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**AICB BUILDING**

GDP ARCHITECTS

**LIGHTFALL HOUSE**

MING ARCHITECTS

**CAPELLA BANGKOK**

HAMILTONS INTERNATIONAL & BAMO

**PLACEMAKING IN SINGAPORE**

SINGAPORE \$8 MALAYSIA RM18 HONGKONG HKD90 AUSTRALIA AUS\$14.95 OTHERS US\$12



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# RAPID RECOVERY

THE OUTRAM COMMUNITY HOSPITAL SERVES AS THE SINGAPORE GENERAL HOSPITAL CAMPUS' REHABILITATION FACILITY AND MAIN LOGISTICS HUB.

WORDS  
MICHELE KOH  
MOROLLO

/

PHOTOGRAPHY  
LOH CHING YANG  
BENNY



01. An orange frame is superimposed on the hospital's eastern façade, asserting itself as a compositional element that stitches the forms together, including a series of cantilevered balconies on either of its sides.

The latest facility that is part of the Singapore General Hospital (SGH) Campus master plan, the Outram Community Hospital is a mixed-use development comprising an office block and sub-acute care hospital block set over a rehabilitation and outpatient podium.

Commissioned by MOH Holdings, the development was designed by B+H Architects, in collaboration with project architect CIAP Architects, with the principles of integration and connectivity in mind.

Linked to the Campus' main hospital at the third and fourth levels, the client wanted the development to serve as the main logistics hub as well as a rehabilitation facility that

would shorten the time required for patient transfers from acute to sub-acute care.

The office block is located on the west corner of the site and is accessible via two planned roads – Hospital Drive and Hospital Boulevard.

Vertical and horizontal louvres along the exterior of this block reduce heat gain, so hospital staff can work more comfortably.

A kindergarten for the children of SGH staff is located on the lower level of this office block.

The administrative offices are set within the upper levels of the building, and on the roof is a garden where the children can play safely.

To future-proof the office block, the infrastructure was set up so the floor plates



could be easily converted into wards if needed.

The hospital block is located on the east corner of the site, a short distance from a bus stop and Outram Park MRT Station.

To enhance connectivity, the architects created an axis spine that penetrates the building at the lower levels, linking the east corner all the way to Hospital Drive.

On the ground floor, they created a retail space that can be used by visitors, SGH staff and patients.

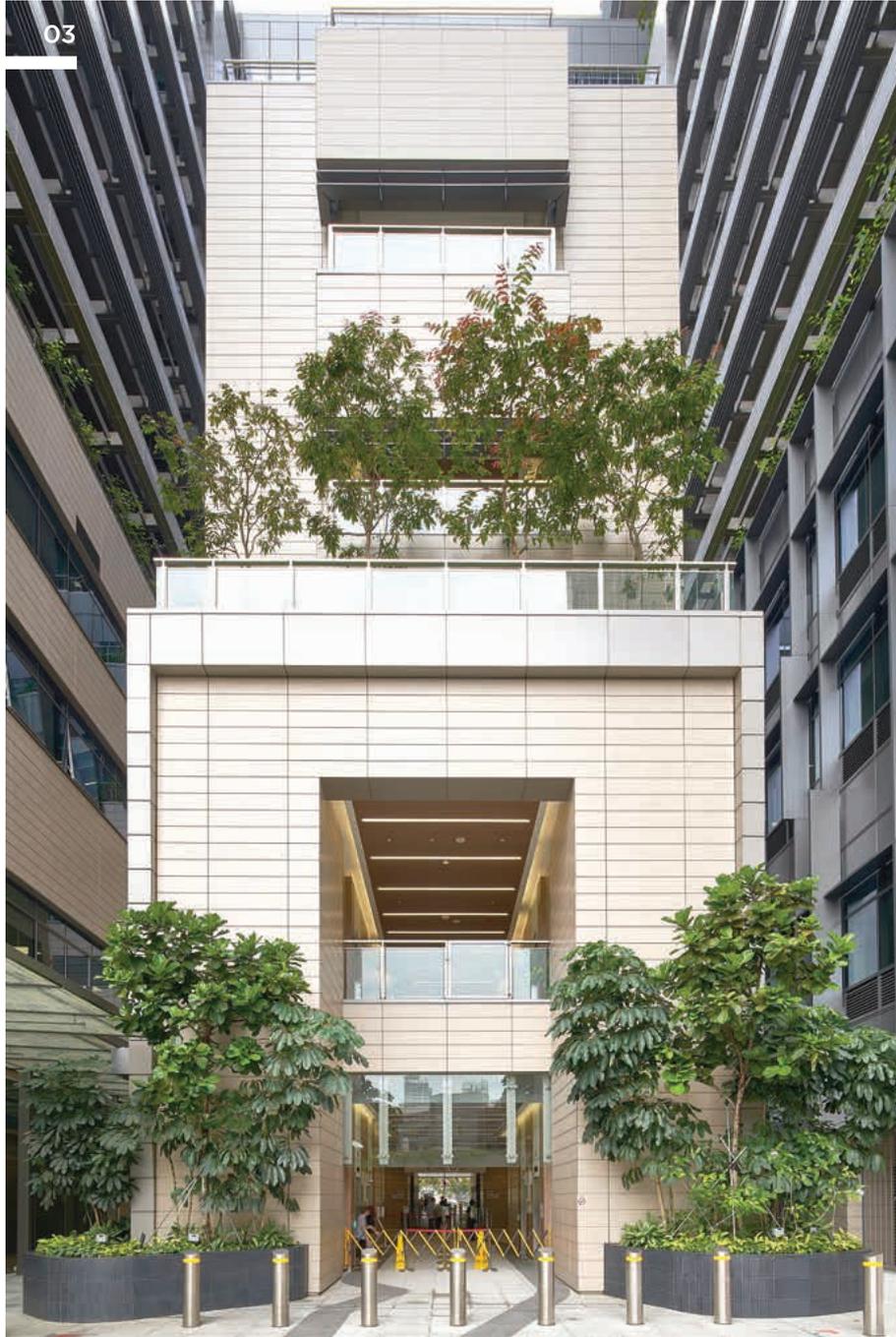
Via this, pedestrians can walk right through the hospital from one end to the next from the MRT exits.

### **FUTURE PROOFED**

Designed with a H-shape footprint with a north-south orientation that protects the interiors against strong winds and the tropical sun, the hospital block has four basement levels.

These house the Campus' logistics hub and 960 parking bays that in the future can

02. The hospital's façade adopts an architectural language that is compositional, sculptural and cheerful, while being mindful of the desire to break it down to human scale.



03

**OUTRAM  
COMMUNITY  
HOSPITAL**

**LOCATION**

Singapore

**COMPLETION**

2020

**SITE AREA**

100,000m<sup>2</sup>

**DESIGN ARCHITECT**

B+H Architects

**LEAD ARCHITECT**

David Stavros

**PROJECT ARCHITECT**

CIAP Architects

**MEDICAL PLANNING**

Silver Thomas Hanley  
International

**DEVELOPER**

MOH Holdings

**CONTRACTOR**

Penta-Ocean  
Construction

**C&S CONSULTANT**

Arup Singapore

**M&E CONSULTANTS**

Surbana International  
Consultants

**QUANTITY SURVEYOR**

Arcadis Singapore

**LANDSCAPE ARCHITECT**

Mace Studio

**SANITARYWARE**

TOTO

**AWARDS**

2018 BCA Green Mark  
Platinum Award; 2018  
BCA Universal Design  
Mark Gold Plus (Design)

be connected to other Campus parcels in the below-grade parking area.

Rehabilitation clinics that serve both outpatients and inpatients are set within the above-grade podium levels.

A tower containing the inpatient wards sits on top of the podium.

Of the 545 community hospital beds in the inpatient tower, 80 percent are naturally ventilated and can be converted into air-conditioned wards in the future.

The wards are set along large windows

oriented to capture as much wind flow as possible.

The form and siting were tested using the latest computer software to calibrate optimum orientation to attain patient comfort.

The shallow floor plates inherent in the H-shape footprint enable air flow, while horizontal louvres along the exterior reduce thermal heat gain.

David Stavros, Senior Design Principal and Executive Vice President of B+H Architects says, "Designing for naturally ventilated

**03.** When the brief called for the doubling of capacity, the architects also had to increase the number of elevators and service functions.



04

04. A rehabilitation garden on the rooftop where patients can exercise while looking out to stunning views of the Singapore cityscape.



DAVID STAVROS,  
SENIOR DESIGN PRINCIPAL  
AND EXECUTIVE VICE  
PRESIDENT,  
B+H ARCHITECTS

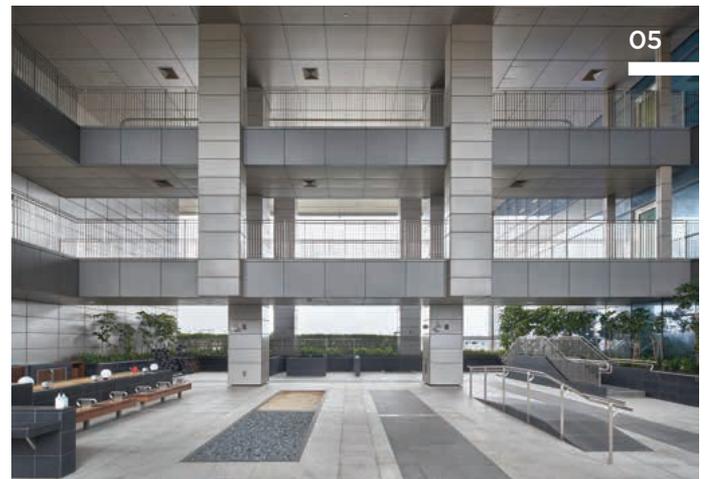
wards is very complex and challenging in a tropical country like Singapore.

"It requires knowledge and expertise along with a commitment to sustainability to build better futures."

The hospital block also contains a model two-room flat where patients can practice skills they will need to return to independent living in a home-like setting, as well as a rehabilitation garden on the rooftop where patients can exercise while looking out to views of Singapore's cityscape.

### QUICK TRANSFERS

To meet the client's request for a rehabilitation centre that facilitates quick acute to sub-acute care transfers, clinical functionality was included in the design of



05

the rehabilitation and outpatient podium.

Many of the supporting programmes that are integral to the SGH Campus are now located within this new rehabilitation facility.

"Patients, depending on the degree of rehabilitation required, go through a series of transition rehabilitation stages," says Stavros.

"For instance, if they are incapacitated and they don't have the ability to move to the

05. The rehabilitation garden consists of both sheltered and outdoor spaces.



06. On the lower level of the office block is a kindergarten for the children of SGH staff.

lower levels where the rehabilitation clinics are, they will get their rehabilitation on the floor where their bed is.

“As they get better, they transition and start moving down into the rehabilitation below. Eventually, as they get much better, they go back to the community.

“If their degree of rehabilitation gets worse and they are not able to recover, there are transitional beds in there that go all the way up to palliative care which happens on the roof of the tower.”

The B+H and CIAP teams faced a number of challenges while working this project.

The client’s request to future-proof the facility meant a substantial increase in the

gross floor area of the facility.

This not only presented a logistical and technical challenge but an architectural and compositional one as well.

Doubling capacity meant that the architects also had to increase the number of elevators and service functions.

They also had to find a way for the logistics hub to serve the rest of the Campus buildings below grade.

Because the Campus is sited on the top of a hill, challenging terrain meant differing datum elevations for all buildings on the Campus.

Every building on the site has a different datum line, so connecting the logistics to all



07. Shallow floor plates enable air to flow from one end of the ward to the other.



08-09. Within the hospital block is a model two-room flat where patients can practise skills they will need to return to independent living in a home-like setting.



the buildings was a technically complex endeavor.

"We are grateful to have an amazing team that helped steer this hospital from its inception to the final solution," explains Stavros.

"I'm not just referring to the B+H team, I'm talking about the entire assembled team, including SGH and our colleagues at CIAP, who were greatly involved in the process and who steered it through approvals with the authorities and who assisted in resolving some of the most technical challenges we faced."

# PERFECT SYNTHESIS

SET WITHIN THE CHAO PHRAYA ESTATE, CAPELLA BANGKOK IS A DESTINATION-INSPIRED HOTEL AND URBAN OASIS THAT SHOWCASES THE COLLABORATIVE EFFORT OF ARCHITECTURE FIRM HAMILTONS INTERNATIONAL AND INTERIOR DESIGN PRACTICE BAMO.

WORDS  
MICHELE KOH  
MOROLLO

PHOTOGRAPHY  
COUNTRY GROUP  
DEVELOPMENTS



01. Capella Bangkok is set along the Chao Phraya River, within the larger Chao Phraya Estate.

02. The 104-room hotel block was designed with a consistent aesthetic and as a single-loaded configuration to take full advantage of the panoramic river views.

The brief from the client, Thailand-based luxury real estate developer Country Group Developments, was for a 28,500m<sup>2</sup>, 104-room hospitality property.

It was to be situated within the larger Chao Phraya Estate that would have its own individual identity, but have an architectural style that harmonises with the rest of the Estate.

To meet this brief, Hamiltons International architects Andy Miller and Richard Scott-Wilson created three, carefully scaled and proportioned components – a hotel block, a ground and first floor with courtyard spaces and connections, and a lower ground floor with gardens.

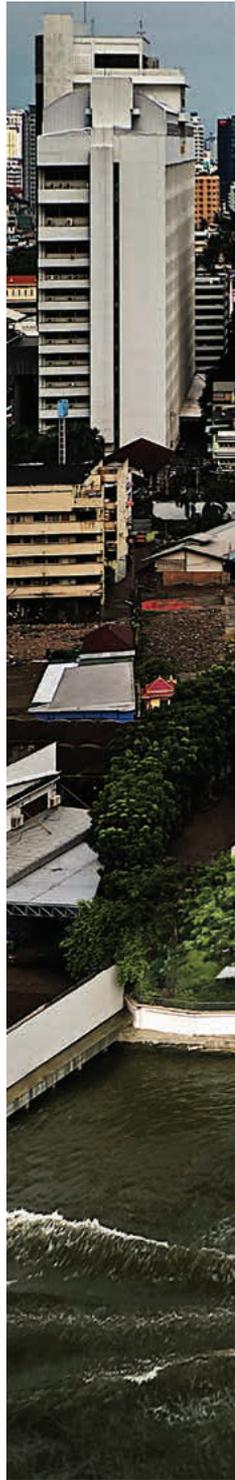
These components were laid out in an E-shaped floorplan that includes a lobby, an

exclusive reception area called the Capella Living Room, a ballroom, two F&B outlets, 97 guestrooms with balconies, a spa designed by GOCO Hospitality, and seven luxurious villas designed by PIA Interiors that run along the river's edge.

To maximise the sweeping river views, the hotel block was designed as a single-loaded configuration of about 10 rooms per floor, with service stacks arranged to allow the rooms to flip in elevation between floors.

Wide room configurations allow for front-loaded bed and bathroom areas, while a back-loaded corridor buffers noise from the busy Charoenkrung Road.

Below the guestrooms, the ground and first





floor include a long, horizontal aspect lobby, which opens to the river, and connects to the adjacent ballroom, first floor speciality dining, and Capella Living Room.

"The Capella Living Room, as well as being the centre piece of the courtyard, also acts as the separator between the private and public programme on the site, with

public areas to the south, and the private hotel as well as administration areas to the north," says Miller.

Below the ground floor, a podium cuts down into a linear garden that is oriented towards the waterfront to preserve sightlines to and from the spaces above, and to the river beyond.

03



03. The hotel's Thai restaurant Phra Nakhon is set within a sun-drenched conservatory.

04. The interior details were inspired by the abstract frame marquetry work inherent in traditional Thai houses and cabinets.

04



ANDY MILLER AND RICHARD SCOTT-WILSON, ARCHITECTS, HAMILTONS INTERNATIONAL

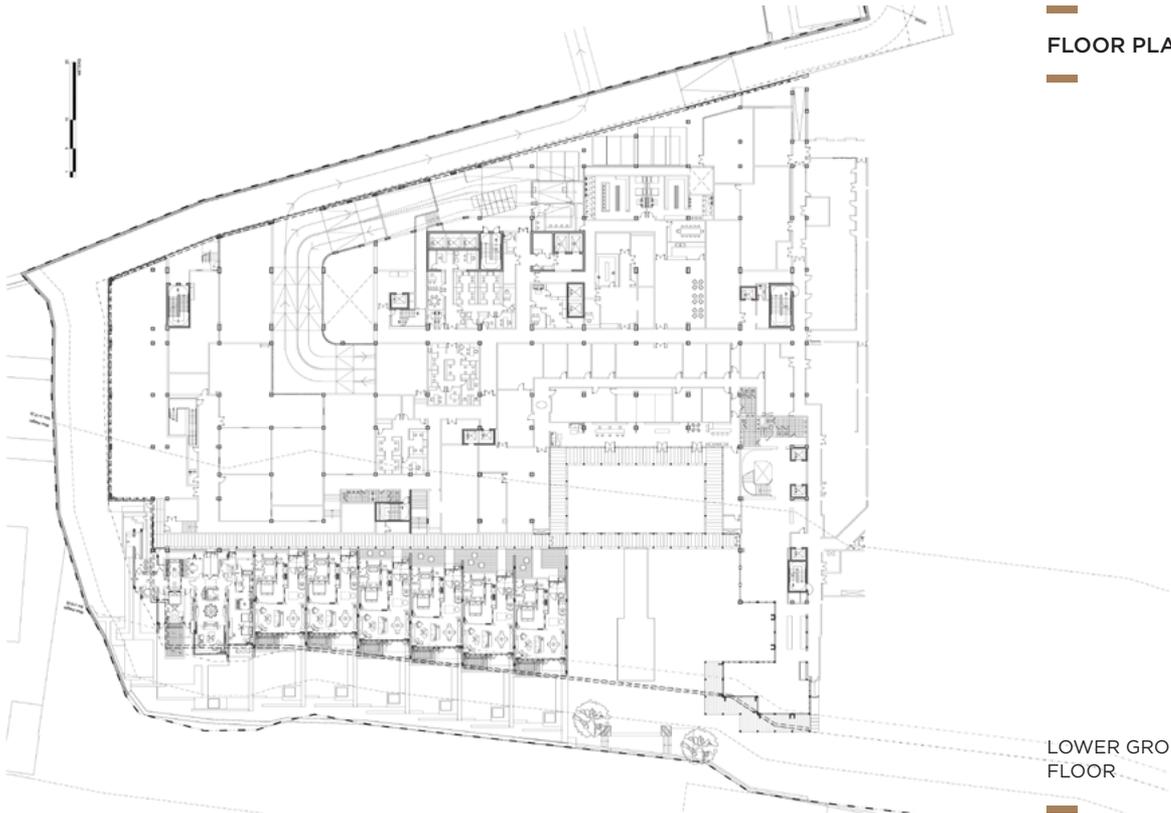
buildings, such as the Old Customs House, to the buildings lining Charoenkrung itself, which inherited the Chinese shophouse characteristics of module and framework," says Miller.

"We therefore developed patterning with motifs, detail, screens and ornaments that reflect the unique scale and rhythm of the Charoenkrung heritage buildings."

Inspired by the abstract frame marquetry work and proportions inherent in traditional Thai houses and cabinets, the architects designed the interior and exterior of the hotel as a contemporary interpretation of the classical Thai riverside pavilion.

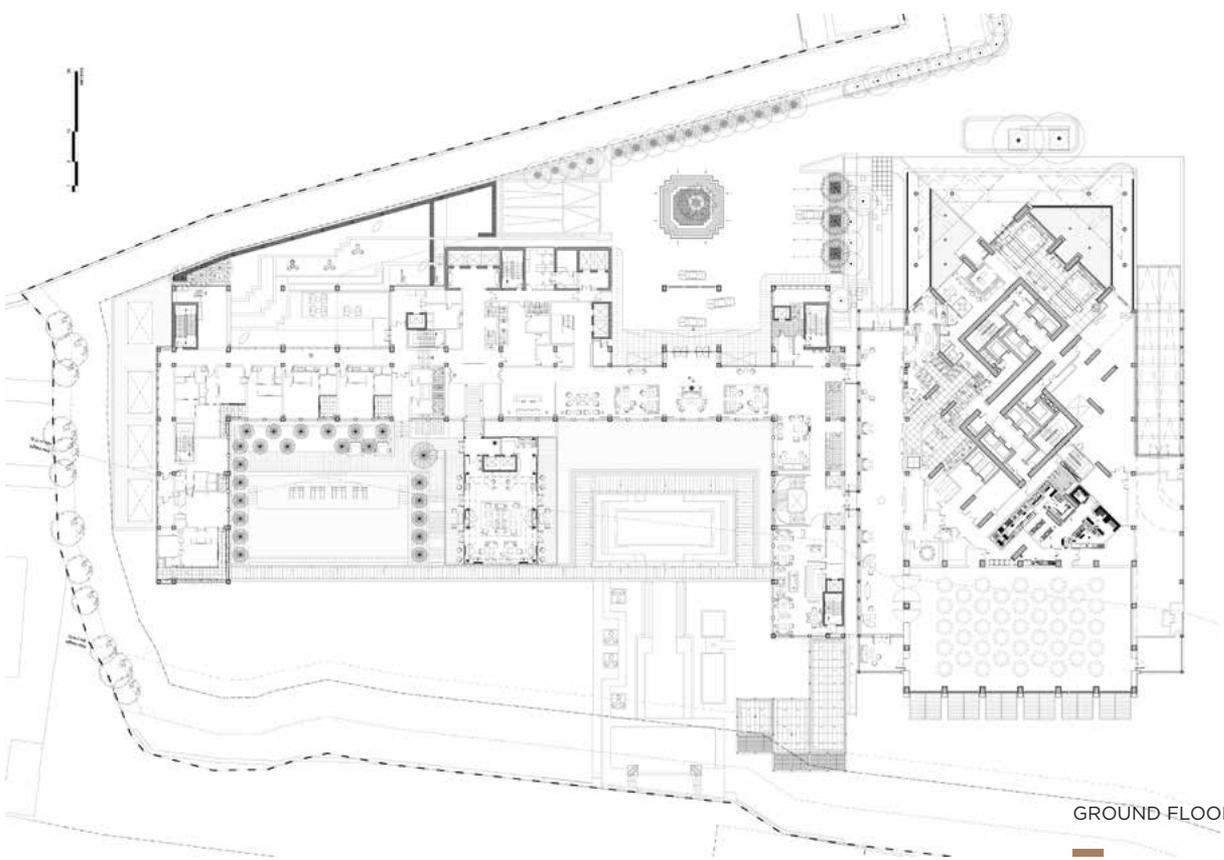
**SITE INSPIRED**

"Charoenkrung Road is the first part of Bangkok to be extensively built with modern building methods – from the grand, classically styled waterfront pavilion



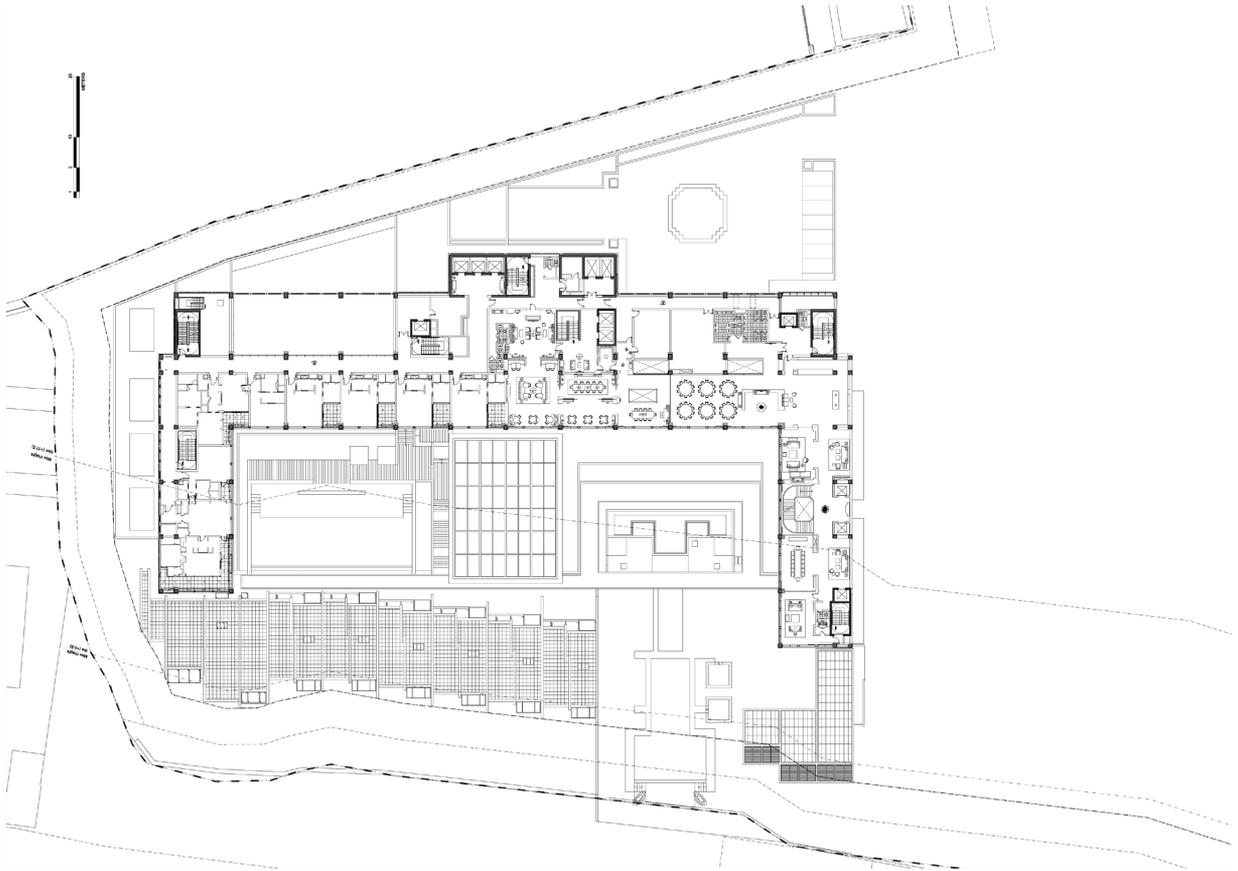
FLOOR PLANS

LOWER GROUND FLOOR

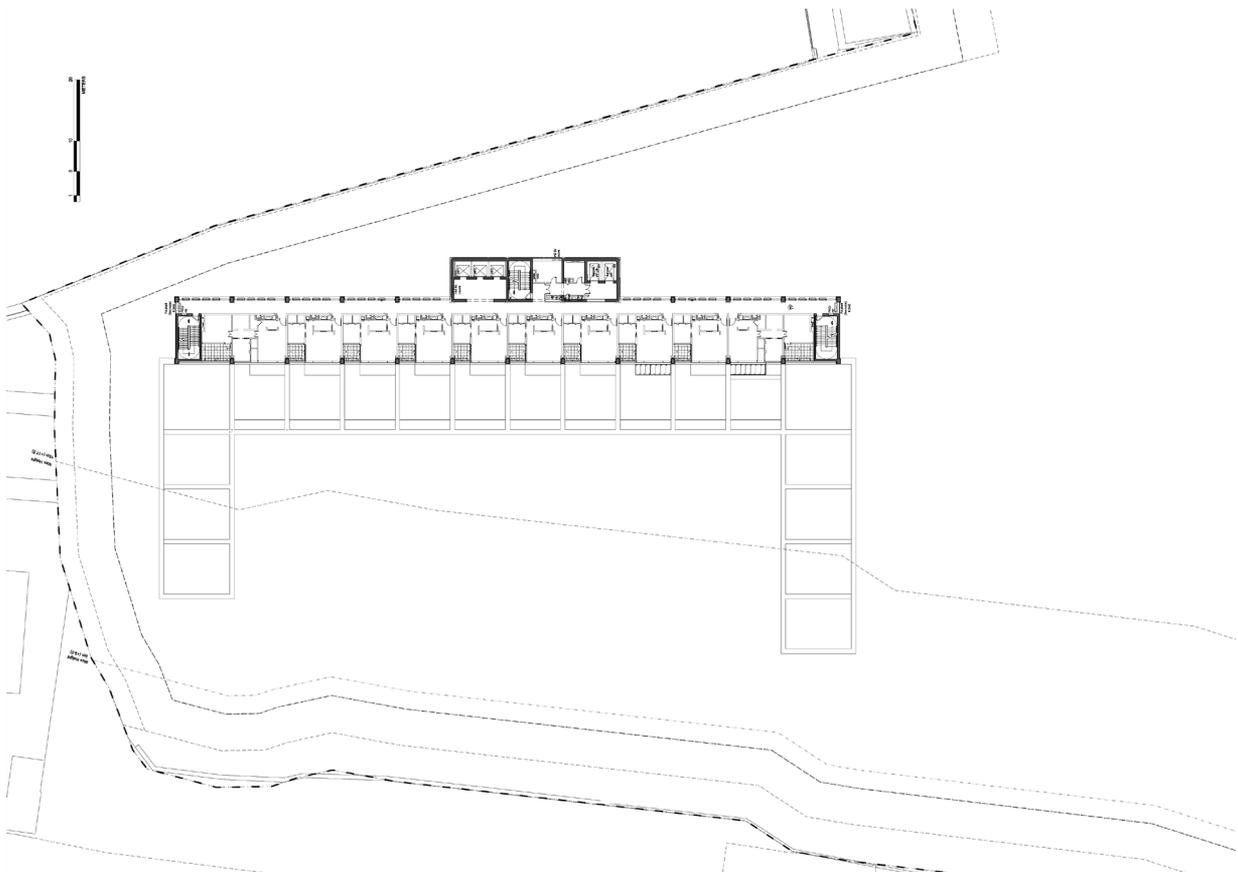


GROUND FLOOR

FLOOR PLANS



FIRST FLOOR



TYPICAL FLOOR



05

05-06. BAMO wove an Art Deco theme into Stella, the hotel's elegant bar and patisserie.

This resulted in it being clearly and elegantly framed, but with an overlay of detail intended to place it clearly in its context.

They incorporated ornate GFRC (glass fibre reinforced concrete) screens within the simple proportioning of the building structure, and bold and clearly scaled interior spaces with detail and texture juxtaposing the clarity of the framework.

According to Scott-Wilson, the biggest challenge was in material application and expression.

"We had intended, from the early design stage, that materials to be used in the building would be, where possible, engineered finishes rather than site applied, reflecting the quality inherent in the Capella product, and the history of the Thai cabinet and house.

"As such, we worked with GFRC panelling for the main frame, the form liner patterned panels to the corridor walls, and the very finely detailed geometric body coloured GFRC screens across the building.

"These panels reflect the interior design elements and give a varying modulation to the spaces throughout the day and night," he says.



06

## CALM IN THE CITY

BAMO was responsible for the interior design.

Leading the project were Gerry Jue and Anne Wilkinson, who steeped themselves in Thai and Bangkok culture, art and lifestyle, and researched the diverse history of the Charoenkrung Road area in order to develop Capella's interior concept.



07



08

They furnished it with warm woods, stones, custom metalwork, clear and tinted mirrors, and decorative elements, such as carved screens and batik textiles with a Thai or Art Deco theme.

“The palette of rich materials and quiet colours was carefully edited to produce a tranquil effect and provide an antidote to the frenetic, fluorescent city,” says Jue.

“The outcome is an expertly detailed and subtle frame for the expansive views of river, greenery, and the city beyond – as well as the beautiful sunsets to the west.”

BAMO worked closely with Hamiltons International to gain a deep understanding of their respective design goals.

07-08. PIA Interiors designed the seven villas that run along the river's edge.



09-10. Guestrooms were designed with a wide layout that enables the bedrooms and bathrooms to be located in the front of the space.

## CAPELLA BANGKOK

**LOCATION**  
Bangkok, Thailand

**COMPLETION**  
2020

**SITE AREA**  
13,200m<sup>2</sup>

**BUILDING AREA**  
5,300m<sup>2</sup>

**ARCHITECT**  
Hamiltons International

**LEAD ARCHITECTS**  
Andy Miller, Richard Scott-Wilson

**INTERIOR DESIGN**  
Bamo

**DEVELOPER**  
Country Group Developments

**CONTRACTOR**  
Beijing Construction And Engineering Group

**C&S CONSULTANT**  
Meinhardt (Thailand)

**M&E CONSULTANTS**  
Meinhardt (Thailand)

**QUANTITY SURVEYOR**  
Langdon & Seah (Thailand)

**LANDSCAPE ARCHITECT**  
P Landscape



"We all wanted to achieve a perfect synthesis between the interior and exterior," says Wilkinson.

"Soon after we met, it was clear there was a lot of trust and many shared, global experiences, so we felt free to comment on each other's work and make suggestions.

"Spending time together on-site and in Bangkok helped a lot too."

She adds, "The Capella gains its energy by being both a private enclave and a social hub for the city. There is total integration between interiors, architecture and landscape.

"A strong architectural grid overlaid on the site imposes a rhythm to the structure, windows, and landscape, and this makes a coherent whole of the entire property."

# FLOWERS IN THE MANSION

SUZHOU'S TRADITIONAL CHINESE MANOR HOUSE AND ITS WELL-KNOWN GARDENS GUIDED THE INTERIOR CONCEPT OF THE NEW PARK HYATT SUZHOU.

WORDS  
MICHELE KOH  
MOROLLO

/

PHOTOGRAPHY  
PARK HYATT  
SUZHOU

01. Global architecture practice KPF designed the building with a streamlined, stepped silhouette.





The traditional mansion homes of Suzhou and clove and crab apple flowers often found in the city's gardens inspired the newly opened Park Hyatt Suzhou.

Designed by leading hospitality design firm Hirsch Bedner Associates (HBA), it sought to combine Chinese heritage with contemporary design in the public areas and guestrooms that it was responsible for.

The hotel is located along the city's famous Jinji Lake, and its building was designed by global architecture practice KPF.

Taking its cue from its streamlined, modern silhouette, the HBA team used materials such as vertical slats to complement the architecture.

According to Connie Puar and Andy Long, HBA's lead designers for the project, the layout of the hotel and its interior design are based on the traditional Suzhou manor house and elements of the classical Suzhou garden.

"Our design of each space within the hotel reflects the programme of the traditional manor house," says Puar.

"The pattern of the clove flower, which is commonly seen in the gardens of Suzhou, is expressed in different ways in this project – in the details along the walls and columns and in unique clove-flower handles attached to the deep green doors.

"A large flower pattern installation was used in the lounge, and a flower crystal installation was used in the ballroom."

02. From the main entrance, guests enter a vestibular atrium that leads into the hotel's interiors.

03



03. The circular seating in the reception area was inspired by the traditional Chinese sedan.

04



### GRAND CHINESE MANSION

Upon stepping through the hotel's main entrance, guests enter a vestibular atrium, which represents the open-air entrance foyer of the Suzhou manor house.

Within this atrium is a striking 16m-high, semi-hollowed out wooden lattice frame window, akin to those that separate the interiors from the courtyard in a traditional Chinese home.

The atrium leads to a lobby lounge with

a traditional sedan and another modern, bold red sedan in the guest seating area, and a reception desk embellished with Suzhou-style bonsai pillar details.

"The thematic highlight of the entire lounge is undoubtedly the reception, as it corresponds with the main space of the historic mansion, where important events are held and honoured guests are entertained," says Puar.

Crab apple flower patterned carpeting, a verandah-shaped ceiling, light blue marble floors and columns, and artwork by Chinese artist Yang Ming-Yi, imbue this space with a clean and sophisticated, oriental grandeur.

### LADY'S COURT

The main public spaces were designed as a contemporary adaptation of the manor's "lady's court", which comprises three sections: a living room, dining room and bedroom.

"After entering the lobby lounge, the guests are first brought to the living room, which has vivid colours and dramatic chandeliers," says Long.

Here, delicate embroidery wall panels and floral-patterned ceiling lamps and chairs add much visual intrigue to the space.

Next, comes the dark brown and cream coloured dining room that is accented with a

04. Embroidery wall panels and floral-patterned ceiling lamps and chairs give the "living room" lounge an abundance of feminine charm.

05. A large wooden, sculptural light fixture that looks like a giant flower adorns one section of the public lounge space.





06

06. The designers conceptualised the grand ballroom with a function hall shaped like an ancient Chinese gauze cap.

/

07. The hotel's indoor pool was inspired by Taihu Lake – one of China's largest freshwater lakes.



07



ANDY LONG AND  
CONNIE PUAR,  
LEAD DESIGNERS,  
HIRSCH BEDNER  
ASSOCIATES

an ancient Chinese gauze cap, an indoor pool inspired by Taihu Lake – one of China's largest, freshwater lakes – and a spa with six unique, flower-themed treatment rooms.

### VERSATILE BALCONIES

The outdoor verandah of the Suzhou manor house guided the design concept for the guestrooms.

In each of the guestrooms, traditional Chinese motifs are combined with furniture by Chinese designer furniture brands and modern and minimalistic European aesthetics to create a soothing and calming oasis that evokes the spirit of ancient China.

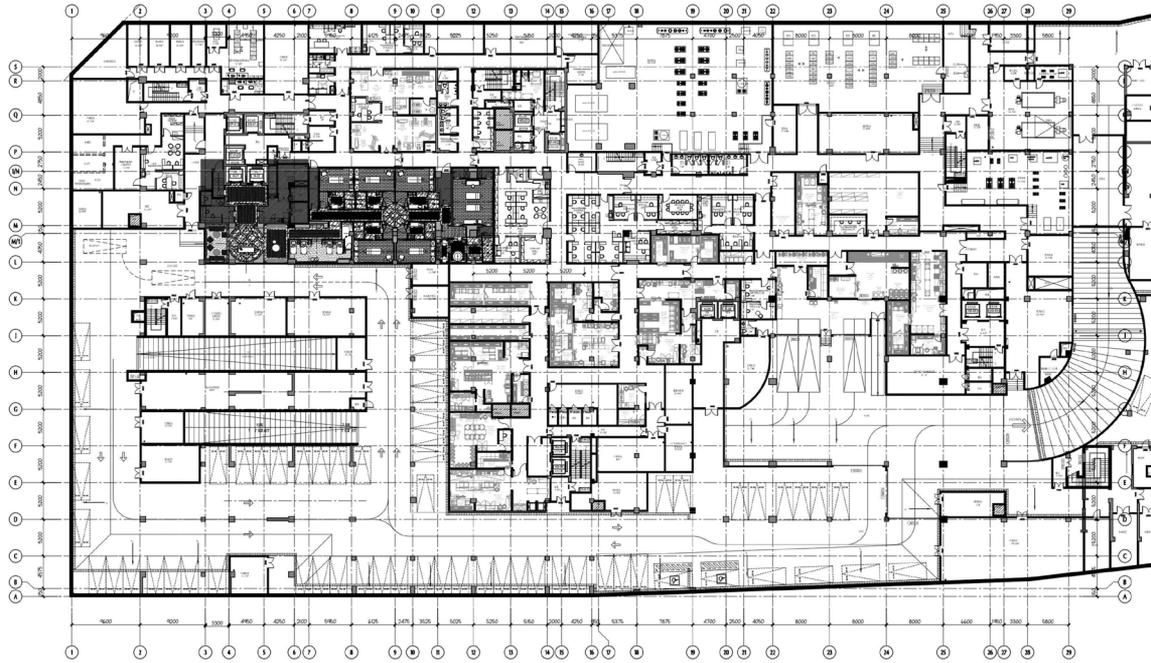
"The guestrooms offer a versatile balcony that can also serve as a private living room for

bold red counter topped with Chinese blue and white ceramics.

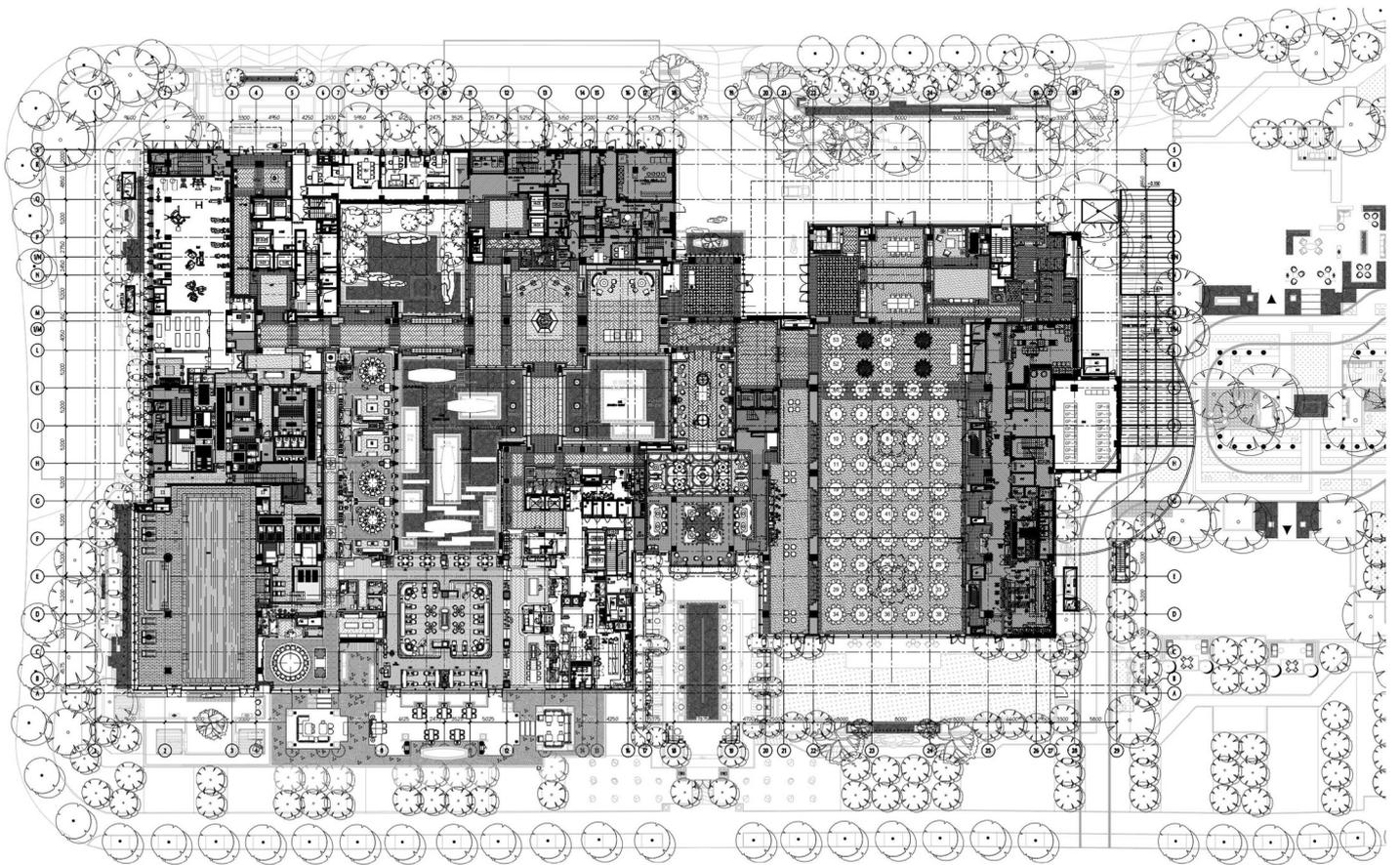
The final "bedroom" section of the public space is dominated by a large wooden sculptural light fixture that looks like a giant flower.

HBA also designed the interiors of the grand ballroom, which has a function hall shaped like

FLOOR PLANS



BASEMENT



FIRST FLOOR

FLOOR PLANS

**PARK HYATT  
SUZHOU**

**LOCATION**

Suzhou, China

**COMPLETION**

2020

**SITE AREA**

80,000m<sup>2</sup>

**BUILDING AREA**

51,300m<sup>2</sup>

**INTERIOR DESIGN**

Hirsch Bedner  
Associates

**LEAD DESIGNERS**

Connie Puar & Andy  
Long

**DEVELOPER**

Gold Mantis  
Enterprise

**CONTRACTOR**

Jaso Shanghai

**C&S CONSULTANT**

Gold Mantis/CCDI

**M&E CONSULTANT:**

Meinhardt Shenzhen

**QUANTITY  
SURVEYOR**

Zhong Run Jiangsu

**LANDSCAPE  
ARCHITECT**

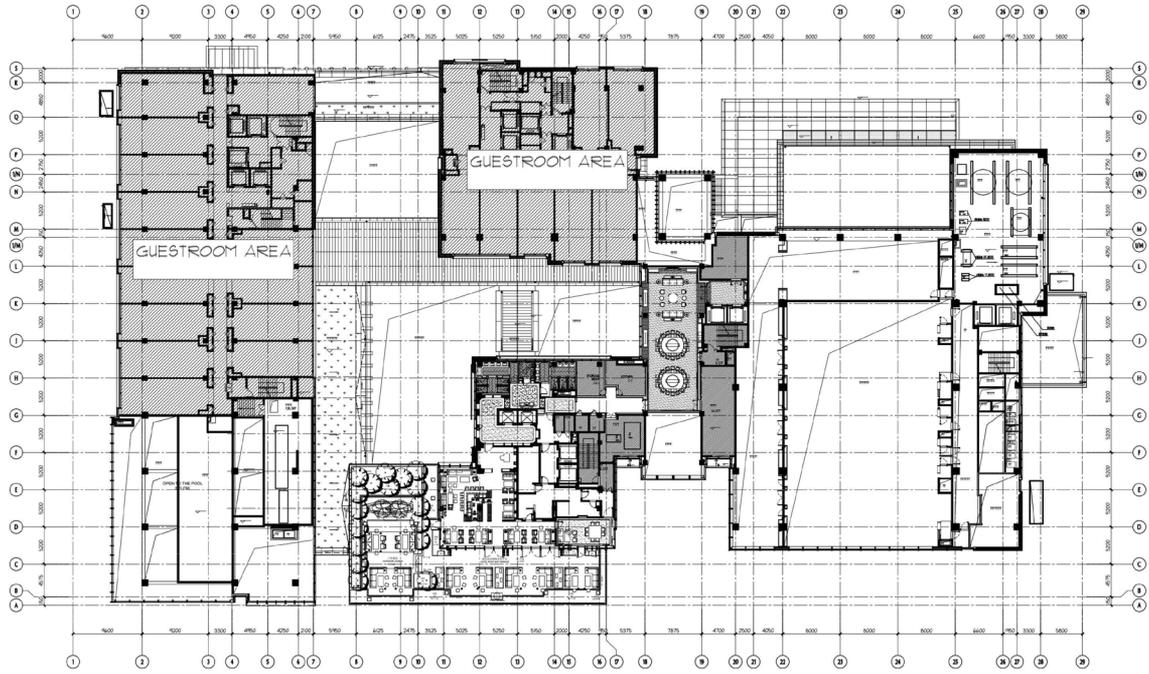
Burega Farnell

**FURNITURE**

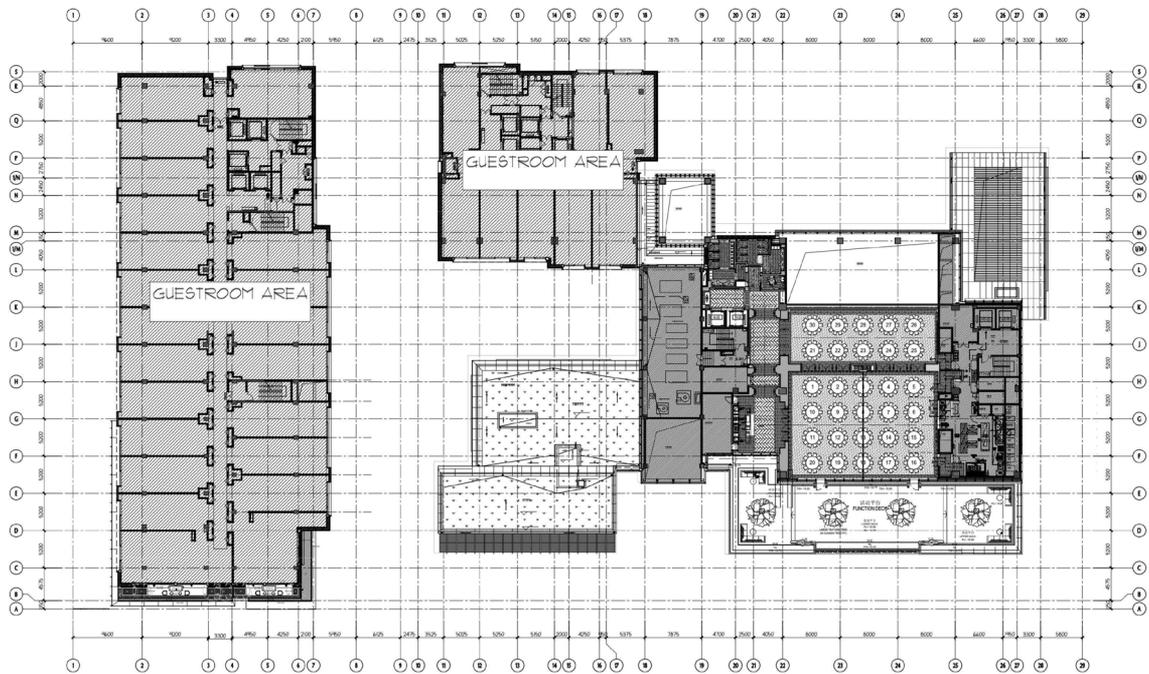
Stellar Works DID  
for public areas;  
Joee And Jiangfeng  
DID for guestrooms

**SANITARYWARE**

Gessi for  
guestrooms;  
Kaldewei of  
bathtubs; TOTO  
for WC



SECOND FLOOR



THIRD FLOOR



08

08. Traditional Chinese motifs combine with minimalistic European elements are found in the guestrooms.

09. The design concept for the guestrooms was inspired by the outdoor verandah of Suzhou's manor houses.

one to enjoy quality time without disturbances from other guests.

"The bathroom further elevates the guest experience with interesting design details, such as a crab apple flower-shaped mirror.

"With four petals arranged symmetrically, the crab apple flower is deemed an essential floor pattern element in the traditional Suzhou garden.

"For guests staying in the twin rooms, the unique visual effect formed by the reflected crab apple flowers on the two bathroom mirrors facing each other is a memorable highlight," says Puar.

Long chips in, "The biggest challenge with this project was creating the intricate details on the stonework for the floor and walls.

"The stonework was prefabricated off site, so we had to ensure they would fit the spaces perfectly."

Puar adds that having worked on hospitality projects in China for the last 20 years, the HBA interior team has enough experience to know what works and what



09

doesn't when it comes to the client's design preferences for hotels there.

With Park Hyatt Suzhou, they are confident that they have created another winner to delight both Chinese and international travellers.

# NEW LAYERS

**SENSITIVE AND RESPECTFUL EXTENSIONS BY OFYK ARCHITECTS ALLOW OLD AND NEW STRUCTURES TO COEXIST HARMONIOUSLY IN THIS BUNGALOW THAT HOUSES A MULTI-GENERATION FAMILY.**

WORDS  
MICHELE KOH  
MOROLLO

/  
PHOTOGRAPHY  
ALBERT LIM KS

01. New roof planes frame views of existing conserved terracotta-roofed blocks. The slender steel H-profile columns of the new verandah is inset with terracotta-tiled light deflectors, tipping a hat to the existing terracotta roofs.







**E**wart Park, in Singapore's prime District 10, is a residential enclave with many large, good class bungalows.

One of them is the multi-generational home of a family who owns a tyre business.

Local architectural and interior design practice OFYK Architects was commissioned to redesign it to accommodate the addition of new family members.

It extended an existing single-story outhouse by the property's pool to connect it to the main residential spaces, bringing the gross floor area of the entire property to 1,020m<sup>2</sup>.

The owners' brief was twofold – they wanted to insert additions but in a way that would sensitively respect the scale and proportion of

the original house, and reorganise the new outdoor spaces and landscape to reinstate the views from the interior to the lawn and lush landscape beyond.

Sitting on a 2,860m<sup>2</sup> plot, the compound consists of five terracotta-tiled, pitched-roof, single-story, pavilion-like blocks, and one double-story pavilion-like block.

Built in the early 1980s in a style reminiscent of early colonial bungalows, the original house has large overhanging terracotta-tiled pitched roofs with exposed black timber rafters, white-washed walls and French doors.

In the front of the main block is a swimming pool surrounded by stone paving

**02.** The new verandah allows all the owners' guests to occupy a single space during parties.



03-04. The new verandah also provides users with shelter when they move from the main house to the outdoor areas.

that encroached on the adjacent lawn.

Over time, untidy ad-hoc structures, in particular an entertainment pavilion next to the pool, were added, resulting in a cluttered and uncoordinated aesthetic.

### OLD AND NEW

To address the first requisite of the brief, OFYK Architects' principal Foo Yong Kai inserted restrained additions that were kept deliberately simple and plain in deference to the original structures.

Rendered in dark grey, these new blocks contrasted with the white walls of the conserved sections, fading into the shadow of the background.

Three new, overlapping and ascending layers of large, thin overhanging metal roofs cap the new, dark grey inserts, providing shade from the tropical sun and defining the spaces under them, without impeding views across them to the landscape.

Foo then introduced a new two-story block to replace two of the original single-story blocks.



This new block contains the master suite and service spaces on the first level, and a bedroom and guestroom on the second level.

"Programmatically, the master suite was positioned at almost the exact same position as the former master suite.

"The master suite, which belongs to family's patriarch and matriarch had always



05. The original single-storey outhouse that was extended to connect to the main house.

been at this corner and they were very comfortable there; we wanted to retain the sense of familiarity for them despite it being new," says Foo.

The service zone was tucked at the end of this new block, with direct access to the driveway and car porch for easy service access.

Architecturally, the new two-storey extension book-ended the site, opening up the house to the northeast views of the pool, lawn and trees.

This new block was capped off by the third and highest of a series of three ascending and overlapping sleek roof planes, which formed a strong contrast to the traditional terracotta tiled pitched roofs of the existing blocks.



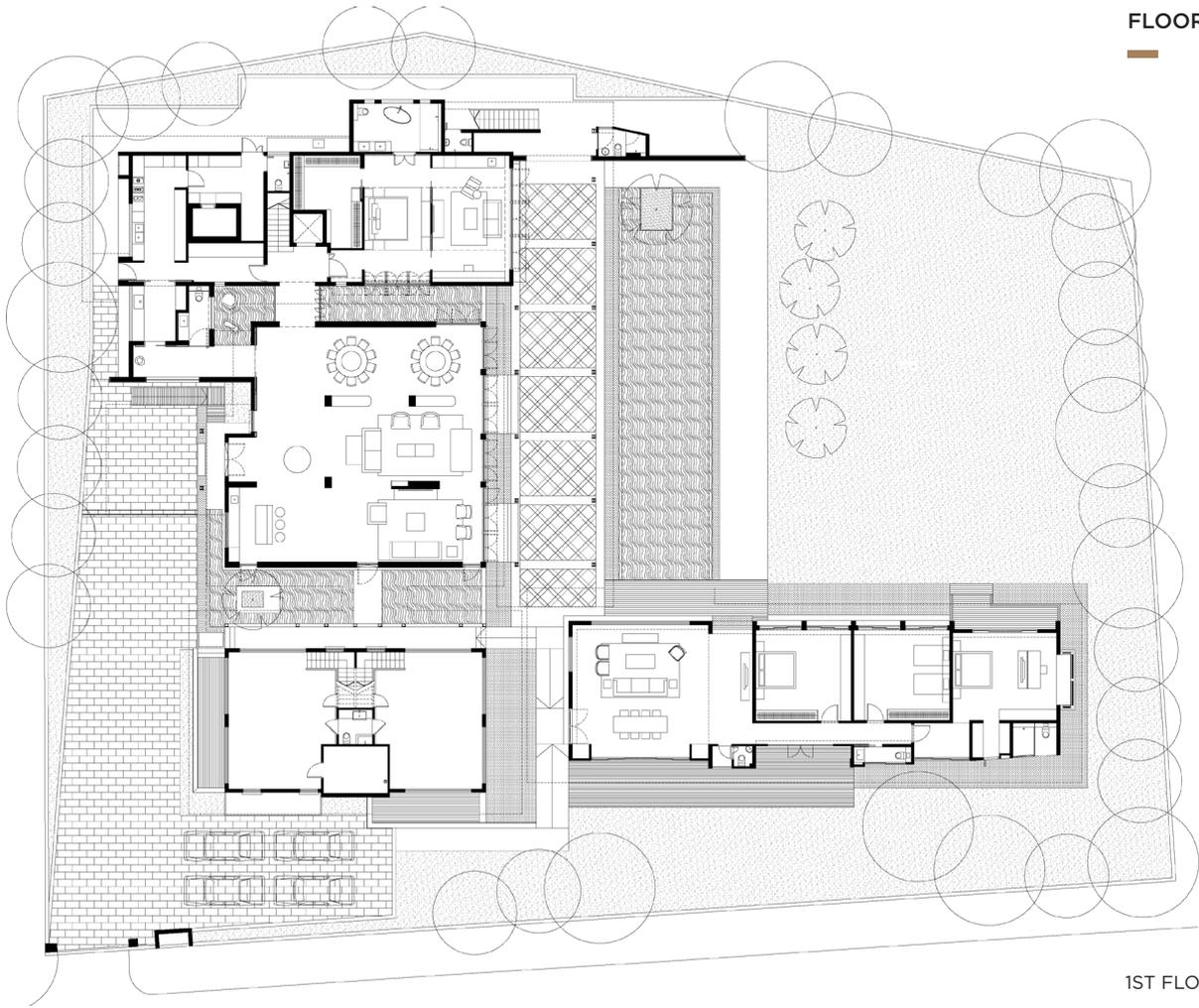
FOO YONG KAI,  
PRINCIPAL,  
OFYK ARCHITECTS

## ENTERTAINMENT VERANDAH

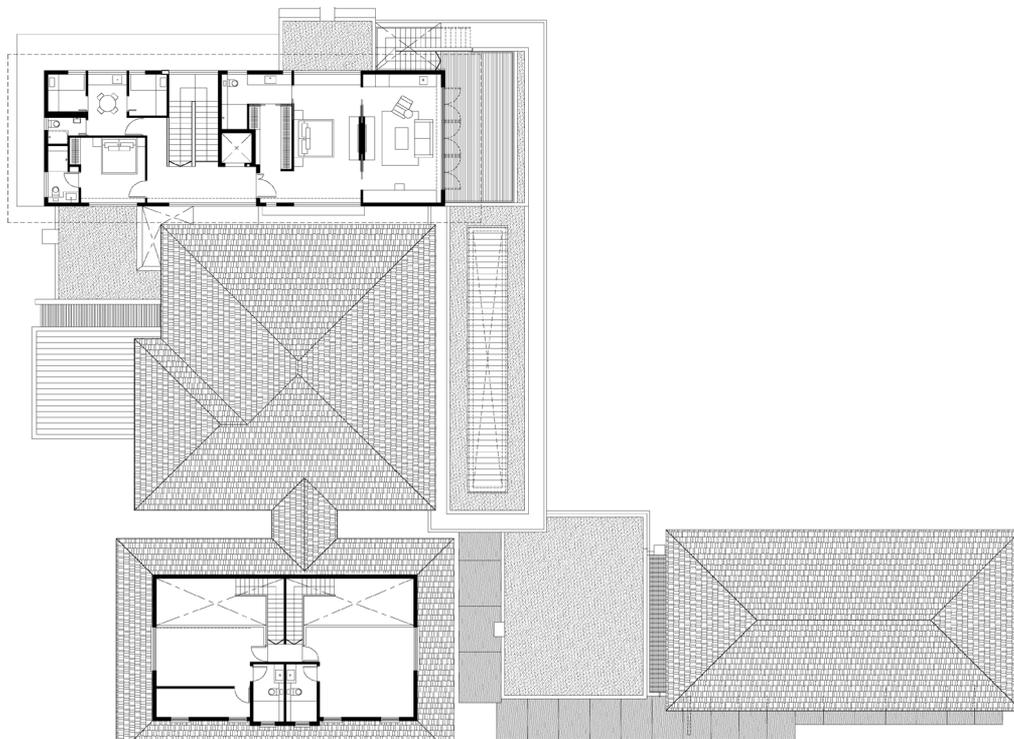
To meet the second requirement, Foo consolidated the various pitch-roofed pavilions scattered around the garden with a new 4.5m high, linear verandah, which spans the length of the swimming pool next to it.

Views from the interior living spaces to the newly instated lawn were restored,

FLOOR PLANS



1ST FLOOR



2ND FLOOR

06

GOOD CLASS  
BUNGALOW AT  
EWART PARK

LOCATION  
Singapore

COMPLETION  
2018

SITE AREA  
2,860.3m<sup>2</sup>

GROSS FLOOR AREA  
1,020.85m<sup>2</sup>

ARCHITECT  
OFYK Architects

LEAD ARCHITECT  
Foo Yong Kai

INTERIOR DESIGN  
Collective Designs

CONTRACTOR  
Domain Construction  
and Trading

C&S CONSULTANT  
JS Tan Consultants

M&E CONSULTANTS  
PTA Consultants

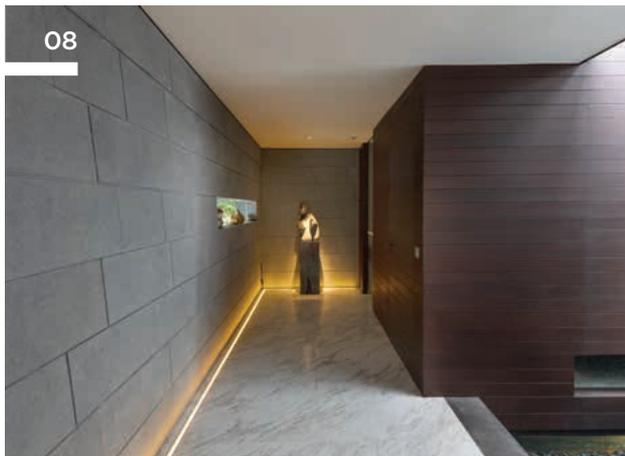
QUANTITY SURVEYOR  
Rider Levett Bucknall

LIGHTING CONSULTANT  
Nipek

LANDSCAPE DESIGN  
R. Nagapooshanam

SANITARYWARE  
TOTO





enabling a seamless transition from indoor to outdoor, both visually and physically.

The multiple layers of metal roofs caps on the new grey blocks connect with the new open verandah, resulting in a harmony of old and new forms.

The ad-hoc extensions – including the original entertainment pavilion – that the owners had added over the years not only obstructed the views, but also compromised the green lawn space.

By amalgamating the various outdoor entertainment zones into the new, spacious verandah, Foo enabled the owners to comfortably fit 10 round Chinese banquet tables under the verandah's roof.

This allows all the owners' guests to occupy a single space during parties, and also

have shelter when they move from the main house to the outdoor areas.

The original house had deep roof overhangs which were quite low, and while these provided excellent shading, it meant that the architects had to grapple with the issue of low headroom when designing the new extensions.

Foo says, "The spaces were conceived by designing the old and new blocks as distinct elements, linked not by the main spaces but with connections and bridges with their roofs tucked under the existing roof eaves, so it was alright for these to have lower headroom."

Where it was not possible to create distinct elements, the architects used widened, low headroom links.

Physically, there is no separation between the blocks. Instead, different ceilings heights were used to spatially define the service and social zones.

Foo says that OFYK Architects has no interest in loud, "statement creation" architecture.

"Instead, we try to focus on fully understanding the client's brief, work on the pragmatics of a good plan and section, and thereafter put things together in logical and thoughtful ways according to the specifics of climate and context."

This project perfectly encapsulates that spirit.

06. Built in the early 1980s, following the style of early colonial bungalows, the original house has large overhanging terracotta-tiled pitched roofs with exposed black timber rafters.

07. The service zone is tucked at the end of the new block, with direct access to the driveway and car porch.

08. Foo says that OFYK Architects has no interest in loud, "statement creation" architecture but prefers working on the pragmatics of a good plan and section, and thereafter putting things together according to the specifics of climate and context.