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HOSPITALITY + RESIDENTIAL
ARCHITECTURE | DESIGN | INTERIORS

VERITAS DESIGN GROUP IDEAS FOR THE WORLD

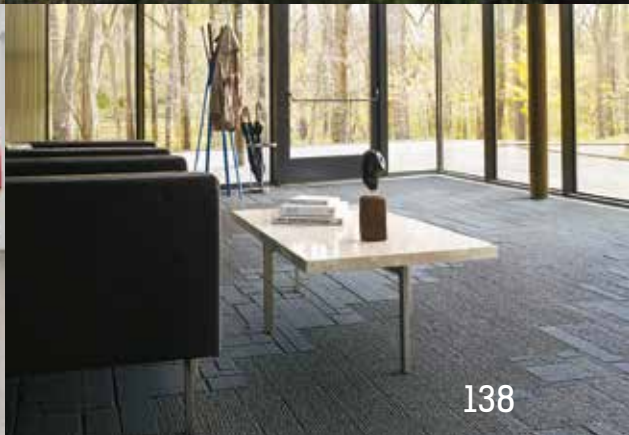
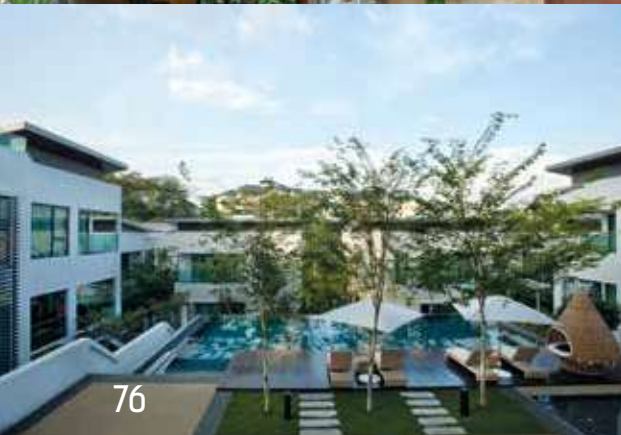
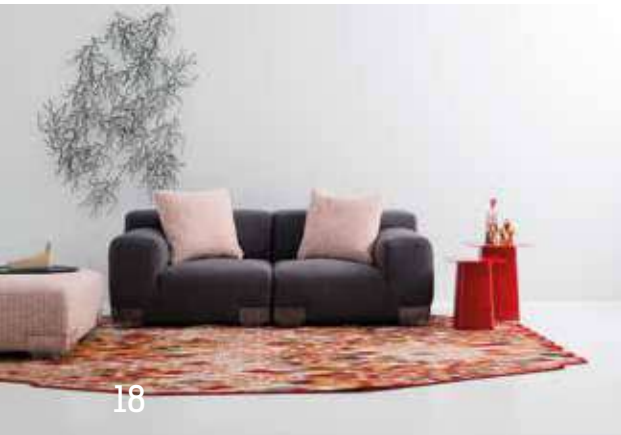
VERITAS DESIGN GROUP A VERITABLE FOUNT OF IDEAS | **HASELL** SUSTAINABLE DESIGN RENEWING SYDNEY'S INNER WEST
VITRA MAKING A POINT | **MOOOI** FLOWER POWER | **PETRA ANTIQUA** SEE WITH YOUR HANDS, TOUCH WITH YOUR EYES | **LASVIT** FLORAL FIXATION

ISSUE
02

FEB - MAY | 2016

SINGAPORE | HONG KONG | MALAYSIA | INDONESIA | THAILAND

HRADLASIA



Eden
Designed by Antonio Citterio
Flexform



David Mizan Hashim
Founder and Group President
VERITAS Design Group

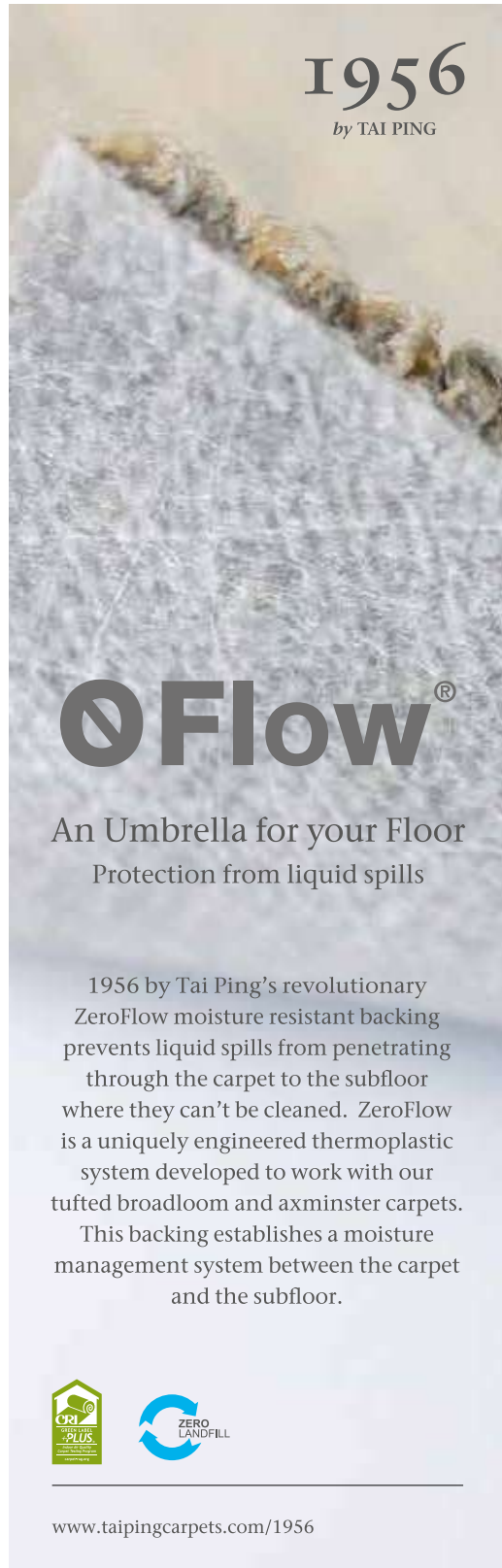
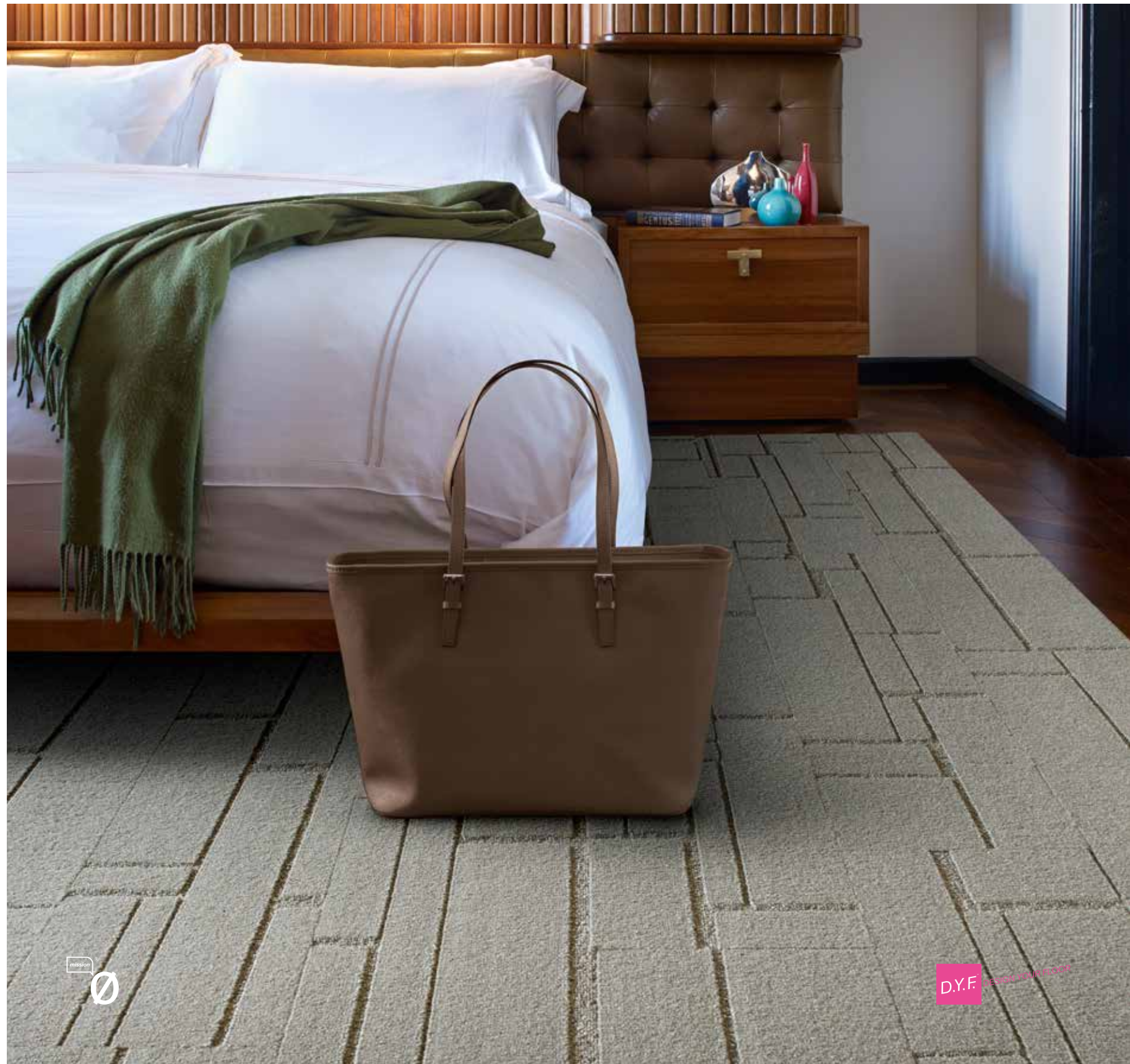


Cone Chair
Designed by Verner Panton
Vitra



Heracleum Small Big O
Designed by Bertjan Pot
Moooi

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H+A

HOSPITALITY + RESIDENTIAL
ARCHITECTURE | DESIGN | INTERIORS

VERITAS
DESIGN GROUP
IDEAS FOR THE WORLD

VERITAS DESIGN GROUP: A GLOBAL FIRM WITH TOOLS, TALENT, AND A COMMITMENT TO RENEWING SKYLINE HORIZONS
VETRA VENEZIA VENTURE | WOODFIN STUDIO GROUP | PETRA AND ASSOCIATES | THE TOWER GROUP | NEW YORK CITY | LA JOLLA | PALM SPRINGS

02

DESIGN • ARCHITECTURE • INTERIORS • LANDSCAPE

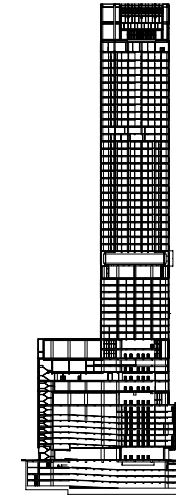
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A VERITABLE FOUNT OF IDEAS



David Mizan Hashim
Founder and Group President
VERITAS Design Group

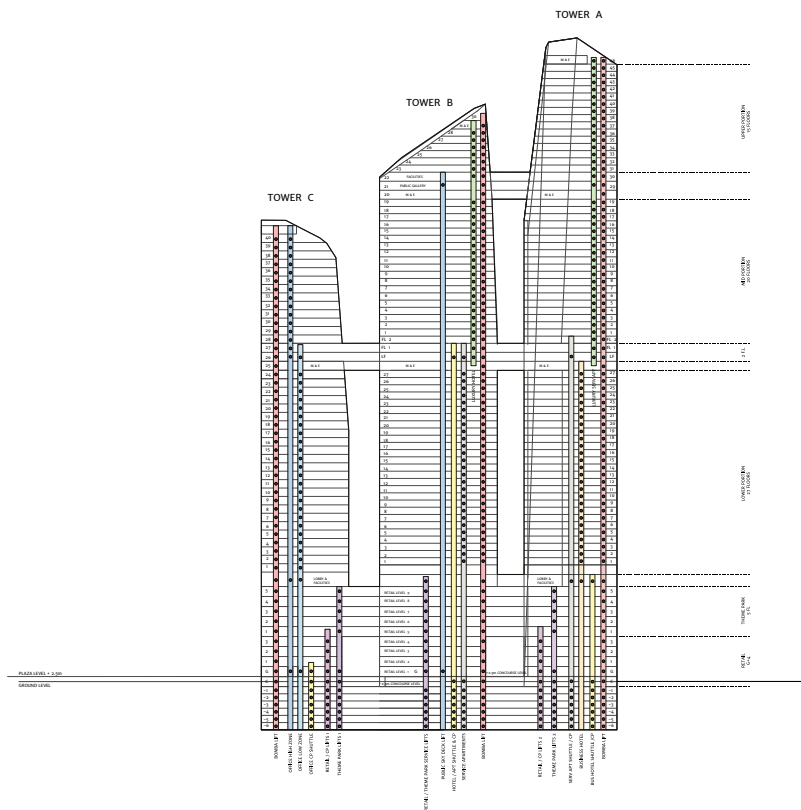


For the past 30 years, David Mizan Hashim has been designing buildings, something he had always wanted to do since childhood. His noteworthy A&D career has included creating residential spaces, office buildings, hospitals, hotels and other building types in Malaysia and overseas for the VERITAS Design Group, of which he is President and founding Director. David has not only been the Principal-in-Charge of many award-winning architecture and interior design projects by VERITAS, but was among 5 finalists in the Ernst & Young Malaysian Master Entrepreneur of the Year Awards in both 2005 and 2008, not to mention having earned impressive architectural credentials from Ivy League schools.

H+R got up close and personal with the head honcho and discovers that stories like David's show that success, like DNA, is constructed from a few basic building blocks: focus, drive, and the oft-quoted line about staying true to your life's calling.



Different programs of the hotel are expressed differently on the facade of the building



Were you always interested in architecture?

It's funny you asked that because of all my architect friends and colleagues here in VERITAS, it seems that I have wanted to be an architect longer than anyone. Most of my friends or colleagues grew interested in architecture when they were in their teens or when they were already in college. According to my mother, I had insisted on being an architect since I was about eight or nine years old, and I have never changed my mind since. And I don't think that is necessarily a good thing, because sometimes I think if I had decided to become a painter, perhaps I would now be a world-famous painter or maybe if I had fallen in love with music, that I would be a world-famous conductor today.

What's your design process like? How does it start?

I would say every project starts in a different way. There is no SOP. Every project has its own point of inspiration. Perhaps, for example, it could be a cultural inspiration, or a contextual connection. I may have been thinking about the heat or the wind, and I think the project should respond to the local climate condition in a special way. Or it could be something unique about the Client such as his family or heritage. So I think the only thing I can say that is consistent in the design process is that there is nothing consistent. And if ever it were a formula, then you wouldn't need an architect anymore! Hopefully the process is always fresh, exciting, sexy and delicious.

What are some of the hardest design lessons you've learned?

I think the toughest one, especially when I was younger and less experienced, was that I was too influenced by what the Client thought was right and what the Client wanted. When you are young, you are always trying to please and sometimes this compromises your instincts. If you try to be too accommodating, and the end-result is unsatisfactory, the Client will blame you! So I have had situations like that where I had to learn the hard way that it's important to hold on to your principles and values. And even if the Client doesn't agree with you, you can still try to influence their view or educate them..... politely!

LEFT & RIGHT: The scale of the 280,000m2 high-density development with a complex program comprising 2 hotels, residential, office and retail, becomes an opportunity to transform the civic realm and urban experience of KLCC



"I BELIEVE THAT IS PROBABLY A VERY STRONG PRINCIPLE OF VERITAS IN THAT WE ARE QUITE TRUTHFUL IN THE WORK WE DO. AND THAT PHILOSOPHY OF DESIGN IS ALSO A PHILOSOPHY FOR BUSINESS. WE DON'T SEPARATE DESIGN FROM BUSINESS; IT'S A CONTINUITY."



Are there any particular design trends or themes that you are seeing your clients wanting today?

One of the important themes is environmental sustainability, especially following the recent Paris conference where Malaysia committed to achieving the goals as outlined in the agenda. In addition, there are themes that are market-related. For example, now in Malaysia there is an oversupply of high-end residences, and there is a demand for more affordable homes as the country is entering more challenging times, so affordability is on the uptrend.

Then there is the fact that as the world is becoming more global, so more foreign architects are coming to Malaysia, and their ideas are coming with them. This is actually a positive development because it will result in greater diversity in the country in terms of design.

Another trend would be innovation and creativity as they are becoming more valued. This means to say that if you have two buildings built at the same time with the same budget and in the same area, the one which is more visually innovative will have an edge in terms of selling price and rental.

What do you consider to be your motto or design philosophy?

You know, the name of the company is VERITAS, which is a Latin word for “truth”. And I think there must be truth in design, as the American architect Frank Lloyd-Wright put it. This refers to the integrity of building materials that don’t need to be disguised or camouflaged as something they are not. This simply means that stone, wood or metal should all be used in their natural way. Therefore stone is stone; you don’t use plastic dressed up as stone, like Formica. Therefore, all the materials that make up the building are truthful and the structure is truthful to itself. I believe that that is probably a very strong principle of VERITAS in that we are quite truthful in the work we do. And that philosophy of design is also a philosophy for business. We don’t separate the principals of design from business; it’s a continuity.

What was your favourite or most meaningful project in the hospitality and residential sectors to work on? Why?

There is one project that has really stood out for us and has won a number of awards, for which I am very proud. It’s a project in Penang, called The Light Collection. It’s a project that really embraces nature. We created an artificial lagoon of sea water near the Penang waterfront, into which we placed villas and apartments. This five-foot deep lagoon serves as a natural habitat for sea life. We pumped in filtered sea water and filled it with coral, coral fish, stingrays, sea turtles which are up to 3 to 4 feet long, and even sharks.

Did you face any challenges in designing for the hospitality and residential sectors outside of Malaysia that you didn’t expect? If so, what were they?

Definitely in the residential sector because in every society and culture, lifestyle is a little different. For example, in many conservative Middle Eastern cultures, a living room must be large enough to accommodate two different seating areas as the men and women never sit together. In Chinese cultures fengshui is very important, while in Indian culture, vastu shastra, the Indian equivalent of the fengshui, is very important. In some urban cultures, the bedrooms are very small as people only sleep there as they spend all the waking hours socializing in the living or dining room. So, we find that whenever we work in a different culture, the first thing we need to understand is their values and lifestyle. For example, in a culture where people eat with their hands, you need to have an open, dry kitchen, near to the dining area.

Therefore, when it comes to designing for the residential sector, you need to know the style in every culture. By contrast, there’s not so much of a challenge in the hospitality sector, as hospitality is about travel or tourism. When people travel, it’s more or less the same. Whoever goes to Hong Kong, will also be going to India or Japan. So, we don’t see too much difference in the hospitality sector, though of course, you still need to take into account the climate, the view, and the cultural and historical context.

What Asian cities are you watching in terms of architecture and design?

For me, the biggest cities in Asia are the ones where the most exciting work is happening, like Shanghai, Hong Kong, Bangkok, Tokyo and Beijing. Twenty years ago, Chinese architects were just copying the West, but now they are starting to learn about the



value of their own heritage. There are now world-class architects coming out from China. In fact, a recent Pritzker Architecture Prize winner was a Chinese architect.

There are also the secondary cities like Singapore and Kuala Lumpur; and Vietnam is picking up steam after almost 5 years in the doldrums. There are a lot of new and exciting developments happening in Ho Chi Minh City, Danang and Hanoi.

You have a range of both residential and commercial clients. How selective are you with the clients that you work with?

We’re becoming more selective as time goes on. We have the luxury of that as we’ve quite a lot of work as our reputation is growing day by day. When I was younger, I would take anything that comes along but now we’re actually saying “thank-you, but maybe we pass.” In fact, what we do now is that we judge every new project that comes in by the 5 core values we have in our company to see if these values can be kept. Integrity is the first one: we ask ourselves if we can maintain our integrity when we undertake a project.

The next one is design....is the Client really allowing us to express ourselves, or they don’t value design? Environment is the third...are we going to be destructive to the environment, or will this project complement nature? Will our Client allow us to experiment with sustainability and introduce green features to the building? The fourth one is audacity....can we challenge the Client? Can we force him/her to think out of the box....can we be different?

And the last one is service. Will a project allow

us to provide excellent professional service as well as improve on the quality of our service? These five core values are encapsulated in the acronym IDEAS. So, if a project does not pass any one of these values, we very politely and humbly decline it.

How many projects are you working on currently?

In addition to our Headquarters in Malaysia VERITAS has offices in USA, Australia, Vietnam, India and Saudi Arabia so we are currently working on many different architectural, planning, interior design and landscape projects around the world. So if I have to add them all up, I would say they would number at least 200+. Some would still be on the drawing boards, while most would be under construction.

How do you stay sharp, physically and mentally?

I do exercise regularly. I use to run marathons but now I only run about 6 km every other day. And I read a lot, especially during the weekends. I read architectural magazines, design journals, business publications and newspapers, which I think keeps me sharp mentally.

Describe what makes a good architect in just one sentence.

I think a good architect is one who is always willing to learn and is not arrogant about his capability and knowledge.





ELEVATING THE QUALITY OF OUR BUILT ENVIRONMENT FOR THE PLEASURE OF HUMANITY.

“Truth” in Design and Practice

VERITAS is not just the name of the design practice we established 25 years ago. In Latin, veritas means “truth”. This is the principle that inspired the creation of VERITAS and continues to be the guiding principle of our design practice today.

What it means to demonstrate “truth” in design and in practice has always been a central pre-occupation for us. This 25th anniversary monograph has given us the opportunity to reflect on this challenge and the degree to which we have succeeded in our quest.

The activity of a design practice can be divided into two essential components. The first is design itself; which is the creative process through which the built environment is conceived. The second is practice; which is the professional business activity that supports and sustains design. Both parts are inter-dependent and symbiotic. The most successful work occurs only when both are in complete harmony and balance.

Within the realm of design at VERITAS, the spirit of truth is demonstrated in many ways. We believe in the power of creativity & discipline. We approach each new design challenge with a sense of duty. We strive to discover fresh new solutions, to avoid conventional typologies or styles and to strive for cutting-edge innovation, often in the face of many obstacles. A spirit of honesty drives our emphasis on a considered and responsible design response to context, culture and the environment. We sincerely believe that we have a duty to contribute to “improving the built environment for the pleasure of humanity”.

Within the realm of practice at VERITAS, the spirit of truth is manifest in the way we interact among ourselves, with our Clients, end-users and the stake-holders of our creations. We believe that all such relationships are built on mutual trust, honor and respect. In this paradigm, there is no hierarchy of one party over the other. All are equally important in their respective roles to create socially and environmentally responsible design. Both the “patron-client” and “starchitect” relationship formulas are alien to our egalitarian way of thinking and working. The history of design is evidence that the greatest work is the outcome of talented designers collaborating as equals with similarly strong-willed Clients and stake-holders. The duality of truth in design and practice has been central to the VERITAS culture from our rise as a small architectural firm based in Kuala Lumpur, into a large multi-disciplinary design firm providing planning, architecture, landscape, interior design, quantity surveying and environmental consulting services in several offices in Malaysia and overseas. It will certainly continue to dominate the agenda of VERITAS as it completes on its third decade of design practice and expands throughout the region and the world

David Mizan Hashim
Founder and Group President
VERITAS Design Group

PROJECTS PROFILE



The work of VERITAS strives to engage the confluences of the social, cultural and economic contexts of the time in artistic discourse. Based in Kuala Lumpur, this architecture practice shows the Malaysian spirit of muhibbah that embraces multiple viewpoints - conceptual, aesthetic and methodological. Ascribing to no single language nor fixed style, it instead underpins its diverse design approaches with an underlying connectedness to context and careful attention to detail whilst allowing each project to dictate its own solutions. The firm negotiates a balance between

the explorative and the rational, aspiring to produce buildings and spaces that, beyond serving pragmatic functions, engages the civic domain and questions the accepted archetypes embedded in the community's psyche. VERITAS's oeuvre traces several recurring characteristics: a reinterpretation of elements drawn from a multicultural context, a human-centric ethos, an innovative mix of local materials and traditional techniques with new technologies and finally, a resonant response to the genius loci.





SINKEH HOTEL

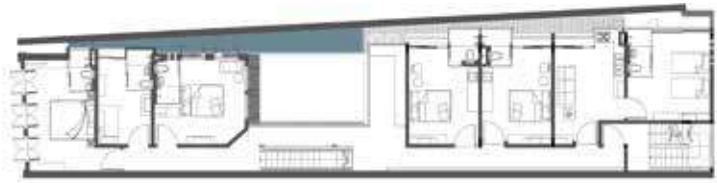
105 MALAY STREET, GEORGETOWN



Located at the boundary of the Core Heritage Zone gazetted as a Unesco World Heritage site in the historical heart of Georgetown, this project would function both as a space for the arts and a small hotel. The intention was to have the hotel business support the activities in the art-space. The history of the building, its previous function as a home and then a warehouse, was somehow to be acknowledged as well. challenge coming to an understanding of what renovating a heritage building meant. The challenge was in finding an acceptable balance between past and present, how much and which aspects of the building should one keep and how much to remove, at which point of the building's historical evolution does one cut off and preserve or restore?

The original building is a typical Straits Chinese townhouse which, apart from the air-well, provide little access to natural light. A distinguishing feature of this existing shophouse is that the party wall peels away from the side to reveal a narrow sliver of land next to it that was not built up. The design opens one side of the house out into this space and on the other side, pulled away from the party wall, thereby maximizing the potential for natural light to infiltrate the otherwise dark spaces. The design opened one side of the house out into this space, and on the other side, pulled away from the party-wall, thereby maximizing the potential for natural light to infiltrate otherwise dark spaces.

The rear half of the shophouse was compromised in integrity and structure due to age and had to make way for a completely modern structure. The courtyard is where the old wing of the front portion confronts the new, where one will be able to experience fully the unapologetic intervention of a modern structure in a 19th century house. Conceptually its where the present faces the past, the premise of the entire design. It is also the space to be outside while actually being inside. It's a place where one can experience most dramatically the changing light conditions throughout the day. The long-winded monsoon rains, which will also have its own canvas here to fully express itself.







SUNWAY NEXIS

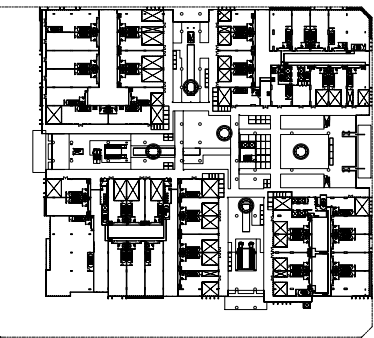
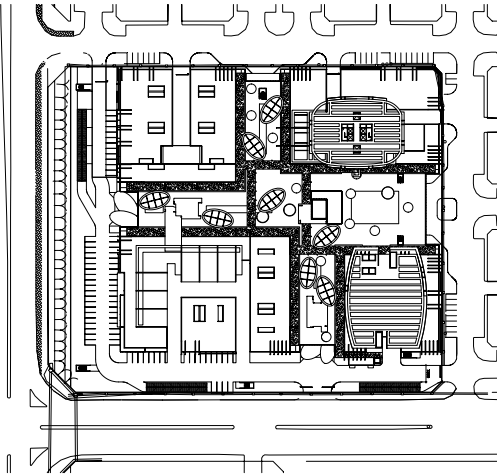
MIXED DEVELOPMENT KOTA DAMANSARA

Sunway Nexis is a mixed development conceived in response to latent market demand generated by the Tropicana Indah & Cova Suites catchment population in Kota Damansara. This development is a complete lifestyle centre, encompassing leisure, entertainment, recreational & work facilities.

On plan, the massing is neatly divided into 4 three storey blocks around a cruciform-shaped pedestrian walkway sheltered throughout by a glass skylight. Planning the pedestrian circulation in such a way affords users a strong sense of orientation & directionality. It maximizes the commercial potential of all 4 faces of the development as each would have its own frontage.

The piece de resistance of the development would be the LOHAS deck, a landscaped deck that aspires to the spirit of LOHAS which stands for ‘Lifestyles

of Health & Sustainability’, a catchphrase distilling the interests of a consumer movement focused on health & fitness, the environment, personal development, sustainable living & social justice. The first of its kind, it is an extensively landscaped deck that cleverly induces cross-ventilation by the provision of 8 specially designed mushroom-shaped skylights. The topmost glass panes of these quasi-sculptural pieces heat up, creating hot zones that induces a flue effect, pulling air beneath upwards thus creating air circulation. Tiered alfresco dining areas overlook this landscaped deck. The SOHO tower furthers this theme of sustainability by virtue of its orientation that minimizes solar gain on the east & west facades.



TOP LEFT: Site plan and roof plan

TOP RIGHT: The placement & volumetry of the drop-off area aspires to be in proportion to the massing of the tower behind.

BOTTOM: Black-tipped Mild steel fins provide vertical emphasis over the overhang covering the walkway of the 5 footway. The corner unit is given a glass treatment which extends into a protective shelter over the corridor.





THIS PAGE: These sculptural, mushroom-shaped canopies multi-task as a climatic control device & element of delight as a gathering space & shelter in the garden.



TOP: The leaf motif is repeated throughout the development. Here, the trusses and mullions of the glass skylight is expressed as fronds of a leaf.

BOTTOM: To promote natural ventilation, giant fans are installed in the public spaces of the development.



SEPUTEH 9

MIXED DEVELOPMENT
KUALA LUMPUR



TOP: Vivo Residences comprise 4 towers of 42 & 44 storey serviced apartments astride 6 levels of podium carpark. The tallest landmark along Old Klang Road & the banks of the Klang river.

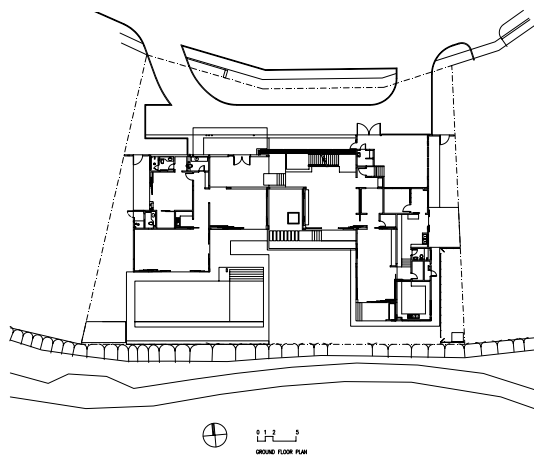


The Seputeh 9 mixed development is a self-contained mixed development project on an 8 acre plot of land on the banks of the Klang River. 4 high-rise blocks of serviced apartments are elevated off street level onto a podium and parkscapes that softens the connection between apartments and retail/soho areas on the ground and first floor. The Old Klang road area mainly comprise low-rise buildings, views to the surrounding areas are relatively free of visual obstructions and this presents an opportunity to sculpt the massing of these apartments towards the best views. The challenge of the development was to work out the correct ratio in floor area between the different program components. The apartment blocks provide a ready, live-in catchment population that would shop in the retail areas of the podium mall, play in the recreational facilities which include a podium top landscaped parkland, and work in the soho units.

On plan, each tower is a chamfered rectangular block with the shortest sides facing one another. The main spaces of the apartment block are arranged diagonal to one another, to face away from one another and towards the best available views. A sheer wall runs along the full height of the apartment building. The different rooms are thus discrete elements organized around a diagonal core with structural components located .

SAUJANA RESIDENCE

SHAH ALAM, SELANGOR

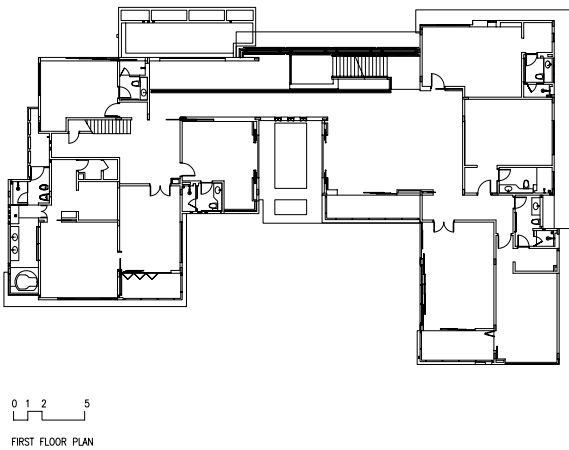


The Client’s brief called for a spacious, light-filled family house where the family can enjoy constantly changing perspectives of the undulating golf course greenery from all the major living spaces, bedrooms, even bathrooms and kitchens.

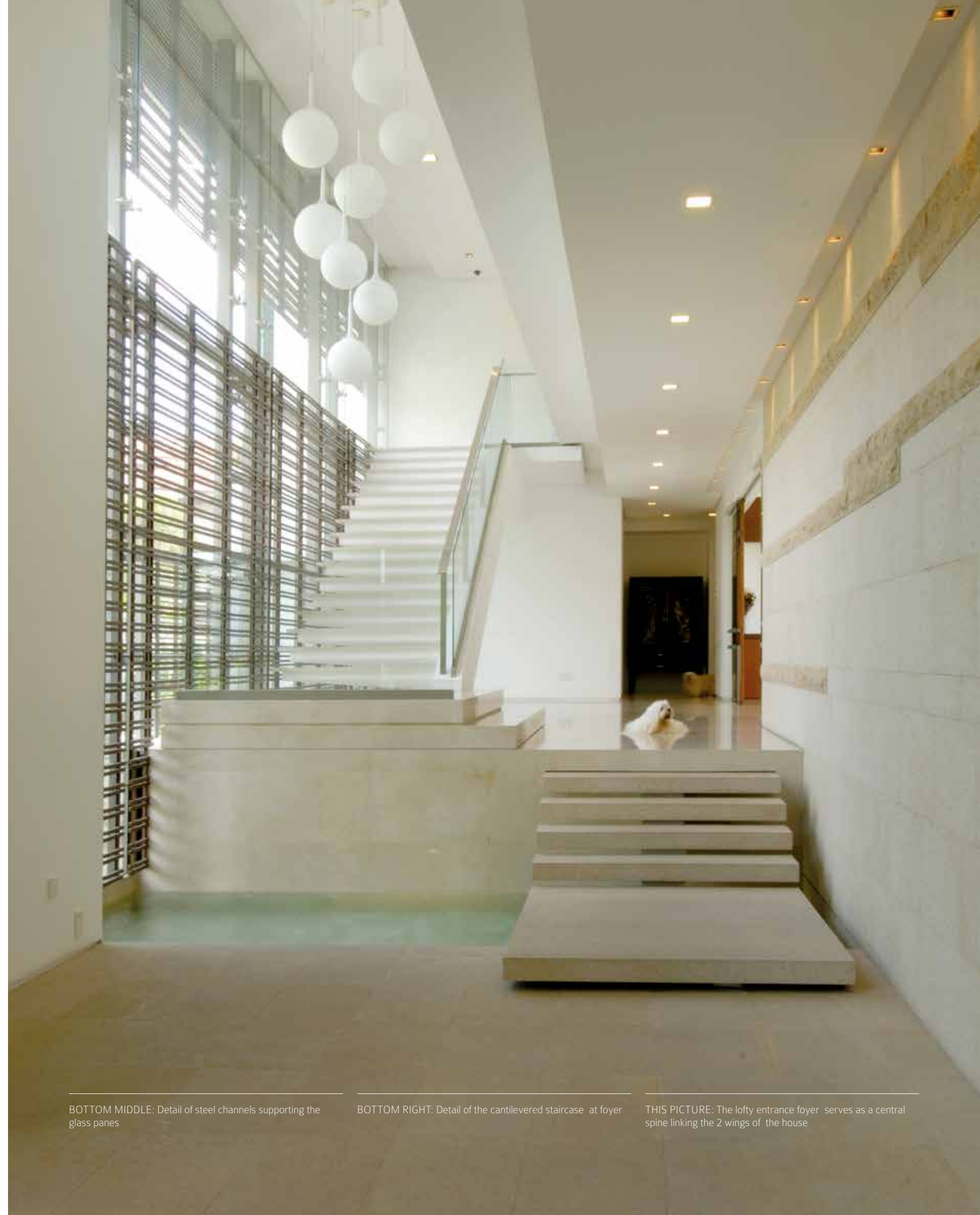
This 2-storey private residence comprises two wings that nestle a central koi pond. The C-shaped plan allows all the main rooms in the house to enjoy the sprawling golf course and lake views at the back, while the south-facing front facade has a porte-cochere with steel I-columns and a dramatic glass wall with timber screens, set against textured granite walls. The multi-functional; steel-framed timber slatted sliding screens serves as sun-shading and to reduce glare besides providing security. The warmth and transparency of the timber slats soften the effect of the extensive glazing needed to afford the maximum vistas desired by the Client.

The lofty entrance foyer where the main stair is located serves as a central spine linking the two wings of the house. Bush-hammered granite walls and floors from the exterior are brought inside into the foyer lending the space a transitional feel between the outside and the inside. The granite wall extends upstairs and screens the house from the front street.

The upstairs study with generous glazing is situated amongst the canopy of existing trees on the fringe of the golf-course, to create a sense of openness and immediate connection with the outside..







10 DAMANSARA VILLAS

KUALA LUMPUR

The site is a sloping, 1.17 acre square-shaped plot of land situated in the low-density leafy enclave of Kuala Lumpur. The square aspect ratio of this site lends itself well to a terraced courtyard configuration. 10 generous bungalow units are arranged around a calm centre where water features, an infinity saltwater swimming pool, clubhouse and shared facilities are situated.

Given the fairly intimate site, the design worked the naturally sloping terrain by using level changes as gentle visual buffers. This sensitive landscape intervention by VERITAS Landscape is the soft connective tissue that eases the journey between units. Distributed between 3 stepped terraces that rise 2 to 3 metres between each level, each unit presents a polite view to one another without directly looking into the spaces of the adjoining unit, ensuring privacy. Units become progressively larger as one moves up the terrace, culminating in a duplex penthouse overlooking the entire development.

The design draws upon the fashionable modern contemporary design vocabulary with rectilinear volumes and minimalist detailing. To aspire to such visual simplicity meant designing the layout & storey heights to minimize the appearance of beams and columns. Accordingly effort was made to discipline the structure of the building, aligning beams to the wall line, recessing columns & discreetly tucking structural members under ceiling boards.





TOP: Views from the duplex units overlooking the development.



BOTTOM LEFT: Site plan

BOTTOM RIGHT: Villas overlook the shared pool deck & recreation space

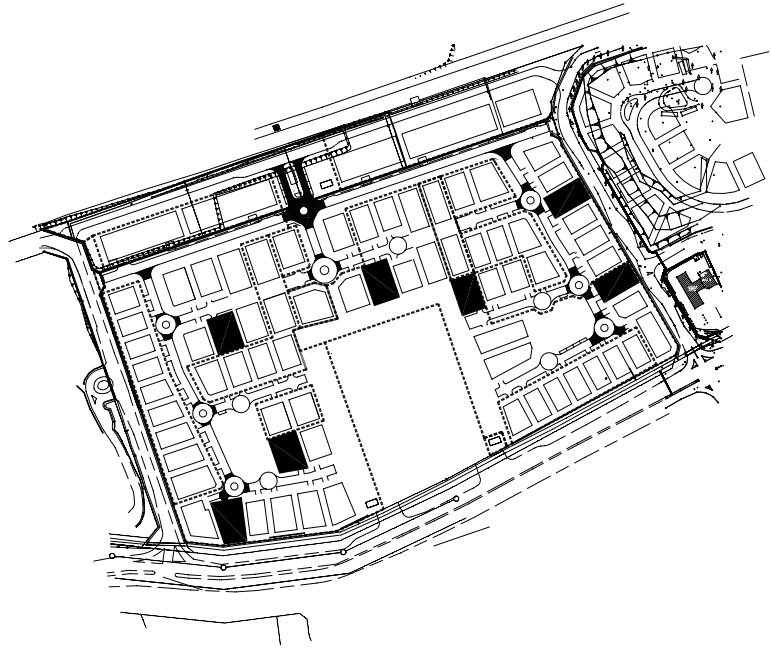


GLENMARIE GARDENS GATED COMMUNITY

SHAH ALAM



Glenmarie Gardens is a medium-density residential development comprising 70 units of 2 to 3 storey bungalows on a 26 acre plot of land. The masterplan of the development is planned around the a circulation loop that wraps around the L-shaped site plan, affording each plot of land a well-proportioned aspect ratio, with a general land area that ranges between 8000 to 14500 square feet; unit sizes range from 6000 to 8000 square feet.. Connections between units are designed with emphasis on the pedestrian experience with the provision of wide walkways. Principles of traffic calming are employed to prevent vehicular traffic from overwhelming a user’s evening stroll. The quality of this spatial experience is maintained by keeping boundaries porous and fences low to emphasize openness & foster the atmosphere of a friendly community. Alongside a meandering circulation spine unfolds a succession of 7 types of bungalows, each customized to meet the needs of a different family unit. The idea of living in a garden as its namesake suggests naturally finds its expression in the language of tropical modern architecture. A vocabulary of louvers & full-height glass openings, wide eaves & long overhangs marry seamlessly with the well-used set-pieces of resort architecture, most notably the provision of a private pool and deck. Each unit is given to moments of intimacy alluding to the courtyards of Southeast Asian vernacular architecture, perhaps suggesting that every home can be a holiday destination too.



THE LIGHT COLLECTION

JELUTONG, PENANG



Situated on a waterfront precinct integrating residential, retail, recreational & commercial components into 1 self-contained development, the Light Collection I is unique for the way it sets the parameters by which its planning is decided. Constructed on a parcel of reclaimed land parallel to the Jelutong Expressway, running partway along Penang's Selatan Strait, the project's natural environment and factors governing orientation, views and massing/layout is largely designed by the human hand. The rectilinear shapes of the plots, the extents of the buildable areas and the aspect ratio of the plot boundaries are manmade. Roadways & connections to the island are planned, & plot boundaries are determined in the same way. The scale of the overall development warrants an exercise in urban design; the Light Collection I is one by-product of this interesting master plan.

Waterfront developments often suffer from the dearth of a different kind of real estate- every square feet of buildable space clamors for a waterfront view. It is therefore interesting that the development creates its own waterfront where it cannot borrow it through height or waterfront width. The Light Collection I's piece d'resistance is the manmade waterway that runs the length of the linear development, an intertidal canal that distantly recalls the setting of Penang's Clan jetty. The waterways are seeded with coral beds to encourage the natural proliferation of marine life.

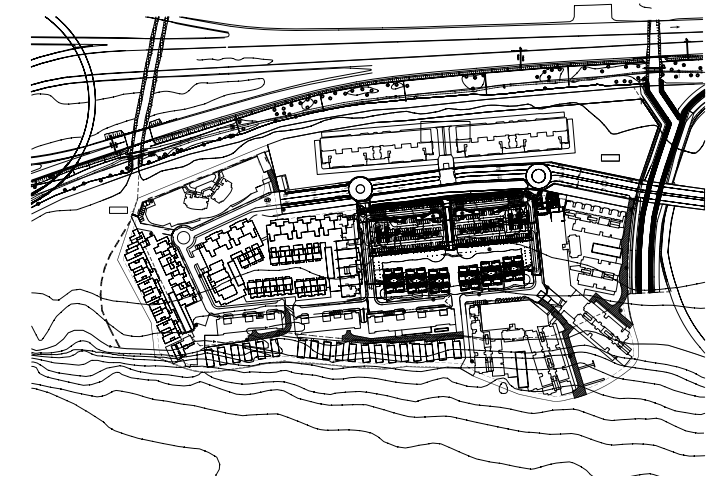
The planning of the development is centered on this waterway, with a view towards maximizing the south-facing orientation towards the open straits. 176 apartment units interspersed over 8 stories are arranged north of the site & enclosed along its length by 27 units of water villas, strung along a gentle ellipsis on plan the widen the perspective towards the centre of the waterfront. These units, which in area & specification are type A, 3-storey townhouses have ample pedestrian links and views towards the waterfront. The facilities are arranged in a cascading series of spaces aligned with the short axis of this waterside promenade, comprising a floating gym box overlooking the infinity edge swimming pool, suspended over the pristine waters of the canal. Every unit incorporates the open plan as part of the layout of its living, dining and kitchen spaces. Full-height glass windows & balconies open out to unobstructed views of the waterfront. In this way, the waterfront enriches the development spatially in more ways than one. The Light Collection I sets the terms by which built form negotiates with the natural environment, and is amply rewarded for it.



TOP: Site Plan

BOTTOM LEFT: Facilities are housed in a series of cascading terraces overlooking one another, flanked by dramatic double-volume sun decks.

BOTTOM RIGHT: Detail of alternating frosted & clear glass window panes that conceal and reveal in turns, framed by aluminum mullions and transoms.







TROPEZ RESIDENCES

DANGA BAY, JOHOR

Danga bay is the redevelopment of mangrove swamplands into a commercially viable urban district within the designated Zone A of the Johor Bahru City Centre, Iskandar Malaysia. Tropez Residences is phase 1 of this master plan’s residential component poised to house and service the catchment population that will live and work by the bayside.

The site was hitherto undeveloped prime land situated close to the bayside, with unbroken views towards the Straits of Johor and immense potential for highly marketable waterfront living. Standing at 38, 39 and 29 stories respectively, the massing of the 3 apartment towers had to contend with the sizeable density and plot ratio and was dealt with deftly by fanning Tower A and Tower B along the edge of the 5-storey podium to maximize desirable views. Tower C is set back to take in views of the city centre skyline. Accordingly, each tower is spaced apart to maximize light, air, and views unobstructed by surrounding buildings. In doing so the development unabashedly embraces the scale of the tower from the planning of the circulation down to the proportions of the full-height windows, and the elevation continues this commentary on scale, alternately highlighting and recessing differing units in different proportions.

The resulting interstitial space between towers atop the podium is a generous one matched by the array & ambition of amenities. Users may choose from up to 4 swimming pools, nestled amid a network of themed tropical gardens, each with its own interest & specific use. The Beehouse gazebos are sculptural hive-shaped shelters and intimate meeting spaces. The Water Maze is designed with the delight of younger users in mind. Residents may play tennis, squash or basketball, use the gymnasium, meander along manicured lawns and water features, or opt instead to take the lift to the sky deck on the rooftop of each tower to take in panoramic views of Singapore. Within the remit of the targetted income bracket, the diversity in unit types (1, 2, 3 and 4 bedroom apartments) can house a healthy cross-section of single/ nucleus social & family units.

The economies of scale matter in the big picture of any development, and Tropez Residences is a residential project that tackles this by embracing the essence of what being big means- self-contained and complete.





LEFT: View of the apartment's approach at night



TOP: Skyframe by the tower blocks

BOTTOM: Cabanas by the pool side

TWINS

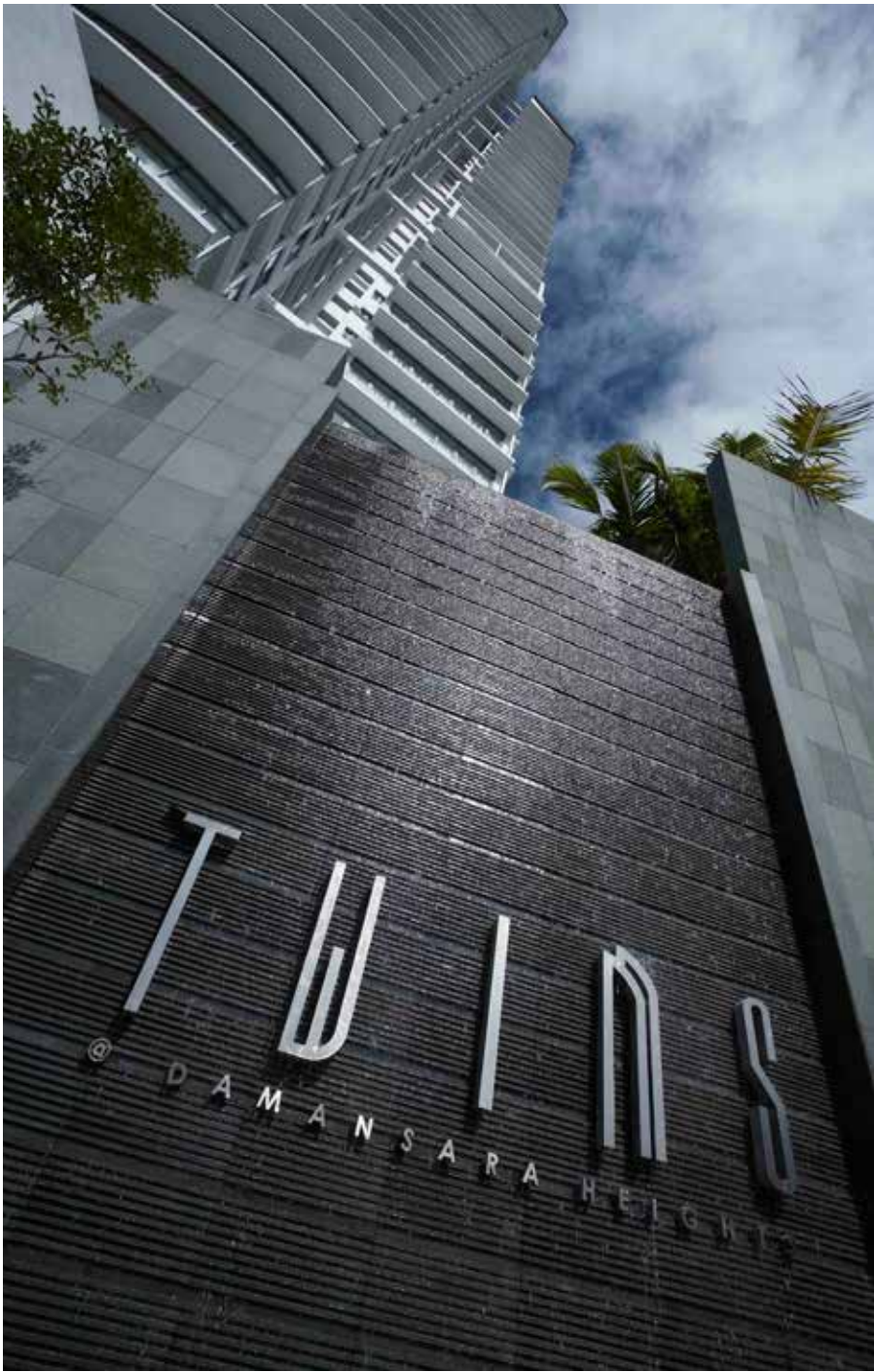
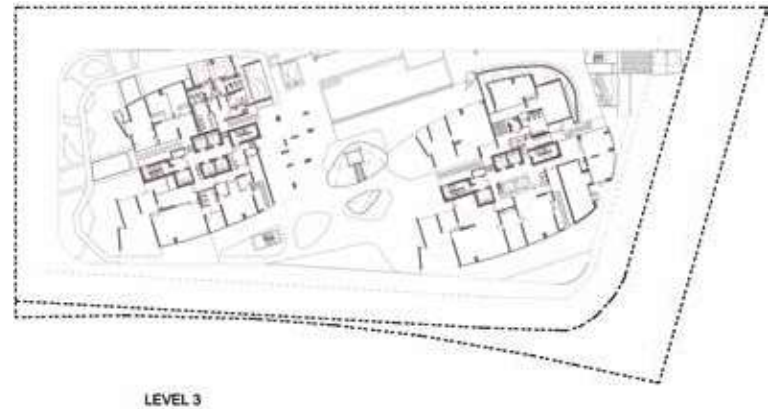
DAMANSARA HEIGHTS

The site is a trapezoidal island flanked on 2 sides by busy roads, a long strip of low-rise government offices on the north-east and a 20-storey commercial office building, the tallest building and a memorable landmark of the Damansara Heights area. The topography of the site is undulating and a long-established low density residential area is located at the west of the site. Twins Residency signals a change in the development character of the area as its scale directly influences the surrounding infrastructure of the area.

Comprising 340 units targeting the aspirational middle class of Damansara, the identical towers of its namesake rise unobstructed above the area with long views of the surrounding residential & commercial townscape. Modern amenities include a swimming pool, private function hall, games room, gymnasium, children’s playground, a café, children’s playground, tennis court and lounge area.

Each tower has an elliptical floor plan opened on the shorter sides to admit light and ventilation into the centre lift core. The elongated shape of the floor plan ensures optimum views for each of the 4 units on the floor plan. Planning is efficient and rigorous. Having to contend with changing levels as Jalan Johar slopes down towards Jalan Damanlela, the design instead tries to capitalize on this segregation by making privacy and exclusivity the defining feature of the project by raising public amenities above ground level yet below the noise and traffic of Jalan Johar.

Elevational treatments are minimal, a fully-glazed façade with generous balconies that simply express the internal floor configuration of the apartment units. Modern amenities include a swimming pool, private function hall, games room, gymnasium, children’s playground, a café, children’s playground, tennis court and lounge area.

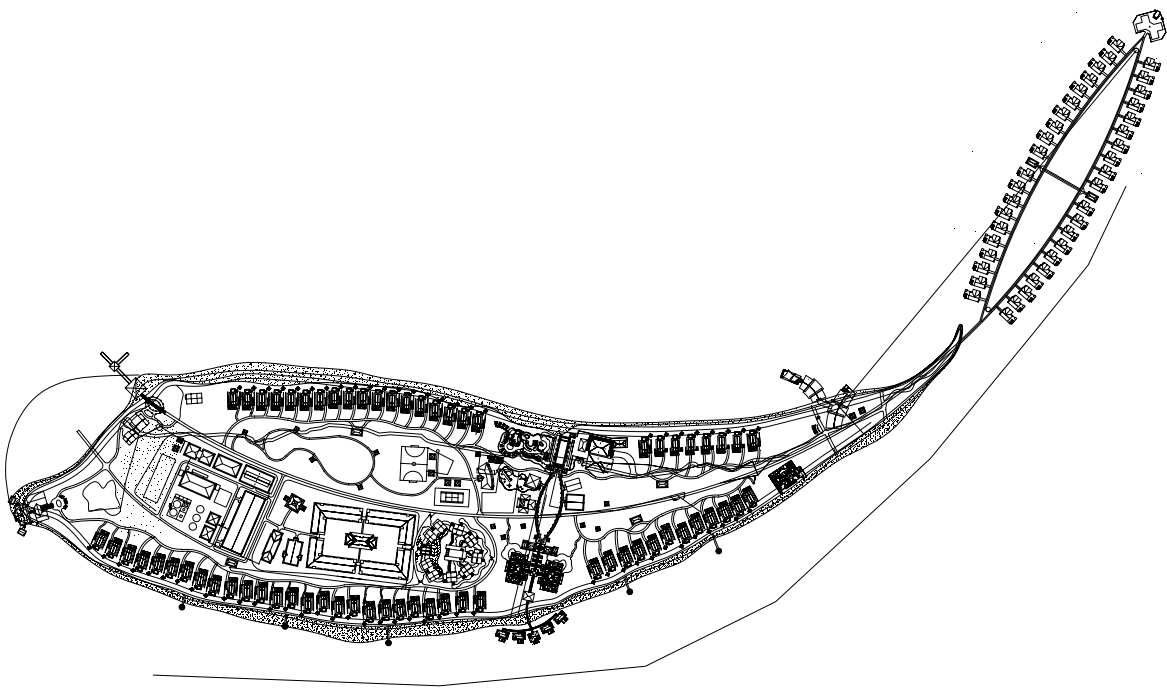






JW MARRIOTT (NOW CAPRICE) MALDIVES

GAAKOSHIBEE ISLAND, MALDIVES



The Gaakoshibee Island is a tropical paradise fringed by pristine beaches and dense tropical vegetation, encircled by a reef rich in exotic marine life. Set in this backdrop of tropical splendor, the retreat is to be a 5-star resort comprising over-the-water beach villas, a fully integrated spa, diving and water sports centers and several dining and entertainment outlets; that there would be only 100 rooms to this 18-hectare island attests to the sanctuary of seclusion this resort intends to be.

The design of the retreat seeks not to conquer the landscape but to glorify the exalted harmony of the parts which make up the whole of the realm of Gaakoshibee. The Retreat seeks not to be objects on a landscape but to be a continuity of an unfolding paradise. The architecture of the resort embraces the ocean; structures float on the water on stilts, with nothing standing between the visitor and the ocean. Occasionally stepping down to the level of the water and making no apologies for it, the open and outward looking aspect of the structures heightens one's awareness of the surroundings. The architecture's relationship with the surroundings become symbiotic and the vast surroundings complete the architecture.

The design is distinctly tropical modern without being rustic—the lines are clean, minimalist, uncomplicated. The island traces a shape of a crescent on the azure Indian Ocean on plan. The scheme extends the lines of the island into a string of water-straddling chalets arrayed in a semi-circle, each opening up to a private view of the ocean.



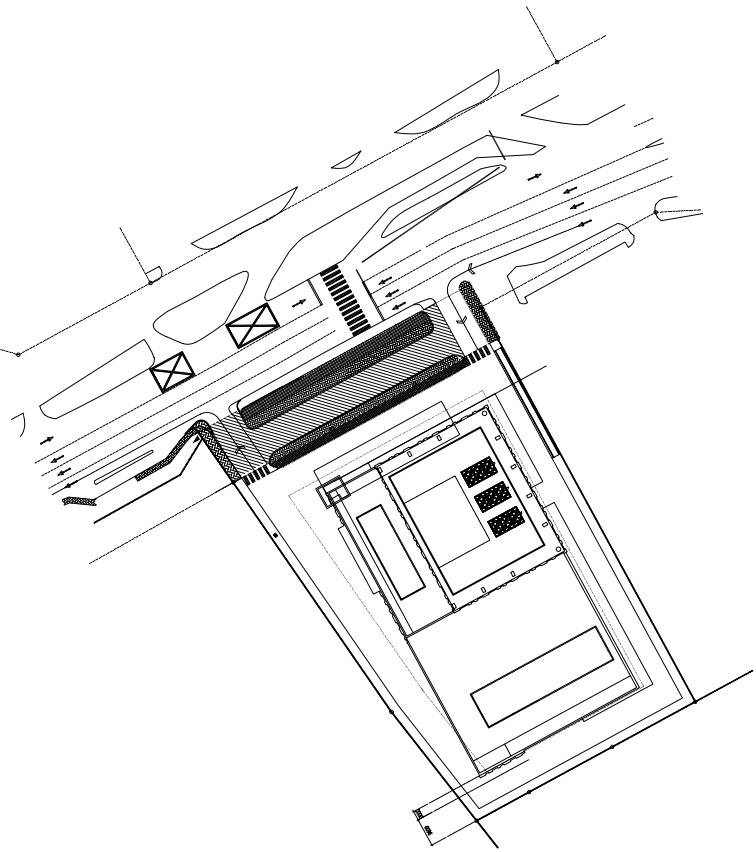
W HOTEL & SERVICED APARTMENTS

KUALA LUMPUR



Making a commentary about the streetwall of Jalan Ampang, The buiding is recessed from Jalan Ampang's streetwall, to create a plaza and a more generous drop-off area in front of W hotel.

Due to the depth of the site, instead of conventionally arranging the buildings such that all public spaces face the front a deliberate decision was made to stack the programs atop one another. This means that there will always be a buffer zone or separation between the intersection of the programs and that both hotel and drop-off area for the residential components (serviced apartments) are separated. This relationship between the different parts of the building is expressed via the different façade treatments for the car park. Façade treatments are also determined according to the needs of that particular program. For example, the hotel's façade has more glass per surface area than the residential apartments. Nonetheless, the drop-off areas are shared between the hotel and residential apartment. Therefore, the façade expresses the sequence of programs as one moves through the building. A pool deck on the 12th floor is orientated towards the rear of the building, away from the traffic noise of Jalan Ampang.





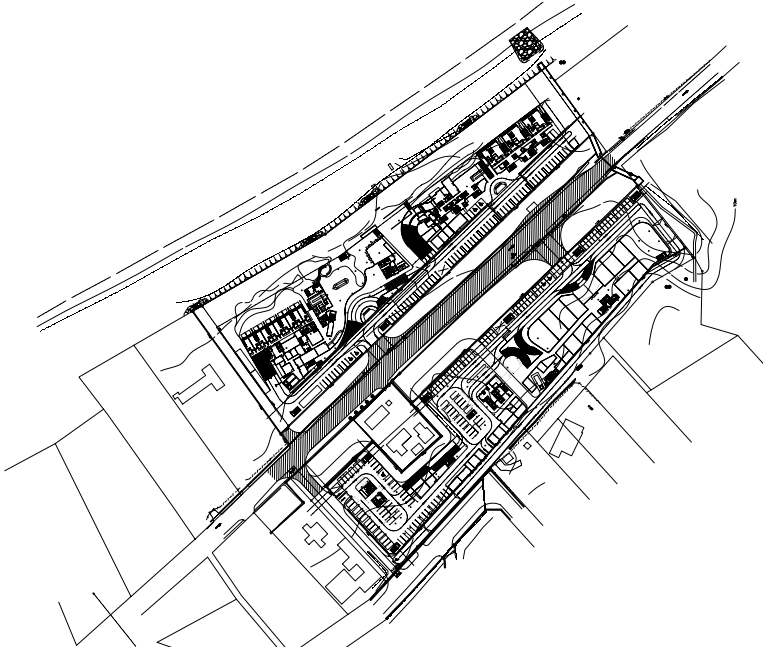
SENJA AMAN INTEGRATED WELLNESS RESORT

TELUK BAHANG, PENANG

The site is located at the far end of the Batu Feringghi stretch of luxury beach hotels. Relatively secluded from the Georgetown and Tanjung Bungah conurbation; approximately 1 hour’s drive from the centre of Georgetown. The distance separating the resort from the centre of Georgetown and other transport links makes it a destination resort; one which needs to have natural attractions to draw the interest of potential hotel guests. The development strategy of the resort is to make the best of the difference in character from the Batu Feringghi hotel strip; the seclusion of the site, the unspoiled stretch of public beachfront of Teluk Bahang and the natural attractions that the natural seclusion of the site affords. With a view towards selling the apartments to sustain the development of the hotel resort, the Senja Aman Integrated Wellness Resort is divided into many different room types to appeal to the entire cross section of the potential market. The design criteria of the room are site dependent—one site fronts the Teluk Bahang Public Beach whilst the other, fronting the main road is surrounded at the back by the Teluk Bahang Forrest Reserve. All 4 programs are divided into 4 blocks. A pedestrian bridge linking both sides culminates in a 5-storey pavilion with public amenities such as the gymnasium and coffeehouse restaurant, buffer programs that can be shared between both complexes.

The ground floors of all beach-facing blocks are orientated towards the water. Due to the imperative to maximize the number of attainable water-facing villas, the Water Villas is designed with a long footprint, with a mezzanine ‘loft’ bedroom floor overlooking the living room below, evoking the urban typology of a townhouse, albeit one with a floor to double-volume ceiling view of the water. The continuous line of sight extends the waterline from the swimming pool to the sea, and this theme is echoed in the rest of the unit designs where as much as possible boundaries between the sea and room are removed to create a space continuous between the indoors and outdoors.





LEFT: View of the development from Andaman sea. Every room, a view to the sea, every window a picture perfect sunset.

TOP: Site plan



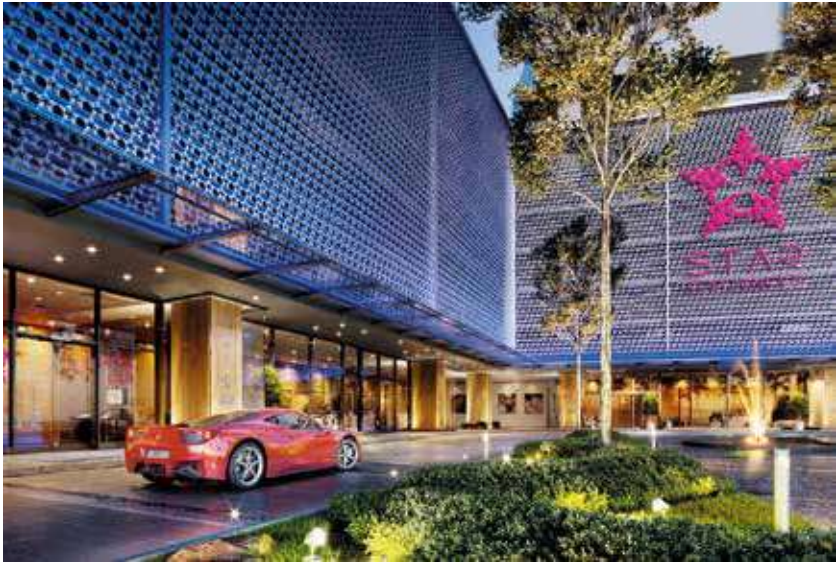
STAR RESIDENCES

KUALA LUMPUR

Located in Jalan Yap Kwan Seng, at the heart of Kuala Lumpur with high-density development area, Star Residences is designed to reshape and create a new character to the urban fabric responding to the neighborhood. With components comprising of retail and service apartments, Star Residences is challenged by its context to be able to fit into the site; the site planning takes the opportunity to place retail activities on the street edge with a grandeur walk of fame along the main road of the site to boost the public urban landscape experience and environment. Pockets of landscapes urban courtyards are introduced within the retail frontage to enhance the commercial activities and to create a new urban nodes and landmarks that links to various component of the development.

In response with the dense development surrounding, the tower blocks are well-arranged to maximize the best and unobstructed vistas from the units, whilst optimizing distance between the towers for privacy and sense of openness for the occupants. The tower blocks are designed to be as efficient as possible and correspond to the unique triangular shape of the site. Tower 2 and 3 layout are angled to maximize the allowable setback and to optimize view to KLCC. The angular geometry is meticulously to create slimmer look and to reduce the apparent massing of the tower blocks, respecting the proximity pedestrian vista along the site. With this strategy, cool breezes are captured and allowed to penetrate through the development between the towers. To liven up the activity program for the occupants, an approximate 100,000 sqf area is dedicated to the Lifestyle Facility Floor and Sky Park decks on the roof top of each tower. To encourage tourism and with the support from the government, Star Residences introduces the walk of Fame that stretches more than 200m from the intersection of Jalan Ampang and Jalan Yap Kwan Seng right to the perimeter of the Star development.

The culture of night lifestyle in KL, the city that never sleeps, the lights on the urban landscapes, have inspired and brought up the concept of “Meteor Shower” into the façade of the 3 block high-end residential towers. The concept is interpreted through Mondrian Pattern design that is translated into meteor shower pattern on the facades with the mixed usage of textured color metal and tinted glass. The geometry of the towers allows the architecture to playfully respond to the changing hours by creating different shadows patterns throughout the day. With strategically designed LED lights, the façades then become the distinctive contemporary feature for the project that would lighten up the towers portraying abstract and artistic representation of Meteor Shower. The natural pattern created from the mullions and metal panels, every room is granted with a unique way of shading and natural visual of sky-framed painting.







Oxley Towers is an ensemble of 3 cascading towers bridged with sky decks - a future landmark on the Kuala Lumpur skyline.

The scale of the 280,000m2 high-density development with a complex program comprising 2 hotels, residential, office and retail, becomes an opportunity to transform the civic realm and urban experience of KLCC.

The buildings are set back forming a forecourt. This plaza gathers pedestrians into an “urban corridor” that cuts a path through the city block, creating a human scale at the street, amidst towering buildings. The shops form an “indoor street” sheltered from the tropical weather and links pedestrians from the busy Jalan Ampang to the KLCC park and mosque.

Recognizing its noblesse oblige, a viewing deck and roof-top restaurants enables public access through the usually impervious urban islands of exclusive luxury developments.

The curtain wall embodies a distinctive diagonal grain - a recurring leitmotif in indigenous textiles and weaving traditions of Malaysia. Window panels and sun-shading fins form a layered, textured façade reinforcing the diagonal pattern which extends to the interior experience.

The asymmetrical composition of 3 tapering and inter-linked towers creates constantly changing perspectives of the building from different viewpoints.

Designed to sustainability standards for Greenmark certification.



OXLEY TOWERS

KUALA LUMPUR

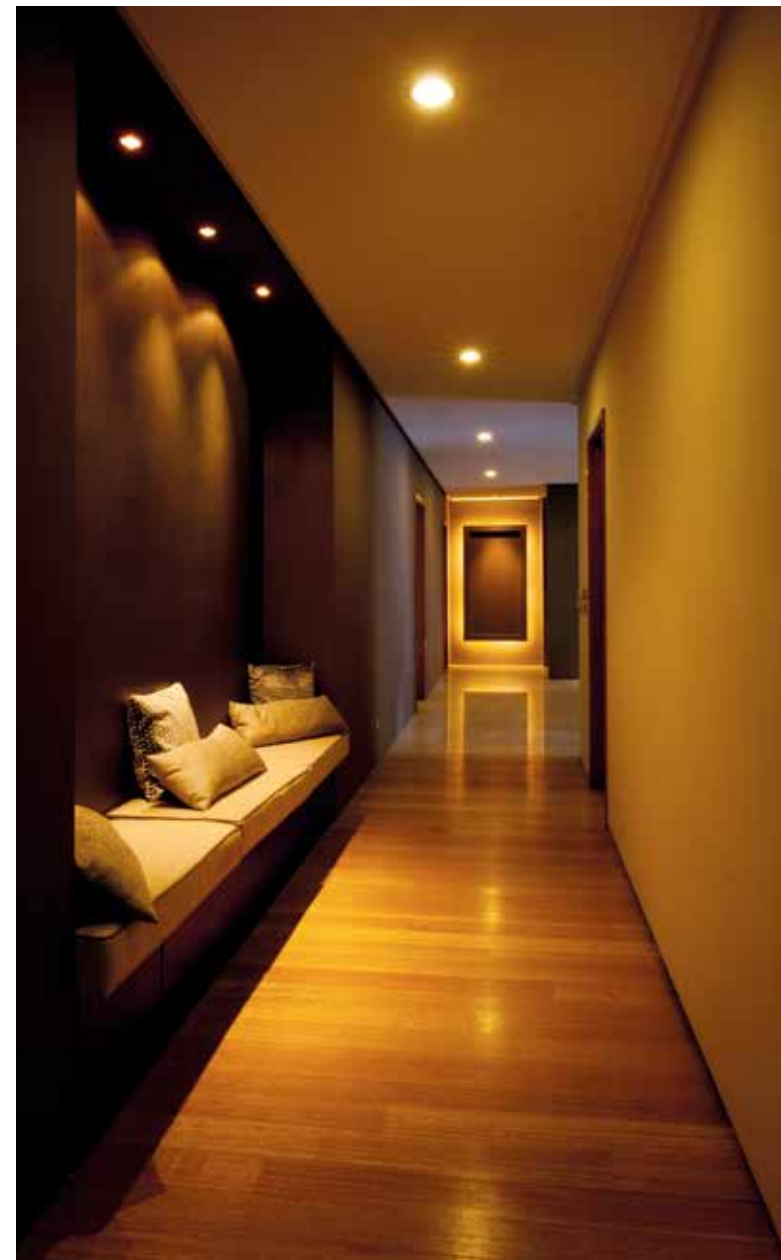


INTERIORS COLLECTIONS



CASCADE PETALING JAYA

The Cascade is an integrated mixed development located in Kota Damansara in Selangor. This ultra-modern office tower and apartment complex consists of retail, office and living spaces and offers state-of-the-art amenities, breathtaking views and ample parking space. The sleek marble-and-aluminium lobby was conceived as having an open and welcoming ambience balanced with the use of aluminium cladding to give a futuristic look. The Cascade was completed in April 2015 for Mitraland Group.



OVAL KUALA LUMPUR

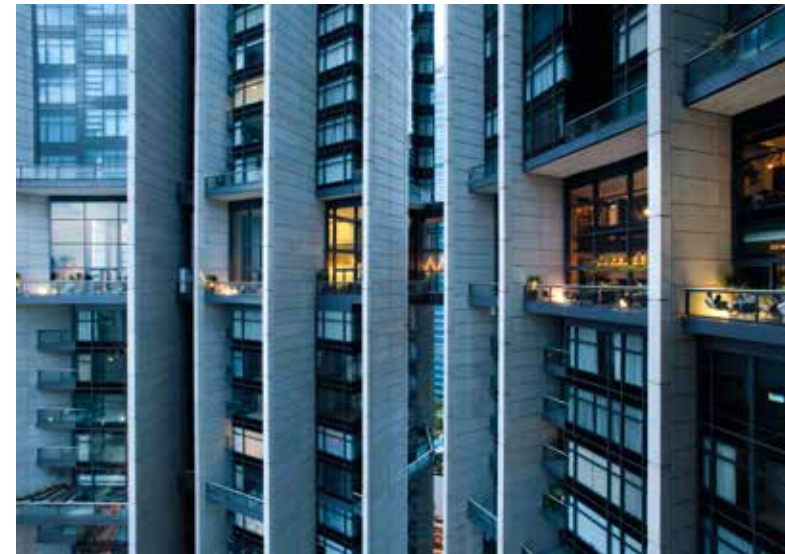
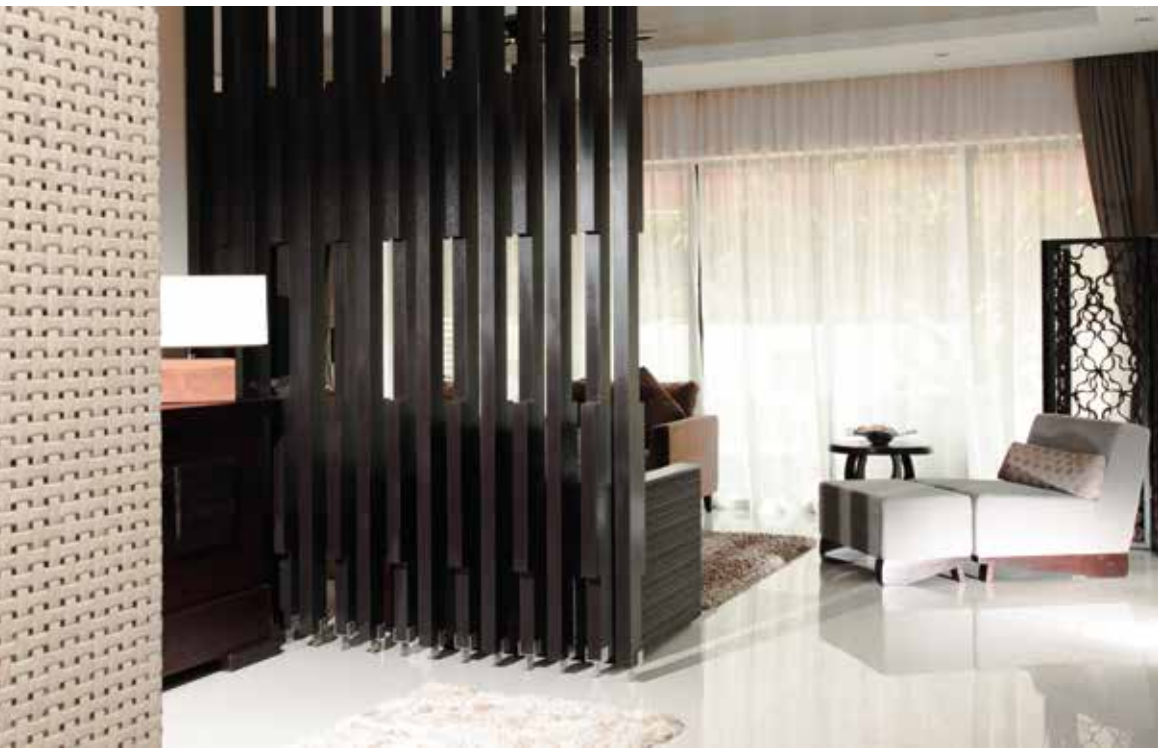
The Oval apartment was a high end fit out works for an international client who uses it for holidays and business trips. With 3,000 square feet, it has a full glass façade surround which required much shading and screening. This however also afforded a grand view of KLCC Park with the twin towers in the background. With a private lift lobby, the design concept was modern and contemporary. Furniture was mostly designer signature series and the soft furnishing were selected luxurious collection.

A main feature in the fit out was a revolving row of mirror screen that performs as a flexible space divider. This is to allow more privacy to the tv sitting area which abuts the living space. The colors and hues of the walls were of deep maroon and purple in contrast to the bright marbled floors.



SYMPHONY HILLS KUALA LUMPUR

Symphony Hills epitomises luxurious urban living within a contemporary resort and recreational ambience. Stately homes of exquisite beauty are set along picturesque cul de sac, in lovely clusters with gardens and flow seamlessly into dramatic landscapes of lush greenery. A spectacular floating resort clubhouse at the heart of this sanctuary offers an array of recreational pursuits



TROIKA KUALA LUMPUR

Changing vistas of KLCC unfolds as one meanders through this complex of restaurants linked by bridges hovering 24-storeys high. Combining exposed steel beams and raw fair-face concrete walls with black lacquered steel surfaces and richly-veined Venetian marble, the ambience evoke a confident urban chic with a bold industrial touch, to create moments of surprise along the route which links the separately themed restaurants and bars.

A dramatic open stairs in black-painted steel and local timber, spirals up to the informal Italian bistro with an exposed pizza oven and open show-kitchen. Terracotta floor tiles and copper trims on the furniture create warm traditional undertones.

The fine dining restaurant commands wide views of KLCC skyline and is finished in a sleek minimalist contemporary style with the luxurious marble-paved path floating over reflecting pools. The interior design is sympathetic to the original architecture design, allowing both to resonate with a quiet elegance.