

New
Architecture
from

Singapore
Malaysia
Indonesia
and
Thailand

CONTI
GUOUS
ARCHI
PELAGO



New Architecture
from

Singapore, Malaysia
Indonesia
and Thailand

CONTIGUOUS
SARCHI
PELAGO

Contiguous Archipelago –
New Architecture from Singapore,
Malaysia, Thailand and Indonesia
–
A Publication by the 4-Nations Alliance
comprising

• Singapore Institute of Architects (SIA)
• Pertubuhan Arkitek Malaysia (PAM)
• Ikatan Arsitek Indonesia (IAI)
• The Association of Siamese Architects
under Royal Patronage (ASA)
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Teo Yee Chin
Chin Kean Kok
–
Author, “Initiating a Discourse”
Teo Yee Chin
–
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On behalf of the Singapore Institute of Architects, I would like to express our pleasure and excitement in leading this inaugural publication with our three association partners PAM, ASA and IAI as part of a new collective effort of our ARCASIA 4-Nation alliance.

Contiguous Archipelago reinforces our bond that transcends geographical connectivity and explores interrelated cultures through the lens of architecture. Themes of heritage, faith, density and ecology reveal how we are indeed deeply connected, sharing challenges and concerns as we continue to urbanise and develop. This purposeful endeavour exhibits award-winning works from each nation, generating discourse and possibilities for deeper partnerships.

Ultimately, this project lays a foundation for regional knowledge exchange, championing how Architecture inspires the built environment and everyday life. I am ever grateful to the editorial team, headed by Yee Chin and KK, for their tremendous work in putting together this outstanding publication. We look forward to more meaningful collaborations among the 4-Nations and the larger ARCASIA community!

Seah Chee Huang
President

—

59th Council 2019/2020
Singapore Institute
of Architects



Congratulations to all members of the 4-Nation Alliance for the inaugural publication of Contiguous Archipelago! A heartfelt thanks goes out to SIA for a job well done in leading this collective project and seeing it to fruition despite the present challenges. Indeed, the bar has been set high. As one of the founding members of the 4-Nation Alliance, PAM is proud that our collaboration has strengthened and grown meaningfully over time. The publication of this book signifies a major milestone that embodies the strength of our cooperation.

We are truly blessed to be in a region that is rich in its ecology, culture and tradition yet at the same time, modern in its outlook. This rich background has tremendous influence in our designs. Geographically, our contiguous proximity enhances our understanding of each other so much so that we feel a deep rooted connection in many aspects including architecture. This similarity is evident through the overarching theme found in the collection of architectural works presented in this book – heritage, faith, density and ecology. Through the award winning works showcased in Contiguous Archipelago, it is hoped that readers will gain a better insight of our region through architecture.

Last but not least, thank you to the editorial teams at IAI, ASA and PAM for your contributions. And to SIA, kudos for having the fortitude to put it all together!

Thank you.

Datuk Ar. Ezumi Harzani Ismail
President

—

Pertubuhan Arkitek Malaysia



Ahmad Djuhara – Immediate Past President
(1966-2020)

First and foremost, I wish to honour the former President of IAI, the late Ar. Ahmad Djuhara. for his determination to build up architecture nation-wide and region-wide, while upholding its harmony and equality. Indonesia is a large and diverse archipelago, with 34 provinces and 17,504 islands. In this book alone, Indonesia contributes 5 works, located in 5 provinces within DKI Jakarta, West Java, Yogyakarta, and North Sumatra. Each project has a unique concept and implementation to suit a different context and regulatory response.

The key spirit of the 4-Nation relationship is collaboration and knowledge exchange across the countries. This book is only the beginning. In the future, we should together publish not only architectural works, but also contemporary architectural ideas, and even solutions for global issues and problems, with the local wisdom of each country.

I would like to give appreciation to SIA, who is serving as the Chief Editor. I also would like to thank the editors in each country for their contributions. Through this book, we enhance the culture of our countries with our collaboration while adding to the richness of world architecture.

Ar. Ketut Rana Wiarcha
President

—

Ikatan Arsitek Indonesia



It is a great opportunity for the 4 Nations to create its first collaborative publication to showcase our architecture. This book will be a regional platform to promote knowledge-sharing in the field of architectural design, attract global success for the featured studios, and inspire architects to actively improve and develop their architectural design. I hope this collaborative publication will be continued with various topics in the future, and that it will honour the lifetime achievement of architects whose works have appeared in the book.

ASA believes that architecture is not only aesthetically and visually attractive but also serve to lift people’s spirits and enhance the sense of place and belonging. It should highlight the importance of creating a better quality of life and place where people can learn and grow together. The selected projects display dedication towards building strong communities for the benefit of the greater public.

ASA would like to extend our gratitude to SIA and the editorial team for this achievement. Furthermore, thanks go to the editors in each country for their contributions to ensuring the success of this issue. As ASA President and close friend, I would also like to pay a tribute to the late Ahmad Djuhara, the former President of IAI, for his kindness and his dedication to create a positive impact to the architecture and design industry throughout Indonesia and his contributions to build a successful cooperative. I would follow his path to further strengthen our friendship and partnership to continue this fruitful collaboration among the 4 Nations in the future.

Chana Sampalung
President

—

The Association of
Siamese Architects under
Royal Patronage

The 4-Nations group is an informal alliance between the professional architectural institutes of Thailand, Malaysia, Singapore and Indonesia, who convene regularly and have collaborated closely on the aspects of practice and education. This book, jointly commissioned by the institutes, seeks to deepen this relationship by anchoring it within design discourse as well. We present a collection of outstanding buildings recently completed in these four countries and explore both the commonalities and differences across the works. In so doing, we hope to set a new platform to discuss architectural culture in the region.

Each institute was responsible for selecting the projects representing their country. As all institutes already had a program for selecting and conferring awards for the best works by their members, it was deemed appropriate and indeed less controversial to pick the submitted projects from a recent tranche of awardees. One can thus consider this to be the “Best-Of” series of buildings from the region! From a total of forty works submitted, the editors further refined the selection to the final twenty shown in these pages and sought out a structure to present these works.

The motivation for making this book arises not only because of the commitment by the various institutes, but also from the editors’ conviction that such a book, compiling modern architecture from the Southeast Asian region, was long overdue and much needed for the awareness of students and practitioners alike.

The last lap of this book-making journey was delayed as it fell within the global COVID-19 pandemic. We also had to deal with the sudden and tragic loss of IAI President, Pak Djuhara during this period. With these setbacks, it would have been easy to defer this project indefinitely but they really strengthened our resolve to complete it, as a testament to the nations’ spirit of collaboration, even across hard borders and enforced restrictions.

Ar. Teo Yee Chin
Ar. Chin Kean Kok
Singapore, 2020



Ar. Teo Yee Chin

A Brief History

It started with just two nations.

Singapore Institute of Architects (SIA) and Pertubuhan Akitek Malaysia (PAM) have had close ties since before 2000 due to their proximity and shared history. With frameworks similarly inherited from British colonial times, architects in the two countries were practising with fairly sophisticated systems. Sometime in 2005, Ar. Duangrit Bunnag, then Vice President of Association of Siamese Architects (ASA), expressed interest for ASA to have closer exchange with SIA and PAM. This was formalised as the Tri-Nation platform in 2006. Ikatan Arsitek Indonesia (IAI) joined in 2014 and has since been able to tap on the experience of the other member institutes as it modernises the structure of architectural practice in Indonesia.

One of the more significant collaborations between the four institutes thus far is the Live Design Discourse (LDD) design workshop that is held every quarter. First launched in Kuala Lumpur Malaysia in July 2017 and hosted by PAM, it brings together students and young architects from the four countries to collaborate on a design charrette based on a set theme.

In 2017, then SIA President Ar. Ong Tze Boon mooted the idea of a website to celebrate the collaboration of the 4 Nations. With further discussion, this gradually evolved into a publication. In 2019, new SIA president Ar. Seah Chee Huang committed to have SIA undertake the production of the inaugural book, with other member institutes taking turns to produce subsequent ones.

Project Selection and Organisation

Given the diversity in origin, program, context and scale across the submitted projects, it was unsurprising that we initially saw an adventurous *rojak*¹ on our plate. Very quickly however, we started to see similar themes linking the projects. While there are several ways to draw these connections, the editors have taken the liberty, for reasons we will touch on later, to organise the projects in four groups – Heritage, Faith, Ecology and Density. In each group, projects from different countries can be found. As one turns the pages, we hope that the adjacency of designs from different countries can allow quick comparison and interesting observations to emerge.

It is important to note that these four themes are not pre-conceived and imposed. Rather, they surfaced from a reading of the projects submitted. They thus not only accurately describe the concerns that are relevant to architects practising in Southeast Asia at the moment, they also define what is unique to architecture made in this region.

Southeast Asia is a rapidly developing region which retains a rich cultural diversity. The tussle between heritage and modernisation is arguably more distinct here than in the developed north (Europe and North America). While we have on the one hand thriving mega-cities like Bangkok and Jakarta, we are always also aware of the rural and the native parts of the populations who retain their traditional ways of life, beliefs and craft. The urban population themselves balance their western, modernised personas at work and at home with embedded selves constructed from inherited languages, beliefs, customs and religions. Much of this culture has persisted in spite of the modernisation of society.

In addition, the long periods of colonial rule, pre-independence, in Singapore, Malaysia and Indonesia have left a significant mark as well in the built environment. Buildings erected in these times are often eclectic versions of Victorian and other European styles, and they

1



2



1

Live Design Discourse,
May 2018, Bangkok

2

PT Graha Putra Mandiri,
Simon + Dhoni Studio

often mark the beginning of formal architectural practice too. These buildings contribute to the identity of many Asian cities and form a part of their history.

As the countries progress based on a global capitalist order that is integrated, and even largely inherited, from the west, artists, architects and other “culture-makers”, are committed to interpret, understand and reconcile how the inheritance from the past can shape our own form of the future. The two sections Heritage and Faith showcases projects that address this inheritance. Heritage (p. 13) in this case refers quite directly to the interventions on preserved buildings from the past. Whether it is the Neo-classical UAB Bank Building in Penang, the Art-Deco Khong Guan Biscuit Factory in Singapore, or a traditional Malay house in Medan, architects have shown that new architecture can be built to co-exist with the past.

Religion has inspired the creation of architecture for as long as humans could build. Under Faith (p. 55), we see how places of worship or buildings built for the specific needs of religious practice form a unique segment of architectural expression in these four nations. Islam, Christianity, Buddhism and Hinduism are some of the major religions that are being practised in this diverse region, and the eastern religions especially have been around for centuries. From the projects featured here, we can see a variety of strategies employed to articulate the connection between Man and God - from the modernist language of Masjid Al Irsyad to the humble and climatically responsive approach of Communal Mosque Cyberjaya to the material expression of Padusan Ablution Facility.

If heritage and faith describe the connection of people to their roots, the next two sections of the book have to do with strategies for their future. To varying extents, the past decades have seen increasing urbanisation in Thailand, Malaysia, Singapore and Indonesia. If managed well, urbanisation can boost economic growth, help eliminate extreme poverty and boost shared prosperity. Cities should equate to efficiency in transportation and accommodation, using less resources and enabling opportunities for trade, industry and provision of services. Yet, while some cities offer higher incomes and productivity, many others are generators of poverty, inequality, and congestion.

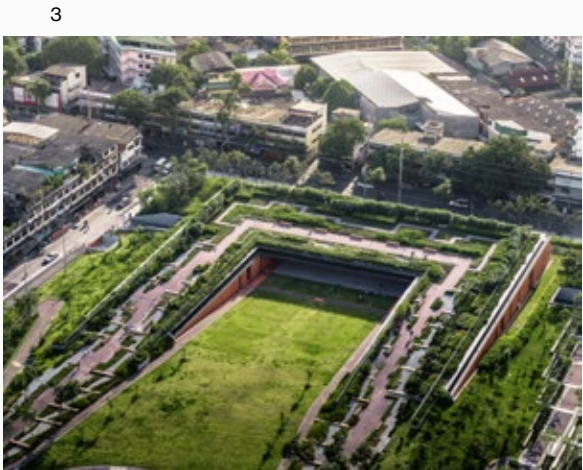
Architects play a direct role in the growth of cities, by conceiving of buildings which, through considered planning, bring people and activities close together in a way that work. This is what we hope to show with the five buildings featured in Density (p. 139). While we do not claim to add any insight to the discussion on urban development, these buildings offer innovations for the possibilities of programming, as well as testing how large a certain building type can be. Kampong Admiralty, for example, provides a solution for aging in place by combining apartments for seniors with a healthcare centre and social amenities all within one building, while Sparkletots takes early childcare to a different scale by accommodating one thousand children.

Larger than urbanisation, however, is the global environmental crisis that confronts this generation. At the local level, climate change wrecks havoc through floods, droughts, sea level rise and heat waves. The side effects of human activity accumulated over many decades have resulted in an irreversible degradation of the environment that no architect today can ignore. While the agglomeration effects of urbanisation has been touted as the right way to optimise resources, the design of buildings has also become more efficient in the use of energy and has embraced the use of renewable materials.

Notwithstanding these, there remain many other aspects of what designers can do for the environment. The projects in the last section, Ecology (p. 97) explore these various approaches towards the new climatic regime that we face. Instead of efficiency and agglomeration, they focus on low-tech initiatives. Artistic Park is exemplary of a community engagement process to preserve and

3
Aerial View of Chulalongkorn University Centenary Park, N7A Architect & Landprocess

4
One of the sky gardens in Oasia Hotel Downtown, WOHA Architects



exemplary of a community engagement process to preserve and improve a neighbourhood. Ahsa Farmstay re-uses old timber to make homestays and advocates a return to a minimal lifestyle. Centenary Park in Bangkok tackle directly the phenomenon of sinking cities by introducing porosity in the land, “creating cracks in the concrete jungle” to absorb water, as landscape architect Kotchakorn Voraakhom puts it. Read parallel to one another, the two sections of Density and Ecology can be seen as snapshots of how these societies are developing for a sustainable future. To see all the twenty projects together and under these four rubrics, they suggest that these ambitions will go hand in hand with a commitment to preserve physical and cultural heritage.

It is necessary to point out here, if it has not already been noticed, that the categorisations of these projects are not mutually exclusive. Some projects listed in one chapter would be just as comfortable sited under another theme. For example, Masjid Sultan Suleiman Klang is as much a place of worship as it is a case study in restoring an old edifice, while Oasia Hotel Downtown within the Density chapter can also be under Ecology by how it brings cross ventilation and nature into a skyscraper. We welcome readers to keep these multiple interpretations alive while taking the structure of this book as just the first frame of reference.

Identity in Architecture

With heritage, faith, density and ecology as the broad categories, the discussion has so far been an overview of the attitudes and impetus driving development. There is indeed one approach to these works that has not been possible with this largely typological categorisation that we are employing, and that is an identity wrought from decades of responding to the specificities of place. Regardless of the variety in program or brief, certain architectural traits tend to emerge across buildings in this region. Many of them, starting from primitive buildings, have evolved as a response to climate. In Southeast Asia, there are no seasons, but rather a very narrow temperature range marked by heavy rains throughout the year and especially during certain wet months. As temperatures are usually not in the extremities of hot or cold, it is quite possible to achieve thermal comfort when there is protection from direct sunlight and sufficient air movement.

Architecture seeking to protect from the sun and the rain and at the same time taking advantage of the tolerable temperatures results in some particularities in expression. One trait is what my counterpart from ASA, Art Rattapong, calls “grey space”. Unlike the architecture of the west where you are either inside an insulated box or outside of it, this is where we can find, as Charles Correa eloquently puts it, “... a whole continuum of zones, with varying definitions and degrees of protection. One steps out of the box to find oneself ... in a verandah, from which one moves into a courtyard, and then under a tree, and beyond on to a terrace covered by a bamboo pergola, and then perhaps back into a room and out on to a balcony...”²

This transitional zone between inside and outside buffers against harsh climate and is also a space to occupy. This concept is common throughout Asia and the tropical regions. It is the *engawa* in Japanese architecture, and the verandah in black and white colonial bungalows. Communal Mosque in Cyberjaya expands this sheltered and airy space into a temporal prayer space to accommodate the worshipping crowd. Similarly, Novice’s Living Quarters in Buddhimit Temple assembles lightweight roofs and screens to create humble and pleasant resting spaces for the novice monks.



5
Masjid Cyberjaya 10, Saoinn Architect

In the large commercial developments, the concept of the airy buffer zone persists. Oasia Hotel Downtown alternates voids and building blocks to create recreational spaces in the sky. Stripes Hotel in KL uses this grey space to different ends, interestingly. The architect creates an in-between space between the dual facade of the brick screen and the inner wall, but uses the layering as an environmental buffer and an image that signifies a sense of heritage with brick and louvred window panels. These imageries are important, because architecture is still art and artefact. Indeed climate here cannot be spoken of in merely quantitative terms. The environmental implications of building activity may be framed as a numbers game (carbon footprint, heat gain, green replacement, etc) for it to be universally understood and for action to be easily taken. This is good and important. However, it does not take away the cultural and symbolic aspect of tropical architecture that has been developed over decades and centuries. Climate is always already subsumed in the discussion of architectural typology and cultural memory, constituting identity in architecture. Without being attached in such a way that may debilitate us, identity remains an important marker in any discussion of architecture.

Together while Apart

Geographically, Southeast Asia consists of mainland Southeast Asia and maritime Southeast Asia. Indonesia, Singapore, East Malaysia and the Phillipines make up a large part of maritime Southeast Asia, essentially a myriad collection of islands linked by various seas and oceans. Peninsular Malaysia and Thailand forms the slim tail of mainland Southeast Asia reaching northwards into the consolidated land form of the rest of Asia. By its geography, these four countries, Thailand, Malaysia, Singapore and Indonesia can be considered divided by a meandering chunk of sea. With the production of this book, we have tried to see them as one connected whole instead. While Archipelago refers to a group of islands, the word Contiguous is to insist on a bond between them, which may be in ways other than physical.³ A publication like this should reinforce the bonds of friendship and stimulate the emergence of more conversations about the architecture we make, simultaneously finding common ground and enjoying the diversity within.

¹ Traditional fruit and vegetable salad dish, commonly found in Indonesia, Malaysia and Singapore
² Charles Correa, “A Place in the Sun” in Places Journal, 1983.
³ I must give thanks to my good friend, Jeffrey Chan, for suggesting this title.

HERITAGE

ECOLOGGY

FAITH

DENSITY

- 1 _____ Stripes Hotel KL
- 2 _____ Khong Guan Building
- 3 _____ UAB Building Georgetown
- 4 _____ Mandiri Heritage Office Bldg
- 5 _____ Amanyangyun

The history of these countries is rich and complex because of the varying roles played by indigenous culture, colonial rule and nation-building, each of which leaves its trace on the built environment. The will to preserve old structures, once established, has to be matched by the architect's skill to integrate them with new functions, new structures and into new contexts. While Stripes Hotel adds to a row of heritage shophouses and Khong Guan Building adds to an Art Deco landmark, both employ a similar strategy of stacking a materially distinct new stratum onto an old base. UAB Building elaborates within the interior while preserving its stately architecture. In Medan, Mandiri Heritage is a Malay House adapted into an office with light structural interventions. Amanyangyun plays new blocks in the landscape against old Ming and Qing houses and uses courtyards to unify them as a whole.

A. Mariadass Architect
in collaboration with
YTL Design Group

Housing 184 bespoke guest rooms and suites, STRIPES' footprint is set upon a row of existing heritage shophouses along Jalan Kamunting, Kuala Lumpur.

The most distinctive feature of STRIPES is its "brick façade". Adopting the nostalgic building material to showcase the local heritage with a touch of modernity whilst complementing the iconic buildings in the vicinity, the façade is constructed using a customised modular brick system that offers variation of motif over the 20-storey building.

It is accented by the vertical louvres, creating distinctive pauses in the regularity of the brick façade design. The "bricks" were specially moulded to be mounted vertically without the use of mortar or cement. Horizontal bands are interspersed thoughtfully throughout the building externally and internally as to frame the progression of the brick screening, referencing the 'STRIPES' which gave the hotel its very name.

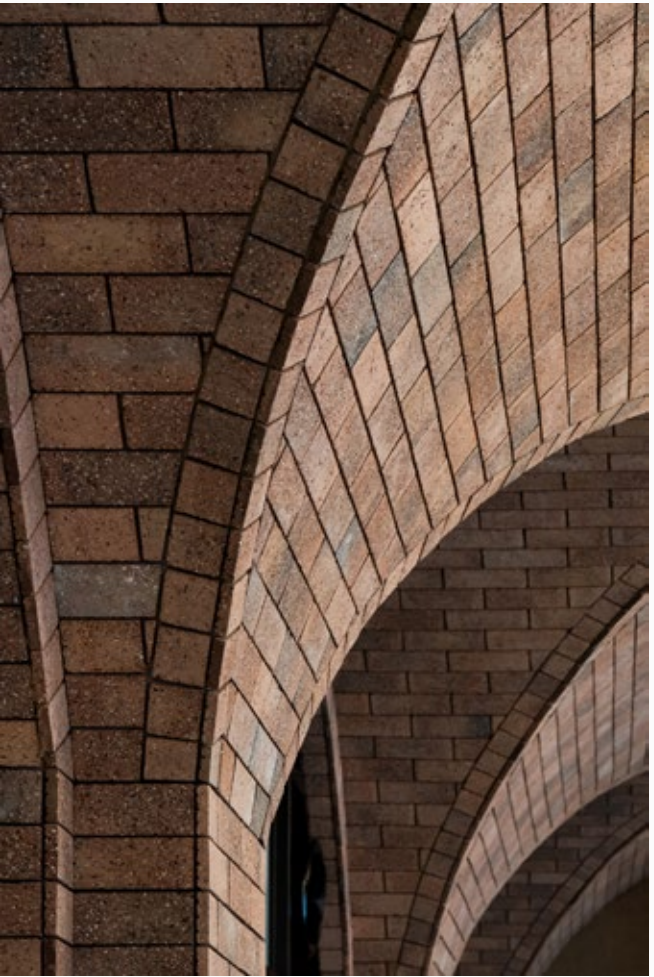
STRIPES HOTEL





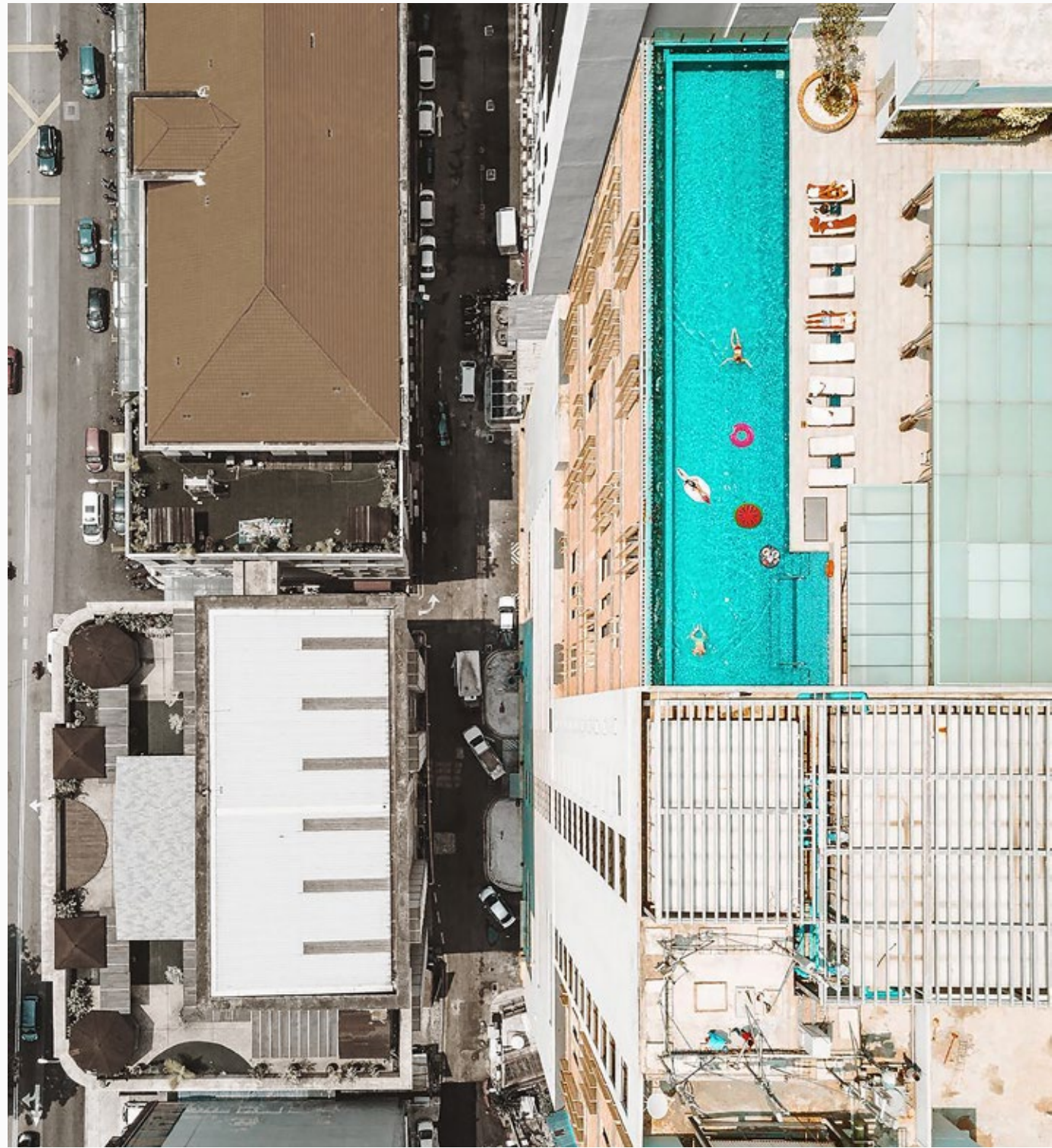
| 1 | 2
| 3

- 1 New facade screen of brick
- 2 Louvred windows
- 3 Ribbed vault column



| 2
| 1 | 3

- 1 Roof top pool
- 2 Standard room interior
- 3 Meeting lounge





Brasserie

Meta Architecture
with Lua Architects
Associates Pte Ltd

The project is to conserve and to add an extension to the existing 3-storey light industrial building that was originally constructed in 1952 and accorded Conservation status in 2005. The owner occupiers are the 2nd and 3rd generation of the family who founded the home-grown biscuit company Khong Guan Biscuit, now a household name in Singapore. The company's headquarters returned to this building after the conservation and extension work was completed in July 2018.

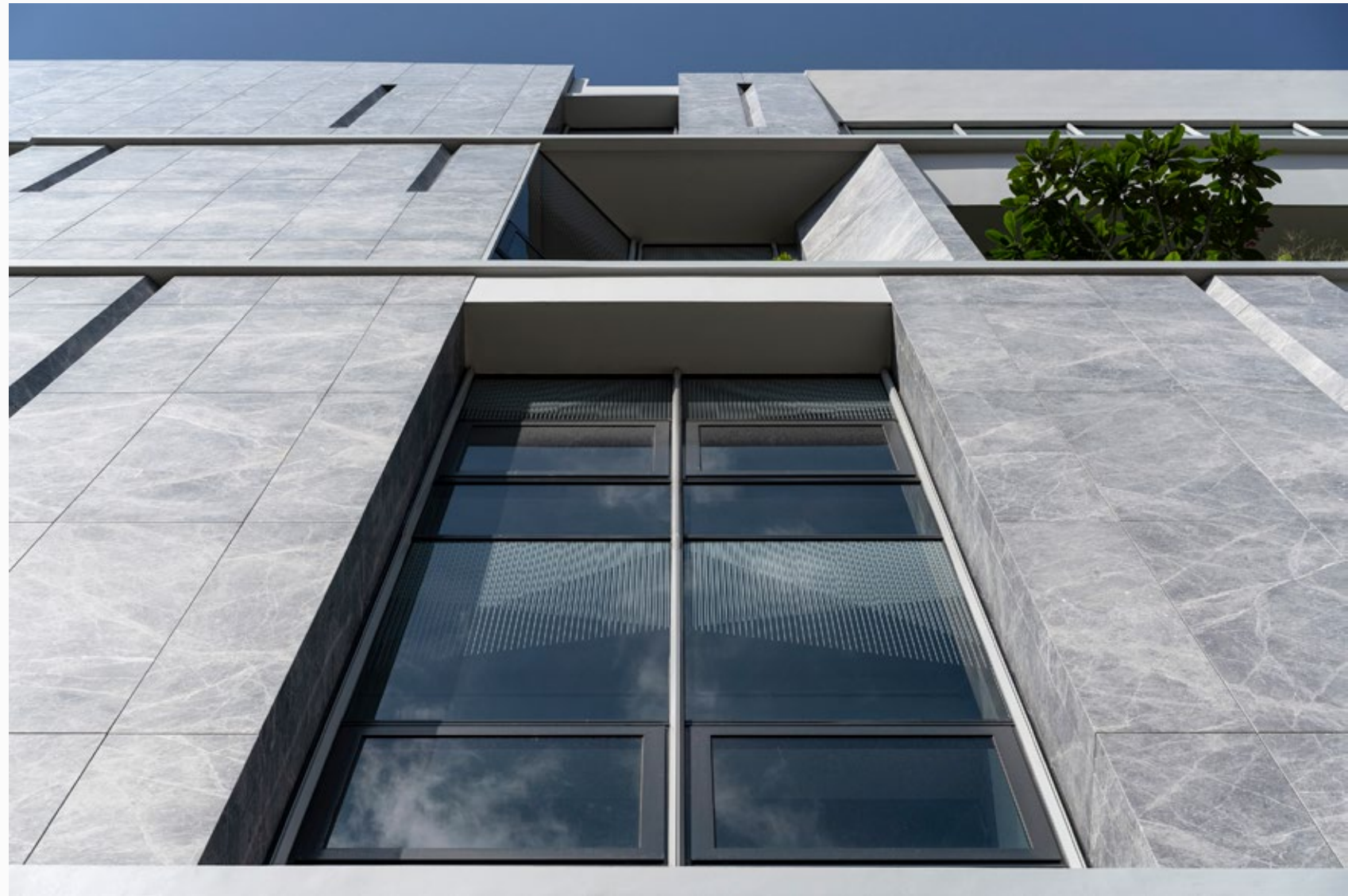
The opportunity was to have architectural design retell the part that this 3-storey building played in the company's history. Already prominent in many Singaporeans' collective memory of the area and of Singapore's post-war industrial roots, a critical part of the design brief was to tie the heritage value of the building to the story of this internationally successful Singaporean business and brand.

Architecturally, the challenge was to sensitively balance a strong extension with the existing 3-storey conserved building while adding the floor areas required to continue its economic viability, on a tight odd-shaped plot. Large staggered stone blocks, placed within a subtle framework of horizontal lines and vertical cuts, form the new architectural language that starts a conversation with the old art deco building,

KHONG GUAN BUILDING

•
•
•
•
— SINGAPORE





| 1 | 2

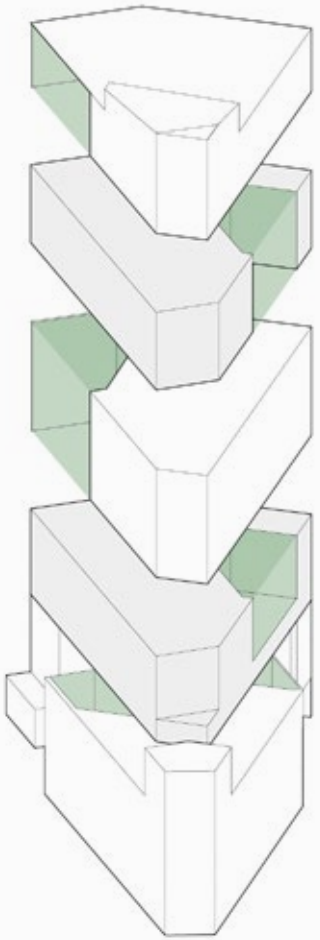
- 1 Crisp terminations and delicate incisions of the stone facade to enhance urban character of the building
- 2 Sky terraces bring delight to the interiors on each floor and to the neighbourhood at large.





| 1
| 2
| 3

- 1 Resonating the distinctive apex form of the art deco original as a new landmark.
- 2 Stone blocks in the interiors bring the architectural reading in the urban context to a more personal experiential and emotional level.
- 3 Precise architectural expression of the stone blocks allow the verdant sky gardens to take centre-stage.



| 1 | 2

- 1 Clarity of the new addition that enhances the presence of the existing art deco original building.
- 2 Diagram showing sky gardens carved from alternate faces enhance quality of internal spaces

Arkitek LLA Sdn Bhd

The restoration and adaptive reuse of the UAB building is the first Malaysian conservation project to attain the U.S. based LEED GOLD Certification. It exemplifies the need to recycle existing building stock in World Heritage Sites in a fashion which embodies benchmark standards, extends service life with contemporary options and community usage.

Confronted with a port-side godown space that had been clumsily converted into office and banking commercial spaces, the design approach evolved to become more than just restoration and adaptive reuse. It reached for the highest international standards to be ground breaking, sustainable and relevant.

The project paid special attention to water and energy efficiency, and to attain an excellent indoor quality for users and on recycling materials and resources. Restoration and adaptive reuse of the UAB building incorporated the biophilic notion of the human need to affiliate with nature. This became the driving force in developing the work spaces as well as public spaces.

The new Khazanah and ThinkCity offices since their inception have become part of the vibrancy of the George Town social and cultural scene. 30% of its floor space have been intentionally conserved, upgraded and activated for use by the community of the inner city.

UAB
BUILDING
GEORGE
TOWN





Streetscape Facade



1 2 Biophilic Facade (before and after)
3 Ascent to the lantern
4 Co-working Space





Simon+Dhoni
Studio



Conservation of heritage buildings is not popular in Medan. In the past, there were many traditional Malay houses in Medan city. Over time, these houses on stilts have been replaced with modern concrete buildings.

This heritage building, established in the early 1920s in the center of Medan City, was once a residential house with an ornamental plant business. It has now been conserved and turned into an office. The change of use has come with adaption in the organisation of space and has required the addition of vertical circulation access in the form of stairs in the front and side. All new elements use steel and the new structures have been designed to be separate from the main building structure, as a distinction between old and new, but also because to avoid incurring any effect to or from the old structures which are more vulnerable to site or building movement.

As the building's elevation was too low, the first floor had to be lowered by about 40 cm to allow proper inhabitation. This required additional structures for floors and columns. The old plastering surfaces were removed and replaced, then finished with a special non-acrylic wall paint so that the walls can still “breathe”. The layers of paint accumulated on all wood members were peeled off so that the original wood color could be exposed.

MANDIRI
HERITAGE BLDG



New addition between old elements





| 1 | 2

- 1 Side elevation
- 2 Stair area interior



Kerry Hill
Architects



Amanyangyun was imagined as a contemporary walled village in a forest. 10,000 mature camphor trees and 26 Ming and Qing dynasty houses were rescued from the rising waters of a new dam in Jiangxi Province and relocated to Shanghai. They are key ingredients of the project, which includes the Aman Hotel, 43 villas and the Nan Shufang cultural centre.

The empty site invited strong, simple architectural forms whilst the antique houses required careful interpretation and appropriate contemporary interventions, assisted by a highly skilled team of local craftsmen.

Spaces unfold at a variety of scales from the tree-lined main avenue through the walled gardens of the hotel to the intimate private courtyards of the guest-suite. Destinations are placed as pavilions within and around seasonal landscape. Lanes are scaled for pedestrians and designed to slow vehicles. Perforated, load bearing sandstone walls encourage breeze and modulate privacy, creating striking geometrical shadow patterns.

Working with a limited palette of humble natural materials, the design offers a rich variety of experiences through the manipulation of space, detail and light.

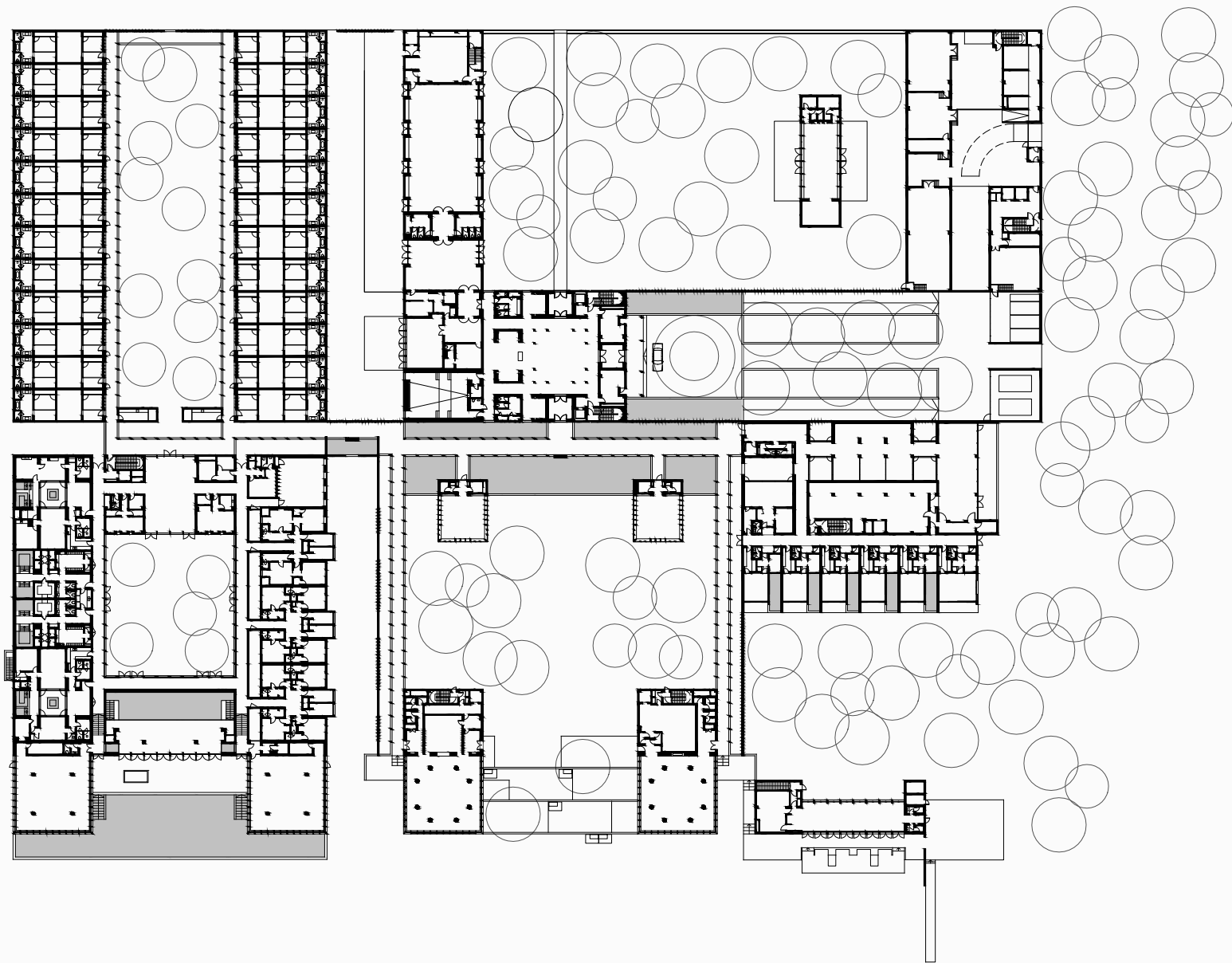
AMANYANGYUN



| 1
| 2 | 3

- 1 The arrival lobby is a strong cubic form topped with a glazed lantern
- 2 Covered linkways and loadbearing sandstone walls
- 3 Antique Houses are set within villa gardens





- | | |
|---|---|
| 1 | 2 |
| 3 | |
- 1 Hotel Plan
- 2 The entrance lobby is lined with crafted screens of Nanmu wood
- 3 The all day dining room is a lakeside pavilion



- 1 2
- 1
- 1 The original structure and volume of the antique houses is celebrated
- 2 Contemporary interventions are clearly articulated



- ¹ Novice Living Quarters
- ² Masjid Cyberjaya 10
- ³ Masjid Sultan Suleiman Klang
- ⁴ Al Irsyad Mosque
- ⁵ Padusan Ablution Facility

Religion has inspired the creation of architecture for as long as humans could build. That new religious buildings continue to be built, and old ones restored as Masjid Sultan Suleiman Klang was, is a sign that these communities remain rooted in their faiths even as they develop and modernise. The aspiration to bring man closer to God has resulted in impressive edifices, while the need for quiet prayer and reflection has made spaces introspective and atmospheric. Al Irsyad Mosque adopts this established form of a strong exterior and awe-inspiring interior. Meanwhile, appropriate response to the tropics has created a different spiritual space in Novice Living Quarters and Masjid Cyberjaya 10, that are airy, comfortable and connected to nature. Padusan Ablution Facility further explores alternative expression of non-western religion with organic shapes, materials and by sequencing experience through landscape.

Skarn Chaiyawat
in collaboration with Rina
Shindo and
Witee Wisuthumporn

Buddhanimit Temple, located in a rural community in Udon Thani, Thailand, is a temple school that provides free education for families who are unable to afford public education.

Due to increasing number of students enrolled as novice monks, an extension dormitory building is required. The original brief of the project calls for a two-storey dormitory building under a donated 6 million baht (EUR.154,000) budget. After thorough site inspections and workshops with monks and novices, the architects proposed an economical scheme to renovate an existing abandoned classroom building on site into a dormitory. This leaves enough money to provide additional library and washroom for the novice monks. Novice Living Quarters intends to produce a design that is environmental friendly, respective to context, and contributing to the novice monks' ways of living.

The dormitory building was once an abandoned building. The architects kept existing reinforced concrete beams and columns while adding on only necessary architectural elements to provide new shared bedrooms for approximately forty novice monks. The bedrooms are designed with translucent roof tiles installed at specific locations for natural daylight. These bedrooms are connected with a large corridor that serves as leisure common space for novice monks. One of the noticeable features of the dormitory is the cement ventilation blocks which are designed at an angle to provide privacy from public view and provide openings for light and ventilation.

NOVICE LIVING QUARTERS





Dormitory View from Public Plaza



| 1 | 2
| 3

- 1 Library Veranda
- 2 Approach to the Dormitory
- 3 Novices' Dormitory





- 1
2
3
- 1 Common Veranda at the Dormitory
2 Common Veranda at the Dormitory,
View from Outside
3 Library Building



Saoinn Architect,
Juteras Design Workshop,
Yelill Architect



A starting point to a fresh new beginning of a township, Cyberjaya 10 district, this mosque would be a prototype that re-imagines a religious building that is serious in its intention to build and uphold a united community.

The approach taken in designing the mosque, is to bring a mosque typology back to its roots as a community center, humble in its outlook but rich in its content. The mosque takes subtle cues from earlier mosques of the region sensitive to the local climate including Masjid Kampung Laut and Masjid Lebuh Aceh. To create a spiritual building on all levels; the design is developed through careful study of place and programs, the pragmatics of rituals and practices, considerations of materials and traditional skills, and its relation to people.

The Cyberjaya10 Mosque is designed as a centre of excellence, a one-stop center to learn, live and rehabilitate one's soul. Its facilities include an expansive green buffer and park, dialysis center, multipurpose room used for tuitions and events, open courtyard for informal gatherings and a discreet jenazah-management room and garden. The proposal is not just a mosque, but a community intervention, integrating communal and social needs in an effort to uplift and engage a township.

Correspondingly, the architecture has a clear centre that brings the surrounding tropical in-between spaces into play. This is seen on a Friday afternoon - with all glass doors to the main hall opened wide, part of the congregation pray on mats on the porch outside, in a cool breeze with greenery around them.

MASJID CYBERJAYA 10



Main prayer hall and open veranda as an extended space for congregation

| 1 | 2

- 1 Steel structure supporting tiered roof for natural ventilation
- 2 Ribbed brick in ablution area





Geocell screen lining passage

Linea Architect Sdn Bhd
in collaboration with
Badan Warisan Malaysia
Heritage Services Sdn Bhd

The conservation of the Sultan Suleiman Royal Mosque has facets of restoration, elements of modern interventions, and the introduction of new provisions in response to present day needs of the congregation.

The mandate was to restore the Sultan Suleiman Royal Mosque to its original 1933 state to enhance appreciation of its heritage value and original design philosophy. The restoration also had to be sensitive to the needs of the congregation which had expanded since its initial completion. It was thus necessary to maintain some of the functional modifications from the 70's and 80's. The conservation process followed the principles of (i) carrying out intervention only where necessary and (ii) restoration only when sufficient evidence was available, provided the restoration recovered the cultural significance of the place.

Much care was taken to verify the historical information which came from not only old drawings and photographs but also postcards, news articles, and interviews with old members of the congregation. The project is to be appreciated in its components and details such as the Mihrab, the Ablution Pavilion and the various decorative motifs, which all come together to make a superb restoration of what is probably the only Art Deco Royal Mosque in the world.

MASJID DIRAJA
SULTAN SULEIMAN

| 1 | 2
| 3

- 1 Masjid Diraja Sultan Suleiman soon after completion (1933)
- 2 Masjid Diraja Sultan Suleiman before restoration (2013)
- 3 Masjid Diraja Sultan Suleiman after restoration (2017)



- 4

5

6

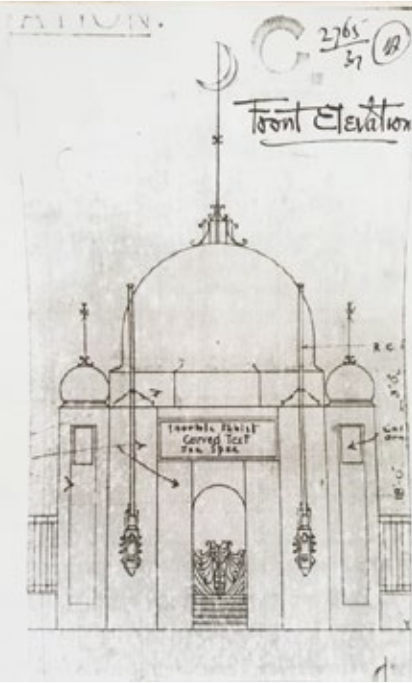
7
- Coloured Glass Dome of Main Prayer Hall before restoration in 2015 (viewed from above)

Coloured Glass Dome of Main Prayer Hall after restoration in 2017 (viewed from below)

Original architect's sketch of front facade of porch c.1932 (from Arkib Negara)

Front facade 2013, showing marble panel replaced with Selangor State crest, infilled decorative elements at corners and domes painted yellow

Marble panel: The large (2900mm x 920mm x 40mm) marble panel inscribed in calligraphy with qur'anic verses at the front of the porch as observed in the original Architect's sketch and old photographs of the mosque had been replaced by the 1980s with the Selangor State crest. Archival research uncovered the missing verse, and a careful study of the calligraphic style enabled the panel to be replicated.



- 8

9

10

11

12

13
- Front facade 2017, with marble panel and decorative motifs reinstated and domes painted white

Decorative motifs on front facade before restoration

Decorative motifs: The discovery through careful investigation of the original colours and design of the extensive bas-reliefs in the porch and the interior of the mosque which had been concealed over many decades led to the meticulous restoration of the motifs. On the external facade, pre-cast decorative motifs which were hidden were uncovered and reinstated.

Decorative motifs on front facade after restoration

Main Prayer Hall soon after Completion, 1933

Main Prayer Hall before restoration, 2013

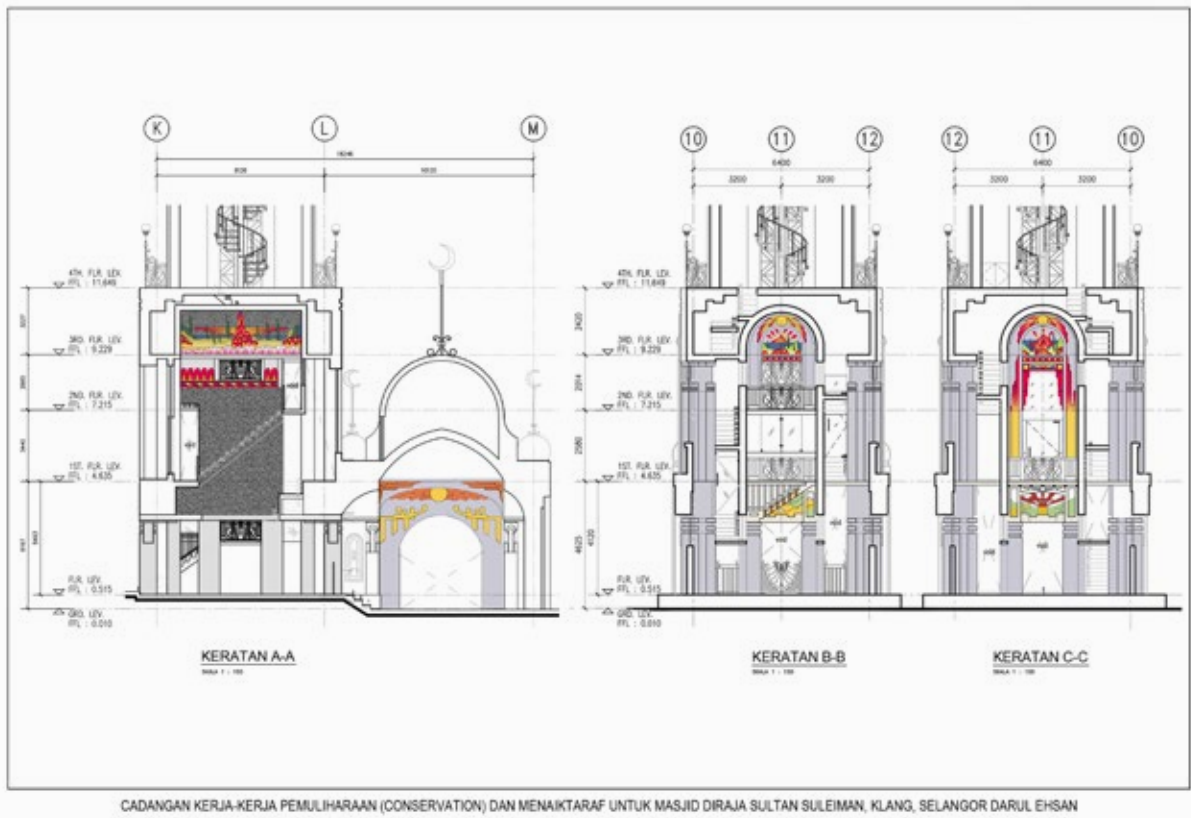
Main Prayer Hall after restoration, 2017





14 | 15
| 16

- 14 The Mihrab in process of restoration, 2015
- 15 The Mihrab with original amber glass (lit from below) and marble floor pattern restored, 2017
- A postcard photograph taken c.1933 of the mosque interior showed the mihrab with a geometrical motif above its opening and a carved panel at the back wall. The original motif above the mihrab and original floor pattern were discovered underneath later day accretions. The unique floor pattern made from pieces of $\frac{3}{4}$ inch thick amber coloured glass arranged interspersed with marble pieces to form a geometric design had been badly damaged. Recessed chambers that held remnants of old light bulbs mounted on timber batons which once cast the entire mihrab in a golden hue were found underneath the amber glass. The mihrab and the main prayer hall today closely resemble the image in the vintage postcard.
- 16 Working drawings detailing Bas-relief at entrance vestibule under minaret with original colours



CADANGAN KERJA-KERJA PEMULIHARAAN (CONSERVATION) DAN MENAIKARTARAF UNTUK MASJID DIRAJA SULEIMAN, KLANG, SELANGOR DARUL EHSAN



17
| 18

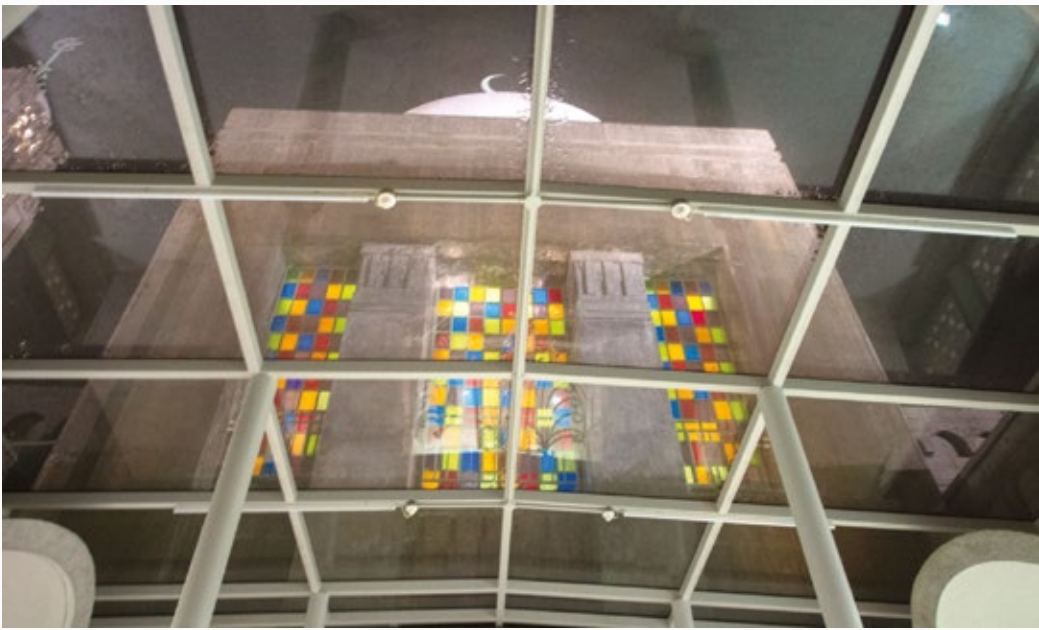
- 17 Interior of Main Prayer Hall
- 18 Facade Detail



| 14
| 16
| 15

- 19 Ablution Pavilion with raised tanks 2013
20 Ablution Pavilion with covered skylight 2013
21 Ablution Pavilion, restored 2017, open to sky court with glass roof and sunken pool.

The ablution pavilion had been substantially changed by the 1980s with two above ground tanks installed. The restoration brought back the original design of open to the sky rectangular sunken pool surrounded by a colonnade with steps leading down to the water's edge. Through meticulous investigation using archival photograph, newspaper articles and oral history from older members of the congregation, the original pool was uncovered once the raised tanks were demolished revealing that several layers of renovations and modification had taken place over the years. The end result was the emergence of the original pool design and finishes including the recessed underwater lights which had created an illusion of liquid gold as described in a 1933 newspaper article in conjunction with the opening of the mosque.



| 22
| 23

- 22 East entrance 2013, with concrete barrel vault constructed c.1970's obliterating view of entrance facade
23 East entrance 2017, with facade exposed as per original design

PT. Urbane
Indonesia



Al Irsyad Mosque, with a capacity of 1,000 people, is located in the residential area of Kota Baru Parahyangan, Padalarang. The mosque design does not use a dome roof like most mosques, but takes the primary form of a cube, representing the building of the Ka’bah.

The mosque uses stone masonry as the main façade to create tectonic effects. The composition of the stones on the façade expresses the identity of the Islamic religion, forming calligraphy in the type of khatkufi written on three sides of the mosque wall. The sentences inscribed mean, “There is no God but Allah and Muhammad is the messenger of Allah”. This monotheistic sentence is a reminder prayer.

The cube is the most efficient form as Muslims pray in straight parallel rows facing a specific direction or Qibla. The columns in the building are laid out in such a simple way, without a frame (evenly distributed beams with ceilings) so that the mosque’s function remains good, focused on worship and pray leads to Qibla.

The building area is surrounded by a small pool and also a large pool in the Mihrab area, this serves to cool the space and gives a calming effect to the environment.

AL IRSYAD MOSQUE

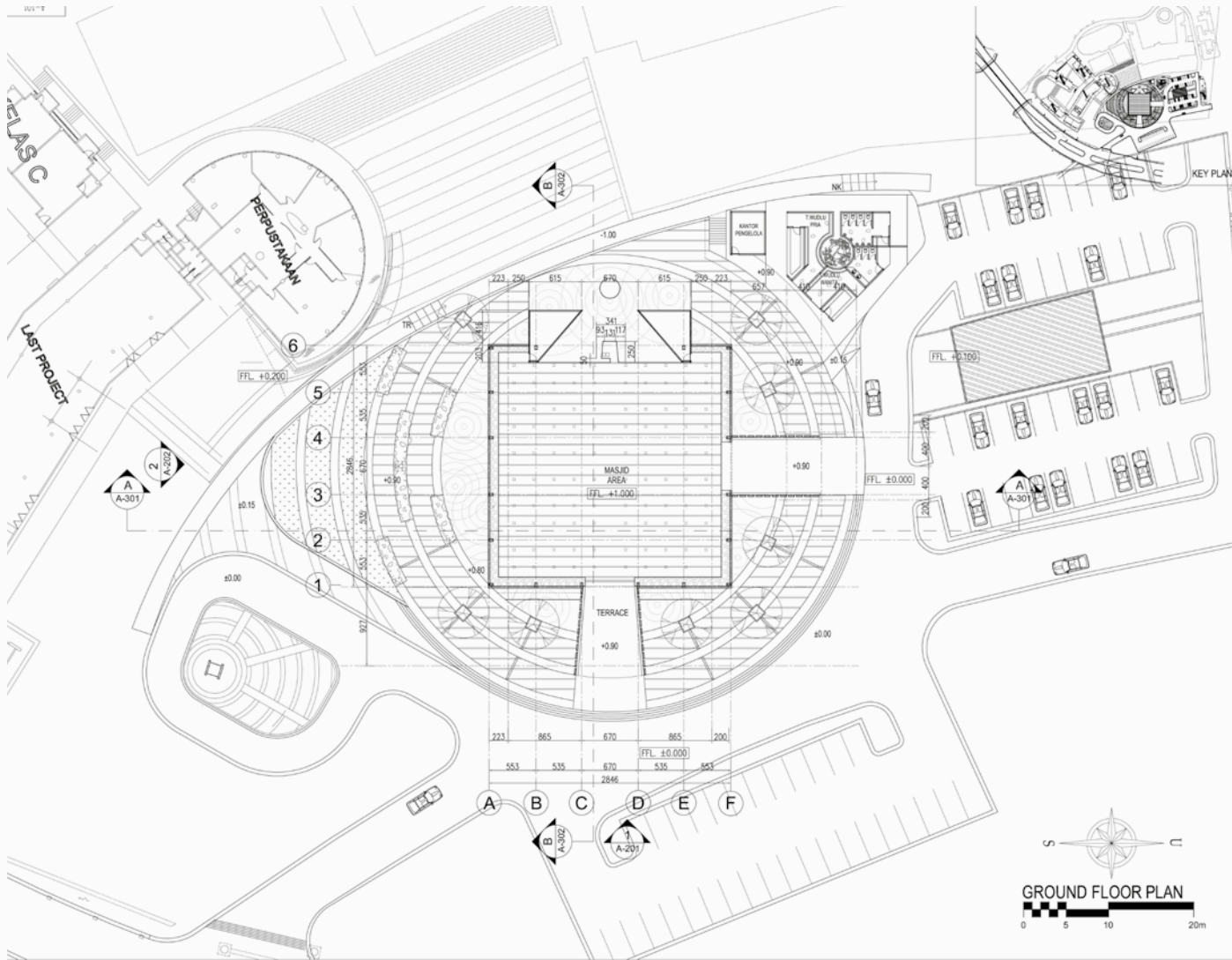


1 Interior Masjid Al Irsyad Mosque
2 Mihrab (stone ornament with the inscription of God (Allah))
3 Prayer's ambience at noon



| 1 | 2

- 1 'Tauhid' two-sentence calligraphy from the composition of a stones pile
- 2 Section





Eko Prawoto

The first design idea was to revitalize the long crossroads from the Promasan church to Goa Maria Sendangsono.

The existing path is less popular and not convenient.

Padusan is designed as a starting point for pilgrims to use the long cross road as a facility to wash themselves. Sendangsono pilgrimate is a religious complex for Catholics designed by an architect priest father YB. Mangunwijaya. Padusan becomes a connection about 1.5 km away starting from the old church in Promasan. It is a facility where people can wash and purify the mind before stepping via dolorosa. Architecturally blended with surrounding nature, one sits humbly in the landscape, embracing the river and the contour of the surrounding rice field before climbing up through ramp entering the via dolorosa.

The choice of stone material gives the impression of being blended with nature, the arrangement of stones are scattered naturally. The concept is to present the humble ambience. This path has a washing area and four baptisms placed with skylights and small yards that lead to a long ramp that can be used by anyone.

PADUSAN ABLUTION FACILITY



- 1 2
- 1
- 1 Detailed view of the composition of natural stone from the Progo River.
- 2 View of natural stone composition for floors and stairs.





- 1 Toilet area
- 2 Entrance area
- 3 Shower area





| 1 | 2

- 1 Detail of stair composed of natural stone
- 2 Detail of natural stone floor



- ¹ Ahsa Farmstay
- ² Artistic Park
- ³ Studio Air Putih
- ⁴ ASA Lanna Center
- ⁵ Chulalongkorn University Centenary Park Building

The generation of architects and planners practising now has recognised the environmental crisis that confronts the world as the new milieu which should define all building design and construction. Sustainable design guidelines such as Singapore's Green Mark and Malaysia's Green Building Index have used legislation and awards to raise the awareness of what the industry can do to mitigate the effects of climate change. The magnitude of the problem, however, will almost certainly dwarf any efforts. Nonetheless, this looming crisis has induced in people a reevaluation of priorities, and a recalibration of sensibilities to find a closer relationship to nature as well as community. This spirit from the ground, reflected in the projects featured here, is fundamentally different from the technocratic approach to sustainability by control of measured inputs and outcomes.

Creative Crews Ltd

In Chiang Rai, like many rural places in Thailand, vernacular building techniques are not passed down from generation to generation.

This lack of familiarity coupled with the changing socio-cultural landscape has eroded the relationship between traditional buildings and the people living in them. As livelihoods change, traditional houses become less relevant. Vernacular houses are either inadequately adapted with 'modern extensions' or dismantled and sold as reclaimed timber, in part spurred on by other poorly adapted buildings.

This highly contextual project examines Architecture as the relationship between building and culture, by harnessing cultural tourism and the adaptation of vernacular architecture. Tourists come to stay with a local host in a group of four houses following the Northern Thai tradition. Natural ventilation is employed for cooling during the summer and double layer fenestration for insulation in the winter.

The aim is not only to learn from local knowhow, culture and traditions, but also to adapt them where appropriate so as to ensure relevance in the present and well into the future. Re-claimed timber from dismantled homes was selected as the main building material.

The essence of the original buildings was conserved in parts rather than as a whole. The individual components making up the original houses were reassembled, taking on new forms to serve new functions. Extensive documentation of individual pieces was undertaken to minimize construction cost and material wastage. Certain distinctive pieces with marks resulting from previous joinery were preserved and celebrated.

FARMSTAY

AHSA





| 1
| 2 | 3

- 1 In the foreground, traditional Lanna style overhead storage. In the background, "Modern" kitchen hidden behind shutters.
- 2 Guest bedroom with double layered fenestrations for natural ventilation and climate control. The AC unit is used as a supplement, especially on hot days.
- 3 Habitants make use of the central outdoor living area.





| 1 | 3
| 2 | 4

- 1 Direct relationship between guests and nature.
- 2 Host preparing meals from vegetables grown on site. Arranged in a traditional cluster, guests are immersed in traditional rural life.
- 3 In the foreground, hosts prepare meals. Mid ground, outdoor living pavilion and in the distance, active rice paddies where guests are encouraged to get involved.





- 1 Homestay layout
- 2 Site plan
- 3 Homestay cluster nestled among rice paddies.



**Arsomsilp Community
and Environmental
Architect Co., Ltd**



Talat Noi is an old Chao Phraya riverside community located in Samphanthawong district, Bangkok. Within this, “Xiang Gong district” is well-known to locals as the market place for spare car parts and used machinery. It is also a historic area which had been founded by Chinese immigrants before World War II. Nonetheless it contained much potential for development of more urban green space and better living conditions. Arsomsilp Community and Environmental Architects, having done fieldwork in the area, identified its problems and potential and, with the community, pushed for the initiation of this project.

The objective is to create a pilot project that changes the use of an closed area in an old machine shop, turning it into green space along Chao Phraya River which benefits the public by a participatory process. The project is to create a pilot project that converts a closed private area into a public green sapce along Chao Phraya River. Half of an old machine shop is turned into an open area for recreation, meetings and activities of the Talat Noi community. The design process uses consultation sessions with the locals to define the use within the project, so that it can truly serve the community and be their pride and strength.

The building facade is designed to reflect the conserved trees and to amplify the effect of the surrounding greenery. The spaces are designed to attract and invite the green context within. Old materials of the former machine shop found in good condition, such as the wooden columns were re-used.

ARTISTIC PARK



- | | |
|---|---|
| 1 | 3 |
| 2 | 4 |
- 1 Building facade next to existing tree
2 Interior used for exhibition during Bangkok Design Week 2020
3 Terraces and steps interface with natural slope of the site
4 Existing neighbourhood





Building facade reflects and relates to the big trees, turning a small area into a powerful green space.



- | | |
|---|---|
| 1 | 2 |
| 3 | |
- 1 Previous machine shop that was closed to public
2 Site Plan, then and now
3 Isometric View

Studio Air Putih

@Batubata, the architecture and interior consultant office is located in Serpong, South Tangerang, Banten. The design concept responded to the conditions of the environmental context. Located in scattered and disorganized surroundings, this environmental context become the main concept of the building. The surrounding buildings are spread out in moderate size, thus the building is divided into some masses arranged around the inner court in the center of site.

The brick, as the main building material, has low embodied energy, and is typically low maintenance. The brick also gives the impression of a low profile building, and humble as it is blended with the surrounding environment.

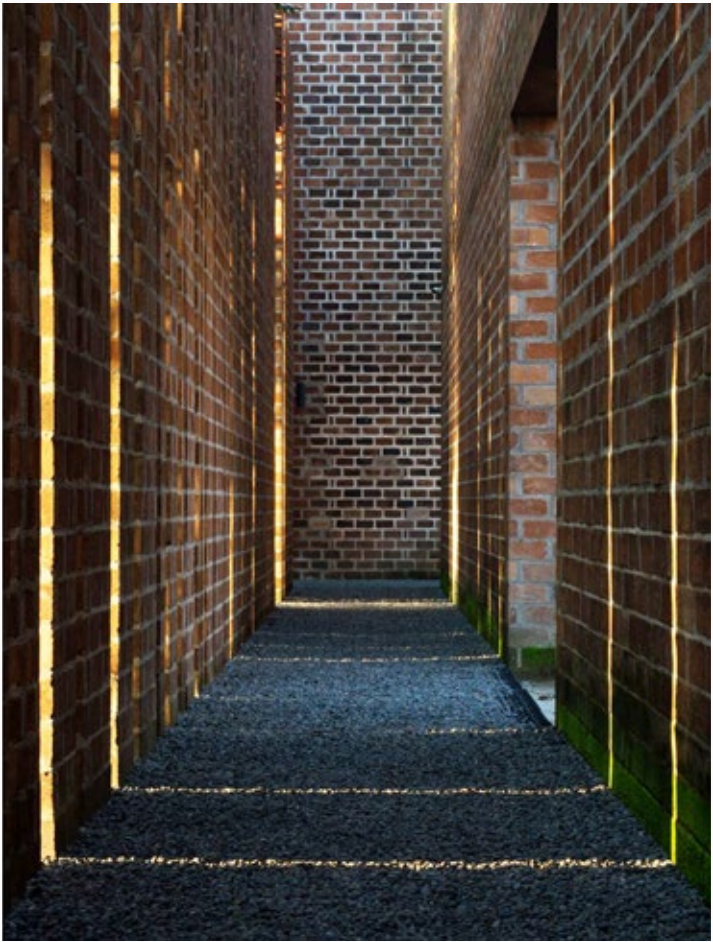
The 'Architecture in the Box' concept is applied where the office glass wall is surrounded by the bricks. This concept is to be applied to increase the concentration of workers so that the building façade has minimal openings. A gap is typically kept between the brick and the glass wall, so as to bring in light while reducing heat gain.

The concept of sustainability is applied by optimizing reforestation and providing infiltration wells to collect rainwater, this is to minimize the drainage of water run off to the surrounding environment.

STUDIO
AIR PUTIH







1 2 3 4
1 Front view
2 Skylight
3 Stair detail
4 Lighting through the brick columns



**Somdoon
Architects**

ASA Lanna Center is located on a highway in Chiang-Mai, Northern province of Thailand. The city has a unique cultural identity as it was a capital of a kingdom, named “Lanna” meaning a million of rice fields.

As a branch office of Association of Siamese Architects (ASA), the design aims to find balance between maintaining the local cultural identity while accommodating new requirements. Thus, the image of rice field is created on the rooftop to evoke a sense of nostalgia. The function rooms such as office, library and multi-purpose room are tucked underneath and arranged from low volume at the front to a higher volume at the back, creating the stepping rice field landform.

The main entrance is carved into the building from the side lane away from the noisy highway. In the center, an internal courtyard links the rooftop and ground floor together and it is a flexible space for various events. On top, a Lanna-style timber pavilion is located as a focal point of the building where people can enjoy the view of Doi Suthep, the sacred mountain of Chiang Mai on the opposite.

The materials and finishes were selected to express the natural textures of locally produced materials such as laterite and red brick. All the roof top planter parapets are cast-in situ concrete with bamboo form-work.

Passing by the building, the stepping rice field landscape with Lanna-style pavilion will remind us of the spirit of Lanna, and inspire others for the way to develop the city.

ASA LANNA CENTER





Ground floor Corridor



1 | 2 | 3
1 Social Activities in the Court
2 Cross Section Diagram
3 Red Brick Masonry work at Entrance





| 1 | 2

- 1 Main stair facing pavilion.
- 2 Stepping landscape and pathway leading to Sala

N7A Architect
in collaboration with
Landprocess

Chulalongkorn University Centenary Park Building (“CUCP Building”) forms part of the 30 Rai urban park project by the property management of Chulalongkorn University. This project is an initiative of Chulalongkorn University green area planning development, with the CUCP Building intended as a multiuse space for the following: exhibitions, a coffee shop, a car park, a landmark area, as well as the western entrance to the university along Bantadthong Road.

As this building is part of a significant new urban park project, the idea is for architectural form to be unassertive and for space to flow through the landscape, in contrast to the striking contemporary building. This is the visual goal of its composition. The escalation begins at ground level, with an expansive roof garden continuing in the direction of the park slope. Terracotta panels which envelope the building are added to the structure, thus conforming to the nostalgic history of the land.

A vast roof garden of over 40 meters in length is one of the remarkable design features that could create a large covered area beneath it, without the need for columns. The resulting space creates a strong visual effect, reminiscent of a gate or picture frame that portrays the picturesque scene of a park within, leaving a powerful visual landmark.

BUILDING

CUCP





Roof garden rises gently and affords view of surrounding city.



| 1 | 2
| 3

- 1 Detail of terra cotta facade
- 2 Building disappears as the topography rises
- 3 Rear view from street at lower level



Bird's Eye View

DENSITY

FAITH

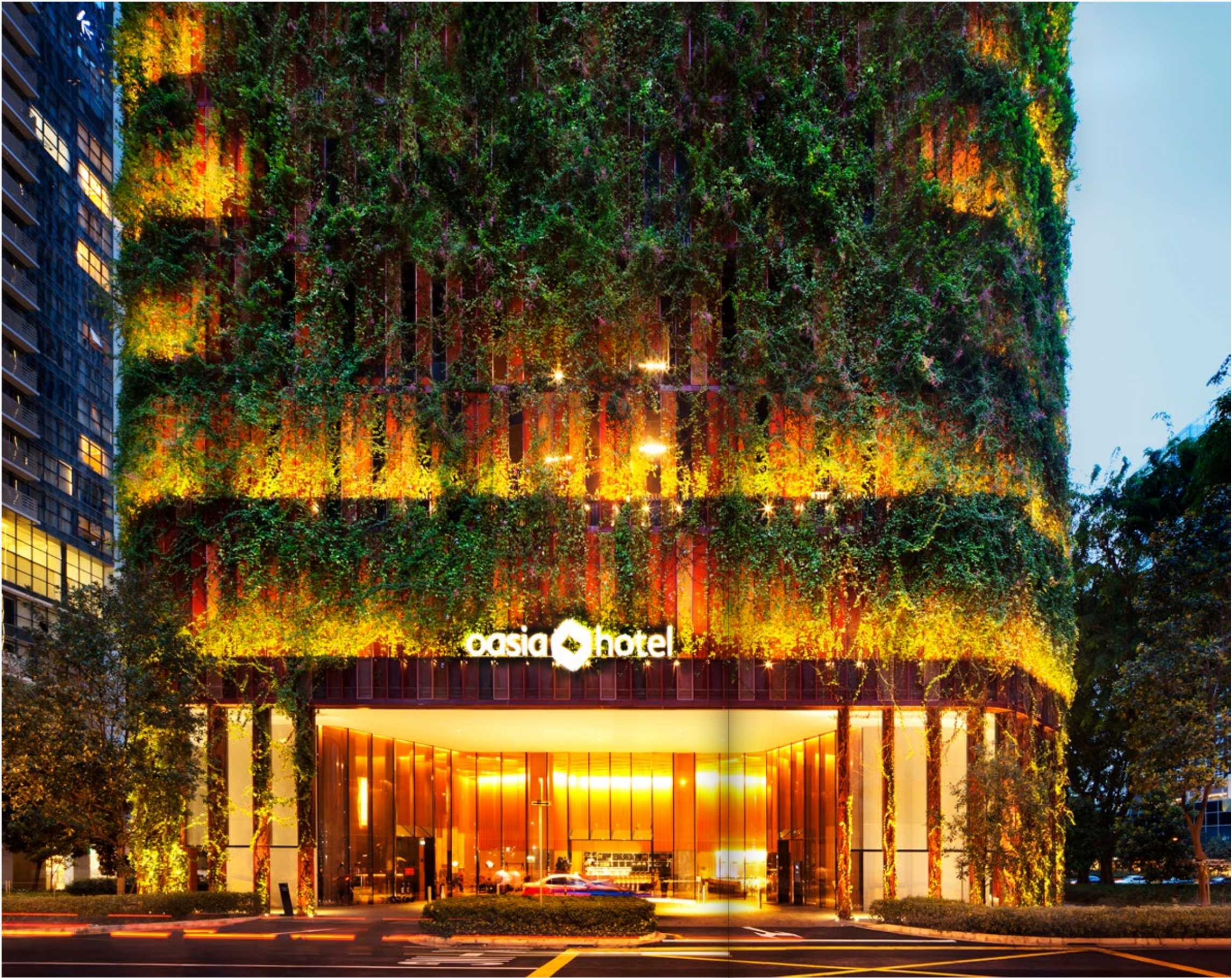
ECOLOGY

HERITAGE

- 1 Oasia Hotel Downtown
- 2 Gran Rubina
- 3 Sparkletots Preschool
- 4 Tamarind Square
- 5 Kampung Admiralty

Architecture is the layering of human activity. With unceasing urbanisation in Southeast Asia, architecture has been about packing programs more and more closely together, in larger and larger boxes. Efficiency, yield, and speed have become common operating parameters for architects. On the other hand, bringing different activities together can create benefits, such as the sharing of resources and creating unexpected opportunities for interaction and innovation. Tamarind Square is an agglomerated alternative to the ubiquitous shophouses lining the peri-urban roads of Southeast Asia. Kampong Admiralty brings elderly residents close to healthcare and other amenities under one housing development, while Sparkletots is an experiment in scaling up childcare. Gran Rubina and Oasia Hotel Downtown are towers presenting different approaches on how to break down the pristine corporate glass tower.

WOHA Architects
Pte. Ltd.



A tower of green in the heart of Singapore's dense Central Business District, the building is a prototype of land use intensification for the urban tropics. Unlike the sleek and sealed skyscrapers that evolved out of the temperate west, this tropical "living tower" offers an alternative image to high-rise buildings.

In response to the brief for distinct Offices, Hotel & Club rooms, a series of different strata was created, each with its own sky garden. These additional "ground" levels allow generous areas for recreation and interaction throughout the high-rise, despite the inner city high-density location.

Closely overlooked by surrounding towers, the tower carves out its own internal spaces and views instead of relying on external vistas for visual interest. Each sky garden is treated as an urban scale verandah, sheltered by the preceding sky garden and open sided. The public areas become functional, cross-ventilated spaces with greenery and daylight.

Achieving an overall Green Plot Ratio of over 1000%, this is a haven for birds and animals, reintroducing biodiversity into the city. The red aluminum cladding is designed as a backdrop against which numerous creepers thrive, providing food for the birds and insects.

OASIA HOTEL DOWNTOWN



| 1 | 2

- 1 Living Tower
- 2 Sky Terrace at 12th Storey

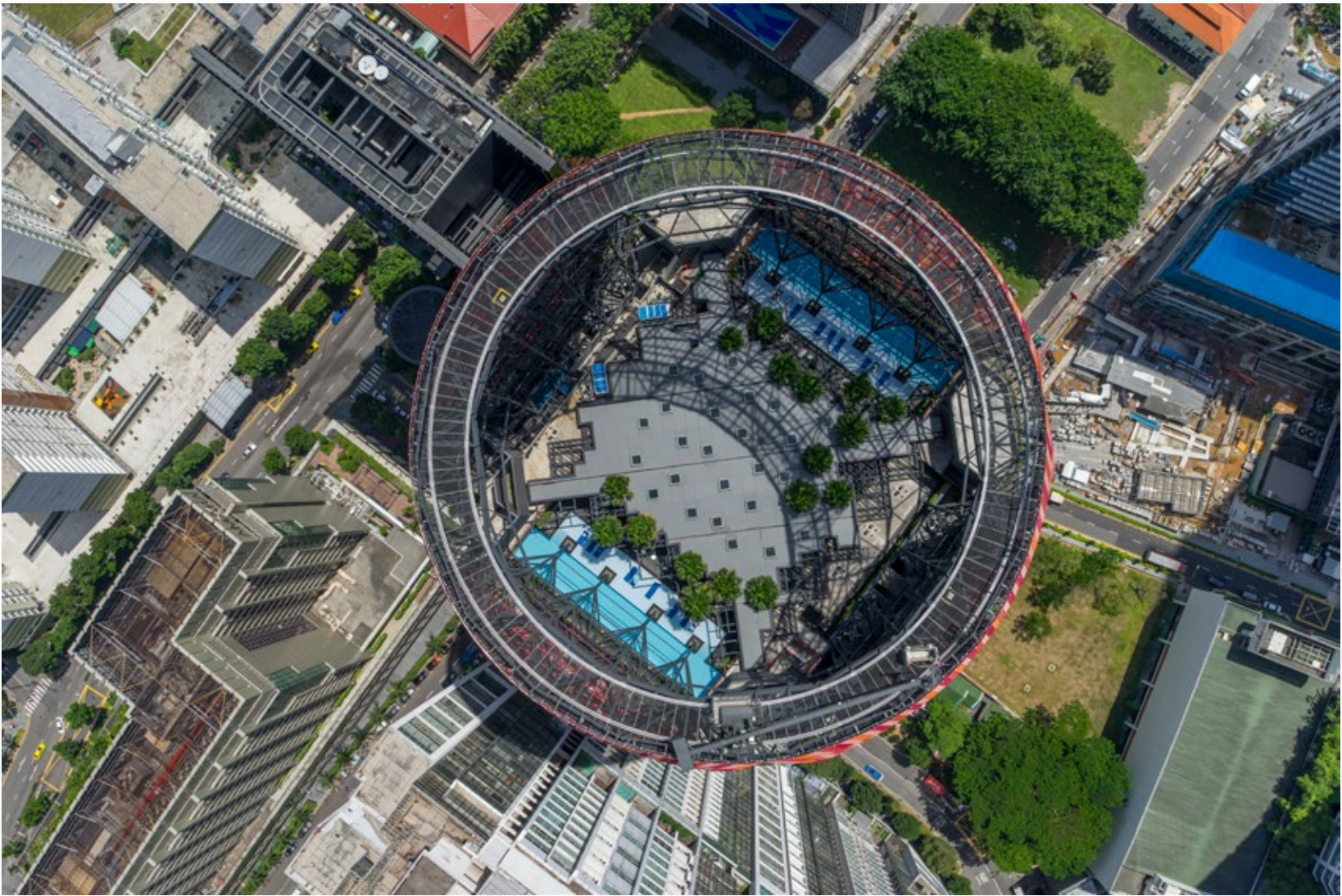
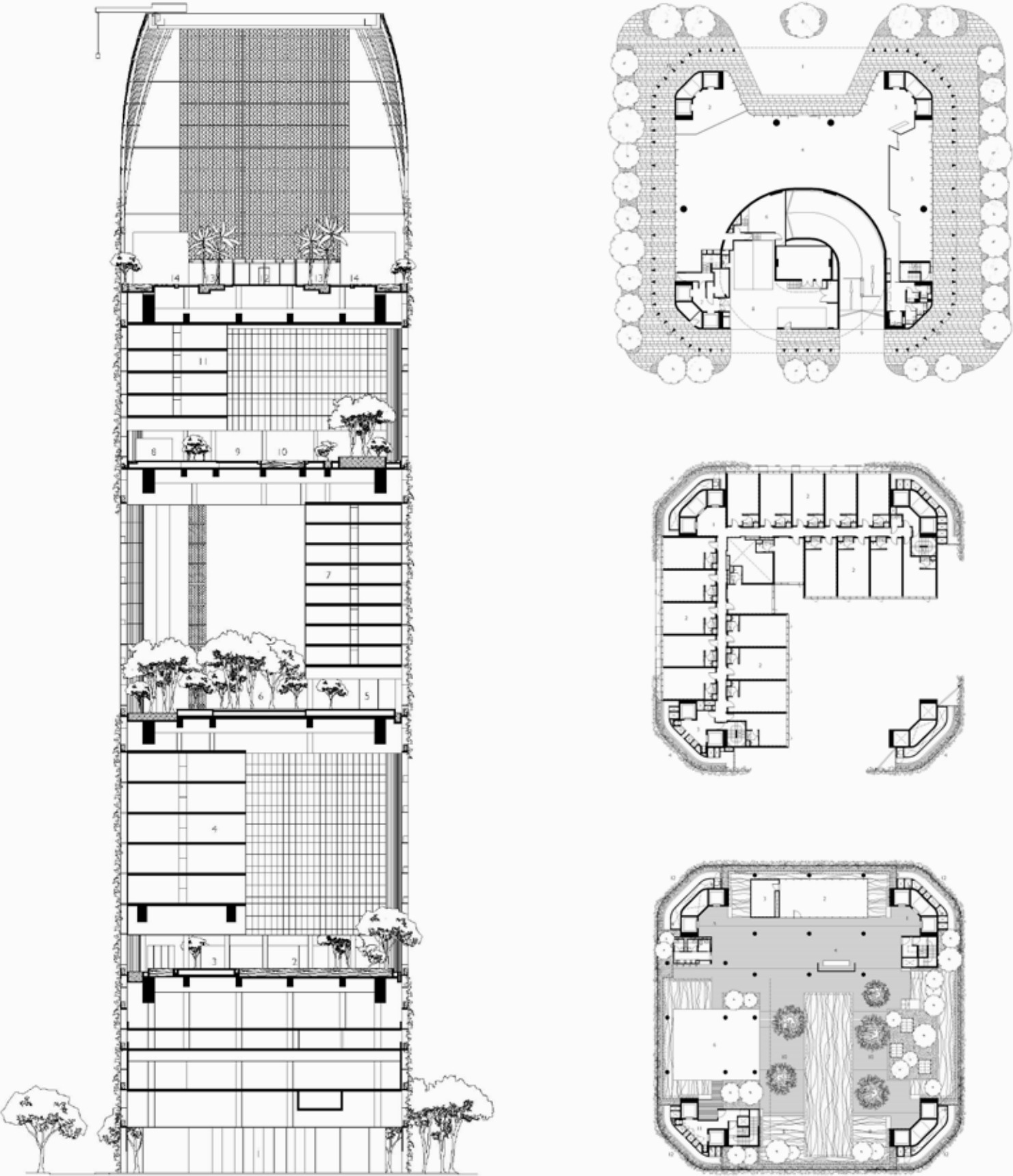




| 1 | 2
| 3

- 1 Sky Terrace at 12th Storey
- 2 Sky Terrace at 6th Storey
- 3 Living Facade





- | | | |
|---|---|---|
| 1 | 2 | 5 |
| | 3 | |
| | 4 | 6 |
- 1 Section
2 1st storey plan
3 7th to 11th storey plan
4 21st storey plan
5 Aerial View of Roof
6 Living Facade

PT Pandega
Desain Weharima

Gran Rubina, a strata-titled office, is the first phase of a development master plan that comprises two office and an apartment buildings. The architectural design embraces passive design by considering aspects of sustainability, both social and environmental. Key decisions are made in response to the tropical climate and surrounding environment: high temperature, high humidity, high traffic and open space needs for the public.

The site is strategically located on Rasuna Said street, well-served by public transport (bus stops). The site design was inspired by the layered rice terraces of Indonesia and Trowulan history. Ground levels with landscape cover are raised to cover the basement parking while creating walkable paths connecting the buildings.

The ground floor is designed to be transparent to reveal activity to the public. Stairs on the south side of the building direct pedestrians to the commercial areas on grade, so that the layered landscape arrangement can be enjoyed physically and visually from different vantage points.

Gran Rubina takes the simple form of a box, with a façade design that adopts the latest façade technology to reduce heat gain. Taking inspiration from woven rattan, the architects created a system of gold-coloured fins that contrast against the underlying black glass. This not only creates an impression of luxury but is also functional. The fins are rotated at different angles to control sunlight penetration, but still provide visual access from inside the building for the psychological comfort of users. Fins on the East and West which receive greater solar exposure are arranged at an angle of less than 45°.

GRAN RUBINA





| 1 | 2

- 1 View from Rasuna Epicentrum pedestrian side
- 2 Main Lobby





- | | |
|---|---|
| 1 | 2 |
| | 3 |
- 1 View from Rasuna Epicentrum pedestrian side
2 Plaza retail and outdoor dining
3 Lobby interior





Terraced landscape ('terasering')

LAUD Architects
Pte Ltd

Sparkletots Preschool is amongst the first mega childcare centres to be introduced in Singapore as part of the government's efforts to increase and enhance education opportunities for pre-schoolers. Home to 1000 children, this development is located in Punggol, Singapore, a relatively new town characterised largely by young couples just starting their families.

The elegant circular building form with an overhanging roof canopy conveys an image of shelter and protection whilst optimising the perfect square plot. Prominently located along Edgefield Plains, the development both serves its community and doubles up as a community landmark.

A large ETFE canopy shelters the internal courtyard. The translucent nature of the material allows natural daylighting into the building whilst providing shade and shelter. The centre of the ETFE canopy is deliberately left open to allow children to experience natural elements like wind and rain from within the building. A transparent cone was also introduced as a funnel to prevent rainwater from spilling over to the rest of the play areas. The internal courtyard is also mechanically assisted through 3 HVLS fans.

Various play areas and physical activities located across all floors promote experiential and sensorial learning. Each play area is deliberately differentiated in terms of scale, texture and its relation to the natural environment. A feature ramp connects all the activity spaces across all 3 floors.

SPARKLETOTS
PRESCHOOL





Internal Courtyard



| 1 | 2
1 Feature Slide
2 Corridor by the Courtyard



- 1 Play Arena
- 2 Section
- 3 Infant Play Area

**Garis Architect
Sdn Bhd**

Tamarind Square, named after the Tamarind tree, is a mixed commercial development comprising of 28 units, 4-5 storey semi-d shop offices and 72 units, 3 storey garden shop offices with multilevel podium carpark. The symbolic Tamarind trees are planted at the northeast main arrival plaza, highly visible at street view. The objective of the developer was to break away from the ordinary, and to reinvent the sense of space with an old village charm.

The design created a retail ambience with sustainable design to fit within the local context and climate. Multiple adaptable spaces engage the community with public amenities and creative social events.

Tamarind Square was planned to overcome the typical problem of isolated shop office developments. The development integrates overall commercial entities with an adjacent residential component, as well as communal amenities for charity initiatives, community market and green workshops. Escalators are provided for ease of movement, while an efficiently planned traffic circulation and carpark system ensures smooth and secure vehicular management.

TAMARIND SQUARE

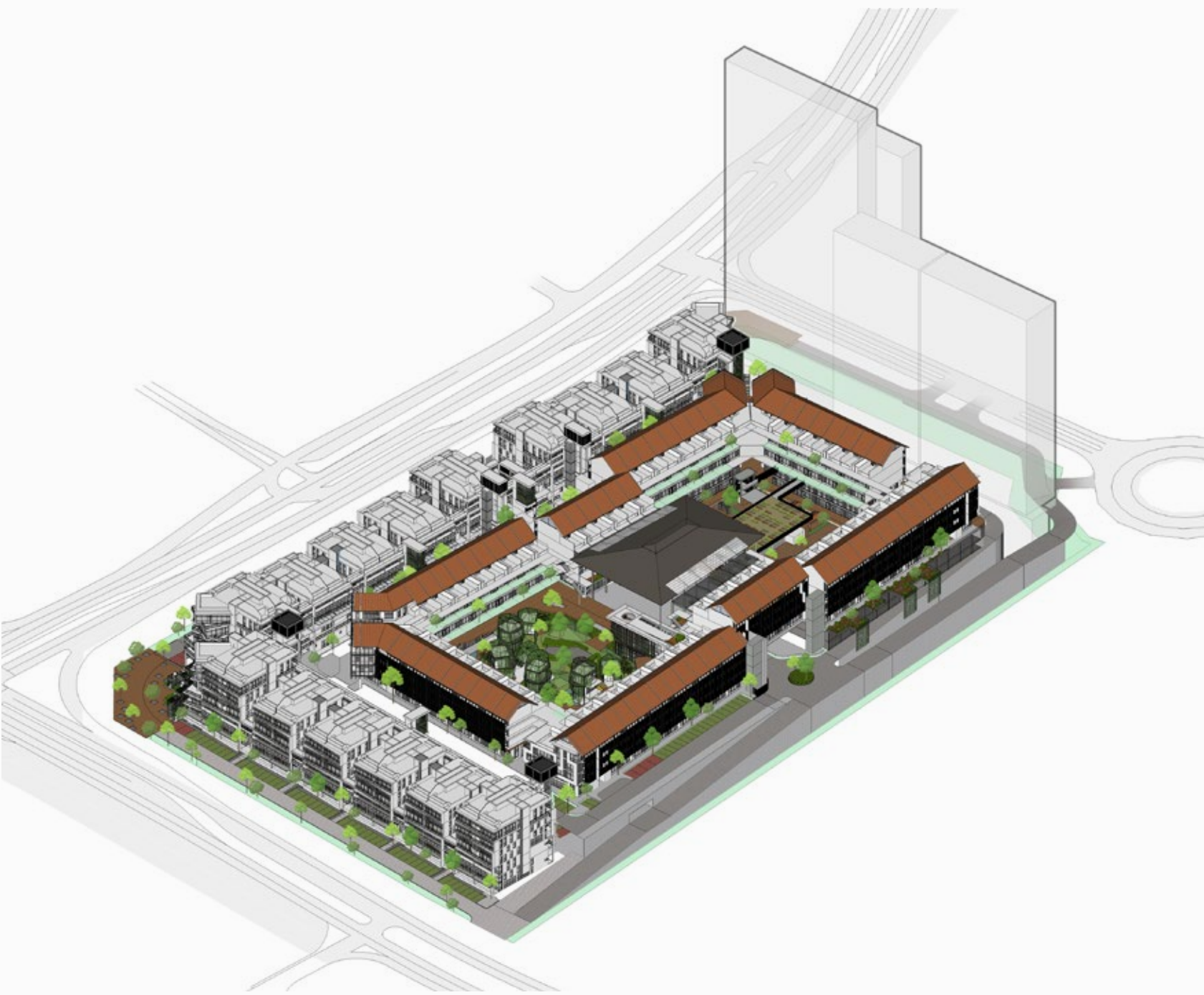




1 Aerial View. Tamarind Suites in the background, a condominium, is part of the same masterplan

2 First storey shopfronts





1 3
2

1 Cut away Section
2 View of North Courtyard
3 Isometric View



- | | |
|---|---|
| 1 | 2 |
| | 3 |
- 1 Intimate experience on ground level
2 Centre Courtyard (covered)
3 Freestanding landscaped structures and planting give organic character



WOHA Architects
Pte. Ltd.

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•
— SINGAPORE



Kampung Admiralty was briefed as a cluster of public services and facilities as an integrated public development. The traditional approach is for each government agency to carve out their own plot of land, resulting in several standalone vertical silo buildings. Instead, this proposal distributed the various stakeholders as a horizontally layered “club sandwich”, giving much more opportunity for cross programming benefits. This one-stop integrated complex maximises land use, and is a prototype for meeting the needs of Singapore’s ageing population.

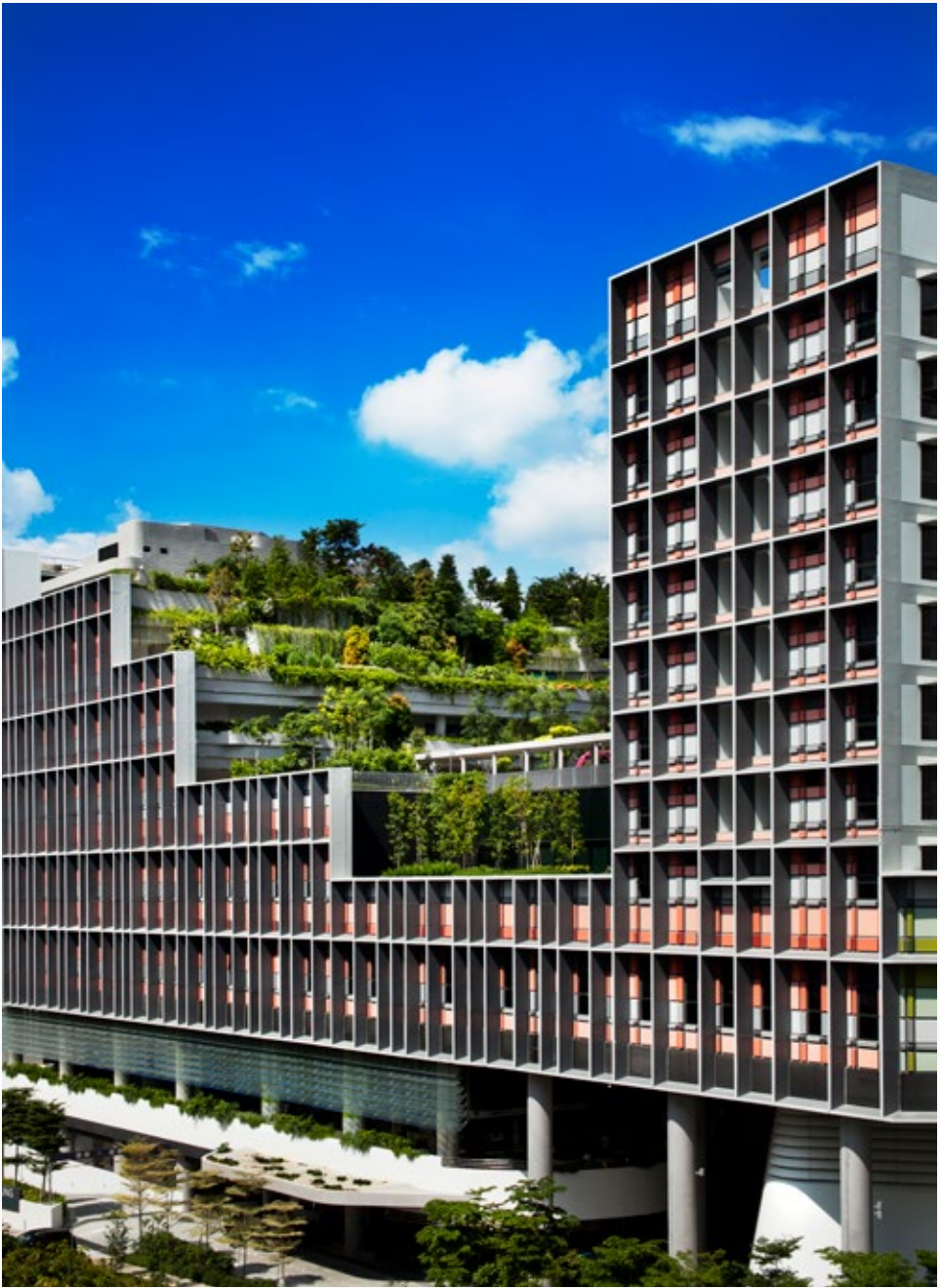
Located on a tight 0.9Ha site with a height limit of 61m, the “Vertical Kampung (village)” comprises of a Community Plaza in the lower stratum, a Medical Centre in the mid stratum, and a Community Park with apartments for seniors in the upper stratum. These three distinct strata juxtapose the various building uses to foster diversity of cross-programming and frees up the ground level for activity generators. The close proximity to healthcare, social, commercial and other amenities support inter-generational bonding and promote active ageing in place.

The project not only had to be affordable but needed to communicate prudent use of public funds. For this reason, the materials are the typical palette of, and celebrate the public housing character. Precast concrete is formed in a lively egg-crate sun shading that wraps around the building and architecturally unifies the complex programming.

KAMPUNG
ADMIRALTY



1 Aerial View of Surrounding Context
2 Street View of West Elevation
3 Public, Porous, Pedestrianized Ground Plane



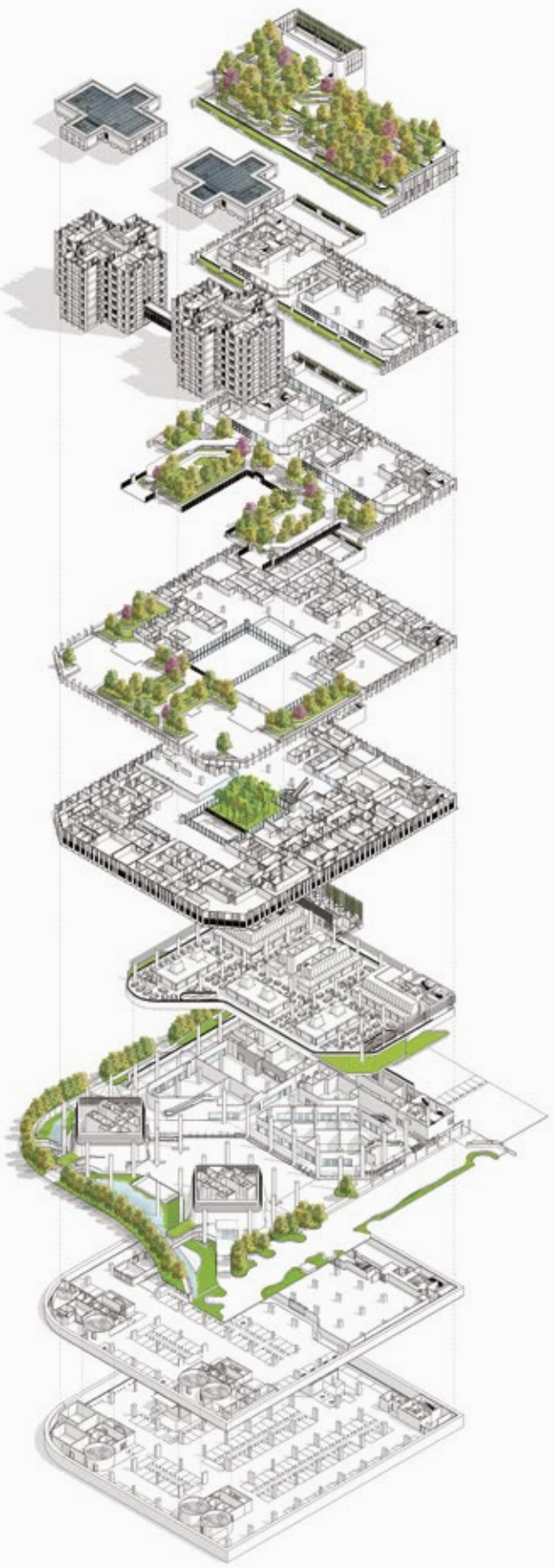
| 1 | 2
| 3

- 1 Aerial View of Courtyard and Community Park
- 2 Admiralty Medical Centre Central Courtyard
- 3 Hawker Centre Overlooking Community Plaza





1 Section
2 Contours Wrap Around
Landscape Podium
3 Axonometric View



Project	Stripes Hotel Kuala Lumpur
Location	Jalan Kamunting, Kuala Lumpur, Malaysia
Architect	A. Mariadass Architect in collaboration with YTL Design Group
Client	Hotel 25 Sdn Bhd
Contractor	Syarikat Pembinaan Yeoh Tiong Lay Sdn Bhd
Floor Area	18,000 sqm
Site Area	1,445 sqm

Project	Khong Guan Building
Location	Tai Seng, Singapore
Design Architect	Meta Architecture
Executive Architect	Lua Architects Associates Pte Ltd
Client	Khong Guan Limited
Contractor	Boon Tian Contractor Pte Ltd
Civil & Structural Engineer	Prostruct Consulting Pte Ltd
Floor Area	2,549 sqm
Photographer Credits	Darren Soh

Project	UAB Building Georgetown
Location	Georgetown, Malaysia
Architect	Arkitek LLA Sdn Bhd
Client	Khazanah Nasional Berhad
Contractor	Pro-Tech Enterprise Sdn Bhd
Civil & Structural Engineer	Perunding Yaa Sdn Bhd
Mechanical & Electrical Engineer	I Consultancy Sdn. Bhd
Interior Designer	DWG Consultancy Sdn Bhd
Quantity Surveyor	Kuantibina Sdn. Bhd
Floor Area	3,215 sqm
Year Completed	May-16

Project	PT Graha Putra Mandiri Office
Location	Medan, Indonesia
Architect	Simon+Dhoni Studio
Client	PT Graha Putra Mandiri
Floor Area	302 sqm

Project	Amanyangyun
Location	Shanghai, China
Architect	Kerry Hill Architects
Client	Shanghai Guyin Real Estate Co. Ltd.
Contractor	Shanghai Construction Group
Local Design Institute:	East China Architectural Design & Research Institute
Architecture, Structure, MEP	Dan Pearson Studio
Landscape Consultant	Institute of Shanghai Architectural Design and Research Co. Ltd
Local Design Institute:	Lighting Planners Associates
Timber Structure	BHD Synthesis Ltd
Lighting Consultant	
Local Design Institute: Interiors	

Project	Novice Living Quarters, Buddhanimit Temple
Location	Udon Thani, Thailand
Architects	Skarn Chaiyawat, Rina Shindo and Witee Wisuthumporn
Client	Prakhrutirathamkunaporn
Contractor	Mr. Naris Pairat
Civil & Structural Engineer	Mr. Sumpun Kutranon
Mechanical Engineer	Mr. Wittaya Pangnuja
Electrical Engineer	Ms. Suchada Ninchan
Sanitary Engineer	Mr. Apisit Puttivanit
Energy Consultant	Achareeya Chaiyasamut
Floor Area	620 sqm
Photography Credits	Chaovarith Poonphol Photography

Project	Masjid Cyberjaya 10
Project	Communal Mosque Cyberjaya
Location	Cyberjaya, Malaysia
Architect	Saoinn Architect & Juteras Design Workshop & Yelill Architect
Client	Sterling Prima Sdn Bhd
Contractor	Nova Global Construction Sdn Bhd
Civil & Structural Engineer	Perunding SCCT
Mechanical & Electrical Engineer	Jurutera CMP
Site Area	20,200 sqm
Floor Area	3,688 sqm
Completion Date	Nov-17

Project	Masjid Sultan Suleiman Klang
Location	Klang, Malaysia
Architect	Linea Architect Sdn Bhd in collaboration with Badan Warisan Malaysia Heritage Services Sdn Bhd
Civil & Structural Engineer	Nordin Kidam & Hadi Sdn Bhd
Mechanical Engineer	Perunding Kmn
Electrical Engineer	Esha Engineering Consultants
Site Area	12,582 sqm
Floor Area	3,037 sqm
Year Completed	Oct-19

Project	Al Irsyad Mosque
Location	West Java, Indonesia
Architect	PT. Urbane Indonesia
Client	PT. Belaputera Intiland
Contractor	PT. Belaputra Intiland
Civil & Structural Engineer	Sonny Nasrullah
Mechanical & Electrical Engineer	PT. Belaputera Intiland
Cost	Rp 7-8 billion
Floor Area	970 sqm
Photographer Credits	M. Ridwan Kamil, Fernando Gomulya

Project	Padusan (Ablution facility in Sendangsono Pilgrimage)	Project	@ Batubata
Location	Kulon Progo, Special Region of Yogyakarta	Location	South Tangerang City, Banten, Indonesia
Architect	Eko Prawoto	Architect	Denny Gondojatmiko, IAI
Client	Catholic Religion Community	Client	Studio Air Putih
Floor Area	1,180 sqm	Landscape Architect	Studio Air Putih
Photo Credits	Eko Prawoto Team	Floor Area	1022 sqm
		Photo Credits	Mario Wibowo

Project	AHSA Farmstay	Project	ASA Lanna Center
Location	Maechan, Chiang Rai, Thailand	Location	Chiang Mai, Thailand
Architect	Creative Crews Ltd.	Architect	Somdoon Architects
Client	Rung Rak Chan Co.,Ltd.	Client	Association of Siamese Architects under Royal Patronage (ASA)
Craftman Team	Bundanjai		Phukwan Construction LP
Engineer(s)	WOR Consultants	Contractor	GEO Design & Engineering Consultant Co., Ltd.
Site Area	135,791 m²	Mechanical & Electrical Engineer	Shma Co., Ltd.
Floor Area	565 m²		Creative Crews Ltd.
Year Completed	2018	Landscape Architect	CT23 Co., Ltd., Engitect
Photo Credits	Baan Lae Suan	Design Collaborator	Engineering Co., Ltd.
		Civil & Structural Engineer	Panupong Roopyai (p.126), Ketsiree Wongwan (all other photos)
		Consultant	
		Photo Credit	

Project	Puey Ungphakorn Artistic Park (Talad Noi Community Museum)	Project	Chulalongkorn University Centenary Park
Location	Bangkok, Thailand	Location	Bangkok, Thailand
Architect	Arsomsilp Community and Environmental Architect Co., Ltd	Architect	N7A Architect
Client	Eng	Client	Property Management of Chulalongkorn University
Contractor	Right Man Co., Ltd	Contractor	Syntec Construction PCL.
Landscape Designer	SHMASOEN CO.,LTD.	Landscape Architect	Landprocess
Land Area	858 sqm	Civil & Structural Engineer	Civil and Structural Engineers Co., Ltd.
Floor Area	500 sqm		EEC Engineering Network Consulting & Management 49 Limited
		Mechanical & Electrical Engineer	
		Construction Management	

Project	Oasia Hotel Downtown	Project	Tamarind Square
Location	Singapore	Location	Malaysia
Architect	WOHA Architects Pte. Ltd.	Architect	Garis Architect Sdn. Bhd.
Client	Far East SOHO Pte Ltd	Client	Tujuan Gemilang Sdn Bhd
Contractor	Syntec Construction PCL.	Contractor	Nova Global Construction Sdn Bhd
Landscape Architect	Sitetectonix Pte Ltd		JPS Consulting Engineers Sdn Bhd
Civil & Structural Engineer	KTP Consultants Pte Ltd	Civil & Structural Engineer	MEP Engineering Sdn Bhd
Mechanical & Electrical Engineer	Rankine & Hill (S) Pte Ltd		Seksan Design Sdn Bhd
Quantity Surveyor	Rider Levett Bucknall	Mechanical & Electrical Engineer	548111.2 sqft
Irrigation Consultant	Christensen Irrigation (Singapore) Pte Ltd	Landscape Architect	2,046,040 sqft
	WOHA (p.146), Albert Lim KS (p.140), K.Kopter (p.142, 143, 147 top), Patrick Bingham-Hall (all other images)	Site Area	
Image Credits		Floor Area	

Project	Gran Rubina	Project	Kampung Admiralty
Location	Jakarta, Indonesia	Location	Singapore
Architect	PDW (PT Pandega Desain Weharima)	Architect	WOHA Architects Pte. Ltd.
	Triyasa Propertindo	Client	Housing & Development Board
Client	PT PP (Persero) Tbk	Contractor	Lum Chang Building Contractors Pte Ltd
Contractor	PT. Parama Loka Consultant		Ramboll Studio Dreiseitl Singapore Pte. Ltd.
Project Team Members	PT Gistama Intisemesta	Landscape Architect	Ronnie & Koh Consultants Pte. Ltd.
Civil & Structural Engineer	PT. Sigmatec Tatakarsa		AECOM Pte. Ltd.
Mechanical & Electrical Engineer	PDW (PT Pandega Desain Weharima)	Civil & Structural Engineer	Davis Langdon KPK (Singapore) Pte. Ltd.
Landscape Consultant	PT. Paul Adam Façade	Mechanical & Electrical Engineer	AECOM Pte. Ltd.
	34,729 sqm	Quantity Surveyor	Darren Soh (p.172, p.177 bottom), K Kopter (p.174), WOHA (p.178, p.179 axonometric), Patrick Bingham-Hall all other images.
Façade Consultant	PDW team		
Floor Area		Green Mark Consultant	
Photo Credits		Image Credits	

Project	Sparkletots Preschool by PAP Community Foundation
Location	Singapore
Architect	LAUD Architects Pte Ltd
Client	PAP Community Foundation (PCF)
Contractor	Kian Hiap Construction Pte Ltd
Civil & Structural Engineer	LSW Consulting Engineers Pte Ltd
Mechanical & Electrical Engineer	HPX Consulting Engineers
Quantity Surveyor	LCH Quantity Surveying Pte Ltd
Landscape Consultant	Salad Dressing
Photo Credits	Melvin HJ Tan, LAUD Architects



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