



d+a®

design and architecture

ISSUE 131, 2024

REST, REFLECT, REDISCOVER  
M PAVILION 10 BY TADAO ANDO

bringing the outdoors in  
BAAN SAIMAI, BANGKOK

HONOURING LANNA HERITAGE  
INTERCONTINENTAL CHIANG MAI THE MAE PING



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design and architecture

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d+a is published by Media Group Pte Ltd  
www.media-group.com.sg  
20 Bedok South Road Singapore 469277  
T +65 6445 3313 F +65 6445 3373

Printing by KHL Printing Co. Pte Ltd  
www.khlprint.com.sg  
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## Blurring the boundaries of conventional living



Malaysia, *Borderless House*

Welcome to d+a's first edition of the year. As we step into 2024, we embark on a design journey that embraces the lush world of tropical architecture for residences. This is where the lines between indoor and outdoor spaces blur, and nature becomes an integral part of our living environments. A cool, airy home is after all, a welcome respite for those living in bustling urban areas.

We feature several contemporary residential projects in Bangkok, Kuala Lumpur and Singapore whose designs integrate verdant green pockets and trees. Thanks to the open spaces and natural ventilation, these places provide comfortable living in our warm weather.

For instance, in Singapore, *The Triptych*, designed by K2LD Architects, is a multigenerational home with three wings, connected by a central courtyard that's envisioned as a tranquil oasis. The *Borderless House* in KL uses classical Chinese garden design principles to define privacy and space for the owner's family, while creating interconnectivity with each other and nature. In Bangkok, *Baan Saimai* is a residential project set against a lush lawn. Boundaries between interiors and exteriors dissolve, inviting the greenery, sunlight, and gentle breezes to become essential elements of daily living. Over in Hong Kong, a coastal home blessed with scenic

views welcomes nature indoors and takes advantage of the seaside setting.

This issue, we also visit *MPavilion 10* in Melbourne, a unique structure conceived by Tadao Ando, Pritzker Prize winner and one of the world's leading architects. The architectural masterpiece reflects Ando's signature use of striking geometric interventions in nature and his precise use of concrete.

Finally, when designing the new *Intercontinental Chiang Mai The Mae Ping*, the Bangkok-based PIA team ensures that the hotel's contemporary interiors celebrate craftsmanship in all its forms as well as pay homage to Northern Thailand's Lanna heritage. The designers weave local narratives into modern aesthetics to bridge Chiang Mai's heritage with the present and the future.

As you read these stories and navigate the pages of this magazine, here's to a year filled with creativity and innovation.

Happy Reading!

**amy van**  
editor



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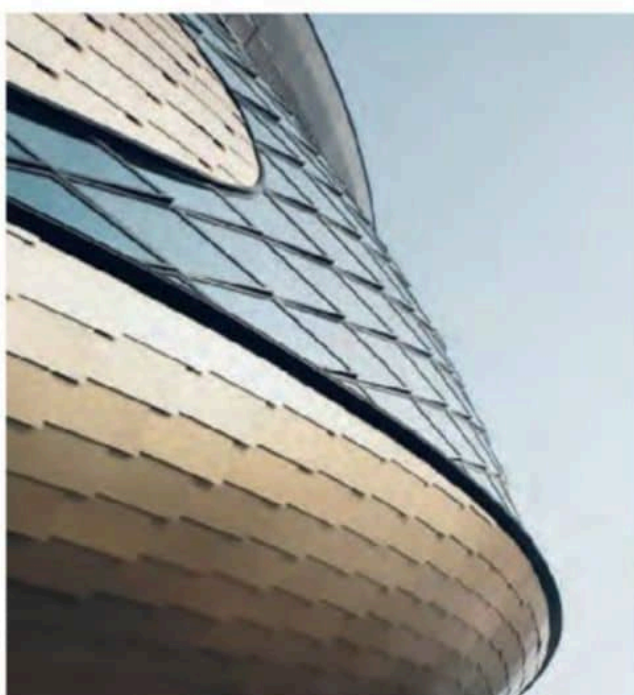
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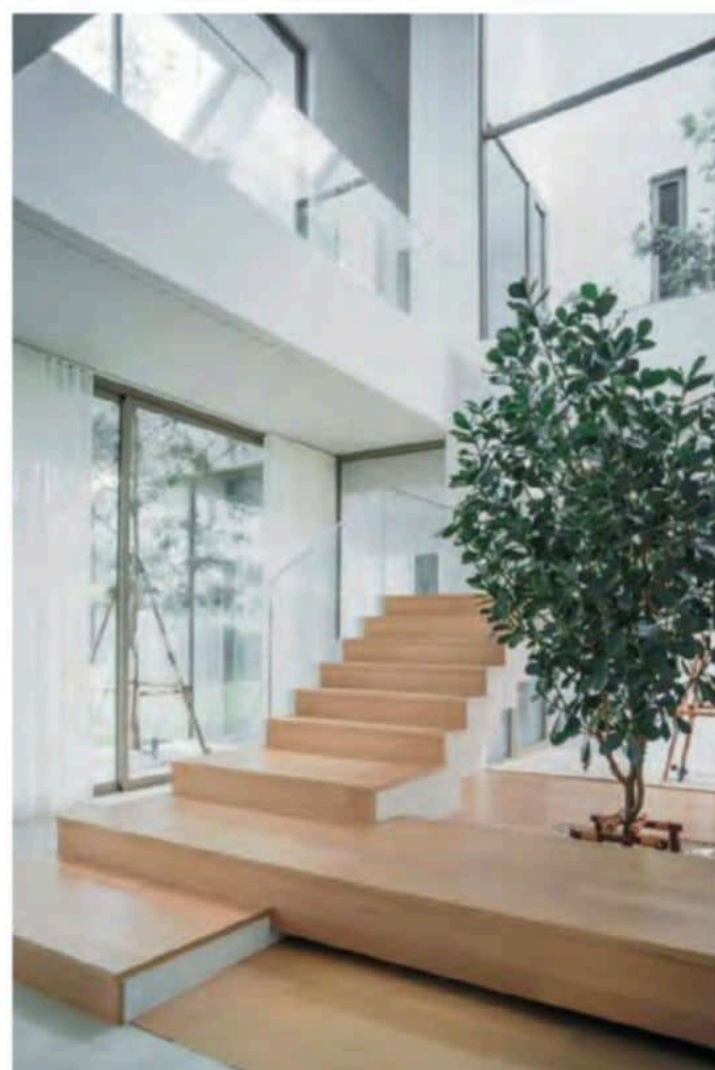
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Jay Osgerby, co-founder of Barber Osgerby, shares how AXOR One Collection is set to change the future of bathroom design.



**on the cover**



**Baan Saimai**

Anonym (pg.32).





# going full circle

Sustainable solutions and circular designs for a better tomorrow.

Text by Eris Choo

As the world grapples with the urgent need for sustainable practices, these innovative design and architectural solutions address functional needs whilst also embracing circularity, the reuse of materials, and minimising waste.

## turning waste into creative play

Designed by Kauppi & Kauppi for TreCe, KLOSS's modular recycling furniture system proves that waste sorting units can be just as intriguing and characterful as any other furniture in a space.

Inspired by children's building blocks, the system includes three 62-68L modules made from durable recycled steel and recycled ABS plastic, with different silhouettes and visual properties that can be combined in various creative formations. A slew of modules and configurations, colours, tops, lids, and accessories give the recycling units its final shape and expression.

This playful modularity allows designers and

architects to explore myriad possibilities, whether they want it to be close, accessible, practical, or adjustable to suit the changing needs of users of the space.

For example, the system can be repeated in long straight rows, placed against walls, angled to fill inner corners, or grouped in freestanding recycling islands. It can also be elevated on adjustable legs or on wheels and equipped with a range of open tops and soft-closing lids.

The steel body is made in parts that are joined together by the click method and are detachable for renovation. Each KLOSS unit also comes with an integrated bag holder and can be further complemented with a separate inner container which prevents leakage and can help reduce the use of bags.

As a circular product, models can be disassembled and replaced, repaired, refurbished, and recycled. While the system is obvious in its purpose and function, it also sends a powerful message that reflects the times: about the importance of sustainable and adaptable furniture in contributing to a brighter future.





## sound acoustic solutions

From offices and schools to homes and public spaces, effective acoustic solutions, such as ceiling and wall panel acoustic absorbers, are essential for creating environments that support productivity, learning, and well-being. Well-designed solutions are not just functional, but either blend seamlessly into an environment or add accent features that contribute to the space's visual harmony.

Enter ARCHISONIC® Cotton—an award-winning acoustic absorber by Lucerne-based acoustics solutions provider Impact Acoustic.

On top of being able to absorb up to 60% of sound, which makes it ideal for a wide variety of applications, the absorber also comes in 24 beautiful colours made using natural earth pigments, adding a charming aesthetic to any room.

One of the features that distinguishes ARCHISONIC® Cotton is its commitment to circularity, which prioritises sustainability by minimising waste and promoting the continuous reuse, recycling, and regeneration of materials throughout the product's lifecycle.

Handmade in Italy and combined with Swiss engineering, the product's patent-pending material comprises cellulose derived from cotton lint, a by-product of the cotton industry that is otherwise discarded.

It is also designed to be circular as the material is 100% reusable and can be returned to the production process at the end of their life cycle. It then gets a new lease of life by simply reshaping and adding water, without degrading the quality of the materials.





## mood board



# karuizawa's architectural gems

When designing Shishi-Iwa House No.3, Ryue Nishizawa, co-founder of SANAA, employs traditional Japanese architecture to create a meditative timber retreat.

Photography by Kenichi Suzuki

In 2023, Shishi-Iwa House launched SSH No.03, the latest project in its collection of intimately crafted architectural masterpieces situated in Karuizawa, a picturesque destination just an hour by train from Tokyo.

SSH No.03 is designed by Pritzker Prize laureate and co-founder of SANAA Ryue Nishizawa. This one-of-a-kind retreat pays homage to century-old traditional Japanese residential architecture. It consists of 10 pavilions interconnected by a series of engawa (covered walkways) and tranquil Japanese garden courtyards. There are only 10 guest rooms and one cabin villa offering Western-style superior rooms and tatami suites. Nishizawa used Hinoki cypress wood from Gifu Prefecture for the structure, interiors and fixed furnishings.

Inspired by spacial transparency as well as 'Ma', the Japanese concept of negative space, the Tokyo-based architect created empty areas through minimal furnishings and embellishments. A calming bathhouse and tea house also serve to complement the 'Ma' experience envisioned by Nishizawa.

Natural light streams through the room windows which overlook the internal Japanese gardens and surrounding forest. The lush landscape with hundreds of cherry, maple and evergreen trees afford an ever-changing display of colourful foliage throughout the seasons.

This unique project follows SSH No.01 and SSH No.02, designed by another Pritzker Prize laureate Shigeru Ban. They were opened in 2018 and in 2022, respectively. All three houses are positioned within minutes on foot from the other, and guests share all common facilities like the main restaurant and lounge. These impressive houses which collectively form Shishi-Iwa House Karuizawa present a chance for guests to appreciate the different architecture styles by these master architects.







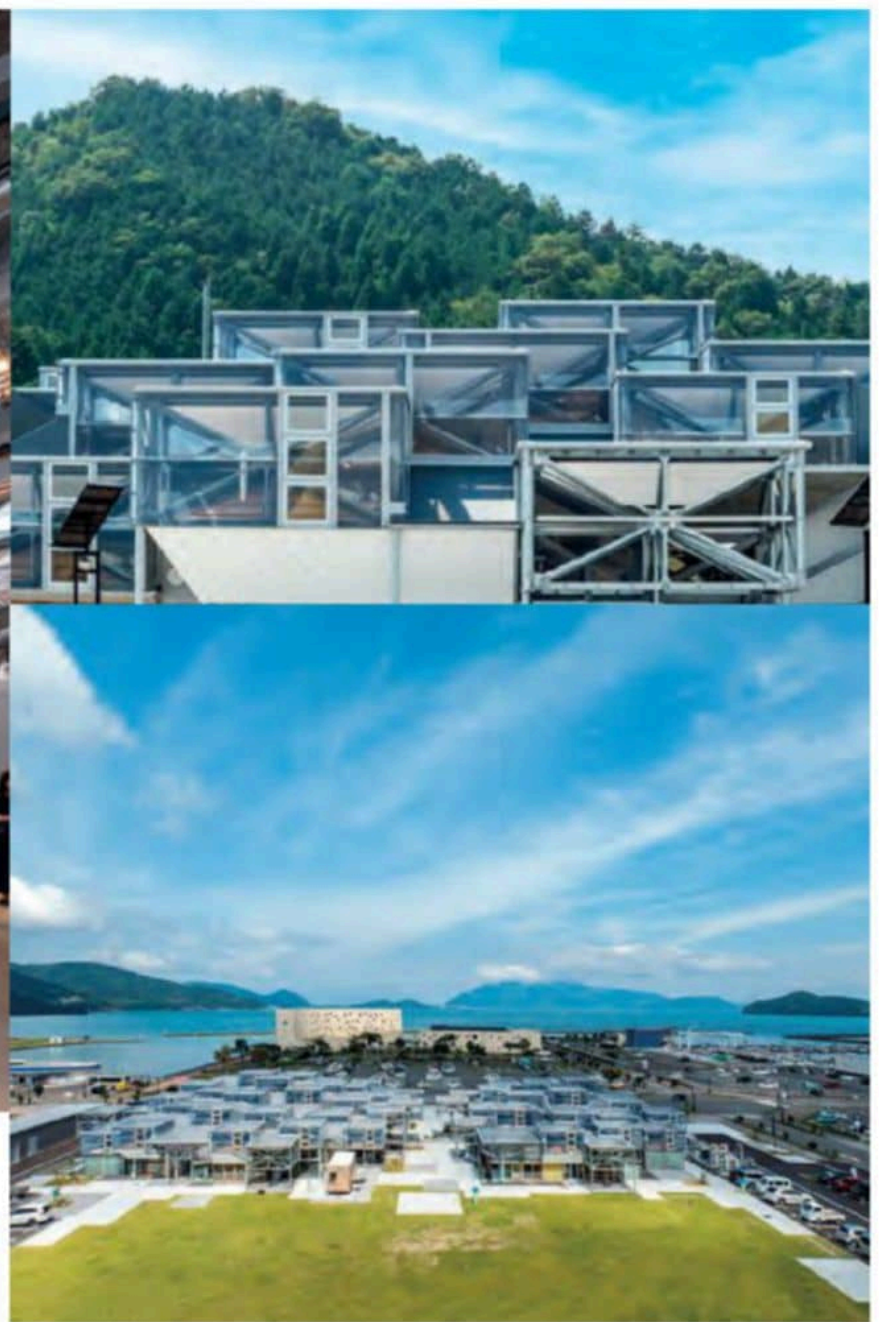
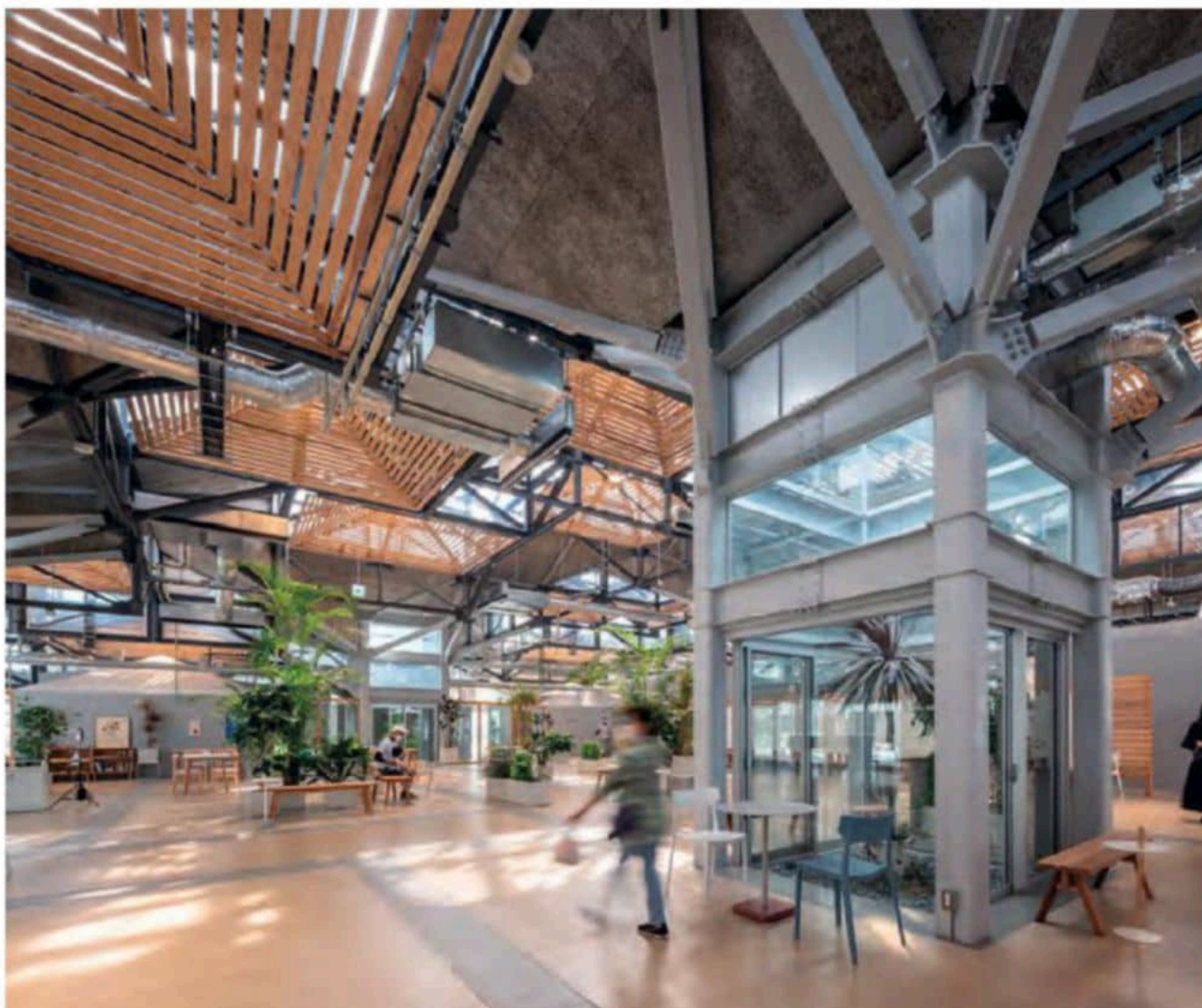


# harnessing nature's power

Osamu Morishita's award-winning See Sea Park in Japan is more than a place where people can gather, spend time, and do business.

Text by Eris Choo

Photography by Tomoki Hahakura



Located in Ohi-town in Fukui prefecture, the project (completed in 2022) stands out for its harmonious integration of architecture with nature, achieved through innovative design choices including solar energy absorption and thermal releasing units, as well as an open environment that unfolds on the ground horizontally, like clouds.

Comprising 72 cube-shaped units and 15 supporting tree pillars, each unit sports a ring-shaped core at its centre, complemented by diagonal members that radiate from the core. This distinctive design draws inspiration from rural private houses in Japan that are interconnected to form a 'village', creating unique and attractive spaces that still feel familiar.

Buildings absorb and store solar energy and occasionally release heat, with 'units' composed of air masses covered with transparent fluoropolymer film (ETFE) that acts like a down jacket to exchange energy with the exterior and stabilise the internal environment.

Units are combined and clustered to create an arch-like truss structure, which gives it a 'floating'

appearance and infuses spaces below with a sense of vitality and freedom. Sunlight shines through a structural prism composed of cedar louvres, filling the interiors with warm light.

Rather than using conventional energy-saving solutions with high insulation and airtight walls, the architecture adopts an open, gentle environment in line with the principles of Baubiology. Insulation is placed only on the vertical edges of the earthen floor, which helps to directly transmit energy from the earth.

Meanwhile in the atrium, energy is collected from a well drilled 100m underground, then transferred to rainwater storage through heat exchange and used for floor heating and cooling. Come night, units undergo a stunning transformation into a twinkling sea of lights that can be seen from across the sea. At the WAF2023, the project won the award for Best Use of Natural Light.



# surface

Wabi-Sabi by Decoratori Bassanesi



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# revitalising communities through eco-tourism

How can design contribute to environmental conservation and create sustainable communities? This is a question explored by Chat Architects, an architectural firm based in Chonburi province in Thailand.

Text by Eris Choo



Chat Architects' latest project – the Angsila Oyster Scaffolding Pavilion – addresses socio-economic and environmental challenges faced by Thailand's Angsila community, a small fishing town which has struggled for decades to sustain their way of life due to pollution of its rivers and canals from nearby factories and suburbs.

Located in Chonburi Province, this project combines ecotourism with sustainable architecture. The pavilion draws inspiration from traditional bamboo scaffolding used in oyster cultivation, with spaces where groups of visitors can handpick oysters directly from the ocean below. The seafood is then prepared fresh to eat, offering visitors a sea-to-table dining experience.

This unique setup allows Angsila fishermen to share their history and oyster cultivation heritage in a new and interactive way. It also helps them to campaign for the protection of Angsila Bay's delicate coastal ecology. When not used as a tasting pavilion for visitors, the covered platforms double as recreational fishing piers for the community, where they can catch local fish in the clean, shellfish-filtered waters surrounding the oyster and mussel bundles below.

In line with its purpose, the pavilion design uses every day, inexpensive and sustainable materials, as well as local labour and construction techniques. Fishermen drive bamboo columns into the ocean floor without the use of power tools, which they then tie up using rejected car seatbelts. The light-filtering agricultural tarp, commonly used in nearby nurseries, provides shade from the sun whilst allowing passage of ocean breezes.





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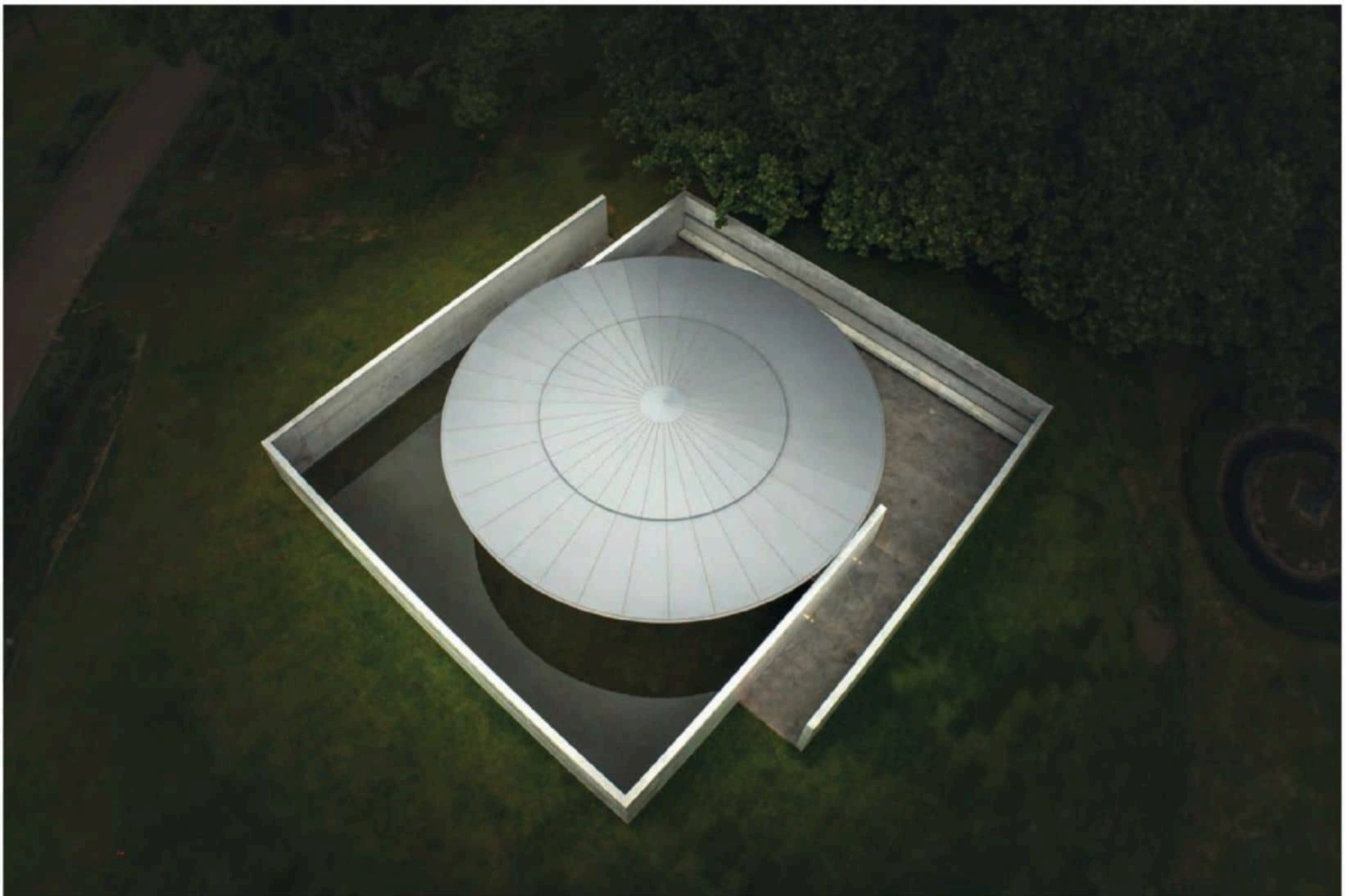


# geometric perfection

Designed by Pritzker Prize winner Tadao Ando, MPavilion 10 in Melbourne is a concrete sanctuary comprising two offset squares and a circular top.

Text by Sasha Gonzales

Photography by John Gollings, Rory Gardiner and Michael Pham, courtesy of MPavilion



*MPavilion 10 is a play on shape, space and light. City views can be seen from the interior of the pavilion.*

Nestled in Melbourne's tranquil Queen Victoria Gardens and surrounded by heritage-listed trees, a concrete structure stands out with its grey façade, sizeable canopy and a design reminiscent of a traditional Japanese walled garden.

This is MPavilion 10, conceived by Pritzker Prize winner and one of the world's leading architects, Tadao Ando. The structure reflects Ando's signature use of striking geometric interventions in nature and his precise, assured use of concrete.

## **mpavilion: a “cultural laboratory”**

With its cutting-edge design, inspiring galleries and dynamic festivals and community events, it is no

surprise that Melbourne is often referred to as the arts and cultural capital of Australia.

MPavilion, the country's foremost architecture commission and an important annual design festival, further reinforces the city's standing as a major centre of design creativity and expertise. An ongoing initiative by the Naomi Milgrom Foundation, MPavilion serves as a cultural laboratory. Members of the public can come together to experience, engage, and share, over a five-month-long festival of free public programmes featuring talks and lectures, music and dance performances and other design-focused events. The initiative, which takes place during the Australian summer, is supported by the City of



institutional



MPavilion 10 is surrounded by heritage-listed trees.

Melbourne and the Victorian State Government through Creative Victoria.

MPavilion is in its 10th year. Over the decade, it has welcomed more than 1.25 million visitors, and hosted about 3,500 free events generated in collaboration with 4,000 individuals and organisations. It has also received 69 national and international design awards.

At the end of each MPavilion season, the Foundation gifts the pavilion to the people of the state of Victoria and relocates it to a new, permanent, public home. MPavilion will remain open to the public until 28 March 2024.

Previous MPavilion design commissions were awarded to Sean Godsell of Sean Godsell Architects, Australia (MPavilion 1 in 2014), Bijoy Jain of Studio Mumbai, India (MPavilion 3 in 2016), Carme Pinós of Estudio Carme Pinos, Spain (MPavilion 5 in 2018), and Rachaporn Choochuey of All(Zone), Thailand (MPavilion 9 in 2022).

where the sky, water and people become one

Born in 1941 in Osaka, Japan, Ando established Tadao Ando Architect & Associates in 1969. The Church of the

Light (1989; Osaka, Japan), Pulitzer Arts Foundation (2001; St. Louis, USA), Chichu Art Museum (2004; Naoshima, Japan) and The Bourse de Commerce – Pinault Collection (2020; Paris, France) are among his most notable works.

MPavilion 10 is the self-taught architect’s first project in Australia. The structure features a large canopy, a 14.4m aluminium-clad disc resting on a central concrete column. Two offset squares create two entrances that lead to the centre of the pavilion. Walls of varying lengths partially enclose the space.

A horizontal opening, measuring 19,400mm by 225mm and running the length of the north and south walls, frames views of Melbourne and the parklands, connecting the city and lush greenery of the Gardens to the pavilion’s interior. The geometric forms and symmetry are reinforced by an internal arrangement that is half paved and half reflecting pool which mirrors the pavilion canopy, sky, city, and surrounding nature. At night, the city lights reflect off the water, illuminating the pool.

The walls of the pavilion are reinforced self-supporting concrete. They were built, released and left to settle, resulting in sharp, clean lines that are an Ando



tadao ando  
Tadao Ando Architect & Associates

- project name  
MPavilion 10
- location  
Melbourne, Australia
- building area  
approx. 376 sqm
- gross floor area  
376 sqm
- year of completion  
2023
- architect/design firm  
Tadao Ando Architect & Associates, Osaka, Japan
- lead architect/designer  
Tadao Ando, Tadao Ando Architect & Associates, Osaka, Japan
- executive architect  
Sean Godsell, Sean Godsell Architects, Melbourne
- developer  
Commissioner: Naomi Milgrom Foundation  
Structural Engineer: AECOM (Melbourne Office)  
Electrical, Fire, Hydraulic Engineer: AECOM (Melbourne Office)  
Builder: Kane Constructions Pty Ltd  
Consultant Building Surveyor: Gardner Group, Melbourne





The walls of the pavilion are reinforced self-supporting concrete. **(Below)** The reflecting pool mirrors the canopy, sky, city, and surrounding nature.





## institutional



**Naomi Milgrom**

Naomi Milgrom  
Foundation



**Sean Godsell**

Sean Godsell Architects

signature. As concrete is a tricky material to work with, this effect was not easy to achieve. In addition to concrete and aluminium, the pavilion was constructed from steel and bluestone.

“Tadao Ando’s architecture is remarkable because it radically affects the way we perceive the world around us,” says Naomi Milgrom AC, Melbourne business leader, philanthropist and arts patron, and commissioner of MPavilion.

Godsell, principal of Sean Godsell Architects, was appointed the executive architect in Australia for the project, making the construction of MPavilion 10 a collaboration between Japanese and Australian architects, engineers and builders.

Godsell says that Ando is an architect for whom he has enormous respect and “the only architect on the planet” with whom he considered working in a supporting role. “Both Tadao and I share a resounding reverence for nature, embrace individuality and detail in our work, and believe that architecture should serve the community and touch people’s hearts.” He continues, “Tadao sets a high standard for himself and his projects, and he can build anywhere despite the cultural and language barriers.”

Of MPavilion 10, Godsell says that Ando’s design “beckons you in, seduces you and holds you”.

### a play on shape, space and light

MPavilion 10 embodies Ando’s own architectural theories and creates a public space that gives people a refreshing new perception of architecture along with connections to the natural environment.

“The consistent factor in all of my work is my interest in light. I am interested in the way light creates transitions and moments in architecture,” Ando explains.

“For MPavilion, the spatial sequence of circles and squares creates spatial sequences of light and dark. These change throughout the day and the seasons as the sun moves through the sky. The surfaces that the light touches also change – walls reveal arresting patterns of shadows, while the water from the reflecting pool may cast dappled patterns on a previously plain surface,” he says.

Ando adds that his design began with a desire to deliver a sense of eternity within the Gardens: “Eternal, not in material or structure, but in the memory of a landscape that will continue to live in people’s hearts. To reflect the lively nature of the site, like a blank canvas, I imagined an architecture of emptiness.” Pure geometry outlines the composition of this design, he continues.

“Ancient Egyptians used fundamental geometry to create ordered spaces and structures in the





A horizontal opening runs the length of the north and south walls.  
**(Below)** Two offset squares create two entrances that lead to the centre of the pavilion.





institutional

*Ando's design "beckons you in, seduces you and holds you".*





natural world. Geometry formed the foundation of philosophical study in ancient Greece. It is the expression of human reason and the pursuit of ethereal space. With the circle and square, emptiness is given form. The emptiness, in its silence, lets the light and wind enter and breathe life into the space. The emptiness provokes a chance encounter between individuals and engenders dialogues. The emptiness resonates with the environment, becomes one with the garden, and blossoms into a microcosmos of infinite creativity,” he relates.

In designing MPavilion 10, Ando was also inspired by the iconic Sydney Opera House. “When I first visited Australia in the 1980s and saw the Opera House, I thought, ‘This is architecture’. I realised that experiencing different cultures through architecture and wanting to create something new, even within a completely different cultural context, could be a powerful force,” he says.

While MPavilion 10 is smaller in scale, Ando points out that he wanted to design something similar, “an experience of a lifetime akin to my experience at the Opera House.”

### **connecting people**

Ando believes that architecture has the power to facilitate connections, inspire communities to realise the wonder of their natural surroundings, as well as leave people feeling better. This, he notes, is what makes a structure or building memorable. Ultimately, he hopes that MPavilion 10 unites the people who gather there. “Architecture should be more than just a business: it should touch and connect hearts,” he says.

Additionally, he wants the space to encourage dialogue about the issues affecting people today. “The circular motif of the pavilion represents harmony and the planet. Many countries are grappling with global issues like climate change, flooding and earthquakes. I thought that providing a platform at MPavilion for people to ponder how eight billion of us can coexist on this planet could be a valuable contribution.”

Milgrom echoes this sentiment, noting that, as exceptional as each and every MPavilion is, the designs have always been so much more than iconic works of architecture.

“These pavilions come to life through the collective creativity that permeates them,” she states. “They serve as vital meeting places in the cultural and community life of our city. Through collaboration and partnership, we create a type of utopia where people can gather and learn, contemplate and discover. At the heart of MPavilion is our steadfast belief in the unlimited possibility of architecture and design to find solutions to some of the most pressing issues of our day,” she adds.



**institutional**





# slipped discs

Archi-Tectonics unveils an intersecting elliptical design for Hybrid Stadium to open the 2023 Asian Games in Hangzhou.

Text by Rebecca Lo

Photography by SFAP Shanghai



**(Above)** Hybrid Stadium fronts a lake within a new ecopark sited in the developing neighbourhood of Gongshu in Hangzhou.

**(Facing page)** Juxtaposing materials of brass shingles meet a double curved glass diagrid framed in steel along the elliptical façade of the stadium.

Cities have a love-hate relationship with international sporting events. On the plus side are the prestige the spectacle brings and the tourism dollars that its iconic stadiums draw. On the minus side is the infrastructure investment necessary for an extremely brief experience. Many municipal governments simply do not want to be saddled with white architectural elephants; they are not worth the newsfeed headlines.

Nevertheless, Chinese cities feel that world class sporting events can only be good: for its development, people and international cache. Over the past few decades, both the Olympics and Asian Games have been hosted by Chinese cities. Naturally, when Hangzhou welcomed international athletes in the fall of

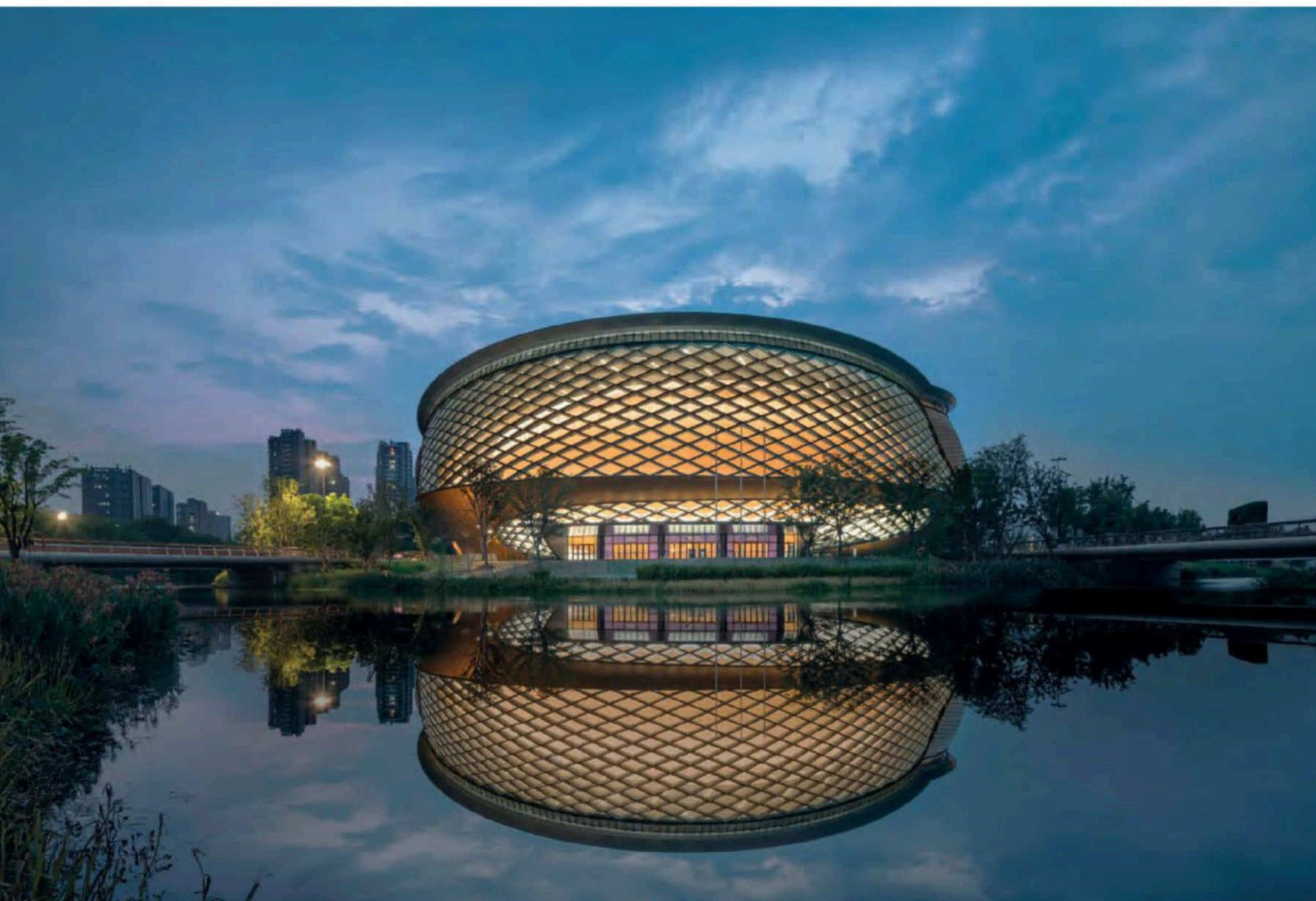
2023, it needed its own version of the Birds' Nest. To that end, New York-based Archi-Tectonics won a 2018 competition to design the landmark stadium for the 2023 Asian Games.

## green sponge

Ready to kick off the Games in September, the 35,000 sqm building is sited at the south end of a 47-hectare newly created eco park in the Gongshu district of Hangzhou. The capital of Zhejiang province has long been regarded as one of China's most beautiful cities, with an abundance of classic Chinese structures set against picturesque lakes.

Contemporary Hangzhou is known for its





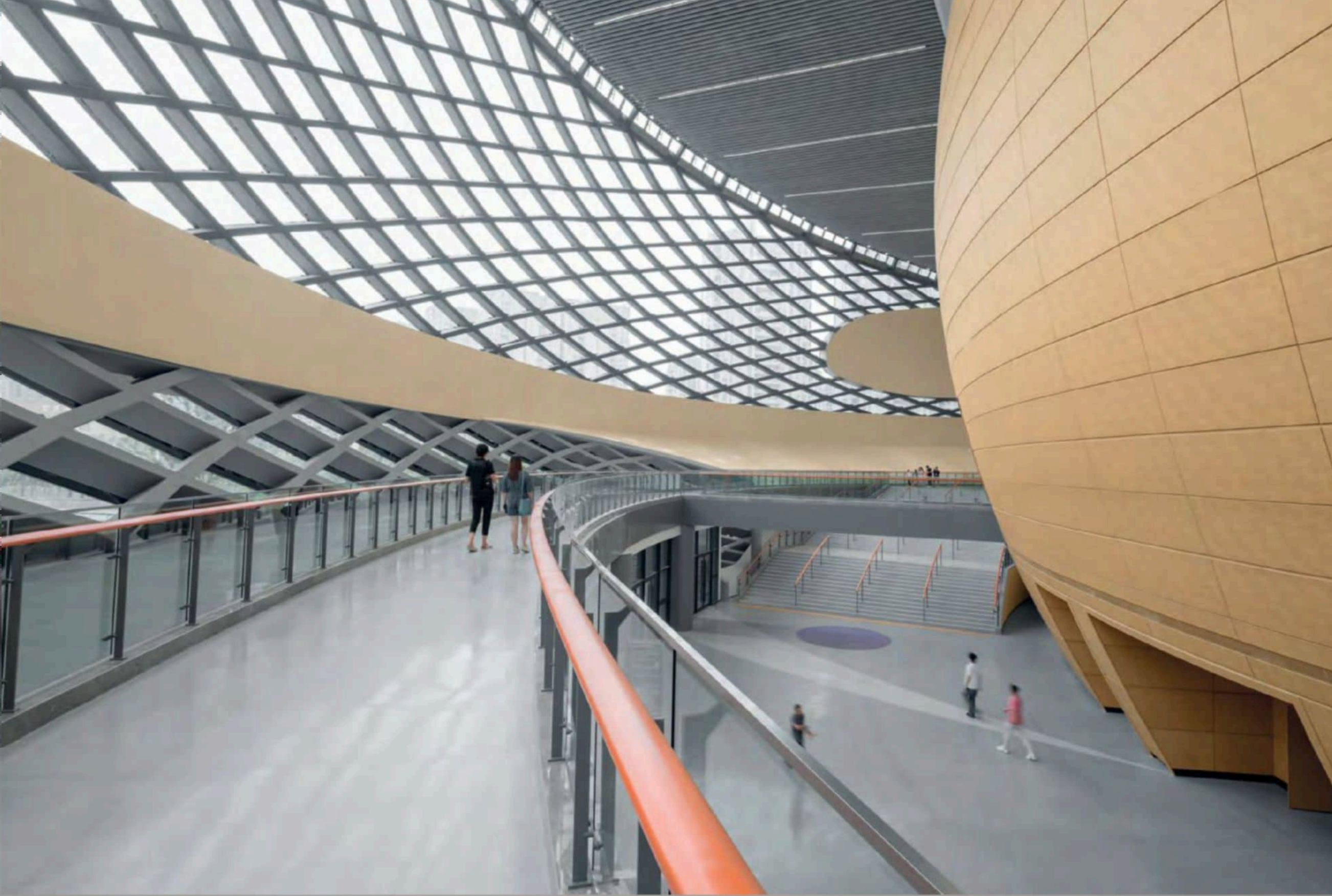
**(Above)** A night view of Hybrid Stadium flanked by footbridges linking it to two nearby metro stations.

economic and e-commerce prowess, with many company headquarters including Alibaba interspersed within a population of 13 million. To accommodate its rapid development, much of the wetlands of the city's outskirts have been replaced by skyscrapers. "The government took the opportunity of the Asian Games to create a new eco park as a green lung and exemplary implementation of the 'sponge city' concept (to retain, collect and filter rainwater for re-use in the stadium) for this fast developing neighbourhood," explains Winka Dubbeldam, founding partner of Archi-Tectonics.

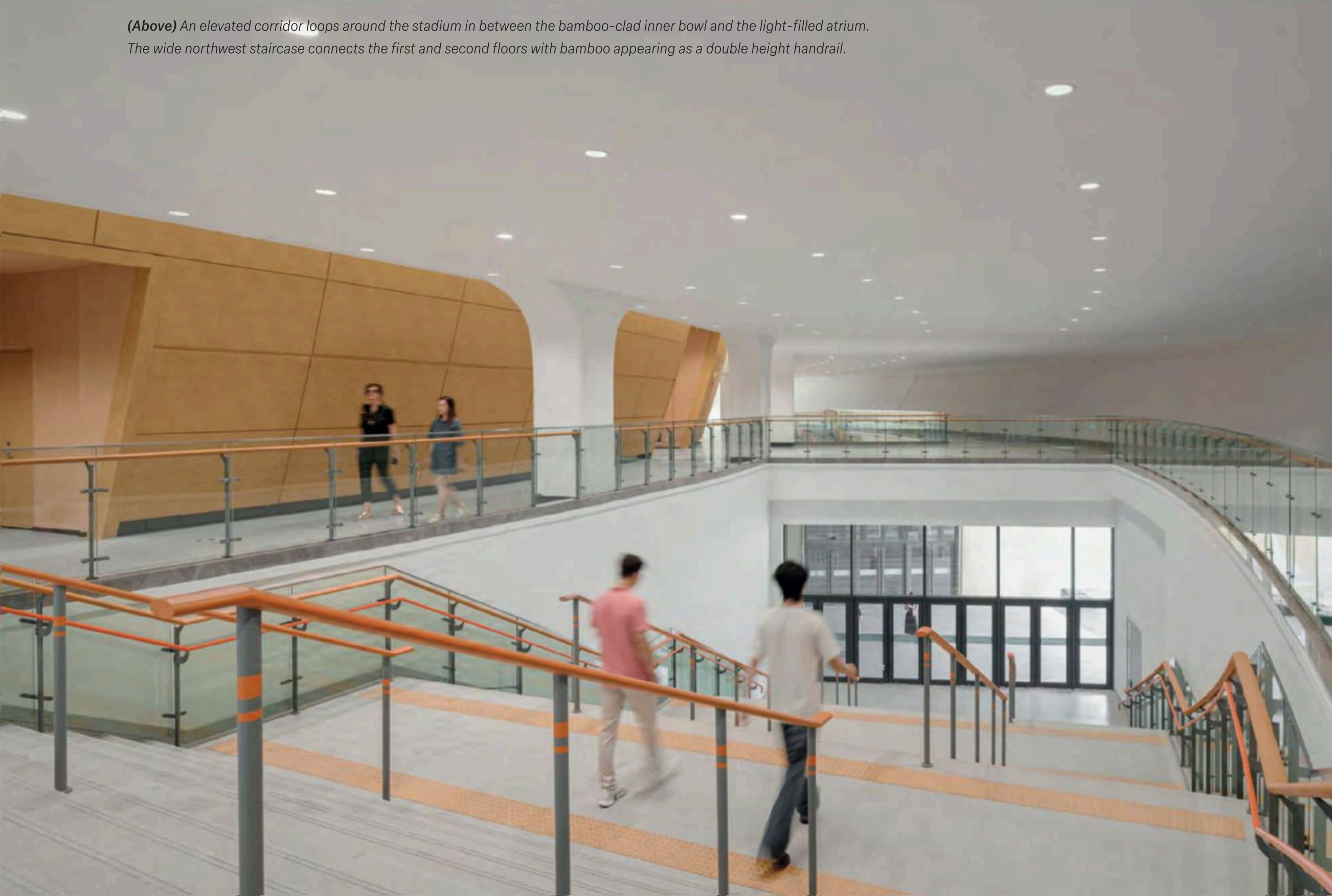
A multifunctional structure was Archi-Tectonics' mandate from the outset, to give it longevity following the Games. Alongside a central viewing platform for athletic events, the flexible stadium can suit the asymmetrical layouts preferred for concerts and events

that necessitate a stage. The stadium's usage dictated its form. "On one of my previous trips to China, I admired a mysterious artefact called the *cong*, a jade stone intersection of a square and a disc found in ancient royal graves," recalls Dubbeldam. "I liked the idea that it had both complexity and mystery – something we looked for in the hybrid." Though initially Archi-Tectonics explored the intersection of a square with a circle, the two forms eventually grew similar after much refinement. "These form iterations resulted in the intersection and offsets of two bulging discs: one that then solidified into a brass shingled volume and one that is expressed in the glass diagrid," she notes. "On the interior, the intersection creates a fluidity of movement – slippages in and out of the arena, and onto the exterior terraces overlooking the wetlands."

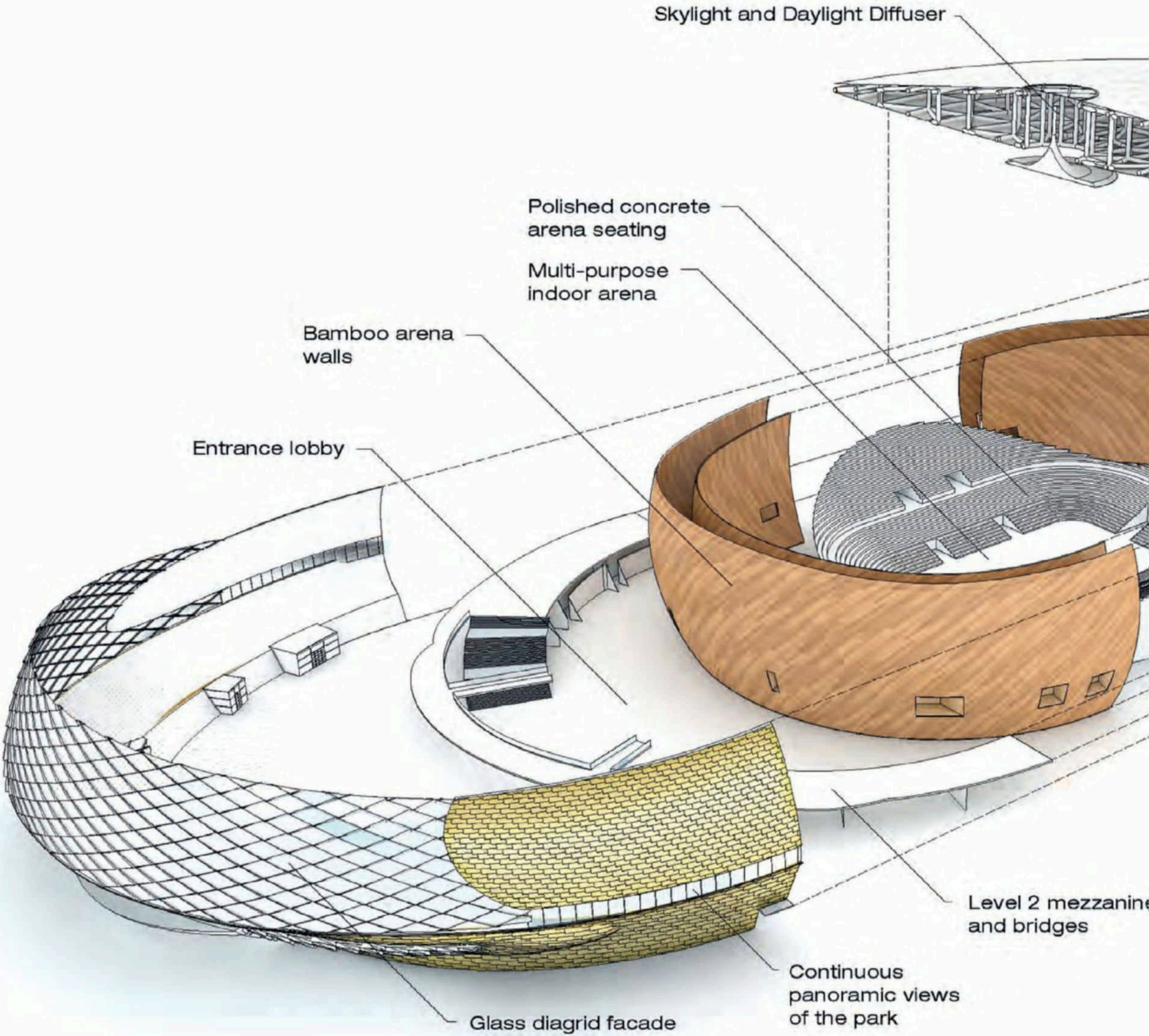




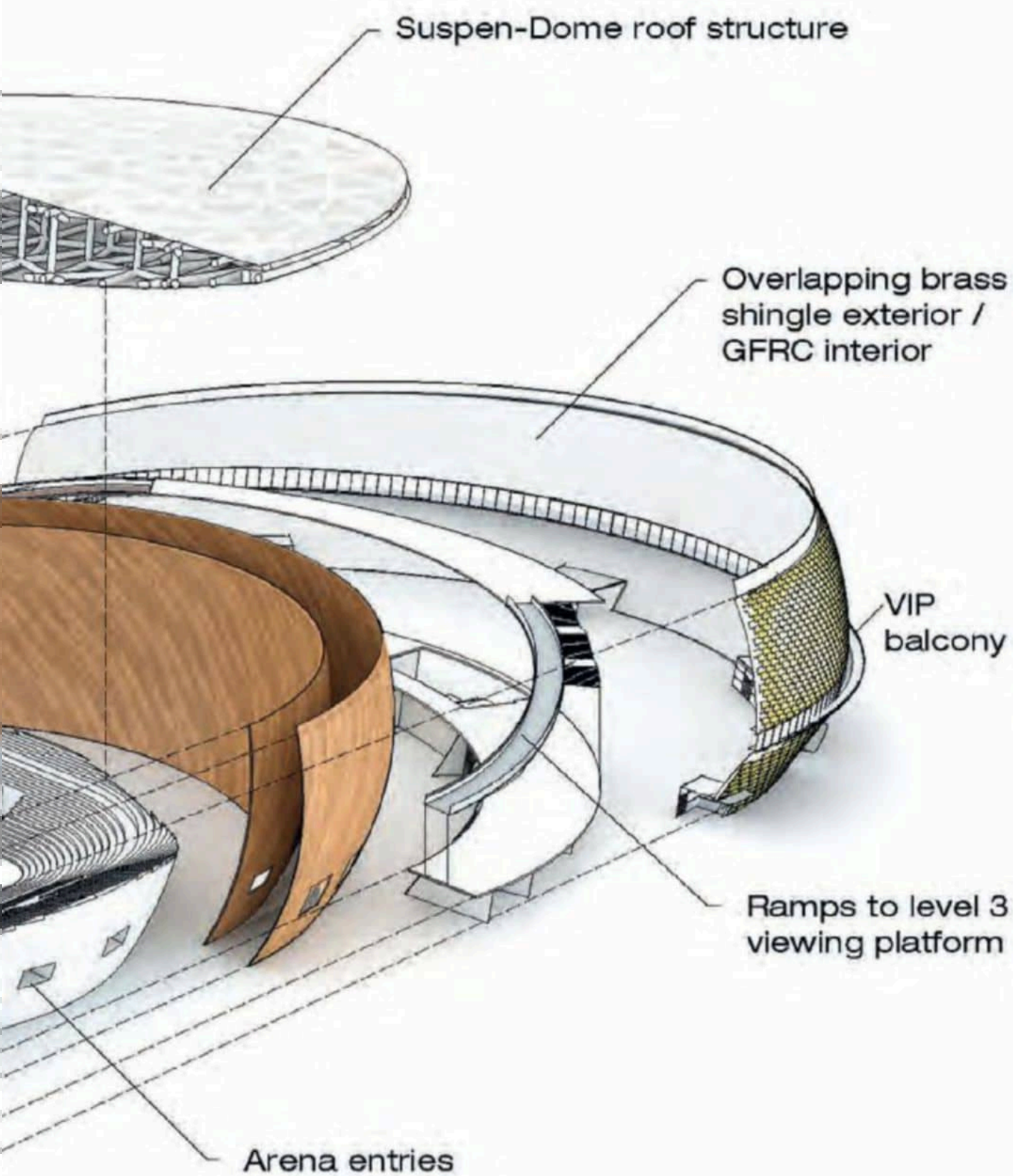
*(Above) An elevated corridor loops around the stadium in between the bamboo-clad inner bowl and the light-filled atrium. The wide northwest staircase connects the first and second floors with bamboo appearing as a double height handrail.*











**winka dubbeldam**  
Archi-Tectonics NYC

**project name**

Hybrid Stadium

**location**

Hangzhou, Zhejiang, China

**site area**

61,345 sqm

**building area**

12,000 sqm

**gross floor area**

35,000 sqm

**year of completion**

2022; open 2023 for

Asian Games

**architect/design firm**

Archi-Tectonics NYC, LLC

**lead architect/**

**designer**

Winka Dubbeldam

**developer**

Gongshu District City Village

Reconstruction Department

**contractor/builder**

China Power Construction

Group East China Survey and

Design Research Institute

Co. Ltd.

**M&E consultant**

Thornton Tomasetti Engineers

**local architect [LDI]**

ZIAD

## winks and shimmies

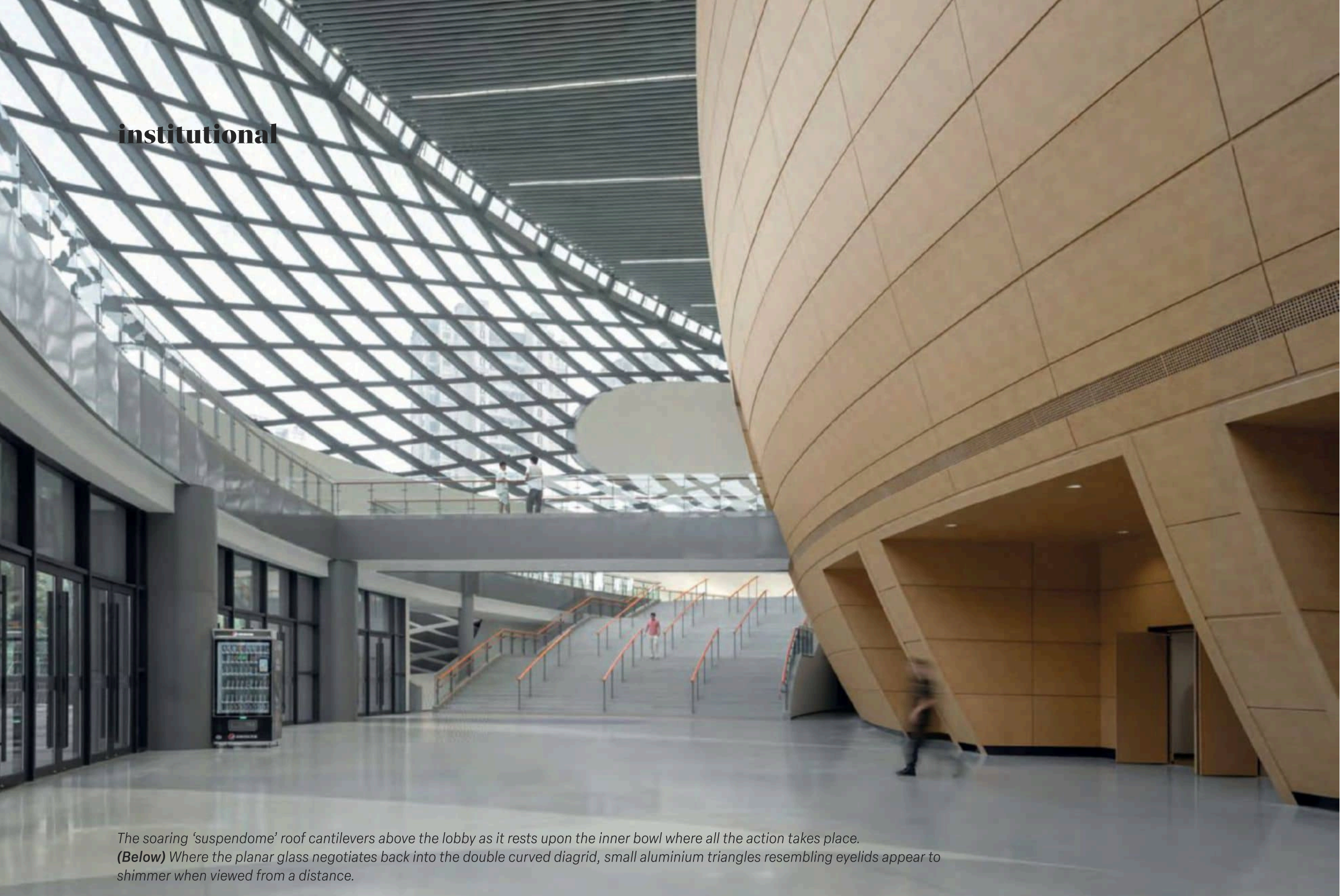
The hybrid elliptical form of the stadium features a skin designed to come alive with components that bring a textural quality where they overlap. The façade is composed mostly of brass shingles that meet a swath of glass and steel oriented towards a lake. “We used brass shingles because the material ages beautifully and has cultural relevance in China,” says Dubbeldam, elaborating that they are a composite of recycled metal with a thin top layer of brass. “The beauty of shingles is how they can be parametrically optimised to fit on a double curved surface while creating a very particular, deeply textured skin reminiscent of fish scales. When studying fish scales, it occurred to us that we should use planar glass for the diagrid. We created ‘eyelids’ in collaboration with our façade consultant Bill Logan – a system of small aluminium

triangles that negotiates the planar glass back to the double curved diagrid. This not only enhanced the texture of the building skin to give a shimmering, fish scale-like appearance, it also significantly reduced construction cost and time. The glass sections bend and slice through the brass shingled surfaces, creating transparent areas where daylight can enter into the interiors.”

The interior of the inner bowl surrounding the arena is clad in bamboo, a material common to the region and chosen for its sustainable, renewable properties. The bamboo lends the spaces warmth and softness, contrasting with the glass and steel diagrid. To develop innovative structure for a 5,000-seat arena as well as column-free lobby areas, Archi-Tectonics worked with Thornton Tomasetti on a long span ‘suspendome’ roof.



**institutional**



The soaring 'suspendome' roof cantilevers above the lobby as it rests upon the inner bowl where all the action takes place.  
(Below) Where the planar glass negotiates back into the double curved diagrid, small aluminium triangles resembling eyelids appear to shimmer when viewed from a distance.





The dome rests upon the inner bowl and cantilevers over the lobby to support the outer shell of steel and glass, allowing daylight into the stadium. “A large oculus brings natural light into the bowl using a large sculptural deflector to soften sunlight and diffuse it evenly throughout the space,” notes Dubbeldam. “A continuous band of operable windows below the stadium roof facilitates natural ventilation of the entrance lobby and main circulation space surrounding the inner bowl. These windows also allow daylight to enter below the cantilevered ‘suspendome’, enhancing the sensation of a floating roof.”

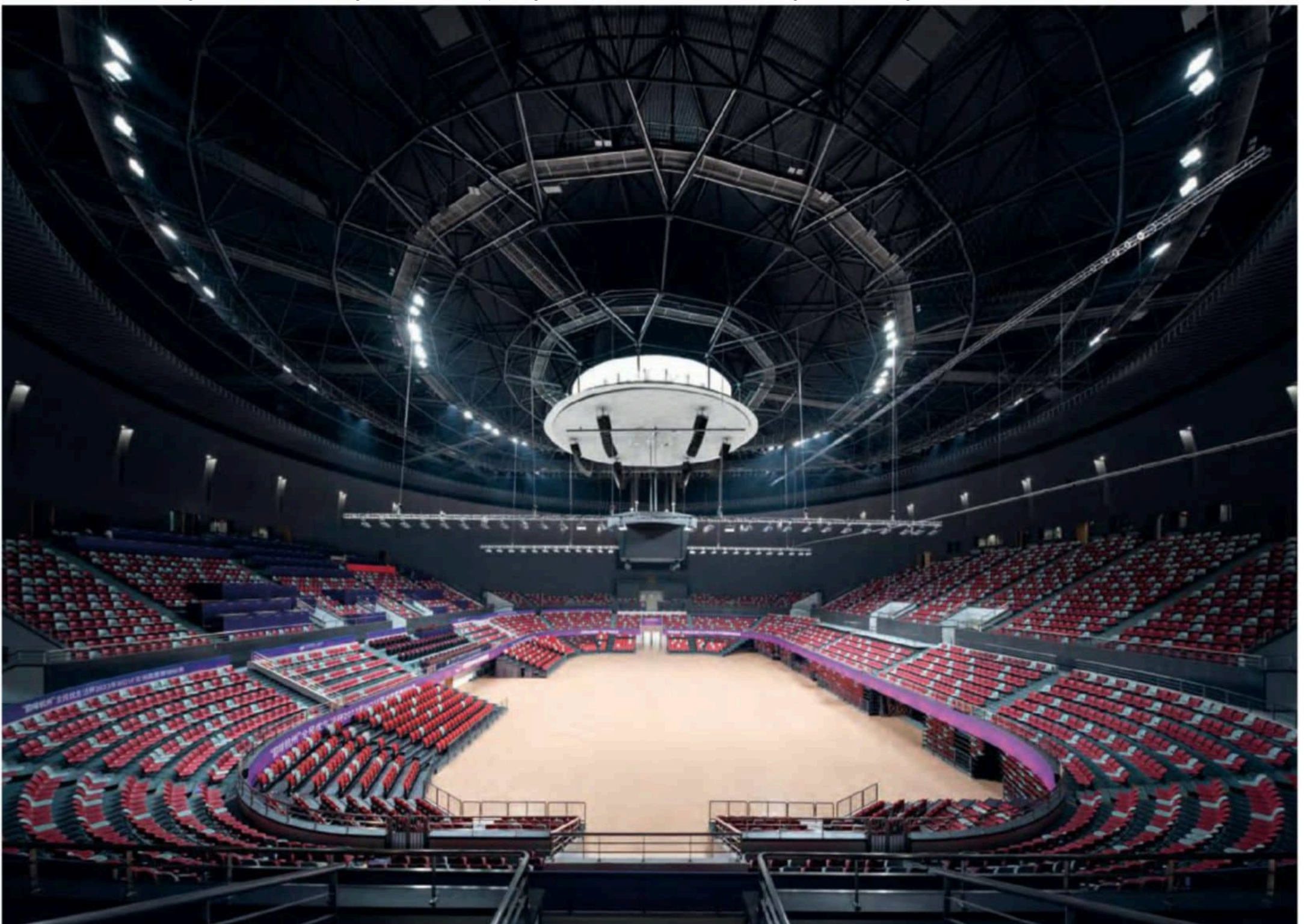
### **soft treads**

Throughout the entire process, Archi-Tectonics was mindful of the stadium’s environmental impact. It chose recycled metal for the skin and locally sourced bamboo as the primary material for interior cladding and doors. It

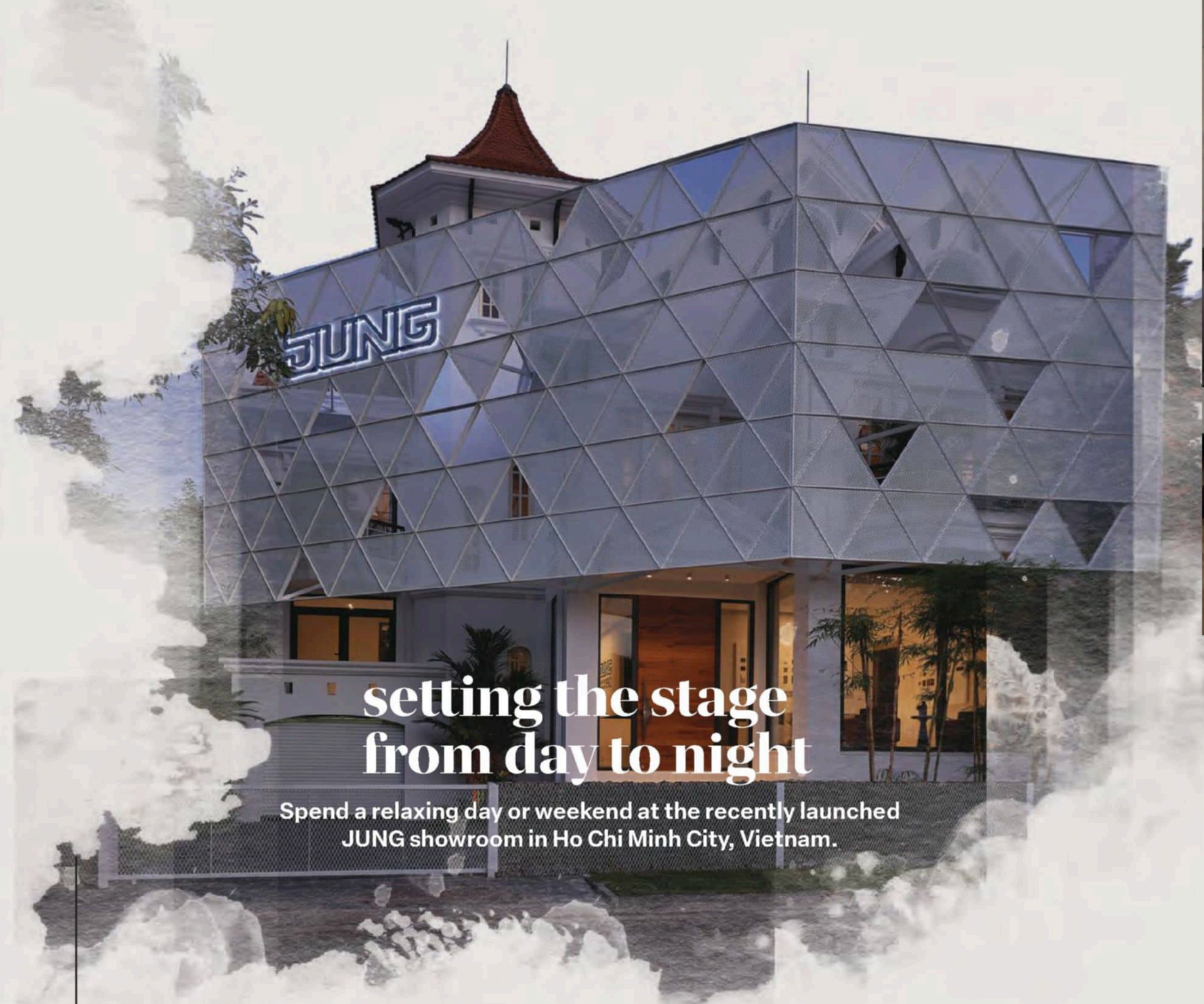
used BIM to optimise the 6,300 brass shingles into just 85 variations. BIM further save an estimated 1,130 tons of steel in the final build of the stadium. In the end, construction time was accelerated by 20% for a completed structure a year before the start of the Games.

In the months following the Games, Dubbeldam is happy to see the stadium and its grounds enjoyed by Hangzhou residents. “The neighbours have flocked to the park and the buildings since it opened and frequently use the playgrounds and skate parks – even camping and fishing,” she smiles. “Every evening, people stream in to dance, do tai chi or yoga. I spoke to some who really love the park – including a social media enthusiast who was commenting on the building in real time on his one wheeler with some 5,000 viewers!”

*The inner bowl, here configured with raked seating in the round for sporting events, can also accommodate single sided seating for concerts.*







## setting the stage from day to night

Spend a relaxing day or weekend at the recently launched JUNG showroom in Ho Chi Minh City, Vietnam.



**C**ommercial building or hotel? Classic luxury villa or hip brand store? It's all the above! In the brand new JUNG showroom in Ho Chi Minh City, architect and designer of QBi Corp, Hoang Quoc Binh, shows us how an unusual hybrid building design can break all boundaries. Hoang transformed the Victorian residential building by concealing the original structure behind a striking 'see-through' perforated façade.

Launching in June 2024 in an upscale residential area near the city centre, the renovated existing building houses the JUNG sales and presentation rooms on two floors. The atmospheric space is light-filled in the day, and beautifully illuminated at night to best showcase JUNG's products.

What's most interesting is the sophisticated "hotel room" that's fully furnished with modern comforts along with an en-suite bathroom.

### Rest & relax

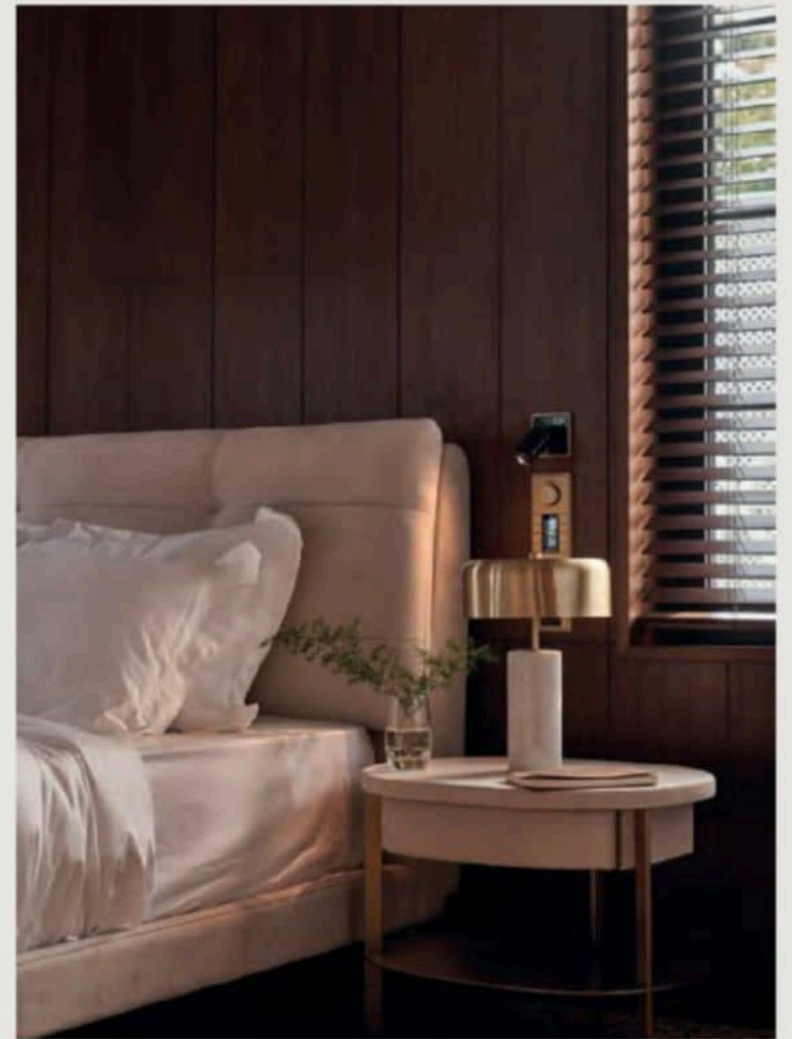
If you've always wanted to enjoy a unique staycation, now you can do so in style right here in the JUNG showroom. Simply book an appointment to stay in the spacious room, reminiscent of a chic hotel, to experience on-site JUNG's smart KNX system (F 50 Classic Brass). The scene settings include 'welcome', 'focus', and 'good night' – each one will automatically adjust the lightings, blinds, and music/multimedia within the room.

Guests are given a keycard to access the room located on the second level, and they can stay over on a weekend. Sink yourself into the plush bed with your iPad or read a novel on the comfortable daybed. You can't get a more immersive experience than this.

### In the heart

QBi Corp has made a name for itself internationally thanks to their designs of the Terraced Field House and the Nest House – both highly unique villas in Vietnam – which not only go beyond the boundaries





of the expected, but also reflect the individuality of the client right down to the smallest detail. This same notion applies to the JUNG showroom.

The architecture and interior design of the showroom play with the theme of layers and levels, as well as with contrasts and breaks. For instance, Level 1 is designed to look like a well-curated art gallery adorned with statues and figurines, alongside paintings by Vietnamese artists. These commissioned art pieces can be found in the heart of the ground floor of the showroom. Here clients can also view JUNG's products in a range of colours, lining against a white backdrop.

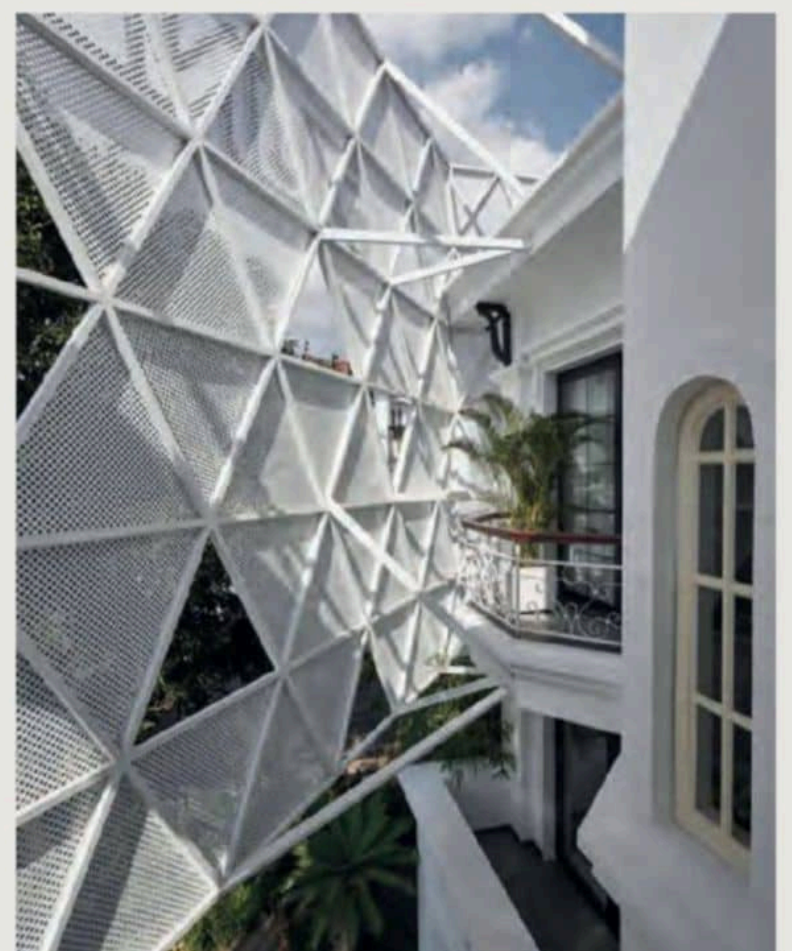
Head up to level 2 which houses the hotel room, meeting room decked with paintings and modern chandeliers as well as a cosy waiting lounge for customers to sit and relax. Level 3 is the office space.

### Boasting character

The building's outer shell is a purely visual construction made of perforated sheet metal and steel frames that were cut out in specific shapes. This modern shell characterises the appearance of the new JUNG showroom in a special way.

Finally, the outdoor terrace area is framed by lush bamboo plants. The greenery not only acts as a fence or partition, but lends softness and flow to the overall architecture of the façade.

[jungasia.com](http://jungasia.com)  
[#junglovesarchitecture](https://www.instagram.com/junglovesarchitecture)





residential

# abstracting form and nature

Baan Saimai by Bangkok-based architecture firm Anonym incorporates playful touches within a white, abstract shell, putting a unique spin to modern tropical architecture.

Text by Luo Jingmei  
Photography by  
Peerapat Wimolrungrat





*The street-facing elevation with the pitched-roof blocked housing the main programs links to the one-storey garage through a sheltered walkway. **(Facing page)** The garden runs parallel to the house, ensuring an interwoven indoor-outdoor experience through the interiors.*

This house, christened Baan Saimai after its location, abstracts the pitched-roof house form with an all-white exterior. Set against a capacious green lawn, it reads as a sculptural object. Yet the interior experience is enlivened with abundant inside-outside encounters, as well as cross views and long lines of sight that forge interaction among its inhabitants.

Bangkok-based architecture studio Anonym was entrusted with the design of the house. Its founders Phongphat Ueasangkhomset and Parnduangjai Roojnowate are a husband-and-wife team that guides the studio with their diverse expertise. Ueasangkhomset graduated from King Mongkut's University of Technology Thonburi (SoA+D) and had gained work experience in Bangkok and Singapore, while Rjnowate studied Interior Architecture in King Mongkut's Institute of Technology Ladkrabang.

## tropical seclusion

The home belongs to a couple that works in the entertainment industry and are local celebrities. They requested for a house that could be cooled with breezes and spaces that were not isolated from one another. "In terms of context, the site originally housed a structure situated towards the north, with the front of the house facing eastward and the south adjacent to the neighbour's house, which is about three storeys high. These factors prompted our design to be oriented northward, thus offering a cooler temperature to the living area," shares Ueasangkhomset.

There were sizable trees on the land that the owners wanted to be kept. They were integrated into the planning of the house so that they can be seen from the first storey common areas and the master bedroom upstairs. Ueasangkhomset placed the utilitarian spaces such as the wet kitchen, bathrooms and storerooms in the south wing. A solid wall on this elevation also helps to block the main living and private spaces from the street. The latter turns inward to the garden toward the north.



**residential**



*The minimalist dry kitchen adjacent to the staircase offers plenty of storage space.*





*Descending the staircase, one has a view of a corridor to the study that opens to the garden.*

The entrance elevation is greeted with a precise pitched-roof shape, which is extruded along the site's length to run parallel to the garden. A small boxy volume in the front contains the garage, which, together with a white solid wall in between the two volumes, buffers the garden from street view. "The house's structure, with a 15-degree inclined gable roof, suits Thailand's tropical climate that sees seasonal rainfall. Privacy, a top priority due to the owners' roles in the entertainment industry, is seamlessly incorporated within a visually memorable

design," Ueasangkhomset comments.

At its heart, this has been designed as a home providing comfortable living in the tropics. "The shorter sides of the rectangular layout face east and west to minimise heat gain, with the east-facing façade offering additional protection as the placement of bathrooms there serve as a buffer to the bedrooms," Ueasangkhomset offers as an example. Of course, the ample greenery – both outside and in the house – helps too in reducing heat gain and offering shade.



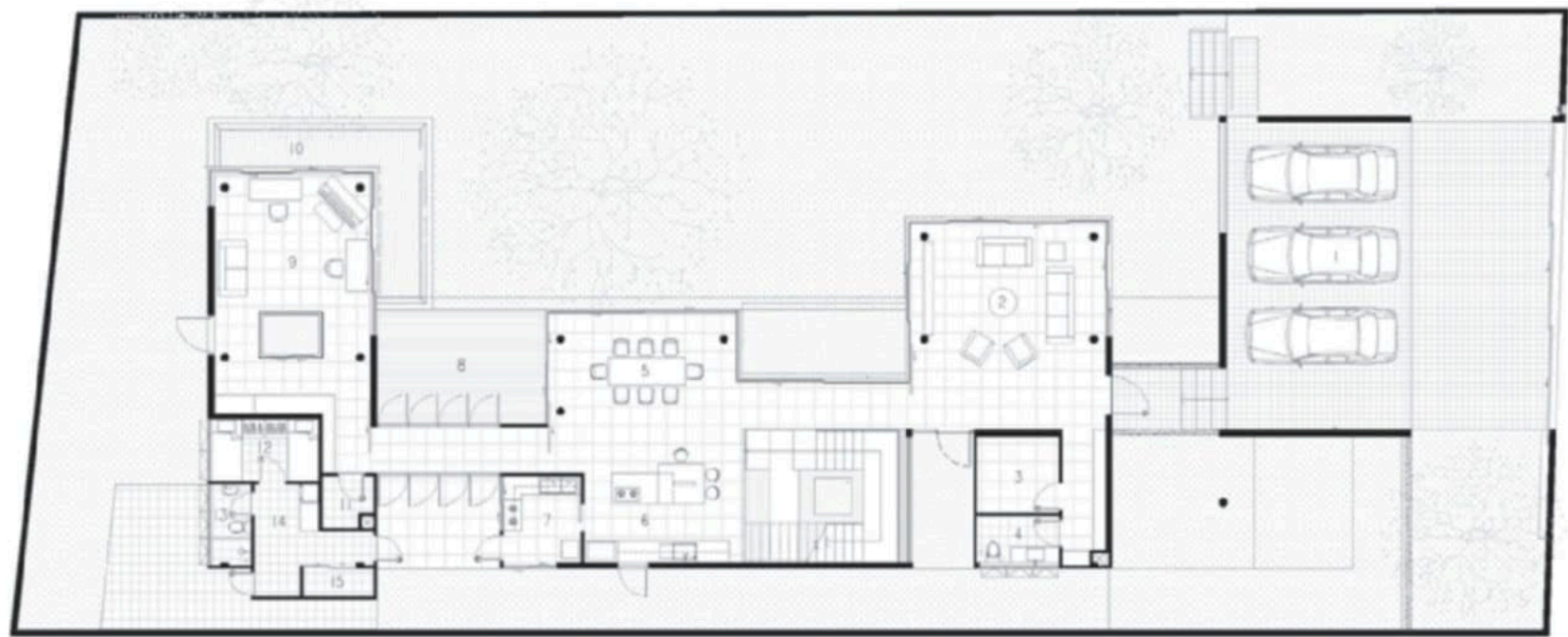
**residential**

*The Zen garden at the staircase landing aligns with the house's introspective and Zen attributes.*

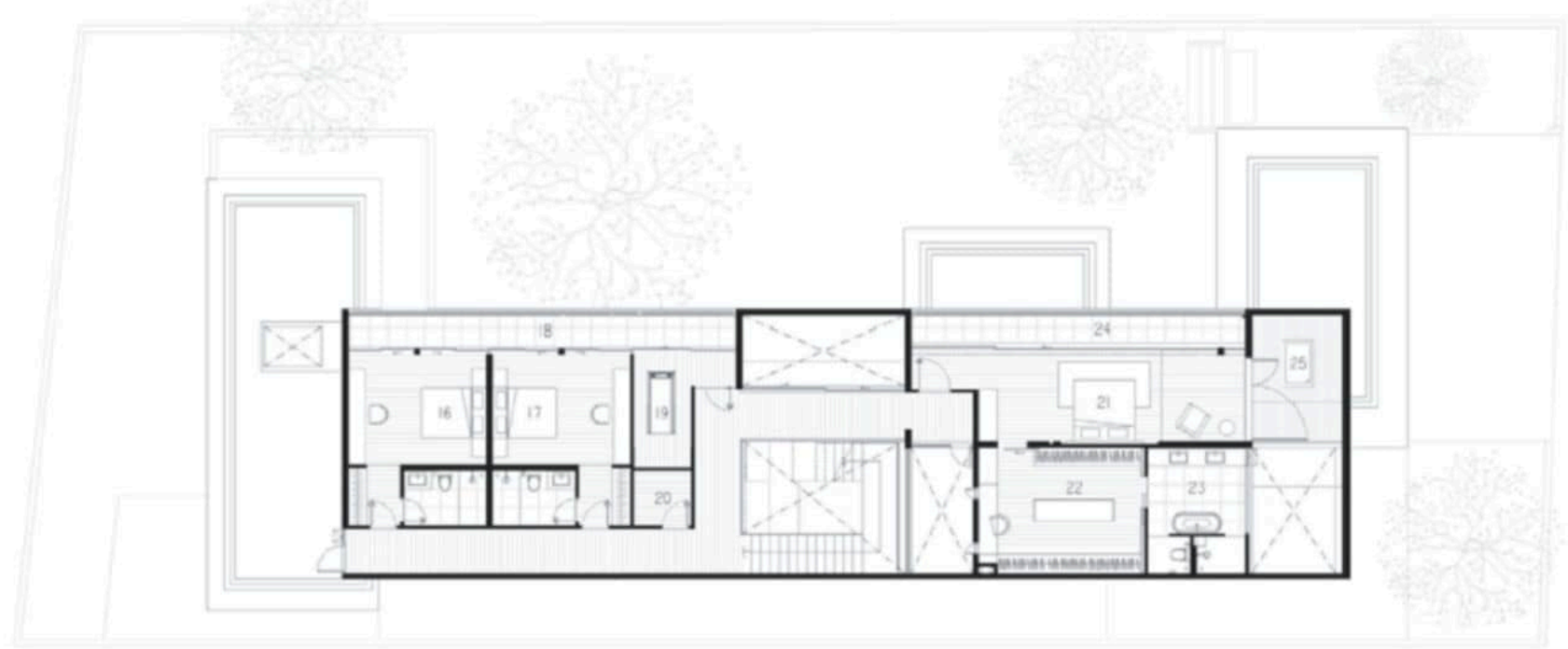




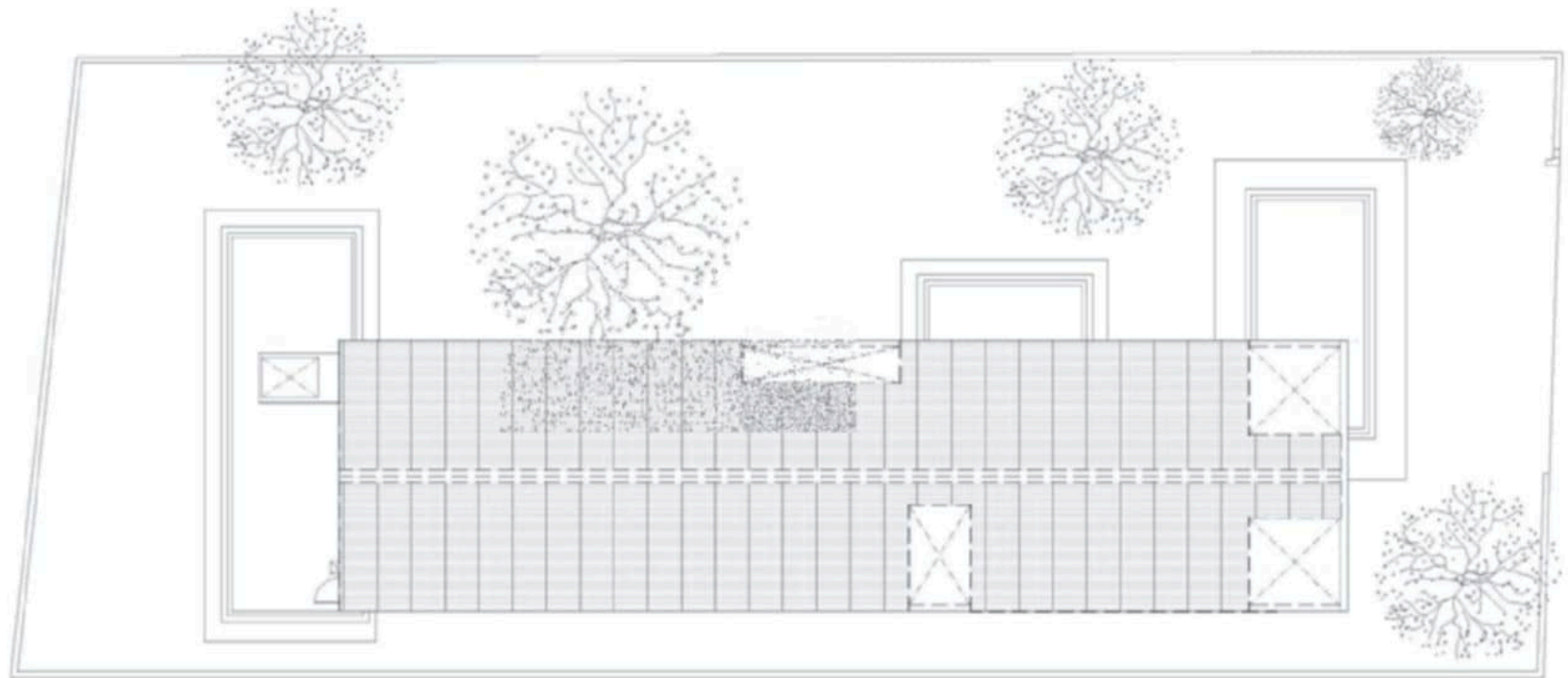
**1st floor**



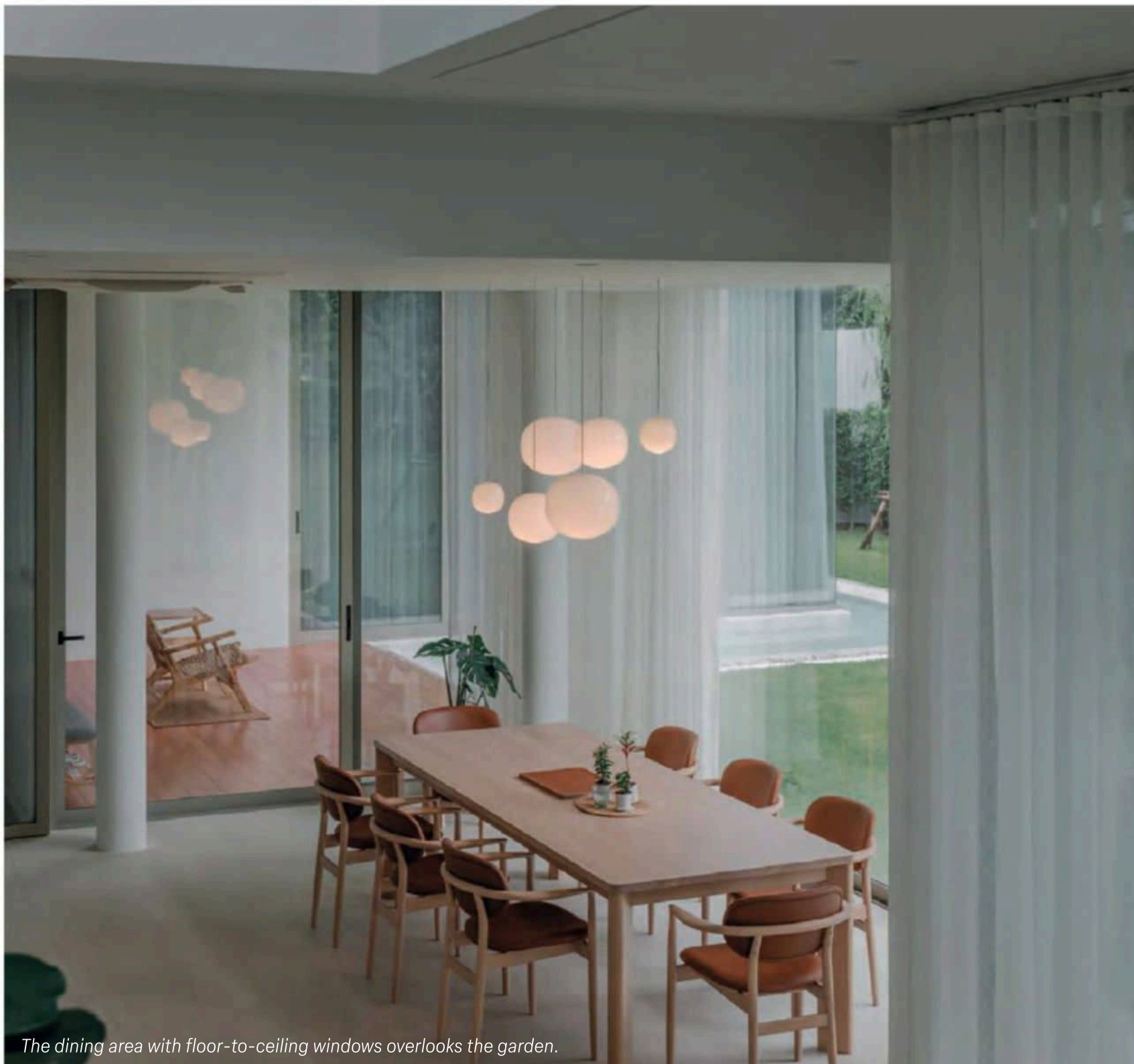
**2nd floor**



**roof floor**







The dining area with floor-to-ceiling windows overlooks the garden.



**parnduangjai  
roojnawate  
and phongphat  
ueasangkhomset**  
Anonym

## integrating nature into a minimalist setting

The house's alabaster façade and light timber interiors was a result of the owners' penchant for minimal and Scandinavian aesthetics. Ueasangkhomset also conceived the concept of an "illuminating light or star" to symbolise the owners' profession and popularity. "Thus, the façade balances tight privacy with an infusion of natural light in the living spaces. At night, hidden indirect lighting illuminates the interiors and façade," says Ueasangkhomset, referring to the circular windows on the elevations fitted with lighting so that at night, they mimic twinkling stars.

While the plan appears straightforward, Ueasangkhomset and his team have put a lot of thought into choreographing rich experiences. "The rectangular layout, derived from the site's context, unfolds in a sequence designed for an optimal user experience," he affirms. "A garden welcomes the owners as soon as they park their cars and enter from the east wing. The front door opens to reveal a semi-open-plan living area, connected to a double-volume space housing the staircase and dining area," Ueasangkhomset describes.

As mentioned, the plan and section integrate natural elements such as green pockets of spaces and trees so that nature is brought inward, enlivening the white shell. A key feature in the house is the stairwell, composed of various elements including green spaces. Aside from a transitional device, it is also furniture, garden and a spatial connector due to a design that expands the landings and spreads out the flights. At the base, the steps extend to become seating while daylight washes in from a skylight above. A jubilant sense of space and light is felt as one traverses up and down.

On the second storey, the staircase houses a Zen garden, which is in keeping with the house's introspective character. This is framed as a view that the master bedroom's adjacent walk-in wardrobe enjoys. On the other side, as one walks from this space into the master bathroom, the verdant crowns of tall trees poking up from a courtyard contrasts with its green exuberance. These two gardens, while different in nature, both offer deep sensory encounters to what are typically quotidian routines, essentially embodying spirit of the house overall.

## project name

Baan Saimai

## location

Bangkok, Thailand

## site area

1600 sqm

## building area

800 sqm

## gross floor area

600 sqm

## year of completion

2022

## architect/design firm

Anonym

## lead architect/ designer

Phongphat  
Ueasangkhomset,  
Parnduangjai Roojnawate

## c&s consultant

Wor Consultants

## m&e consultant

Exm Consultants

## landscape architect

Anonym





*(Clockwise from top right) The master bathroom has views of the crown of trees rising from a courtyard at the front of the house; The master bedroom's walk-in wardrobe has a view of the Zen garden at the other side; Bedrooms are airy due to high ceilings and natural light; Light timber joinery is in harmony with the house's palette.*





# coastal chill

A Hong Kong residence is injected with a casually natural vibe to reflect its South China Sea setting.

Text by Rebecca Lo

Photography by Jonathan Leijonhufvud



**(Above)** A ground floor view of the living area includes 3.7m-high sliding glass doors to frame the view of Stanley to the east.  
**(Facing page)** A corner of the living area includes a medley of the owners' furnishings alongside a Kahoko area rug and an Ariake side table curated by Linehouse.

The south side of Hong Kong island is blessed with a number of scenic bays and headlands that makes it the ideal place for those who appreciate an escape from city life. Here, it is possible to reside in a house with open views of the South China Sea and easy access to beaches, yet be within a half hour's drive to Central. It is the reason why a young couple decided to purchase a mid-2010s property in the residential neighbourhood of Chung Hom Kok. Yet after taking possession of the three-storey house with basement, they found the home's design

deterred them from fully enjoying its seaside locale. That is when architect Briar Hickling of Linehouse stepped in to help.

The New Zealand native is co-founder of Linehouse and heads up the Hong Kong studio, while fellow co-founder Alex Mok oversees its Shanghai one. "The house was initially closed off from the exterior spaces," Hickling recalls. "It was dark and heavy – completely unrelated to the site. We wanted to open it up and create connections between the exterior and interior. Our brief was to make a bright and airy space, with a coastal feeling."







residential







**(Above)** The ground floor al fresco sunken lounge area is clad in basalite while transparent balustrades shelter from strong winds without compromising views of Stanley Beach. **(Facing page)** A white sliding metal screen door separates the dining area from the kitchen while extending the lines of the timber louvers along the ceiling.



**briar hickling and  
alex mok,**  
Linehouse

## white wash

A central architectural core along the north portion of the home anchors the 743 sqm house and extends throughout its four levels. Alongside vertical circulation including a lift and staircase, it houses more private spaces such as bathrooms and dressing areas. The core is enveloped by whitewashed timber to bring a breezy ocean vibe to the heart of the home for a time-weathered appeal. At the stairwell, the timber transitions to a white metal screen with vertical members that can close off each level as required while allowing for light and air to flow unobstructed. Stair treads and risers are clad in warm oak, a material used as flooring throughout the upper floors of the home.

The 3.7m-high ground floor consists of communal spaces including living, dining and kitchen areas. The first floor of the house contains the master suite in the east portion and a guestroom in the west, with a lounge area between them. The second floor is devoted to a guest suite on the east and a study that the couple both use equally on the west. On the upper levels, hand raked plaster walls extend the whitewash finish of the core while providing a textural contrast. Rounding out the

spaces is the basement with its double car park, utility areas, storage rooms and servants' quarters.

## welcoming nature indoors

The ground floor functions were reconfigured so that each space connected better with each other and its seaside setting. Dark mahogany flooring was removed and replaced with Ceppo Nova, a mottled grey hued aggregate stone, while an area rug in the living room features the geometric patterns of Kahoko. White timber louvers were installed along the ceiling to form a continuous plane that extends from the kitchen through the dining room and onto the living area. They give the lofty volume a sense of scale and visual interest while reinforcing the coastal aesthetic. The louvers continue outdoors as a white aluminium canopy and helps extend sightlines towards the sea. "We wanted to change the overall feeling of the house, to make it more contextual," notes Hickling. "The living, dining and kitchen areas seamlessly flow into one another now. Previously, these rooms were disjointed and closed off."

Connection to the setting was further enhanced with the inclusion of a glazed internal courtyard opposite



residential



(Clockwise from top left): A glimpse into the master ensuite bathroom featuring mustard Elisa Passino ceramic tiles on walls and floors; the architectural core of the residence is a cocoon of warm oak finishes on walls and staircases; the internal courtyard is sandwiched between the living and dining areas, with the latter lit by a Giopato & Coombes chandelier.





**project name**  
Cape Drive Residence

**location**  
Hong Kong

**site area (exterior)**  
150 sqm

**site area (interior)**  
118 sqm

**building area**  
405 sqm

**exterior landscape**  
220 sqm

**gross floor area**  
743 sqm

**year of completion**  
2022

**architect/design firm**  
Linehouse

**lead architect**  
Briar Hickling

the lift, between the dining and living areas. With a leafy tree as its focal point, a sliding door allows access to the green space in the centre of the home. Open to the sky, the courtyard is edged in basalite seating. The material is picked up as a long basalite planter along the southern edge of the property. Framing the living area is a terrace for outdoor entertaining with barbecue, outdoor kitchen, al fresco dining area and a sunken lounge. The glazed walls around the lounge offer additional protection against strong breezes coming off the bay without obscuring views. “We continued the basalite in the sunken lounge and also used it as exterior paving,” says Hickling.

**flexible spaces**  
Sometimes life has a way of interfering with the best laid plans. About midway through the project, the couple had their first child. Towards the end of the project, they welcomed their second. Aspects of Hickling’s design made the transition from a couple’s retreat to a family home easy. Sliding metal screened doors between the kitchen and dining room were originally planned to prevent the dogs from interrupting the couple during intense cooking sessions. They now prevent toddlers from doing the same. The guestroom on the first floor became the children’s room, with an adjacent area that morphed into a play area. “We designed the upper floor rooms to be flexible enough to

transform into future bedrooms easily,” states Hickling. “For example, we added a bathtub in the first floor guest bathroom that became one of the children’s bedrooms, as well as more storage for their toys as the project progressed.”

As the couple already owned an extensive collection of furniture and accessories, the challenge was finding the right place for them while adding a few choice pieces. A contemporary chandelier by Giopato & Coombes graces the dining table with its delicate hand blown glass lamps. Ceramic sculpture and bowls by Gideon Bing dot tables and shelves. And the clean minimalism of Japanese brand Ariake can be seen in a timber and wicker chair in the living room, a foot stool in the hallway and a timber side table in a bedroom.

“The coastal quality informed all the materials and colours,” explains Hickling. “The whitewashed timber references the sea. The oak adds a punchy note in the living spaces. Everything is very neutral and tactile.” However, she did add pops of colour through bathrooms clad from floor to ceiling in hand glazed ceramic tiles by Elisa Passino. “Each bathroom is a different colour,” she notes. The rainbow hues in the most private parts of the home give them an extra touch of personality, going an extra step to intersect a lifestyle with a locale.

*(Left to right) On the first floor, sliding metal screen doors define the lounge area between the master suite and children’s room; in the master bedroom, an Ariake bedside table and stool against a shiplap-inspired backdrop referencing the seaside locale.*





residential

# idyll of discovery

Formzero's Borderless House blurs the boundaries of conventional living, distilling serenity, sublimity and surprise in a gardened and Miesian-inspired abode.

Text by Nizar Musa  
Photography by Ameen Deen and Faris Atik





*A gravity-defying canopy of glass, steel and louvres demarcates the main entrance, the warm-toned installation in purposeful contrast against the muted greys of granite and tri-coloured concrete.*

Often conjured as an expansive palatial ground of medieval times, the walled garden exists today as part of neighbourhood home archetypes, civic spaces and the gated hideaways of society's one percent. One recent interpretation, ensconced in a far-flung corner of Malaysia's Klang Valley suburbia, finds its roots in both Asian and Western sensibilities to manifest a symbiosis of architecture and nature.

### **the classical garden**

Borderless House is the brainchild of celebrated Malaysian practice Formzero, in collaboration with MOA Architects and Caleb Ong Design. The moniker is an oxymoron – there are 60

sheer concrete walls in the entire scheme – that reflects the architects' poetic approach, as elaborated by Lee Cherng Yih of Formzero.

"We used classical Chinese garden design principles to define privacy and space for the owners and their family, and to simultaneously create interconnectivity with each other and nature," he says. "In a Chinese garden, you don't see the whole picture, unlike a typical bungalow where everything is immediately on display. There is an element of hide and seek, of screening certain areas, or highlighting certain elements, that creates surprise and shapes one's experience of the house."



## residential



*Composed around the central pool are the house's pavilions of spaces formed interlocking planes of different heights and sizes.*



**lee cherng yih**  
Formzero



**caleb ong**  
Caleb Ong Design

The approach is skilfully executed – the self-discovery visceral, and sensorially enhanced through the house's predominantly single-storey design. Overlapping walls are arrayed across 405 sqm of built-up area, cast with rectangular openings at specific locations and heights to reveal the belt of garden thread through the house. The layering schema also has an external affectation. The architect shares, "Instead of having a huge boundary wall, we decided to break down the perimeter into layers that brings the garden into the public domain, and gives passersby a glimpse of the greenery within."

Water, another key element of the traditional Chinese garden, is introduced via a pristine pool at the heart of the house. Framed by passageways, tall shrubs and a deck adorned by a blooming pong pong tree, the pool becomes an extension of space, inviting interaction and activities to occur in an outdoor setting.

### barcelona pavilion(s)

Encircling the pool are the majority of the house's ground-floor spaces and its single upstairs bedroom and lounge. A desegregated collective, their architectonics are inspired by the Barcelona Pavilion. Slender planes of cast-in-situ concrete walls rise to intersect floor-to-ceiling glass doors with trademark precision, flooring and ceiling materials similarly articulated in the spirit of van der Rohe's masterful oeuvre.

Project co-designer Caleb Ong reveals the lengths the team – not to mention, client – went to in aspiring for such a bar. "We had countless samples on this project, even of the actual concrete used. Mock-up RC walls were built on site so that we could further their study, to see what worked and what didn't, and come up with the right solutions. The sliding (glass) doors are all customised and come without any door framing. Their details and mechanisms had to be developed so that they can retract and fully open spaces to the outdoors."





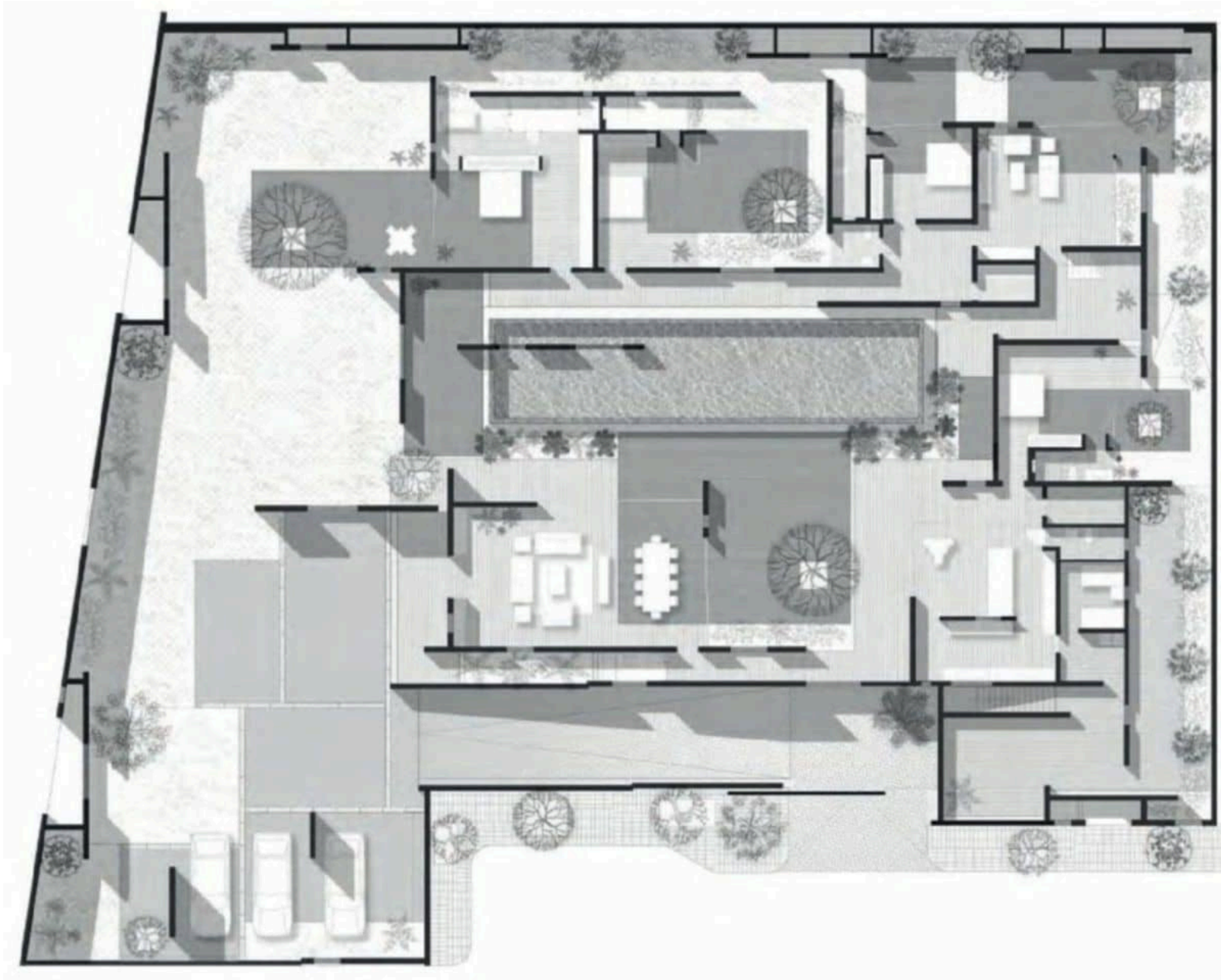
*The precision assembly of concrete wall, cantilevered roof, full-height glass sliding doors and perfectly level flooring draws its inspiration from the Barcelona Pavilion, a blurring of spatial boundaries for seamless indoor-outdoor living.*



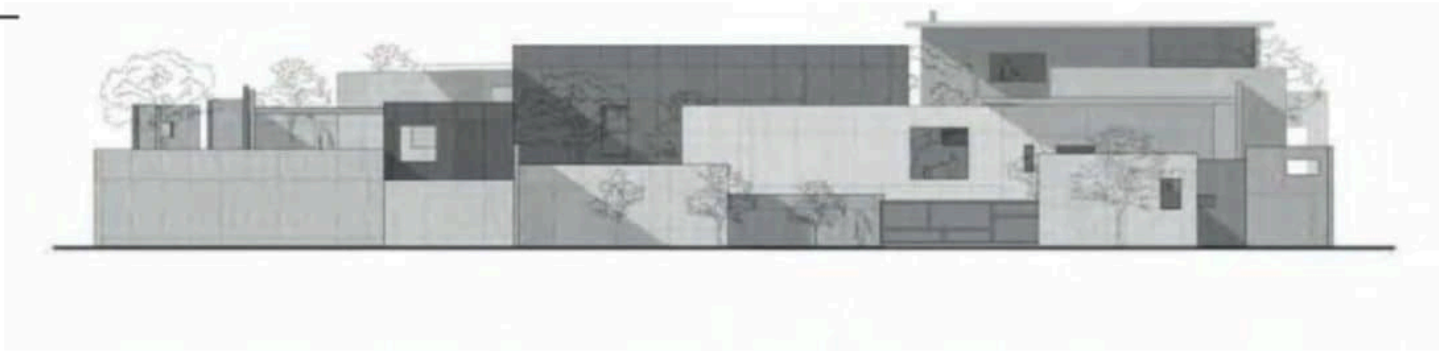


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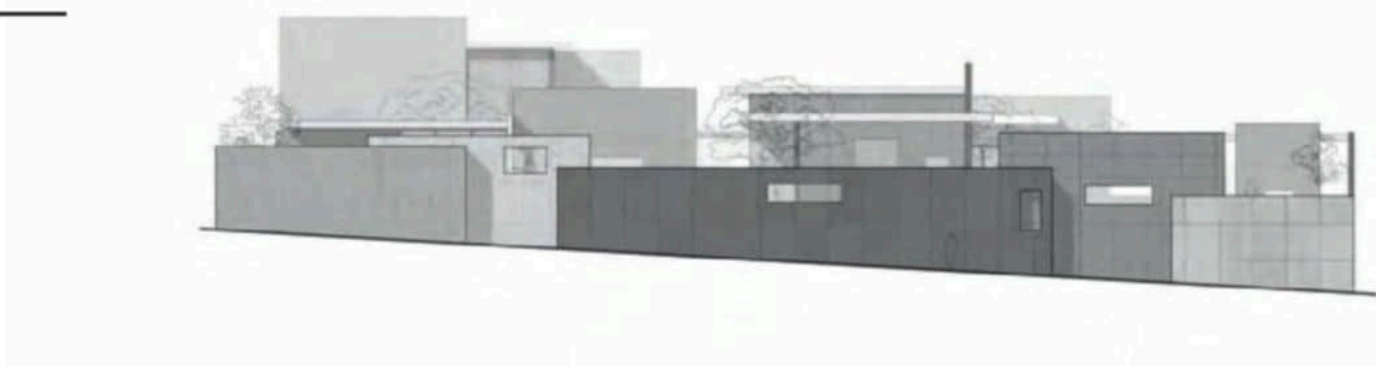
floor plan



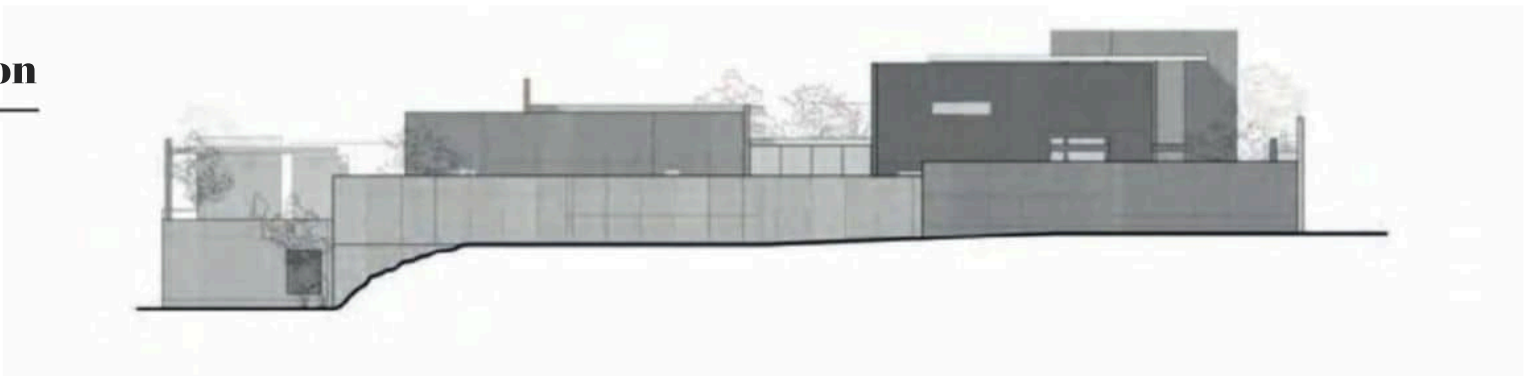
front elevation



left elevation



right elevation



**project name**  
Borderless House  
**location**  
Selangor, Malaysia  
**site area (exterior)**  
1770 sqm  
**building area**  
405 sqm  
**gross floor area**  
405 sqm  
**year of completion**  
2023  
**architect/design firm**  
Formzero (Collaborator:  
MOA Architects + Caleb  
Ong Design)  
**lead architect**  
Lee Cherng Yih  
**contractor/builder**  
Jaya Bintang  
**c&s consultant**  
Perunding YCL Unit  
**quantity surveyor**  
Wee Yu Ni  
**landscape architect**  
Formzero





*Double-height volumes not only enhance sense of space but also connect occupants to the surrounding garden and natural daylight.*





*(From left) From floor-to-ceiling glazing to stone/concrete finishes, the architects' codified material palette extends their desired daylight-infused aesthetic into smaller cloisters of bedrooms and bathrooms.*







**(Above)** Challenging conventional norms of detached dwelling design, *Borderless House* is a collection of desegregated forms informed by classical Chinese garden principles, evoking senses of privacy, curiosity and delight in equal measure.

The architects' focus on high indoor-outdoor permeability has brought about almost dogmatic scrutiny to the house's seamlessness. Case in point: beyond hard boundaries of doors and openings, all floor finishes and decks are designed to be completely flush side by side, evenly laid (and drained for good measure) for congruity and unhindered transition. Formwork lines, grooves and other joints are duly aligned – and some purposely off-centred – for continuity of visual expanse. Tie holes are meticulously set to grid, and according to Caleb, sealed with a unique rolling method devised during construction.

The play of heights, discreet shifts in plan, interior work and garden planting, seem to be the only exceptions to this systemic precision, likewise the coloured pigments used in the concrete walls. As a monochromatic trio, the pigments give exposed concrete surfaces an added depth through heterogeneity, a satisfying departure from the standard off-form finish of regional vernacularism.

### **generational quality of living**

Tropical design is as innate to the house as is its open concept. The living-dining pavilion, with its northeast-oriented glazing and southwest-facing walls, gains a pleasant morning light while managing to negate the heat and harshness of afternoon sun. Its lofty volume encourages just enough cross ventilation to effectively reduce air-conditioning use that, in tandem with large roof overhangs, provides a comfortable and relaxing environment ideal for family living and recreation.

In producing such a house, where 77% of the site is surrendered to outdoor space, pool and garden, it is inevitable that existing precepts of urban living will be challenged. An introspective life-centric worldview is perhaps more advantageous in a climate of finite resources, compared to consumerist desires and tendencies to construct more. *Borderless House's* dual act of having less building and having more nature isn't a zero-sum equation. Rather, it is an investment in improving generational quality of living which can impact community and surroundings in profound and long-lasting ways.



# three of a kind

This multigenerational residence brings its occupants together while allowing them to maintain their individual lifestyles.

Text by Sasha Gonzales  
Photography by Marc Tey



*The three wings envelope a central courtyard and pool.*

Designed to house a large family (comprising a mother, her two daughters and their families), the Triptych is a single, landed, detached dwelling made up of three wings – each one dedicated to the requirements of its occupants. The strategically arranged blocks are arranged in a triangular layout, enveloping a central courtyard. Together, these spaces form one congruous whole.

“The clients’ emphasis on a multigenerational home was the main criterion shaping the functionality of the house,” says Michelle Ho, lead architect at the Singapore-based K2LD Architects, which steered the project. “Each wing was designed to offer privacy, but

the home also incorporates communal areas to encourage interaction and foster bonding between the family members.”

## same, but different

From the outside, the three wings look almost identical. Ho and her team employed a harmonious palette of materials and a consistent design language to establish a coherent visual identity. However, each wing differs in volume and boasts its own unique features which were tailored to meet the needs of its respective occupants.

The main wing, for example, was designed as a “central hub” for major events and gatherings. It has





*The home receives plenty of natural light.*

**(Below)** *The water feature in the third wing is adorned by a specially commissioned teardrop-shaped sculpture.*



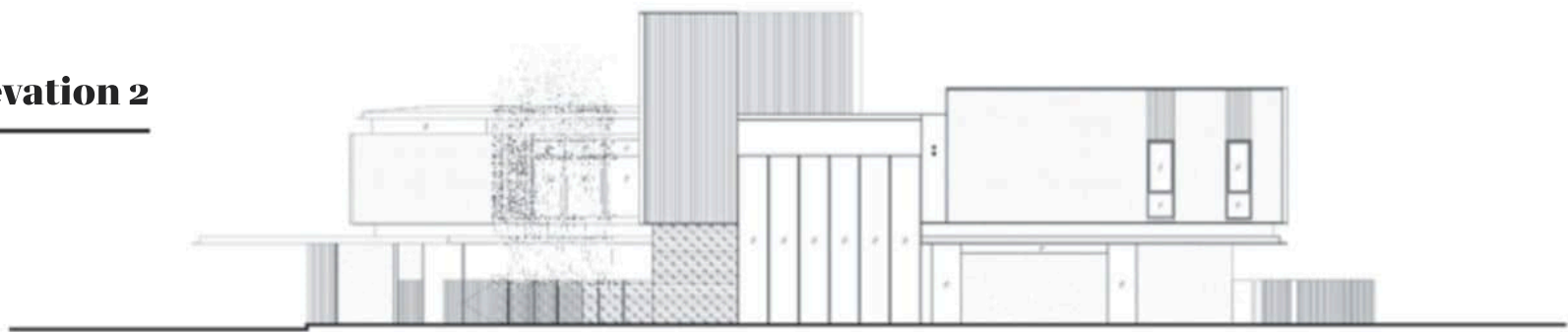


# residential

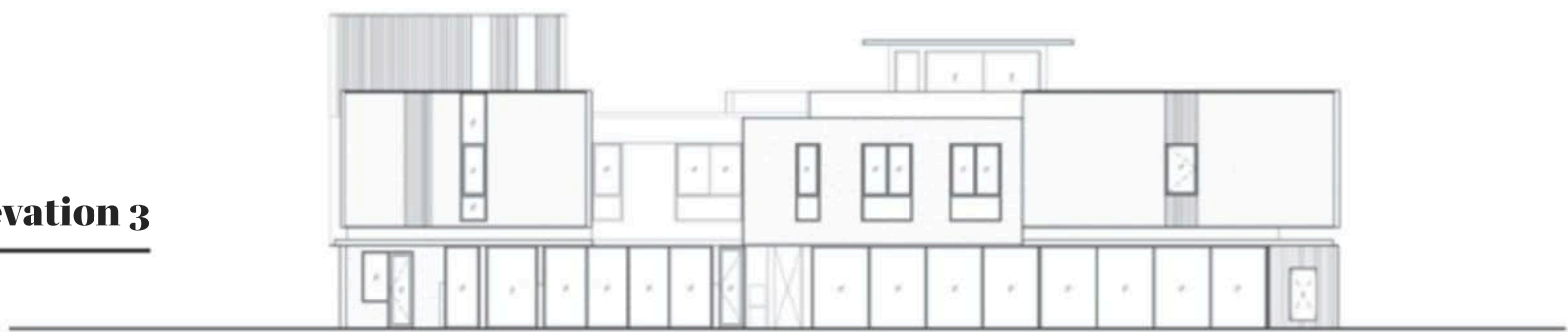
elevation 1



elevation 2



elevation 3



elevation 4



**project name**  
The Triptych  
**location**  
Singapore  
**site area (exterior)**  
2662.8 sqm  
**year of completion**  
2022  
**architect/design firm**  
K2LD Architects Pte Ltd  
**lead architect**  
Ben Teng, Leong Lai Ping,  
Michelle Ho, Peangporn  
Khantee (Pang)  
**contractor/builder**  
Huat Builders Pte Ltd  
Stema Furniture &  
Renovation Pte Ltd  
**M&E consultant**  
Allz Consulting Services  
**quantity surveyor**  
WS Surveyorship Pte Ltd

two dining rooms – an elegant formal one for hosting guests and a more casual family one for day-to-day use. Additionally, it has a double volume foyer which is accentuated by a skylight at the main entrance. As all the common areas are deemed to belong to the main wing, this wing is the largest. It also has three bedrooms – a master bedroom and two guest rooms.

The second wing houses a master bedroom and a guest room. A bespoke, seven-metre-tall bookshelf, crafted from blackened stainless steel and dark timber,

is the main feature in the loft-like, double-storey living room. This towering piece complements the tall windows while adding a touch of sophistication and giving the room a distinct personality. The second wing also includes a bath area for the family’s pet.

The third wing has a master bedroom and a children’s room, as well as a tranquil water feature beside the living room; the water feature is adorned by a specially commissioned teardrop-shaped sculpture. “The client’s affinity for the calming sound of flowing water inspired us





*The central courtyard seamlessly extends down to the basement via an elliptical void.*



**michelle ho**

Lead Architect, K2LD  
Architects Pte Ltd

to create a custom waterspout detail, which allows the water to flow gracefully along the water feature,” Ho adds.

“To further enhance the connection between the wing and the outdoors, we designed large-span, full-height windows that can be fully opened, blurring the boundary between the living room and the water feature. This design element provides an immersive experience, allowing the occupants to feel intimately connected to their surrounding natural environment,” she notes.

**privacy, please**

Ho and her team adopted a range of design measures to ensure privacy for the occupants in each wing. For starters, architectural screens, consisting of both fixed and movable elements, were strategically employed to enable the selective filtering of views as needed. On the ground level, where common spaces like living rooms and dining rooms predominate, the views are directed towards the central courtyard, fostering a sense of shared space.

“We situated more private areas, like the bedrooms,

on the second storey,” Ho continues. “This deliberate placement orients the views in these spaces towards the peripheral landscaping surrounding the boundary of the house.”

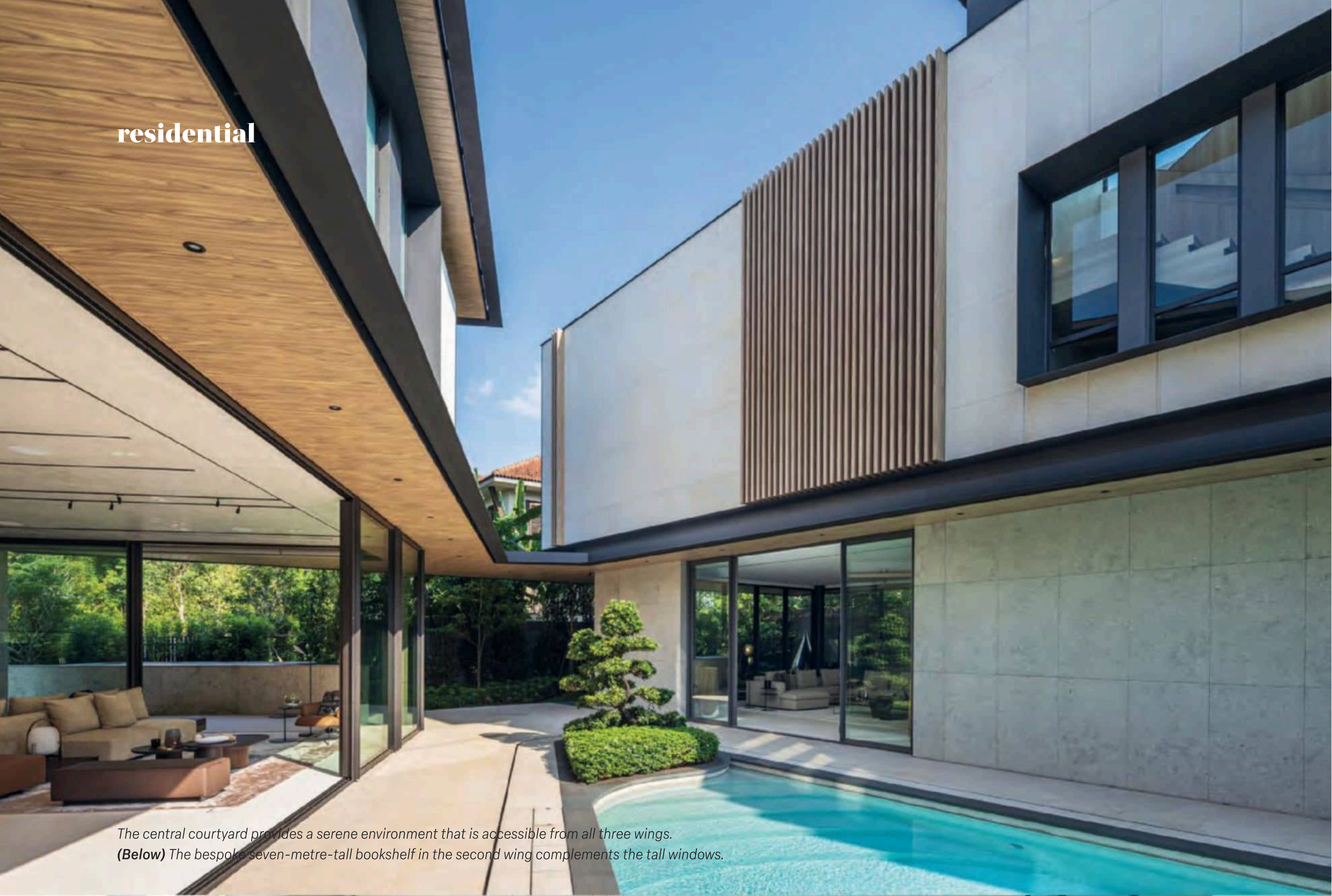
Due to the fact that the residence sits near a major arterial road and that an existing pedestrian overhead bridge directly overlooks the plot, the clients emphasised the need for extra privacy through lush landscaping around the building perimeter.

“Careful planning and provisions were thus essential to introduce old, mature trees that were both tall and lush,” Ho says. The project team worked with the landscaper to reserve mature trees about a year before the project was completed in 2023, so that they could be seamlessly integrated into the surroundings.

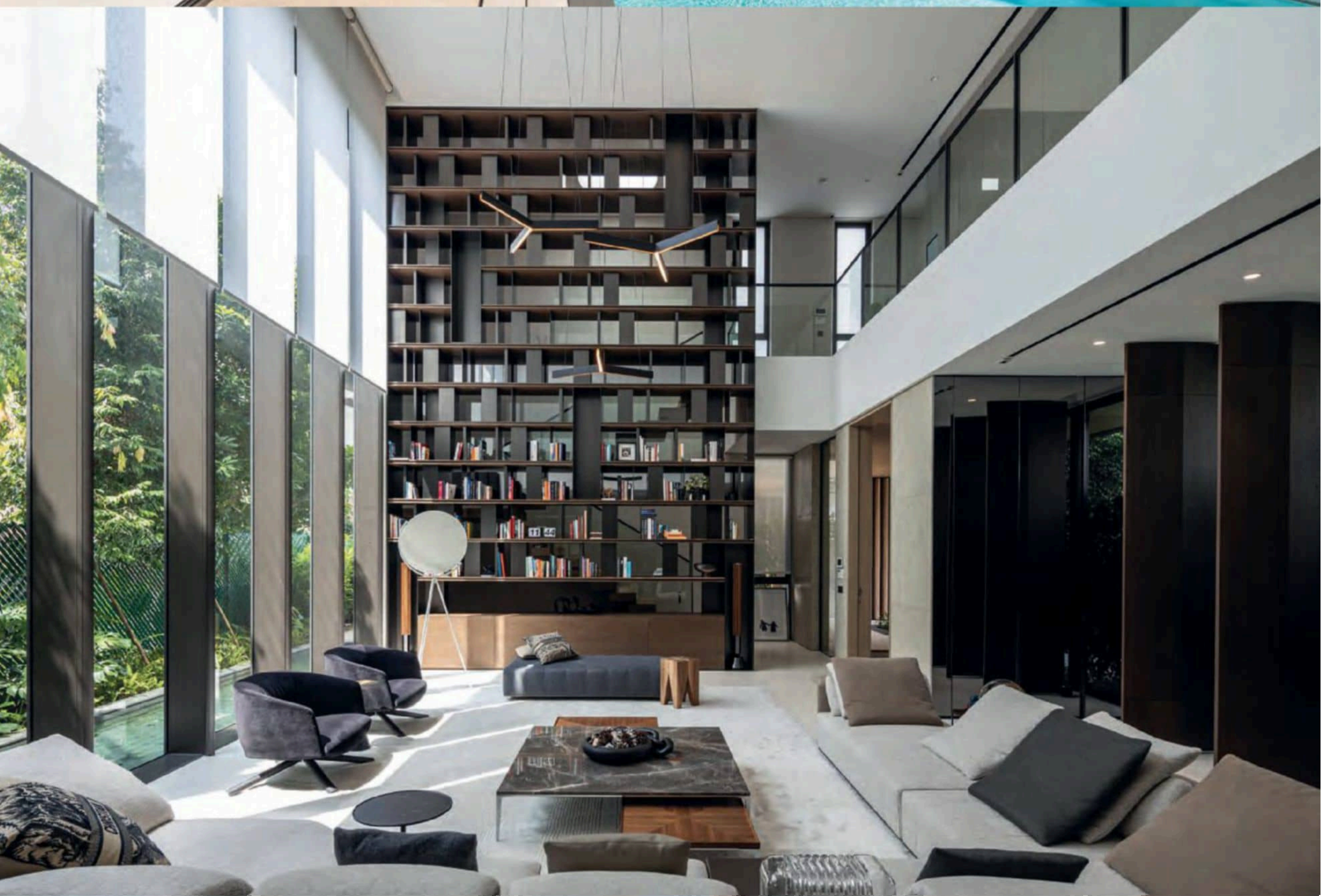
By carefully considering the location of the private and communal spaces and incorporating adaptable screens and greenery, Ho says that her team managed to create a harmonious living environment where the families could enjoy shared moments as well as individual retreats within the same proximity.



residential



The central courtyard provides a serene environment that is accessible from all three wings.  
(Below) The bespoke seven-metre-tall bookshelf in the second wing complements the tall windows.





## together as one

The central courtyard features a swimming pool and greenery, providing a serene environment that is accessible from all three wings, thanks to the expansive, full-height glass sliding doors that open towards this central focal point.

Ho notes that the central courtyard seamlessly extends down to the basement via an elliptical void. The basement includes a pebble garden with green elements and serves as a continuation of shared spaces, offering a wellness area with a gym, a spa and an entertainment room, all thoughtfully arranged around the central void.

As the central courtyard was envisioned as a tranquil oasis connecting the ground level with the basement, tall trees were strategically planted in the basement pebble garden. The trees punctuate the void and emerge above the first storey to amplify the greenery in the courtyard.

The central courtyard and other exterior spaces were carefully planned to extend the living experience beyond the confines of the house. Ho says that these spaces provide opportunities for relaxation, recreation, and connection with nature, contributing to an overall sense of well-being for the families.

## unique materials lend character

Most of the materials used in the project were sourced internationally. For instance, the Grigio Alpi limestone, used for the façade, was obtained from Italy. Ho says that this material is celebrated for its soft finish and

possesses distinctive characteristics that come from the natural materials and macrofossils embedded within its layers. “To accentuate the visual and tactile richness of textures, we adopted the use of this same stone in various finishes.”

“The majority of the façade showcases a honed finish, providing a smooth and refined appearance. In contrast, the main feature wall at the front of the main block uses a rough ribbed finish, introducing a dynamic textural element that adds depth and visual interest to the overall design,” she adds.

## overcoming challenges

The location of the site, by a major arterial road, posed a notable challenge, according to Ho. In addition to the 12m building setback as stipulated by the URA (Urban Redevelopment Authority), the façade design incorporated minimal fenestrations facing the major arterial road.

To address the need for natural light within the rooms while ensuring privacy, Ho’s team elevated the roof and introduced frosted clerestory windows. She explains that this design gesture not only allowed for the infusion of natural light into the home but also created a “floating” appearance for the roof, enhancing the overall aesthetic appeal of the building.

The end result, Ho says, is an inviting, natural light-filled home that strikes the perfect balance between individuality and cohesiveness and that takes a unique approach to multigenerational living.

*The majority of the façade showcases a honed finish for a smooth and refined appearance.*





# aesthetically timeless yet functional

photography by Zulfadli bin Rahmen,  
featuring Tactile sofa by Vincenzo De Cotiis from Baxter

Owen Lam

In the second part of our new series, we asked architect Owen Lam to devise a unique interior concept using mainly items from Space Furniture. Lam's interest lies in creating homes that are not only highly customised to the lifestyle of the user but always comfortable havens. The OMMO Design Principal believes that for home designs, the ethos and rigour should transcend from the macro overall design to the micro everyday touch points.





**Please describe in detail the design in your render.**

The envisioned space is a tranquil retreat; a quiet escape from the external world. The selective window openings are designed to frame views, and the usage of ribbed glass allows light to enter the space while filtering the cluttered external scenes. Inside, the ambience is set by subtly lit limestone walls, creating an inward-looking and contemplative atmosphere.

The room is cosy yet spacious, offering users various sitting arrangement possibilities for different occasions. The furniture is an amalgamation of iconic pieces, and represents a curated selection that was seemingly collected by the owner over a period. The timeless Camaleonda sofa from B&B Italia, designed over 50 years ago, embodies modular construction and enduring flexibility. The Living Divani Frog chair complements the sofa's round silhouette, and tables from Classicon and Baxter, along with lamps from Flos, add a layer of sculptural identity.

**Could you describe the uniqueness of your design style and how has it evolved over the years?**

I believe in a design ethos that is fundamentally functional and aesthetically timeless. My design process is rooted in rationality, starting with logical space planning. It involves crafting designs with meticulous attention to detail, fostering an ongoing dialogue

with users to comprehend their needs and preferences. This dialogue forms the basis for a solution that not only caters to the functional requirements but also creates a visually pleasing and enduring environment.

**What kind of meaningful projects would you be keen to work on moving forward?**

I am particularly drawn to the challenge of repurposing old buildings, where the existing context guides my work toward adaptation for the future. The satisfaction lies in breathing new life into structures with good bones, extending their lifespan without resorting to demolition. I advocate for well-built and quality products because I believe that well-crafted details are the touch points and hallmark of a good home.

**What are some of the furniture brands from Space that have caught your eye recently or inspired you and why?**

Living Divani and Baxter stand out with their sculptural and contemporary classics, starting conversations through their clever material choices and captivating design philosophies. These qualities not only resonate with and appeal to the end users, but also afford me greater creative latitude. This allows me to infuse these brands into my projects, elevating the overall design with a contemporary edge.

**spacefurniture.asia**



# blank canvas

A family home's white backdrop frames the tranquillity and greenery of Half Moon Island Wetland Park in Foshan, China.

Text by Rebecca Lo

Photography by Jiangnan | SHANR



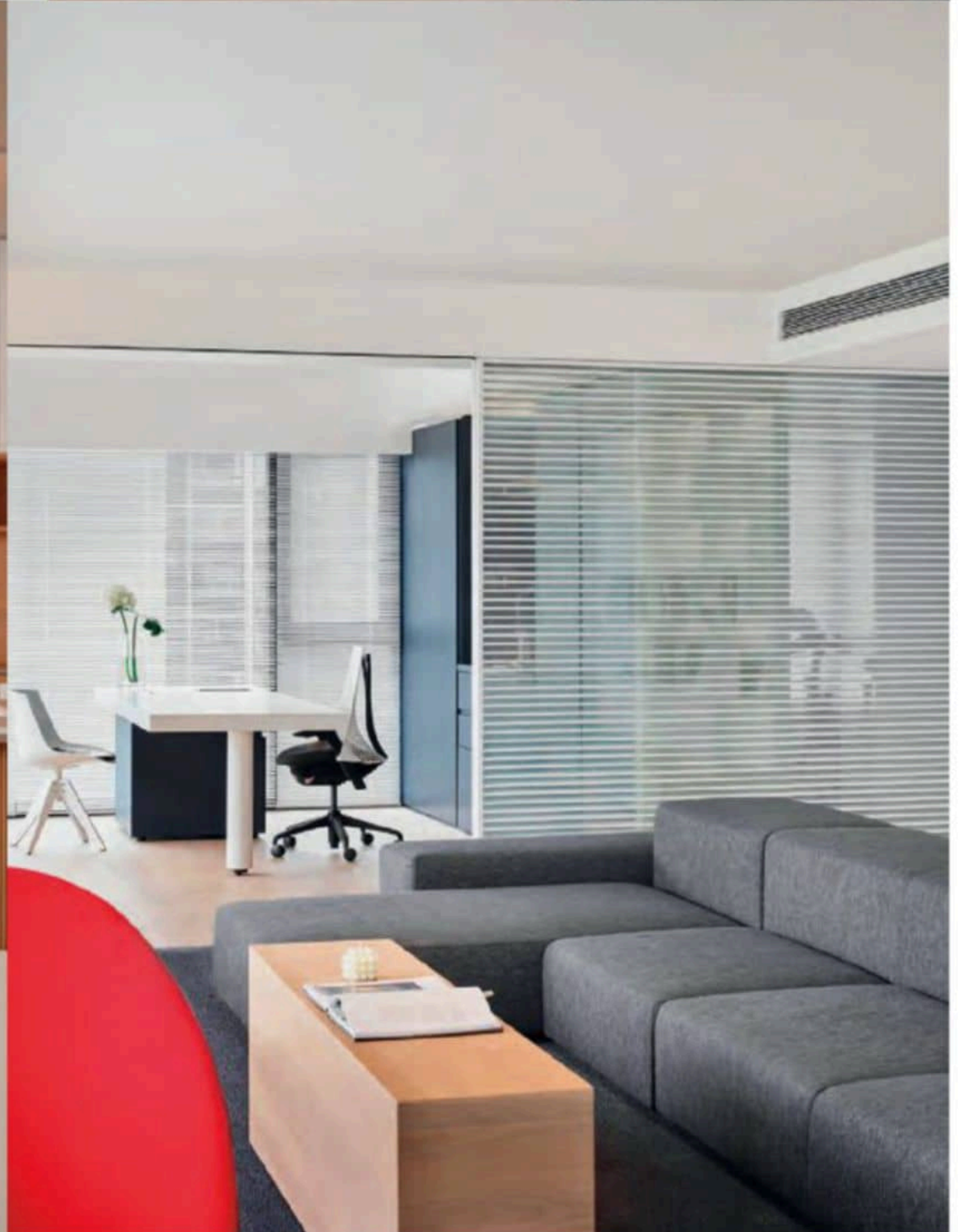
*The open concept living area includes an L-shaped sofa with built-in planters opposite a balcony with views west towards Half Moon Island Wetland Park.*

The Pearl River Delta's rapid development has resulted in once sleepy towns mushrooming into major cities. Foshan, celebrated as the birthplace of Cantonese opera, lion dance and legendary martial artist Ip Man, is a prefecture-level city with 9.6 million inhabitants. Its proximity to Guangzhou and the Greater Bay Area's network of rivers and parklands makes it an attractive place to reside. One family purchased a 280 sqm flat on the 20th floor of a residential tower overlooking Half Moon Island Wetland Park in southeast Foshan. To ensure that every aspect of the abode suited the way they live, they sought out Evans Lee Interior Design Co. to take care of all the details.

Guangzhou-based Evans Lee was inspired by the serenity of the riverside park with its internal lake. He wanted to create a white tabula rasa interior framing picture perfect views east towards the park to capture the way the landscape changes throughout the four seasons. "The park is surrounded by trees, flowers and birds, and the lake is crystal clear," says Lee. "The hills are reflected along the lake's surface, like natural light spreading across the interiors. The scenery changes with time, just like a picture scroll slowly unfolding. The family can enjoy life at home while enjoying the beautiful Half Moon Island Wetland Park."



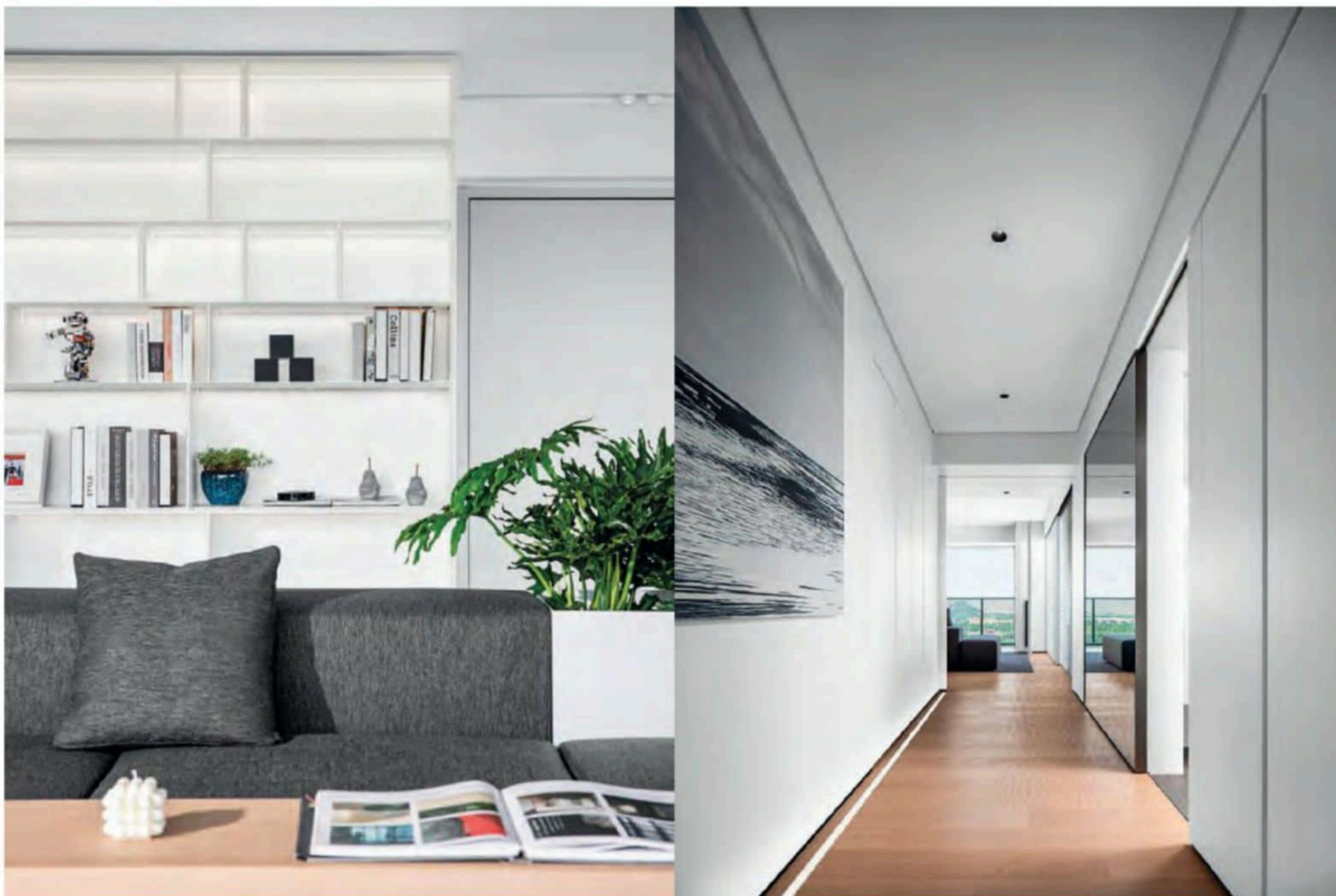
Anchoring the home is a nine-metre long peninsula surfaced in a slab of white stone that stretches from the living area to the edge of the children suite.



**(Left)** The social end of the peninsula includes an oak fronted breakfast nook with barstools for the family to gather over casual meals and group prep.  
**(Right)** The study can open with a sliding glass door to become part of the living area or closed for concentrated work-from-home stints.



## residential



*(From left) The living area backdrop is a wall of floor-to-ceiling open shelving, one of many custom display and storage solutions throughout the home; A corridor within the master wing features *The Sea*, a painting by Evans Lee inspired by his client's hometown of Busan.*



**evans lee**  
Evans Lee Interior Design Co.

### form follows function

The owners are a Korean businessman specialising in foreign trading, a Cantonese homemaker and their two young daughters. The wife's passion for cooking and the family's desire to be visually connected yielded an open layout for the public areas of the home. A nine-metre long counter that extends from opposite the main entry to the children suite entry allows her keep an eye on the kids as she prepares meals. The businessman's love for fine vintages and his need to occasionally work from home resulted in a dedicated study adjacent to the living area. Equipped with a wine fridge, the study features sliding glass doors opening to the rest of the flat and to a balcony for fresh air and visual connectivity to the living areas.

Lee references the spatial fluidity of Mies van der Rohe's iconic works such as the Barcelona Pavilion along with Suzhou gardens for the centre of the home. Rather than compartmentalising rooms according to spatial function, each area can open up to flow together like a series of salons. "Face-to-face communication among family members is unobstructed and no longer limited by the traditional segmented and isolated home layout. My design embodies the aesthetics of flowing spaces

upheld by Mies, and uses the design concept of changing scenery in Suzhou gardens to inspire the family to discover beauty from different angles," he says.

### heart of home

The U-shaped layout with its central main entry encourages a natural separation of wings for the master and children suites. Immediately to the left of the main entrance is an L-shaped open kitchen anchored by the stone counter and finished in white with oak insets. Towards the open end, the counter acts as a breakfast bar with stools to encourage interaction.

At the closed end, the counter transitions into a working kitchen complete with induction hob opposite a washer and dryer, with a utility room at the rear. A white Alexander Calder mobile suspended near the children's suite offers a playful touch as the kitchen transitions to the children suite. "The mobile resembles branches connected with leaves," notes Lee. "When sunlight filters through, it casts interesting shadows that adds an artistic atmosphere to the kitchen."

Opposite the open kitchen is a combined living and dining area. Planters incorporated into an L-shaped sofa with grey upholstery soften its neutral hues and





The children suite is a self-contained grouping that includes a play area, bedroom and ensuite bathroom with plenty of custom storage for toys, games and books. **(Below)** The backlit headboard in the children's bedroom resembles stylised clouds and doubles as a night light.



streamline aesthetic. In between the dining table with its marble slab base is a Verner Panton heart cone chair in lipstick red. “All the furniture and works of art are brand new,” states Lee. “The red chair is colourful, which contrasts sharply with the pure white and simple background.”

### exercise as play

Between the living area and children's suite is a multi-functional area that acts as both playroom and gym, with sliding timber lattice doors that create sculptural shadows along the oak floors. A climbing wall and gymnastic rings encourage the children to blur boundaries between play and exercise, while mats and cushions protect them from falls.

Next to the playroom is the children suite consisting of a bedroom and study area with a bathroom in between them. Ample built-in storage conceals toys and games when not in use. Backlit arcs behind the bed suggest the contours of the rolling hills found in the park, while its green accent colour is echoed throughout the children





*The gym apparatus in the playroom include a climbing wall and rings for the entire family to get active, while mats and cushions soften occasional falls.*

suite in cushions and cabinets. “The soft curves of the arcs introduce a fresh and gentle visual effect, which is very suitable for the theme of the daughters’ room,” notes Lee. “Along with decorating the back wall of the bedroom, it can be used as a night light.”

The master suite begins in the hallway beside the study, where a painting by Evans Lee titled *The Sea* hangs centre stage. Inspired by the owner’s hometown of Busan, it depicts the ocean against a transparent sky with ripples alluding to the salty scent of sea breezes. “The painting conveys my good wishes,” muses Lee. “I hope that the owner thinks of home whenever he sees it, as well as the

artist who captured the feeling of his hometown.” Opposite the painting is a large walk-in closet while further down the corridor is the master ensuite and bedroom. Similar to the children suite, the master bedroom is raised a step up from the rest of the space to give it a sense of cosiness. The master ensuite is a sanctuary, with direct access from the bedroom and a freestanding bathtub adjacent to the windows for contemplative views during long soaks.

“In my view, the ideal home must have flow: of vision, of movement, and of interaction,” states Lee. “Luxury should never be the goal. Rather, it should be the feeling of being truly at home.”

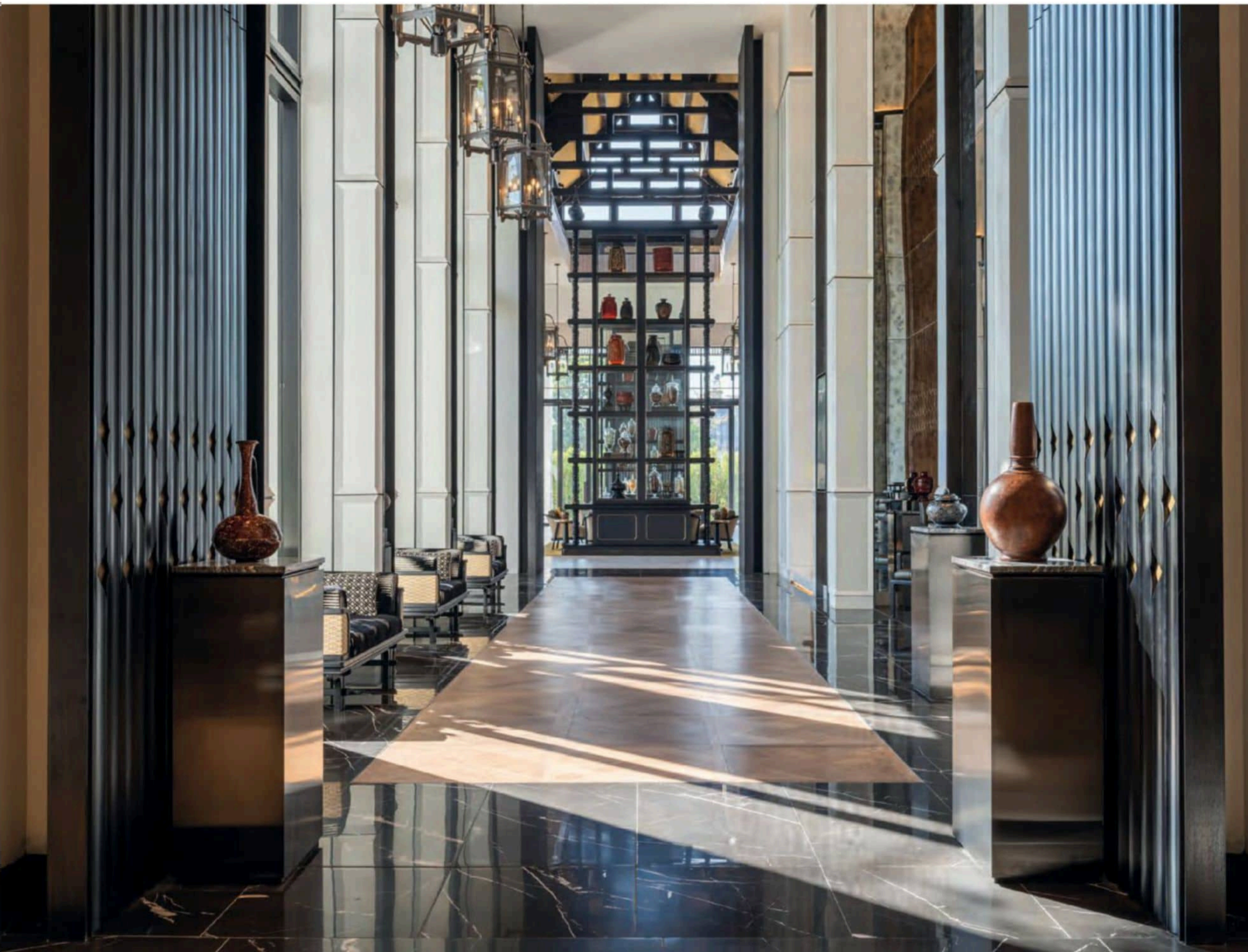


design

# preserving lanna heritage for future generation

The new InterContinental Chiang Mai The Mae Ping's updated design pays homage to Northern Thailand's Lanna culture.

Text by Amy Van  
Photography by InterContinental  
Chiang Mai The Mae Ping





## residential



*The hotel's lush lawn overlooks Wat Chang Khong, the 600-year-old Buddhist stupa.*  
**(Facing page)** A highlight in the lobby are two massive teak cabinets displaying antiques.

The newly opened InterContinental Chiang Mai The Mae Ping is set to redefine the city's luxury hotel landscape. The property's sophisticated design unlocks a window into the past, showcasing the architectural and artistic heritage of the historic Lanna Kingdom. The rectangular-shaped fortified city of Chiang Mai was established in AD1296 as the capital of the Lanna Kingdom. Today, remnants of the brick-walls and gateway can still be seen in the 700-year-old city. For centuries, Chiang Mai has been well-known for its craft practices including lacquerware, silverwork, wood carving, pottery and more.

The owners of the 30-year-old Imperial Mae Ping Hotel entrusted Bangkok-based PIA with a complete overhaul of the property and to weave in elements of the city's past. After five years of renovation works, it reopened in November 2023 as InterContinental Chiang Mai The Mae Ping.

The building's original space was carefully maximised to fulfill the design vision. The former lobby was converted into a capacious all-day dining restaurant called The Gad Lanna. Meanwhile, the former all-day dining was turned into the lobby lounge. The first floor car park was transformed into a group check-in-lobby and the second floor void area to meeting rooms.

By 2025, there will be a contemporary extension

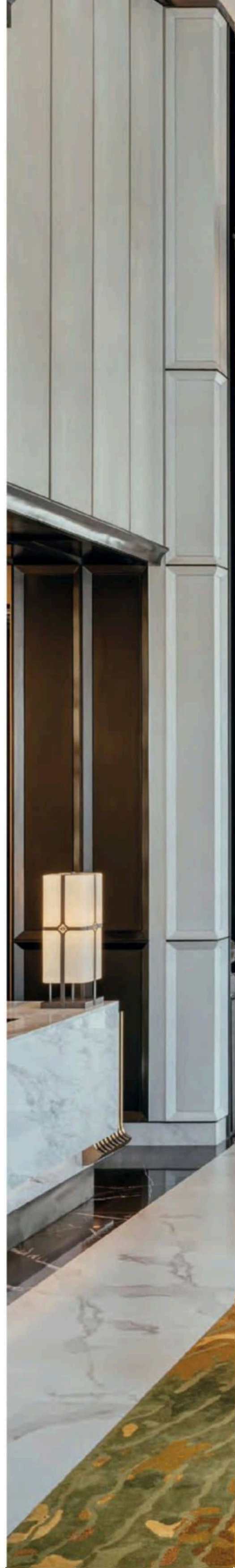
located on the west wing of the lobby. This will be home to the signature Club InterContinental lounge and Club rooms and suites. Hong's Chinese Restaurant on the 16th floor is slated to be completed in March 2024, and Hong's Sky Bar the following month.

### connecting heritage with the present and future

For the design concept, it was important for the PIA team to create a contemporary look that celebrates Lanna craftsmanship. The designers thoughtfully fused modern conveniences and aesthetics into the property's historic structure.

The main challenge for them was staying true to the traditions and history of Lanna culture in every detail and design. To ensure this, the PIA team had to present an inspired interpretation of the Lanna Kingdom through interior design. This means immersing guests into the Lanna culture and providing the best hotel functionality. They also had to take into consideration the existing site's structural limitations such as ceiling height and original columns as well as integrate their designs into the building's frame in the best way possible.

The hotel invites guests to experience various aspects of the rich culture as they move between the zones.



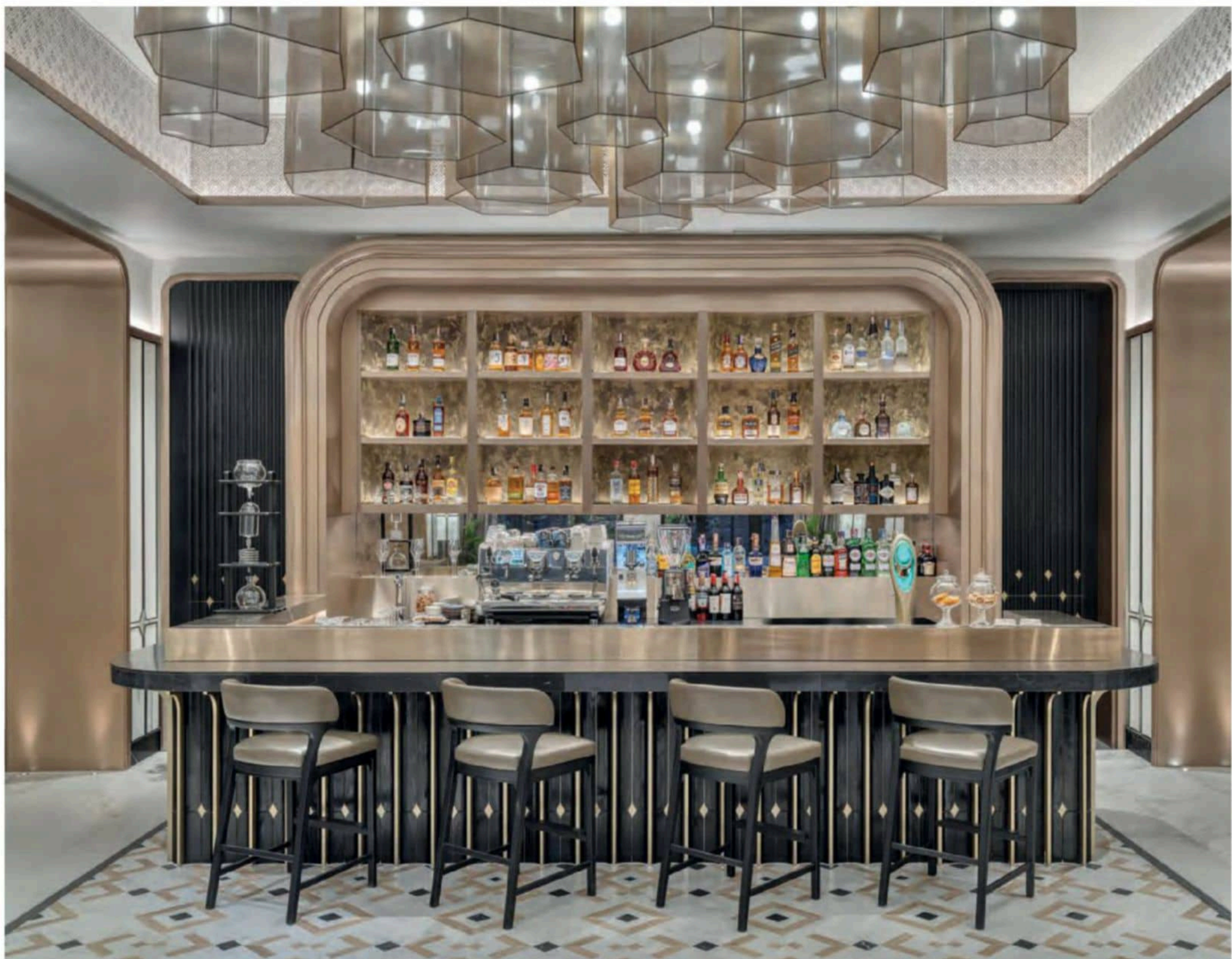












*The sophisticated bar area is illuminated with lanterns inspired by the 'Yi Peng' floating lantern festival.*

**(Facing page)** *The elegant Kam Lobby Lounge overlooks the hotel's main pool.*

Inspired by the monumental Lanna Government Quarters (the former Chiang Mai British consulate), the lobby, the Lobby Lounge, and the Club Lounge form the core of the hotel. Greeting guests at the hotel's main entrance is a rammed-earth wall that evokes the clay wall of Lanna. Earthy tones with hints of deep red and burnt orange hues reference the Vieng Gate, the first wall built to fortify the city.

The new lobby, boasting lofty 8m ceilings, is flanked by two colossal 6m cabinets/shelves displaying artefacts and antiques. Decorated with lounge sofas and statement furniture pieces, the intricately layered area mimics the ambience of a classic drawing room used for entertainment, and speaks of Lanna's teak trade. Beautiful Northern Thai orchids are elegantly hand painted on teak wood veneer panels near the reception area.

A shimmering gold tone adorns the wall behind the reception desk. "The backdrop is made from gold leaf which is often seen in temples or spiritual places. Lanna people use gold leaf to decorate Buddha statues as a sign of respect," says Rujiraporn 'PIA' Wanglee, Founder and President of PIA.

She adds that the wall moulding is often seen in Lanna architecture – from pagodas and houses to government

buildings. "Gold leaf has a good meaning in Lanna culture, so we try to merge this element (on the wall) to be the guest's first impression," she adds.

In the guest lifts, the same gold leaf is used, and decorated with white floral motifs. "The pattern is known as 'hum yon' or the wooden guardian for Lanna people," Rujiraporn points out. The doors of Lanna homes are decorated with this patterned wood carving because the locals "believe that this wooden guardian protects them from external bad elements," she adds.

Meanwhile, the adjacent light-filled Kam Lobby Lounge overlooking the hotel's main pool offers an ode to the 'Yi Peng' floating lantern festival through the use of large 'lanterns'. The contemporary version of the sky lanterns or 'khomloy' illuminate the space with a warm, soothing glow. These lanterns are also hung on the enormous banyan trees at the lawn area.

Northern influences are evident in the restaurant's design too. Gad Lanna restaurant's interior is inspired by Chiang Mai's bustling Warorot market where local food and goods have been traded since ancient times. The airy dining room in





*The Presidential Suite also features Lanna-inspired décor with bespoke finishes using traditional techniques such as wood carving and metal beating.*







*The rammed-earth wall framing the pool evokes the clay wall of Lanna Kingdom.*

neutral tones of light brown and grey is decked with antique pottery and vases.

The spacious guest rooms either overlook the old town or the scenic Doi Suthep mountain. Each of the 240 elegant rooms and suites feature Lanna-inspired décor with bespoke finishes using traditional techniques ranging from lacquering, wood carving and sculptures to metal beating. Natural materials such as stone and wood bring rich tactility. To lend a modern touch, contemporary art pieces commissioned from local artists celebrate Chiang Mai's status as Thailand's burgeoning creative capital.

### **sourcing locally**

All the artwork and sculptures in the hotel are not just decorative but are products of local craftsmanship. PIA's team carefully selected each art piece from original artisan heirs in various artisan villages.

In terms of furniture and fixture design, the design team modernised and drew inspiration from Lanna wooden furniture. "Wood turning elements are a signature feature throughout the entire property. The profiles closely resemble the remaining antique furniture in Lanna customs. Wooden benches were developed from traditional designs, incorporating modern textiles and upholstery," says Rujiraporn.

She continues: "It is rare to find a hotel and museum

in the same place. In every square meter of the property, we have designed with respect and inspiration from history. We extensively studied Lanna living, including their community, festivals, culture, beliefs, cuisine, and customs."

As for the usage of colours, Rujiraporn explains, "Approximately, 50% of the colours used were white, which we interpret as a vast canvas. Grey and black accents added depth to the space. Gold represented the glorious period of Lanna. Green, blue, and brown were used to show respect to the Lanna mural paintings. Lanna's ancient use of natural products influenced our colour palette, such as green leaves, brown for the soil, and red from the trees sap. Regarding wood tones, we utilised bamboo, a local plant."

### **paying respect**

To further enhance the storied hotel's prominent position, the PIA team created a tranquil lawn overlooking a 600-year-old Buddhist stupa (Wat Chang Khong). This building featuring plaster and carved wood decoration dates back to more than a hundred years.

In the last three decades, the former Imperial Mae Ping had helped to keep the grounds clean and tidy. During the renovation, the hotel team worked with the city's Fine Art Department to revamp the new landscape to present a stunning setting for the stupa. These days, an alms giving activity is held on a weekly basis for guests to make merit; this is specially arranged by the Intercontinental team.

Guests are invited to take a stroll around the expansive lawn to view the pristine white stupa or enjoy coffee at the fresco terrace in balmy weather. The landscape here is flanked by old Banyan and frangipani trees alongside native plants which lend lushness to the outdoor space.





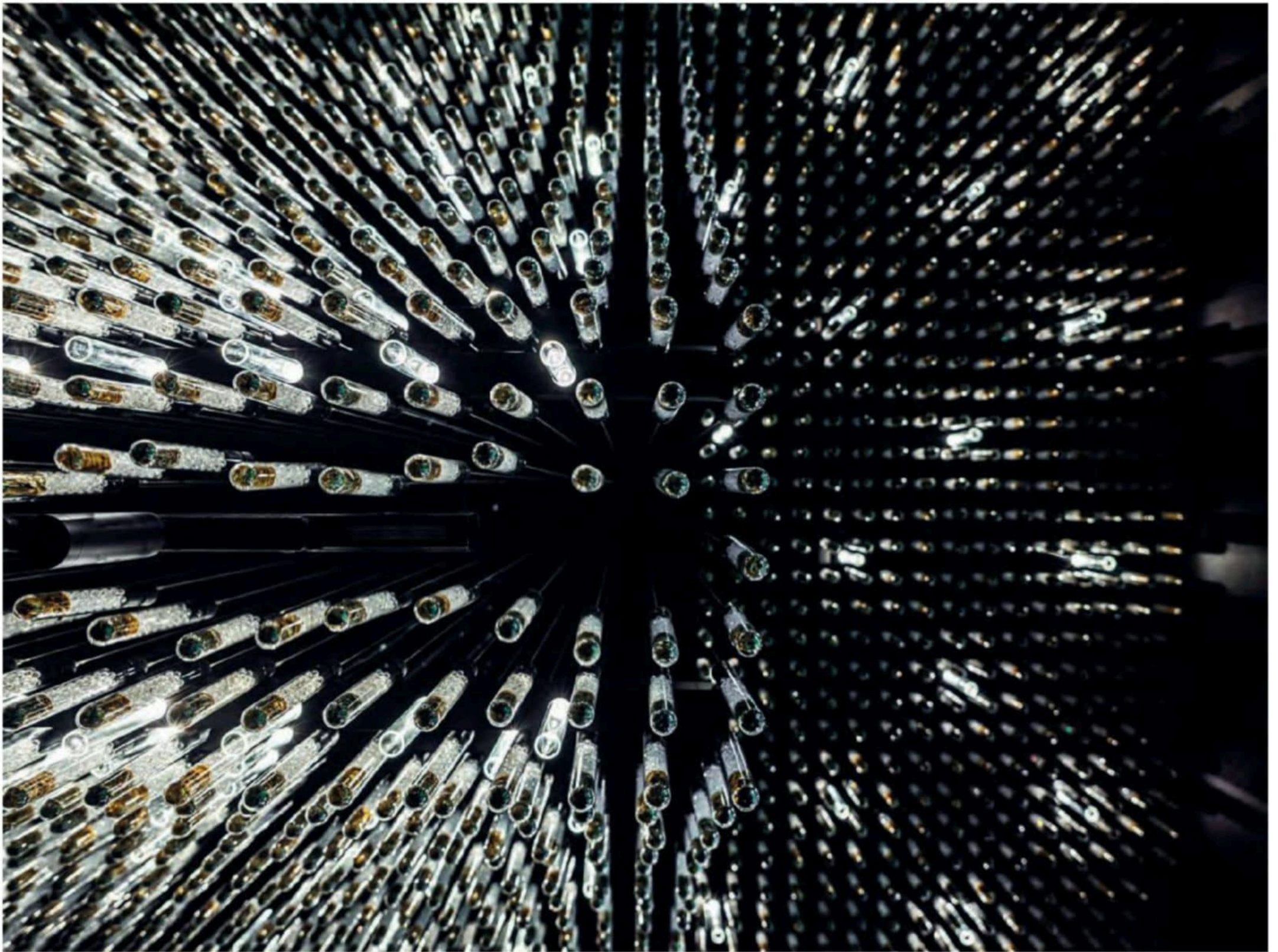
design

# seasonal expressions

Vibrant colours of the season are depicted in the striking ceiling installation at the newly refurbished Le Du in Bangkok.

Text by Amy Van  
Photography by  
Spaceshift Studio





*Amata filled more than 10,000 test tubes with different Thai seasonings and also incorporated lighting fixtures in the glass tubes.*

Le Du, awarded The Best Restaurant in Asia 2023 by Asia's 50 Best Restaurants, underwent a renovation in late 2023. Chef-owner Thitid Tassanakajohn (most known as Chef Ton) engaged globally renowned Thai architect Amata Luphaiboon, principal and co-founder of Department of Architecture co., to work on the design as he's been impressed with Amata's work for many years.

According to the Bangkok-based architect, the brief was quite simple: "to create a space that's worthy of Chef Ton's wonderful creations". Amata shares, "After talking with him for a couple hours, I highly appreciate his passion in modernising Thai dishes and bringing Thai cuisine to international recognition. His approach of using Thai ingredients, inspired by local dishes, turning them into new forms with contemporary techniques is quite similar to what we do as designers. So I like to use the same creative approach in creating this new Le Du."

He continues: "The main design feature of the restaurant is the ceiling installation occupying the whole dining area. The installations are made of 10,000 over glass tubes (like the ones we used in school science projects), filled with certain types of Thai 'seasoning' and beads, hung in curves from the ceiling, and seamlessly incorporated with more than 1,000 tailor-made lighting fixtures (again in glass tubes)."

"This installation not only decorates the entire space with the colour scheme of the Thai rice plantation landscape, but also represents our shared creative approach with Chef Ton's which is turning Thai materials into new forms via modern methods," adds Amata.

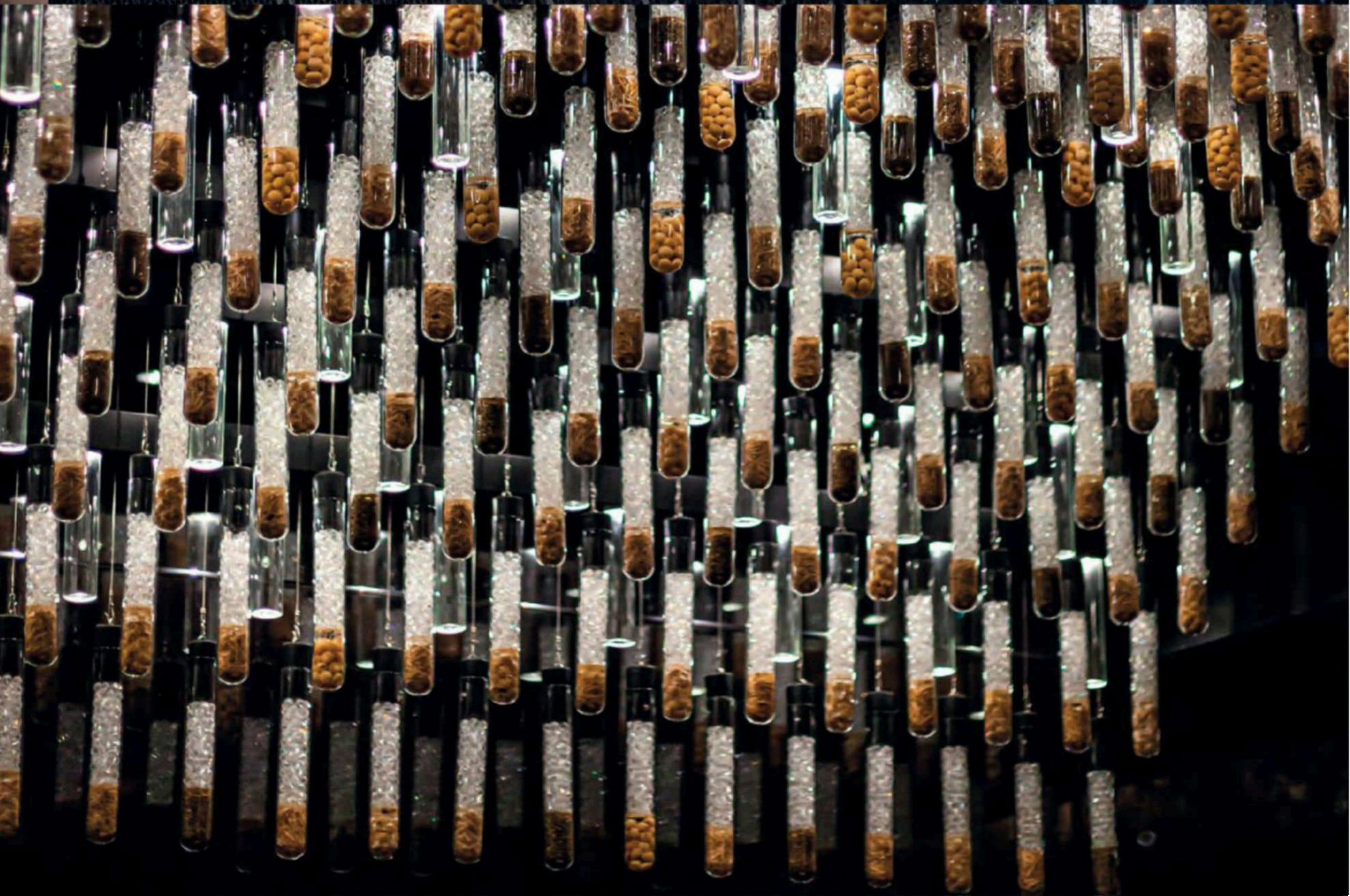
In line with Chef Ton's intention to use all Thai ingredients, all construction materials are sourced locally. "We use special mosaic tiles (in the shape of rice grains) recycled from plastic buttons as the finishing material for restrooms and bar counters," notes the architect.



design



*The bar is embellished with mosaic tiles in the shape of rice grains (recycled from plastic buttons); to depict a golden glow of the rice fields, glass tubes are filled with soybeans, golden rice and caraway seeds.*







*Amata took advantage of the restaurant's low ceilings and irregular beams to create an installation that evokes the terraces of rice fields in Thailand.*

### depiction of the seasons

The name “Le Du”(in Thai “ฤดู”) translates to ‘seasons’, embodying the essence of a culinary journey through the country’s vibrant landscapes.

The design concept aimed to transform the essence of Thai rice fields across seasons into a visually and experientially stunning ceiling art installation that creates an immersive and multi-sensory experience.

For instance, to depict the hot season when the soil turns dry and red, the ceiling installation uses dried chilli to showcase the fiery red hue. At a beginning of the rice farming cycle, farmers submerge the land with water to soften the soil. This water-covered surface is represented by the glittering crystal surface of the ceiling installation above the restaurant’s entrance. This symbolises the start of the rice farming ritual as well as the guests’ gourmet experience.

During the rainy season, the rice fields are renewed and blanketed in greenery. The restaurant embraces the lushness of this period with the ceiling installation in the centre of the space. This vibrancy is represented with green-hued ingredients like pandan leaves, kaffir lime leaves and green beans.

When winter arrives, the rice fields transform into a sea of gold. The colour palette of the installation in the rest of the restaurant echoes this golden glow, creating an ambience of warmth and sophistication. The installation above captures the spirit of this season with soybeans, golden rice, and caraway.

### overcoming challenges

The design team faced certain challenges with the original dining space which had a very low ceiling with irregular beam locations. “We cannot afford the height to have a false ceiling below the beams to cover them. We then decided to show the irregular beam pattern which actually led us to the pattern of berms in Thai rice fields. The problem became an important part of the visual outcome,” he says.

Another big challenge for Amata was the limited construction time of 30 days. He had two months to complete the design so that Le Du could re-open in time for the year-end festivities. He had to create all the important design elements to be produced off site and then installed on site in a short time frame.

The original kitchen was in a good state and functioned very well so Amata kept it as it was, with minor adjustments on the finishing. “However, the dining space and the restrooms were adapted considerably, in order to create a clean and simpler volume of space. The old restrooms and a fixed bench were demolished to allow bigger and better flow of the seating spaces,” he adds.

For the furniture, he used a mix of new and old tables and chairs. “We re-coloured the old table tops and replaced the legs.” The restaurant’s seating capacity remains the same around 42 to 46.

When the restaurant reopened in late November 2023, Chef Ton and his team kicked-off their refreshed culinary experiences again. Ton who’s incredibly satisfied with the interior transformation shares: “it’s a unique story-telling of Thailand ... just like Le Du and myself.”



art

# in harmony with nature

Palace Hotel Tokyo's Art Collection opens a window to the world of Japanese art - based on the concept of 'inheriting tradition but with an innovative spirit.'

Text by Amy Van

Photography by Palace Hotel Tokyo



Located in the capital's prestigious Marunouchi district, Palace Hotel Tokyo faces unmatched views of the city's skyline and the Imperial Palace gardens (it even shares a moat with these beautifully manicured gardens).

The hotel, which is the anchor to a billion dollar mixed-use development, commands some of the city's most exclusive real estate. Drawing from the country's history, culture and art, the iconic establishment continues to redefine luxury in Japan with sophistication and authenticity.

This Japanese-owned and managed property, which underwent a complete rebuild in 2012, boasts more than 1,000 permanent pieces of art that can be found throughout the different areas. The most notable pieces are seen in the hotel's public spaces, including the main lobby and reception area.

Nature plays a central role as the inspiration behind many of the artworks. This is in line with an overarching concept of the hotel's beautiful natural surroundings and the

uniqueness of the Japan's heritage.

Aside from the public spaces, the hotel's newly refurbished suites also feature contemporary Japanese ink wash paintings, sculptural porcelain and ceramic pieces. They are all original and exclusive to Palace Hotel Tokyo.

Curated by Art Front Gallery, the eclectic array of pieces showcases the talents of up-and-coming creators as well as that of more prominent artists. Many of the paintings, watercolours, sculptures and other works were commissioned specifically for the hotel.



The following are some highlights adorning the public spaces:

Acting as a backdrop to the main reception desk is the massive wall installation - 'Echoes-Crystallization' by Shinji Ohmaki. What's interesting about this pure white backdrop is that correction fluid and crystal power were crystallised to create a depiction of endangered species of Japanese flowers. The artist who uses simple materials to produce installations that boldly transform a space says, "These vanishing blooms embody my wish for viewers to re-visit and re-examine the trifling aspects of their daily lives. Representing the desire to create a new world, this piece is a reminder of the sights and sounds that are disappearing from our lives as society develops."



In the main lobby lounge, guests can admire 'Early Morning' by Mika Toba who created this artwork using the indigenous dyeing method – katzome – over Hakusan silk pongee. This traditional woven fabric has been made in the Shiramine District at the foot of Mount Hakusan for over 800 years. Katzome stencil dyeing is a Japanese method of dyeing fabrics using a resist paste applied through a stencil. The expressions of this painting transforms with the changes of the seasons and with the change of lighting throughout the day.



## art

'Landscapes of The Palace' by Takeharu Nakabayashi is a stunning installation crafted from gold leaf, iron and paint. From a distance, it looks like a large floor-to-ceiling screen. "This work is a composite of the various landscapes to be found in the vicinity of Palace Hotel Tokyo. Both sides of the work are pieces of art in their own right," says the artist who uses metal materials for his work.







At the main lobby entrance is contemporary artist Masahito Katayama's 'Sunflower' painting. Yellow pigment and transparent layers were used to evoke light and pollen. "The spiral at the heart of the sunflower is the form of all life in nature. I hope to connect with both the order and harmony of nature and the power and mystery of life that exceeds the bounds of human understanding," says Katayama.

Satoshi Uchiumi's vibrant floral oil painting 'Shikisai no Shita' (Under the Colours) is seen at the hotel's foyer on the second level. The artist, who's well-known in the contemporary world of abstract painting, typically combines dots of colour in his compositions as seen in this interpretation of vibrant blue flowers. He says, "According to The Book of Tea by Kakuzo Okakura, since ancient times, Japanese architecture has used seasonal flowers, hanging scrolls and other such devices to create spaces that are clear and colourless, neither too much nor too little." His desire is for paintings to be "one of these numerous conscious manipulations required for the creation of serene everyday spaces".







# enduring legacy

Vipp's CEO Morten Woldum tells us about the Danish company's pursuit of long-lasting quality and meticulous designs

Text by Amy Van  
Images by Vipp

Vipp is a third-generation family-owned Danish company founded by metalsmith Holger Nielsen in 1939 in the small town of Randers. The core product is the pedal-controlled bin, that Nielson made for his wife Marie Axelsen who had wanted something practical and durable for her hairdressing salon.

When Holger passed away in 1992, his daughter Jette inherited the bin and metal workshop. Together with her children, Kasper and Sofie Egelund, they set out to transform the bin into a brand. When the bin was accepted into the permanent design and architecture collection at MoMA in New York, the family knew that they are on the right track.

Today, thanks to their dedication to product engineering and design, Vipp offers a whole spectrum of products from furniture, lighting and accessories to modular kitchens. They even have a hospitality business.

The guesthouses called Vipp Shelter started life as a prefab prototype cabin – the first 55 sqm first steel pod was built in Sweden in 2014. Today, they have been launched in places like Denmark, Norway and Italy. Their newest shelter is in Tasmania, Australia.

Vipp's CEO Morten Woldum who joined the company 13 years ago as a product developer has a background in design and engineering. His first job assignment was to build a kitchen which has proven to be a success story. He shares more about the growth of the business and where it stands today.

## **Tell us about the company's vision and its evolution from kitchens to guesthouses and beyond.**

Kasper Egelund thought that it was a good idea to do a prefab house that's so iconic that we can fit in our kitchens. So we went from doing a kitchen for the bin, to doing a house for the kitchen. And that's where the shelter in Sweden came about in 2014.

When we did the shelter, we didn't have much furniture. So from doing the guesthouses, we realised that furniture should be the next category. With furniture, you also need lighting. Our fifth category is outdoor furniture. We took some of our indoor products and treated them to withstand the weather, and then we launched that.

We are quite proud of the furniture range that we've managed to do in such a short time. Today, we have a full range including sofas, lounge chairs, coffee tables, lot of dining sets and three different series of chairs.

## **What do you envision Vipp's portfolio growth to be in the next few years?**

We are not that type of brand that just pushes out new products every year. We would like to have fewer but better products. We don't want to over flood the market with products, but we want the right ones. And we want those products that we introduced to be inherited by our grandchildren. So we focus a lot more on the branding and the communication.

The guesthouse was initially made as a product that we would sell. But it proved to be very difficult because each country has different building certifications and requirements. And the whole idea about prefabbing [the shelter] in Europe and shipping it all over the world is very costly and it takes a lot of time. It's not good for the environment to move so much material. However when we launched it, we saw a demand right away for people who wanted to try it, rent it and live in it. We then realised – why not give the customers an opportunity to actually live in the Vipp guesthouse [and experience the kitchen and furniture products].

In terms of interior design, we'd like to get help from the best ones in the business. And that happens to be us – we have a whole team of interior designers.

Looking at growth rates, kitchens have been very



good [business] for us in the last 12 years. We've done more than 1,000 kitchens, and we have 35 dealers worldwide. I think in 2024, if all the stars and planets are aligned, maybe we will introduce a new kitchen. We will also be introducing a lot of guesthouses.

One of our best selling products is the swivel chair. It's a very nice conference chair and dining chair. Some people would also like it to be more comfortable for the home office, so we're making an evolved, optimised version of that.

Again, we don't have too many options. We are very disciplined and we narrowed them down. For us it's more about repeatability. When you do the same product over and over again, the quality becomes very good. And we've done millions of high quality bins. It lasts so long [the average is 32 years]. But if it breaks, we have spare parts and we can fix it. In terms of sustainability, imagine having a bin that can last for so many years.

**What should people know about the strengths, quality and versatility of Vipp's kitchens?**

Our kitchens are modular. If you move homes, you can bring it with you. The major strength is that it's a kitchen

that you will have for 30, 40 or 50 years, and it only gets better. And we have the spare parts [for the kitchen].

When we designed it, we asked professional chefs what the perfect kitchen is and how can we interpret that into a domestic version with a stainless steel worktop. We also raised it up so that it is freestanding and you can clean underneath.

And I think if you look at most professional kitchens, they're not very big, because they need the space for paying guests. You need a practical setup where you are more efficient. And that's why the modular kitchens are so perfect.

**Could you share more about the durability and the quality of materials used for the furniture?**

If you look at our lamps or our salt and pepper mills, everything is so meticulously designed. It's done by engineers, craftsmen and designers. It's not done by carpenters. We put in attention to detail. We spend years and years perfecting and testing [our products].

We always go for the best possible materials from Europe. We choose geometry and designs that will stand the test of time. When we look at textiles [for furniture], they have to be durable so they can last for those 30 to 40 years.





people

# art meets minimalism

Jay Osgerby, co-founder of Barber Osgerby, shares how AXOR One Collection is set to change the future of bathroom design.

Text by Sandhya Mahadevan

Jay Osgerby





Jay Osgerby, the one part of London-based design studio Barber Osgerby, became friends with his business partner Edward Barber while studying at the Royal College of Art (RCA). The duo launched their eponymous studio right after their post-graduation in 1994.

Although they majored in industrial design and architecture, an artistic sensibility underscores all of Barber Osgerby's works. "In the UK, we very much have an art school approach to design and architecture, so I actually started with fine art and sculpture, and then industrial design. And then finally I did a master's in architecture," Osgerby shares. Sitting in Singapore's The Water Studio by Hansgrohe amidst the AXOR One collection, the convergence of all those sensibilities is immediately evident. As is the fact that an artistic bent of mind is fundamental to the design process — in front of him are neatly folded wads of serviettes with design sketches that he drew over lunch. "I am always thinking," he smiles with a shrug.

Osgerby shares about his work, the intuitive process behind the innovative one-touch interaction of AXOR One Collection and how he balances fine art with design.

### **How would you describe your design ethos?**

I don't think Edward and I really had an ethos or an agenda to begin with other than it was important to us to create, bring something new to the world, which was clearly authored by us. I think our work is actually pretty artistic and experimental. It's just a different approach, where we make eight things instead of 100,000, and work with craftsmen — smaller productions but higher value objects. What that allows us to do is research making techniques and find new ways of doing things.

At the moment, with the pressures that the planet is under, we would like to perhaps control things better to preserve a product's longevity. We want to focus on something that people can use now, but even when they maybe want a change, the object itself can live on, in the secondary or tertiary market, or it can be handed down generations. It is very much like having kids — you don't have them just for a couple of years, they are for life. That's how I see

product design; It's the reason we work with AXOR. We want to work with people who think about the future, not just one turnover.

### **What is your design process? Tell us about the artistic conversations between you and Barber.**

They are normally drawn discussions. Neither of us can use computer-aided design, because we are too old, we missed the computer years. So the way we talk about things is through sketching. When you draw something it's open for interpretation because it's not finished. We both might see it slightly differently, but through talking and sketching we will arrive at something, which we both agree on. We work with some very great designers in your studio, so then they come in and add to the idea before we start to make small paper models of the product. I always describe it as starting a fire that builds and grows as you put more into it. It is very much how the energy and enthusiasm of people helps kindling an idea.

### **When you design for bathrooms, is your thought process a little different?**

For me, the bathroom is as important as any other room in the home, probably even more so because it's the one place in the house where you can close the door and just have a moment to yourself. There's also a great deal of responsibility to work with water because it's a scarce resource. That's the reason we approached AXOR out of all the companies in the world, because they have the best engineering capabilities and invest highly in research and development to make the best product.

To some extent, designing bathrooms is similar to lighting design, because it integrates with architecture. For AXOR One Collection especially, it was easier to design what happens behind the wall for the plumber and the installer, because as architects, we knew how the wall was made.

### **Tell us about your work process with AXOR**

It's one that takes a few years to come to fruition. It takes a few minutes to have a concept; the engineers then take a few more minutes to discuss among themselves on the possibilities — they never say no, though. A few months go into refining the aesthetics and 18 months for engineering. Then, when it's finished, it is tested in the homes of its employees and friends of

the company for 12 months. AXOR will not release a product into the market unless it passes that trial process with 100% positive results. For us as designers, the wait can seem a bit frustrating, but we have the unique opportunity to create a product that creates a better interaction with water through a manufacturer who shares the responsibility to deliver it in the best possible way, guaranteed to last for 20 years at least.

### **How did the AXOR One Collection come about?**

The collection is a new invention, where we have removed the taps and hidden all the mechanisms under the wash basin — and that leaves us with just the archetype and the interaction.

It started actually with another product before this; a shower controller that one would typically find in any high-end hotel. As business travellers, we could relate with the all too familiar experience of waking up with jet-lag and confronted with a shower console with a complex set of controls and trying to figure out what each does. So we had this idea of bringing all of that complexity into one central place of control clearly marked with an icon. The positioning of the cartridge underneath the wash basin also simplified it very much from a plumbing point of view.

### **What's special about the AXOR One Matt White?**

We just knew that white, especially the Matt White is the most essential version of what we wanted to create, because it's not about any colour or shine. There's always been this tradition of patronising the luxury end of the market, because the assumption is that people understand luxury only if it's glitter and gold. I don't think that's true. I think people understand the power of simplicity — a Jil Sander as against a Versace. This product is actually the fastest selling new product that AXOR has ever had. It's because it is simple and elegant, it's just purity.

The hard thing though, was creating the actual finish. The paint utilises aerospace technology — it's a hard wearing powder coat, which is high temperature and high engineering performance, as you'd expect from AXOR. So it took a lot of research.



# timeless elegance

Italian architect, designer, and art director Pierro Lissoni's vision for B&B Italia is characterised by his personal design sensibilities.

Text by Sandhya Mahadevan

Italian designer Pierro Lissoni trained as an architect, but soon expanded his repertoire driven by a desire towards a more holistic approach to design. Today, his eponymous brands, Lissoni's design studio and Lissoni & Partners in Milan collaborate on a wide range of projects, from architecture and interior design to furniture, lighting, and product design.

The award-winning multidisciplinary artist is also the creative mind behind some of the most renowned brands in the design and furniture industry. In 2020, he assumed the role of creative director for Italian contemporary design brand B&B Italia — a brand that finds pride of place in luxury multi-brand showroom Space Furniture.

In Singapore for the 10th anniversary celebration of Space Furniture, Lissoni discusses his design process, his close connection with B&B Italia and his vision to revive its modern and minimalist aesthetic for posterity.

## Your foray into design is multi disciplinary, what inspired you?

To me it's between work and passion. Today, I design buildings, I design interiors, I design pieces, I design furniture. It's the humanistic approach to design. When I design a building, I do it with a strong connection between inside and outside.

To me, the biggest mistake about most buildings is that somebody designed the shell, somebody else the structure, and few others designed the mechanical and electrical parts, fittings, interiors and the decoration. It's like a Frankenstein model of life — and some of them do end up looking like that. I push to be a part of all the processes.

I am an architect for that reason. When I design a space, I know the proportion and I can control it. After that I put pieces into the space. It's like a necklace that you add to pearl by pearl.

## What is a Pierro Lissoni signature?

Simplicity. I start to build my projects with a high level of complexity and then they get broken down — I take away, I cut, I clean until it reaches a high level of simplicity.

Pierro Lissoni is also about 'naturalness'. This does not mean that I use only natural materials — I work with plastic and metal as much as wood. To me, it is about being respectful to the product and material. When I work with leather the leather needs to be supple; wood should immediately feel like wood to the touch and not be overtly plasticised. When it comes to the fabrics I design for B&B Italia, I like strong patterns, but I also focus on the feel. A cushion for instance, needs to be firm and soft at the same time, regardless of whether it is made of recycled cotton or leather. In that sense, I don't have a favourite material to work with. It is about using the right material, because each material needs a certain kind of design.

## How does your overall vision translate into the designs for B&B Italia?

I became the director of B&B Italia three years ago, but I have been a part of the family for over seven years as a collaborator. I do not try to transform B&B Italia into a Pierro Lissoni. I adapt myself, because I am not alone. It's a strong teamwork. The goal is to bring them back to their contemporary roots and move the factory to the future.

## How does your design ethos translate to B&B Italia?

I choose designs that will last the test of time; that can model the future. Some of these may completely disappear with the coming trends. For example, when I try to redesign some '70s icons, such as a Mario Bellini piece, I don't create an exact replica. I put in the latest technology so it can be in my next catalogue as the next antique furniture. B&B Italia is exactly that. Some of its pieces have the capacity to become icons. B&B Italia needs to be clean, modern, and it needs to be contaminated.

## Can you tell us a bit about our design process?

It is a day by day discussion, and a debate, where we discover, change and process. Our first focus is on one complete ambience

and then we start stacking pieces of furniture in the space. Then we identify the materials and technology we need to utilise to get the look we want.

Then to imbue the design with elegance, we take risks. To me, elegance is a combination of quality, normality and a bit of risk. I make a lot of mistakes in the process, but after that I am very creative. I correct my mistakes, find new solutions and then invent something new in the process. This is like the secret of life.

## What are your thoughts on sustainability?

I think sustainability is like a mantra. To me, it is about durability. If you look at a B&B chair, we design it with the highest standards of quality and technology, so that it can last you for about 20 years. If I design a plastic chair for Kartell, our paradigm time is a minimum of 10 years. If you look at some of the high-end markets, be it furniture, fashion, architecture, jewellery or even real estate, they are expensive, but they are built with a simple idea—and that is to last.

## Do you have a favourite piece or design? What about colours?

For sure not designed by me. Can you imagine, I have homes in Milan or Tuscany without any pieces designed by myself [laughs].

I am a great fan of white colour — it's the mother or father of all colours. Think about it in an Inuit culture, they have nearly 300 words to describe the different qualities of snow. Grey has the same variations. I like colours as well, special ones that can define a design such as Indian red found in spices and classic yellow. It's a strong combination of things — mixed with an appetite for risk.





Pierro Lissoni





# win the day

## Highlights and winners of the 18th PropertyGuru Asia Property Awards Grand Final 2023.

PropertyGuru Group (NYSE: PGRU) announced the winners of the 18th Annual PropertyGuru Asia Property Awards Grand Final on 8 December 2023 at The Athenee Hotel in Bangkok.

Winners from 13 property markets across Asia competed for the highest marks of excellence in real estate development, construction, architecture, and design at the finale of the 2023 PropertyGuru Asia Property Awards series. More than 50 golden statuettes were presented to the finest developers and projects in the region at the black-tie gala dinner and presentation ceremony.

GuocoLand won the biggest award of the year – Best Developer (Asia) – for the third time in the history of the

awards. It marks one of five regional wins for developers from Singapore. Frasers Property Singapore won the Best Mixed Use Developer (Asia) award and UOL Group Limited and Pan Pacific Hotels Group received the Best Hospitality Developer (Asia) award. UOL Group Limited also won the Best Sustainable Developer (Asia) award while EL Development Pte Ltd won the Best Hospitality Interior Design (Asia) award.

Developers from Indonesia gained eight regional wins, the most of any country. PT Sinar Mitbana Mas garnered the Best Breakthrough Developer (Asia) title, with parent company Sinar Mas Land and subsidiary PT. BSD Diamond Development also receiving regional wins.

The Philippines was represented with seven regional wins, with Aboitiz InfraCapital Economic Estates winning both the Best Industrial Developer (Asia) and Best Industrial Development (Asia) awards.

Developers from Vietnam received six regional wins, led by SonKim Land Corporation, which won both the Best Luxury Developer (Asia) and Best Boutique Mixed Used Development (Asia) awards.

Andaman Asset Solution won the Best Boutique Developer (Asia) award in one of six regional wins for developers from Thailand. KingBridge Tower by KingBridge Tower Company Limited (Saha Pathana Inter-Holding Public Company Limited) alone earned three regional wins, while Rawayana by Phuket9 scored two regional wins.





Salvo was named Best Lifestyle Developer (Asia), one of five regional wins for developers from Australia. Regional winners from the country include projects by Capital Luxury Residences; Monaco Property Group; R.Corporation; and Third.i Group.

Malaysia and Cambodia each gained four regional wins. Perbadanan Kemajuan Negeri Selangor (PKNS) was hailed Best Affordable Homes Developer (Asia), with projects by Eastern & Oriental Berhad; Eupe Corporation Berhad; and Sime Darby Property also representing Malaysia with regional titles. Projects by OCIC Group and RM Commercial Co., Ltd. each clinched a regional win for Cambodia as Sir Stamford Raffles (Cambodia) Co., Ltd. gained two regional wins for the project Marum Estate.

Hanacreek by Apex Property and Aki Niseko by Takuetsu

Co., Ltd. represented Greater Niseko as regional winners from the renowned Japanese skiing destination.

The Fullerton Ocean Park Hotel Hong Kong by Sino Land Company Limited and M8 by China Construction Engineering (Macau) Company Limited garnered two regional wins for Hong Kong and Macau. New Bund 31 by Shun Tak Qiantan (Shanghai) Cultural and Real Estate Company Limited was named Best Mixed Use Development (Asia), a regional win for Mainland China.

The Grand Final also welcomed one of the most iconic personalities in the Hong Kong real estate industry – Dr. Allan Zeman, founder and chairman of Lan Kwai Fong Group – who accepted the Icon Award.

The regional winners were chosen by an independent jury, comprising head judges of participating markets in the awards.

**AsiaPropertyAwards.com**



event

# improving tomorrow's cities

Global thought and industry leaders joined ARES 2023, one of the anchor events of PropertyGuru Week, to tackle the future of cities and focus on powering communities.



*Hari Krishnan, PropertyGuru Group, Chief Executive Officer & Managing Director, delivering the opening keynote*

The ninth edition of PropertyGuru Asia Real Estate Summit (ARES), the thought leadership platform of PropertyGuru Group (NYSE: PGRU), held in Bangkok in early December 2023 focused on the theme “Powering Communities”, and how responsible leaders can build and improve tomorrow’s cities.

The event brought together more than 400 delegates from around the world for an inspiring, insightful hybrid conference and event. Nearly 40 speakers initiated important thought-provoking conversations around the future of communities, business, leisure, and innovation.

This year’s theme aligns with PropertyGuru Group’s vision to power communities to live, work, and thrive in tomorrow’s cities.

The first segment of ARES 2023, “Live: Future of Communities”, started with a keynote address on new economic drivers and the outlook for Asia in 2024 from Sumana Rajarethnam, Director, South-East Asia, Economist Intelligence Corporate Network. The segment also featured a keynote from Kenya-based Dr. Edlam Abera Yemeru, Chief of Knowledge and Innovation Branch at UN-Habitat, on adoptive communities and the creation of SDG Cities.





David Gissen, author, designer, educator, consultant / Professor of Architecture and Urban History, Parsons School of Design, then delivered the international keynote on rethinking buildings and the concept of the one-storey city.

The second segment, "Work: Future of Business", kicked off with Chelsea Perino, Managing Director, Global Marketing & Communications, The Executive Centre, who delivered a talk on the creative evolution of workspaces and hybrid work arrangements.

The first panel discussion of the day was led by Manav Kamboj, Chief Technology Officer and Managing Director, Fintech at PropertyGuru Group. The tech panel delved on the use of A.I. in design, data, digital twins, and metaverse blockchain technologies. The three speakers were: Jirayut "Topp" Srupsrisopa, Founder & Group CEO, Bitkub Capital Group Holdings Co., Ltd.; Prof. Jason Pomeroy, Founding Principal, Pomeroy Studio & Pomeroy Academy / Fellow, University of Cambridge Institute for Sustainability Leadership; and Wenhui Lim, Director, SPARK Architects.

This was followed by a presentation from PropertyGuru For Business, showcasing the latest investments in data science to develop products and solutions for enterprise customers and partners in Southeast Asia. PropertyGuru Group's Jeremy Williams, Managing Director, Marketplaces, and Shyn Yee Ho-Strangas, Managing Director, Data and Software

Solutions, discussed unlocking value for businesses. Dr. Nai Jia Lee, Head of Real Estate Intelligence, Digital and Software Solutions, later talked about urbanism and the liveability index. The session ended with Bob Koppes, Director of Strategies, who presented using payment and mobility data analytics.

The afternoon sessions kicked off the third segment of ARES 2023, titled "Thrive: Future of Leisure", with a virtual presentation from Malaysia's David Chong, COO of REHDA Institute, who covered building affordability in megacities. The segment continued with panel discussions on destination dining; the rise of pet culture in urban areas; and demographic changes reshaping property markets.

The panel speakers included Dr. Aladdin D. Rillo, Senior Economic Advisor, Economic Research Institute for ASEAN and East Asia (ERIA); Amy Sawitta Lefevre, former Reuters journalist; Christine Li, Head of Research, Asia Pacific, Knight Frank; Colin Chee, Creator & Creative Director, Never Too Small; Didi Almeyda, author, former journalist & Indonesia's animal whisperer; Jessica Zafra, award-winning author, journalist, animal welfare advocate; Keiran Gibb, Founder and Director, Monogic; Michelle Martin, broadcaster & talk show host, Money FM 89.3; Pippa Woodhead, Head of Podcasts, Tigerhall; and the husband-and-wife team of Tanjira "Fay" Tragoolvongse, Owner & Manager, Cadence by Dan Bark / Caper by Dan Bark, and Chef Dan Bark.



## event



*PropertyGuru For Business' Shyn Yee Ho, Managing Director, Data and Software Solutions; and Jeremy Williams, Managing Director, Marketplaces, PropertyGuru Group (right)*



*ARES Visionary of the Year awardee Ar. Vinu Daniel, Climate-Responsive Architect, TED Speaker & Founder of Wallmakers with Jules Kay, GM of PropertyGuru Asia Property Awards and Events (right)*

Following the summit was the ARES VIP Cocktail Party: Celebrating Power Women in Real Estate. This event honouring female industry leaders who embody the spirit of “live, work, thrive” presented the ARES Power Women for a second year.

The invitation-only party celebrated the outstanding achievements of six women leaders in the real estate sector, acknowledging their significant contributions and influence as leaders in the industry. The ARES Power Women honourees included:

- “Live”: Andrea Savage, celebrity interior designer, HGTV / Co-CEO and Creative Director, A Life By Design; Esther An, Chief Sustainability Officer, City Developments Limited / Chair, Corporate Advisory Board, World Green Building Council.
- “Work”: Chelsea Perino, Global Director, The Executive Centre, Future of Work; Joanne Kua, Group CEO, KSK Group.
- “Thrive”: Coco Liu, Chief Regional Officer, HLB International; Hang Dang, Managing Director, CBRE Vietnam.

Andrea Savage, Co-CEO of A Life B Design, a renowned interior designer, and former HGTV Asia presenter, jointly delivered the Design Keynote on the universal language of spaces and transformative experiences with Cameron Richards, Founder & CEO, CPR Vision Management.

As chairperson of ARES, Stephen Oehme, Value Management Specialist & Sustainability Advocate / Managing Director, Quantum, joined in virtually via video feed from COP28 in Dubai to talk about the latest in sustainable development goals, inclusive approaches to development, and the decentralisation of cities.

This year, Shane Bhatla, Associate Director, Equal Asia Foundation, delivered the Expert Talk on inclusive language in real estate for minorities and people with disabilities, closing the third segment.

The final segment of the summit, “Thrive: The Future of Innovation”, opened with a keynote from India’s Vinu Daniel, Founder of Wallmakers. The climate-responsive architect, named as one of TIME100 Next, was presented the PropertyGuru Visionary Award at ARES 2023 for his sustainable designs using mud and debris.

Colin Chee, creator and founder of the popular web channel, Never Too Small, who won last year’s Visionary Award, presented a case study on interior design that repurposes waste from construction and demolition sites. He also wrapped up PropertyGuru Week with a showcase of his documentary series “Wonderful Waste” from Never Too Small.”

The fourth segment included The Leaders Panel discussion on multi-sector real estate, industry resilience, and challenges in sustainable development with Cyndy Tan Jarabata, President, TAJARA Leisure and Hospitality Group; Hang Dang, Managing Director, CBRE Vietnam; Rita Chow, Founder & Chief Business Officer, Sunshine PR (China); Stephen Pimbley, Founding Partner & Director, SPARK Architects; and moderator Marco Lobregat, Asia Editor, Bridges / International Director, Synergy Media Specialists.

Ornpaka (Tong) Vudhikosit, Senior Industry Manager (Travel, Real Estate, and eCommerce), Google Thailand, concluded the fourth segment with an expert talk on the future of digital innovation.



*Ornpaka “Tong” Vudhikosit, Senior Industry Manager (Travel, Real Estate and eCommerce), Google Thailand*



# light + building returns to frankfurt

Gear up for the world's largest trade show for lighting and building services technology.

Light + Building – the biennial trade show for lighting and building services technology – will once again be held in Frankfurt from 3 to 8 March 2024, bringing with it a veritable treasure trove of forward-thinking solutions, bright ideas, and the latest trends.

This year's theme of "Work + Living" focuses on the modular use of rooms and spaces, both indoors and outdoors. As evolving lifestyles shape the way we work, live, and play, technology including digital systems, intelligent building-control systems, and connected mobility is leading to dynamic changes in the use of space. Living rooms double as areas for social interaction and even work, while hotel lobbies are morphing into co-working spaces.

Luminaires play a vital role in the successful, multifunctional use of rooms and spaces, by influencing perceptions and setting the scene. As such, lighting experts at the trade show will be presenting innovative concepts tailored for a host of different situations. From smart, portable and minimalistic products to unique designs that showcase individuality, visitors can expect a multi-faceted and inspiring range.

For design lighting, the myriad collections include luminaires with iridescent surfaces, ribbed glass panels, and glasses of different thicknesses that create spatial effects for an enchanting atmosphere. Handcrafted, sculptural luminaries set special accents, while unexpected and contrasting material combinations result in expressive lighting objects.

Visitors will find design-oriented collections by Artemide, Arkoslight, Bega, Bomma, Cangini E Tucci, Martinelli Luce, Molto Luce and Nimbus.

## **new work: dynamic lighting concepts**

Lighting plays an important role in terms of staff creativity, well-being and productivity. Find out more about new lighting solutions for the modern working world – showcased by exhibitors such as Brumberg Leuchten, Delta Light, Erco, 3F Filippi & Targetti, Linea Light, Trillux and Zumtobel.



## **acoustic lighting: value added through material**

Aside from light and colour, acoustics also contribute to a sense of well-being. Luminaires have the potential to combine a pleasant lighting atmosphere with sound-absorbing qualities. This year, the companies presenting new creations that combine light and acoustics will include Alphabet, Artemide, Flexxica, Zumi and XAL among others.

## **urban Lighting: atmospheric and functional**

Light and lighting fulfil various functions in urban settings. They are used to safely illuminate streets, paths, squares, parks, subways and sports facilities. Moreover, the aesthetic aspect has an influence on people's perceptions and the atmosphere. AEC Illuminazione, Bega Benito, Fonroche, Goccia, GMR, iGuzzini, Leipziger Leuchten, Performance in Lighting, Ragni, Simes and Willy Meyer will be among the exhibitors offering a wide range of products in this field.

## **2024/25 lighting and design trends**

Lighting is a core component of good interior design, while trends influence the design process. This interconnectivity is explored by design experts and trend bureau, bora.herke.palmisano, as they unveil themes most likely to impact the 2024/25 season.

Three key trends will be presented in a series of daily analyses, lectures, and presentations at the trade show's inspiring Trend Area. This will showcase a broad spectrum of manufacturing techniques, durable materials, traditional and modern craftsmanship, as well as digital manufacturing technologies that show the dialogue between the individual, the room, and its lighting.

[www.light-building.messefrankfurt.com](http://www.light-building.messefrankfurt.com)



# dynamic hub

THAIFEX - HOREC Asia 2024, a showcase of innovative solutions, cutting-edge technology and sustainable advancements.



At THAIFEX - HOREC Asia 2024, held from 6-8 March 2024 at IMPACT Muang Thong Thani, Bangkok, Thailand, some 300 leading brands, including Carpigiani, Electrolux, Hobart, La Cimbali, and UNOX, will be exhibiting their top-of-the-line innovative solutions. There will be nine exhibitor categories: bakery & ice cream, cafe & bar, cleaning & laundry, dining, furnishing, kitchen, services, technology, and wellness.

THAIFEX - HOREC Asia will showcase how these prominent brands are proactively meeting the industry's evolving demands for contactless and sustainable solutions, enhancing the digital guest experience, optimising energy efficiency, embracing plant-based menus, and implementing effective strategies to reduce food waste.

THAIFEX - HOREC Asia exhibitors will spotlight ongoing innovation such as eco-friendly packaging crafted from upcycled food by-products, energy-efficient appliances that seamlessly integrate with AI, or cutting-edge digital systems that are meticulously tailored for the unique needs of the hospitality sector.

The HoReCa sector (hotels, restaurants, and catering) globally is expected to double in market value by 2032 to some US\$6.5 billion market value. One of the fastest growing regions for HoReCa is Southeast Asia. The region now has over 17 million food service establishments and is very attractive to tourists given their general interest in ecology and sustainability. And of course the region's unique cultural traditions, cuisines, and commitment to gastronomic excellence.



Along with the exhibitors, the organisers expect some 500 hosted buyers and 20,000 trade visitors to attend the trade fair. "THAIFEX - HOREC Asia serves as a dynamic platform to showcase where innovation meets necessity. Our exhibitors are responding to the industry's demand for sustainability, contactless experiences, energy efficiency, and more. As organisers, we are dedicated to shaping the future of HoReCa by fostering innovation and excellence and providing immersive experiences for people to learn from experts to improve their professional knowledge and skills," says Mathais Keupper, Managing Director and Vice President of Koelnmesse.

For more information, visit [www.thaifex-horec.asia](http://www.thaifex-horec.asia).  
Visitor registration is available at [www.registration.thaifex-horec.asia](http://www.registration.thaifex-horec.asia).





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# daydreaming through books

An installation that transmits emotion through time with books and writing.

Photo by Viviane Le Deunff



‘Livrons-nous’ is a contemporary art installation created by: Camille Maire, Viviane Le Deunff, and Charlotte Jeanjean - three friends and architects.

The artwork playfully and poetically questions our relationship to the sacredness of the world and its evolution. This 9m-high installation was created during the Festival des Architectures Vives 2023, in a 13th-century courtyard in Hôtel de Ginestous, Montpellier, France. In June 2023, ‘Livrons-nous’ was presented with the Prix du Public award at the festival.

The architects aimed to honour books and writing as a medium for the transmission of emotion through time. In the digital age in which we live, our social interactions are dictated by the virtual world. Society grapples to disconnect from this fast-paced digital world. This installation instead offered time to pause and daydream in the imaginary world of the book. It took the form of a monumental spiral, composed of hundreds of loose pages “escaping” from an ancient, majestic book, and drifting up toward the sky.

This installation was also an opportunity to open the normally inaccessible courtyard of the Ginestous private hotel to visitors. This work was designed and produced specifically for this historic courtyard. It was also aimed at a wide audience as it can be readapted on demand in other spaces.



# STYLE BANGKOK

**STYLE Bangkok** Asia's encompassing lifestyle, fashion, and craft trade show returns in #Chicnature Style.

Discover the most vibrant array of lifestyle products from furniture, gifts, home décor, houseware, to fashion products reflecting sustainability and ESG principles on offer by more than 400 exhibitors of 1,000 booths spreading across the 22,335 SQ.M. space.

Connect with inspired designers, renowned exporters and leading manufacturers, both local and international.

Interested parties are invited to visit **STYLE Bangkok Fair 2024 on 20-24 March 2024**,  
(trade: 20-22 March, 10.00-18.00 hrs. and public : 23-24 March, 10.00-21.00 hrs.)  
at Level G, Halls 1-4, Queen Sirikit National Convention Center (QSNCC), Bangkok, Thailand.



Pre-registration

**Trade:**

**20-22 MARCH 2024**

**10.00-18.00 hrs.**

**Public:**

**23-24 MARCH 2024**

**10.00-21.00 hrs.**

**QSNCC, Bangkok Thailand**



Website : [www.stylebangkokfair.com](http://www.stylebangkokfair.com) FB / IG : STYLE Bangkok Fair

**STYLE Bangkok**, Asia's encompassing lifestyle, fashion, and craft trade show returns in #Chicnature Style.







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