are more than 130 feet from the stage, making it difficult to see. The ceiling design has acoustic issues due to thin parallel walls.

5.1.5. Technical Study

The Theater's technical systems include an acoustic system, lighting system, and air conditioning system. The air conditioning distributes air throughout the building from a central location. The machine room is sound-insulated to minimize disruptions. The acoustics have issues due to stage structure and require temporary panels and ceiling reflectors for improvement. The lighting system is controlled from separate control rooms.

5.1.6. Constructional Study

Construction of the National Theater began on June 3, 1987, and it opened on January 30, 1991. The clock-shaped building is 27 x 132 meters with 1,500 seats and a construction area of 9,998 square meters.

Stage: 27 x 20 meters with side rooms of 16 x 15 meters and 12 x 15 meters. The front of the stage is 15 meters wide and 8 meters high with a 1-meter elevation above the seating level.

Walls: Side walls have a 1:2 ratio with rough stone slabs and the western walls are made of plywood with light watercolors.

Ceiling: Designed for sound systems with light ivory paint and a combination of concrete and steel net.

Floor: Made with strong yellow 1:2 cement mortar with leather flooring in the walkways.

5.1.7. Observations from Yangon National Theatre

The National Theater is intended to reflect Burmese culture and fine arts. However, it lacks functional aspects such as a roof over the main stairway and storage for wet umbrellas and coats during the rainy season. The entrance prioritizes form over function, causing inconvenience.

5.3. Case Study (3): Royal London National Theatre



Address:	South Bank, Lambeth, London
Coordinates:	51.5071° N, 0.1141° W
Designation:	Grade II
Type:	National Theatre
Capacity:	
-Olivier Theatre:	1,150 seats
-Lyttelton Theatre:	890 seats
-Dorfman Theatre:	400 seats
- Temporary Theatre:	225 seats
Architect:	Haworth Tompkins
Area:	16,309 sq. meters
Project Year:	2015
Structural Engineer:	Flint & Neill
Service Engineer:	Atelier Ten
Acoustic Engineer:	Arup Acoustics Consulting
Landscape Architect:	Gross-Max

5.3.2. Location and Site Study

The Royal National Theatre is located on the South Bank of the Thames River, Lambeth, London. It offers a view of the Thames River and is situated opposite the Queen Elizabeth Hall. The theatre is designed to be accessible from three sides with a walkway connecting the Waterloo Bridge to the theatre. The southeast side of the theatre has access from Belvedere Street, and the Cottesloe Theatre has a separate entrance from the east.

5.3.3. Royal National Theatre Overview

The Royal National Theatre, built between 1963 and 1976, is one of the most prestigious Theaters in London. It is internationally recognized and based on the Old Vic Theatre in Waterloo. The theatre hosts Shakespearean plays, classical dramas, and the National Theatre Live (NT Live) program.

5.3.4. Site Location

The theatre is located at the western end of Waterloo Bridge, facing the River View Promenade. The site measures 554.3 feet east-west and 467.2 feet north-south, covering about 1 acre. The building occupies about 90% of the site, with shops and recreation spaces between the building and the river. Concrete retaining walls protect the site from water erosion, and trees have been planted around the area.

5.3.5. Transportation and Car Parking

The theatre is accessible by bus, car, and bicycle. An acre of car parking space is available for visitors, with VIP parking in the basement. Bicycle racks are located at the corner of the Espresso Bar and facing the east of the Dorfman Theatre. Multiple bus lines serve the area, connecting to various parts of London, including Liverpool Street, London Bridge, Waterloo, and Victoria Coach Station.

5.3.6. Functional Study

The National Theatre London originally had three auditoriums, with a Temporary Theatre added in April 2013. Each auditorium has its own lobby and entrance. The auditoriums are:

Olivier Theatre: Fan-shaped with 1,150 seats ensuring close proximity to the actors.

Lyttelton Theatre: Proscenium layout with over 890 seats.

Dorfman Theatre: Approximately 2,300 sq. ft with over 400 seats.

The theatre's design includes public zones around the building and staff and performer zones inside. The performer zone is easily connected to the auditoriums and the staff zone supports the entire building from the back.

5.3.7. Aesthetic Study

The Royal National Theatre's design is volumetric, harmonious with its surroundings, and influenced by modern architects like Frank Lloyd Wright and Alvar Aalto. The exterior features horizontal outdoor terraces and a 45°-turned open theatre. The double towers on top of the building indicate the main entrance and circulation areas. The concrete volume of the building reflects London's architectural style with colors matching Waterloo Bridge and Somerset House.

5.3.8. Constructional Study

The Royal National Theatre uses a concrete structure with RC slabs for floors. Aluminum frame glass walls are used in restaurants and circulation areas. Suitable materials are used for acoustics.

5.3.9. Technical Study

The theatre features stages that can be moved up and down, rotating circular stages, and movable side pillar covers. Smoke sensors and CO₂ gas system fire extinguishers are installed for emergencies.

Chapter 6

Site Study & Analysis

6.1. Land Selection

For the Multi-Purpose Theater, land was chosen in the cities of Yangon and Thanyin in Myanmar. These cities were selected due to their good road connections, high-end buildings, proximity to the sea, and favorable weather conditions. Additionally, the connectivity between these two cities makes transportation easy and convenient.

Criteria for Land Selection:

Easy Access and Noise-Free Areas: The selected site should be easily accessible while being free from excessive noise to ensure a comfortable environment for Theatergoers.

Adequate Plot Size and Suitable Location: The plot should be large enough to accommodate the Theater's facilities, including parking and green spaces, and should be in a location that complements the Theater's function.

Availability of Sufficient Electricity: Ensuring a reliable power supply is crucial for the operation of the Theater's technical systems, lighting, and air conditioning.

6.3. Study of Selected Land

6.3.1. Site Selection Reason

The Multi-Purpose Theater is planned to be built on the banks of the Bago River near the ethnic village in Thaketa Township, Yangon. The reasons for this selection include:

- 1. Cultural Tradition:** In rural Myanmar, there is a tradition of holding 12-month seasonal festivals and setting up temporary Theaters on empty plots of land for entertainment during the harvest season. The location near the ethnic village highlights this cultural tradition.
- 2. Relaxation and Scenic Views:** The site offers a river view, providing a relaxing environment for visitors.
- 3. Accessibility:** The land is accessible from the Yangon-Thanyin approach road, making it a convenient location for people traveling from both commercial and suburban areas. It takes about 45 minutes from commercial areas and a few minutes from suburban areas.

Land Details:

Location: Thaketa Township, near the ethnic village next to the Bago River, Yangon

Total Area: 16 acres

Facilities: Adequate space for building the Multi-Purpose Theater, parking lots, and landscaping

6.4. Transportation

The site is well-connected and accessible from Yangon. The main transportation options include private cars, buses, and pavements for those nearby. The land is located in an area with alluvial soil where mangroves grow.

Fire and Sewage Conditions:

Electricity: Easily available within the Yangon boundaries.

Drinking Water: Obtainable from wells; filtered water can be used from these wells and lake water.

Sewage: No municipal pipes; use of own septic tank is required.

6.5. Climate Study of the Selected Area

The selected land is located within the boundaries of Yangon, which is at 17 degrees north latitude and 96 degrees east longitude, 55 feet above sea level. Being close to the sea, the temperature remains balanced throughout the year. The area receives rainfall between 80 inches to 128 inches annually with a maximum wind speed of about 40 miles per hour. The region is fully exposed to the southwest monsoon.

Climate Factors Affecting Building Design:

1. Sunlight Availability: Important for energy efficiency and natural lighting.
2. Temperature: Consistent temperatures influence the choice of building materials and design.
3. Rainfall: Adequate drainage and roofing systems are required to handle heavy rainfall.
4. Humidity: Consideration for ventilation and humidity control in the building design.
5. Wind Speed: Structural stability must account for high wind speeds.

Understanding these climate factors is essential for architects to ensure the building's resilience and comfort for its users.

Chapter 7

Planning to Submit a Proposal Form

7.1. Calculation of Total Floor Area

The total floor area for the Multi-Purpose Theater is calculated based on the specific needs of different zones and functions within the Theater. The calculations ensure that each area is adequately sized to accommodate the intended activities and provide comfort and functionality for users.

Calculation Details:

Foyer:	0.6 sq.m per person
Circulation Area:	2 sq.m per 100 people
Public Toilet:	0.05 sq.m per person for men, 0.7 sq.m per person for women
Changing Room:	2 sq.m per person
Auditorium Seats:	7.5 sq.m per person
Other Areas:	Calculated according to standard requirements.

7.2. Design Concept

The design concept for the Multi-Purpose Theater is inspired by the natural landscape, specifically the shape of sand dunes on the shore. The building's form reflects the undulating contours of sand dunes, creating a harmonious blend with the riverbank location.

Design Elements:

Lower Parts of Sand Dune Design: Utilized for a shopping mall, providing commercial spaces for visitors.

Higher Parts of Sand Dune Design: Form the auditorium, creating an elevated and dynamic structure for performances.

7.3. Separation of Theater Zones

The Multi-Purpose Theater is a proscenium-type Theater divided into several distinct zones to ensure smooth operations and clear functional separation.

Theater Zones:

1. Public Zone: Main Lobby, Restaurant, Minibar, Gallery, Library, Musical Museum, and areas for visitor activities before entering the Theater.
2. VIP Zone: Reserved exclusively for VIPs with private access to all auditoriums.
3. Performer Zone: Includes Makeup Room, Changing Room, Rehearsal Room, and Performer Rest Rooms.
4. Auditorium Zone: Consists of three auditoriums, each with a main stage and orchestra pit.
5. Service Zone: Supports the Public, Performer, and VIP zones with offices and machine rooms.

7.3.1. Functional Relationship

Upon entering the Multi-Purpose Theater from the Main Entrance, visitors will find a large grand lobby. There is a long shopping street for guests who wish to shop and a restaurant for dining. For those not interested in shopping, direct underground parking is available.

Functional Flow:

Main Entrance: Leads to a grand lobby and shopping street.

Restaurant: Connected to the auditorium with stairs providing access to the Library and Musical Instrument Gallery above.

Coat Room and Box Office: Located at the auditorium entrance for convenience.

Balcony Access: Stairs provide access from the front of the Box Office.

Walkways: Lead from the 2,500-seat and 1,500-seat auditoriums to the 500-seat auditorium, with direct exit routes from the 500-seat auditorium to the outdoor space.

7.4. Audience Flow and Safety Measures

The design ensures smooth and safe movement of the audience through the Theater. Key safety measures include:

Clear Signage: Directional signs for easy navigation.

Emergency Exits: Strategically placed and well-marked exits.

Accessibility: Ramps and elevators for disabled access.

7.5. Briefing about the New Theater

The new Multi-Purpose Theater includes two main auditoriums with fan-shaped stages arranged back-to-back to ensure minimal noise interaction between auditoriums. Separate pathways for staff and performers are provided for easy movement.

Auditorium Details:

Main Auditorium 1:	Fan-shaped stage, 2,500 seats.
Main Auditorium 2:	Fan-shaped stage, 1,500 seats.
Secondary Auditorium:	Proscenium stage, 500 seats.

7.6. Construction System to Construct the Designed Theater

The primary construction system uses load-bearing walls with large steel structures for the auditorium zone. Steel truss frames will be used for the balcony level and fly towers if necessary. Public, performer, and VIP areas will use load-bearing wall systems and reinforced concrete (R.C) structures.

Construction Features:

- Load-Bearing Walls: Ensure structural stability.
- Steel Structures: Provide support for large spans in the auditorium.
- Steel Truss Frames: Used for balconies and fly towers.
- Reinforced Concrete Structures: Used in public, performer, and VIP areas.

7.7. Acoustical Design of the New Theater

The acoustical design focuses on achieving optimal sound quality and clarity. Key elements include:

Acoustic Design Elements:

- Shape and Position: Selecting the shape and position of the room to provide equivalent sound distribution.
- Sound Absorbing Material: Choosing the right materials and optimal face area.
- Consistent Sound Control: Setting sound-absorbing materials consistently.
- Noise Isolation: Using appropriate methods to keep unwanted noises out.

Reverberation Time:

Optimal Time: Set to about 1.7 seconds to reveal the essence of Myanmar's Pa Ma Song.

Material Selection:

Carpets and Upholstery: High sound absorption rates.

Sound-Absorbing Walls and Ceilings: Enhance acoustic performance.

7.8. Air Conditioning Solution

Air conditioning will be used in the auditorium, dressing rooms, and lounges. A central type and downward air supply system will be implemented. The air conditioning unit is calculated based on the amount of air needed per person. Roughly one horsepower compressor will be required for the necessary air volume. Installation will be done in consultation with relevant experts.

Air Conditioning Features:

Central System: Provides uniform cooling.

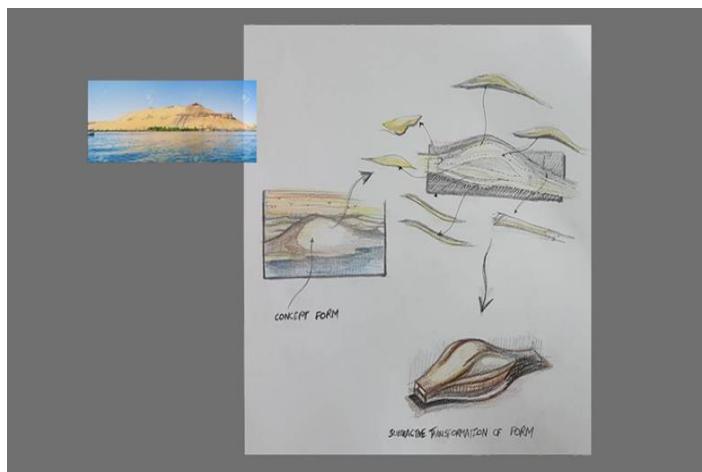
Downward Air Supply: Ensures effective air distribution.

Expert Consultation: Ensures optimal design and installation.

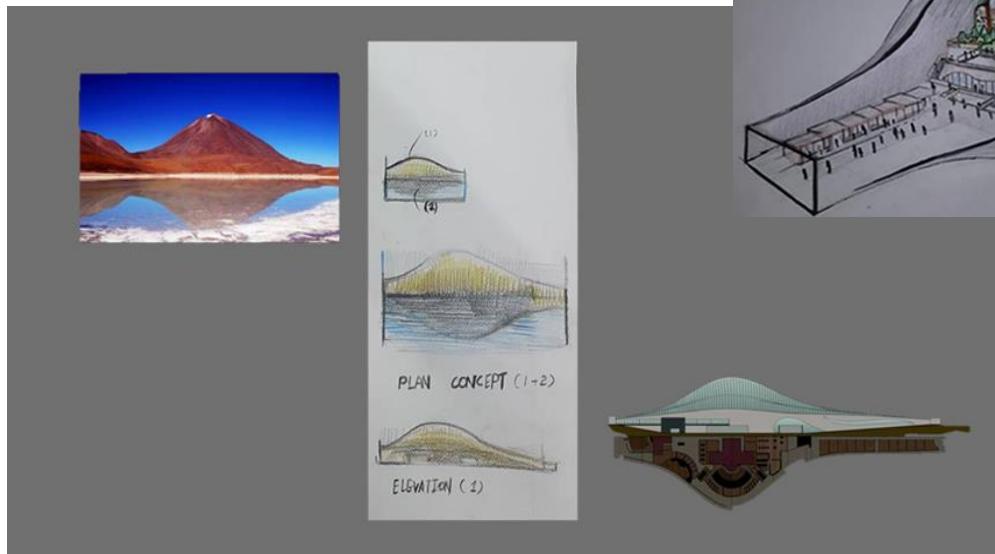
Chapter 8

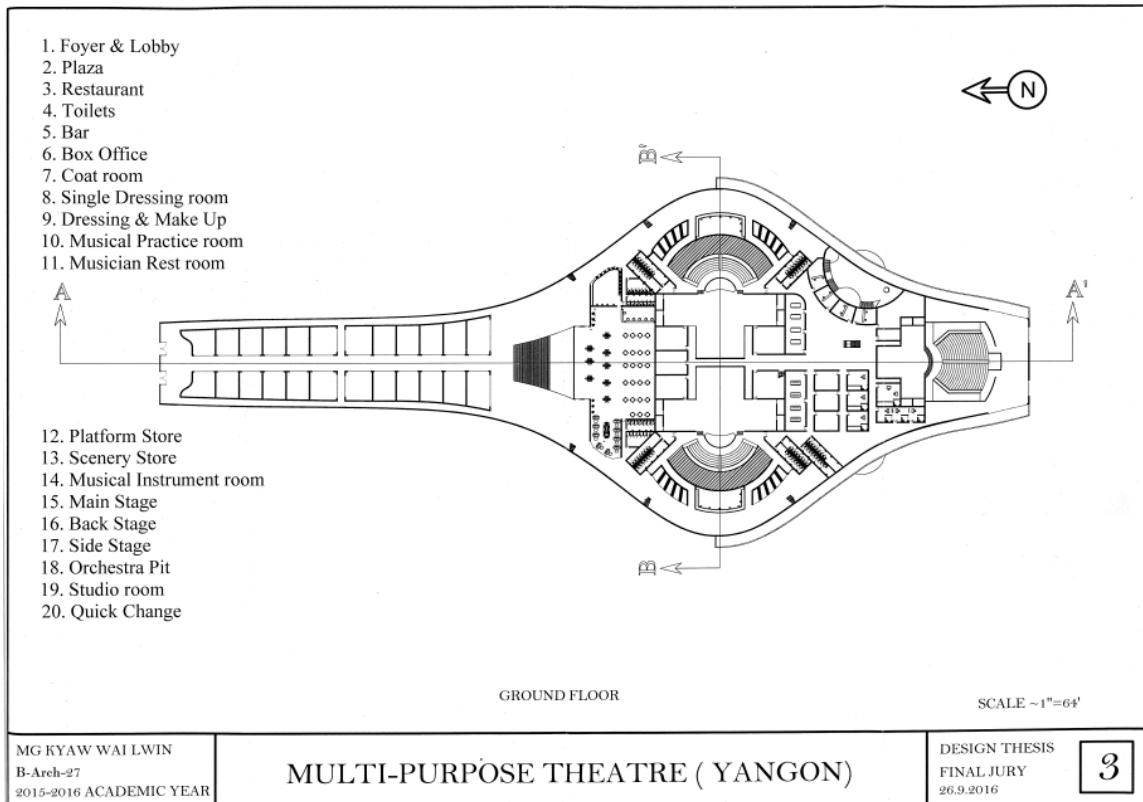
Design Drawing Submission

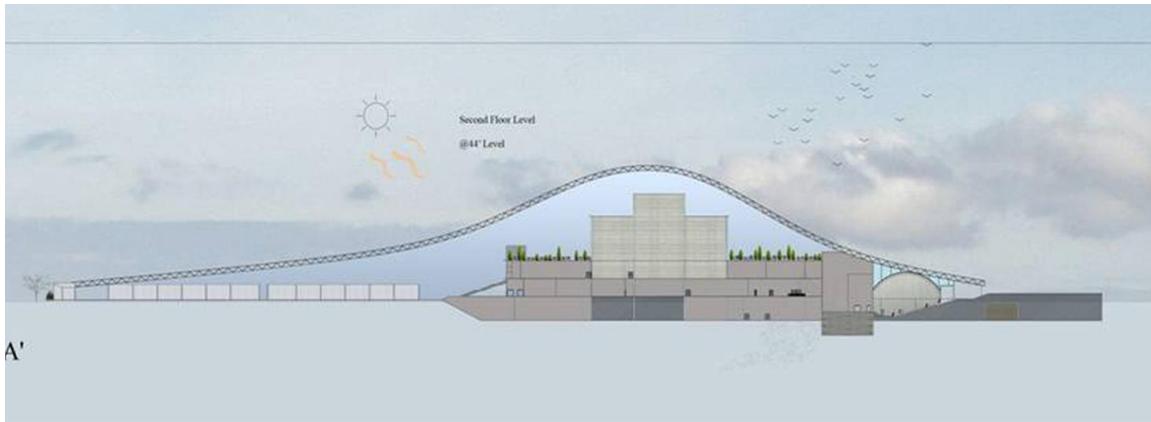
8.1. Design Concept



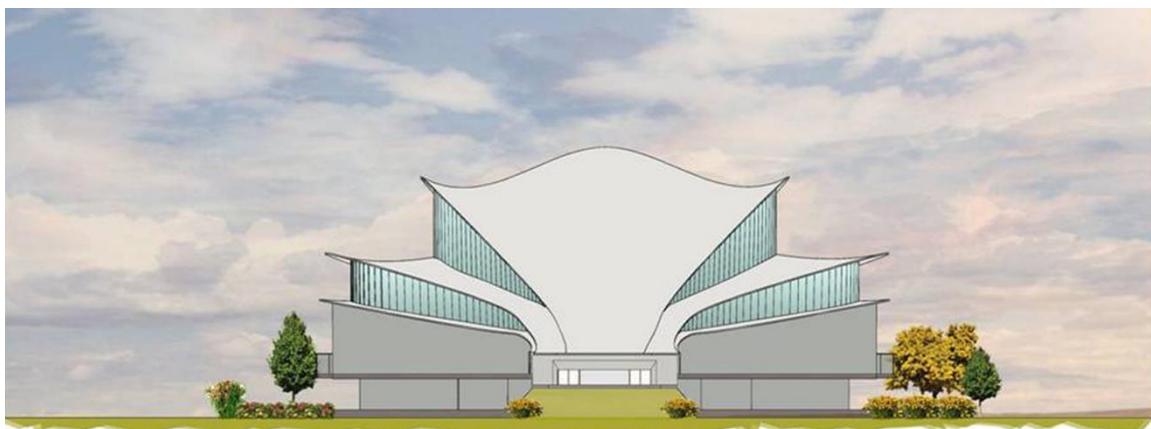
Nestled along the picturesque Bago riverbank, my Multi-purpose theatre design is inspired by the serene beauty of the sandy shores. The architectural masterpiece features a state-of-the-art shopping mall, seamlessly integrated with three expansive walkways that invite visitors to explore and indulge. Outside the main structure, a stunning podium offers breathtaking views of the river, creating a perfect vantage point for relaxation and contemplation. Designed with a holistic approach, the relaxation zones provide a harmonious blend of comfort and nature, making this venue a perfect retreat for leisure and cultural activities.



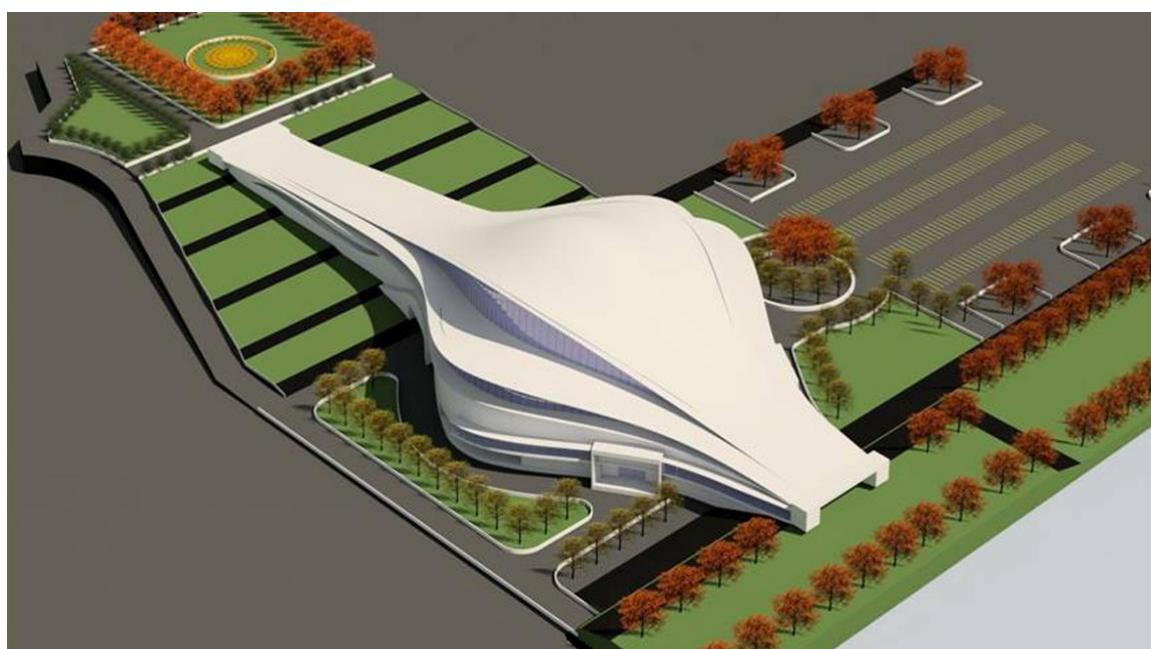




SECTIONAL VIEW



ELEVATION VIEW



PERSPECTIVE VIEW

Enrollment Pledge

Date 2024/May/21
YYYY/ MM/ DD

Dean of Graduate School of Design

Kyushu University

I hereby assure that I will enroll in the Master's Program of Graduate School of Design at Kyushu University (April 2025 Admission) if I am admitted through Admission by Personal Merits of the year 2025.

Signature KYAW WAI LWIN

Full Name KYAW WAI LWIN

Family Name/ First Name/ Middle Name in Block Letters

(Appendix 8)

Educational Background

Master's Program, Department of Design

Desired Course		Master of Environmental Design Course		
Name	Family Name	First Name	Middle Name (if any)	-
	LWIN	KYAWWAI		

	Year / Month	Name of School/ University (Degree/ Department)	Location (City/ Country)
Elementary School	2000/06	Enrolled in Basic Education High School Inntakaw	Myanmar
Elementary School	2005/03	Graduated from Basic Education High School Inntakaw	Myanmar
Junior High School	2005/06	Enrolled in Basic Education High School Inntakaw	Myanmar
Junior High School	2006/03	Graduated from Basic Education High School Inntakaw	Myanmar
High School	2009/06	Enrolled in Basic Education High School Inntakaw	Myanmar
High School	2011/03	Graduated from Basic Education High School Inntakaw	Myanmar
University (Undergraduate Level)	2011/12	Enrolled in Technological University Hmawbi Department: Architecture	Myanmar
University (Undergraduate Level)	2016/11	Graduated / Expected to graduate from Technological University Hmawbi Department: Architecture	Myanmar
Total period of education	The total period of education from elementary school to last institution	16 years	6 months

Mailing Labels

Each document will be delivered, so please fill out the form accurately to ensure that the mail reaches the applicant.

For notification of acceptance

Postal Code: 003-0837

Address: 北海道札幌市白石区北郷 7 条 3 丁目 10 番 9-207 号

Name: Mr. / Ms. / Mrs.

Mr. KYAW WAI LWIN

For April 2025 Admission by Personal Merits

For sending documents for enrollment procedures

Postal Code: 003-0837

Address: 北海道札幌市白石区北郷 7 条 3 丁目 10 番 9-207 号

Name: Mr. / Ms. / Mrs.

Mr. KYAW WAI LWIN

For April 2025 Admission by Personal Merits



住居地記載欄		
届出年月日	住居地	記載者印
資格外活動許可欄		在留期間更新等許可申請欄

(Appendix 10)

Examinee Number	*
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**2025 Master's Program, Graduate School of Design, Kyushu University
Application Form for Preliminary Screening of Application Qualifications**

Desired Course	Master of Environmental Design Course		
Full Name	Family Name	First Name	Middle Name (if any)
	LWIN	KYAWWAI	-
Current Status Name of current university or employer	北海道	Date of Birth YYYY/MM/DD (Age)	1994/02/19 (30)
Current Address	北海道札幌市白石区北郷 7 条 3 丁目 10 番 9-207 号		

Academic History

Category	Study Period YYYY/MM - YYYY/MM	Name of School/ University (Degree/ Department)	Location (City/ Country)
Elementary and Junior High School	2000/06 – 2009/03	Basic Education High School Inntakaw	Myanmar
High School	2009/06 – 2011/03	Basic Education High School Inntakaw	Myanmar
University (Undergraduate Level)	2011/12 - 2016/11	Technological University Hmawbi	Myanmar
University (Graduate Level, if any)			

Work Experience

Period of Attendance YYYY/MM - YYYY/MM	Name of Organization/ Job Title, etc.
2016/12 – 2021/06	Myanmar Architectural Firms (As Assistant Architect/ Architect) (Myanmar)
2021/07 – 2022/07	Fujita Corporation (As Construction Management Engineer) (Myanmar)
2022/08 - Current	Kajima Corporation (As Construction Management Engineer) (Japan)

Academic and Social Achievements

Date	Achievements/ Activities
4/Mar/2017	Thesis Design Award (2015-2016) Association of Myanmar Architects

Notes: please also submit the academic papers or works relevant to academic and social achievements listed above, if any.