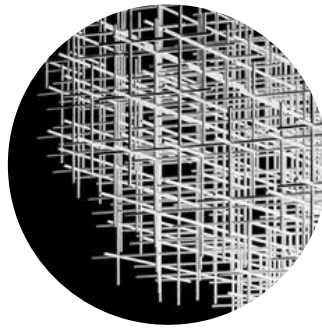


# INVISIBLE DWELLINGS



**DIPLOMA ARCHITECTURE DESIGN STUDIO 01 & BUILDING CONSTRUCTION 01**

DIPLOMA IN ARCHITECTURAL STUDIES STUDENTS 2024 | 05

**Sukhjit Kaur Sidhu**  
**Muhammad Munzir Bin Mahazir**  
**Amar Muhammad Bin Ramli**

INVISIBLE **DWELLINGS**



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# CONTENTS

**1** Preface *Sukhjit Sidhu*

## **3** CASE STUDIES

Riparian House 4 | Under Pohutukawa 6 | Te Kaitaka 8 | Glass House 10 | Casa Levene 12

## **15** INVISIBLE DWELLINGS

Introduction 16 | Zenobia 19 | Valdrada 31 | Sophronia 45 | Esmerelda 59 | Moriana 71

**84** Index

# PREFACE

by Sukhjit Kaur Sidhu

In the realm of architecture, narrative plays a profound role in shaping spaces that resonate with the human spirit. Designing architecture from stories—narrative architecture—transcends the conventional methods of form and function, weaving intricate tales into the very fabric of built environments. This approach fosters a deep connection between the inhabitants and their surroundings, imbuing spaces with meaning and a sense of belonging.

One of the most captivating explorations of narrative architecture can be found in Italo Calvino's *Invisible Cities*. This literary masterpiece serves as a treasure trove for architects and designers, offering a boundless landscape of imagined cities that challenge conventional perceptions of space and place. Each city described by Calvino is a reflection of human desires, fears, memories, and dreams, presenting an infinite canvas for architectural exploration. For designers, *Invisible Cities* is an invitation to transcend the physical and delve into the psychological and emotional dimensions of space-making.

In the Diploma Architecture Design Studio 1, students embarked on a journey inspired by Calvino's imaginative cities. Tasked with designing traveller dwellings for these ethereal locales, they ventured beyond the ordinary, pushing the boundaries of creativity and imagination. Through this exercise, the students not only honed their design skills but also gained a deeper understanding of communal living, particularly in the context of small, transient groups of travellers. Their work reflects a synthesis of narrative and architecture, where each dwelling tells its own story, shaped by the uniqueness of the invisible city it inhabits.





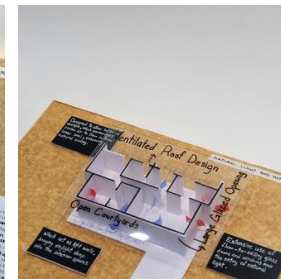
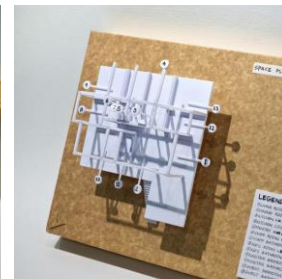
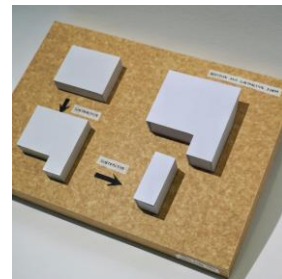
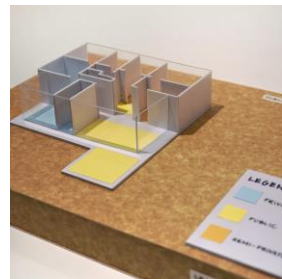
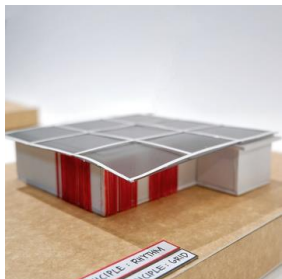
# **CASE STUDIES**

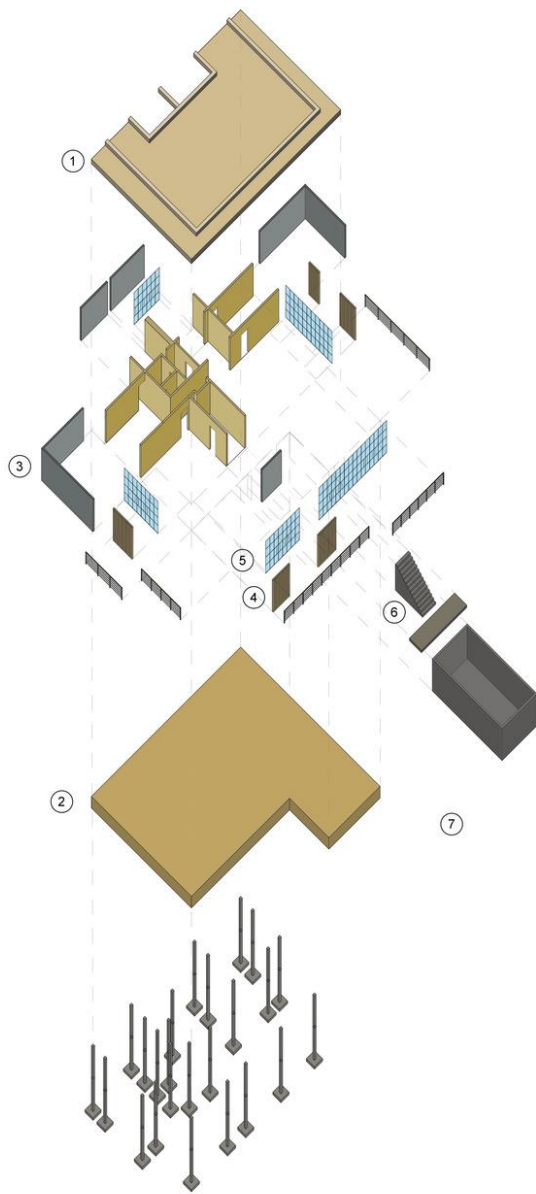


# RIPARIAN HOUSE by Architecture Brio



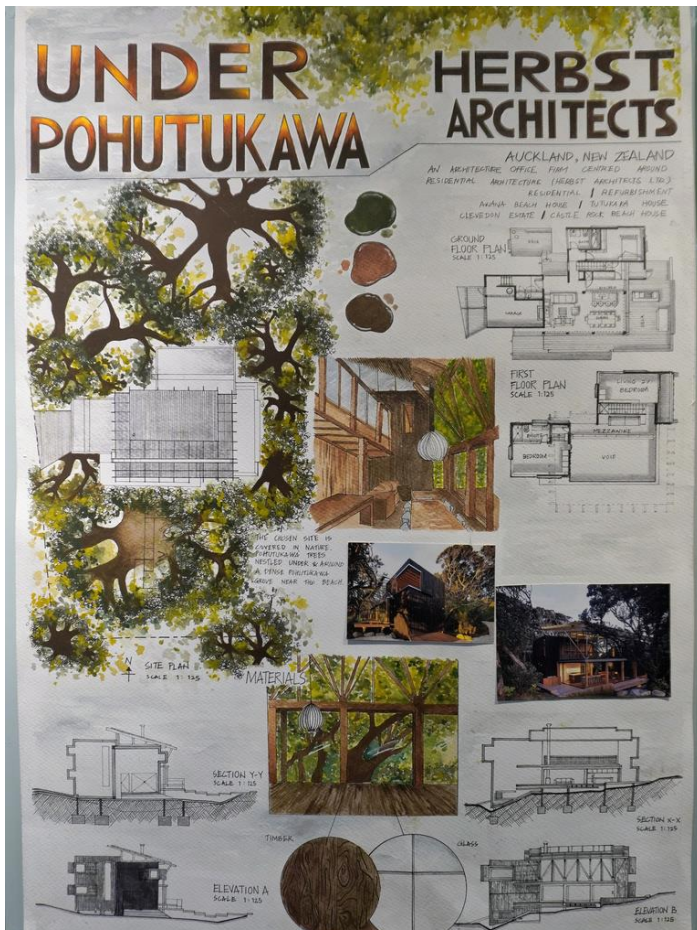
The Riparian House, set below a hillock at the Ghats' foothills, integrates seamlessly into its natural surroundings with a vegetated roof that merges with the landscape, providing insulation and additional usable space. The house offers stunning views of the Irshalgad hill fortress, the sunset, and a winding river. A central courtyard and kitchen are flanked by bedrooms embedded in the earth, with natural light streaming through windows. A bamboo screen provides privacy while maintaining views of the river and mountains, creating a dynamic interplay with the changing landscape. The house adapts to seasonal extremes, offering shade and ventilation in summer and a waterproof environment during monsoons. Built with Indian limestone, the house rises from the ground with a solid base, complemented by a light timber verandah that wraps around three sides, offering shaded, ventilated spaces. The verandah extends into a large outdoor deck, enhancing the connection with the surrounding landscape.



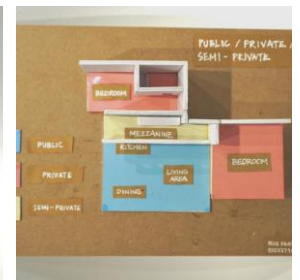
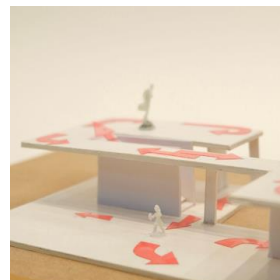
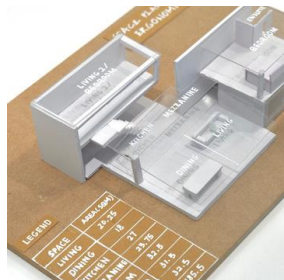


The house integrates into its surroundings using thoughtful construction methods and materials. The house features a vegetated roof that blends with the hillock, while the walls are built with coarsely patterned Indian limestone. Galvanized steel mullioned windows and bamboo poles enhance the front façade. The house also includes a suspended timber deck verandah that wraps around three sides, providing ventilated, shaded spaces.

# UNDER POHUTUKAWA by Herbst Architects

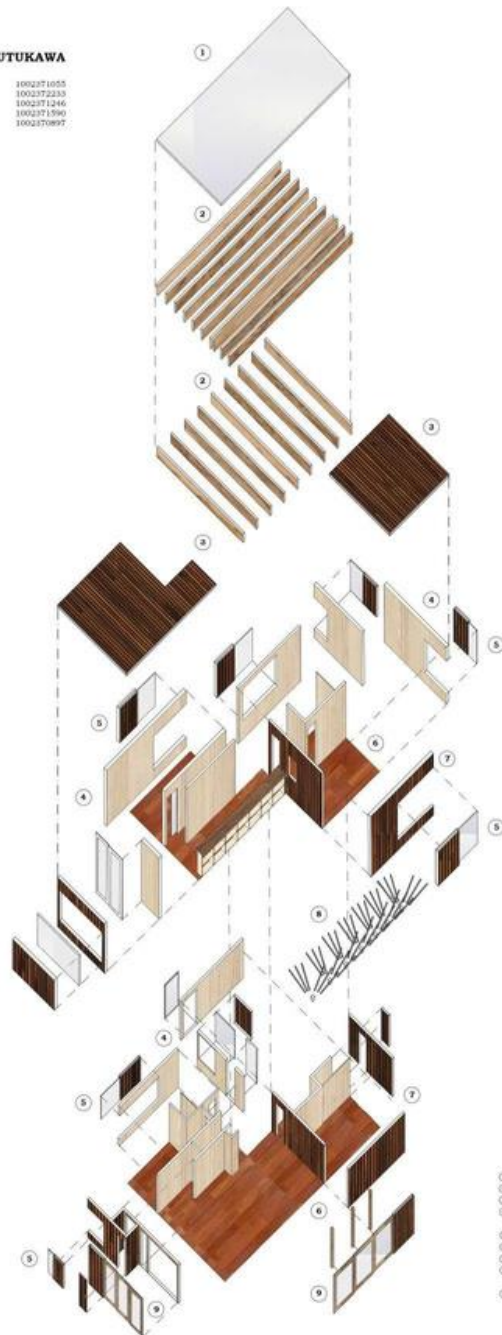


The design of the house is deeply inspired by the pohutukawa trees that dominate the site, prompting a sensitive approach to the architectural form. By separating the building into private and public components, the design articulates smaller, distinct masses that respect the natural environment. The private spaces, including bedrooms and the garage, are housed in two towers, conceptualized as freshly sawn stumps of the trees removed to make room for the structure. The public space, which connects these towers, is designed to blend with the surrounding forest, creating a transition between the natural and built environments. The roof's form is intentionally fragmented, mimicking the tree canopy and filtering light similarly. The structure of the roof, supported by elements that evoke tree trunks and branches, further emphasizes the connection to nature, with a geometric arrangement that imposes order on the organic forms of the forest.



**GROUP 2 - UNDER POHUTUKAWA**

- |                           |            |
|---------------------------|------------|
| 1. NUR FARHANA BINTI AZMI | 1002371055 |
| 2. CHEW JENN XIE          | 1002372233 |
| 3. SAMANTHA HOE PEE RAN   | 1002371246 |
| 4. HSU MEIAT MON          | 1002371590 |
| 5. BRENE DASSELINDA       | 1002370897 |



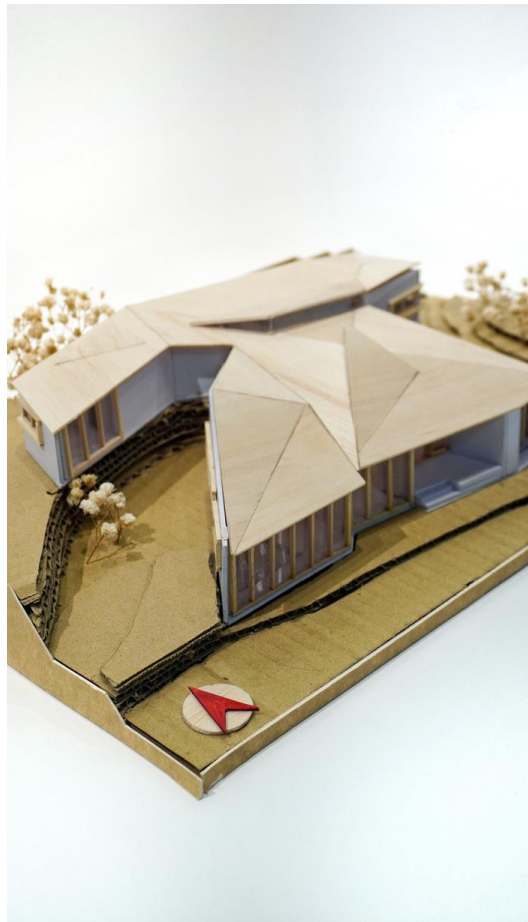
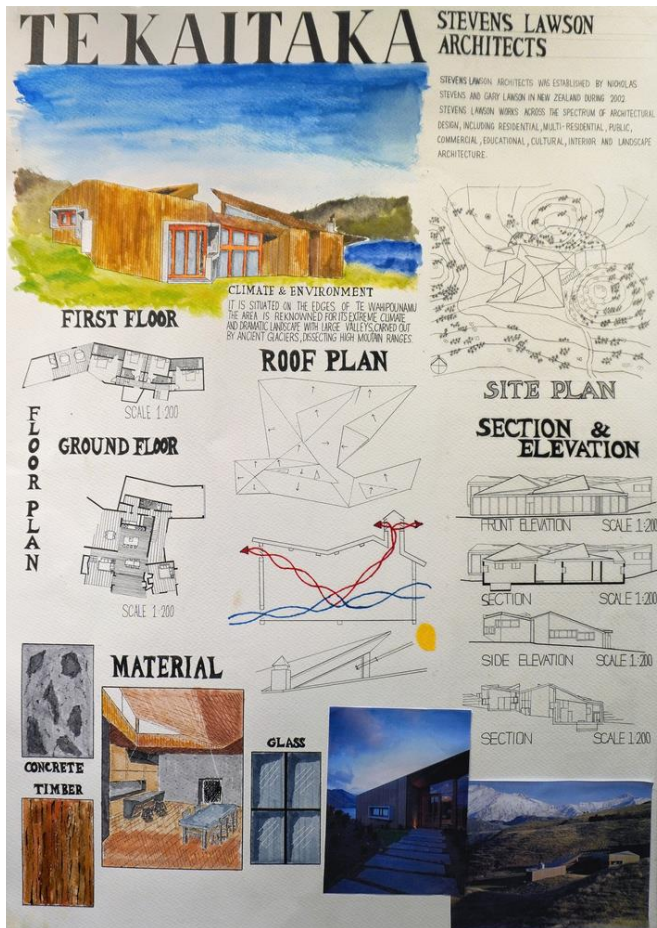
**LEGEND**

- ① GLASS ROOF
- ② TIMBER BEAMS
- ③ TIMBER ROOF
- ④ ROUGH HEWN PLANKS OF WOOD WALL
- ⑤ SLIDING WINDOW
- ⑥ WOODEN FLOOR PLANKS
- ⑦ TIMBER FACADE
- ⑧ TREE ELEMENT COLUMNS THAT SUPPORTS THE ROOF
- ⑨ GLASS SLIDING DOOR

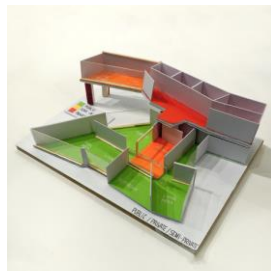
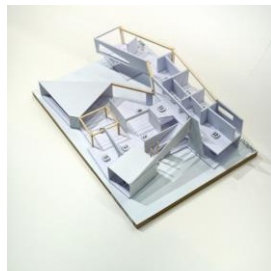
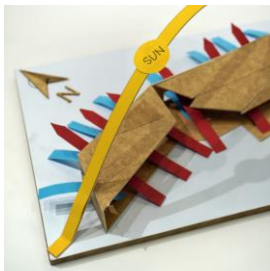
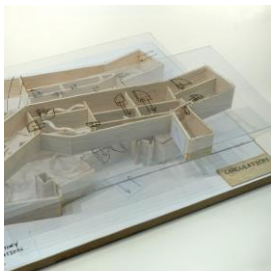


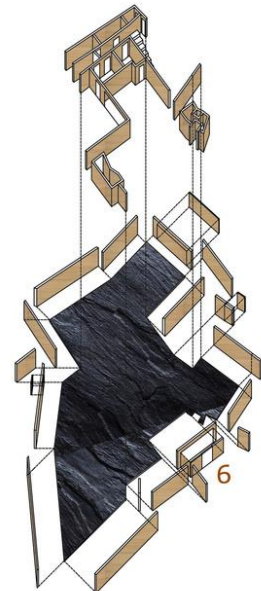
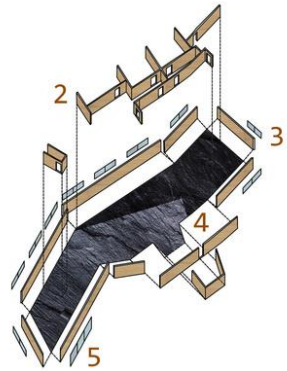
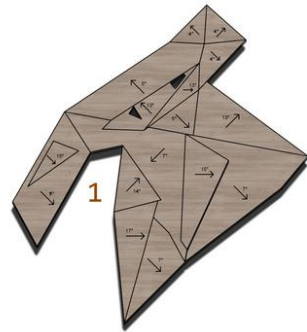
The towers, which house the private functions like bedrooms and garage, are enveloped in rough-sawn battens stained in shades of black and brown. These battens are deliberately chosen and treated to evoke the texture and color of the pohutukawa tree bark, allowing the structure to subtly merge with the dense forest that encircles it. This cladding not only serves an aesthetic purpose but also reinforces the design's commitment to minimal environmental disruption by visually integrating the built form with its natural surroundings. Inside the house, the use of light timber for walls, ceilings, and cabinetry furthers the connection to nature, making the interior spaces feel as though they have been hewn from freshly cut wood. This choice of material creates a warm, organic atmosphere that contrasts with the more rugged exterior, while still maintaining a unified design language. The roof, an essential element of the structure, is supported by elements designed to mimic the trunks and branches of trees, marrying organic inspiration with precision engineering. The roof's partial glass construction is not only a functional element allowing natural light to flood the interiors but also an architectural feature that maintains a visual connection with the tree canopy above. Additionally, the walkway that links the towers at the upper level serves as a transitional space that enhances the interplay between the natural and built environments, facilitating a seamless integration of the house within its forested context.

# TE KAITAKA by Stevens Lawson Architects



Te Kaitaka's design is deeply rooted in the dramatic alpine landscape of Roy's Peninsula, with the building's form and materials paying homage to its surroundings and local architectural traditions. The design employs abstracted, triangulated geometries reminiscent of origami, which echo the sharp, rugged forms of the nearby mountain ranges. This sculptural form is further articulated by drawing inspiration from the vernacular timber woolsheds of the region, creating a structure that is both contemporary and contextually appropriate. The design process began with a simple square piece of paper, symbolizing the constraints of the local planning rules that required a building platform no greater than 25 meters square. This square was manipulated—tilted to follow the land's slope, trimmed to fit the natural contours, and folded to create skylights and walls—resulting in a building that not only responds to its site but also enhances the natural beauty of the landscape.





### STRUCTURAL SYSTEM

- 1 FOLDED TIMBER ROOF
- 2 LAMINATED VANEER LUMBER(LVL)  
TIMBER PANEL WALL SYSTEM
- 3 HIGH-PERFORMANCE WINDOW SYSTEM
- 4 RAISED TIMBER FLOOR SYSTEM
- 5 CURTAIN WALL GLAZING
- 6 CUSTOM TIMBER-FRAMED DOORS

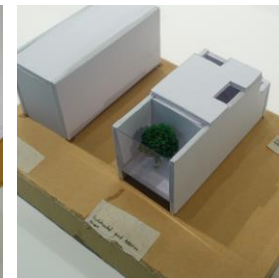
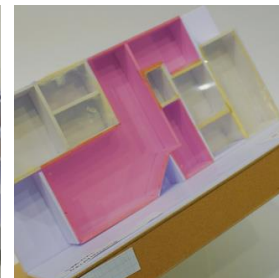


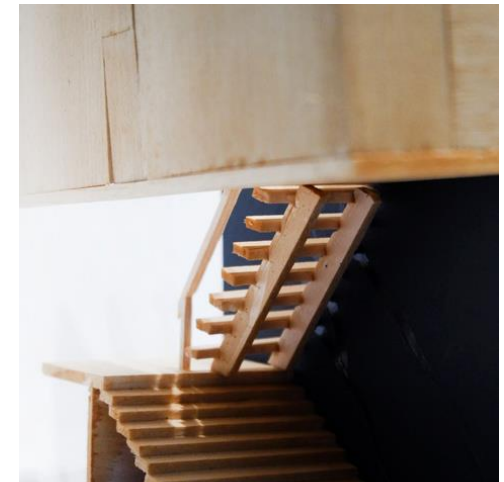
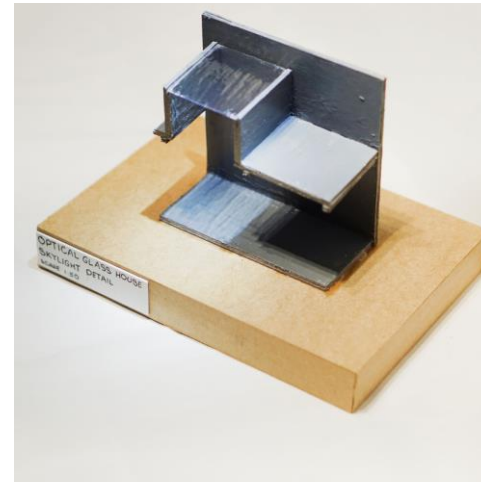
Te Kaitaka's exterior is cloaked in natural cedar, which weathers over time to blend seamlessly with the tussock-covered hills, much like the traditional Maori cloak, after which the house is named. This cedar skin envelops a raw concrete structure, a material choice that provides both strength and a sense of protection against the powerful forces of the surrounding landscape and the extreme climate. This use of concrete for the interior, juxtaposed with the traditional approach of timber exteriors, creates a unique reversal of the expected material schema. Internally, the house features rough-hewn schist floors and bandsawn oiled timber ceilings, materials that enhance the building's connection to the land and create a tactile, earthy atmosphere. The central living area is a masterpiece of spatial design, with diagonally interlocking spaces that culminate in a dramatic, cavernous aperture, allowing light to penetrate deep into the space. This, combined with angular skylights and deep-framed windows, creates a play of light that changes throughout the day, imbuing the interior with a spiritual quality. The low-dipping roof forms a sheltered verandah, framing breathtaking views of the lake and mountains, while the scent of cedar permeates the space, adding to the sensory richness of the environment. The handcrafted detailing throughout the house, assembled with the precision of a furniture maker, further enhances its intimate and serene atmosphere, making Te Kaitaka not just a house, but a sanctuary that resonates with the landscape.

# OPTICAL GLASS HOUSE by Hiroshi Nakamura & NAP



This house, nestled among tall buildings in downtown Hiroshima, is designed to offer a serene retreat amidst the bustling city. To achieve privacy and tranquility, a garden and an optical glass façade were placed on the street side, allowing residents to enjoy a peaceful, soundless view of passing cars and trams from every room. The design thoughtfully integrates natural elements, with sunlight refracting through the glass to create beautiful light patterns, while rainwater forms mesmerizing patterns on the entrance floor. The filtered light from the garden trees flickers across the living room floor, adding a dynamic quality to the interior. Despite its urban location, the house fosters a deep connection to nature, enabling residents to experience the changing light and moods of the city throughout the day and across seasons, creating a harmonious living environment that is both private and in tune with its surroundings.

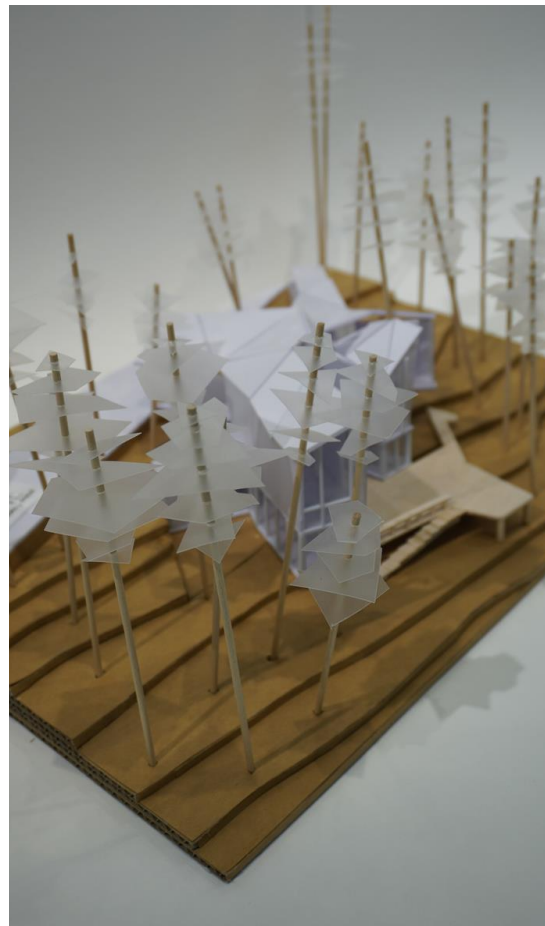
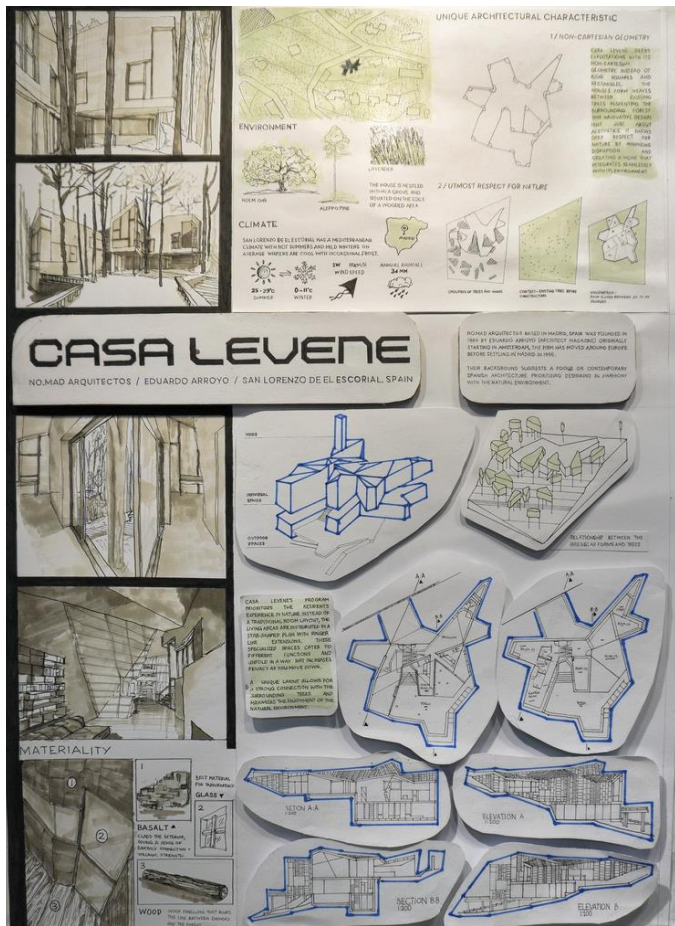




The house features a unique optical glass façade, composed of 6,000 pure-glass blocks, which effectively isolates sound while admitting natural light. The façade, weighing around 13 tons, is supported by a steel frame reinforced concrete beam that was pre-tensioned to minimize its size. This meticulous construction not only ensures structural stability but also creates a visually striking, transparent surface that evokes the image of a waterfall, adding a refreshing, fluid aesthetic to the building.



# CASA LEVENE by No.Mad Architects



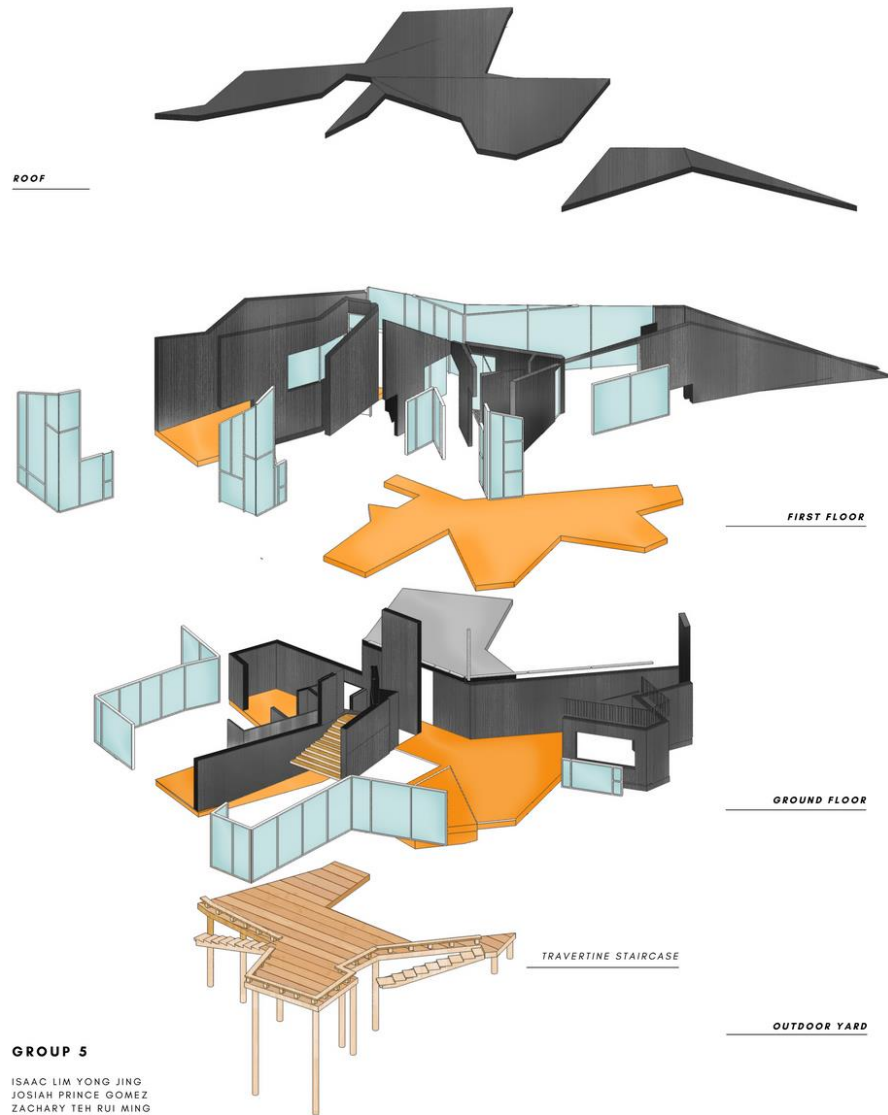
The design of this home is deeply rooted in a respect for the natural environment, striving to harmonize with the surrounding forest rather than imposing upon it. The concept revolves around integrating the building with the landscape, adapting its volumetric lines to the existing clusters of trees. The home's geometry, characterized by non-Cartesian, faceted volumes, was meticulously shaped to align with the topographic conditions and strict planning requirements. This unique form fosters a dynamic relationship between the house and its natural surroundings, creating spaces that engage with the landscape in surprising and meaningful ways. The interior is divided into specialized zones or "fingers," each catering to different functions and reflecting the owner's personal needs. The arrangement of these spaces follows the contours of the land, with half-storey steps creating a flowing transition between different levels of privacy and functionality, from public family areas to intimate private retreats.



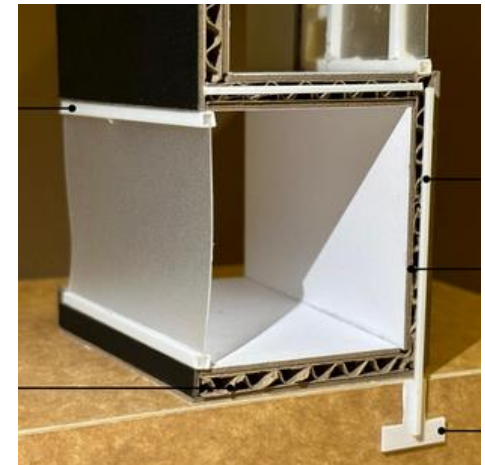
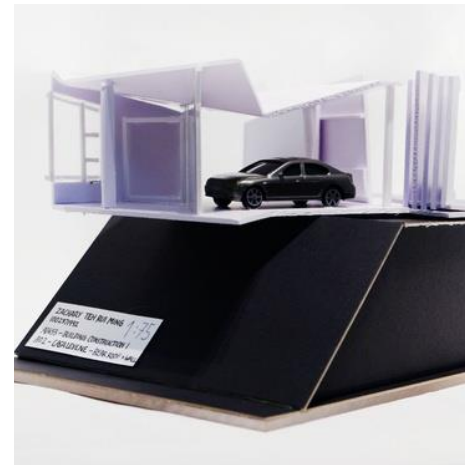
# CASA LEVENE

SAN LORENZO DE EL ESCORIAL

EXPLODED AXONOMETRIC



**GROUP 5**  
ISAAC LIM YONG JING  
JOSHIAH PRINCE GOMEZ  
ZACHARY TEH RUI MING  
NG YUE FOONG



The home's materials are chosen to blur the boundaries between inside and outside, with glass and stone skins that adapt to the proximity of trees and light conditions. Amber resin floors and wooden slats enhance the connection to the forest, creating a warm, organic feel within the spaces. The intricate detailing of etched transparencies and varying opacities in the building's surfaces further ties the home to its natural surroundings, allowing light, shadows, and reflections to animate the interior.



# **INVISIBLE DWELLINGS**

# INTRODUCTION

"Invisible Cities" by Italo Calvino is a novel that presents a series of imaginative dialogues between the Venetian explorer Marco Polo and the Mongol emperor Kublai Khan. Within these dialogues, Polo describes a multitude of fantastical cities, each with its own unique character, architecture, and atmosphere. However, as the title suggests, these cities are not always tangible or physical; they often exist more as conceptual or metaphorical landscapes.

In relation to architecture, "Invisible Cities" invites readers to contemplate the essence of urban environments and the intricate relationship between built form and human experience. It challenges traditional notions of what constitutes a city, pushing readers to reconsider the boundaries between reality and imagination, between the seen and the unseen.

Architects and designers can draw inspiration from Calvino's exploration of the intangible aspects of urban life, considering how architecture can evoke emotions, provoke thought, and shape the way people interact with their surroundings. The novel encourages architects to think beyond mere functionality and aesthetics, urging them to create spaces that resonate with the human spirit and reflect the complexities of the human condition.

# DESIGN STUDIO

2024 - 05

## ZENOBI

- 1 Lean Shao Tian
- 2 Poh Kai Qi
- 3 Wong Ka Wen
- 4 Wong Yew Yang

## ΨΑΛΛΟΡΑΔΑ

- Chew Jenn Xie 5
- Hsu Myat Mon 6
- Irene Dasslinda 7
- Nur Farhana binti Azmi 8
- Samantha Hoe Pei San 9

## SOPHRONIA

- 10 Isaac Lim Yong Jing
- 11 Josiah Prince Gomez
- 12 Lee Jun Zhe
- 13 Ng Yue Foong
- 14 Zachary Teh Rui Ming

## ESMERALDA

- Archanah A/P Govindaran 15
- Evelyn Kueh Ying Ling 16
- Tengku Aisy Faihan 17
- Ong Wei Yan 18

## MORIANA

- 19 Austin Chong Jia Qian
- 20 Brian Lim Han Yang
- 21 Loh Kai Yi
- 22 Nigel Tee Kai Le
- 23 Siow Yee Haow



GROUP  
A

Sukhjit  
Sidhu



GROUP  
B

Munzir  
Mahazir

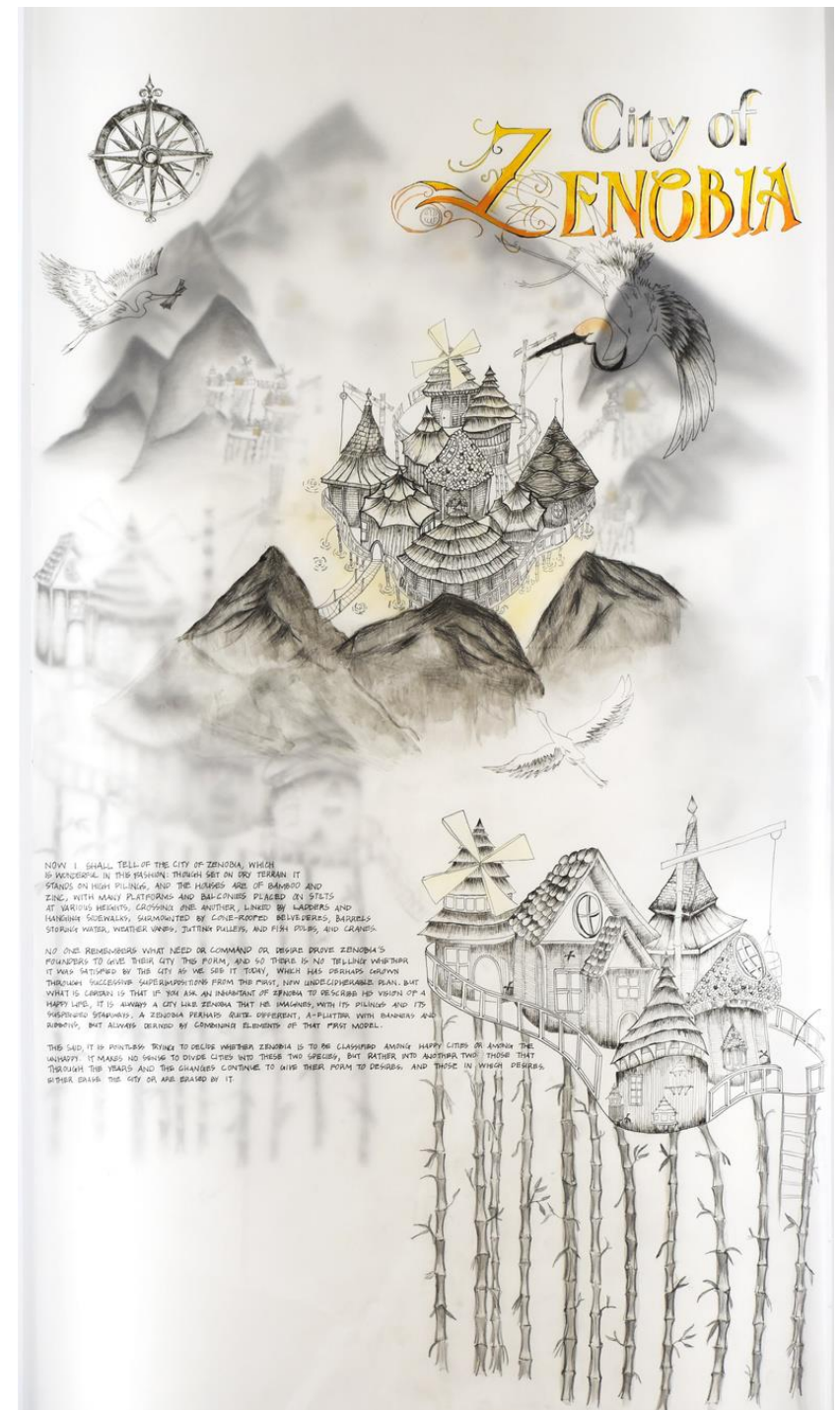


**ZENOBIA**



“Now I shall tell of the city of Zenobia, which is wonderful in this fashion: though set on dry terrain it stands on high pilings, and the houses are of bamboo and zinc, with many platforms and balconies placed on stilts at various heights, crossing one another, linked by ladders and hanging sidewalks, surmounted by cone-roofed belvederes, barrels storing water, weather vanes, jutting pulleys, and fish poles, and cranes. No one remembers what need or command or desire drove Zenobia's founders to give their city this form, and so there is no telling whether it was satisfied by the city as we see it today, which has perhaps grown through successive superimpositions from the first, now undecipherable plan. But what is certain is that if you ask an inhabitant of Zenobia to describe his vision of a happy life, it is always a city like Zenobia that he imagines, with its pilings and its suspended stairways, a Zenobia perhaps quite different, a-Butter with banners and ribbons, but always derived by combining elements of that first model. This said, it is pointless trying to decide whether Zenobia is to be classified among happy cities or among the unhappy. It makes no sense to divide cities into these two species, but rather into another two: those that through the years and the changes continue to give their form to desires, and those in which desires either erase the city or are erased by it.”

Italo Calvino, *Invisible Cities* (1974)



Zenobia is a marvellously organised city perched gracefully on stilts above shimmering waters. Picture a maze of houses and platforms linked by ladders and hanging sidewalks, creating a fantastical skyline. We set out to bring Zenobia to life by piecing together all the enchanting details from the story, crafting a vivid image of this whimsical city.

We built several platforms, each brimming with delightful elements like jutting pulleys, barrels, fish poles, weather vanes, and cranes. In our vision, cranes are more than just machinery—they are the city's patron saints, guiding and protecting Zenobia with their watchful presence.

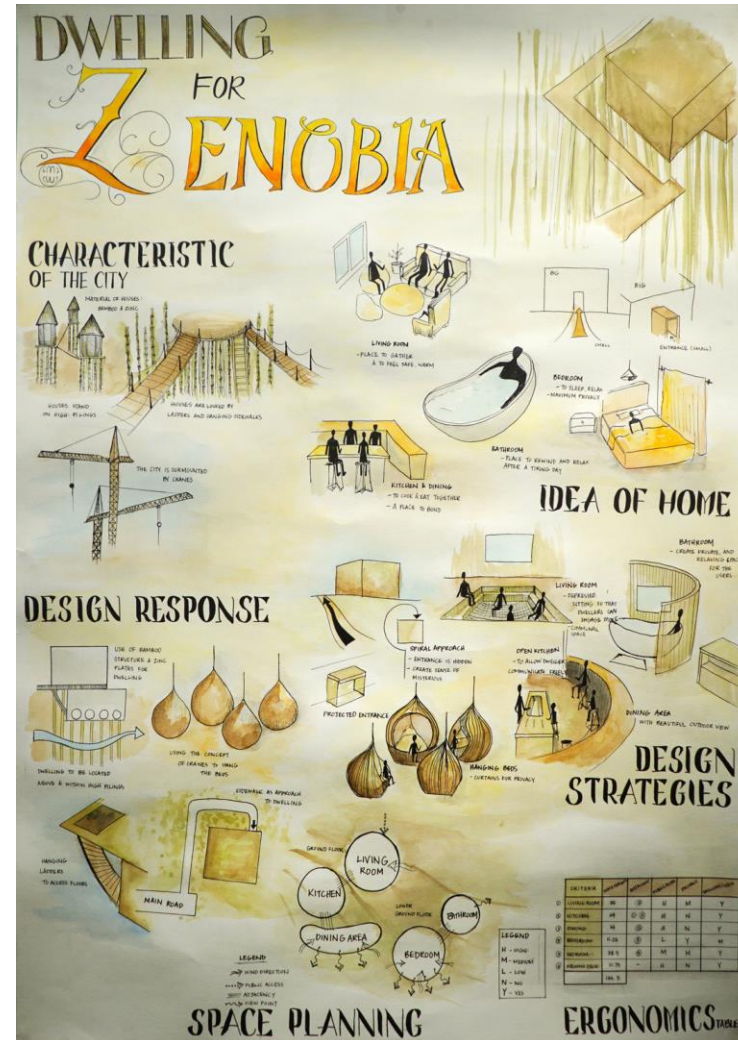
As the story unfolds, we discover that Zenobia defies simple labels of happiness or unhappiness. Its residents are a blend of the satisfied and the yearning, reflecting the ever-changing human spirit. To capture this, we used colors to symbolize those with unfulfilled desires and those striving to make changes. While these transformations are internal, Zenobia's appearance remains unchanged, a constant facade of wonder. But inside each house? Well, that's where the true magic lies, waiting to be discovered.





# LEAN SHAO TIAN

Perched on a bamboo mountain, my dwelling exudes an air of mystery as you approach it. The path, surrounded by dense bamboo, conceals the structure, making it almost invisible at first glance as it seamlessly blends with the natural surroundings. At night, however, the warm glow from within illuminates the dwelling, revealing its presence. Upon entering, travelers are greeted by the living room—a space intentionally placed at the forefront to encourage them to connect and converse, as they will be spending months together. Adjacent to the living room is the toilet, and beside it, an open kitchen that serves as another communal area. The dining area is situated outside on the balcony, offering everyone the opportunity to savor the breathtaking views of Zenobia. On the lower ground, there is a second spacious living area, along with a bathroom and a storeroom at the back. Drawing inspiration from the concept of a crane, the beds are suspended outside the dwelling, adding a unique touch to the design.





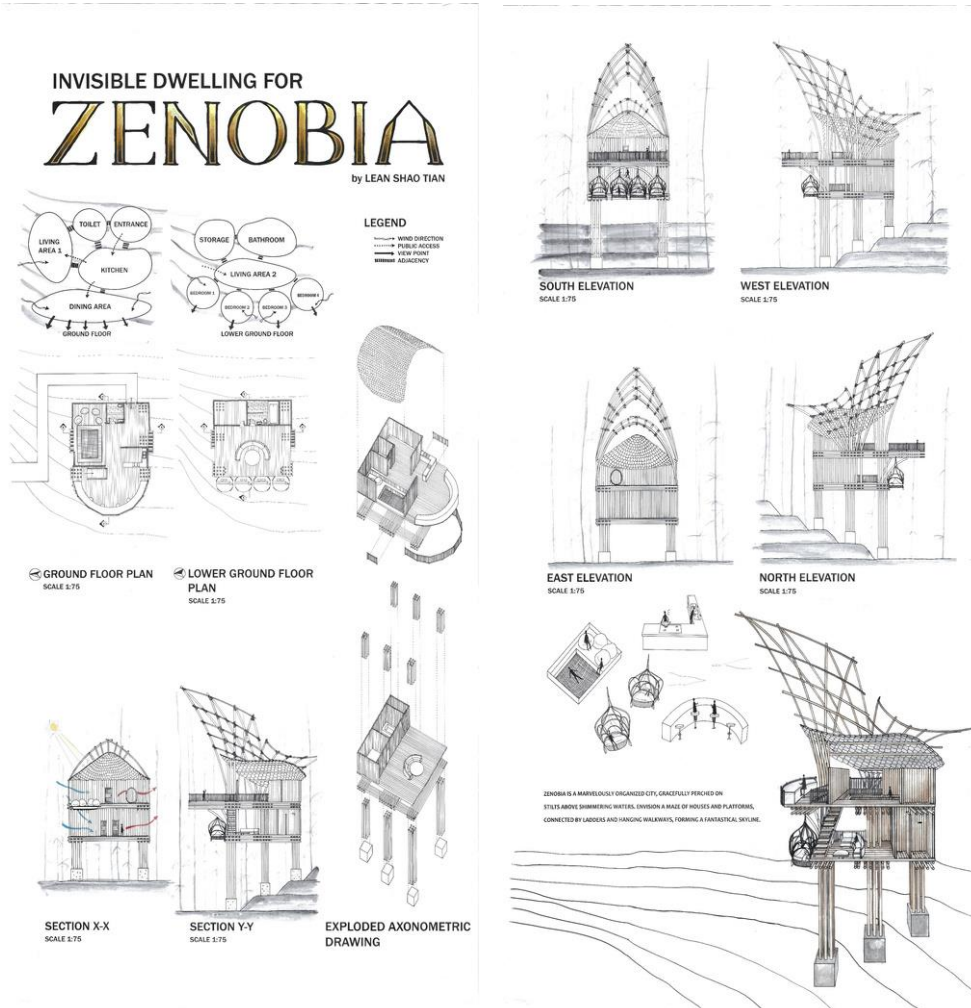
## Aerial Glade

Nestled gracefully on a bamboo mountain with a tranquil lake at its heart, this unique dwelling embodies a perfect harmony between nature and architecture. The structure's design is a stunning tribute to both its environment and its occupants, featuring a distinctive form that resembles a pair of open bird wings from the side and a gentle, conical silhouette from the front.

As the whole dwelling needs to be constructed with mainly bamboo and zinc like what told in the story, I have done a lot of case study on existing bamboo structures to get to know on how to construct a bamboo structure and learn on the jointing. The design blends in seamlessly with the natural surrounding creating the mysterious and curious vibe, making the dwelling both explorative and adventurous on the exterior.

The dwelling offers a lightweight yet spacious interior that exudes serenity. The elevated position of the building provides panoramic views of the lush bamboo forest and the serene lake below, creating a peaceful sanctuary that feels both expansive and intimate.

Inside, the space is designed to maximize comfort and tranquility, reflecting the beauty of the bamboo mountain and its central lake. The dwelling stands as an aerial retreat—a place where one can escape, relax, and immerse themselves in the breathtaking landscape, all while enjoying the innovative and harmonious design of their unique home.





# POH KAI QI

The dwelling is perched on stilts and has a facade with bamboo accents that combines organic materials with elaborate design. This idea perfectly encapsulates Zenobia, a place where architecture reflects the interaction between nature, structure, and the secrets of human imagination. The dwellers had to ascend the ladder to reach the dwelling from the approach. Moreover, bamboo was used to construct the entrance, which can serve as a shading mechanism. I wanted my dwellers to spend a lot of time in the living room, so I arranged it as the highest level of my home. Furthermore, the dining area's design allows residents to adjust the angle at which they wish to view the surroundings while they dine. The kitchen is divided into two sections where utensils and ingredients are hung and moved up with a crane. Because I wanted the bedroom to have a different leveling concept, the bed is a bunk bed type. more than that, they can use the bathroom and toilet simultaneously because they are separate areas.

## DWELLING FOR ZENOBIA

THE TRAVELLERS HAVE A FEW WAYS TO APPROACH OUR DWELLINGS. THEY CAN JUST CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS, OR JUST TAKE A RIG OF THE CRANE. THEY MUST REACH THE ENTRANCE AS IT IS THE ONLY WAY GOING TO THE LIVING ROOM. THEY CAN HAVE GATHERING, GOSSIP TOWERS, OR JUST HAVE A "BA BREAK" THERE. EVERY AREA IS CONNECTED TO THE LIVING ROOM AS IT IS A CENTRAL POSITION. HOWEVER, THE BEDROOM AND TOILET ARE CONNECTED TO IT AS THEY ARE ABOVE. ALL AREAS ARE CONNECTED WITH HANGING STAIRWALKS. THEY CAN HAVE A REST IN THE BEDROOM WHICH IS A SHARED SPACE BUT STILL REMAIN A LITTLE BIT OF PRIVACY. WHEN THEY WANT TO TAKE A BATH, THEY CAN WALK FROM LIVING ROOM OR BEDROOM. FOR THE KITCHEN AND DINING THEY ARE CONNECTED TO SO THE TRAVELLERS CAN COOK, GATHER AND EAT TOGETHER.

### CHARACTERISTICS

- HIGH RISING STYLE
- USE OF BAMBOO AND JUNGLE
- MANY PLATFORMS AND BALCONIES
- HANGING STAIRWALKS
- DWELLING LOCATED ABOVE HIGH STREETS
- SPINNING MATERIALS AND BAMBOO AND JUNGLE
- LOOKING DOWN INTO SEVERAL PLATFORMS AND LUNNET BETWEEN THE AREA
- HANGING STAIRWALKS

### DESIGN RESPONSE

- DIRECT APPROACH
- DIRECT ENTRANCE
- LIVING ROOM FOR GATHERING
- KITCHEN IS COOK, STORAGE
- DINING AREA TO EAT TOGETHER
- BEDROOM FOR PRIVATE AND SLEEP
- BATHROOM FOR PERSONAL HYGIENE

### IDEAS OF HOME

- DIRECT APPROACH
- DIRECT ENTRANCE
- LIVING ROOM FOR GATHERING
- KITCHEN IS COOK, STORAGE
- DINING AREA TO EAT TOGETHER
- BEDROOM FOR PRIVATE AND SLEEP
- BATHROOM FOR PERSONAL HYGIENE

### SPACE PLANNING

### ERGONOMICS TABLE

SPACES	PUBLIC	PRIVATE	SEMI-PRIVATE	AREA (sqm)
ENTRANCE	✓			5
LIVING ROOM	✓			48
KITCHEN	✓			25
DINING	✓			22
BEDROOM		✓		40
BATHROOM		✓		10

### DESIGN STRATEGIES

#### APPROACH

- TRAVELLERS CAN CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS.
- OR JUST TAKE A RIG OF THE CRANE.

#### ENTRANCE

- TRAVELLERS CAN CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS.
- OR JUST TAKE A RIG OF THE CRANE.

#### LIVING ROOM

- TRAVELLERS CAN CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS.
- OR JUST TAKE A RIG OF THE CRANE.

#### KITCHEN

- TRAVELLERS CAN CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS.
- OR JUST TAKE A RIG OF THE CRANE.

#### DINING

- TRAVELLERS CAN CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS.
- OR JUST TAKE A RIG OF THE CRANE.

#### BEDROOM

- TRAVELLERS CAN CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS.
- OR JUST TAKE A RIG OF THE CRANE.

#### BATHROOM

- TRAVELLERS CAN CLIMB THE LADDER FROM THE GROUND OF THE BAMBOO HILLS.
- OR JUST TAKE A RIG OF THE CRANE.

### LEGEND

- CLOSE PROXIMITY
- VISUAL PROXIMITY
- VISUAL PRIVACY
- SHADOW

### ORGANIZATION

- CENTRALISED ORGANIZATION
- LINEAR CONFIGURATION
- CIRCULATION



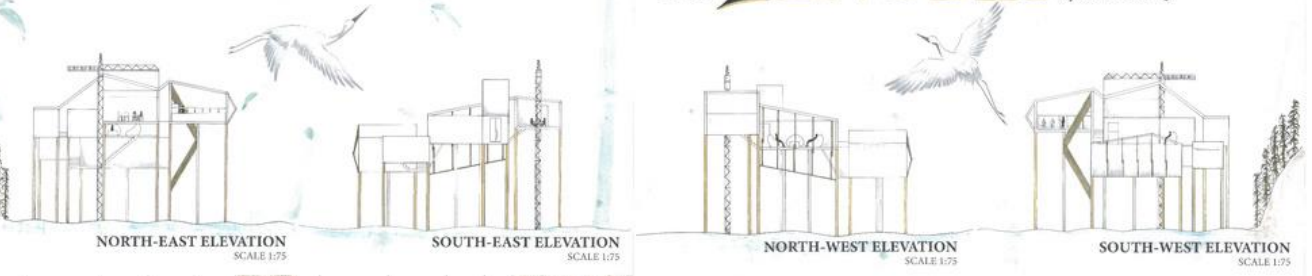


The facade incorporates a few bamboo elements, seamlessly merging natural materials with architectural design. This choice not only adds a touch of organic beauty but also enhances the structure's harmony with its surroundings. The living and dining areas are designed with open spaces, allowing light and air to flow freely, creating an atmosphere of openness and tranquility.

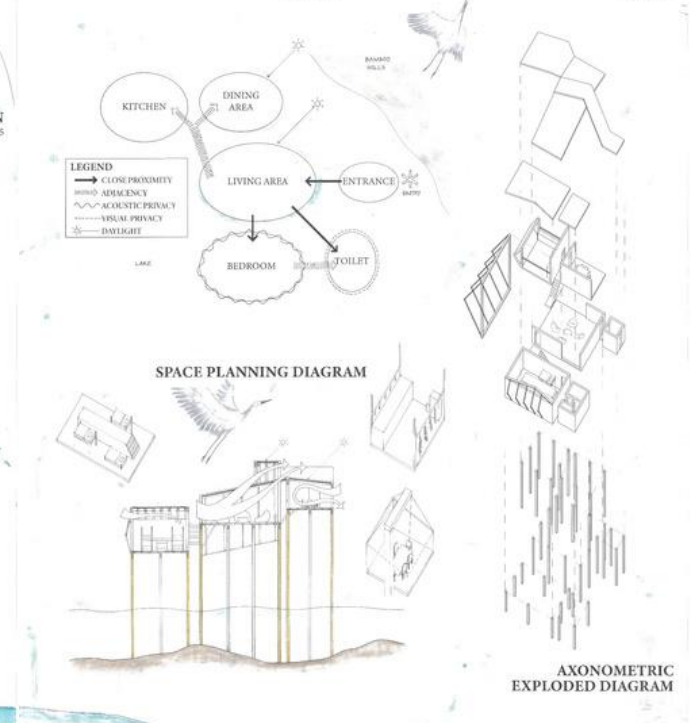
Stairs elegantly connect the various levels, providing a fluid transition between spaces while maintaining the elevated, airy feel of the dwelling. The use of stilts not only offers protection and a unique vantage point but also integrates the home into Zenobia's intricate network of streets and pathways. This dwelling perfectly captures the essence of Zenobia, where architectural diversity, symbolic meaning, and natural integration invite endless exploration and appreciation.

# INVISIBLE DWELLING

for ZENOBIA by POH KAI QI



Zenobia, in Italo Calvino's "Invisible Cities," boasts intricate, labyrinthine architecture with diverse, detailed structures. Its streets form a complex network, blending cultural influences and vertical designs, inviting endless exploration and imagination. In Zenobia, a dwelling rises on high stilts with stairs connecting its levels. From above, the house appears angular, but the facade is not. The facade features a few bamboo elements, blending nature with design. Open spaces define the living and dining areas, allowing light and air to flow freely, creating an atmosphere of openness and tranquility. This structure embodies Zenobia's intricate, imaginative architecture, offering a serene yet elevated living experience.



AXONOMETRIC EXPLODED DIAGRAM



# WONG KA WEN

The dwelling is nestled within a serene natural environment surrounded by bamboo forests, mountains, and a lake. The building is embedded into the bamboo-covered mountainside, designed to bring visitors closer to nature. Those who come here can not only admire the breathtaking scenery but also inhale the fresh scent of the bamboo forest, fully experiencing the essence of nature. Adding to the spectacle, a mountain waterfall cascades near the building, allowing visitors to feel its awe-inspiring presence even before entering.

The building is primarily constructed using bamboo, with one part embedded into the mountain and the other part cantilevered outwards, supported by sturdy bamboo columns to ensure stability. The interior layout is carefully planned, with the first floor housing the kitchen and dining area, connected to the bedroom by a hallway. Downstairs, there is a bathroom and a living room. Most areas feature floor-to-ceiling windows to capture the most beautiful views, but the bedroom, as a more private space, is intentionally designed without such windows to maintain privacy and comfort.





The building has been improved for increased stability by cleverly arranging the bamboo supports in a "tangan traditional wood joints" style, making the structure more secure. Additionally, the roof design is inspired by a crane from folklore, symbolizing the crane protecting the city, giving the building a sense of sacred guardianship.

The layout of the first floor has been revised so that the kitchen and dining area are now connected to the living room, creating a more open and fluid space. Floor-to-ceiling windows are also installed upstairs, allowing ample natural light to enhance the space's airiness. The kitchen faces the bamboo-covered mountains, allowing visitors to enjoy the tranquil bamboo scenery while cooking, while the living room faces other buildings, offering diverse views.

Considering the need for good airflow inside, I canceled the idea of embedding the building into the mountain. Now, the building leans against the bamboo-covered mountain and is supported by bamboo structures. This design not only ensures the building's stability but also allows natural breezes to circulate better, creating a comfortable and pleasant living environment.

When visitors enter the building, they will feel a harmonious blend of nature and human craftsmanship. The crane-like roof seems to welcome them, while the fresh scent of bamboo and the natural landscape bring a sense of peace and relaxation. Here, they can experience a tranquil escape from the bustling city, as if gently embraced by nature.

**INVISIBLE DWELLING**

ZENOBIJA IS BUILT ON LONG, SLENDER STILTS, GIVING THE CITY AN ELEVATED APPEARANCE. THIS UNIQUE FEATURE IS A DEFINING ASPECT OF ITS

THE CITY FEATURES VARIOUS LEVELS, CONNECTED BY LADDERS, BRIDGES, AND HANGING WALKWAYS. THIS CREATES A COMPLEX AND DYNAMIC URBAN LANDSCAPE

CAN BE MOLDED INTO VARIOUS SHAPES AND FORMS, ALLOWING FOR CREATIVE AND FLEXIBLE ARCHITECTURAL DESIGN

ZENOBIJA IS A CITY THAT STANDS OUT FOR ITS UNIQUE AND IMAGINATIVE ARCHITECTURE. THE CITY IS BUILT ON HIGH STILTS, WITH HOUSES CONSTRUCTED OF BAMBOO, ZINC, AND OTHER LIGHTWEIGHT MATERIALS. THE STILTS ELEVATE THE CITY ABOVE THE GROUND, GIVING IT AN APPEARANCE OF FLOATING ABOVE THE EARTH. THE CITY IS CONNECTED BY A NETWORK OF LADDERS, ROPE BRIDGES, AND WALKWAYS, CREATING A LABYRINTH OF PATHWAYS THAT LINK THE VARIOUS BUILDINGS AND SPACES.

**FOR CITY OF ZENOBIJA  
BY WONG KA WEN**

**SPACE PLANING**

**DESIGN STRATEGY**

1 POINT PERSPECTIVE

GROUND FLOOR PLAN SCALE 1:75

SECOND-FLOOR PLAN SCALE 1:75

SECTION X-X SCALE 1:75

SECTION Y-Y SCALE 1:75

LIVING AREA

BEDROOM

DINING AREA

KITCHEN

BATHROOM

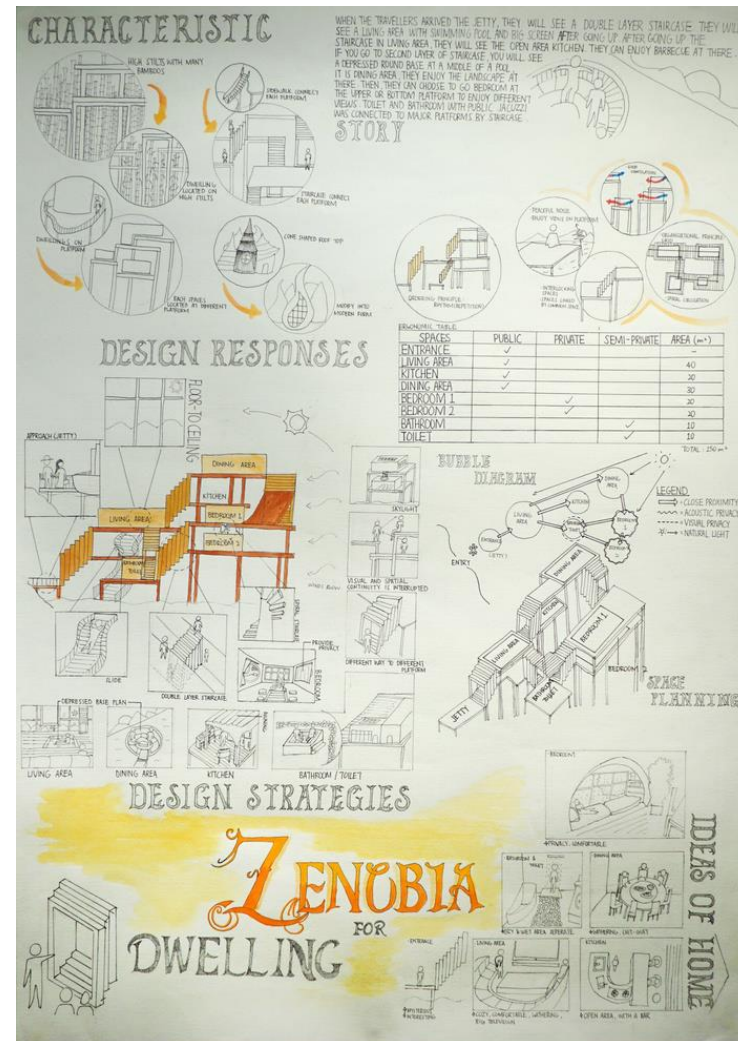
AXONOMETRIC EXPLODED DRAWING

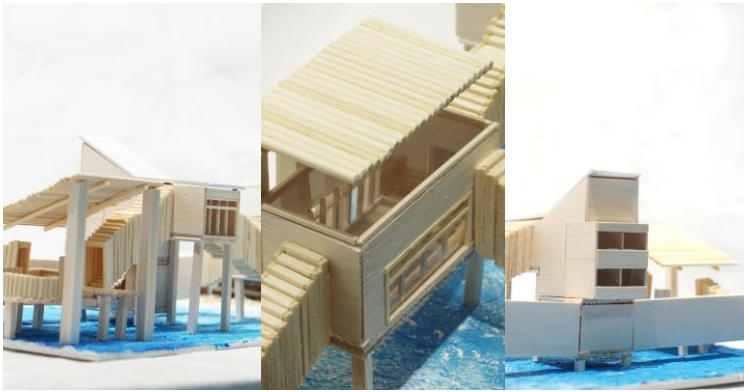




# WONG YEW YANG

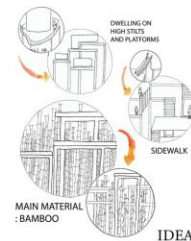
The key characteristics of the dwelling in the city of Zenobia are centered around a platform elevated on high stilts. My site is entirely on water and connected to the mainland by a bamboo forest. The primary inspiration for this dwelling comes from the sidewalks that connect each platform. Traditionally, sidewalks serve as simple bridges between platforms, but I've reimagined this concept as a double-layered staircase. This unique feature allows dwellers to choose their path based on the different levels of the staircase, which also functions as the dwelling's façade. By incorporating this staircase, I can create varied perspectives and views from different levels within the dwelling. The dining area is designed as an open space and will be located at the top of the dwelling to take full advantage of the best view. For privacy, the bedroom is strategically placed to clearly separate the public and private areas, providing comfort for travelers. The bathroom will be connected to both the living area and the bedroom, ensuring easy access for the dwellers.



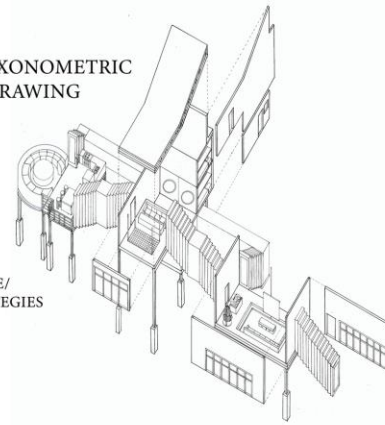


The double-layered staircase serves as protection from the elements, providing shade from the sun and shelter from rain. The dining area is positioned at a lower level, closer to the sea, enhancing the connection with nature. It adjoins an open kitchen for direct food delivery. The bedroom distinctly separates public and private spaces by incorporating a void between the sleeping area and the walkway. The sleeping spaces are designed with windows facing the sea, offering restful views. The living area features a full skylight and floor-to-ceiling windows, maximizing natural light and creating a welcoming atmosphere. All spaces have access to a separated toilet and bathroom area. The exterior design draws inspiration from a crane, with the central part of the dwelling representing the crane's body and head. The double-layered staircase acts as the crane's wings, creating the image of a crane poised on the water's surface.

### CHARACTERISTICS OF ZENOBIA CITY



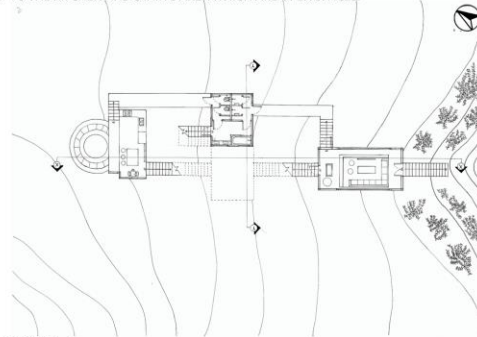
### AXONOMETRIC DRAWING



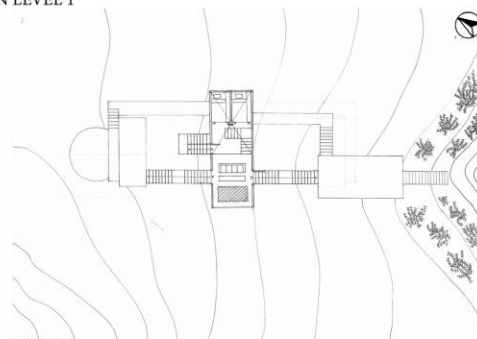
### IDEA OF HOME/ DESIGN STRATEGIES



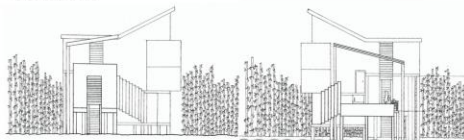
LIVING AREA, KITCHEN, DINING AREA AND BATHROOM/TOILET ARE AT LEVEL 1. ALL SPACES ARE CONNECTED TO THE BATHROOM/TOILET. TRAVELLERS CAN GO TO LEVEL 2 BY STAIRCASE. LEVEL 2 IS A BEDROOM WITH A VOID THAT CONNECTED TO THE KITCHEN AND DINING AREA WHICH ARE OPEN SPACES.



FLOOR PLAN LEVEL 1  
SCALE 1:75



FLOOR PLAN LEVEL 2  
SCALE 1:75



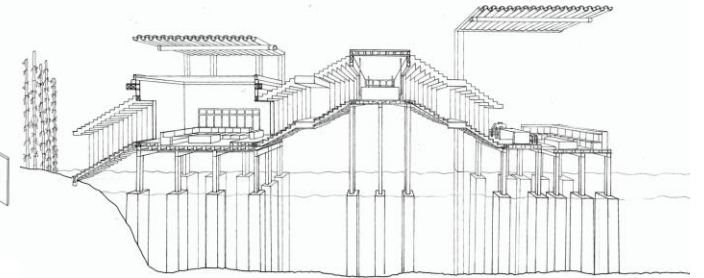
SOUTHEAST ELEVATION  
SCALE 1:75

NORTHWEST ELEVATION  
SCALE 1:75

WHEN THE TRAVELLERS ARRIVED THE DWELLING, THEY WILL SEE A DOUBLE LAYER STAIRCASE. THEY WILL BE COVERED FROM THE RAIN AND SUNLIGHT WHEN GO THROUGH THE STAIRCASE.

# INVISIBLE DWELLING FOR ZENOBIA CITY

BY WONG YEW YANG



NORTHEAST ELEVATION  
SCALE 1:75



SECTION X-X  
SCALE 1:75



SOUTHWEST ELEVATION  
SCALE 1:75

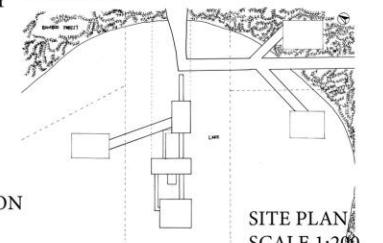


SECTION Y-Y  
SCALE 1:75



WIND  
CIRCULATION

ZENOBIA IS A WELL-ORGANIZED CITY SURROUNDED BY MOUNTAINS WITH BAMBOO FOREST. THE CENTER OF THE ZENOBIA CITY IS A HUGE LAKE. THE DWELLINGS IN ZENOBIA CITY ARE ON THE PLATFORMS AND STILTS THAT CONNECTED WITH SIDEWALKS.



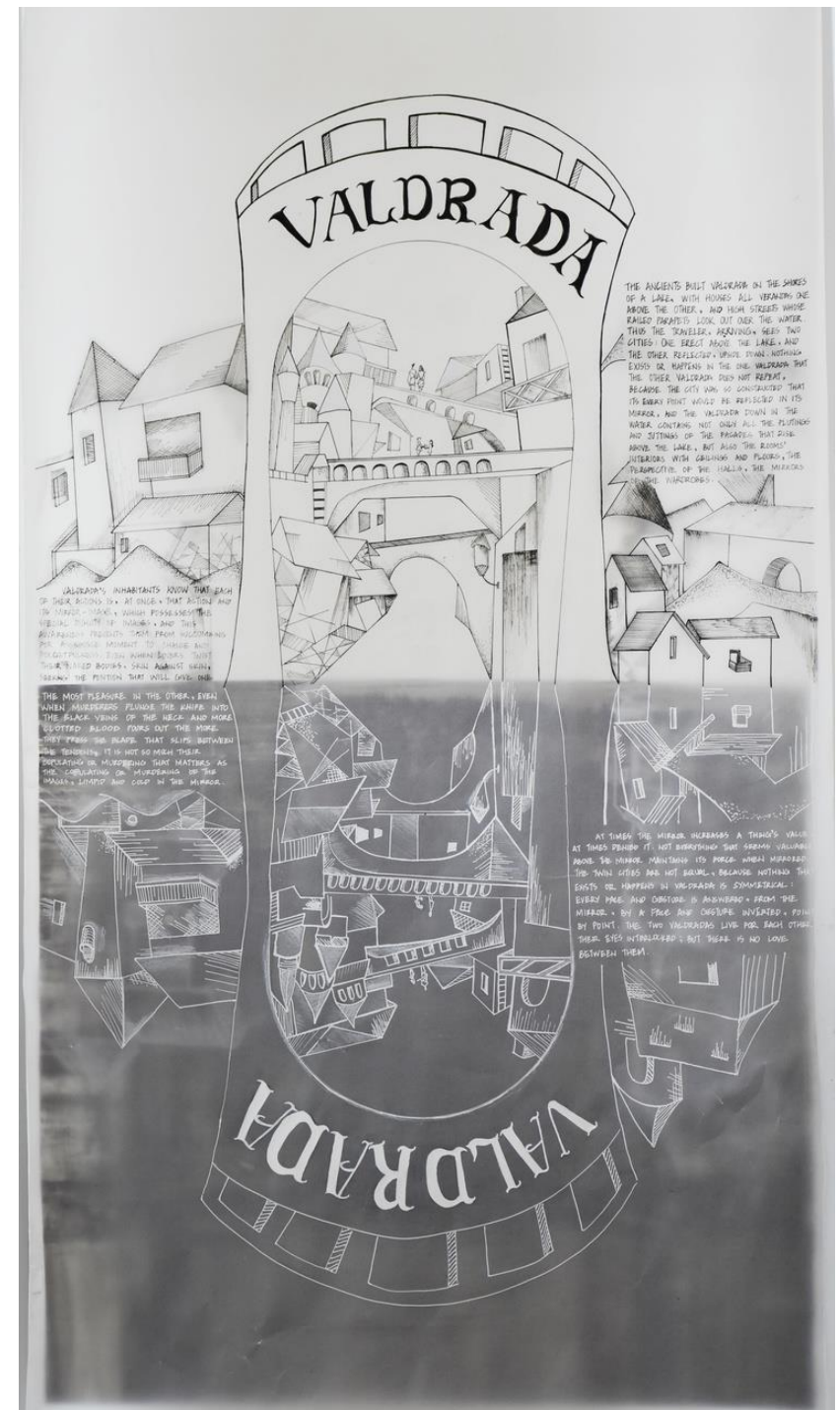
SITE PLAN  
SCALE 1:200



**VALDRADA**

“The ancients built Valdrada on the shores of a lake, with houses all verandas one above the other, and high streets whose railed parapets look out over the water. Thus the traveler, arriving, sees two cities: one erect above the lake, and the other reflected, upside down. Nothing exists or happens in the one Valdrada that the other Valdrada does not repeat, because the city was so constructed that its every point would be reflected in its mirror, and the Valdrada down in the water contains not only all the flutings and juttings of the facades that rise above the lake, but also the rooms' interiors with ceilings and floors, the perspective of the halls, the mirrors of the wardrobes. Valdrada's inhabitants know that each of their actions is, at once, that action and its mirror-image, which possesses the special dignity of images, and this awareness prevents them from succumbing for a single moment to chance and forgetfulness.

Even when lovers twist their naked bodies, skin against skin, seeking the position that will give one the most pleasure in the other, even when murderers plunge the knife into the black veins of the neck and more dotted blood pours out the more they press the blade that slips between the tendons, it is not so much their copulating or murdering that matters as the copulating or murdering of the images, limpid and cold in the mirror. At times the mirror increases a thing's value, at times denies it. Not everything that seems valuable above the mirror maintains its force when mirrored. The twin cities are not equal, because nothing that exists or happens in Valdrada is symmetrical: every face and gesture is answered, from the mirror, by a face and gesture inverted, point by point. The two Valdradas live for each other, their eyes interlocked; but there is no love between them,” Italo Calvino, *Invisible Cities* (1974)



Valdrada, a double-faced city where every aspect of the city is mirrored in the lake, is all about duality. It creates a dual existence: a united city and its mirrored truth. The dark truth below reflects on events that are happening in the city above. In our drawing, we chose the lighthouse as the main feature to show a glimpse of the symmetrical city. However, there is a slight difference if we look into the details such as the building orientation and human activities. This represents the reflected but non-symmetrical city. In the model, we showed the dualism of the two cities that each have different significance. The upper part is serene and harmonious, while the other side is chaotic and disorderly. This symbolises the characteristics of Valdrada, the interplay between reality and perception.





# NUR FARHANA AZMI

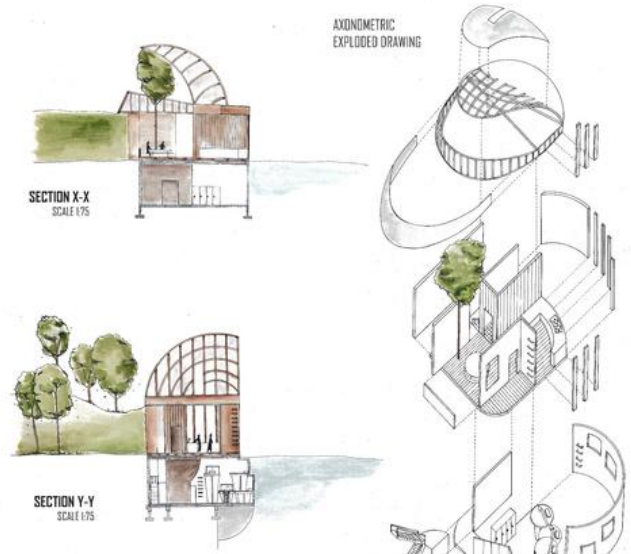
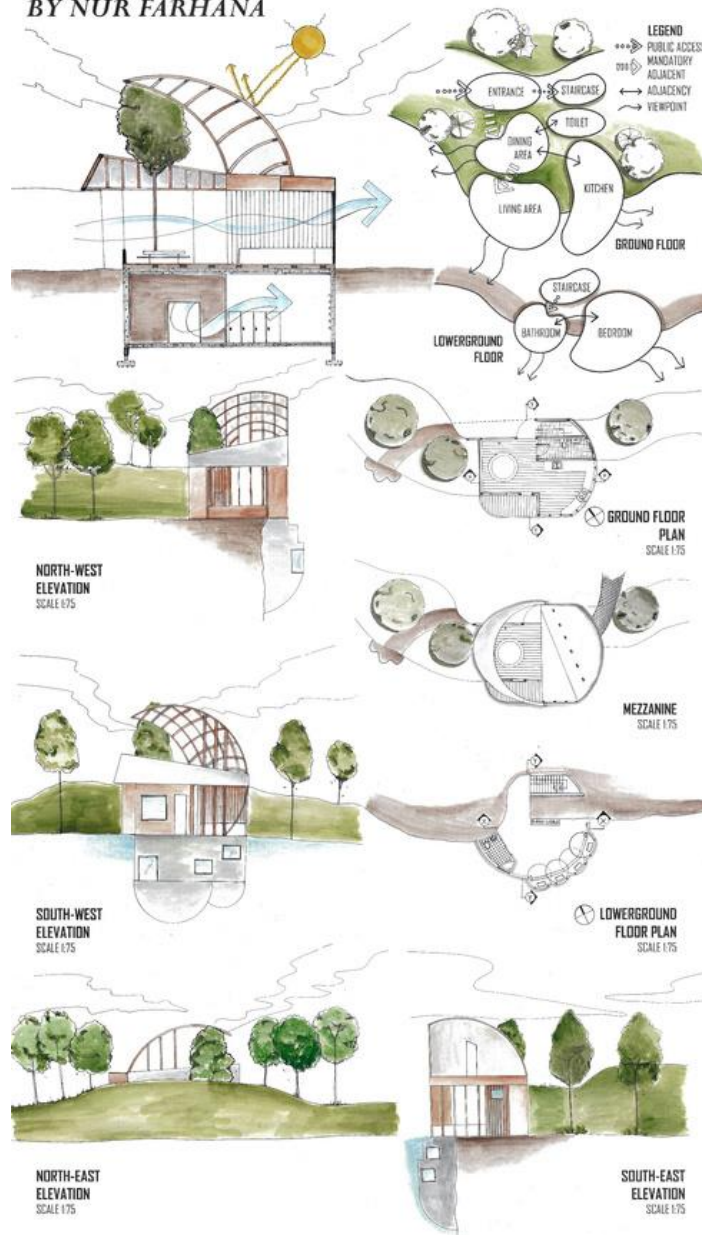
To me, a home is a warm and tranquil space where we live comfortably with others. I designed this dwelling to contrast sharply with that ideal: the ground floor is entirely open to the public, while the lower ground is completely closed off for privacy. Inspired by the city of Valdrada, which is reflected but not identical to its waterline mirror, my design embodies duality. On the ground floor, most of the furniture is built with circular or curvy shapes to facilitate communal activities. Add on a mezzanine to let the traveler who come from the lighthouse using the net bridge to land safely. In contrast, they need to go through the dark tunnel in the lower ground to see the multiple height beds with large opening to see the hidden atmosphere in the river.

The city of Valdrada is built on the shores of a lake. The dwelling appears at a first glance to be perfectly symmetrical. However, upon having a closer look, there is a slightly difference between both levels of the dwelling. The upper part of the dwelling is implemented with horizontal distorted lines, while for the bottom part, vertical distorted lines are applied more onto the dwelling.

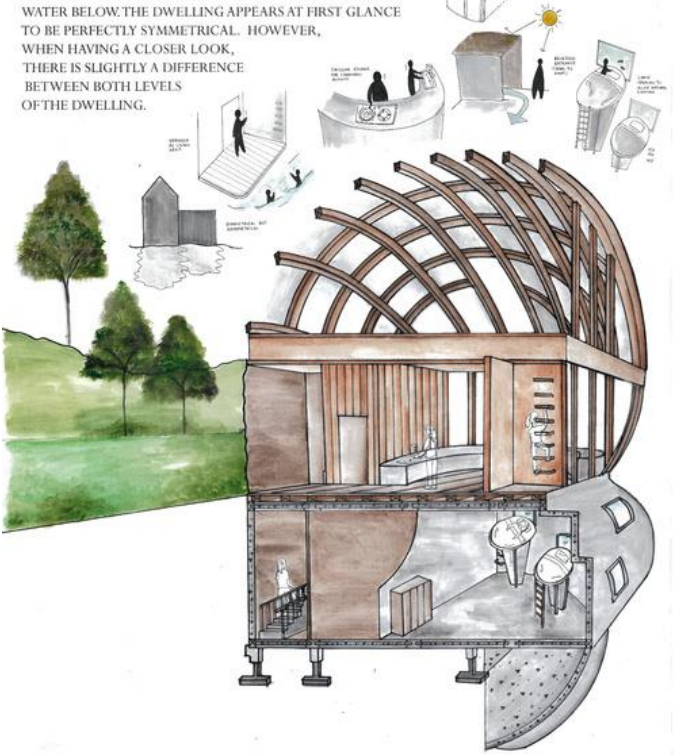


# INVISIBLE DWELLING FOR VALDRADA

BY NUR FARHANA



THE CITY OF VALDRADA IS BUILT ON THE SHORES OF A LAKE AND ITS BUILDINGS ARE PERFECTLY MIRRORED IN THE WATER BELOW. THE DWELLING APPEARS AT FIRST GLANCE TO BE PERFECTLY SYMMETRICAL. HOWEVER, WHEN HAVING A CLOSER LOOK, THERE IS SLIGHTLY A DIFFERENCE BETWEEN BOTH LEVELS OF THE DWELLING.







# IRENE DASSLINDA

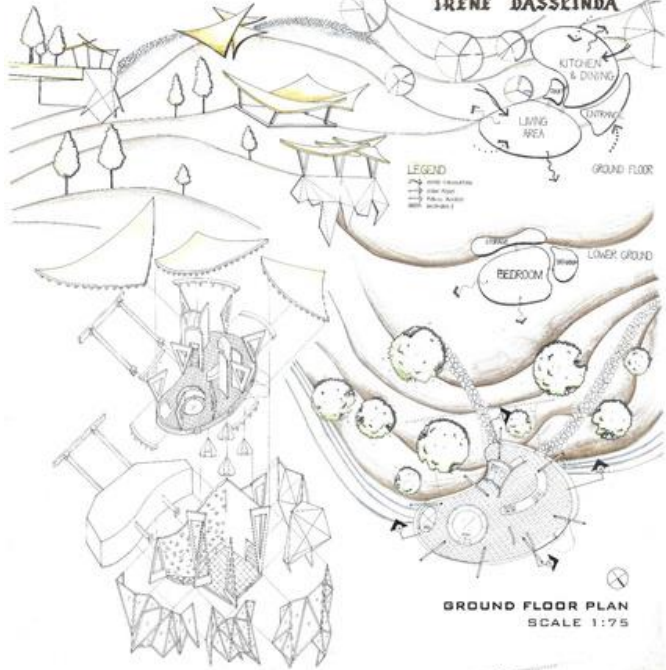
I designed this dwelling with a stark contrast between levels: the ground floor is fully open to the public, while the lower ground is completely enclosed for privacy. This duality reflects the essence of the city. On the ground floor, most of the furniture is circular or curved, fostering a communal atmosphere. In contrast, the lower ground features hanging beds in a double-volume space with indoor rock climbing, creating an adventurous vibe.

The dwelling consists of one floor above ground and another below the lake. The upper part is designed with fine lines that convey a sense of calm and serenity, suggesting that everything above is orderly and tranquil. However, the lower part of the structure is more chaotic, with random and unfocused elements representing the unpredictable and wild side of life. The triangular geometry throughout the design provides structural integrity, as triangle congruence is strong enough to support the building's forces. The interior of the lower level accentuates the contrast between both levels, echoing the city's nature—symmetrical yet asymmetrical.



# INVISIBLE DWELLING FOR THE CITY OF UACDRADA

IRENE DASSINDA

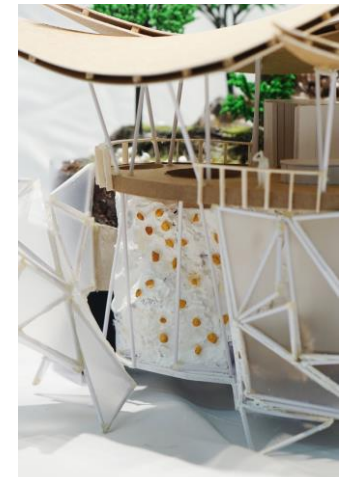
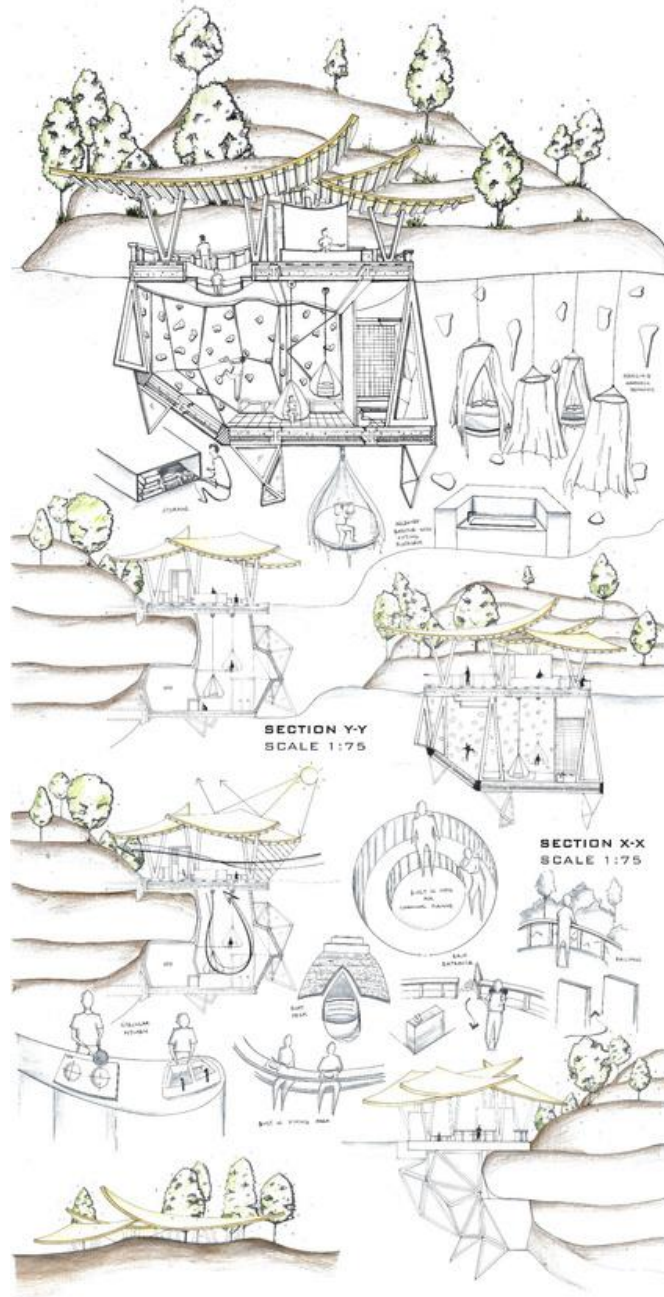
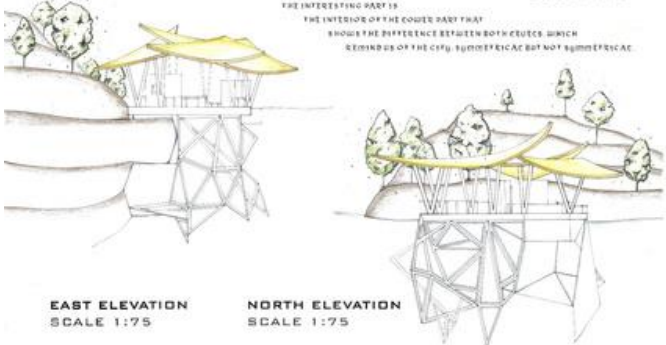


## AXONOMETRIC EXPLODED DRAWING

UACDRADA, A REFLECTED CITY THAT SHOWS THE NUCLEUS  
FIRST THREE FLOORS IS BUILT WITH  
ONE FLOOR ABOVE THE GROUND, AND THE FLOOR UNDER THE CAKE.  
THE UPPER PART OF THE DWELLING IS DESIGNED WITH  
FINE CINES THAT COOKER NEAT AND FIBRE, SHOWING THAT  
EVERYTHING HAPPENS ABOUT IS CALM AND SERENE.  
HOWEVER, FOR THE LOWER PART THE STRUCTURE IS GOING  
FOR RANDOM AND UNCERTAIN DIRECTION WITHOUT A MAIN  
FOCUS POINT INDICATING THAT CRAZINESS IN THE OTHER SIDE OF CITY.

## LOWER GROUND FLOOR PLAN SCALE 1:75

THE INTERIOR FLOOR IS  
THE INTERIOR OF THE LOWER PART THAT  
SHOWS THE DIFFERENCE BETWEEN BOTH CRUISES WHICH  
REMINDS US OF THE CITY. 3D MODELING BUT NOT 3D MODELING





# HSU MYAT MON

Valdrada city is notable for its reflection, as it is built beside a lake, and every part of it has a mirror image in the water. The reflection is so integral to the city's identity that the inhabitants behave as if they are performing for their mirrored selves. In the novel, Valdrada raises philosophical questions about the relationship between reality and reflection, self-perception, and the duality of existence. The city symbolizes how every action has a counterpart and how people may live their lives under the constant scrutiny of their own reflections, both literal and metaphorical. From an architectural perspective, Valdrada prompts interesting considerations about the design of spaces that interact with water and reflections, the role of symmetry, and how built environments can influence human behavior and self-awareness. Valdrada, in Calvino's work, is not just a city but a meditation on the nature of existence, observation, and the roles we play in our own lives. It invites readers and designers alike to think deeply about how we interact with our environments and how those environments, in turn, shape our identities and perceptions.

**DESIGN STRATEGY**

"FOUR YOUNG PEOPLE ARRIVE THE DWELLING BY BOAT. FIRST, THEY WILL COME DOWN FROM THE BOAT AND SEE THE DINNING ROOM ATTACHED TO THE KITCHEN. GO THROUGH THE ROOM, THEY WILL SEE THE DOOR TO OUTSIDE. THEN, THEY WILL SEE TWO WAYS TO GO. ONE IS THE BATHROOM AND BEDROOM WHICH ARE THE PRIVATE AREAS. ANOTHER IS THE STAIR WAY THAT CAN GO TO THE TOP OF THE LAND. THERE HAS A TREE IN THE MIDDLE OF THE STAIR AND THE ROAD TO THE TOP LEVEL OF THE HOUSE WHICH HAS THE LIVING ROOM ABOVE THE ROOF. SO, THE VIEWS OF THE TREES, LAKES, SKY AND OTHER DWELLING CAN BE SEEN THERE....."

**DESIGN RESONSE**

**BUBBLE DIAGRAM**

**ERGONOMIC TABLE**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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**DWELLING OF VALDRADA**





The structure showcases a dynamic interplay of wooden beams intersecting at various angles, symbolizing the organic and uncontrolled growth of nature. This intentional yet chaotic design seamlessly blends the man-made with the natural environment. The open framework invites light to permeate the space, creating a lightweight, airy atmosphere that harmonizes with its surroundings. Minimal solid walls further enhance this effect, while the surrounding trees and greenery emphasize the building's integration into nature. The design encourages a seamless transition between indoor and outdoor spaces, with different levels possibly serving as observation points, relaxation areas, or small gathering spaces. These levels are interconnected by staircases, fostering a flow that invites exploration. The minimal use of materials, coupled with the emphasis on openness and environmental integration, reflects a philosophy of sustainability and minimal impact.

# INVISIBLE DWELLING

**SITE PLAN**  
SCALE 1:10

**GROUND FLOOR PLAN**  
SCALE 1:10

**FIRST FLOOR PLAN**  
SCALE 1:10

**LOWER GROUND FLOOR PLAN**  
SCALE 1:10

**SECTION A-A**  
SCALE 1:10

**SECTION B-B**  
SCALE 1:10

THE ANCIENTS BUILT VALDRADA ON THE SHORES OF A LAKE, WITH HOUSES ALL VERANDAS ONE ABOVE THE OTHER, AND HIGH STREETS WHOSE RAILED PARAPETS LOOK OUT OVER THE WATER. THUS THE TRAVELER, ARRIVING, SEES TWO CITIES: ONE ERECT ABOVE THE LAKE, AND THE OTHER REFLECTED, UPSIDE DOWN.

WHEN THE TRAVELLERS TRAVEL THIS LAND, THEY WILL SEE FIVE DWELLINGS. THIS IS ONE OF THE DWELLING IN THIS LAND. TRAVELLERS CAN ENTER THIS DWELLING FROM THE WEST DOOR FROM THE LAND AND ALSO FROM THE FRONT DOOR BY BOAT. WHEN THEY ENTER THE WEST DOOR, THEY WILL SEE THE PATHWAY TO THE KITCHEN AND DINING ROOM. THERE IS A STAIR TO THE UPPER FLOOR THAT BESIDE THE DOOR.

THE FIRST FLOOR WILL HAVE BATHROOM AND LIVING ROOM THAT CAN SEE THE VIEW OF LAKE AND SKY. THE BEDROOM IN THE LOWER GROUND FLOOR CAN BE GO DOWN BY THE STAIR BESIDE THE KITCHEN. THE EAST DOOR IS AT THE NORTH-EAST OF THE BEDROOM. THERE IS A VERANDA OUTSIDE OF THE EAST DOOR THAT TRAVELLERS CAN GO IN OR OUT BY BOAT.

LEGEND:  
 ■ CONCRETE  
 ■ BRICK  
 ■ WOOD  
 ○ PLANT  
 ● WATER

ROOMS:  
 BATH, KITCHEN, LIVING ROOM, DINING ROOM, BEDROOM, VERANDA

**EAST ELEVATION**  
SCALE 1:10

**NORTH ELEVATION**  
SCALE 1:10

**SOUTH ELEVATION**  
SCALE 1:10

**WEST ELEVATION**  
SCALE 1:10

**EXOMETRIC EXPLODED DRAWING**

# FOR THE CITY OF VALDRADA

## HSU MYAT MON

**SITE PLAN**  
SCALE 1:10

**GROUND FLOOR PLAN**  
SCALE 1:10

**FIRST FLOOR PLAN**  
SCALE 1:10

**LOWER GROUND FLOOR PLAN**  
SCALE 1:10

**SECTION A-A**  
SCALE 1:10

**SECTION B-B**  
SCALE 1:10

THE ANCIENTS BUILT VALDRADA ON THE SHORES OF A LAKE, WITH HOUSES ALL VERANDAS ONE ABOVE THE OTHER, AND HIGH STREETS WHOSE RAILED PARAPETS LOOK OUT OVER THE WATER. THUS THE TRAVELER, ARRIVING, SEES TWO CITIES: ONE ERECT ABOVE THE LAKE, AND THE OTHER REFLECTED, UPSIDE DOWN.

WHEN THE TRAVELLERS TRAVEL THIS LAND, THEY WILL SEE FIVE DWELLINGS. THIS IS ONE OF THE DWELLING IN THIS LAND. TRAVELLERS CAN ENTER THIS DWELLING FROM THE WEST DOOR FROM THE LAND AND ALSO FROM THE FRONT DOOR BY BOAT. WHEN THEY ENTER THE WEST DOOR, THEY WILL SEE THE PATHWAY TO THE KITCHEN AND DINING ROOM. THERE IS A STAIR TO THE UPPER FLOOR THAT BESIDE THE DOOR.

THE FIRST FLOOR WILL HAVE BATHROOM AND LIVING ROOM THAT CAN SEE THE VIEW OF LAKE AND SKY. THE BEDROOM IN THE LOWER GROUND FLOOR CAN BE GO DOWN BY THE STAIR BESIDE THE KITCHEN. THE EAST DOOR IS AT THE NORTH-EAST OF THE BEDROOM. THERE IS A VERANDA OUTSIDE OF THE EAST DOOR THAT TRAVELLERS CAN GO IN OR OUT BY BOAT.

LEGEND:  
 ■ CONCRETE  
 ■ BRICK  
 ■ WOOD  
 ○ PLANT  
 ● WATER

ROOMS:  
 BATH, KITCHEN, LIVING ROOM, DINING ROOM, BEDROOM, VERANDA

**EAST ELEVATION**  
SCALE 1:10

**NORTH ELEVATION**  
SCALE 1:10

**SOUTH ELEVATION**  
SCALE 1:10

**WEST ELEVATION**  
SCALE 1:10

**EXOMETRIC EXPLODED DRAWING**



# CHEW JENN XIE

On a picturesque lakeshore, the dwelling elegantly cascades down a hillside, seamlessly blending the warm concept of home with the balance between public and private spaces. Each tier of the space offers a sense of retreat and connection with nature, starting from a welcoming entryway at the top and cascading down to cozy, intimate spaces by the water's edge. At the summit, inviting communal areas offer panoramic views and foster connection, serving as a hub for social gatherings and shared moments. As the layout descends, it transitions into more secluded, intimate spaces that provide personal reflection and tranquility by the water's edge. This thoughtful progression not only enhances the sense of belonging and security but also ensures that every resident can enjoy both vibrant social interactions and peaceful solitude.

**DESIGN RESPONSE**

**CHARACTERISTICS**

- VERANDAS
- LIGHTHOUSE AT THE TOP OF THE CITY
- LIVE SHOWING RESIDENCE
- VERANDAS INCORPORATED INTO MOST SPACES
- VIEW FROM MOST SPACES TO THE LAKE
- SHEDDING, TILED ABOVE LAKE

AS THE TRAVELLERS ARRIVE IN THE CITY OF VALDRADA EACH LONGING TO FIND THEIR OWN AMBITIONS AND QUEST IN THE MYSTERY REALM WHERE THEY WANDER UP TO THEIR OWN TRAILS SOME DRAWN TO THE NEARBY LIGHHOUSE THAT SHINES AMONGST THE DARK NIGHTS THEY FIND THEMSELVES THE MOST INVOLVED AT WHAT APPEARS TO BE A ZIGZAG UP TO AN ENTRANCE OF A HOUSE SURROUNDED BY LIGHT BLOSSOMS.

AS FOR OTHERS THEY AND THEIR GUIDES TRAVEL TOWARDS SUNSETTING THAT APPEARS TO BE A SHEDDING FROM A DISTANCE OBSCURED BY A SANCTUARY OF GREENERY.

**ERGONOMICS TABLE**

SPACES	PUBLIC	PRIVATE	SEMI-PRIVATE	MEAN
ENTRANCE	✓			16
COMMUNAL	✓			30
KITCHEN		✓		5.6
DINING		✓		10
BED ROOM		✓		3.2
BATH ROOM		✓		10
TOTAL				72.2

**DESIGN STRATEGY**

**DWELLING FOR VALDRADA**

**IDEAS OF HOME**

A PATHWAY BARELY VISIBLE, CONCEALED BY A LAYER OF MOSS AND FALLEN LEAVES LEAD TOWARDS A VERANDAH LIKE ENTRANCE THE TRAVELLERS LONGER FINALLY ENCOUNTERED WITH EACH OTHER UP AND DOWN NEAR THE TOP OF THE TRAIL THEY STOPPED TO REST AND CHANGED THEIR BAGGAGE TOGETHER TOOK OFF THEIR SHOES AND COATS AND EXPLORED THE SECLUDED TO THE LIVING AREA OVERLOOKING THE LAKE, WHERE THEY SAT BY THE WARM FIREPLACE AND CONVERSED ABOUT THEIR EXPERIENCES.

CIRCULARS OF THE SURFACE TO ALLOW OPENING UP THE SPACE.

OPENING IN CEILING ALLOWS NATURAL LIGHT TO ENTER & VENTILATION.

WARM BATH ROOM PLUNGING INTO THE LAKE.

AFTER A LONG DAY THE COMFORTING SMOEL OF SOAP FILLED THE AIR, THEY WASHED THEIR FEET AND WASHED AS THEY ENJOINED THEMSELVES THEY GATHERED AT THE DINING AREA AND AROUND THE WARM BOULDER OF CONVERSATION AND LAUGHTER FILLED THE AIR.

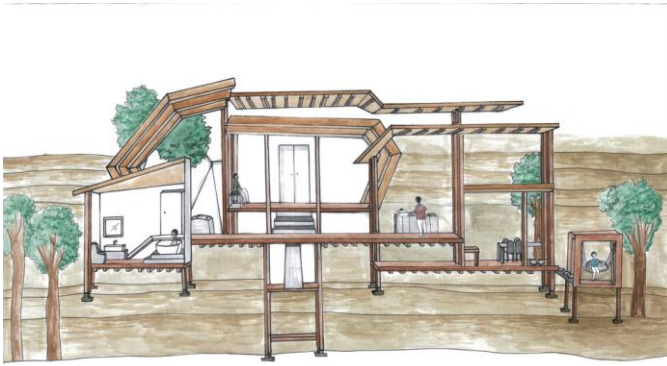
MEANWHILE THE SERVE COMPANIES OF SUNNING WATER IN THE BATHROOM REVEALED A CALM ATMOSPHERE, THE PERFECT PLACE OF QUIETNESS & REFLECTION.

AS THE DAY COMES TO AN END THEY HEADED TO THE BEDROOM AND SLEPT BENEATH THE VELVET SHEETS.

THE THOUGHT OF HOME, A SANCTUARY OF COMFORT, MEMORIES OF HAPPINESS & LOVE, SLEEPER WOULD THEM AWAY IN IT'S SOOTHING CURRENTS.

INDIVIDUAL TIER OF EACH BEDROOM

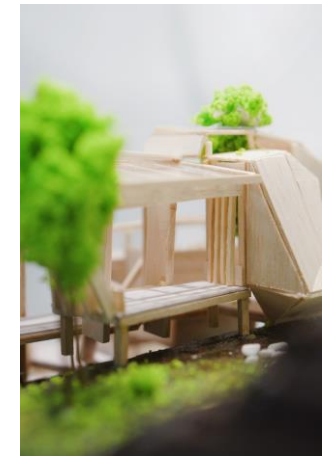
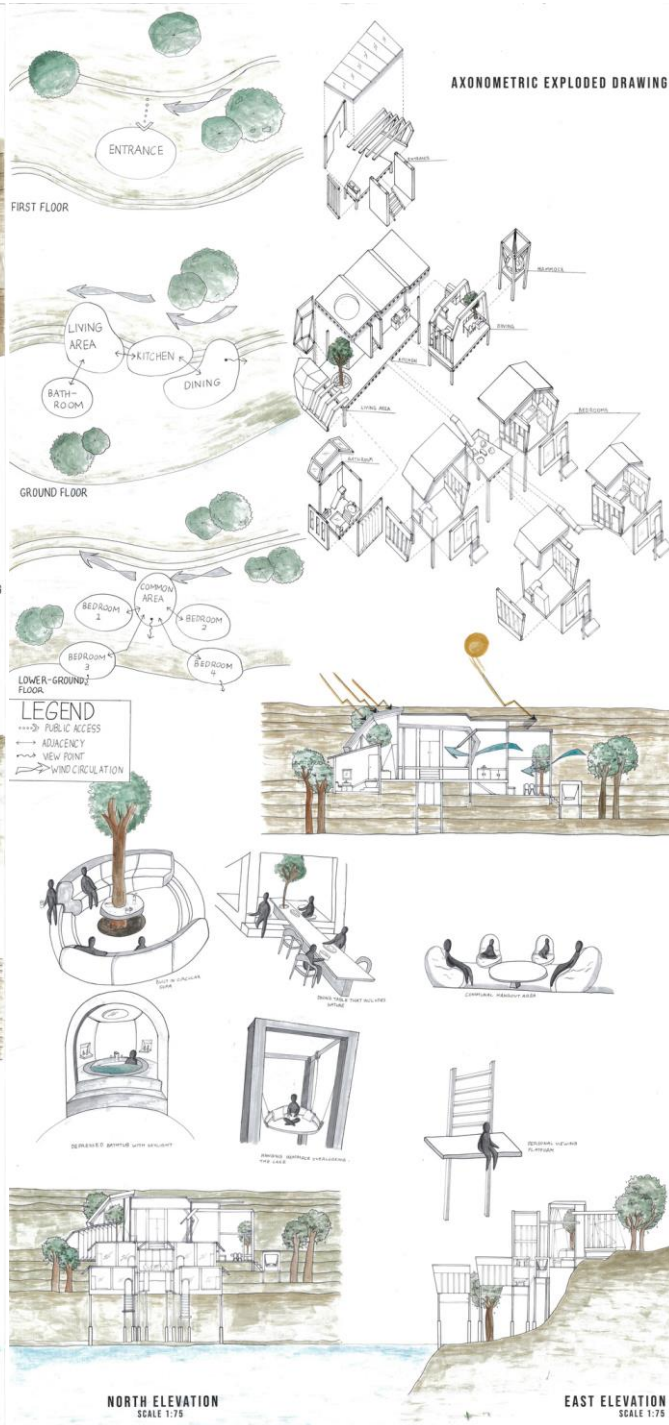
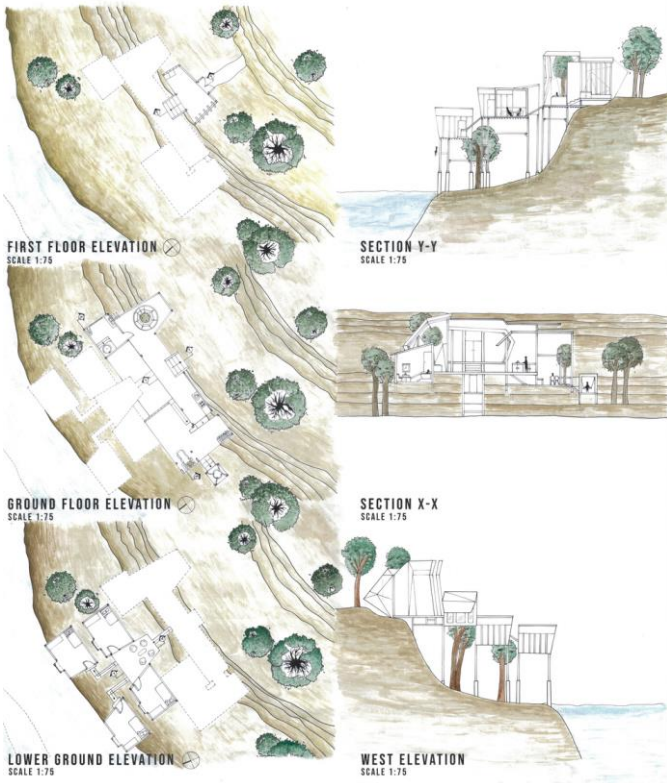




# DWELLING FOR VALDRADA

BY CHEW JENN XIE

NESTLED ALONG THE TRANQUIL SHORES OF VALDRADA, THIS DWELLING HARMONISES PERFECTLY WITH ITS SURROUNDINGS. THE STRUCTURE FEATURES MULTIPLE LAYERED PLATFORMS THAT CASCADE GENTLY TOWARDS THE LAKE, CREATING EXPANSIVE COMMUNAL SPACES WHERE RESIDENTS CAN SOCIALIZE AND ENJOY BREATHTAKING VIEWS. THE UPPER LEVELS FEATURES OPEN VERANDAH AREAS FOR GATHERINGS, WHILE THE LOWER SECTIONS RIGHT ABOVE THE LAKE INCLUDE SECLUDED PLATFORMS ALLOWING SOLITUDE AND REFLECTION.



Set against the serene backdrop of Valdrada's lakeshore, this residence integrates seamlessly with its environment. The design includes a series of tiered platforms that gently descend towards the water, crafting expansive communal areas for residents to gather and take in stunning views. The upper levels are adorned with spacious verandas ideal for social events and shared experiences. In contrast, bedrooms at the lower levels feature intimate platforms that are situated closer to the lake, offering private retreats that provide travellers with an opportunity for quiet contemplation and solitude. This layered approach not only maximizes the breathtaking views but also balances vibrant communal spaces with intimate, reflective spots, ensuring a harmonious blend of connectivity and personal space.



# SAMANTHA HOE PEI SAN

Nestled on the cliff's edge, stood a dwelling with harmonious blend of natural and architectural elements. Its four individual bedrooms, cantilevered over the cascading waterfall, providing a unique and immersive experience. The design emphasizes a strong connection to the surrounding landscape, with expansive glass walls offering panoramic views of the breathtaking scenery. The home's architecture seamlessly integrates with the contours of the cliff, creating a sense of unity and respect for the natural environment. After reading Italo Calvino's *Invisible City*, *City Of Valdrada*, I depict Valdrada using glass, timber, and concrete to illustrate its diverse character and chaotic essence. The bedrooms are arranged in a curve manor to blend in with the site itself while the living room, acts as the hierarchy of the whole dwelling. The layout of the space is organized and designed in a communal manner for the four travelers.

THE TRAVELERS WERE TO KNOW ABOUT THE STORIES OF VALDRADA. THEY DIVIDED THEMSELVES INTO SMALL GROUPS & STARTED THEIR JOURNEY OFF TO VALDRADA BY BOATS. AS THE TRAVELERS ARRIVED UPON VALDRADA, THEY WERE ATTRACTED BY THE SOUND OF THE STREAM & WISHED TO EXPLORE MORE. THEY WERE GREETED BY AN INTERESTING CITY. WHEN THEY ARRIVED, THE TRAVELERS DROPPED THEIR BAGS BY THE CITY & CLIMBED UP THE STAIRS OF THE CITY INTO A VERANDA LIKE ENTRANCE. THE TRAVELERS LEANED THEMSELVES UP BEFORE STEPPING INTO THE DWELLING AS DIVING BY THAT THEY WOULD ONLY THE DWELLING. ONCE THEY STEPPED IN, THEY FELT THE SENSE OF LOGGING IN THE DWELLING AS IF IT WAS THEIR OWN HOME. THEY COOKED DELICIOUS MEAL IN THE KITCHEN TOGETHER & HAD DINNER ON A SWANING CHAIR UNDER THE VERANDA. AT TWILIGHT FELL UNDER THE VERANDA THE LIVING ROOM, THE FOUR TRAVELERS TALKED & LAUGH HAPPILY ON HOW THEIR JOURNEY WAS & ALSO THEIR EXPERIENCE IN THE AMAZING DWELLING. THE TRAVELERS THEN TOOK A NAUSE BATH IN ONE EXTENSIVE LOOKING BATHROOM & WENT TO SLEEP IN A COZY BEDROOM WHICH ARE EACH FACING THE BEST VIEW YOU COULD EVER HAVE. THE TRAVELERS LOVED IT THERE & STAYING LONGER WASN'T A PROBLEM FOR THEM.

## CHARACTERISTICS OF THE CITY

## DESIGN RESPONSE

## IDEAS OF HOME

## DESIGN STRATEGIES

## DWELLING FOR VALDRADA

SPACES	PUBLIC	PRIVATE	SEMI-PRIVATE	AREA (SQM)	UTILIZATION
ENTRANCE	✓			18	
LIVING ROOM	✓			22	
KITCHEN		✓		18	
DINING	✓			25	
BATHROOMS			✓	15	
STORAGE				8	
BEDROOMS			✓	32	IND





In Italo Calvino's *Invisible Cities*, Valdrada is a city mysteriously divided by a reflecting lake, creating two mirror-image cities, each with its own distinct character. My design draws inspiration from this concept, featuring four individual bedrooms extending above the water and a central living room that forms the heart of the dwelling. The curved architecture of the dwelling not only enhances stability and resistance against the wind but also embodies the duality found in Valdrada. Curves, by nature, mirror and complement themselves, reflecting the idea of a city and its abstract reflection co-existing. This interplay between the tangible and the ethereal in both the city and the curve generates a sense of infinite repetition and interconnectedness, echoing the complex relationship between the two cities in Calvino's narrative.





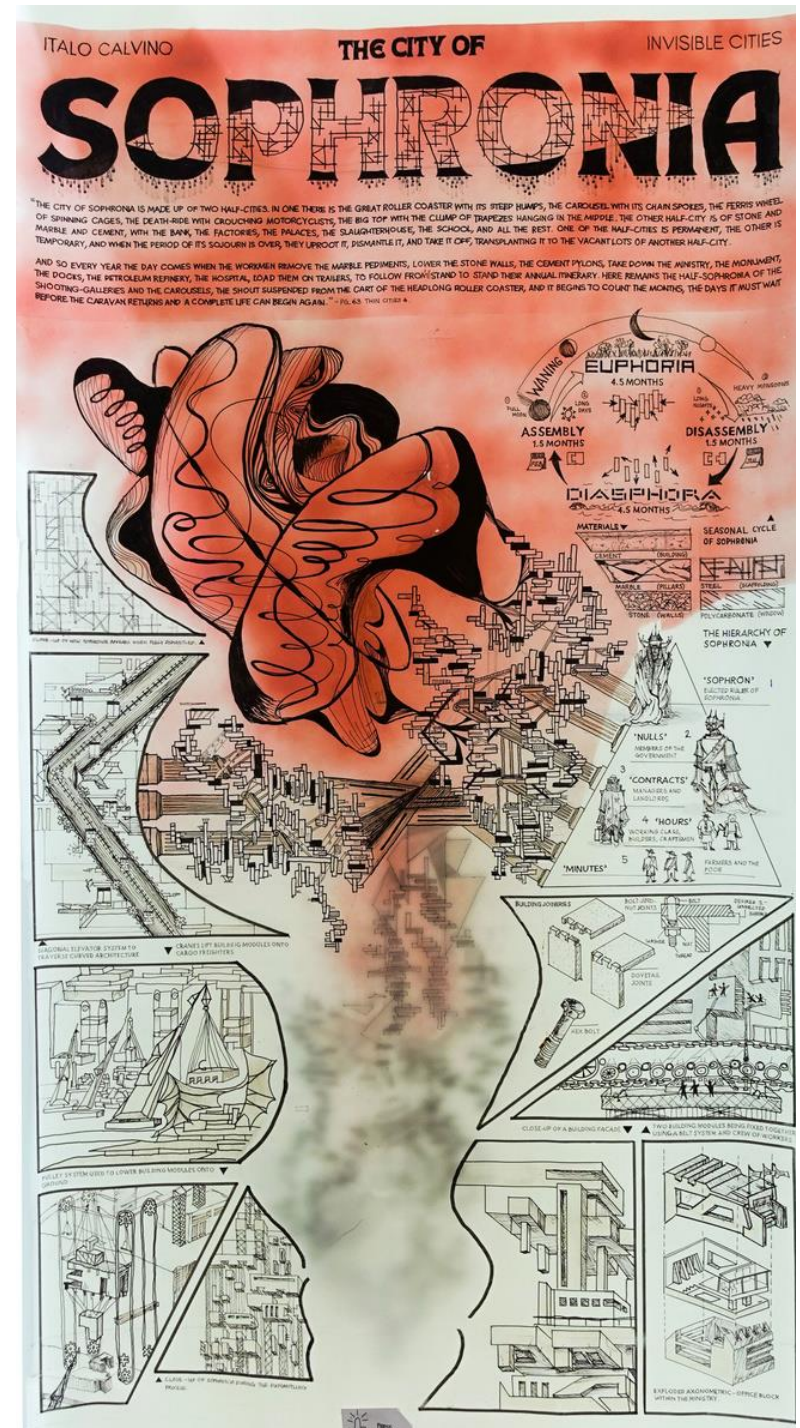


**SOPHRONIA**

“The city of Sophronia is made up of two half-cities. In one there is the great roller coaster with its steep humps, the carousel with its chain spokes, the Ferris wheel of spinning cages, the death-ride with crouching motorcyclists, the big top with the clump of trapezes hanging in the middle. The other half-city is of stone and marble and cement, with the bank, the factories, the palaces, the slaughterhouse, the school, and all the rest. One of the half-cities is permanent, the other is temporary, and when the period of its sojourn is over, they uproot it, dismantle it, and take it off, transplanting it to the vacant lots of another half-city.

And so every year the day comes when the workmen remove the marble pediments, lower the stone walls, the cement pylons, take down the Ministry, the monument, the docks, the petroleum refinery, the hospital, load them on trailers, to follow from stand to stand their annual itinerary. Here remains the half-Sophronia of the shooting-galleries and the carousels, the shout suspended from the cart of the headlong roller coaster, and it begins to count the months, the days it must wait before the caravan returns and a complete life can begin again.”

Italo Calvino, Invisible Cities (1974)



Project 1 presented us with our first challenge: how to interpret the physicality and social message of Sophronia - remaining faithful to the source material whilst extrapolating the rest.

The first sparks were drafted - some of us drew Sophronia as a flat plane divided into two halves, like a pizza. Other perspectives poured in to reiterate upon the base design. Deep brainstorming sessions tackled the issues of implementing differing architectural styles - particularly that of Brutalist and Steampunk elements. Weeks worth of ideation would land us on a hand-like design - the iron fist of the industrial half supporting the carnivalesque half. We wanted to push the message that leisure exists only at the expense of hard grueling work. We integrated Sophronia's architecture with a powerful symbol of the human condition - giving meaning to an otherwise "artistic" but empty form.

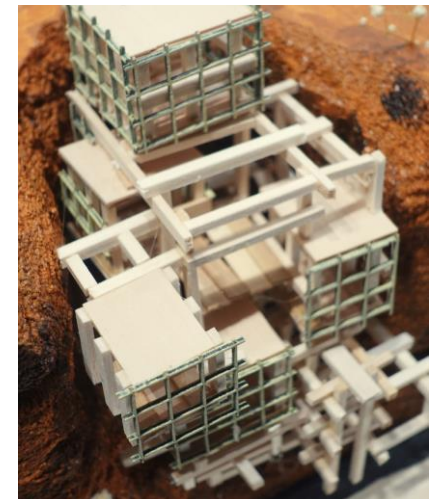
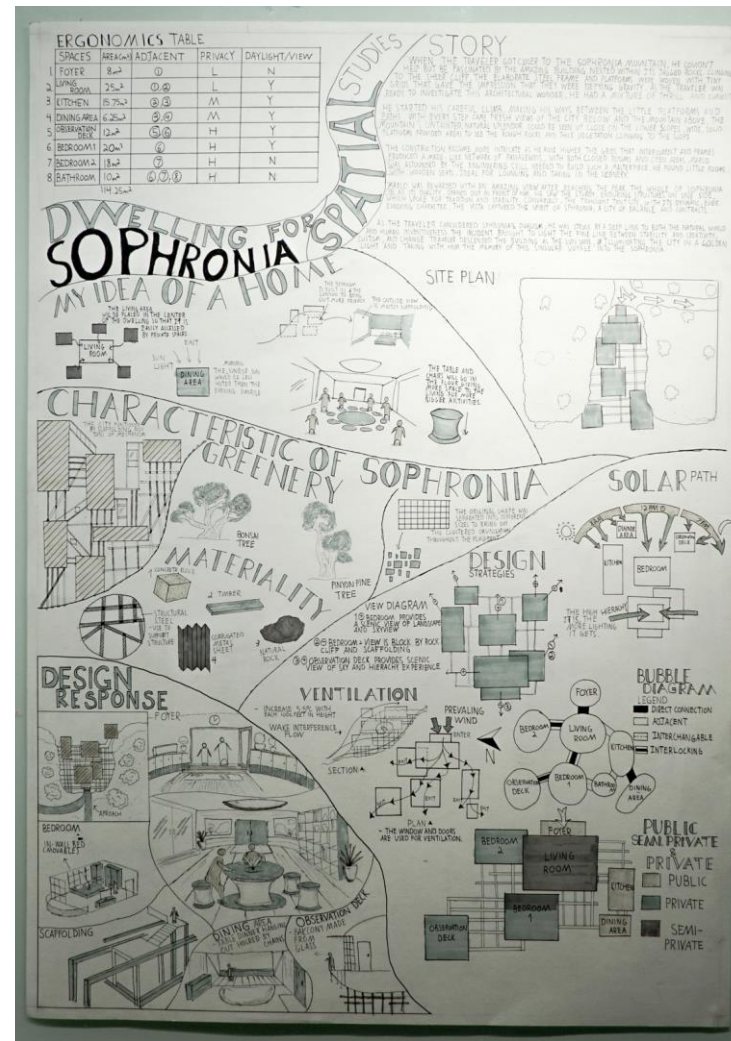




# ISAAC LIM YONG JING

Inspired by the ethereal city of Sophronia, the design concept for this Mountain Sanctuary seeks to harmonize architectural form with the rugged mountain landscape.

By integrating the dwelling with its surroundings through modular wooden structures juxtaposed with solid stone, the design creates a dynamic interplay of light, shadow, and materiality. Extensive glazing blurs the boundaries between interior and exterior, while a focus on sustainability ensures minimal environmental impact. The result is an experiential space that invites contemplation and connection with nature, embodying the spirit of Sophronia as a sanctuary of contrasts and paradoxes.





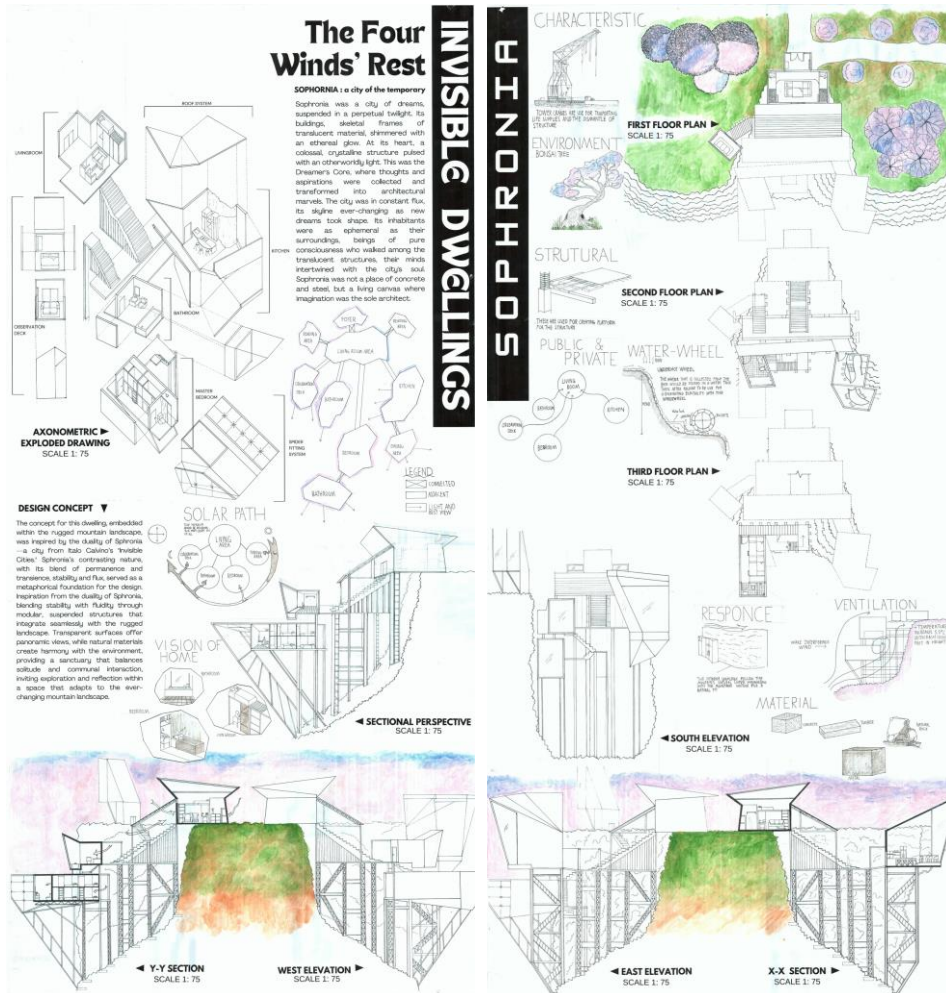
## The Four Winds' Rest

Nestled within the rugged embrace of the mountains, this dwelling embodies the spirit of Sophronia, a city of contrasts from Italo Calvino's "Invisible Cities." Like Sophronia, the structure balances permanence and transience, stability and flux, creating a unique and harmonious coexistence with its environment.

The dwelling's design is a symphony of opposing forces. Its foundation, anchored firmly into the mountainside, provides a sense of grounded stability. Yet, the modular, suspended structures that rise above appear to defy gravity, embodying a spirit of fluidity and adaptability. Transparent surfaces offer glimpses into the dwelling's interior, blurring the lines between inside and out and inviting the natural beauty of the mountains to permeate the living spaces.

Natural materials such as wood and stone create a sense of warmth and connection to the earth, while the use of glass and steel introduces elements of modernity and transparency. The result is a dwelling that feels both ancient and contemporary, a place where the human spirit can find solace and inspiration.

This sanctuary is not merely a dwelling; it is an invitation to explore and reflect. Its inhabitants are encouraged to engage with the ever-changing mountain landscape, to find moments of solitude amidst the grandeur of nature, and to forge connections with others in a space that adapts to their needs and desires.



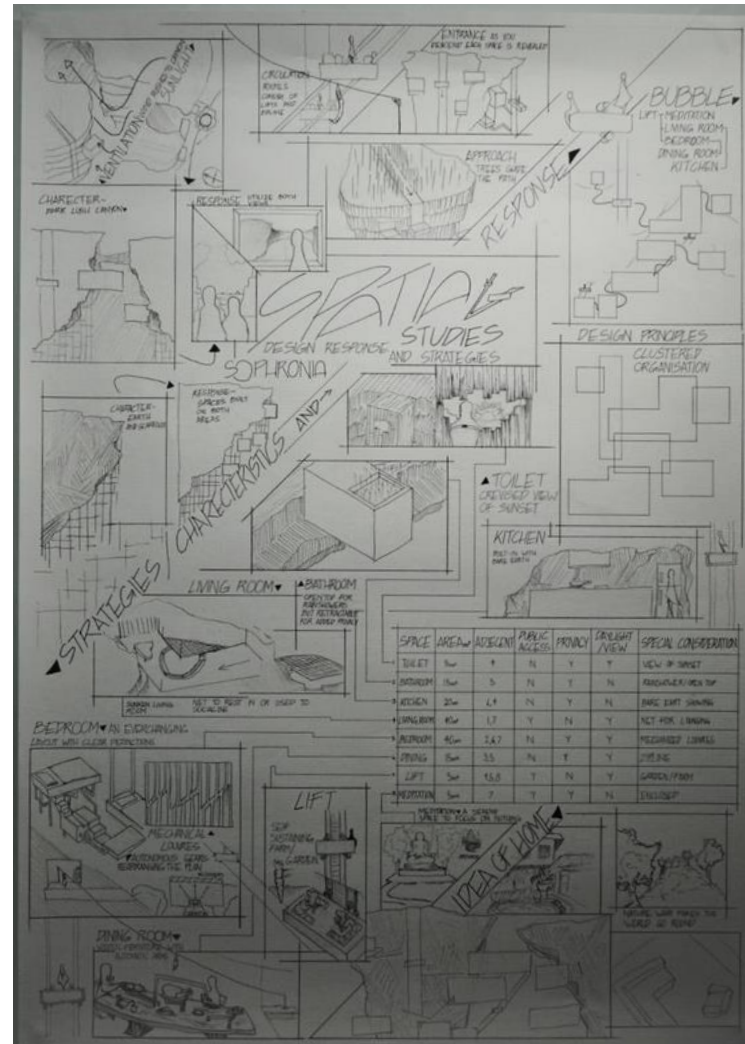


# JOSIAH PRINCE GOMEZ

Extended in between a canyon, the site poses great opportunities yet many challenges. Firstly some characteristics of the city is its passages that are interlinked throughout the whole of Sophronia by walkways and lifts. Furthermore the mountain is supported by scaffolding which proposes a multitude of building opportunities. The entrance to the dwelling is enclosed with trees and there path leads the traveller to the edge where a lift is waiting.

## Metanoia

Encapsulating the duality of Sophronia, the dwelling strikes the traveler visually as they progress throughout it, thrilling them as their feet dangle from extreme heights. Spaces are fragmented across the canyon, inducing excitement as one moves through it whilst acting as a bridge between two mountains. The angular steel panels fleet away, as if melting together, representing the temporary and a once-in-a-lifetime stay. The bold marble wraps around the bare earth due to its use of flowing water motifs.





# JOSIAH PRINCE GOMEZ CITY OF SOPHRONIA METANOIA

# INVISIBLE DWELLING

**GROUND FLOOR PLAN**  
SCALE 1/75

**1st LOWERGROUND FLOOR PLAN**  
SCALE 1/75

**2nd LOWERGROUND FLOOR PLAN**  
SCALE 1/75

**SECTION XX**  
N.T.S.

**EXPLODED AXONOMETRIC**  
N.T.S.

**NORTH ELEVATION**  
SCALE 1/75

**WEST ELEVATION**  
SCALE 1/75

**SOUTH ELEVATION**  
SCALE 1/75

**EAST ELEVATION**  
SCALE 1/75

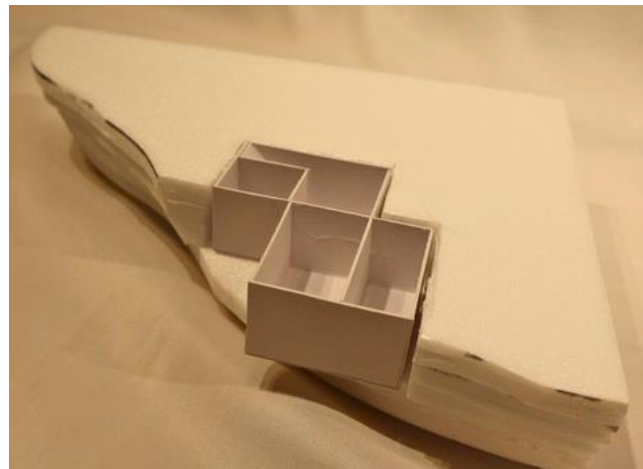
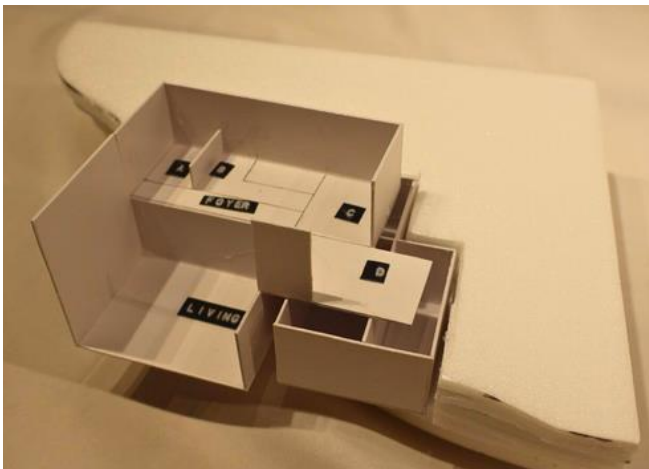
Sophronia is a city made of two halves: one dwelling with a grand roller coaster, a carousel, a Ferris wheel, and a big top circus, all temporary. The other half is permanent, with stone buildings like banks, factories, and palaces. Each year, when the time comes, the workers dismantle the stone city, moving it to another location. What's left behind is the half-city of rides and games, waiting for the return of the other half so life can feel whole again.





# LEE JUN ZHE

Sophronia is mainly made up of two different halves, a permanent and relaxed half, and another temporary chaotic half. This dwelling is designed around both the permanent and temporary aspect of Sophronia. It is also built and designed using Sophronia's stand out designs, utilising materials such as concrete, bricks and marble tiles. The design of the dwelling is also inspired by the sharp and brutalist buildings found throughout the temporary part of Sophronia.



## Dwellings for SOPHRONIA

**STORY OF SOPHRONIA**  
 "The city of Sophronia is made up of two half cities, in one there is the grand roller coaster with its steep drops, the second with its clear spaces, the third a school of jumping ropes, the fourth one with connecting motorways, the big top with the clump of trapezoids hanging in the middle. The other half city is of stark and marble and concrete, with the bank, the factories, the gardens, the playgrounds, the school, and all the rest. One of the half cities is permanent, the other is temporary, and when the period of its impact is over, they spread it, dismantle it, and take it off, transporting it to the vacant lots of another half city."

**CHARACTERISTICS OF SOPHRONIA**

TEMPORARY PERMANENT

Seasons  
EUPHORIA  
ASSEMBLY  
DIASPORA  
Dismemberly

Concrete  
Steel Beams  
Steel Mesh

**IDEAS OF A HOME**

A PLACE TO UNDO  
 A PLACE TO REST OF THE EVENING  
 A PLACE TO SLEEP LIKE A BEAST AND HUMAN

**ERGONOMICS TABLE**

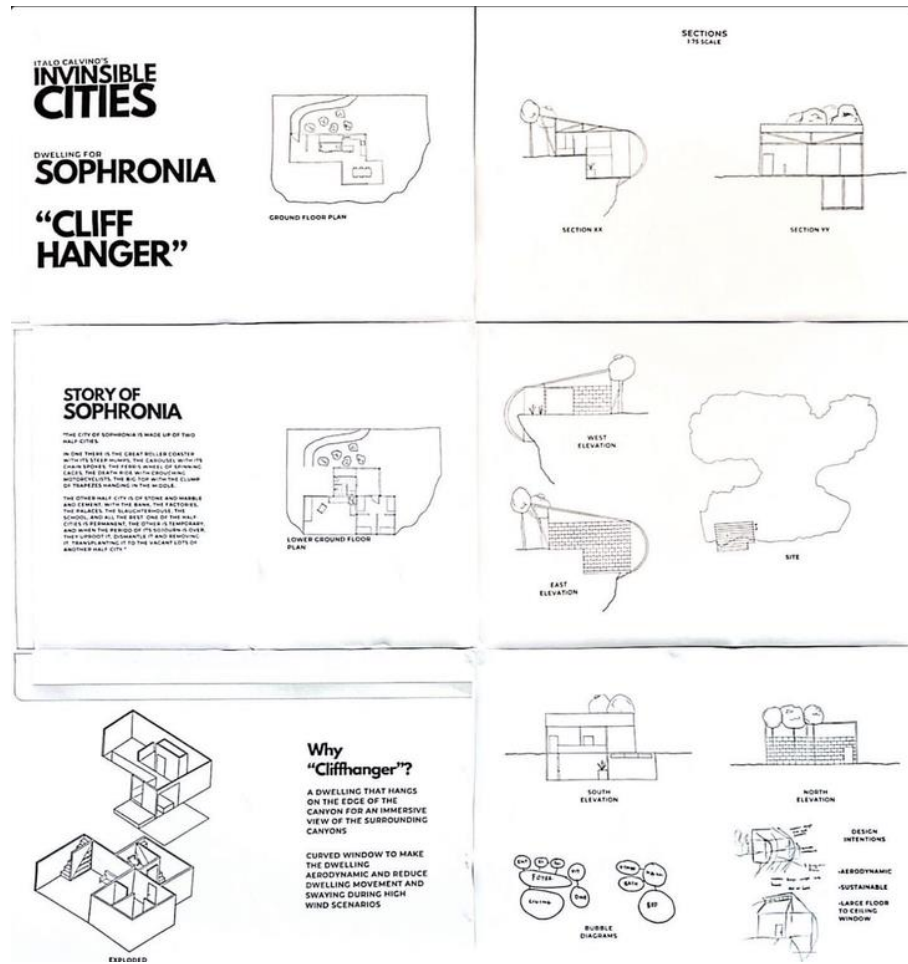
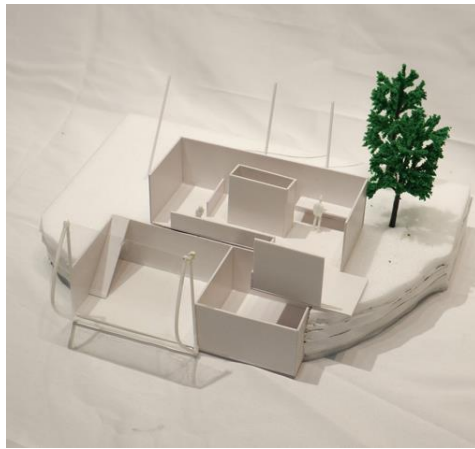
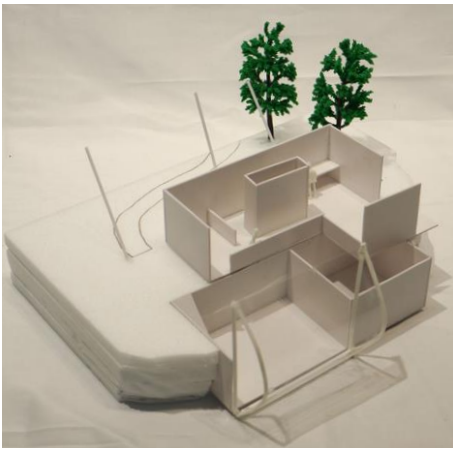
	SQm	ACH	PRIVACY	VIEW	PLUMBING	SPECIAL CONSIDERATIONS
1. ENTRANCE	4.84	2.10	N	Y	N	
2. FOYER	10.05	3.3, 4.10	N	Y	N	
3. TOILET	3	2.3, 4	Y	N	Y	
4. KITCHEN	11.47	2.3, 5.10	N	Y	Y	
5. DINING	15	4	N	Y	N	
6. BATHROOM	7.75	10.7	Y	N	Y	
7. HALL	11.68	6.8, 10	N	N	N	
8. BEDROOM	29	7.9	Y	N	N	
9. LIVING	35.5	2.10	N	Y	N	
10. STAIRS	6.2	2.3, 4.6, 7	N	N	N	

LEGENDS  
 Y: YES  
 N: NO

TOTAL SPACE (SQ): 128.5

**DESIGN STRATEGIES AND RESPONSE**

BUBBLE DIAGRAM  
 SITE APPROACH  
 AERODYNAMIC DESIGN



## Cliffhanger

The dwelling is built into a small carved out chunk of the canyon's edge. With a rounded floor to ceiling window in the living area as it's most prominent feature. Allowing dwellers to have a huge and undisrupted view of the canyon and it's surroundings, this design also gives thrill seekers some adrenaline as they stand high above knowing the only thing separating them and the ground below is a layer of glass

The rounded glass also acts as an aerodynamic way to prevent excessive swaying and movement of the dwelling. This also allows wind flow to circulate towards the other end and entering the other end of the dwelling, providing air circulation.

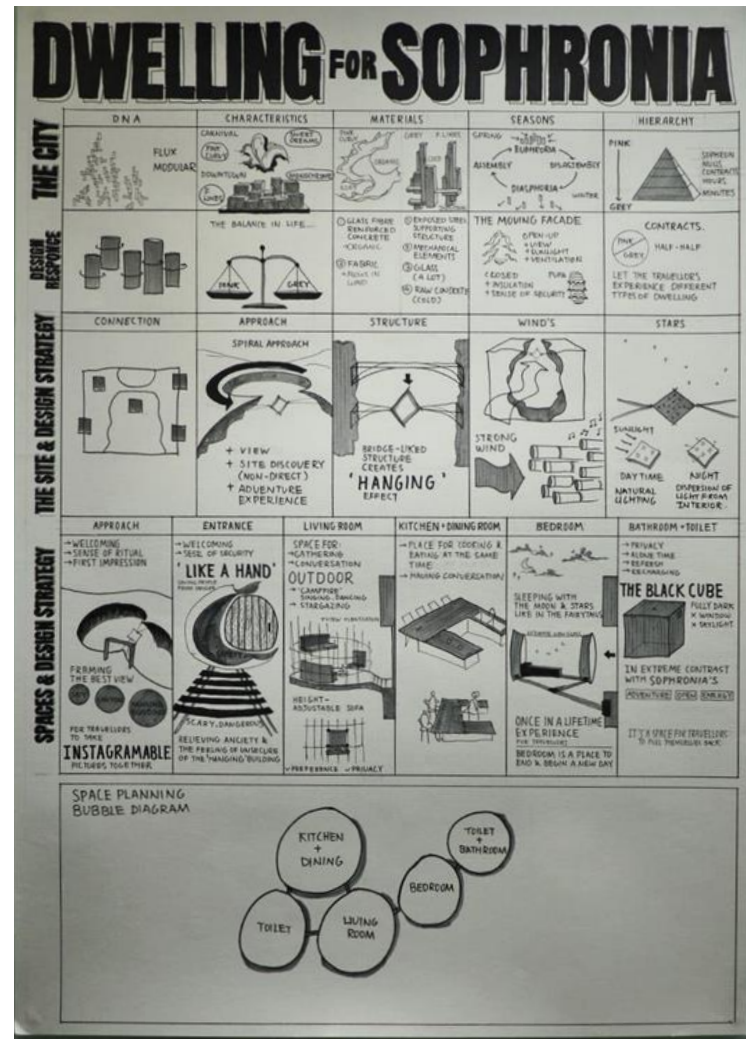


# NG YUE FOONG

To enter my dwelling, I designed a curved ramp approach called "The Stream and the Ripples." It flows smoothly across the canyon like a stream, with touches of "Ripples" that break up the straight, hard lines, softening the overall atmosphere.

The main space includes the cooking and dining areas, while a tea and resting area is located on the mezzanine floor, ensuring both visual and verbal connections throughout. These spaces are surrounded by numerous openings that allow natural sunlight and ventilation to fill the interior. The starry ceiling is thoughtfully designed to be equally captivating during the day and night.

The two glass bedrooms are supported by a modular elevator pulley system, allowing travelers to adjust the height of the entire bedroom based on their preferences for views, privacy, and heat. As travelers venture further, they can explore the interactive climbing web structure that stretches across a 10-meter-long pathway and observation deck, leading to an outdoor multi-purpose area with a fireplace and barbecue setup.



# The Morphosis Ship

Sophonria consists of two halves: the permanent and the temporary. On a year-to-year basis, the permanent city is dismantled and Sophronians migrate from the old city to a new city, creating a unique seasonal change. The main transportation for the dismantled half-city are migration spaceships.

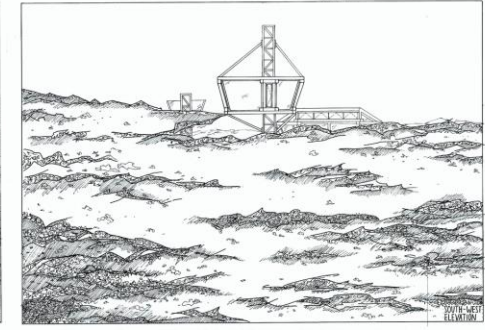
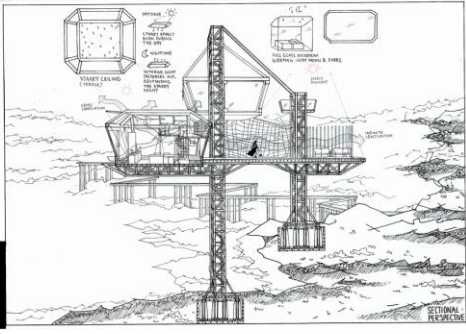
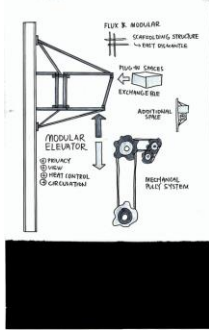
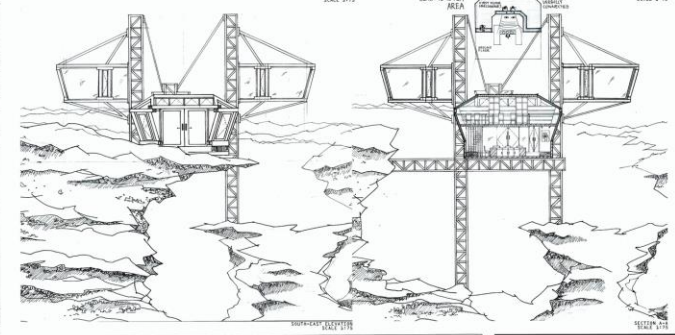
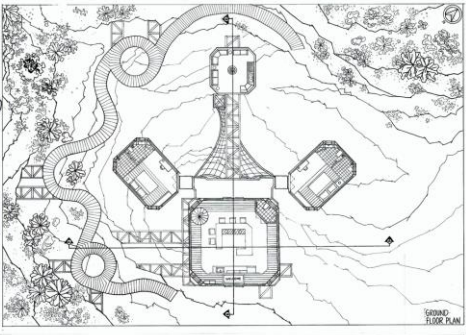
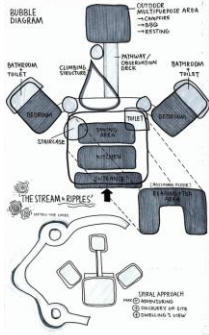
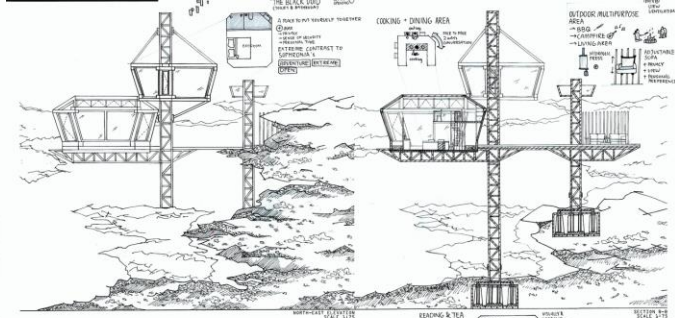
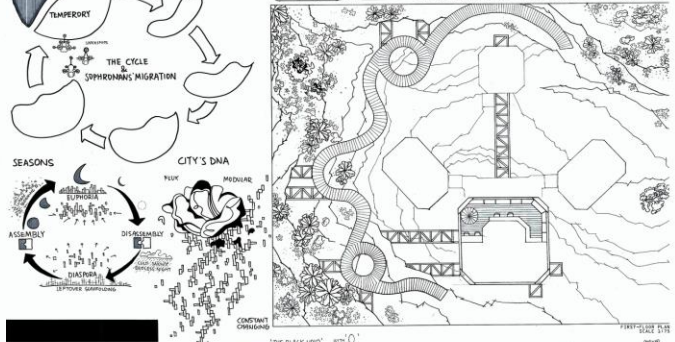
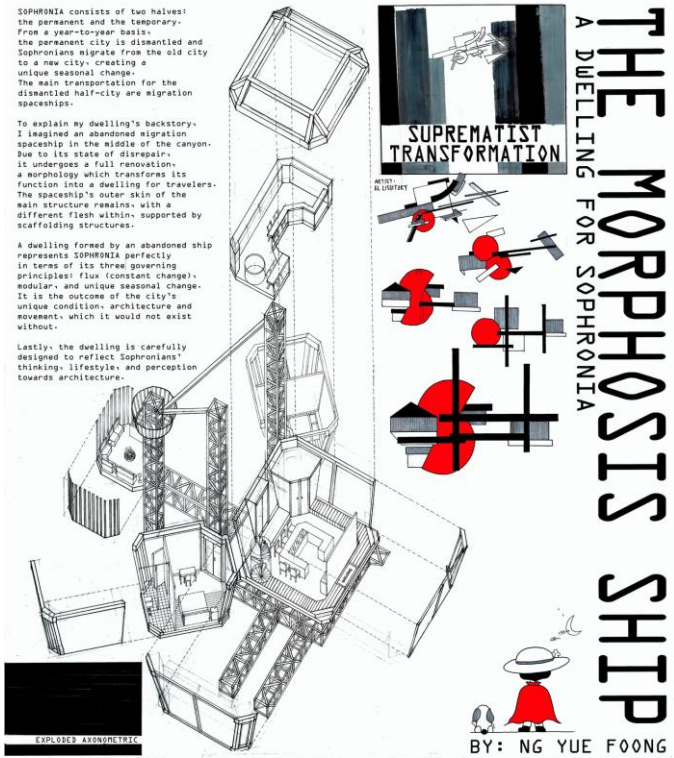
To explain my dwelling's backstory, I imagined an abandoned migration spaceship in the middle of the canyon. Due to its state of disrepair, it undergoes a full renovation, a morphology that transforms its function into a dwelling for travelers. The spaceship's outer skin of the main structure remains, with a different flesh within, supported by scaffolding structures.

SOPHONRIA consists of two halves: the permanent and the temporary. From a year-to-year basis, the permanent city is dismantled and Sophronians migrate from the old city to a new city, creating a unique seasonal change. The main transportation for the dismantled half-city are migration spaceships.

To explain my dwelling's backstory, I imagined an abandoned migration spaceship in the middle of the canyon. Due to its state of disrepair, it undergoes a full renovation, a morphology that transforms its function into a dwelling for travelers. The spaceship's outer skin of the main structure remains, with a different flesh within, supported by scaffolding structures.

A dwelling formed by an abandoned ship represents SOPHONRIA perfectly in terms of its three governing principles: Flux (constant change, modular, and unique seasonal change. It is the outcome of the city's unique condition: architecture and movement, which it would not exist without.

Lastly, the dwelling is carefully designed to reflect Sophronians thinking, lifestyle, and perception towards architecture.



THE MORPHOSIS SHIP is an offspring of the eclectic world of SOPHONRIA's theme, story and background.  
 Blending the original text by Isidore Cavino with my personal philosophy and imagination, the MORPHOSIS SHIP was born.  
 When travelers use my dwelling, it is not just a place of retreat, but an extension of Sophronia due to the way its design responds to all its characteristics.  
 It's beyond a dwelling, but an experience - a creation based on the city's history, lifestyle, and architecture.  
 -A dwelling with soul and identity-



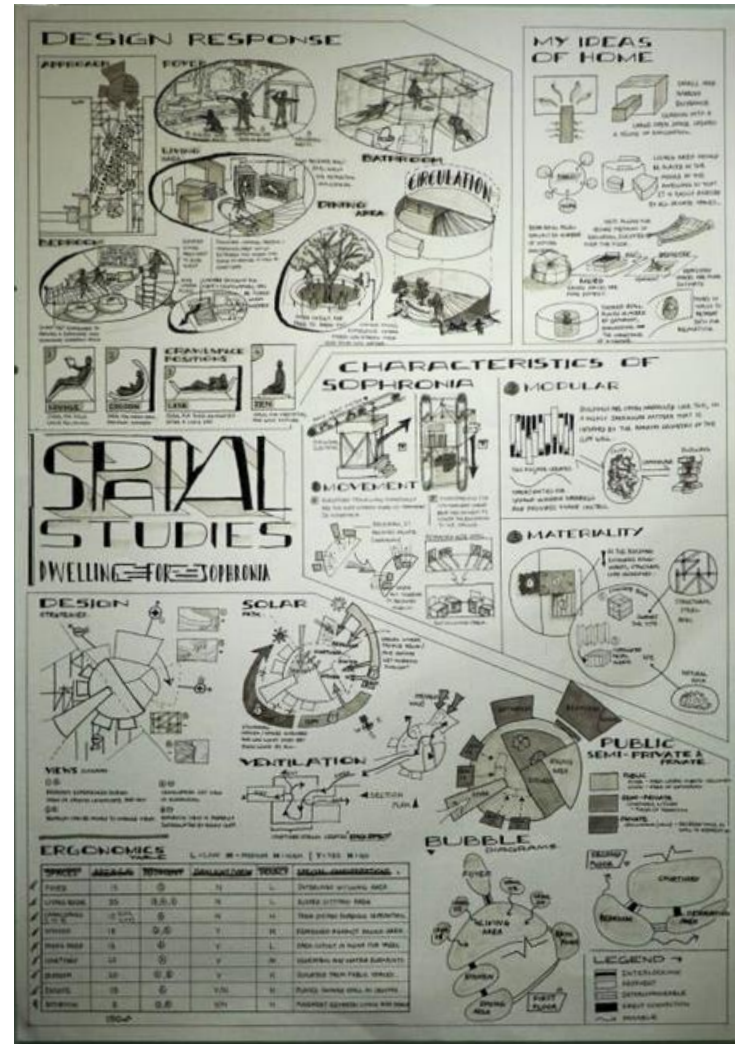


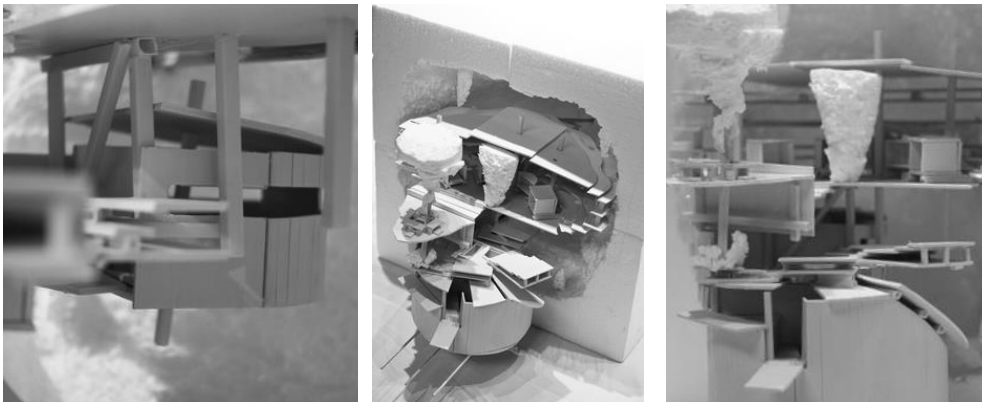
# ZACHARY TEH RUI MING

I began the architectural process by studying, understanding and idealising about my spaces within the dwelling - how their interiors would feel, how their sizes and heights would contribute to the living quality, and most importantly, reflect the story of Sophronia.

I had a few vague but strong ideas of spatial quality that I wanted to push to the next stage. For example, just to name one, I thought of a radial organisation principle whereby the public space is centered around smaller private spaces for ease of access.

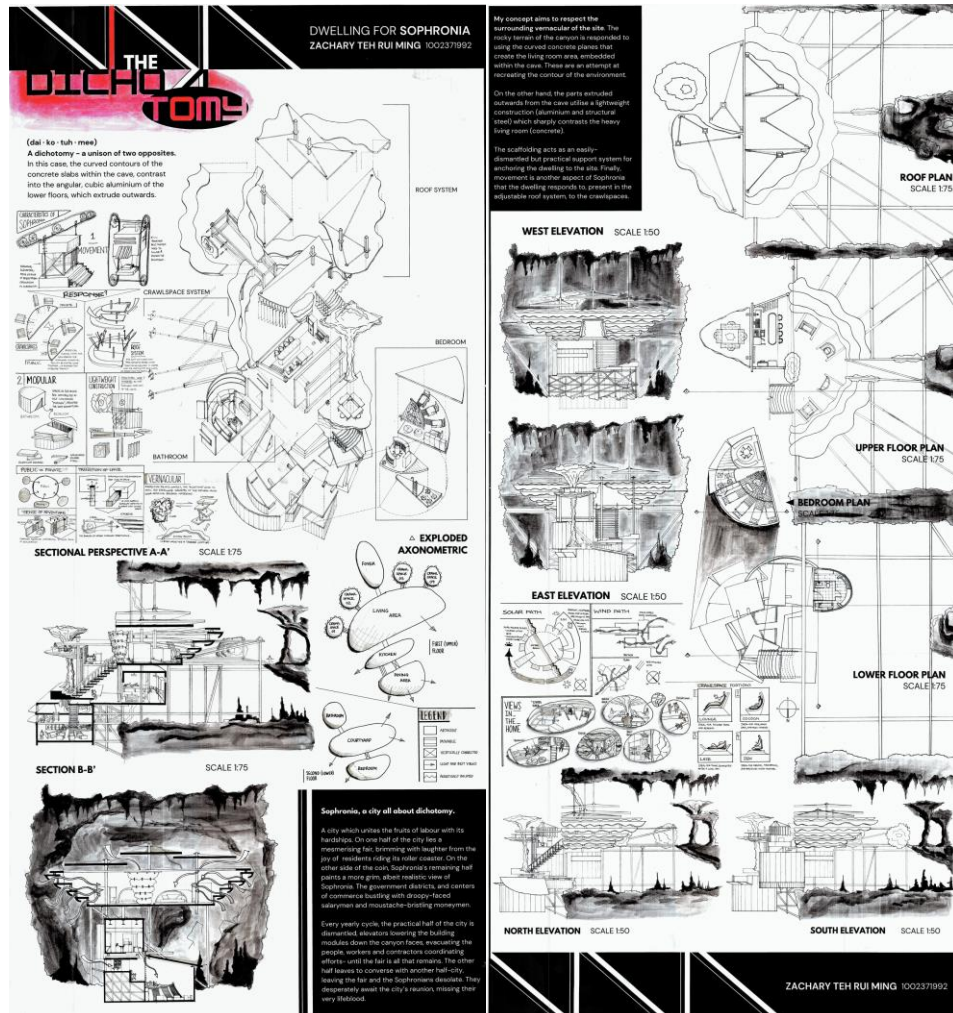
Another crucial point to address was the approach to the dwelling. I wanted to make the traveller, well, travel. From the elevator which drops them off, a long boulevard sheltered by rock pillars, dripping pools of water, and earthy musky scents. A long serene walk from the public elevator platform, to the private foyer of my dwelling, slowly reconditioning the travelers' mental state from restless to mindful, thus readying them for their long-awaited return home.





**The Dichotomy**  
*(dai - ko - to - mi) - a unison of two opposites*

Reflecting back upon the two halves of Sophronia, the dwelling is similarly split apart: one half tucked into the boundaries of its cave site, whilst the other bravely hangs out towards the horizon.



To further the distinction between them, both halves have a different yet complementary design language. The curved contours of the concrete slabs within the natural rock, contrast into the angular, cubic aluminium decking of the lower floors and courtyard.

Moreover, this transition in form is beyond mere aesthetic, but rather serves to camouflage with the dwelling's vernacular. The irregular, organic geometry of the canyon is responded to using the curved concrete planes that create the living room area embedded within the site. These are an attempt at recreating the surrounding contours of the environment, imitating a map. On the other hand, the parts extruded outwards from the cave utilise a lightweight construction of aluminium and structural steel beams which sharply contrasts the heavy living room of rock and concrete.

The courtyard consists of a series of chaotically arranged, progressively descending, metal planes. These act as an attempt at recreating the organic landscape whilst still reminding residents of the transition in space from natural to artificial. Furthermore, the drastic elevation changes invokes the same exploratory atmosphere that travellers undergo to get to the dwelling in the first place. Setting visual considerations aside, thick steel scaffolding acts as an easily-dismantled but practical support system. Finally, movement is another aspect of Sophronia that the dwelling responds to, present in the adjustable roof system, the moving dining area, and to the shifting crawlspaces.



**ESMERALDA**



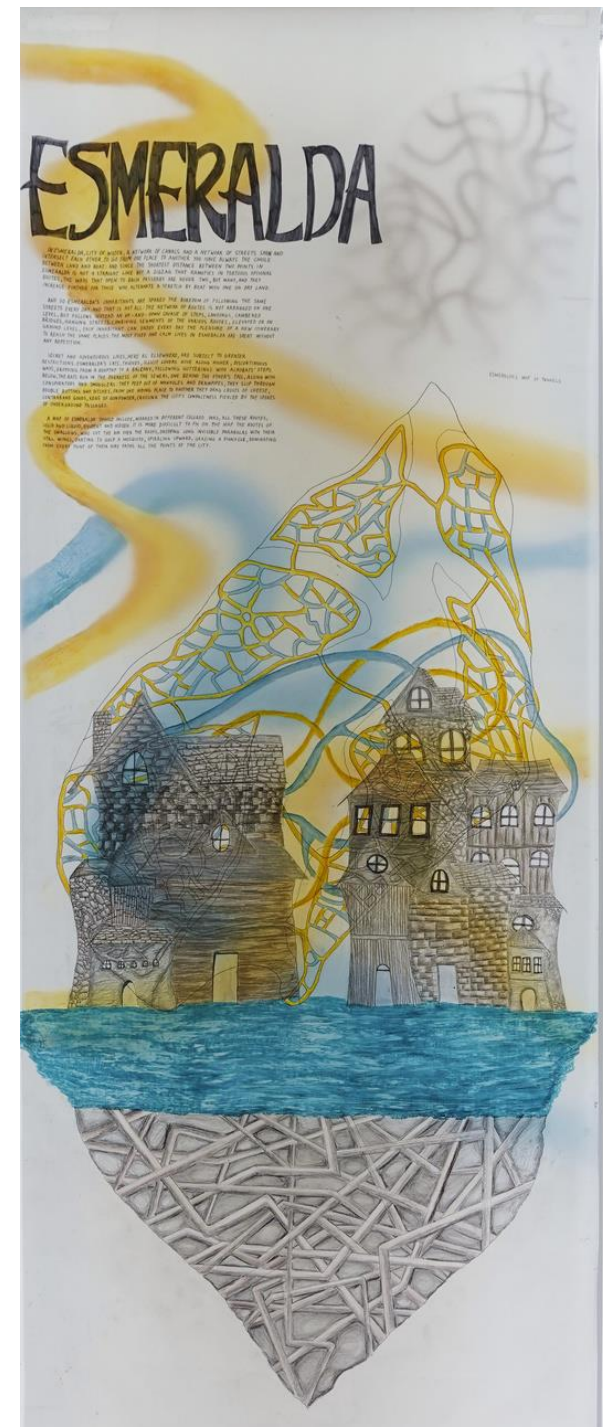
*"In Esmeralda, city of water, a network of canals and a network of streets span and intersect each other. To go from one place to another you have always the choice between land and boat: and since the shortest distance between two points in Esmeralda is not a straight line but a zigzag that ramifies in tortuous optional routes, the ways that open to each passerby are never two, but many, and they increase further for those who alternate a stretch by boat with one on dry land.*

*And so Esmeralda's inhabitants are spared the boredom of following the same streets every day. And that is not all: the network of routes is not arranged on one level, but follows instead an up-and down course of steps, landings, cambered bridges, hanging streets. Combining segments of the various routes, elevated or on ground level, each inhabitant can enjoy every day the pleasure of a new itinerary to reach the same places. The most fixed and calm lives in Esmeralda are spent without any repetition.*

*Secret and adventurous lives, here as elsewhere, are subject to greater restrictions. Esmeralda's cats, thieves, illicit lovers move along higher, discontinuous ways, dropping from a rooftop to a balcony, following gurrerings with acrobats' steps. Below, the rats run in the darkness of the sewers, one behind the other's tail, along with conspirators and smugglers: 88 they peep out of manholes and drainpipes, they slip through double bottoms and ditches, from one hiding place to another they drag crusts of cheese, contraband goods, kegs of gunpowder, crossing the city's compactness pierced by the spokes of underground passages.*

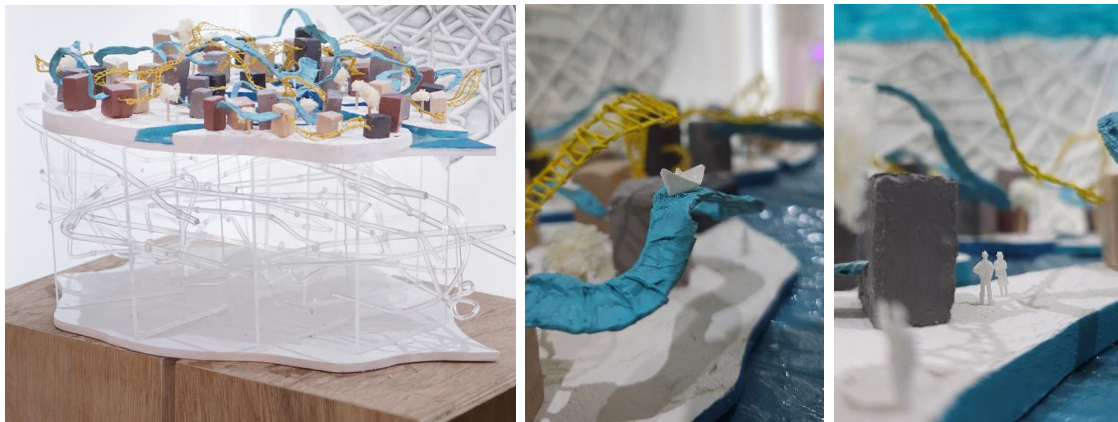
*A map of Esmeralda should include, marked in different colored inks, all these routes, solid and liquid, evident and hidden. It is more difficult to fix on the map the routes of the swallows, who cut the air over the roofs, dropping long invisible parabolas with their still wings, darting to gulp a mosquito, spiraling upward, grazing a pinnacle, dominating from every point of their airy paths all the points of the city,"*

Italo Calvino, *Invisible Cities* (1974)



The book tells the tale of a city covered in routes. From the tunnels below the ground to the paths that float above the buildings, this city forces its inhabitants to come across confusing and adventurous pathways. In our vision of Esmeralda, we see a city where everything is connected whether it be by the paths that connect door to door or the tunnels that go manhole to manhole. To us, Esmeralda is a place where one can travel from point A to point B using a different route every day therefore creating a lifestyle where the word 'boring' becomes nonexistent.

We wanted to materialize these essences of the city into our model, the use of acrylic for the lower half representing Esmeralda's underground routes creates a mystical and confusing effect whereas the top half shows the water bridges as well as other routes connecting everything. We also created our version of the map of Esmeralda where the teardrop shape of the city reflects to the book where it mentions that Esmeralda is a city of water. As a result an interesting and mesmerizing city was envisioned.

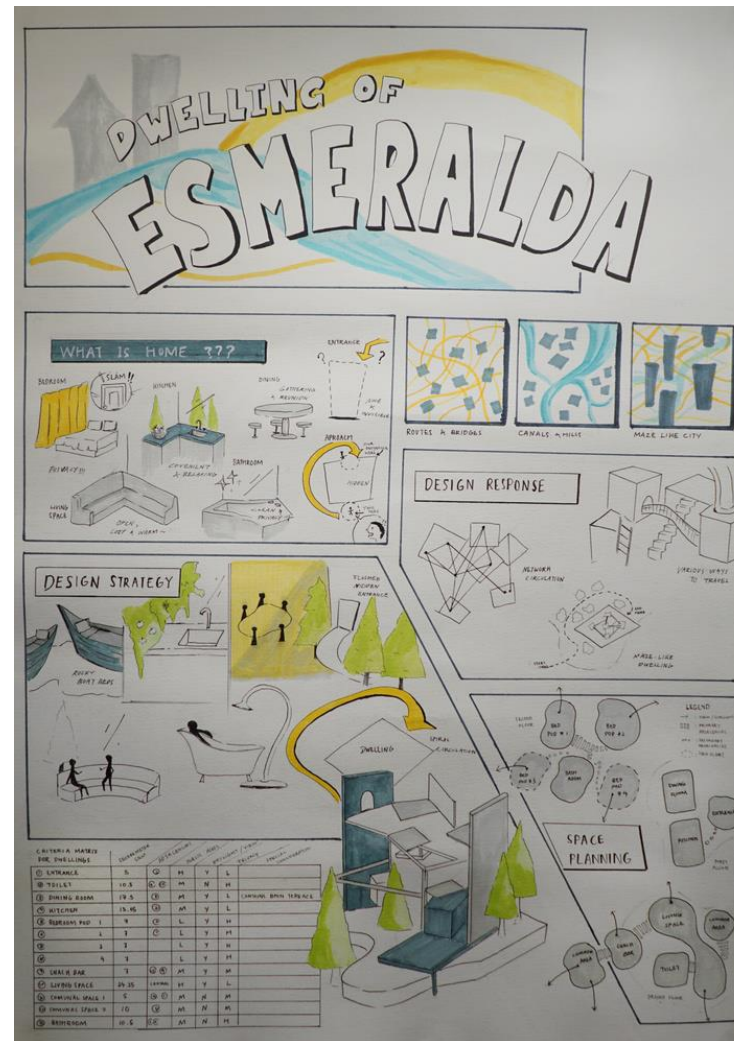


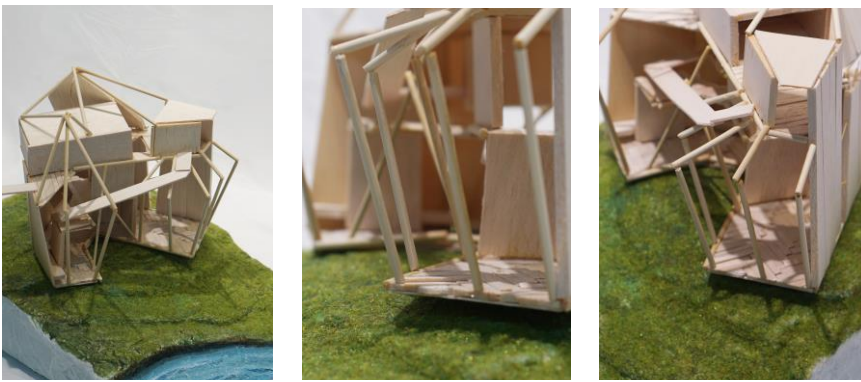


# EVELYN KUEH YING LING

This dwelling stands as a whimsical labyrinth within the urban landscape. Its architecture is a playful contradiction: an intricate maze that seems complex at first glance but subtly guides travellers through its hidden order with ease. The design reflects one of Esmeralda’s most charming traits—its unique network of connections. From its iconic bridges to its flowing canals, Esmeralda thrives on linking people and spaces.

As you step into the dwelling, multiple pathways open up, creating an initial sense of disorientation. Yet as you explore, the dynamic layout—featuring double-volume rooms and half-floors—reveals a clear, intentional circulation. Located atop a hill, the building offers breathtaking views of Esmeralda’s canals and the lush forests behind, connecting each room to its surroundings.





Every detail is crafted with the travellers in mind. Communal spaces with double-volume ceilings create comfort, while private bed pods offer seclusion but remain interconnected to encourage socializing. The kitchen opens to a sunlit ceiling from the balcony above, where fresh herbs cascade down into the space, ready for use.

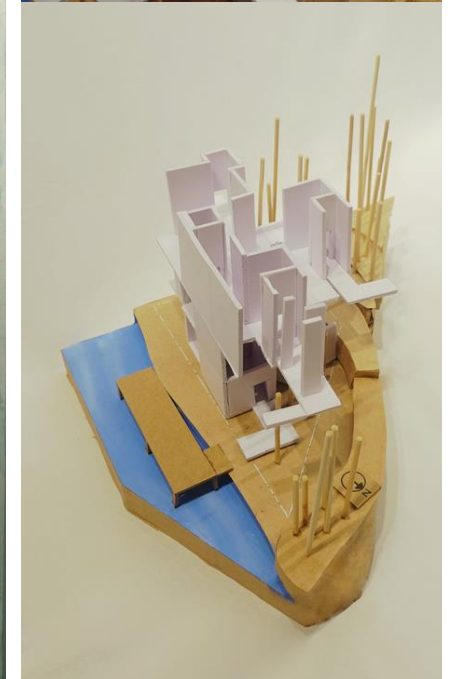
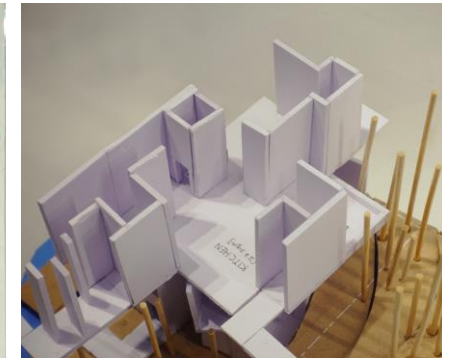
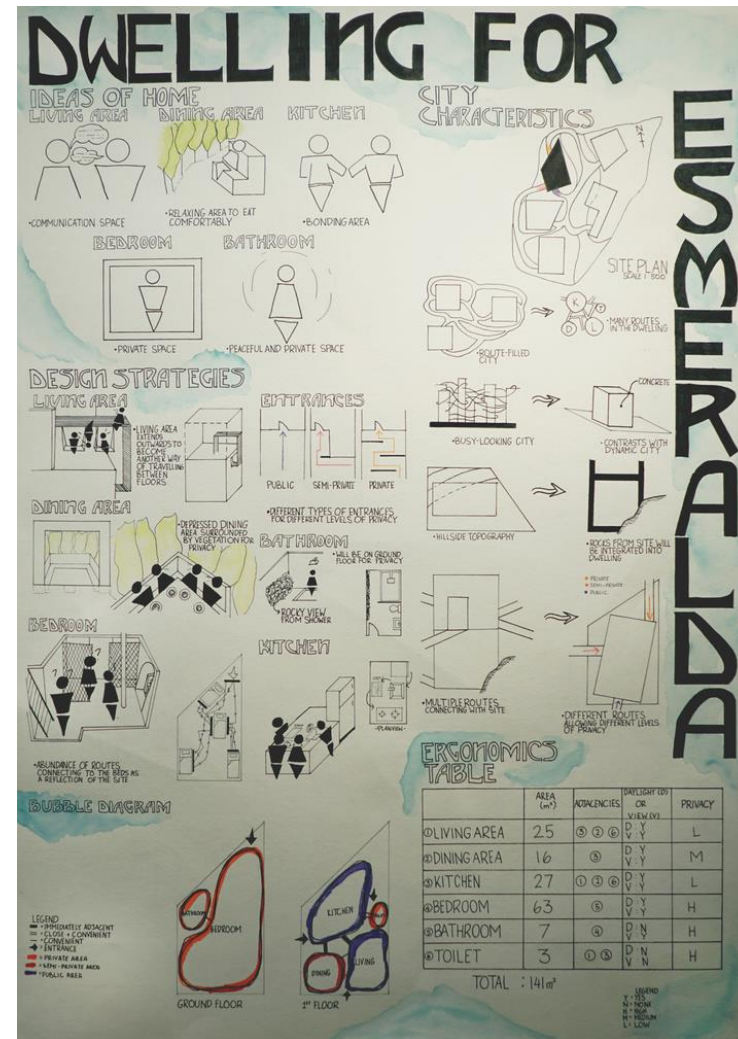
Inspired by the branching structure of a tree, the façade symbolizes connection and unity, echoing the design’s focus on linking. Just as the tree’s branches intertwine, so does Esmeralda—an embodiment of connectedness within the urban landscape.

In essence, this dwelling celebrates connectivity, both in its design and in its reflection of the city. With its intricate yet intuitive layout, stunning views, and thoughtful spaces, it invites travellers to explore, connect, and experience the seamless blending of structure and nature. Like the city it mirrors, Esmeralda’s beauty lies in its ability to link people, places, and moments—transforming complexity into comfort and discovery into delight.



# TENGGU AISY FAIHAN

My dwelling was created with the intention of mimicking the site as well as incorporating exciting and interesting features within the spaces. The multitude of entrances incorporates Esmeralda's many routes. This also allows the implementation of various privacy levels for each entrance. As for the living area, the main purpose for this space was for it to be a communal area that allows the dwellers talk to each other. The depressed dining area provides a relaxing, semi-private space with surrounding trees that muffle sound, allowing for quiet conversations. The kitchen is designed to encourage communal cooking which in return causes the dwellers to bond with one another. The layout of this space makes it easier to cook altogether efficiently and comfortably. As we move downstairs to the private bedroom space, a maze made up of stained glass has been applied which was inspired by the book where it says "a map of Esmeralda should include, marked in different coloured inks, all these routes," The bathroom is placed on this floor for easy access to the dwellers as well as additional privacy. In doing so, I also included a toilet on the first floor.





## Within The Labyrinth

The spaces were then further embellished with unique features such as monkey bars in place of sofas in the living room which extend and connect to the lower floor that mirror the tortuous routes of Esmeralda. In addition, the stairs were replaced with more adventurous features such as netting, fireman poles, ropes and rock walls in which are used to travel between floors. The bathroom interacts with the site by bringing in the rocky hillside as a feature wall. This design was intended to induce peacefulness and tranquility as well as allowing visual stimulation alongside additional textures in contrast to the smooth concrete.



When it came to designing the form of this dwelling, I drew inspiration from the dynamic movement of the canal site and the concept where everything in Esmeralda is intricately connected. This was further refined by envisioning the human body as a metaphor for constant movement through connections. The form of the dwelling evolved from experimenting with these themes, resulting in a design that resembles a heart. The design features structures resembling veins that converge towards a central core, which is highlighted by stained glass to emphasize its hierarchical importance within the building. The ground floor is intentionally more cramped to reflect Esmeralda's underground life, while the first floor is open and more connected to the outside, mimicking the above-ground experience of the city.

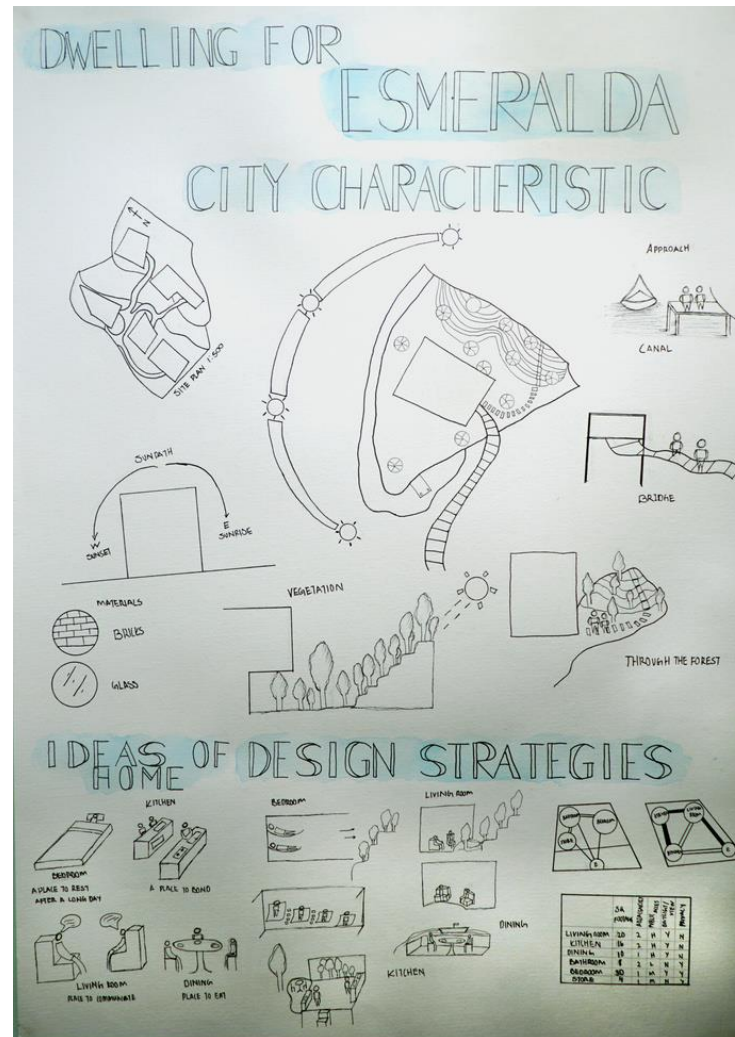


# ARCHANAH

The spaces in my dwelling were designed to incorporate intriguing elements inspired by the multiple paths of Esmeralda. Various entrances reflect these paths, allowing for different levels of privacy with each entry. The living room serves as the primary gathering space where residents can converse, positioned to face the trees directly in front, offering guests a serene view as they chat.

The kitchen layout is designed to encourage communal cooking, fostering stronger relationships among residents. This is why the dining room is situated adjacent to the kitchen, facilitating seamless and comfortable interactions during meal preparation.

As you move upstairs, the bedrooms face the forest, providing a tranquil setting where residents can appreciate the natural beauty. To enhance privacy, a maze-like structure is incorporated, echoing Esmeralda's labyrinthine paths and connecting the various levels, offering both solitude and reflection on the city's intricate design.

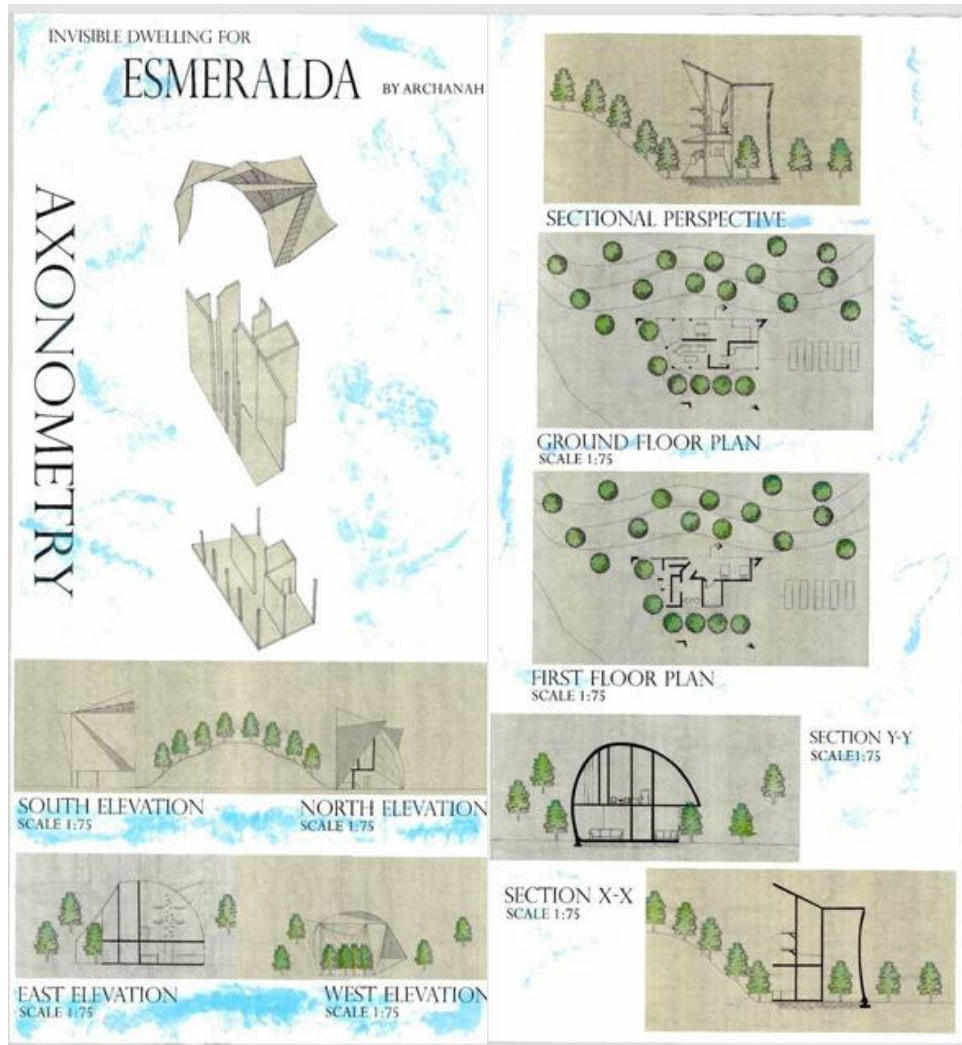




Spider webs served as my inspiration for the architectural form of this house. Much like a spider's web, the city of Esmeralda can be envisioned as a sophisticated network where every path is intricately connected, weaving together the different elements of the urban landscape. Just as a spider's web is composed of countless delicate threads that come together to form a resilient and functional structure, the routes of Esmeralda create a complex, yet harmonious system that links every corner of the city.

In this design, each strand of the web symbolizes a unique path, a route that leads to a distinct location within the city, whether it be a bustling marketplace, a serene park, or a hidden alleyway. The interconnectedness of these paths mirrors the interdependence of the city's various districts, where every area, no matter how isolated it may seem, is part of a larger, cohesive whole. The web, with its intricate patterns, reflects the idea that every element in the city is part of an elaborate, purposeful design, where even the most minor connections hold significance.

This concept is further emphasized in the site design, which showcases the intricate network of routes that tie together the different areas of the city. Each path is meticulously mapped out, revealing the complexity and beauty of Esmeralda's urban fabric. The house itself becomes a microcosm of this web-like city, with its architecture embodying the notion that all spaces are interconnected, and that each one plays a crucial role in the overall structure. Just as a spider's web is both delicate and strong, the design of the house and its surroundings reflects the balance between fragility and resilience, creating a space that is both beautiful and functional.



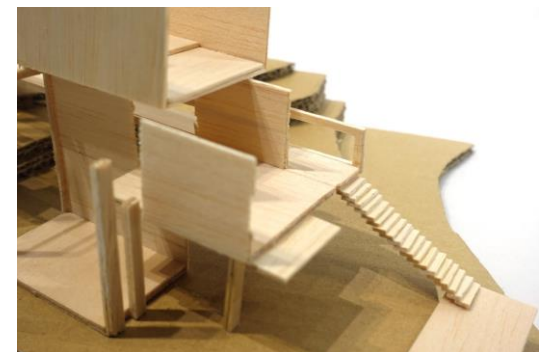
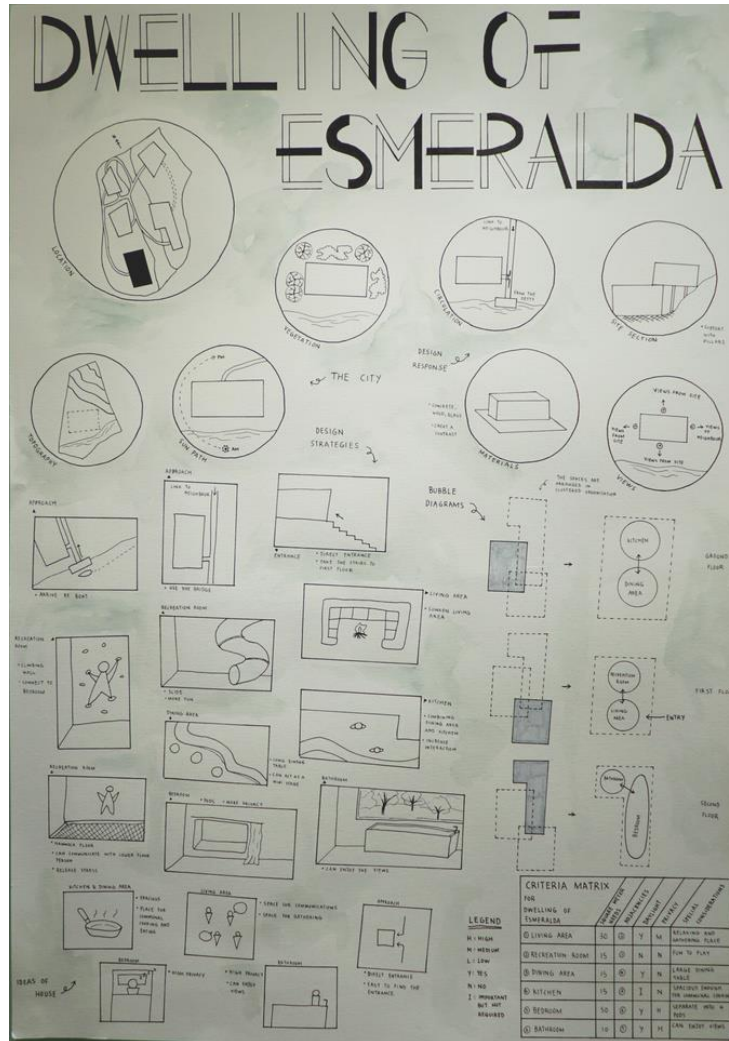


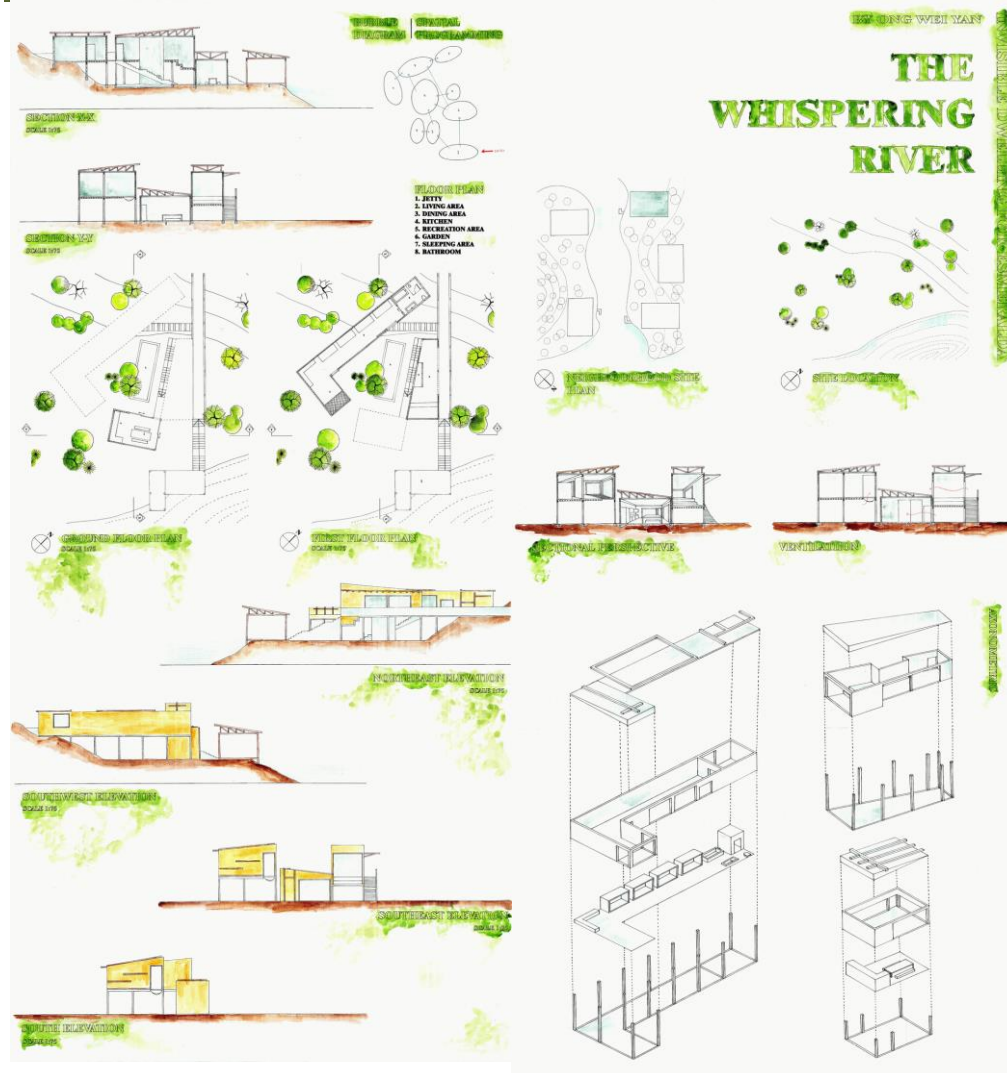


# ONG WEI YAN

Esmeralda, a city of water, is surrounded by a network of canals and a network of streets that span and intersect each other. Therefore, the dwelling is built beside the canal and is surrounded by lush greenery and flowers.

There are different ways to enter the dwelling, as the story goes, there are many routes in Esmeralda. The travellers will first arrive at the jetty and follow the stairs to go up into the dwelling. The living area which is located on the first floor of the dwelling is fully open to the public. The sunken area in the living area allows the travellers to relax and enjoy the beautiful view of the canal. Down to the ground floor is the kitchen and dining area, where travellers can cook together and bond. In the sleeping area, it is divided into four sleeping pods for the travellers. There is a hammock floor in the recreation area which provides a resting place for the travellers. Besides, there is also a climbing wall in the dwelling. It reflects the tortuous routes in Esmeralda.





## The Whispering River

The design of the dwelling is inspired by the linear architectural style. The linear shape of the dwelling represents the different routes in Esmeralda. In the story, it mentioned that the shortest distance between two points is not a straight line but a zigzag. Therefore, the spaces in the dwelling are connected by various routes, for examples, the bridge that connects other buildings, the ladder that allows the travellers to go up and down the dwelling and the stairs that connect from one floor to another floor. These routes reflect the characteristics of Esmeralda.

There is a garden in the middle of the dwelling. A pond is built in the garden to represent the water element of Esmeralda. Another reason to build a pond is to dissipate heat. In this way, the cold air will flow into the indoor spaces and keep the dwelling cool.

The main material used for the construction of the dwelling is timber, including the stairs, the interior furniture and the connecting bridge. The main reason for using timber is the desire to keep the dwelling in touch with nature. Besides, it is also to harmonise the dwelling with its surroundings.



**MORIANA**

*“When you have forded the river, when you have crossed the mountain pass, you suddenly find before you the city of Moriana, its alabaster gates transparent in the sunlight, its coral columns supporting pediments encrusted with serpentine, its villas all of glass like aquariums where the shadows of dancing girls with silvery scales swim beneath the medusa shaped chandeliers. If this is not your first journey, you already know that cities like this have an obverse: you have only to walk in a semicircle and you will come into view of Moriana's hidden face, an expanse of rusting sheet metal, sackcloth, planks bristling with spikes, pipes black with soot, piles of tins, blind walls with fading signs, frames of staved in straw chairs, ropes good only for hanging oneself from a rotten beam. From one part to the other, the city seems to continue, in perspective, multiplying its repertory of images: but instead it has no thickness, it consists only of a face and an obverse, like a sheet of paper, with a figure on either side, which can neither be separated nor look at each other,”*

Italo Calvino, *Invisible Cities* (1974)



To represent Moriana, we crafted a striking façade known as the Mirror Mountain. This feature uses two dome structures to create a three-dimensional, high-end appearance. Moriana city stands on Lens Mountain, which, when viewed from the outside, creates a beautiful and mysterious feeling. The lens reflects the observer, adding a mesmerizing quality. However, the second dome structure reveals fewer, more tattered lenses, through which the other side of Moriana is vaguely visible. This dome is movable, and rotating it reveals Moriana's true appearance. We used broken wood to form the terrain and wires to construct houses, contrasting sharply with the glasshouses in the front.

As the story unfolds, it becomes clear that Moriana's residents are greedy, vain, and constantly seeking to show off. They are never satisfied with what they have, always yearning for something better and more extravagant. Entire sections of the city are continually being created, demolished, and rebuilt, ultimately resulting in the emergence of this two-sided city.

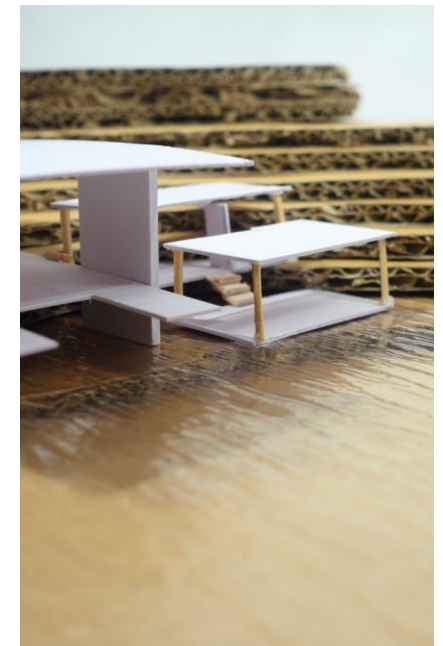
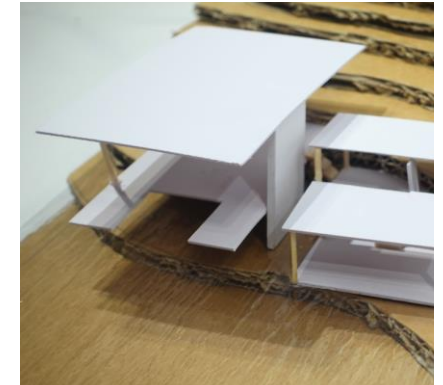
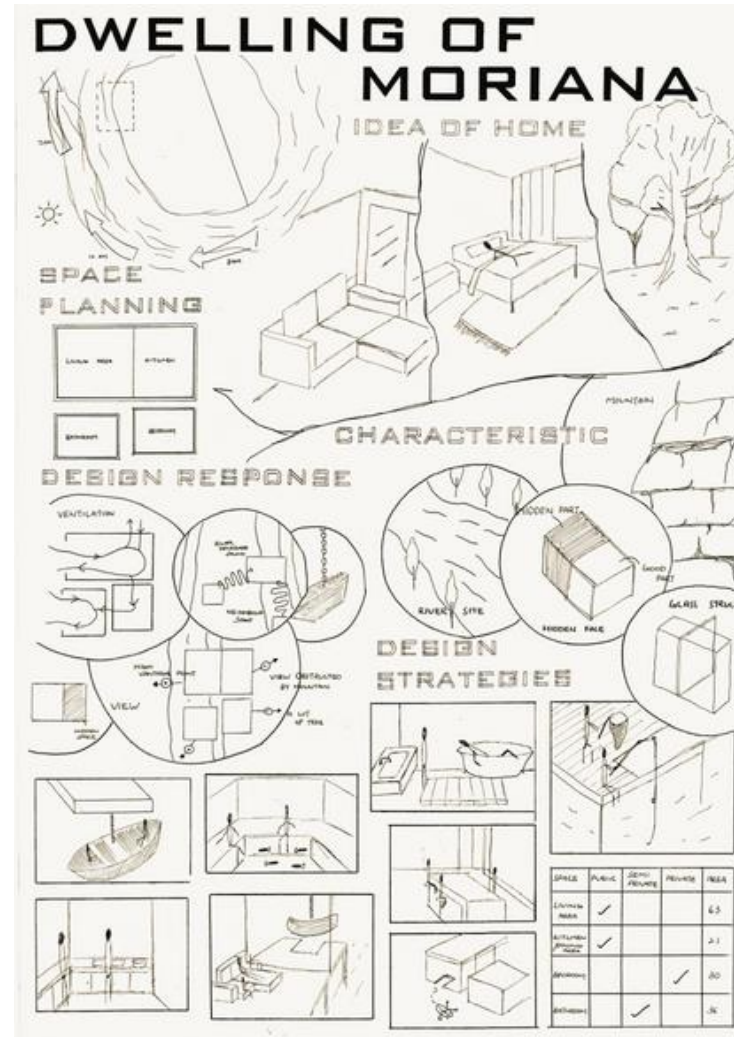


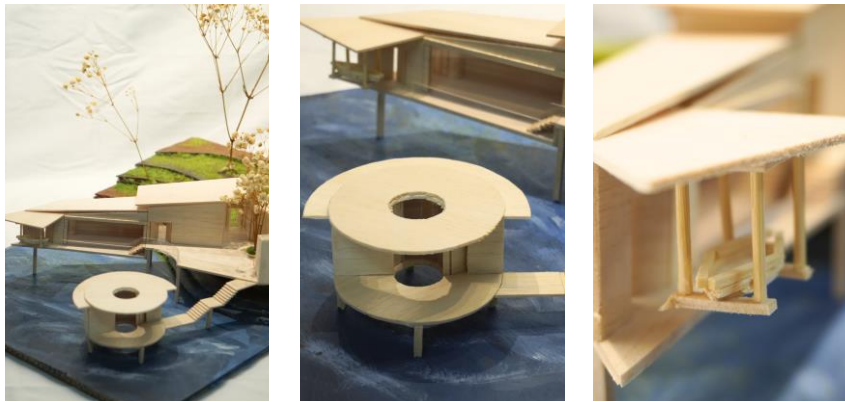


# NIGEL TEE KAI LE

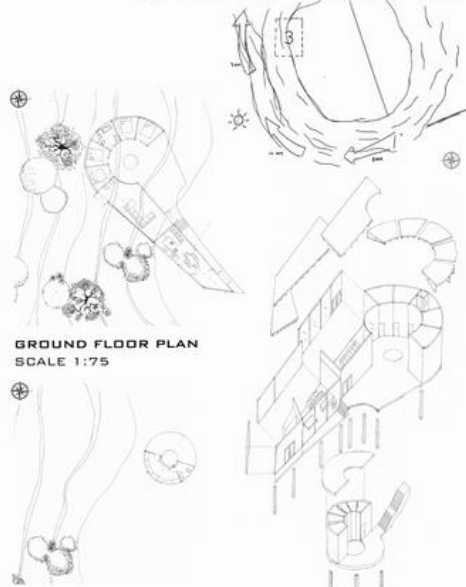
As travelers follow the gentle flow of the river, they are led to a beautifully crafted dwelling that seamlessly blends into the city's unique aesthetic. This residence features a sophisticated boat lift system at its entrance, allowing visitors to dock their vessels with ease. Constructed from a harmonious blend of wood, concrete, and glass, the dwelling is designed with both functionality and beauty in mind.

Strategically located with half of its structure resting on solid ground and the other half extending over the river's edge, the dwelling not only provides shelter from the heat but also offers breathtaking views of the surrounding landscape. The combination of natural elements with modern materials creates a serene and elegant environment, perfectly encapsulating the essence of Moriana—a city where the past and present coexist in a delicate balance, offering both refuge and inspiration to all who visit.





**INVISIBLE DWELLING**  
**FOR THE CITY OF MORIANA**  
**BY NIGEL TEE KAI LE**



**GROUND FLOOR PLAN**  
 SCALE 1:75

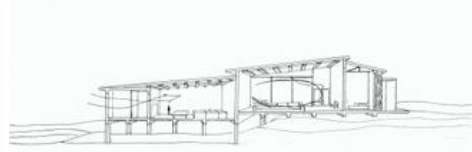
**LOWERGROUND FLOOR PLAN**  
 SCALE 1:75

This extraordinary dwelling, nestled by the river, stands out with its unconventional and bold architecture. Designed with the adventurous traveler in mind, it invites exploration and curiosity. Every corner and curve of the structure reveals a functional space, seamlessly blending form and utility. The dwelling's intricate design not only harmonizes with the natural surroundings but also offers a unique experience, encouraging visitors to engage with the environment in new and unexpected ways. Each nook serves a purpose, turning every discovery into an opportunity for relaxation, reflection, or adventure.

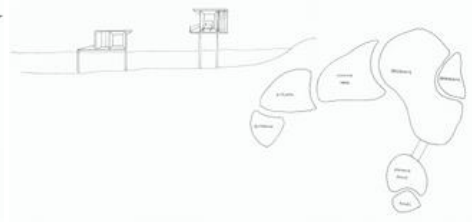
**SECTION Y-Y**  
 SCALE 1:75



**SECTION X-X**  
 SCALE 1:75



**WIND CIRCULATION**



**WEST ELEVATION**  
 SCALE 1:75



**NORTH ELEVATION**  
 SCALE 1:75



**NORTHEAST ELEVATION**  
 SCALE 1:75



**EAST ELEVATION**  
 SCALE 1:75

In the heart of Moriana, a remarkable building stands, celebrated for its innovative use of wood and glass. Its design, a striking blend of circular and triangular forms, creates an irregular shape that captivates all who behold it. The structure has sparked varied interpretations—some liken it to a sleek correction tape, others see a fishing reel, and a few even compare it to a futuristic hairdryer.

The interplay of wood and glass adds to its allure, with warm, natural textures contrasting against sleek, transparent surfaces. Light dances across the façade, penetrating the interior and creating a dynamic atmosphere that changes throughout the day. Inside, the unconventional shape gives rise to unique layouts, inviting exploration and discovery.

This building is more than mere architecture; it's a piece of art, a conversation starter that challenges perceptions and invites endless interpretation. A true embodiment of Moriana's spirit, it redefines the boundaries between form and function, nature and technology, inspiring imagination and dialogue.





# AUSTIN CHONG JIA QIAN

The city of Moriana is known for its futuristic facade, characterized by numerous glass structures on its front. However, the process of deconstructing these buildings has led to significant waste materials. The dissatisfaction and greed of Moriana's residents have resulted in contrasting aspects of the city. To reflect this duality, I plan to design the outer wall of my building with glass, representing Moriana's modern facade. In contrast, the inner wall will be constructed from concrete to illustrate the city's less appealing side. With the concept of hidden spaces within Moriana. I have decided to incorporate an underwater bedroom to create a distinct feeling and mood in this area. The bedroom is particularly suited for this purpose, as it allows occupants to experience and reflect on the surrounding atmosphere in a more intimate setting.

**DWELLING OF MORIANA**

**STORY**  
 WHEN YOU HAVE FORGOTTEN THE RIVER WHEN YOU HAVE CROSSED THE MOUNTAIN PASS, YOU FIND BEFORE YOU THE CITY OF MORIANA. LETS ALASSTER GATES TRANSPARENT IN THE SUNLIGHT. CORAL COLUMNS SUPPORTING PENDMENTS ENRICHED WITH SHAPING. ITS PLUS ALL OF CLASS LIKE SCANDINAVIAN HOUSE THE SPINOUS OF GROUND ONLY WITH SILBERT SCALES SWIM BENEATH THE MEDIA. SHEDT CONSIDERLY YOU HAVE ONLY TO ASK IN A SCANDINAVIAN AND YOU WILL COME INTO VIEW OF MORIANA'S HIDDEN FILE AN ENTRANCE OF BUSTING SHEET METAL. SCANDINAVIAN BRISTLING WITH SPINES PRESS BLACK WITH 3000 PILES OF THIN LIND WALL WITH FIBROUS SHEET.

FROM ONE PART TO THE OTHER THE CITY SEEMS TO CONTINUE IN PERSPECTIVE. IT CONSISTS ONLY OF A FACE AND AN OVERSE. LIKE A SHEET OF PAPER WITH A FIGURE ON EITHER SIDE, WHICH CAN NEITHER BE SEPARATED NOR LOOKED AT EACH OTHER.

**CHARACTERISTIC**

**IDEA OF HOME**

**DESIGN STRATEGIES**

**DESIGN RESPONSE**

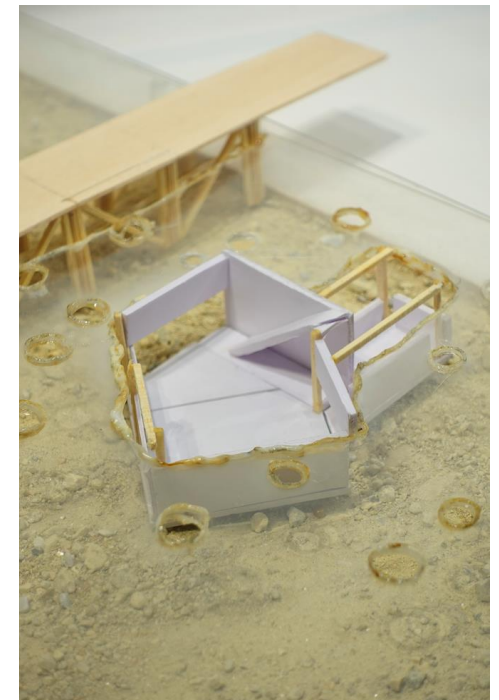
**ERGONOMICS TABLE**

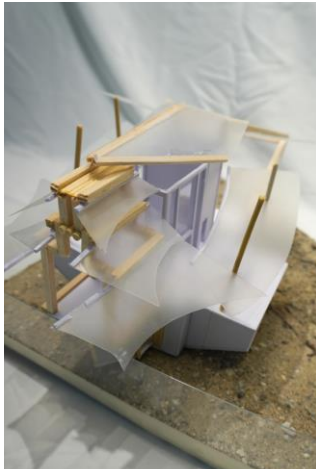
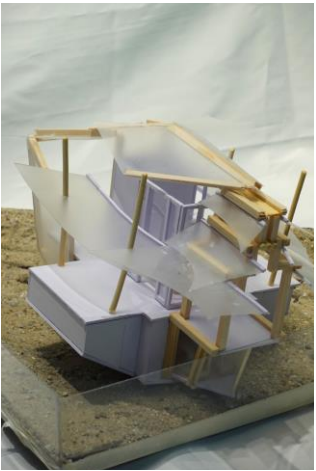
SPACES	AREA	POSITIVE	ENVIRONMENT	PROPERTY	REMARKS
ENTRANCE	13.354 x 3.9	Y	L		FRONT Y APPROACH
DINING AREA	15.754 x 3.9	N	M		
LIVING AREA	24.4 x 3.8	Y	L		SEPARATE FROM THE REST OF THE HOUSE
KITCHEN	24.4 x 3.8	Y	L		WALL IN HOUSE OUT
TOILET	6.4 x 2.4	N	H		
DOCK	2.4 x 3.9	Y	L		SEPARATE OFFSHORE
BEDROOM	32.4 x 6	N	H		ENTER FROM UNDER OTHER SIDE
BATHROOM	6.4 x 2.4	N	H		UNAVAILABLE

LEGEND  
 M HIGH  
 N NORMAL  
 L LOW  
 Y YES  
 N NO

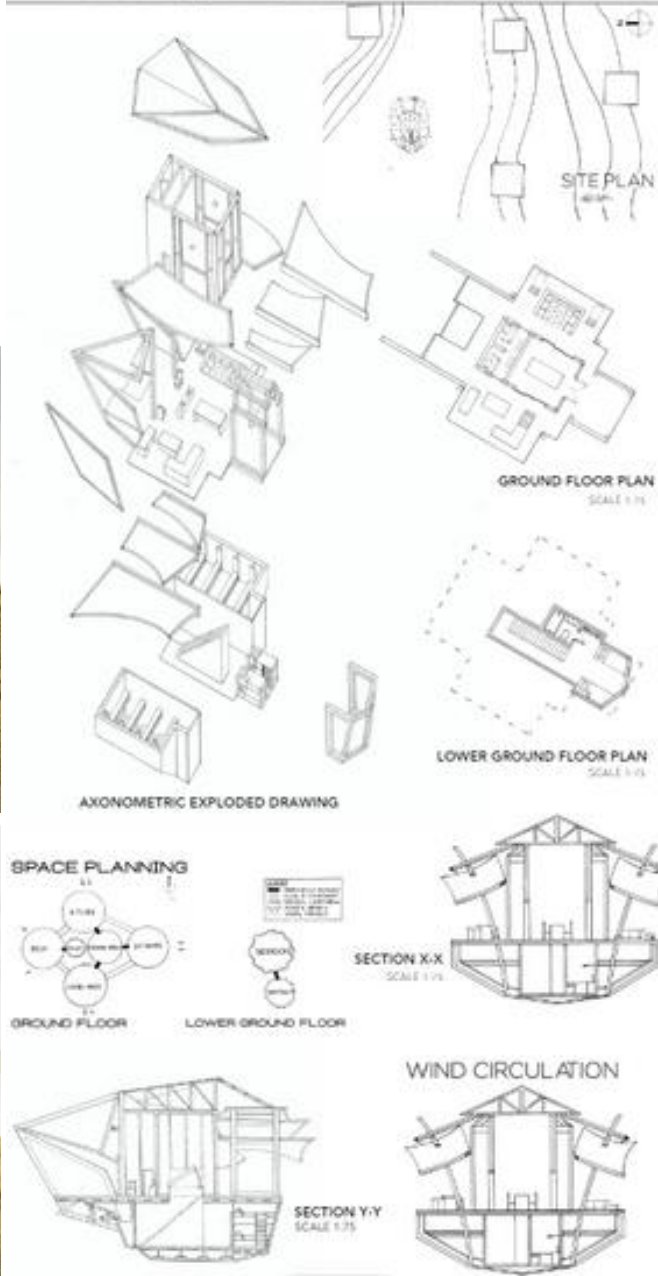
**SPACE PLANNING**

GROUND FLOOR  
 LOWER GROUND FLOOR

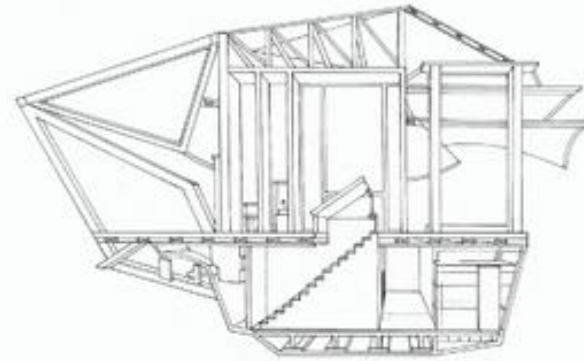




# INVISIBLE DWELLING FOR THE CITY OF MORIANNA



by AUSTIN CHONG JIA QIAN



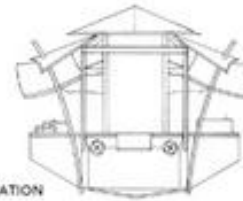
## STORY OF MORIANA

WHEN YOU HAVE FORGOTTEN THE WEEK WHEN YOU WERE  
CROSSING THE MORIANNAN PASS, YOU FIND YOURSELF IN THE  
CITY OF MORIANA. ITS ALABASTER STAIRS (SUNSHADOWS IN THE  
SUNLIGHT), CORAL COLUMNS SUPPORTING PERENNIALS  
EMERGING WITH SENSITIVE, ITS YEARS ARE OF GLASS AND  
AGONY WHERE THE SHADOWS OF DANCING CHILD WITH  
BUBBLY SCARFS SWAY AWAY IN THE WINDS. YOUR  
CHARACTERS, YOU HAVE ONLY TO WALK IN A SENSIBLE AND  
YOU WILL COME INTO VIEW OF MORIANA'S HIDDEN FACE, AN  
EXPOSED OF JUDGING WITH METAL, SACKLETH, PLAINS  
BENDING WITH SPALL, PAPER BLACK WITH DEEP, PLICE OF THE BANG  
WALL WITH FADING.

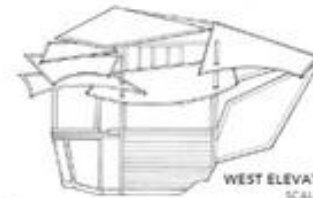
FROM ONE PART TO THE OTHER, THE CITY SEEMS TO  
CONTINUE AS PROPOSED, IT CONNECTS ONLY A SILENT AND  
AN CHAIRS, LAY A STREET OF PAPER WITH A COLOR ON  
OTHER SIDE, WHICH CAN NEVER BE SEPARATED, NOR  
LOOKED AT EACH OTHER.



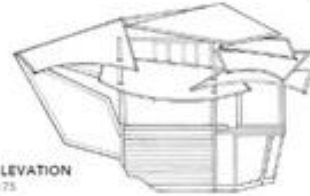
**NORTH ELEVATION**  
SCALE 1:75



**SOUTH ELEVATION**  
SCALE 1:75



**WEST ELEVATION**  
SCALE 1:75



**EAST ELEVATION**  
SCALE 1:75

Situated in the middle of Moriana's lake, this glass structure gives people an idea on how to approach the mysterious dwelling. It Makes people curious about its secrets. The odd roof replicating the fluidity of the sky and the water as one. Making it a camouflage while it reflects its environment around lake. Not to mention, this dwelling holds a secret where dwellers will need to explore to unfold the mystery of this dwelling.



# LOH KAI YI

The city of Moriana is characterized by its striking front façade, dominated by glass structures that create a futuristic appearance. However, the relentless pursuit of more by its residents has led to the waste and deconstruction of buildings, revealing a darker, contrasting side of the city. To reflect this duality in my design, I plan to use a glass outer wall, representing Moriana's gleaming front façade.

To convey the city's two faces, I've designed the inner wall using concrete. The contrast between these materials highlights the conflicting aspects of Moriana. While designing the spaces, I grappled with how to represent the hidden side of Moriana. Ultimately, I decided to incorporate an underground, concealed bedroom. I chose the bedroom because it is a space where the surrounding mood and atmosphere can be deeply felt, allowing for a unique experience in different areas of the dwelling.

## DWELLING FOR MORIANA

**IDEA OF HOME**

**DESIGN STRATEGIES**

LIVING AREA    APPROACH & ENTRANCE

TOILET    HIDDEN AREA    BATHROOM

KITCHEN    DINING AREA

VERANDA    BEDROOM

**ERGONOMICS TABLE**

SPACES	SQM	ADJACENT	DAYLIGHT	VIEW	PRIVACY	REMARKS
① LIVING AREA	45.0	②③④	Y	L		
② KITCHEN	20.0	①③	Y	L		
③ DINING AREA	15.0	②	Y	L		OPEN AREA - ELEVATE FROM GROUND
④ BATHROOM + TOILET	20.0	①⑤	N	H		
⑤ BEDROOM	30.0	⑥	L	H		ENTER BY LADDER
⑥ HIDDEN AREA	4.0	②③	N	H		DOUBLE ENTRANCE
⑦ ENTRANCE + VERANDA	15.0	①	Y	L		
	141.0					

**CHARACTERISTICS**

HILLSITE    GLASS STRUCTURE    TWO FACES CITY    HIDDEN FACE

DWELLING LOCATED AT HILLSITE    GLASS OUTERWALL    SOLID INNERWALL    HIDDEN BEDROOM

**DESIGN RESPONSE**

FIRST FLOOR    HIDDEN AREA    GROUND FLOOR

VERANDA    LIVING AREA    KITCHEN    DINING AREA    BEDROOM    TOILET    BATHROOM

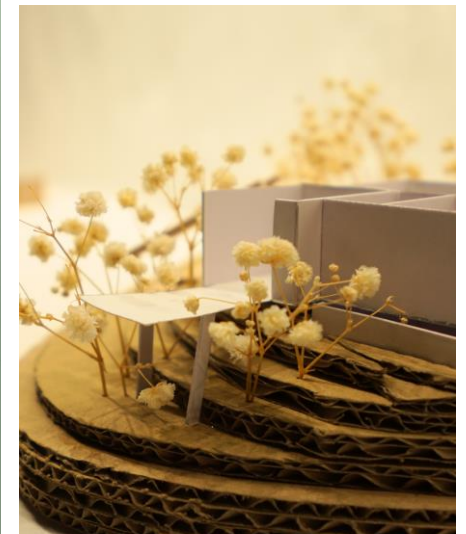
**BUBBLE DIAGRAM**

**HOUSE (BIO)UTILISER**

**VIEW OF SITE**

VIEW OF BIG TREE    VIEW OF BEAUTIFUL RIVER

VIEW OF VEGETATION    VIEW OF OTHER DWELLING



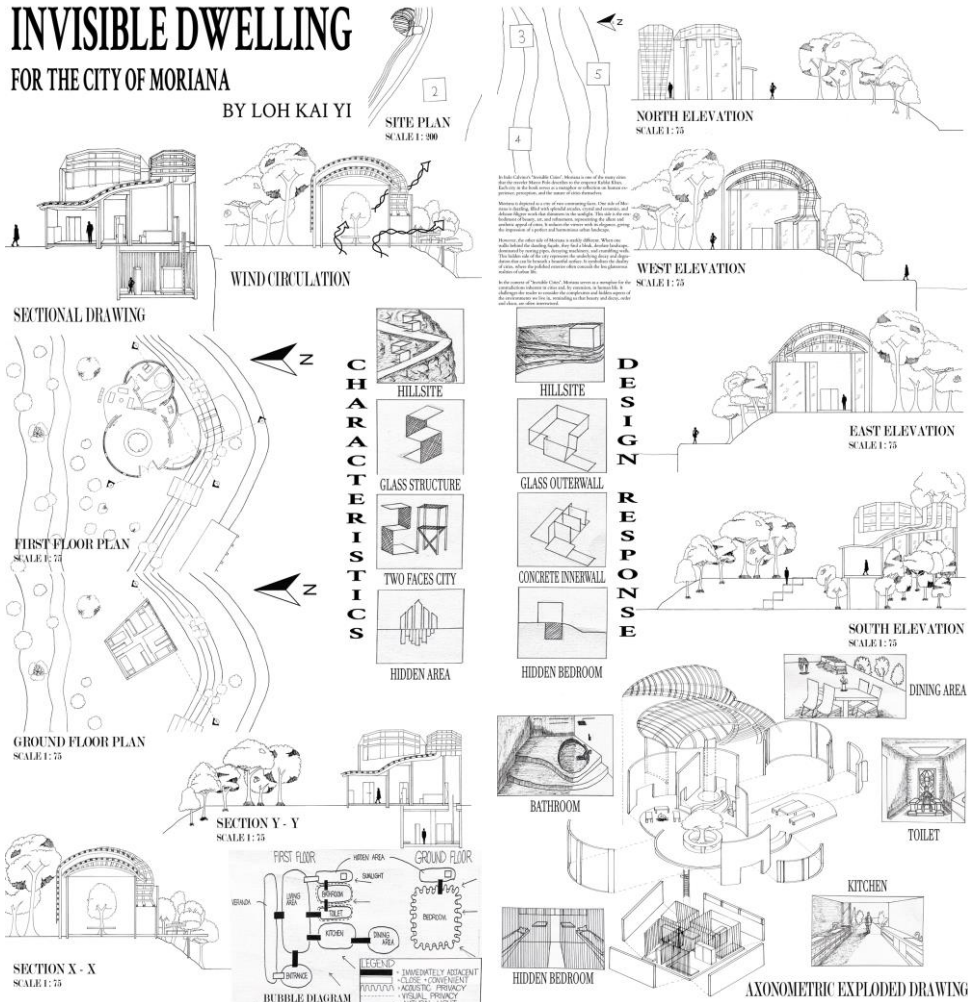


The glass structure, situated on a hillside beside a river and surrounded by trees, evokes a sense of mystery, inviting curiosity and exploration. The curved roof, inspired by Medusa's hair, envelops the entire space except for the dining area, which is elevated from the ground. Upon entering the dwelling, travelers are immediately drawn to the large tree at the center of the living area, which was preserved during construction. This tree serves as a natural purifier and provides indoor shading.

# INVISIBLE DWELLING

## FOR THE CITY OF MORIANA

BY LOH KAI YI



After their long journey from city to city, travelers may be hungry and can prepare their meals in the kitchen, which is connected to the elevated outdoor dining area. The bench in the dining area is inspired by the canteen from the anime "Attack on Titan," creating a communal space where travelers can share their stories and experiences.

In the toilet area, I designed a throne-like WC, capturing the desire many teenagers have to feel like a king. The bathroom features an indoor jacuzzi for travelers to unwind, with a small gap in the roof for air circulation. At night, they can gather around a campfire on the veranda, singing songs or roasting marshmallows.

A hidden space lies behind the bathroom and next to the veranda, offering travelers an adventurous experience as they discover the concealed bedroom. This underground bedroom, accessed by a ladder, is designed to evoke a prison-like atmosphere. The contrast between the open, inviting spaces above and the enclosed, stark bedroom below reflects the dual nature of the city of Moriana, emphasizing the difference in mood and ambiance within the dwelling.



# SIOW YEE HAOW

Moriana, the past city, appears to be a beautiful place full of glass wall, coral columns, and serpentine encrusted buildings. After tourist fording a river and traversing a mountain pass. The city of Moriana appears out of nowhere by following the flow of river, you will find a dock and walk to the main entrance of the dwelling. The main materials of the dwelling are wood, concrete and glass. The characteristics of the site are mountain, river, glass structure and hidden face. So, the dwelling is located on a slope, have a hidden space, have a lot of glass element and a dock at the main entrance. The large amount of glass wall allows the sunlight to enter every space of the dwelling. The bedroom is located on the highest level of the dwelling to minimize the noise from the boats. The toilet is represented as the hidden space because toilet is the place that more dirty and bad place in a dwelling.

## DWELLING OF MORIANA

### STORY

MORIANA, THE PAST CITY, APPEARS TO BE A BEAUTIFUL PLACE FULL OF GLASS WALLS, CORAL COLUMNS, AND SERPENTINE ENCRUSTED BUILDINGS. AFTER TOURIST FORDING A RIVER AND TRAVERSING A MOUNTAIN PASS, THE CITY OF MORIANA APPEARS OUT OF NOWHERE BY FOLLOWING THE FLOW OF RIVER. YOU WILL FIND A DOCK ON YOUR RIGHT HAND SIDE. YOU CAN PARK YOUR BOAT AT THE DOCK, AND WALK TO THE MAIN ENTRANCE OF THE DWELLING. THE MAIN MATERIALS OF THE DWELLING ARE WOOD, CONCRETE AND GLASS.

#### IDEA OF HOME

#### CHARACTERISTICS

#### SPACE PLANNING

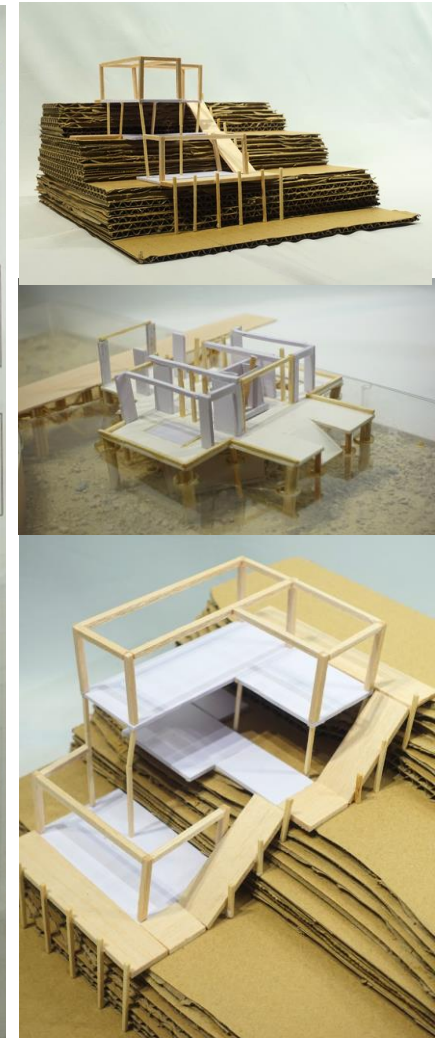
#### DESIGN RESPONSE

#### DESIGN STRATEGIES

#### LEGEND

- IMMEDIATELY ADJACENT
- CLOSE + CONVENIENT
- CONVENIENT
- ACQUSTIC PRIVACY
- NATURAL LIGHT +/- VIEW

SPACE	PUBLIC	SEMI-PRIVATE	PRIVATE	AREA
LIVING ROOM		✓		40m <sup>2</sup>
KITCHEN		✓		20m <sup>2</sup>
DINING	✓			10m <sup>2</sup>
TOILET			✓	5m <sup>2</sup>
BEDROOM			✓	40m <sup>2</sup>
BATHROOM			✓	20m <sup>2</sup>
DOCK	✓			12m <sup>2</sup>
				147m <sup>2</sup>

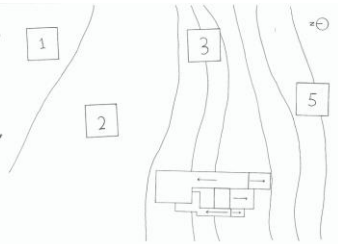


# INVISIBLE DWELLING FOR THE CITY OF MORIANA

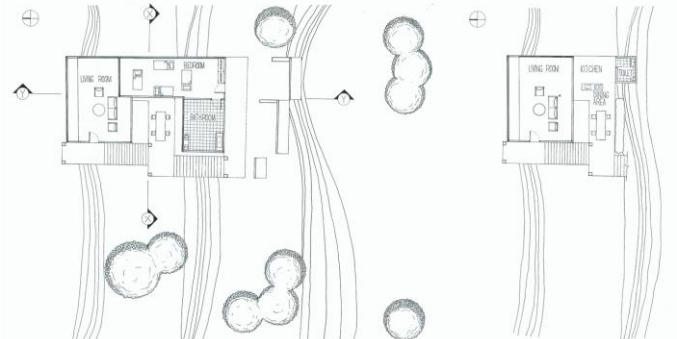
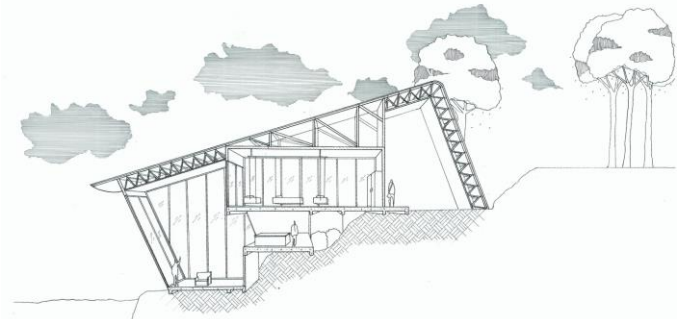
SIOU YEE HAOW

Moriana is one of the imaginary cities described in Italo Calvino's novel *Invisible Cities*, where Marco Polo narrates his travels to Kublai Khan. Moriana is depicted as a city with two contrasting sides. One side is alluring, full of gleaming buildings, gardens, and beautiful architecture that radiates prosperity and charm. The other side, however, is hidden and menacing, consisting of rusted machinery, scrap metal, and waste. This duality reflects the idea that every city, or perhaps every reality, has both a beautiful facade and a darker, hidden aspect.

In short, Moriana is a city of contrasts: a gleaming paradise on one side, and a decaying wasteland on the other. Its dual nature symbolizes the complex and often contradictory realities that exist within a single place.



SITE PLAN  
SCALE 1:200



GROUND FLOOR PLAN  
SCALE 1:75

LOWER GROUND FLOOR PLAN  
SCALE 1:75



NORTH ELEVATION  
SCALE 1:75



WEST ELEVATION  
SCALE 1:75



EAST ELEVATION  
SCALE 1:75

## SPACE PLANNING

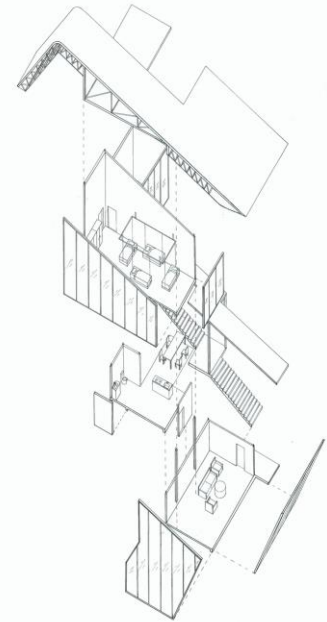


SECTION X-X  
SCALE 1:75

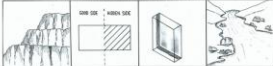


SECTION Y-Y  
SCALE 1:75

## AXONOMETRIC EXPLODED DRAWING



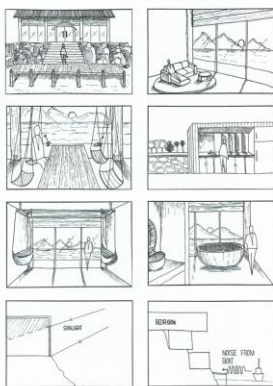
## CHARACTERISTICS



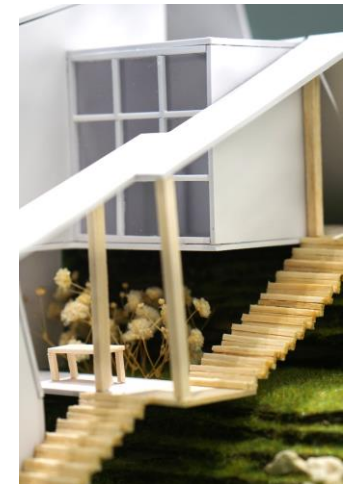
## DESIGN RESPONSE



## DESIGN STRATEGIES



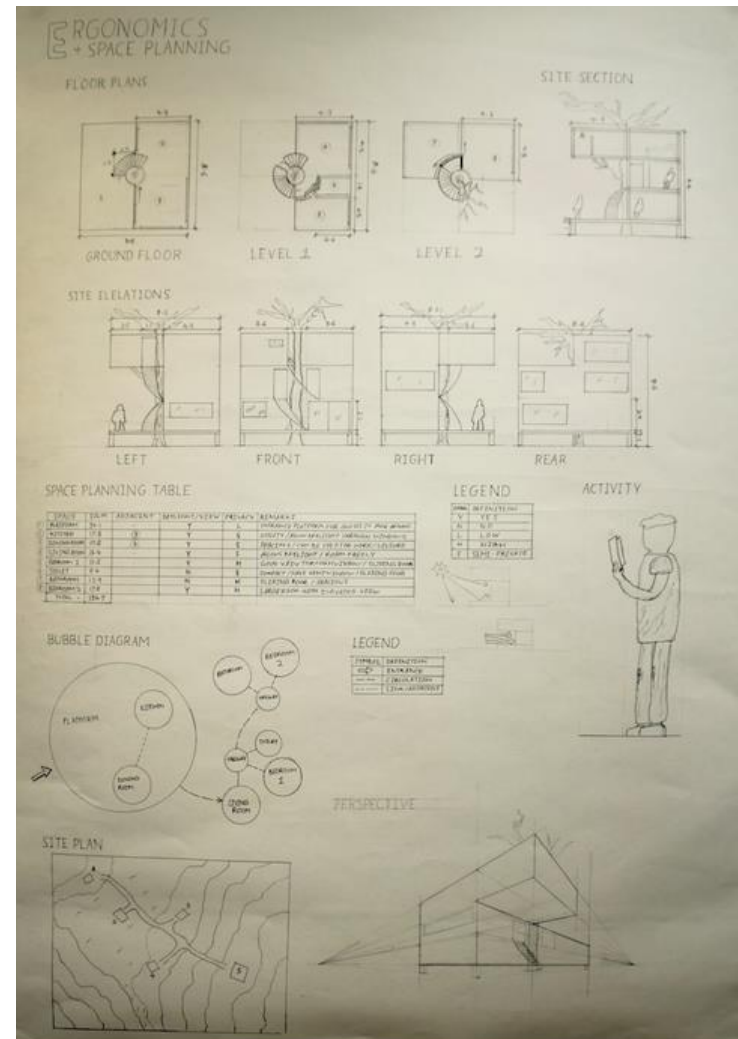
When you follow the river and enter Moriana, you will find a very unique and gorgeous building beside the river. The dwelling is located on a slope near the river. The first impression when you see the dwelling is that it is a very luxurious building. The main materials of the dwelling are concrete and glass. The main entrance is the dock in front of the dwelling. You can park your boat and enter the dwelling using the dock. Each space of the dwelling is connected by a walkway and staircases. By following the walkway, you can reach every space in the dwelling. The large amount of glass allows the maximum amount of natural light to enter the spaces. The most interesting part of the dwelling is that every space is located on a different level. It is because the dwelling is built on a slope.





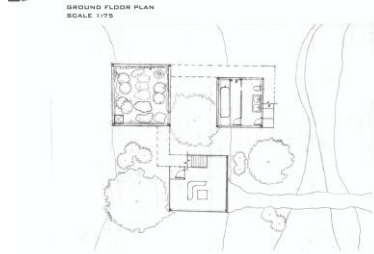
# BRIAN LIM HAN YANG

This dwelling is situated on a hillside surrounded by large trees and rocks. Travelers who have passed through the other dwellings from the riverside and have climbed the hill will reach the treehouse near the top of the hill. From there travelers can experience and carry out various activities such as climbing, gardening, cooking and exploration in the dwelling. The dwelling contains various rooms for the activities and a large tree situated at the very center of the structure. The spaces are divided into private, public and semi-public but they are also placed together in a way that they are not separated from each other. This is because there are bridges and platforms that are connected to certain rooms allowing ease of access to each space in the dwelling.





INVISIBLE DWELLING FOR MORIANA BY BRIAN LIM HAN YANG



MORIANA IS DESCRIBED AS A CITY WITH AN IMBALANCED ECONOMY. WHILE THE EXTENDED WALKER SIDE SHOWS HOW DEVELOPERS THE CITY IN, IN THE CITY IT IS RUN DOWN AND IMBALANCED EQUIPPED TO SHUT THE BROWN OUTSIDE BEFORE ENTERING THE CITY.



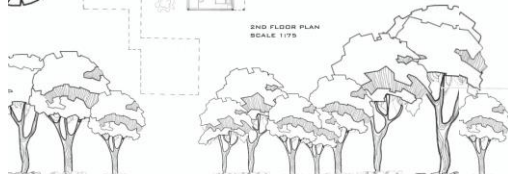
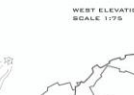
SECTION A-A SCALE 1:75



ABOUT THE DWELLING

THIS DWELLING IS SITUATED ON A HILLSIDE, WHERE THE VIEW FACED THE RIVER FROM THE SITE PLAN. THE BUILDING UTILIZES THE TREES FROM THE ENVIRONMENT AND BECOMES A TREEHOUSE SURROUNDING BY MANY ROOMS FOR BOTH PRIVATE AND PUBLIC ACCESS FOR THE TRAVELLERS. THIS DWELLING CONTAINS MANY ACTIVITIES FOR THE TRAVELLERS TO DO WHILE STAYING THERE SUCH AS GARDENING, TREE CLIMBING, AND RECREATION ALL WHICH ARE DESIGNED TO BE UNDER FOR A PURPOSE IN EACH GIVEN SPACE.

EXPLODED AXONOMETRIC DRAWING



This dwelling is made to surround trees that are placed in the middle of the structure and there are platforms or bridges to encourage travelers who are staying there to utilize the tree for reading or relaxing. This also encourages travelers to go outdoors more often, since the private spaces are for resting after a long journey up the hill. In the private spaces, the master bedroom has a skylight from the glass panels on the sides of the roof. The spaces are stacked like blocks notifying the travelers so that they can distinguish the private and public spaces. The staircases and platforms on each level of the private spaces allow various ways to access each private space. There is also an indoor garden with very long and thick vines to cover the garden and act as walls to allow minimal sunlight to pass through. This garden is used for growing edible crops that can be used for the kitchen to cook delicious meals. The crops can be transported via lift or elevator for ease to deliver them directly to the kitchen.



# INDEX

- Aerial Glade 23  
Archanah 17, 66  
Austin Chong Jia Qian 17, 76  
Brian Lim Han Yang 17, 82  
Casa Levene 12, 13  
Chew Jenn Xie 17, 40  
Cliffhanger 53  
Dichotomy 57  
Esmeralda 17, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69  
Evelyn Kueh Ying Ling 17, 62  
Hsu Myat Mon 17, 38  
Invisible Cities 1, 16, 20, 32, 43, 46, 49, 60, 72  
Invisible Dwellings 15  
Isaac Lim Yong Jing 17, 48  
Irene Dasslinda 17, 36  
Josiah Prince Gomez 17, 50  
Lean Shao Tian 17, 22  
Lee Jun Zhe 17, 52  
Loh Kai Yi 17, 78  
Metanoia 50  
Mirror Mountain 73  
Moriana 17, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81  
Ng Yue Foong 17, 54  
Nigel Tee Kai Le 17, 74  
Nur Farhana Azmi 17, 34  
Ong Wei Yan 17, 68  
Optical Glass House 10  
Poh Kai Qi 17, 24  
Riparian House 4  
Samantha Hoe Pei San 17, 42  
Siow Yee Haow 17, 80  
Sophronia 17, 45, 46, 47, 48, 49, 50, 52, 55, 56, 57  
Spider webs 67  
Te Kaitaka 8, 9  
Tengku Aisy Faihan 17, 64  
Valdrada 17, 31, 32, 33, 34, 38, 41, 42, 43  
Wong Ka Wen 17, 26  
Wong Yew Yang 17, 28  
Zachary Teh Rui Ming 17, 56  
Zenobia 17, 19, 20, 21, 22, 24, 25, 28

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