



IMAGESCAPES
OF
Sunway

SaCha



IMAGESCAPES OF SUNWAY

General Editor SaCha

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FOREWORD

Visions for future cities have long been dreamt up by artists, architects, filmmakers, writers, and other creatives. Parallel to the history of cities is the ongoing attempt for us to imagine a better society. Many ideas for future cities tend towards one of two ways: either they are overly optimistic or mired in desperate circumstances. These polarities of utopia or dystopia can make for fascinating works of fiction but are rarely places we would want to live. By contrast, the power of the imagination to unlock visions for future cities can enact change by showing us alternate ways of being in the world. Cities are an ongoing process that will require creativity, collaboration, and coordination for future generations to flourish.

Although many depictions of future cities are driven by technological innovations, it is essential we remember that they are also social constructs and global in nature since we are all interconnected on this planet. As a species, we have demonstrated that we are surprisingly resilient to some of the shocks and changes we have encountered.



Yet our innovations and progress have also, increasingly frequently, come at a cost to the planet. It is time to secure the biodiversity of our planet amidst the serious challenges that climate change presents, alongside other impacts upon our communities including pandemics.

This is the significance of the ideas in this book. By envisioning Sunway City in 2050, they open up possibilities, questioning us to reflect not simply on what is plausible or probable but also, crucially, on what is preferable and for whom. Many of these visions are not simply about the physical characteristics of future places but the values and meanings they contain as representative of the society we want and strive for. Moving towards future cities that are equitable, inclusive, healthy, and sustainable is a significant and increasingly urgent goal. The rising occurrence of extreme weather events happening around the globe as well as the people with whom we forge social futures are important reminders of the need for

alternatives to the way we think of, design, deliver, and maintain cities.

Visions are created as ways of expressing the ‘not-yets’, and such imagery shapes our ideas of, and intentions towards, futures. Finding ourselves in an era of rapid urbanisation, environmental transformations, and global uncertainties, it is clear we need new conceptions to understand the potential for these alternatives to business-as-usual approaches. Without this sense of what other options are available to us, the limited pathways that currently command our gaze also obscure vital ways forward. This is the importance of visions for future cities, and our time to better understand them and the role they perform in helping shape a better world is now.

Professor Nick Dunn
Executive Director
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INTRODUCTION

An Age-Old Problem

The future is often depicted in Hollywood sci-fi movies as either a utopia with highly advanced technologies that we can only dream of today, or as a wasteland where survivors of humanity battle over whatever natural resources are left. What most of us do not realise is that both scenarios have happened many times throughout history, often in succession.

Ancient civilisations such as the Mesopotamian, Greek, Egyptian and Roman empires did not only experience unfathomable leaps of progress and economic wealth during their heyday, but also confronted environmental problems that followed the degradation of resources to fuel their societies and military expansion. Even

during these ancient times, deforestation and massive loss of fertile land had contributed to crumbling agriculture which, combined with political instability and raging wars, led to the downfall of many of these once glorious empires.

The awareness that food and water would be scarce during hard times was all too familiar to our ancestors. As far back as 5th century BC, Greek philosopher Plato used to discuss different issues pertaining to environmental degradation that resulted from farming, logging and mining, and before him, Strabo and Columella in the 1st century BC. Indeed, early civilisations practised resource management but they did not have a name for it, unlike us living today.



Sustainability has now become a buzzword, although the concept has been prevalent in cultures across the world since time immemorial, and the notion of loving and respecting nature has been intertwined with countless religions, old and new.

Before the term ‘sustainability’ appeared for the first time in the Oxford English Dictionary in the mid-20th century, it had been coined and used in French (*durabilité*), Dutch (*duurzaamheid* and *duurzaam*) and German (*nachhaltigkeit*, which literally means ‘lastingness’) for centuries. In Germany, the word first appeared in a handbook of forestry in 1713 to denote the practice of never harvesting more than the forest can regenerate.


Just as the meaning of words evolves over time, so did the definition of sustainability, which grew past forests to encapsulate our entire ecological system. Then, in the later part of the 20th century, with the awareness of how our overuse of resources and dependence on fossil fuels were impacting the world, sustainability took on yet another meaning.

Sustainability became a concept that represents how human progress must be responsibly governed on this planet, most commonly expressed by the United Nations Brundtland Commission in 1987: “sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.”

At the 1992 Earth Summit in Rio de Janeiro, Brazil, more than 178 countries adopted Agenda 21, a comprehensive plan of action to build a global partnership for sustainable development to improve human lives and protect the environment. Beyond the environmental front, sustainability started to move towards being a holistic term, connecting the ethical management of resources and environmental preservation with social issues, such as wage and gender equality, and access to education. It became a battle cry not just for the environment but for social justice.

The preservation of the environment would mean little if impoverished communities, especially those in developing nations, could not improve their standard of living which is still in dire condition. As the century ended, the United Nations announced its Millennium Development Goals which outlined eight goals that all 191 United Nations member states agreed to achieve by 2015. Signed in September 2000, the declaration committed world leaders to end poverty, hunger, disease including AIDS, illiteracy, environmental degradation, and discrimination against women.





By relating access to healthcare and education with gender and wage equality, and ultimately ethical management of resources and environmental protection, the dots were slowly being connected. The public began to have a greater understanding of how a reduction in resource consumption and a change in lifestyle could not only save the environment, but also people who are directly affected by global warming, namely the coastal communities threatened by rising sea levels. Furthermore, by linking sustainability to human rights, the importance of ethical labour had drawn the attention of the public to the plight of the poor who make up the majority of the workforce producing our daily goods.

Major inroads in sustainability have been made in recent years, but the state of our planet and humanity leaves much to be desired, especially in developing nations that are striving to compete in the world market. While it is easy to point a finger at these countries, we have to remember that they do not have the luxury to spend on sustainability efforts as much as wealthier nations do. At the same time, many of these same developing nations, that are highly prone to climate change catastrophes or have

experienced disasters first-hand, are calling for further action by the United Nations.

On 25th September 2015, to celebrate the 70th anniversary of the United Nations, world leaders pledged to adopt a new, updated set of 17 Sustainable Development Goals (SDGs). Since the 17 goals became official on 1st January 2016, the countries involved have been integrating the SDGs into their national development plans to align policies and institutional initiatives with a wide range of economic, environmental and social objectives.

A quick glance at the 17 SDGs reveals the challenges laid before participating nations—ending poverty and hunger; ensuring healthy lives, gender equality and proper education; providing access to clean water, sanitation and clean energy; stimulating decent work and economic growth; ensuring sustainable industrialisation and building resilient infrastructure, cities and communities; promoting responsible consumption and production; promoting peace, justice, and strong institutions; acting against climate change; and strengthening partnerships to achieve these goals. It is a tall order, but also a crucial one.

Left unchecked, the rapid rate of industrialisation and societal consumption that fuelled much of the progress of the last century has caused a myriad of man-made challenges. The world needs integrated solutions and cooperation between the public, industrialists, technologists, and governments locally as well as internationally to make a lasting impact. This is evident in the core values adopted by the United Nations to embrace change, otherwise known as the 4Ps—People, Planet, Prosperity and Partnership. It is time to bring everyone together under the banner of sustainability.

Although humanity is beginning to take the fight against climate change seriously, environmental catastrophes are still occurring regularly and increasing with the rate of the melting polar caps. Bhutan is the only

country in the world with a negative carbon imprint yet climate change deniers, some of whom are in positions of high power, still abound. The United States even pulled out of the 2016 Paris Agreement which sought to limit greenhouse-gas emissions, although the country has rejoined since early 2021.

United Nation countries recognised in 2017 that their “individual and collective efforts have yielded encouraging results in many areas” after almost two years of the SDG implementation. However, they acknowledged that “the pace of implementation must be accelerated as the tasks facing us are urgent.” Unless humanity can intensify our efforts to live in a sustainable world, the fight for our future is far from over.

Sustainable Cities

The average human life expectancy has improved since the discovery of microbiology which brought to light the existence of microbes that caused devastating pandemics in the past. With access to clean water becoming a fundamental human right, and modern medicine and vaccines becoming more effective, the world's population has tremendously increased while the historical infancy and child mortality rate has reduced. Human beings, it seems, have conquered their environments and are ready to progress further and farther.

Experts predict that by 2050, 8 out of 10 people will be living in cities. Various factors account for the mass migration of people into urban areas. In the past, loss of fertile farming land and the shift from an agricultural-based society to an industrialisation one drove most of the exodus. Today, the economic opportunities in the cities are undeniably better than those in rural communities.

Without proper planning, however, urban centres will become overcrowded and contribute exhaustively to the detriment of

our planet. Realistically, the battleground for the planet's future will be fought in the offices of urban planners.

In bustling cities such as Beijing and New Delhi where the populations have ballooned to critical levels, the omnipresent challenges of urban living are part of the daily grind. The overcrowding of urban centres has led to a long list of environmental and social problems. Sprawling interstate traffic jams during festive seasons; overconsumption of energy and hazardous air quality; dysfunctional sanitation and polluted water supplies; insidious pandemics such as COVID-19, SARS, and swine and bird flu; rising cost of living and crime rate; and crumbling infrastructure are just some of the many woes faced by city officials. To make matters worse, the economic disparity in cities gives precedence to a rise in social inequality and classism. After a while, we simply become blind to the needs and struggles of the underprivileged.



Closer to home, Malaysians are not as immune to the threat of climate change as we would like to believe, and in many cases, are guilty of contributing to the global dilemma as well.

The shifting of monsoon winds across the region spells the arrival of the dreaded annual haze caused by forest fires locally and abroad, some of which ravage what remains of our collective Borneo rainforest—the oldest in the world. Our capital city Kuala Lumpur, where the bulk of our country’s population lives in close quarters, is not spared from the choking smog which has led to deaths, including that of infants, due to respiratory complications.

Although Malaysia has begun taking small green steps in banning the use of straws and plastic bags in F&B and retail in certain states, our waste disposal service is still riddled with irresponsible parties that perform illegal dumping. In 2019, illegal dumping at the

Gombak forest was brought to attention on social media by frustrated hikers who came across the eyesore. Miles upon miles of mostly non-biodegradable rubbish, meant for the incinerator or recycling, was disposed of in the middle of the jungle to save travelling costs to legitimate dumpsites.

Our rivers have been sharing the same luck. Hazardous chemicals that leaked straight out of unscrupulous factories into the Kim Kim River in Pasir Gudang, Johor caused 2,000 residents living near the river sick in early 2019. The case triggered a public outcry and an ensuing official investigation.

Our other rivers are not in much better shape. The Klang River, which runs through the heart of the Kuala Lumpur city, is on the top 50 list of rivers in the world that contribute to the overall pollution of our oceans. The 120-kilometre-long river is believed to be the dirtiest in Malaysia.



Malaysians may have become jaded in hearing about reports of illegal waste dumping, polluted rivers and the haze, but there is one environmental disaster that is more alarming than the rest.

Massive floods have been displacing the populations of rural towns and cities for decades since the first major local flood 'Bah Besar' in 1926. The flood started in the state of Perak and spread throughout the country, affecting almost all riverside communities.

Due of global warming, climate change, and bad waste management, Malaysian floods are expected to increase in frequency and severity. Currently, we are experiencing the

worst floods in history and nine Malaysian states¹ are expected to be wholly flooded by 2050 due to rising sea levels. Part of this is caused by nature, but we cannot downplay our role in the problem. The plastic bag that is chucked out of a car window, cigarette buds that are littered on the ground, construction debris and other rubbish that are not disposed of properly, all add to a collapsing drainage system. Our waste will come back to haunt us by clogging up our already outdated drainage system that cannot keep up with our urbanisation and development. This issue has led to the worrying increase of flash floods in the Klang Valley. Flash floods are particularly dangerous as they are unpredictable and sudden.

¹ Perlis, Kedah, Penang, Perak, Negeri Sembilan, Terengganu, Pahang, Kelantan and Sarawak.

After our country's independence in 1957, the rate of urbanisation in Malaysia jumped from about 25% in 1960 to 65% in 2005, and was expected to exceed 70% by 2020. The Malaysian government has implemented decentralisation policies and incorporated SDGs into urban governance strategies to achieve regional balance and prevent the overcrowding of capital cities. Yet these efforts are not enough.

We need to relook at how our cities work. In countries like Japan, Spain and Portugal, smart cities are being tested to provide a new conducive habitat for the masses. Imagine energy-conserving street lights that brighten and dim as foot traffic fluctuates; smart traffic lights that reduce waiting time and report back on weather and traffic conditions; on-demand parking services via apps that

help drivers find vacant parking spots; real-time emergency response based on high-speed camera surveillance; infrastructure-monitoring devices embedded in flyovers, bridges and buildings to forewarn of any serious decay; and smart garbage bins that notify waste collectors when the bins are reaching full capacity.

While these technological breakthroughs seem like objects from a sci-fi movie, they are currently in operation in smart cities worldwide. With more time, these innovations will be improved upon and made available to more cities. Powered by the Internet of Things (IoT) and soon 5G, smart cities are no longer a figment of our imagination, but rather the product of a cooperative community and its governing institutions.





The Future of Cities

The challenge to manage our planet's resources responsibly is one that will define humanity for generations to come. The endeavour requires the galvanisation of the masses and a shift in mindset, and there is no better place to start than with cities. So what does the future hold for Sunway cities?

The three main pillars of sustainable development that guide Sunway Group's smart and sustainable city blueprint are economic growth, environmental protection, and social equality. Sunway City Kuala Lumpur, Sunway City Ipoh, and the upcoming Sunway Iskandar are built with the aim of delivering sustainable socio-economic value to their communities. Integrated security, amenities, connectivity, ambience, and community are the five elements of development upheld by the three Sunway cities.

In the future, Sunway cities will be self-sufficient with respect to energy management through the combination of grid power, on-site power generation, and renewable energy. Mobility within the City will reach new heights of ease, as pedestrians zip past each other via intelligent transportation systems. Vehicle-centric applications using advanced sensor and communication technologies to synchronise vehicles; infrastructure-centric applications managing roadways by means of centralised surveillance and route analysis; and traveller-centric applications bringing commuters together on one knowledge-sharing traffic network—all aspects of mobility will be integrated so commuters will get a smooth ride across the City.

Sunway Group seeks to build a world-class community in addition to top-notch infrastructure. Community centres will accommodate activities focused on child development, adult skills education, and healthy ageing, and technology-enabled facilities will be available to support the active and healthy lifestyle of city dwellers. Businesses around Sunway City will be encouraged to focus on work-life balance to enhance employees' quality of life, and homes in the City will be designed to give residents the power to monitor and control their energy consumption.

It is the aim of this book to go further by envisioning Sunway City in 2050 and the future of cities on our planets. Malaysian artists have given their own interpretation of the future by imagining and re-inventing the famous integrated township as it would look like within a few decades. The artists are contributing, in their very own way, to Sunway Group's tireless efforts to promote more eco-responsible lifestyles, smart objects and buildings, and green landscapes.





平安
乙未夏
汝彤



BURLAP BAGS

Anis Faizal & Cynthia Foong

By 2050, we hope to see the fruits of today's efforts in battling waste. Ideally, new eco-friendly materials will be commercially available and better waste management systems implemented. Many think that waste is just landfill muck and recyclables, but something as simple as the clothes we wear can be one of the leading causes of full landfills. The upcycling industry today is small and considered artisanal, but

by improving on existing materials using current technology, the build-up of wastes can be controlled and monitored. While creating our Burlap Bags, we kept in mind a lifestyle product that can be made from upcycled and sustainable materials. While the demand for mass-produced goods may not decrease anytime soon, we can take small steps towards creating products that are sustainably made.



Our burlap bags are created with the vision of having a greener world and lifestyle. With today's spike in global warming and pollution, we wanted to make a sustainable and adaptable product for the future. From our research, 20% of recyclable materials are actually recycled. This suggests that recycling cannot be solely relied upon to solve environmental problems.

We attended a workshop on recycling and got to know the inner workings of the recycling industry. Influenced, we wanted to try our hands at 'circular recycling'. Circular recycling functions in the same way as normal recycling. The only difference is that circular recycling ensures the end product is cycled back into the environment.

The initial idea for the burlap bags stemmed from our final year project where our team, consisting of Anis Faizal, Cynthia Foong, Lim Mei Ting and Lee En Yuen, made a language learning kit with eco-friendly features. To make the kit waste-free, we came up with the idea of creating biodegradable learning cards within the kit. To create these cards, we soaked used papers and reduced them to a pulp. Then, we mixed the pulp with local seeds and dried the mixture. This type of paper is known as seed paper. Upon disposal, the cards will react with water and sprout into plants. Moistened paper can also act as a nursery for the seedlings, encouraging the culture of growing plants and trees.



Seed paper is mashed-up recycled paper with seeds embedded. When discarded with water, the moist paper will act as a nursery for the seeds



The different textures of seed papers achieved through experimentation



The idea for our burlap bags came about when we thought of ways to package the seed paper learning cards. Staying true to circular recycling, we sought easily available local materials for the bags. One of the materials we found was *guni beras* (gunny sack) made of burlap. Burlap, a woven fabric made from natural fibre, is a sustainable, long-lasting and cheap material. It is often used as packaging for rice or potatoes when they are supplied to wholesale hypermarkets, although most companies would use synthetic, polypropylene woven bags instead.



Burlap; a woven fabric made of plant fibres, commonly known as jute

Just as we upcycled used paper into seed paper, we wanted to upcycle burlap into multipurpose bags. In designing the bags, we kept the style contemporary to complement the modern lifestyle and to give the rustic material a fresh new meaning.

Several bags were designed to fit different purposes and age groups. The material used is in tune with

the 'no plastic' movement that has gained traction worldwide. The woven texture of the fabric allows for aeration in the bag, making it suitable for carrying fresh fruits or vegetables from the market. For better functionality, we added straps made from paper twine and organic fibre twine. The lightweight yet durable bags can also be used as pouches for everyday purposes.



| Paper twine and fibre twine are braided and used to create strong handles



| Mini burlap purse for everyday use



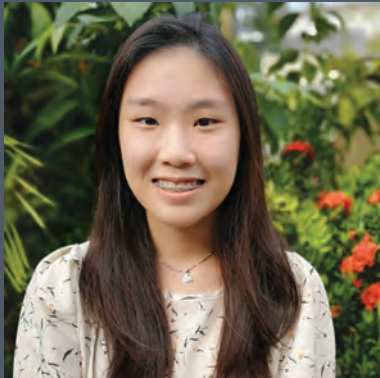


Today, landfills are getting crowded with not only imperishable materials but also biodegradable ones. To minimise waste, these burlap bags are made from natural, biodegradable and repurposed materials. This ensures the burlap is fully utilised before the bags are finally discarded. The burlap bags may even outlast leather or plastic bags that are still ubiquitous today. With Sunway City being a residential, educational and shopping hub, we believe everyone will have a use for these bags.

ARTIST PROFILE AND PORTFOLIO



ANIS FAIZAL was raised in a household that embraces all kinds of art. She was particularly inspired by comic book illustrations which led her to create her own drawing style. Anis is currently pursuing a Degree in Illustration at the University of the West of England in Bristol, UK. She hopes to one day spread her love for art and design to the Malaysian community.



CYNTHIA FOONG is a graphic designer who graduated from the School of Arts, Sunway University. Through her academic years, she won and was shortlisted for numerous design competitions including the grand prize of the Kuala Lumpur Eco Film Festival poster competition in 2018. Her designs are inspired by minimalistic and flat illustration styles. Moving forward in her creative journey, she aims to explore the many branches of art and design.

CHILDLIKE HEART

Perline Siek

Sunway City Kuala Lumpur is one of the most popular cities in Malaysia, being close to first-rate educational, healthcare and leisure experiences. In 2050, Sunway City will readily be an eco-friendly city with high-tech infrastructure and city-wide innovations. Despite this, cities need to be built with wonder, love and security. My painting “Childlike Heart” carries the message for all

to retain the heart of a child. In the painting, I use blue as the dominant colour for the sky, ocean and technology to depict the tranquil, safe and unpolluted environment for living creatures. Other elements in the painting such as Sunway Pyramid, the sea turtle and the baby serve as a plea to all of mankind to gift our future generations with a better tomorrow.



The year 2050 is less than 30 years from now. When we speak of the future, sophisticated technology and designs come to mind. It is without a doubt that we will achieve all of that, for humans have always evolved by pushing boundaries and challenging the *status quo*. As knowledge and technological progress improve, human curiosity and desires will likewise drive innovations to be stronger, faster and better.

The impressive engineering and architectural feats achieved throughout history mirror human's innate hunger to continually explore new horizons. Back in 1998, more than 20 years ago, the Petronas Twin Towers (otherwise known as the KLCC Towers) were declared the world's tallest buildings at 452 metres. In mere six years, the recognition was shifted to Taipei 101 before the title was finally claimed by the Burj Khalifa in 2010. A total of 24 buildings which are all taller than the KLCC Towers have since sprung up across the globe, from Guangzhou to Mecca. The height for a building to earn the world's tallest title grew from 452 metres to 1000 metres; 88 floors to 167 floors.

Sunway City will similarly experience a further surge in development and urbanisation in the years to come. By 2050, the City will be home to sustainable superstructures and linked by advanced road

systems that shorten the distance from one place to another. The KLCC Towers, currently more than 20 kilometres away from the City, will just be a stone's throw away. Buildings will emerge from the Sunway lake, a thriving habitat for underwater life. However, in the whirlwind of progress, let us not forget to pause and ponder upon the parts of life that make us human.

In my watercolour painting, "Childlike Heart", I wished to underline the importance of retaining nature and purity in developing our future world. I chose blue as the dominant colour in the painting as the colour is often found in nature; it is the colour of the skies and oceans. Blue symbolises high technology, consciousness and intellect. It is a colour that reminds us of cleanliness, of the purest waters that no longer exist naturally in our environment.

I used shades of blue and purple to create a variegated wash that draws viewers' attention to the sky, a mixture of colour that juxtaposes the serenity and volatility of nature. The horizon finely delineates the sky from the lake to portray humans' precarious relationship with Mother Earth. I further used two different tones of blue that were softly fused to depict the tranquillity, safety and unpolluted environment that all living creatures yearn for.

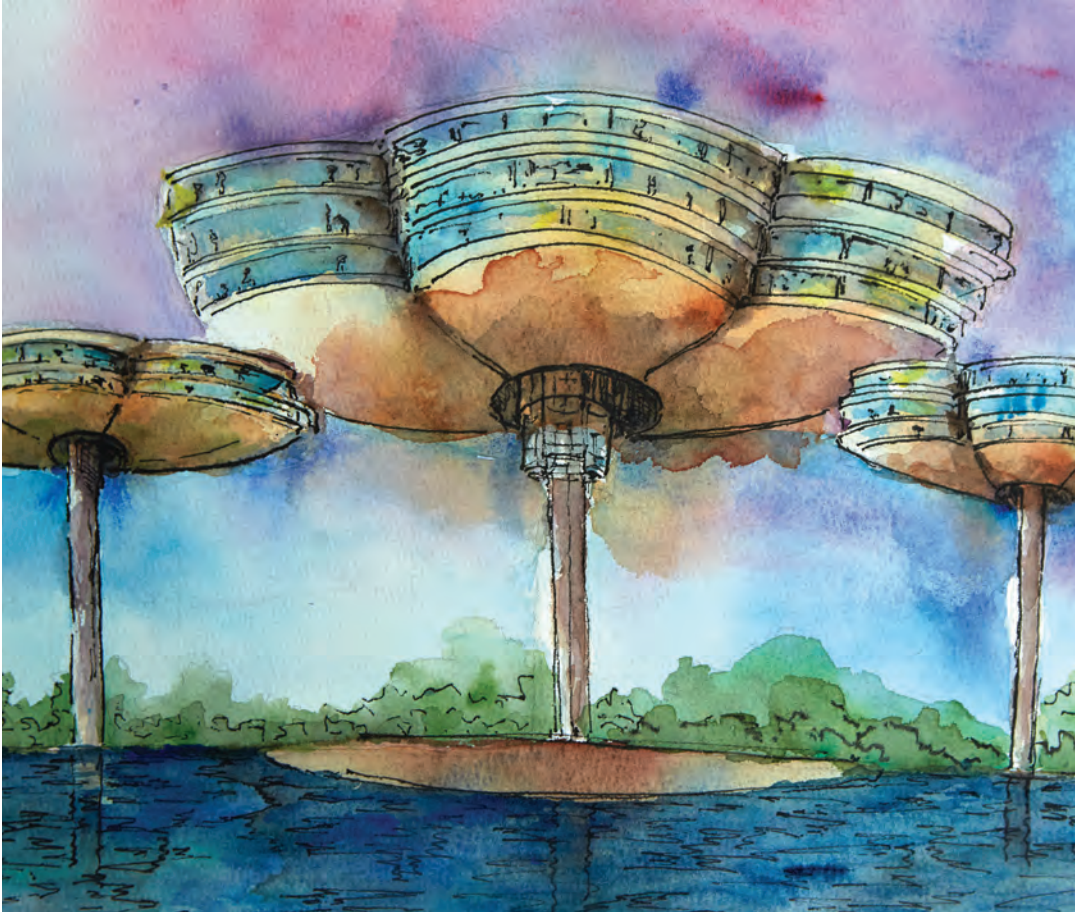


The dominance of the colour blue in the painting

The KLCC Towers stand resolutely on the top right corner of the painting, painted in brown with dashes of yellow and white to reflect the might and prosperity of the capital city. The iconic Sunway Pyramid takes the spotlight in the painting and is depicted as weaving its past with present and future technologies. Together with Pyramid, a sea turtle and a baby counter the dominance of blue in the painting. They symbolise an appeal to man to stop destroying the planet and give nature a second chance for future generations to inherit a better world.



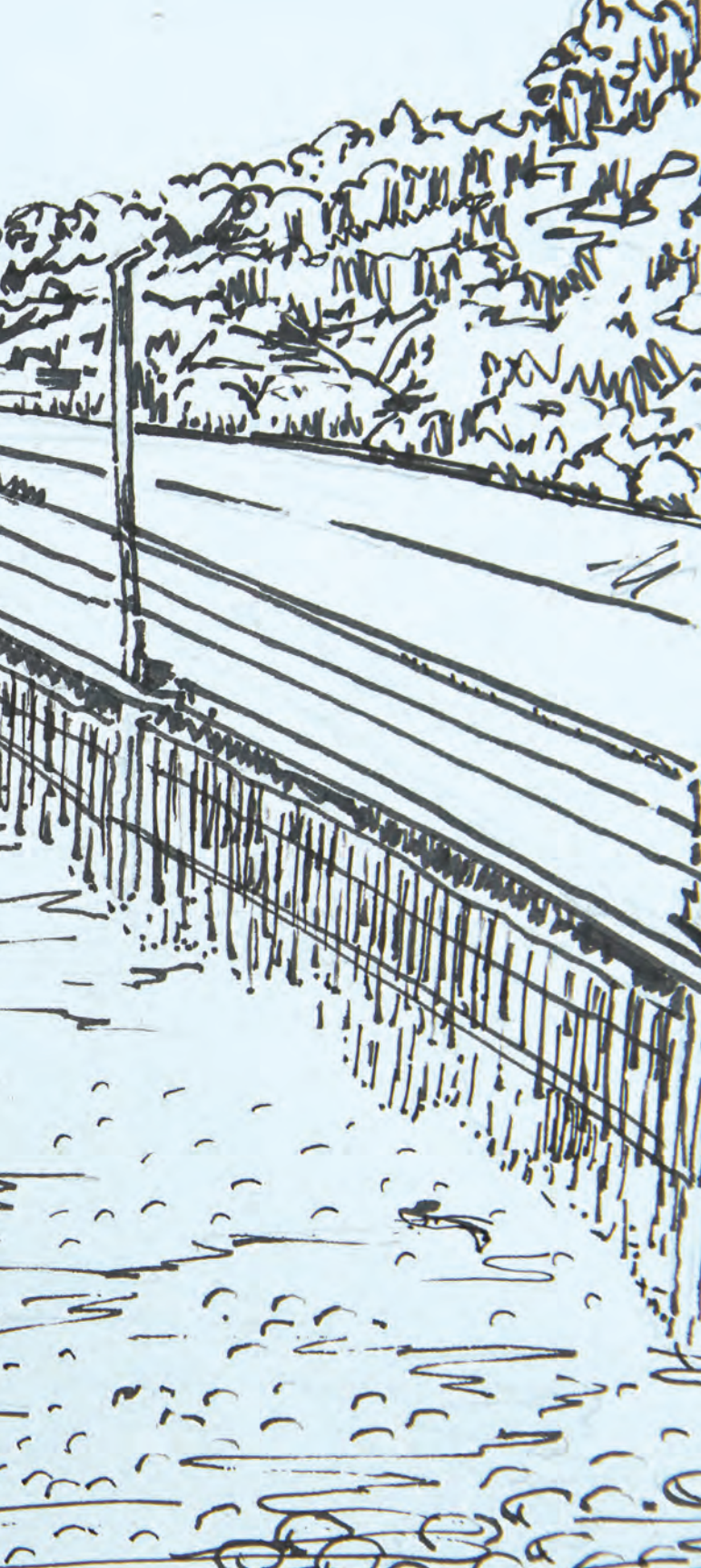
Draft sketch of the lion sculpture at the entrance of Sunway Pyramid



| Lotus houses at Sunway lake







My final message in the painting is for all of us to retain the heart of a child. Regardless of how technologically advanced, prosperous and sophisticated the world may be, we need to learn to feel like a child again to create a future environment of wonder, love and security. Without securing a safe future, our material successes will be meaningless to our future generations.

| Draft sketch of Sunway lake in the future with thriving natural life

ARTIST PROFILE AND PORTFOLIO



PERLINE SIEK is an artist who sees art as a creative expression unbound by barriers, rules and languages. Despite being left-handed, she was compelled to use her right hand to write when she was young. She came to dislike writing and soon found the act of drawing with her left hand to be liberating. As an artist, she looks up to the ambidextrous Leonardo da Vinci and enjoys sketching and watercolour painting. Perline has participated in art exhibitions around Southeast Asia and has been invited as guest speaker for design talks and workshops in Taiwan. She is a former Lecturer at the School of Arts, Sunway University and conducts research on design education and cultural design.



| "Lotus in Blue"



| "Prayer"

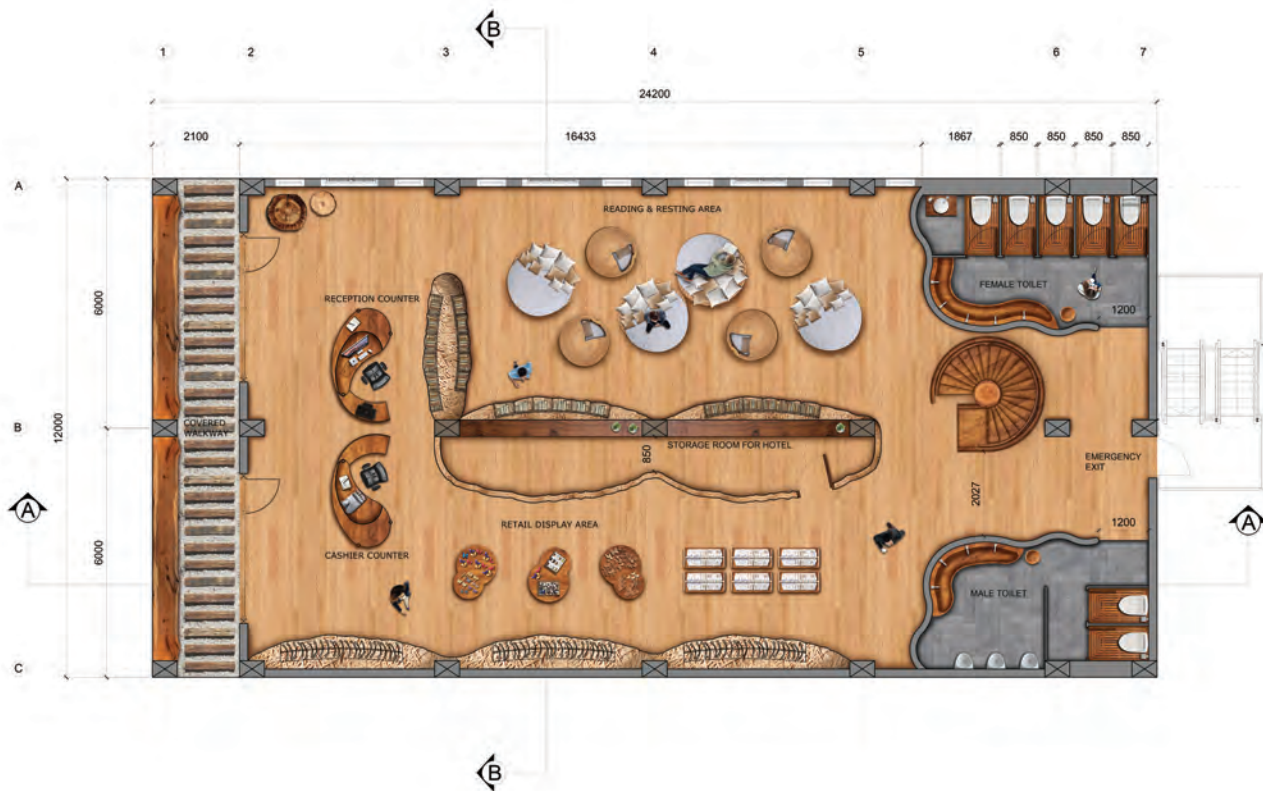
METAMORPHOSIS CAPSULE HOTEL

Ting Ke Xin

In the future, I imagine cities to be surrounded by sustainable and eco-friendly architecture instead of sterile structures that we see in movies. Mother Earth will be surrounded by things organic and natural, and well-designed mechanisms that generate clean renewable energy for daily human use. My Metamorphosis Capsule Hotel project contributes some ideas to life in a future city,

particularly Sunway City Kuala Lumpur in 2050. The hotel employs natural materials in its careful, eco-friendly design. A butterfly-shaped roof serves to harvest rainwater, producing an independent and safe source of energy. The metamorphosis concept of the hotel conveys a message of evolution, where humans acknowledge and learn from the past, and strive to develop a better future.

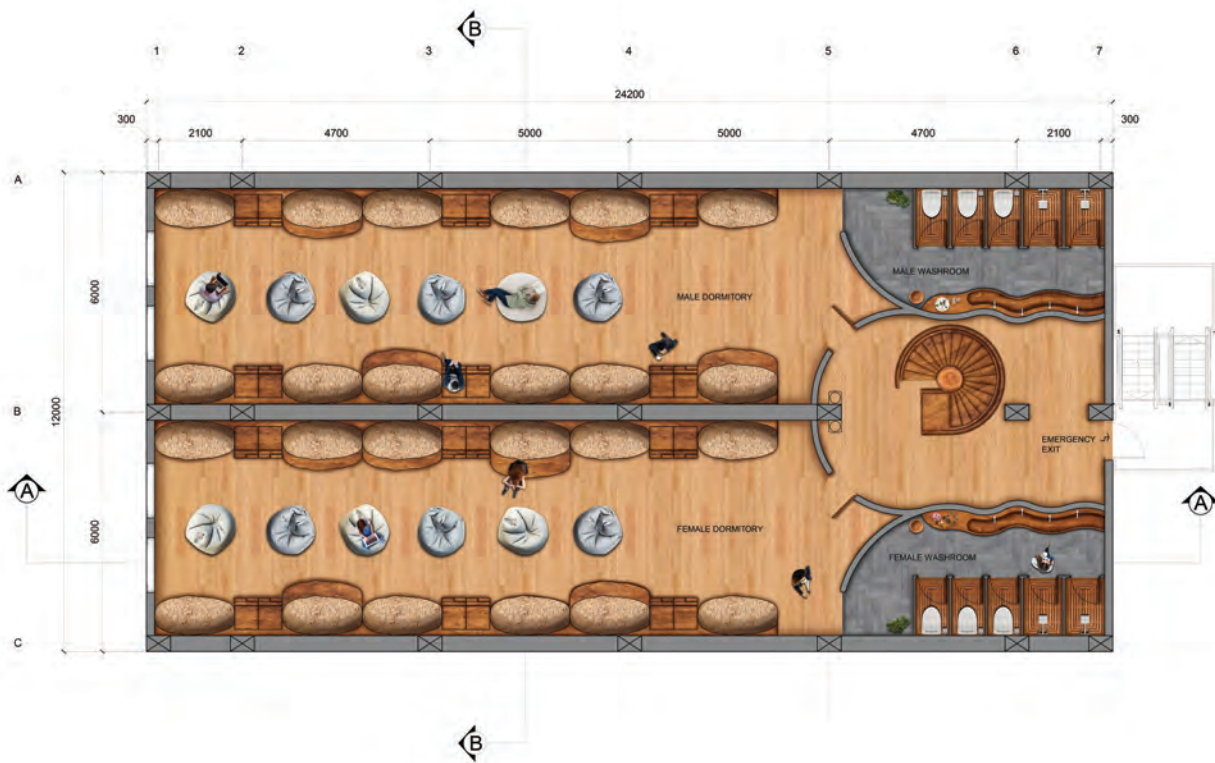




| Rendered image of the ground floor

The Metamorphosis Capsule Hotel is inspired by the life cycle of a butterfly and its transformation from a caterpillar into a beautiful flying creature. Metamorphosis is a concept which mirrors the nature of growth and reminds us that we experience change in our lives too. For this reason, the hotel serves as a meditative retreat for guests to relax and rejuvenate. It is an ideal place for people who love nature and for those seeking respite from modern technologies and distractions.

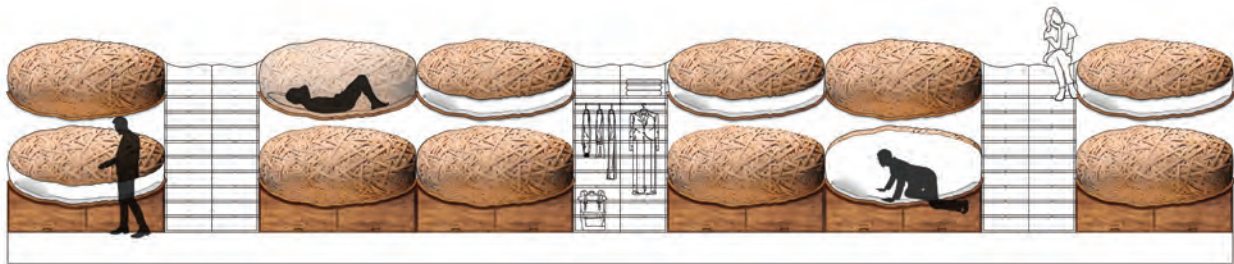
The ground floor of the hotel accommodates a reading and rest area. The bookshelves here are filled with books, unsurprisingly, on butterflies. The ambience is enriched by hanging swing rests and cocoon-shaped sofas, providing a caterpillar-themed space that seeks to nurture and cosset. A retail area selling handmade and butterfly-inspired crafts stand at the other end of the floor. Sprawled on the toilet wall is yet another butterfly-inspired design element.



| Rendered image of the first floor

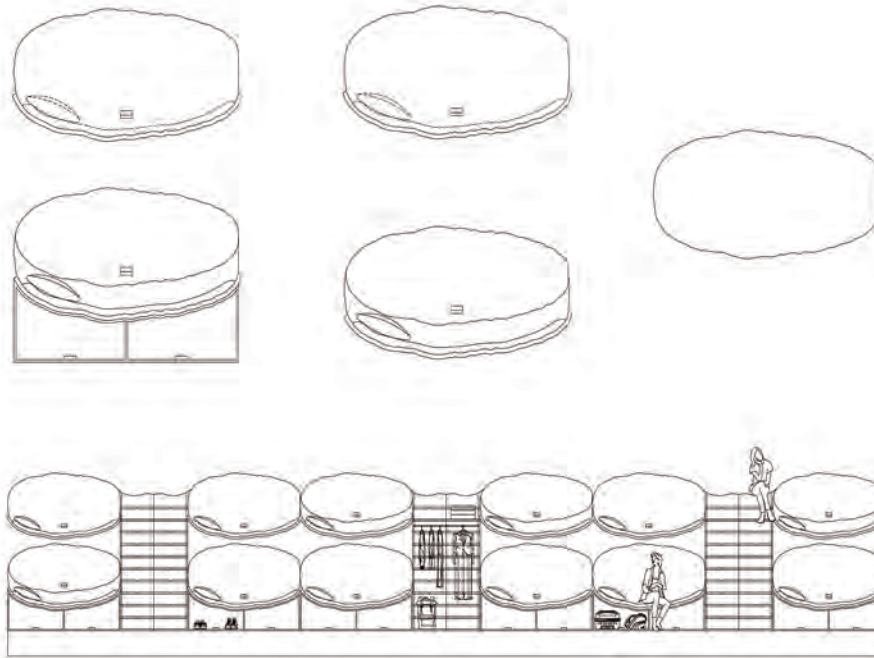
A spiral staircase made of timber connects all floors in the hotel. A spiral staircase saves space and re-creates the ambience of a treehouse in a tropical forest. Upon ascending the staircase, guests arrive on the first floor called the “Chrysalis Floor”. The chrysalis is a stage of metamorphosis where a caterpillar prepares itself for transformation. This floor is thus the core of the hotel, where

it houses a string of chrysalis-inspired capsule pods in which guests sleep. Each capsule pod is designed as a cocoon and crafted to exude a safe and comforting feeling. Made of wood and wicker, the capsule pods create a setting that connects guests with nature. Guests will be well-rested and ‘transformed’ after a refreshing stay.



CAPSULE DETAIL DRAWING
SCALE : NOT TO SCALE

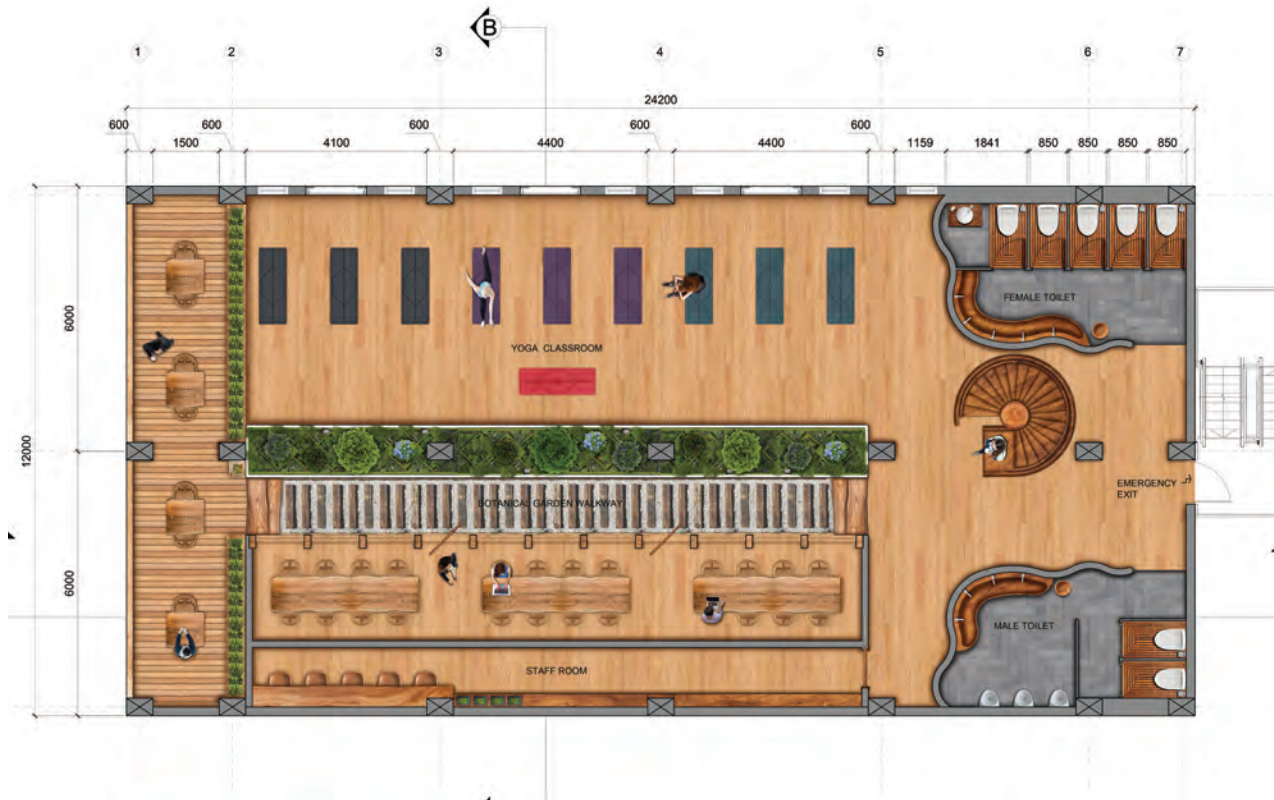
| Rendered image of the capsule pods



CAPSULE DETAIL DRAWING
SCALE: NOT TO SCALE

Detail drawing of the capsule pods and the ladder structure surrounding them

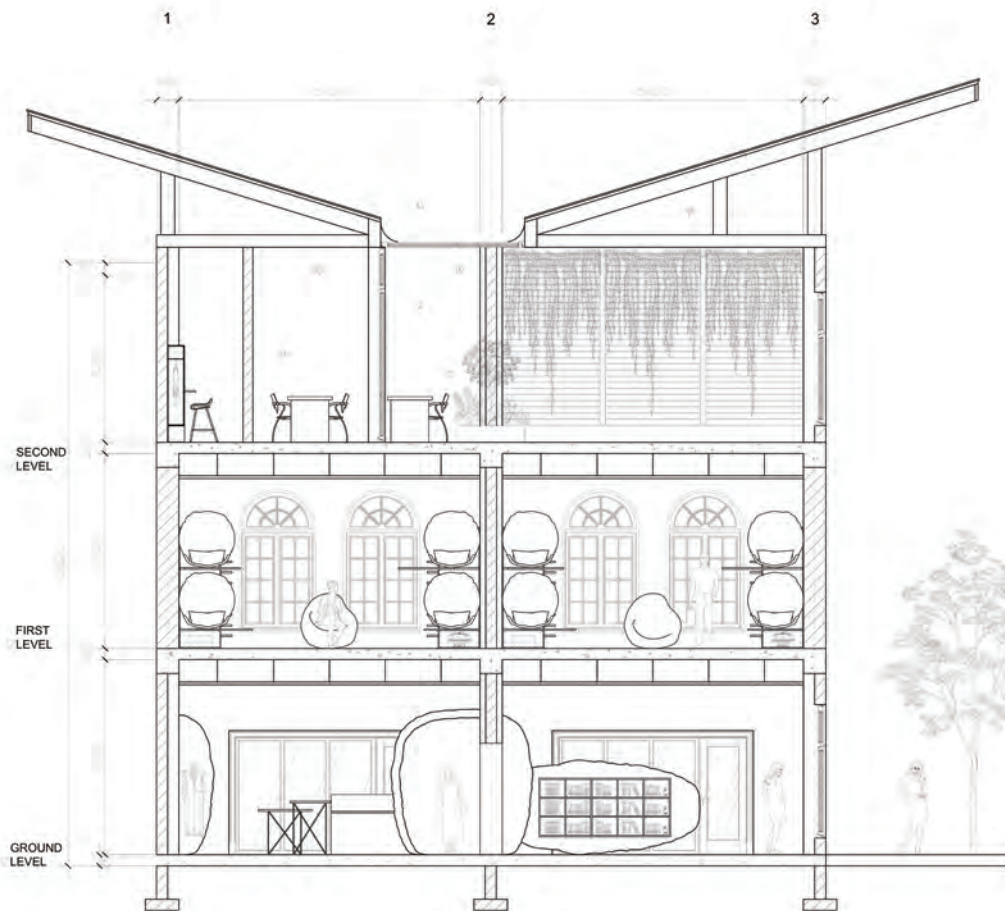
Next to each capsule pod is a wide ladder structure that can be pulled out to form a staircase. The staircase allows for an easier climb to reach the second-tier capsule pods. Behind the ladder structure is a locker closet for storage purposes. Guests use this space to store personal belongings and hang clothes. The ceiling is installed with a virtual but realistic 'sky' to create the feeling of sleeping under the stars and bringing about a sense of space and calm.



| Rendered image of the second floor

The second floor is the “Butterfly Floor”. Here, guests will find a yoga classroom, a function room with floor-to-ceiling windows, and a relaxing deck. Leisure activities are held here since a butterfly represents freedom, and with freedom comes leisure. In the middle of the floor is an open garden that provides fresh air and a view of lush greenery. There is a stone path between the open garden and

the function room which leads guests to the relaxing deck. The deck is adorned with panels of climbing plants such as ivy and honeysuckle, and beautifully crafted tables and chairs. The chairs are made of rattan and shaped into butterfly wings, while the tables are wood log pieces with raw finishes. Guests enjoy their time here with a cup of refreshing beverage away from the hot sun.



SECTION B-B

SCALE 1: 75

Sectional view of the hotel with its butterfly-shaped roof

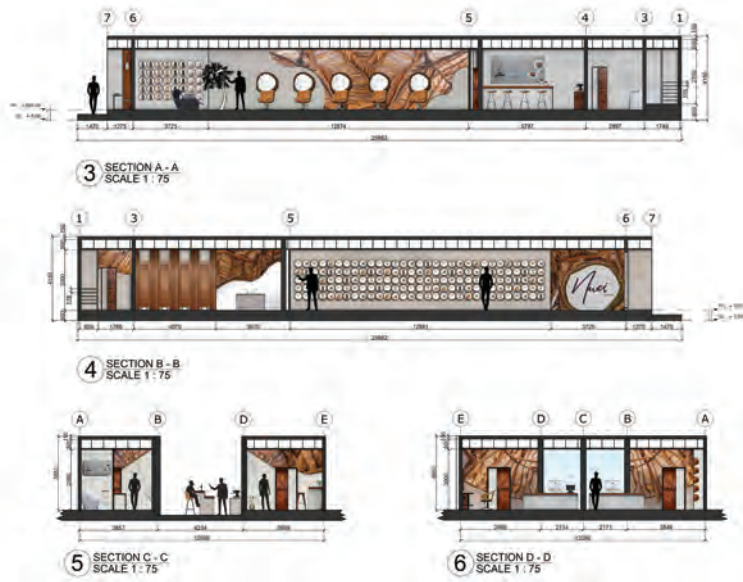
The hotel is topped with a V-shaped butterfly roof, which functions as a rainwater harvesting system that collects rain for reuse. Part of the rainwater collected is directed to the open garden, and the remaining is stored for treatment. The solar panels installed on the roof will harvest and convert solar energy

into electrical energy, while the roof's deep awnings and overhangs provide shade to guests. Strategically placed windows also provide cross ventilation in all pavilions. Concrete walls of the hotel absorb excess daytime heat, resulting in a natural cooling effect for the interior.

ARTIST PROFILE AND PORTFOLIO



TING KE XIN is a would-be interior designer and an alumna of Sunway University's School of Arts. She is fascinated by minimalistic and Zen aesthetics and is dedicated to creating nature-inspired designs. During her academic years, she took part in various design competitions that helped hone her understanding of art and design. Ke Xin aspires to be an influential figure who champions the use of organic, natural and sustainable materials in design. She takes pleasure in dancing, music and photography during her free time.



| Sectional plans of a building



| Ground floor plan of a building

BUBBLE HOUSE

Goh Yi Sheng & Sana Mok

A city of the future will be sociologically stable and highly sustainable with a low carbon footprint. Natural resources will be even more scarce but scientific breakthroughs will lead to innovations that solve human problems in completely new ways. In keeping with this vision, Sunway City Kuala Lumpur in 2050 will be a technologically advanced city where people of all ages, ethnicities, religions and socio-economic backgrounds share the city peacefully. Here, we will find a new type of housing and living style—the

Bubble House. The bubble house is a house that 'grows with us', as it is equipped with all the essentials and facilities needed for every stage of our lifespan. Each house is designed with sustainability and 'green-ness' in mind, such as the use of recyclable or natural materials, renewable energy and reusable water. A collection of different bubble houses attached to a common area creates a community of family or people with similar interests or professions, promoting greater sociological stability.



The population of our world continues to boom at an unprecedented rate, estimated to reach 8.5 billion by 2030, 9.7 billion by 2050 and 11.2 billion by 2100¹. This places tremendous stress on the Earth's finite resources such as land, food and water, contributing to the already-present problems of global warming, energy supply shortage, and sociological disarray, to mention a few.

Humans across the world are also moving to cities in numbers we have not experienced before, shifting the population balance from rural to urban. Housing prices will inevitably soar due to scarcity of land and inflation. By 2030, almost 70% of the global population will live in cities², and almost two billion people—20% of the world's population—will lack access to adequate and affordable housing. Increasing population leads to increasing social problems including, paradoxically, social disconnection and isolation. In this scenario, with space and time

increasingly becoming a luxury, the concept of co-living, as proposed by IKEA's Research Lab SPACE10³, gives the phrase "sharing is caring" a new meaning and dimension.

In an attempt to alleviate the above-mentioned problems, we flesh out the concept of co-living and adapt it to the time continuum that all humans are subject to. As we go through our lifetime, we pass the following stages of life⁴: childhood, adulthood (being single, independent and working), parenthood, and late adulthood. Each life stage has its own unique demands, problems, activities, opportunities, constraints and choices. Instead of making considerable adjustments to a living space to accommodate the changes in each life stage, we propose a mechanism by which the space of one life stage can be carried over and used for the next. We named this mechanism the Bubble House.

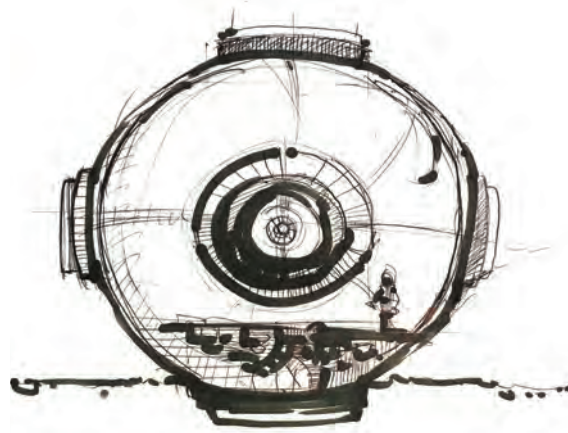
¹ <https://www.un.org/sustainabledevelopment/blog/2015/07/un-projects-world-population-to-reach-8-5-billion-by-2030-driven-by-growth-in-developing-countries/>

² <https://www.cnbc.com/2018/05/17/two-thirds-of-global-population-will-live-in-cities-by-2050-un-says.html>

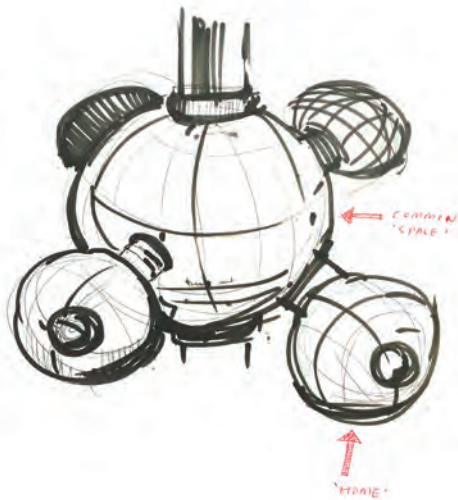
³ <https://www.archdaily.com/883694/ikeas-space10-future-living-lab-is-researching-the-future-of-co-living>

⁴ <https://www.aqr.org.uk/glossary/lifestage>

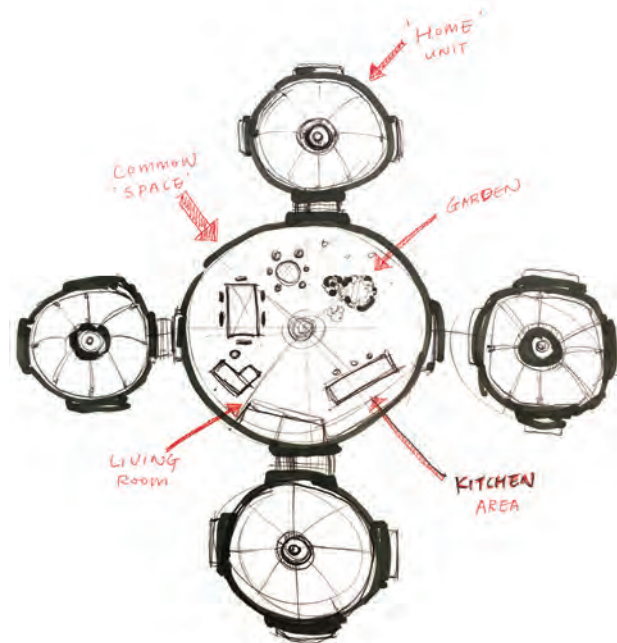




| Front view of the HOME unit



| Perspective sketch showing the spatial relation between the HOME unit and the common area SPACE



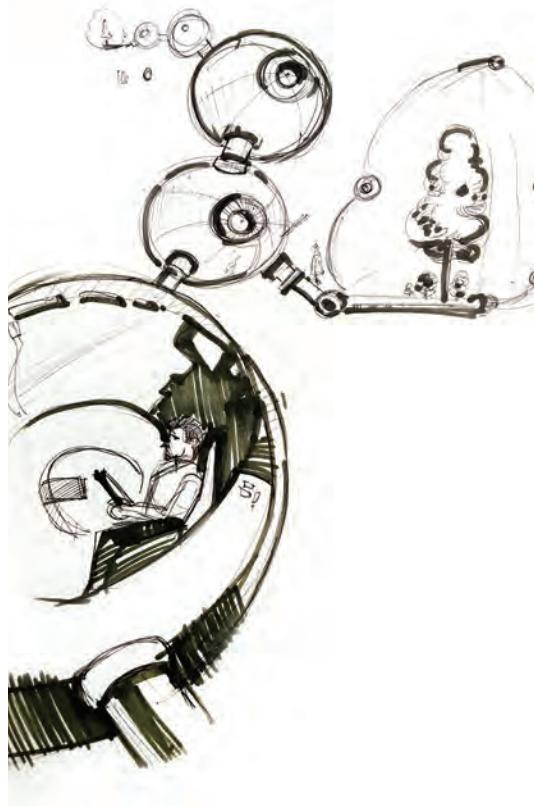
| Top view of the bubble house

Inspired by the concept of Japanese capsule hotels, each person lives in an individual unit called HOME. The unit consists of a bedroom with a bathroom/toilet and is attached to a common area called SPACE with shared facilities such as a kitchen, study, living room, dining room, function room and gym. While a person living alone can enjoy his/her private individual space, he/she can still meet, mingle and bond with other people whose HOMEs are attached to the same common area. The cluster of individual HOMEs attached to a common area is called a Community.

When a person marries or wants to live with another, his/her HOME can be attached to his/her partner's and the common area. Once they have children, the children's HOMEs can be similarly attached. This cluster of HOMEs will become a Family within a Community.

Clusters of Communities located away from a city will form a Village. Many Villages in a location will then become the Suburb. There can even be Designer Communities or Villages which cater to special interests, professions or groups of people, such as artists, doctors and the retired.

A HOME is customisable to individual taste or needs, transportable by a high-powered drone, and detachable and re-attachable to other units or a common area using a lock mechanism. A HOME is hence mobile and can move with the owner to other Communities or geographical locations, depending on his/her life stage, lifestyle or work. A HOME that can be used by one owner from the cradle to the grave will bring great economic and ecological savings.

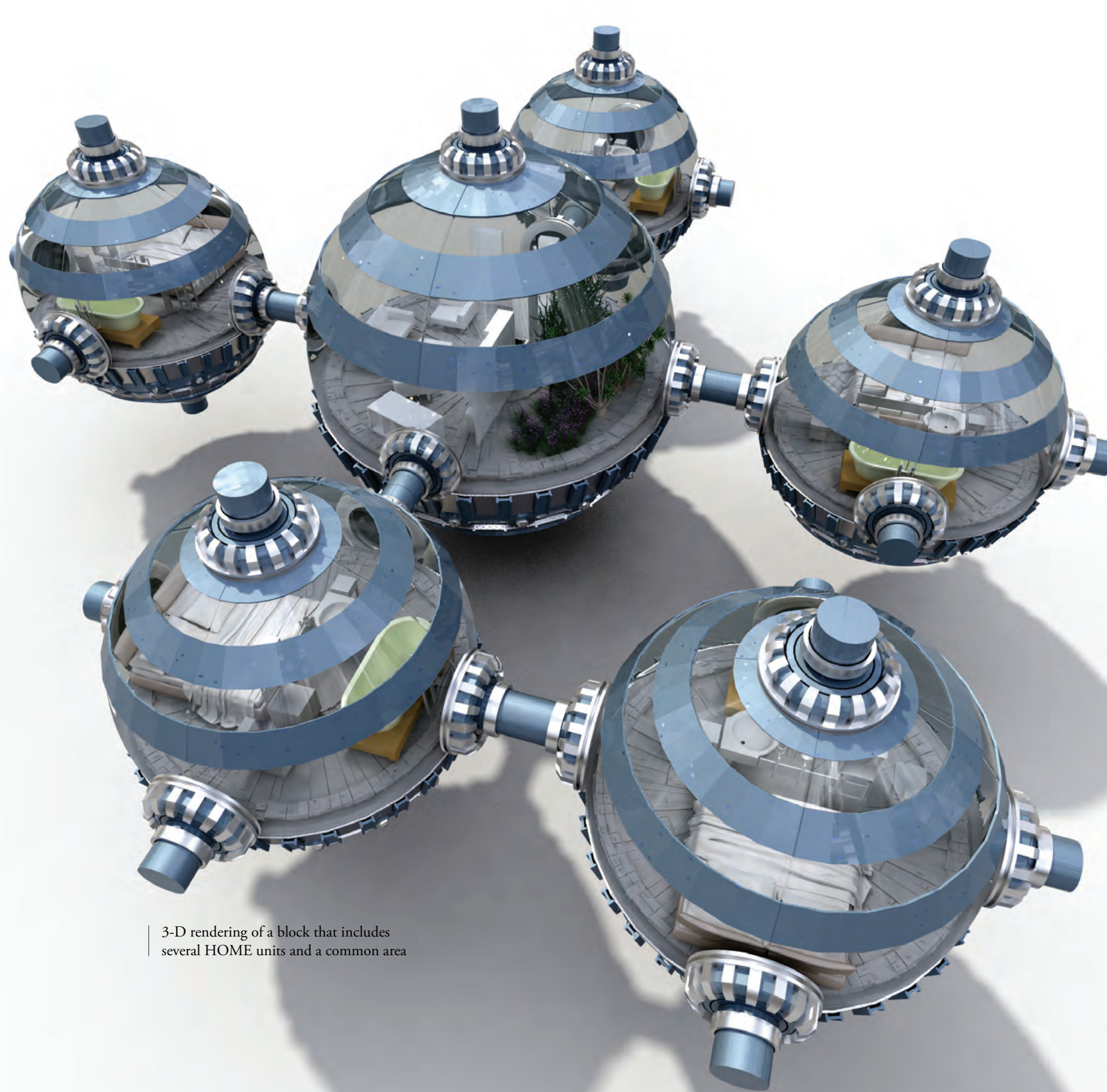


Concept sketch of the home unit and common unit of the bubble house

Common areas with shared facilities greatly reduce the demand for space. The sharing of facilities enables social interactions and connection which alleviate problems associated with loneliness and isolation. To reduce contribution to global warming, common areas, Communities and Villages can produce their own energy⁵ using green sources such as solar, wind, wave and water, depending on their location. They can even produce their own water supply, harness rainwater to complement it, grow their own food and compost their waste—all of which lessen the demands made on our planet's dwindling resources.

Customised or Designer Communities have the advantage of having common interests and needs which can be met by shared facilities, hence saving on costs and resources. Birds of a feather flocking together encourage mutual help, inspiration and encouragement for greater productivity and pleasure in living.

⁵ <https://www.archdaily.com/912890/ikeas-research-lab-space10-designs-solar-village-to-rethink-renewable-energy>



3-D rendering of a block that includes several HOME units and a common area

ARTIST PROFILE AND PORTFOLIO



GOH YI SHENG is a design researcher who strives to develop products that resonate with users. She is particularly keen in applying knowledge from different fields to futuristic design concepts. As a researcher, her interests range from product design and consumer behaviour to sustainable design. Yi Sheng currently teaches at the Department of Art, Design and Media at Sunway University as Senior Lecturer.



SANA MOK is a design strategist based in Hong Kong. In tune with the latest trends in technology and design, she helps her clients transform their businesses to cater to changing customer needs. Sana describes herself as an attentive listener and observer, traits that she believes to be crucial in creating human-centric innovations.

eN.able

A New Form of Communication

With this new product, the barrier in communication between persons with a hearing impairment and those without will be eliminated. Also, people who speak different languages will be able to communicate naturally using this product.



“eN.able”

A device that facilitates communication between people with hearing impairment and those without, and people who speak different languages

by Goh Yi Sheng

Re.Scent

A Recorder for Your Scent



“Re.Scent”

A device that captures and reproduces smells. It is designed to preserve memories and enhance communication through the senses of smell, sound and sight

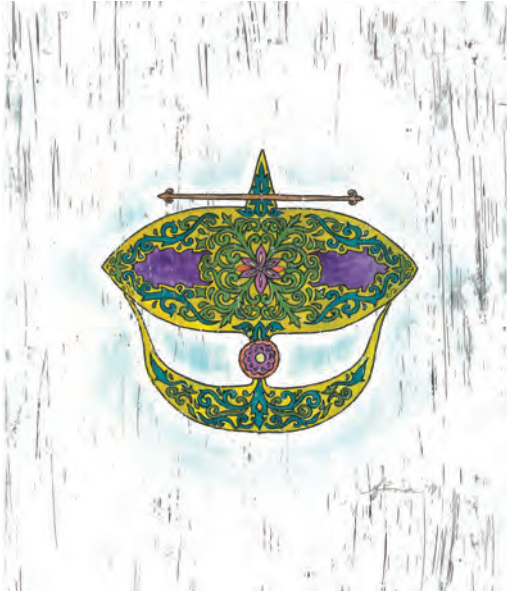
by Goh Yi Sheng

CULTURAL ARTSCAPE

Fiona Wong

I imagine, by the year 2050, Sunway City Kuala Lumpur will be the epitome of green and smart, a sustainable city for other cities around the world to emulate. Every aspect of the city—from its ecology and energy management to infrastructure and culture—will demonstrate the City as a liveable environment that benefits its existing and future communities. My project “Cultural Artscape” is a series of four illustrations that highlights the importance of art and cultural

heritage in developing a sustainable and human-centred city. Regardless of time and technological advancement, art and cultural heritage should be placed at the heart of development policies so as to safeguard our roots and identity. These illustrations can be translated into large-sized sculptural pieces for a future cultural arts garden in Sunway City, serving as a reminder of our cultural identity and lessons of the past in anticipation of future challenges.



“Cultural Artscape” is a series of four pieces of illustration. Each illustration depicts a local art or craft object representing some of the country’s rich ethnic cultures—the traditional Malay kite or *nan* of Kelantan, the shadow play puppet or *wayang kulit* of Kelantan, the lute or sape by the Kayans and Kenyahs of Sarawak, and the hornbill or *kenyalang* sculpture by the Ibans of the Dayak native community in Sarawak.

Collectively, these four illustrations symbolise the preservation of and education about Sunway City’s local art and cultural heritage. According to UNESCO¹, the safeguarding and promotion of the local art and cultural heritage are fundamental in building a sustainable community within an integrated township.

The title “Cultural Artscape” is a bringing together of the ‘cultural arts’ and ‘scape’. The ‘cultural arts’

are artistic and creative forms of expression that represent the traditions or ways of life of a particular people or group, while ‘scape’ refers to a wide view of a place. From another perspective, the title “Cultural Artscape” refers to the City’s cultural landscape made up of cultural properties representing the combined works of man and nature.

I initially intended to create pieces of sculpture for an art garden based on the tree-of-life cosmological belief. However, with many native art forms diminishing and fading with time, I decided that a project highlighting art and cultural heritage would be more apt. These four illustrations are proposed to represent our rich and varied cultural identity, which can be translated into large-sized sculptures in 2050 for a Cultural Arts garden to remind and educate the larger Sunway community.

¹ <https://en.unesco.org/courier/april-june-2017/culture-heart-sdgs>

Art Garden

@ School of Arts, SU

Title: Artscapes



- A garden of arts & culture (preferably local content)
- Art & cultural works of sculptural, painted, crafted artistry amidst the greenery and landscape nature against man-made structures
- Art pieces are made of sustainable or recyclable materials (natural or man-made)
- Natural landscape: trees, grass, bushes, pond, plants, flowers
- Man-made landscape: built structures/buildings, benches, lamps (solar-powered) an open stage, an art corner, wall murals, decors
- Art sculptures or paintings could be expressions & efforts by academic staff & students
- Cultural art pieces in the form of paintings, plants, clay, mosaic, metal, stone, wood — life-sized figures will be impressive! Art installations too!
- A relaxing spot for individuals and groups to take a breather from the hectic schedule and stress in exams or projects ... a place to chill, let loose ... to mingle, socialize ... to express oneself, read, sing, dance, act ... to find peace, serenity ... a therapeutic place ... to inculcate one's appreciation for cultural arts & nature
- Cultural motifs and art symbols make up these art pieces
- Proposed Theme: "Tree-of-Life"



(inspired by the "pohon beringin" from the Wayang Kulit Kelantan)

- a universal symbol and cultural motif
- represents the three cosmic levels — sky, earth, waters.

Original ideation and thoughts
for an art garden

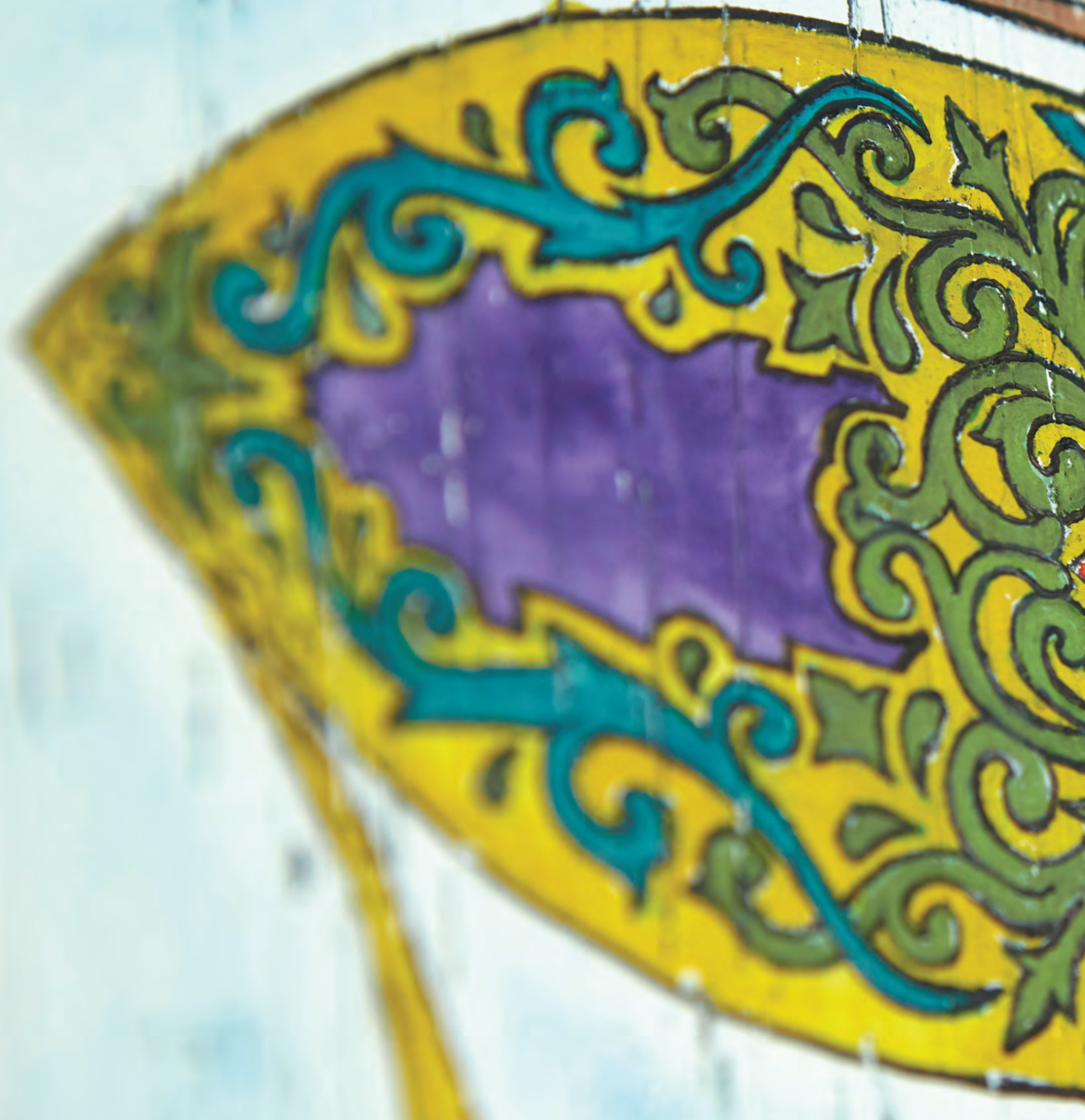
Wau

The *wau* is a traditional Malay art and craft form originating from Kelantan. It holds an important place in the Kelantanese local legend and tradition. In the early days, the *wau* was a popular traditional pastime and recreational activity for the Kelantanese. It remains popular today in Kelantan and other states like Terengganu, Kedah and Johor where it is featured in competitive events, and art and cultural festivals.

The “Wau” illustration depicts the moon kite or *Wau Bulan* as it is more popularly known. Made with thin bamboo rods tied up with strings and pasted over with colourful cut-out papers, the *Wau Bulan* is filled with intricate foliage and floral designs that typically cover the entire surface of the kite. The design is mostly inspired by the natural tropical rainforest and *kampung* environments.



| A traditional *Wau Bulan* that is synonymous with Kelantan





Pohon Beringin

The *pohon beringin*, a *wayang kulit* in the shape of a tree or leaf, belongs to a unique traditional Malay theatre art form in Kelantan. Known as the ‘tree of life’, the *pohon beringin* is one of the most important puppets or stage props in Kelantanese *wayang kulit*. It is used by the puppeteer or *dalang* mainly to open and close a shadow play performance. It is symbolic of the cosmos, and the living creatures depicted represent the three cosmic realms—sky (birds), land (monkeys, elephants and snakes), and water (crocodiles and fish). Its actual shape, size and design details vary.

The “Pohon Beringin” illustration is inspired by and references a *pohon beringin* puppet handcrafted by the reputable Kelantanese *dalang*, the late Dalang Yusoff bin Mamat. His puppet designs are considered one of the finest and most refined of craft works of his generation of Kelantanese puppeteers. Made of cow hide attached to a bamboo stick, the negative or empty space around the main designs is chiselled out and incised. The design encompasses intricate and decorative motifs and patterns centred on observations of the natural world, and painted in a multitude of colours.



A tree- or leaf-shaped puppet or stage prop of the Kelantanese *wayang kulit*





Sape

The *sape* is a unique traditional handcrafted string instrument of the Orang Ulu or ‘upriver people’ of mainly the Kayan and Kenyah communities in Sarawak. The *sape* is flat and long in shape, and its body is carved out from a single bole of wood to serve as a resonator. It can be over one metre long and 40 centimetres wide.

Sape is traditionally a two-string instrument with only three frets, and produces a haunting sound when played. Frets are narrow strips on the neck of stringed instruments that indicate the exact points that the strings should be ‘stopped’. *Sape* is played for ritualistic purposes and also for pleasure, particularly in a dance called the *ngajat*. Nowadays, there are *sapes*

with three to five strings and that can reach a range of more than three octaves. There are even electric *sapes* that are gaining recognition and popularity at an international level.

The “Sape” illustration depicts a hand-crafted and painted traditional *sape* of the Kayan and Kenyah. It has three frets with strings tied to them, and the curving and spiral lines on its surface resemble the ‘tree of life’ and the dog or *aso* motifs, both the left and right motifs mirroring each other in black and red colours.



A traditional *sape* of the Orang Ulu (specifically the Kayan and Kenyah communities) in Sarawak





Kenyalang

Within the context of art and cultural heritage, the *kenyalang* is a carved hornbill effigy of the Ibans in Sarawak. It is a symbolic bird of the Iban culture among the Dayak communities in Sarawak. To the Iban community, the hornbill is known as a bird of prophecy and associated with the heavens, serving as an intermediary between the powerful deity Singalang Burong and the human world. Thus during the *Gawai Kenyalang* festival, a ceremony which used to be sponsored only by a prominent war leader or

his descendants, many intricately carved and painted hornbill figures are raised on tall poles. This is because the community believes the spirits of the hornbill can bring messages from the human world up to the heavens.

This “Kenyalang” illustration depicts a wooden carved hornbill effigy in a semi-realistic form that resembles a life-sized hornbill. It is of a simple design with minor decoration in a range of colours.



| A *kenyalang* or hornbill effigy of the
| Ibans in Sarawak





All the aforementioned illustrations can serve as blueprints for sculptural pieces that populate a future Cultural Arts garden in Sunway City. I recommend for the pieces to be made from natural and sustainable materials that leave a low environmental impact. They can be made from dry paddy wheat after harvest, wood chip remains from chopped or processed wood, coconut husks, bamboo, and rattan. Other potential

materials include industrial recyclables such as scrap metal, used plastics, aluminium, glass, textiles, and paper.

The large-sized pieces of sculpture will be made durable to withstand extreme weather conditions, and stand as a reminder that the roots of our cultural heritage will remain and endure the winds of change.



A photograph of a large sculpture piece produced using dry paddy wheat, serves as an idea for the natural or bio-based material for the pieces of sculpture at the Cultural Artscape art garden. The piece is located in Sekinchan, Malaysia and created by Seni Jerami Padi



Sketch of proposed large-sized pieces of sculpture reflective of local cultural heritage for the future Cultural Artscape art garden

ARTIST PROFILE AND PORTFOLIO



FIONA WONG enjoys exploring and experimenting various forms of artistic expression and creative outputs. While professionally trained as an illustrator and graphic designer, she sees herself as an educator which led her to pursue a master's degree and currently a PhD in the visual arts at University of Malaya. Her research focus encompasses local and cultural art forms, such as Wayang Kulit Kelantan puppet designs and Baba Nyonya cultural designs. She sees the necessity to produce research activities and scholarly writings on art and cultural heritage to contribute to its preservation, conservation and education.



“Life is Half Full or Half Empty”
2000 *Conceptual illustration*,
Acrylic on board, 60cm x 61cm



“Reflections in Manifestations”
2014 *Conceptual photography & digital manipulation*,
Printed on canvas, 61cm x 61cm

TEA AFFAIR

Jamie Cham

In 2050, I imagine Sunway City Kuala Lumpur as an urban getaway that fulfils a particular niche in the tourism market. I propose to create and design a speciality teahouse in the City where local and foreign tourists gather to share their love for tea.

The teahouse is a space for tea lovers and the curious to relax, mingle, and enjoy tea-related activities. With a café and retail and workshop areas, the teahouse is a dynamic space for people to connect over the age-old beverage—all within a green and nature-inspired area.



Sunway City is a bustling tourist spot in the state of Selangor, Malaysia. Among the many attractions, a teahouse will be a great addition to the City's future offerings. The teahouse, called Tea Affair, is a one-of-a-kind tea haven where customers enjoy anything tea-related under one roof—be it tea beverages, desserts or accessories. Friends and family gather here to chat, work, relax and lounge while enjoying cups of tea.

The teahouse aims to create an immersive tea culture and experience within a single space. In keeping with Sunway City's commitment to preserving Mother Earth, the teahouse has an eco-friendly environment with nature-inspired designs. The interiors of the teahouse have a sleek yet warm aesthetic, with rich patterns, textures, and oriental and classic detailing as decorations. Curved elements such as arched windows and round furniture balance the harshness of straight wooden panels on the wall, and accent the natural furnishings made of oak and terrazzo.

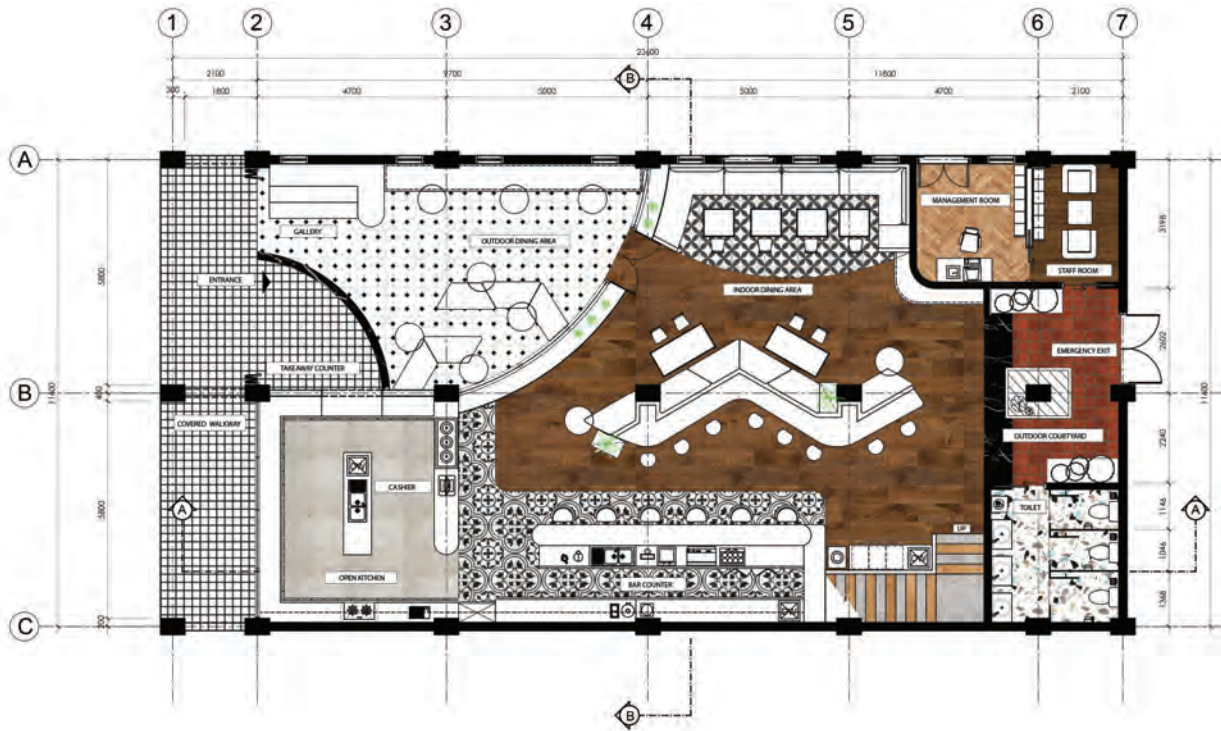
The interior space is peppered with tea plants and greenery, and adorned with sustainable and long-lasting rattan furniture. In the daytime, natural light flowing into the interior space from the many semi-circular windows illuminates the teahouse. The natural light and ventilation create a cooling and comfortable environment. Within the tranquil teahouse, customers feel far removed from the hustle and bustle of city life.





The teahouse is two storeys high with a café or dining area on the ground floor, and a retail space and workshop area on the first. On the ground floor, tea lovers enjoy tasty beverages such as Chinese tea, English tea and artisan tea. There is a takeaway counter

near the teahouse entrance for those on the go, while those who seek to relax can dine at the outdoor or indoor dining area or the tea bar counter. Different patterns of tiled flooring separates each area in the teahouse, giving the space a unique and fresh look.



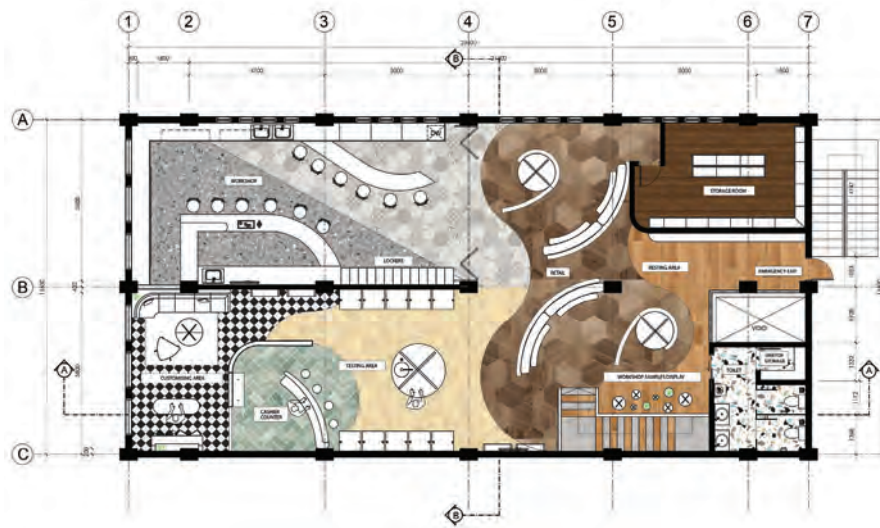
| Ground floor plan of the teahouse



The indoor dining area recreates a tropical-like environment with the use of rattan chairs, wooden wall claddings, and green wall panels

Patrons buy premium teas and handmade goodies such as teaware, tea-based soaps and candles at the retail area on the first floor. Workshops and tea and lifestyle events are held at a designated workshop area on the same floor. More excitingly, there is a customisation area for customers to craft their own

tea. Next to the customisation area is a tea-tasting area, which allows customers to enjoy the different aromas, colours and flavours of various teas. Patrons can interact with each other over exciting shared activities and make new friends.



| First floor plan of the teahouse



| The workshop area is awash with soft creamy colours to create a calming and inspiring space for patrons

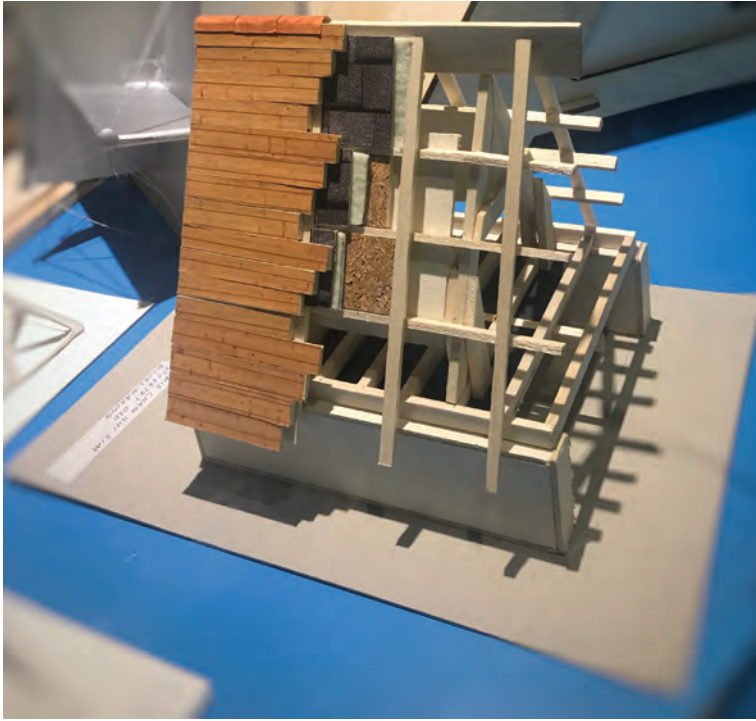


Customers learn to create handmade tea products at the customisation area

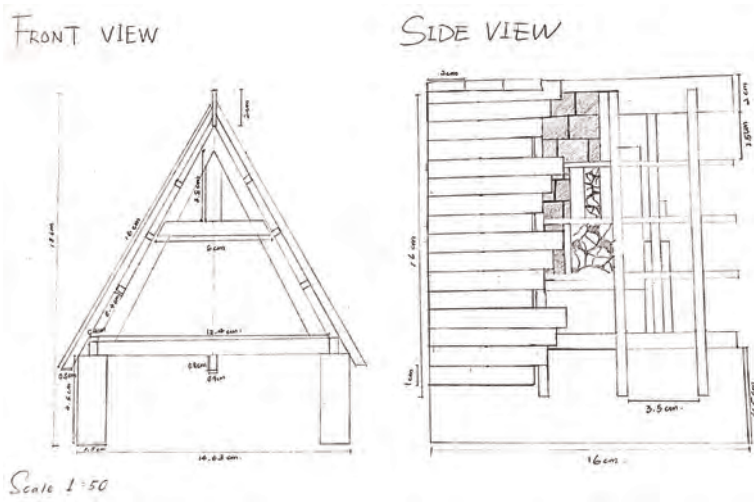
ARTIST PROFILE AND PORTFOLIO



JAMIE CHAM is pursuing a career in interior design and is interested in breathing new life into a space. She considers herself a keen artist who sees potential in any empty room. Her design work is characterised by the use of contrasting colours, textures and materials, as she enjoys unifying unpredictable design elements. It is through interior design that Jamie feels she can best express herself. She finds inspiration in her travels around the world, taking notes of interesting interior details within any space she comes across. She hopes her designs can evoke a feeling of comfort and harmony with nature.



| Model of a roof section



| Drawings of the roof's front and side views

SUNFLOWER RESIDENCE

Abudula Niyazi

In 2050, I imagine Sunway City Kuala Lumpur as a Net Zero City where all buildings are highly efficient and any carbon footprint released is offset by carbon-free energy production. Many infrastructures around the City today are equipped with solar panels and other green technology to reduce energy usage. Imagine in the next 30 years where these efforts are amplified; Sunway will be able to use renewable energy

on-site, harvest wind for ventilation, and use rainwater and the Sunway lake for water supply. My Sunflower Residence project is a high-rise residential building that fits naturally with the City's future community. With sunflower-inspired designs, energy-saving features, and a rainwater harvesting and recycling system, I hope the Sunflower Residence can inspire the construction of many more self-sufficient buildings.

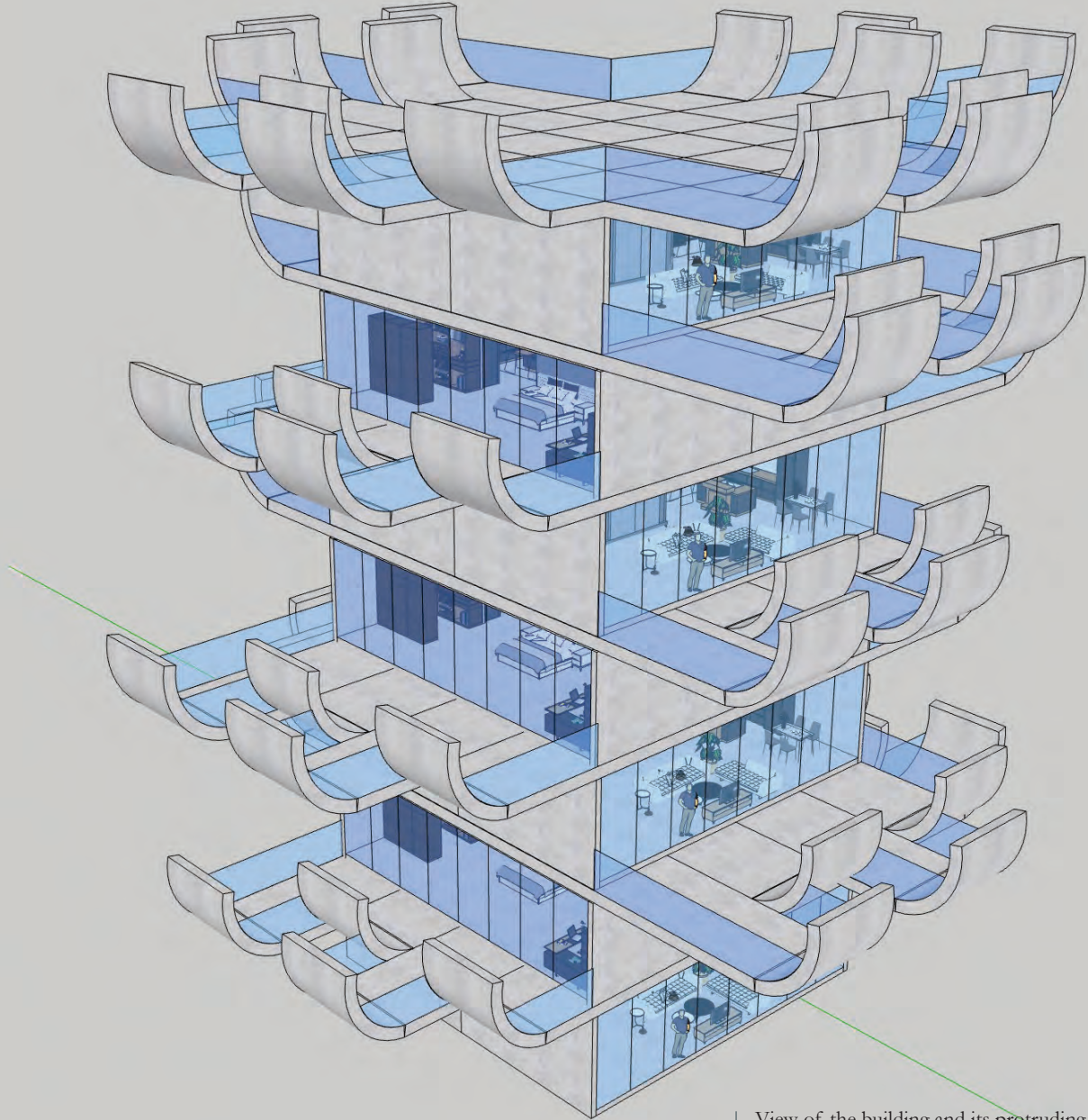


Thirty years from now, the importance of green infrastructure and energy efficiency will be more pronounced than it is today. Buildings will be designed to be self-sustaining where there will be zero reliance on power grids and water supply facilities. In the future, it is possible for a building to have its own energy and water system, produce edible plants, and be constructed entirely out of recycled materials.

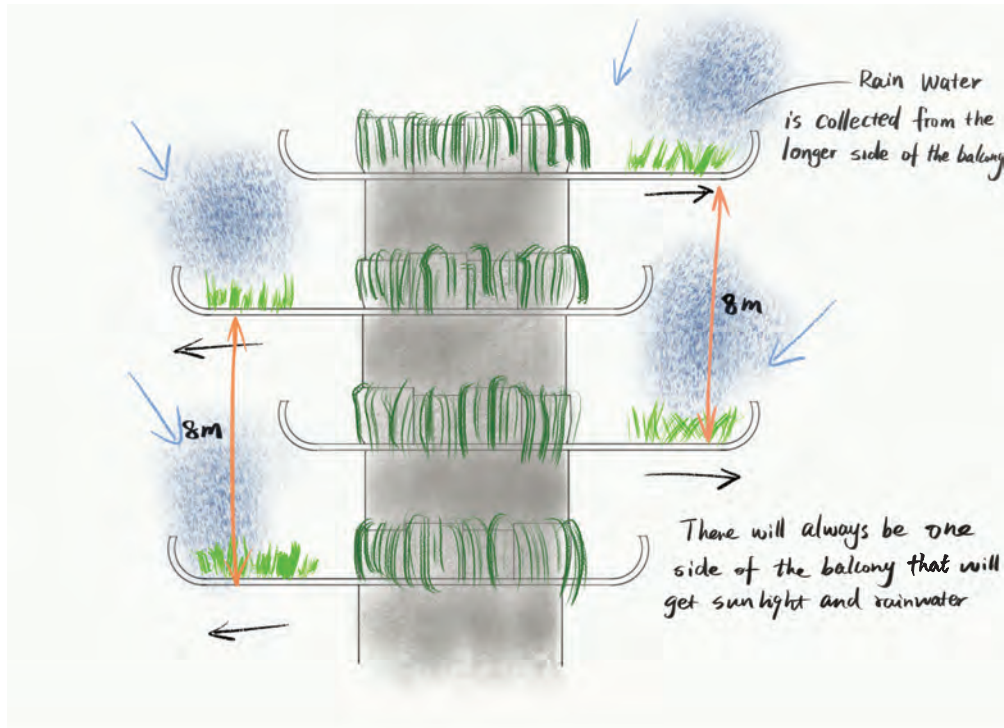
Sunflower Residence is one such building. I envision it as a green and self-sufficient residential building that is inspired by a sunflower. Sunflowers are beautiful and unique annual plants. Their height can reach as high as 4.5 metres, an impressive characteristic that brings to mind an image of a high-rise building. It

was from this particular image that the design of the Sunflower Residence building came about.

The vertical structure of Sunflower Residence is accentuated by petal-shaped balconies that protrude elegantly from each residential unit. Balconies are attached at opposite ends of each residential unit; if one balcony faces north, the other will face south. The location of the balconies alternates at every level of the building; for example, if the balconies on Level 1 face north and south, the balconies on Level 2 will face east and west. This construction allows all balconies at every level to receive maximum exposure to sunlight and rainwater.



| View of the building and its protruding balconies

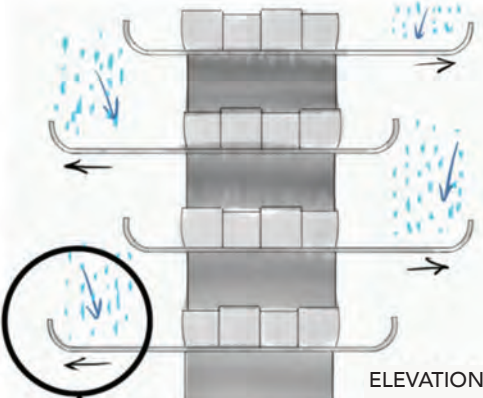


Sketch of the protruding balconies getting as much sunlight and rainwater as possible

True to the self-sustaining concept of the building, the balconies provide a space for residents to grow edible herbs and plants. There is a water tank underneath the balcony floor that collects and filters rainwater. Clean

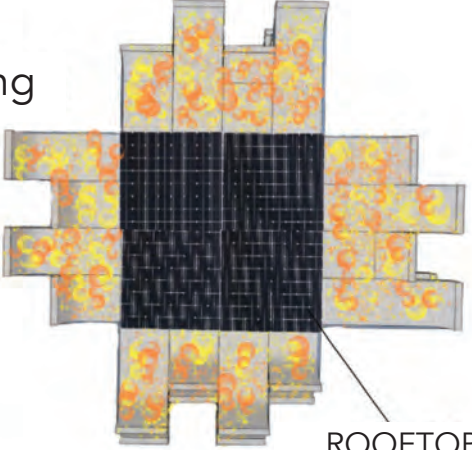
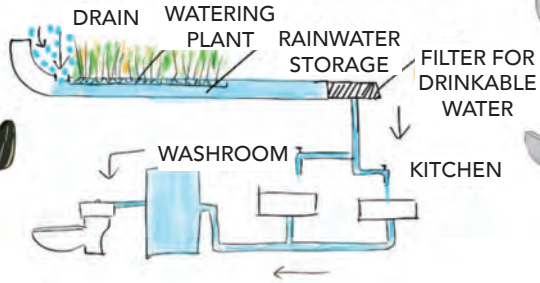
filtered water is supplied throughout the building for kitchen and general use. Wastewater is filtered again and stored for non-potable purposes such as garden irrigation.

Sunflower Self-sustaining Building

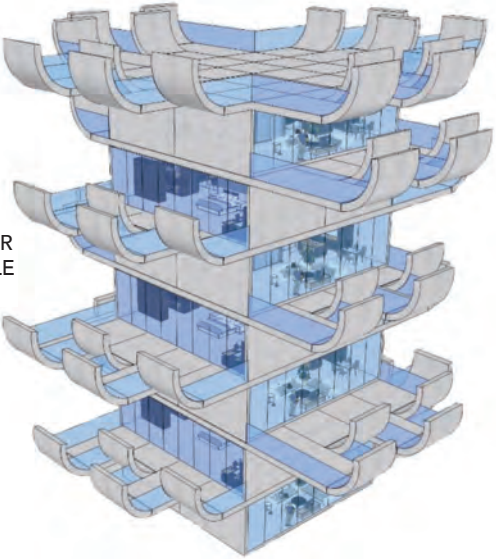


ELEVATION

RAINWATER COLLECTION & REUSE



ROOFTOP Solar power supply



Sketches of the building, the rainwater collection and reuse system, and the solar-panelled roof

Solar panels are installed on the rooftop. These solar panels rotate in the direction of the sun, enabling solar energy to be produced as long as there is daylight. Electricity from solar energy is supplied throughout the building and stored as a back-up power source for use during bad weather.

Recycled concrete is used for the building's construction. Concrete contains high thermal mass, which means it can absorb, store and release heat well. The condition allows the temperature within the

building to be naturally moderated; in hot weather, the absorbed heat keeps the temperature low while in cold weather, the released heat keeps the temperature high. There is less of a need to use electricity for air-conditioning or heater.

The building is installed with airtight and double-glazed windows that insulate the building against heat and cold. The colour and transparency of the windows can be customised by residents using mobile devices according to their preferences.



Interior view of the living room overlooking the balcony in the daytime



| Interior view of the living room
| overlooking the balcony at night



Interior view of the master bedroom
overlooking the balcony in the daytime



Interior view of the master bedroom
overlooking the balcony at night

ARTIST PROFILE AND PORTFOLIO



ABUDULA NIYAZI is an interior architecture student at Sunway University. Originally from Xinjiang, China, Abudula decided to further his studies in Malaysia to explore the rich art and design culture in the country. His keen interest in architecture grew out of his love for sketching and designing spaces. Since studying at Sunway University, Abudula has been developing his own style of design and gaining ideas from nature and sustainable lifestyle. In the future, he plans to start his own interior architecture firm and stimulate artistic exchanges between China and Malaysia.



| Lamp sculpture



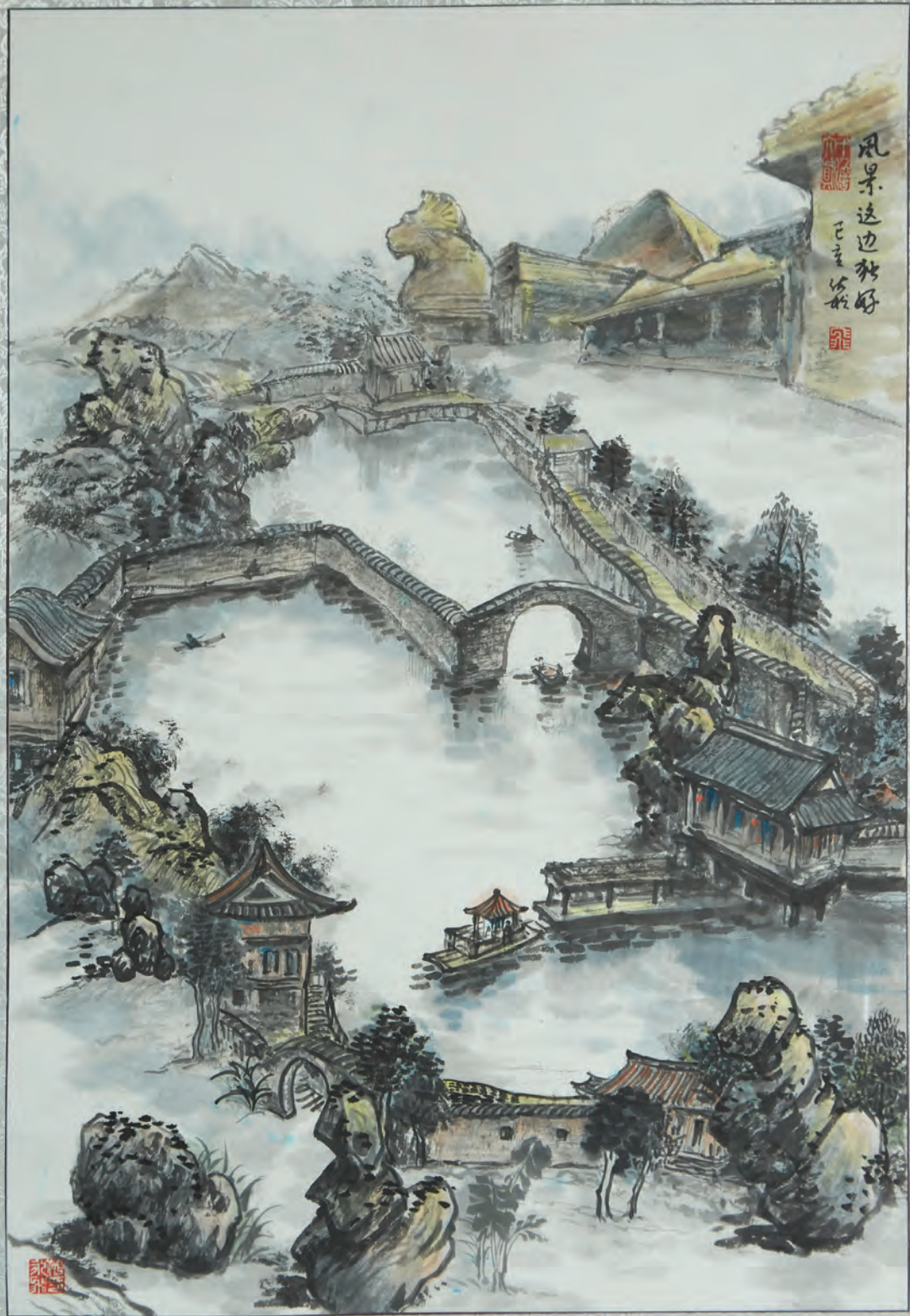
| Lobster sculpture

THE GARDEN

Yong Shifei

Looking ahead to 2050, I envision Sunway City Kuala Lumpur as a hub that fulfils the needs and comforts of modern society. I imagine the City to pay special attention to the arts and be inspired by landscapes that are found in traditional ink paintings. Ink painting is a painting style that has been in existence for thousands of years since the Tang dynasty, and emphasises the soul

of the subject through expert brush work. Sunway City will be a city that reflects this philosophy and where its landscape mirrors the spirit of its people and the environment. The landscape is evocative of natural oriental gardens. Visitors will be transported to a time and space where nature thrives, making Sunway City more beautiful and unique than other modern cities.





The level of development that Sunway City will enjoy in 2050 will be beyond imagination. Public transportation lines will reach every corner of the city, like spider webs, bringing us to our destinations within minutes.

Amidst that, the City in 2050 will have a landscape reminiscent of ancient China with green gardens, elaborate pavilions, and flowing rivers inhabited by ducks and fresh water fish. The natural panorama will pose a beautiful contrast to the technological and social advancements that the City will have achieved.

Once we set foot in the City, we will be greeted by the faint fragrance of clivia. We will hear the soothing chirps and whirrs of birds perching contentedly on branches. The morning sun will shine through the green leaves, as if giving the surrounding flowers and plants a new lease of life. Walking on the grass, we will occasionally see squirrels playing and hopping from tree to tree.

Strolling along the clear rivers, we will see floating lotuses and colourful fish chasing one another in the water. White swans perch on the lake, and if we are lucky, we see them spreading their wings all set for flight. Amidst this beautiful garden is the imposing lion sculpture and Giza-like pyramid in the horizon reminding us all that we are indeed in Malaysia.



平安
乙未夏
於



View of Sunway Pyramid within the
new landscape of Sunway City



After a short walk, we come to a small rustic pier where traditional-looking boats dock. Just like in Venice, Italy, we can enjoy leisure boat rides that will take us around the entire city. We can have a closer look at freshwater life and also feed them. Water fountains in the river will turn on from time to time, cooling people from the heat.

The soothing and peaceful environs that showcase rock gardens, pure water springs, luxuriant foliage, and garden animals make Sunway City a different place than it is today. It will be a city where people seek refuge from the buzzing outside world to meditate and appreciate nature. Anyone who enters the City will definitely be entranced and not be willing to leave for home. In this oasis of peace, man and nature coexist in harmony.

| Sunway City as inspired by
| oriental gardens of the past

ARTIST PROFILE AND PORTFOLIO



YONG SHIFEI, or 'Jack' as he is more commonly known, is a prolific ink painter born in Shanghai, China. Sought-after for his beautiful calligraphy works, Jack is noted for his Chinese-style ink paintings that beguile many art aficionados. He moved to Malaysia almost 20 years ago, and has since become a member of various art societies and academies in the country such as Sketchwalk Kuala Lumpur. His numerous ink paintings have been displayed in local galleries and exhibitions such as the Blossom Arts Festival Exhibition. Today, he is a familiar face at Central Market Kuala Lumpur where he sells his artwork to local and international tourists.



| “Hungry Birds”



| “Nature in Motion”

THE CAPACITY BUILDING CENTRE

Wong Ruo Lin

In 2050, Sunway City Kuala Lumpur will be a city where visionaries, world leaders and tastemakers thrive. It will be a place where people flock to in order to improve and educate themselves. My project The Capacity Building Centre is a means to promote capacity building and create a community that is learned, socially aware, and environmentally conscious. The centre

will provide a space where knowledge acquisition can take place and people can socialise and engage with each other. Built using ethically sourced and sustainable materials, the Capacity Building Centre will contribute to Sunway City's commitment to being a smart sustainable city in the 21st century.





The training room is designed with a minimalistic concept, with many windows installed to shower the area with natural light

Capacity building is a process which allows individuals and organisations to perform tasks or jobs with greater competency. The process involves the improvement of skills, knowledge and resources. Many organisations interpret capacity building within a community in their own way, but some of the most common methods of the process include fundraising, training, learning, exposure visits, office and documentation support, and consultation.

In 2050, Sunway can benefit from a one-stop-centre which empowers its people with knowledge and solutions to perform their jobs efficiently. The Capacity Building Centre will be one such place. I imagine it to be a unique and multifunctional centre in Sunway City where people can engage with each other to improve themselves. The City is an ideal place for the centre as it is the focal point for many travellers and workers, and offers service facilities, a shopping centre, a medical centre, and educational institutions.

The Capacity Building Centre aims to serve the community. Here, people gather for training courses or meetings and learn about local issues. Besides a work area and training and meeting rooms, the centre has a café and retail space that are open to the public. There are tailored spaces for various purposes such

as a kitchen which doubles as a training kitchen (for people to learn how to cook), a donation area (for local community service organisations to promote their causes), a sewing room (for people to learn how to sew), and a practical classroom (specially for hairdressing).



| Ground floor plan of the centre

GROUND FLOOR PLAN
SCALE 1:75



| First floor plan of the centre

FIRST FLOOR PLAN
SCALE 1:75



The combination of brown and green colour palette creates a harmonious atmosphere in the retail area



The donation area is decorated with patterned wood and grey bricked wall. The function of the basket in this particular image is to collect recyclable clothes.

An eco-friendly approach to designing the centre is chosen to alleviate our planet from further environmental destruction. The centre will be built using sustainable practices and be decorated with green designs to improve indoor air quality and reduce any negative impact on the earth. Within the cosy space, people can relax and learn to be more environmentally conscious.

The entrance to the centre has a *jali* wall as decoration. A *jali* wall is a perforated brick screen that allows a controlled amount of air and light to pass through. Sunlight that falls on the *jali* wall will throw beautiful shadow patterns on the floor. The *jali* wall also ensures a constant flow of breeze into the interior, allowing occupants to feel comfortable in Malaysia's hot and humid climate.



Sunlight hitting the *jali* wall creates beautiful shadow patterns on the floor and wall.



View of the café from the training area. Water features with lotus blossoms and koi fish are designed to create a garden-like setting.



The concept of the café is inspired by a sky garden. The wood walls, hanging plants and Indochine vases accentuate the café's warm atmosphere.

The building has a contemporary Indochine style which fuses Eastern and Western aesthetics. The design movement grew out of French Indochina, a region (now occupied by Cambodia, Laos and Vietnam) under the rule of the French colonial empire from the late 19th century to the mid-20th century. The materials of the interior flooring and walls are mostly natural, sustainable and durable such as wood and stone. The paint applied on walls is free from toxic chemicals

and volatile organic compounds (which are indoor air pollutants) and made from natural ingredients such as vegetable oil dyes. The use of neutral colours such as browns and greens for the interiors creates a warm and inviting atmosphere. Selected finishes enhance the colours to bring the centre's organic style to life. The conducive surroundings will inspire people to not only work and learn, but also to relax and meditate.

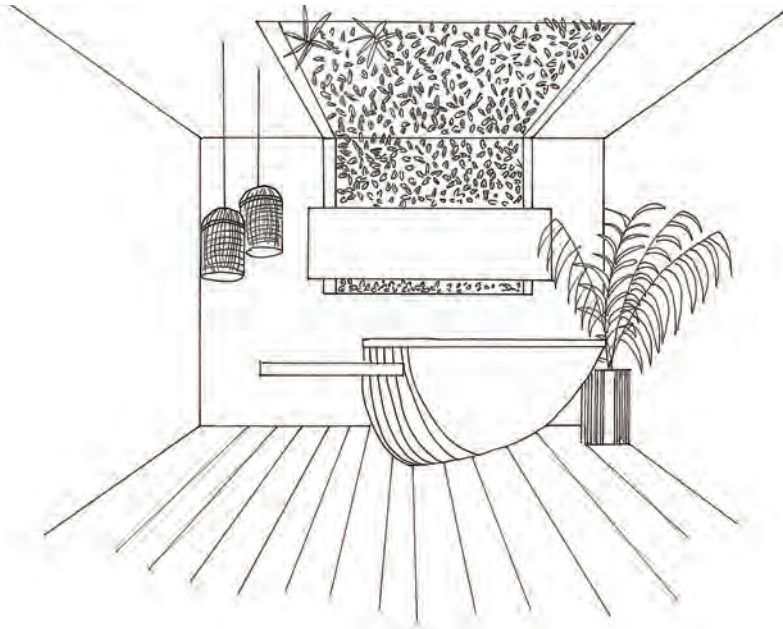
ARTIST PROFILE AND PORTFOLIO



WONG RUO LIN is a budding interior designer whose interests lie in creating functional and liveable spaces. While pursuing a Diploma in Interior Design at Sunway University, she participated in a design competition hosted by Sony Corporation called "The Dark Tower: Build Your Own Tower" where she led her team to a Platinum Award. A people's person, Ruo Lin has volunteered in many design-related events at the University. She completed 10 weeks of internship at an interior design company in 2019 fuelled her ambition towards becoming an interior designer. When not occupied with drawing, Ruo Lin spends her time cycling or jogging.



3-D design of a master bedroom



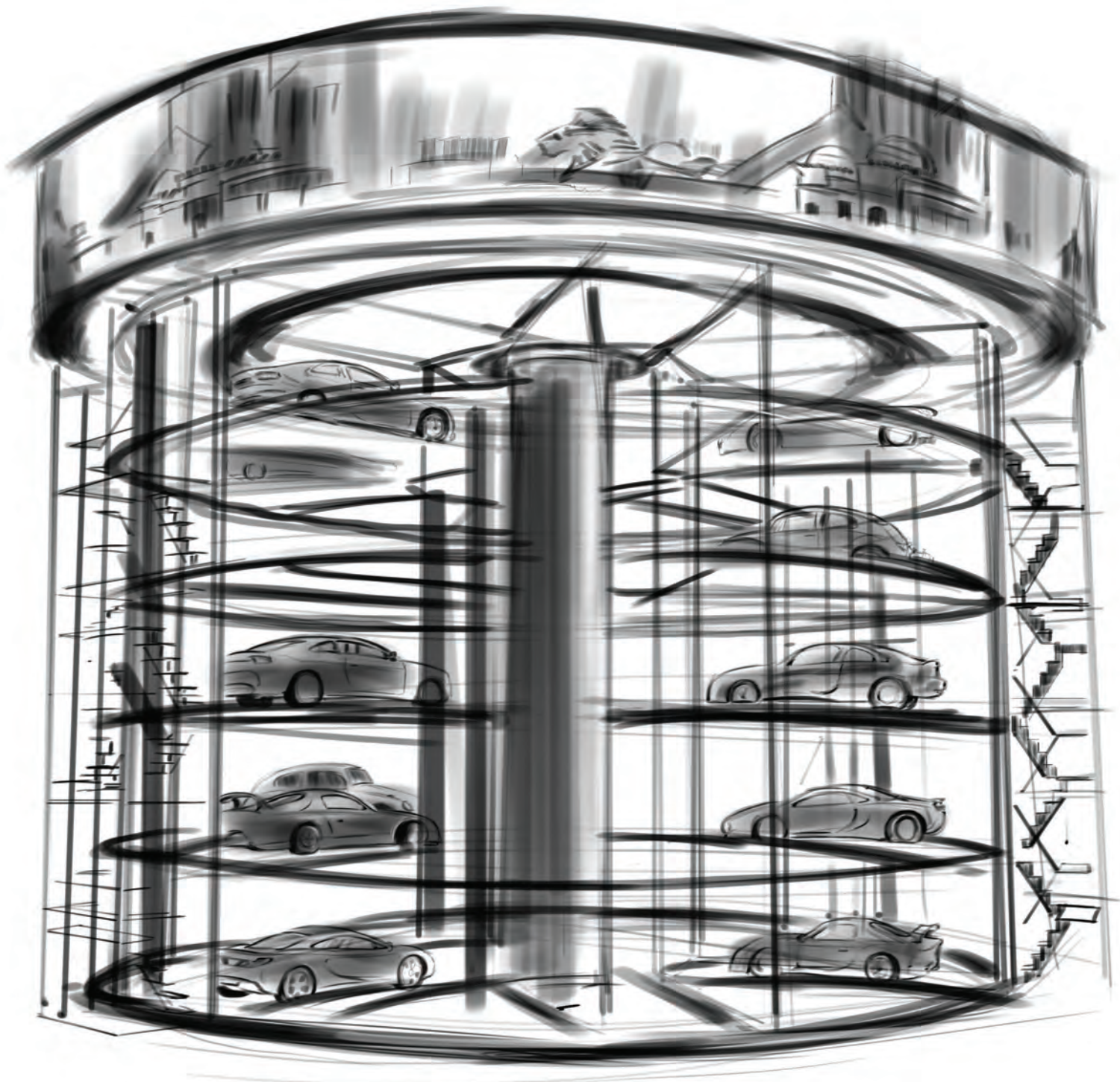
Drawing of a reception area design

SMART SELF-ENERGISING CAR PARK

Chen Twu Bian

Our advancement as a human race is changing the world, for better or for worse. It is undeniable that social and economic activities as driven by our so-called progress leave a negative impact on the environment. Irreparable damage on the climate, health and air quality will affect all lives on earth

not only in this generation but also for many more to come. As Mother Nature should be protected, conservation efforts and awareness need to be enhanced through policy and sustainable innovations such as smart self-energising car parks.



To tackle the latter issue, an innovation such as a smart car park can help road users search for a parking space quickly and efficiently.

The smart self-energising car park is an automated parking system for small- and medium-sized cars. The structure of the car park is vertical to maximise parking capacity and to minimise the use of land, particularly in high-density areas.

Cars heading towards the car park drive on a sensor-laden road which detects and converts vehicle emissions into an energy source. The converted energy source is used as a clean and highly efficient source of electricity for lighting and car park operations, making the car park self-energising and self-powering. By generating its own source of clean energy, the car park significantly reduces its reliance on electric grid power.



Car sensors embedded in the path leading towards the car park will detect arriving cars



Collected vehicle emissions will be converted into energy



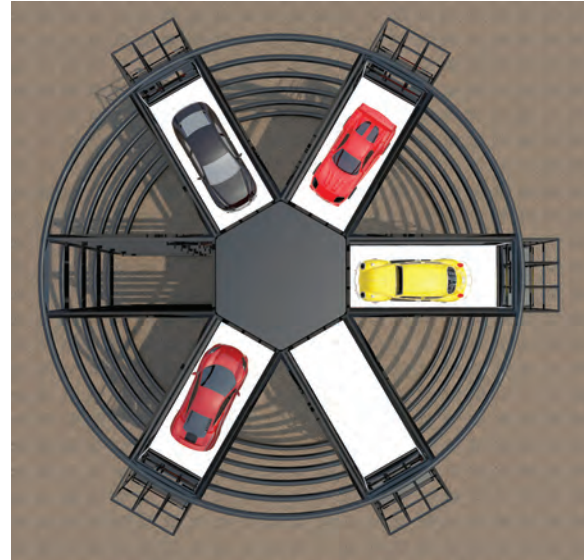
View of a car entering the car park. Scan the QR code to see the video of the smart self-energising car park.

The smart sensors installed on the road detect the cars heading towards the car park and predict the number of cars arriving. The sensors then trigger an electronic display showing the number of available parking spaces. The car park, which operates on

a rotary system, will then be activated to automatically place an empty parking space at the car park entrance. Car drivers can save time searching for a space and reduce the need to expend gas while waiting for a space to be available.



| An empty parking space will be transferred to the car park entrance as soon as the car nears the car park



| Top view of the smart car park



| Side view of the smart car park

On a bigger scale, the smart car park can help reduce car pollution by collecting nearby vehicle emissions and converting them into energy. The energy can be used to power additional parts of the car park, such as large signages that encircle its roof, or even lamp

posts and houses in the surrounding area. This innovation will be the first of its kind in the world and, in 2050, I imagine that such car parks will be abundant in Sunway City Kuala Lumpur.

ARTIST PROFILE AND PORTFOLIO



CHEN TWU BIAN is a part-time Lecturer at Sunway University and the Malaysian Institute of Art where he teaches animation, digital Illustration and 3-D modelling. He is also a freelance 3-D modeller and animator for high-profile companies such as Ferrari and is experienced in conducting training programmes for academics, architects and designers nationwide. A member of the Negeri Sembilan Art Society since 2018, he has exhibited his work at various state galleries and participated in many international art and design conferences. In his spare time, Twu Bian enjoys watching movies, travelling, hiking and gardening.



| 3-D rendering of a three-storied house



| “Old boat on a river bank”

HOPE FOR THE FUTURE

Helen Guek

I envision Sunway City Kuala Lumpur 2050 as an urban and smart city that balances different aspects of community living. Through careful planning, the City will strike the perfect balance between sustainability and growth, and knowledge and leisure. It will be an environment that develops aspiring youths yet cares for the retired. The two pieces of artwork I created recognise these elements of Sunway City. I hope that the future of the City will be much brighter and greener than it is today.

My two pieces of work, “The Seeds of Hope” and “The Future Well-Being”, celebrate Sunway City’s past and future. As I researched the history of the City, its origins as a mining land to a modern and

fully integrated township, I saw the many different layers of history buried underneath the City’s current landscape. I was inspired by its founder Tan Sri Dr Jeffrey Cheah’s vision of transforming the City as it stands today, and by his strength in enduring adversity during his childhood that drove him to be an empathetic entrepreneur and philanthropist. In both pieces of work, I placed a large silhouette of Cheah in the foreground to reflect his influence and omnipresence over Sunway City. I used the method of overlapping and intersecting to adjust and manipulate the digital images. By weaving different images and layering various configurations, I was able to create a complex but coherent photographic image.





Interweaving images that
symbolise the present and future
of education at Sunway

The Seeds of Hope

In “The Seeds of Hope”, I wanted to emphasise Cheah’s passion for education. He recognises the hardship that comes with a lack of quality education, partly from his early life experiences, and is firm in his conviction that education should be not-for-profit. Under his leadership, Sunway Education Group provides inclusive and equitable education, and promotes lifelong learning opportunities for all.

Cheah has constantly expressed his dream of empowering future generations through knowledge. To fulfil this vision, more than RM482 million has been disbursed in the form of scholarships and grants through the Jeffrey Cheah Foundation.

With this in mind, I deliberately chose and put together images that relate to Sunway and education

as the base of my composition. The light silhouette of Cheah symbolises a source of illumination that drives Sunway towards providing better education, research and knowledge attainment. The outline of a group of students throwing their mortarboards to the sky represents the exciting future that Sunway University graduates have in store for them. The fusing of fibre optic cables at the top half of the composition suggests the digital age, where technology will continue to transform the world around us.

Peppered across the layered images in green are ‘seeds’ that represent Sustainability Science, a new research paradigm that can help create a better planet for present and future generations. From these seeds of hope, a city that welcomes and nurtures knowledge-hungry people will bloom and thrive.



A piece that denotes the importance of healthy lifestyle within the Sunway community

The Future of Well-Being

“The Future of Well-Being” presents Sunway City as an environment that supports the well-being of its people. In an interview with National Geographic naturalist Nick Baker, Cheah shared his desire to develop a sustainable and integrated township and to do his part in preserving the planet for future generations.

The concept of green urbanism thus became my inspiration while creating this piece. Green urbanism focuses on the relationship between city and nature, where it creates communities that benefit residents as well as the environment. In 2050, Sunway can be a city that wholly embraces this concept thanks to its dedication to healthcare and sustainability.

In the composition, I used lively and luminous colours to depict the bright future of Sunway City and its healthy community. Using silhouettes and abstract forms, the composition shows the City as a place where youths blossom in a learning environment, families grow, and senior citizens are well taken care of. In the foreseeable future, I hope we can witness the realisation of this aspiration. The sustainable and healthy lifestyle practised by the Sunway community will then inspire and empower other communities, influencing the larger society.

As the saying goes—Today Sunway, tomorrow the world!

ARTIST PROFILE AND PORTFOLIO



HELEN GUEK is Teaching Fellow at the Department of Art and Design at the School of Arts, Sunway University. She is an artist who has participated in many international exhibitions and a recipient of various awards such as the Philip Morris Malaysia Art Awards and the Strover Award for Excellence. She has deep interest in the complexities of cultural identity and human existence, and invariably expresses her exploration of the issues in her art. She finds the art-making process helpful in making her understand the world around her and in articulating her thoughts and feelings. Her passion in the art encompasses many different art forms, including figurative painting, printmaking, sculpture and installation. Influenced by contemporary practices, she has also developed an interest in digital art forms such as 3-D computer graphics.



“Our Stories—The Layering
Portrait (Foo Chow)” detail



“Our Stories—The Layering
Portrait (Hakka)” 2

VERTICAL URBAN COMMUNAL SPACE

Stephen Homer

The rapid process of urbanisation today has exacerbated climate change and has become a severe threat to mankind, with cities being responsible for approximately 70% of total greenhouse gases emissions from economic and social activities. Cities should take a primary role in tackling this issue with a collaboration between academics, planners, policymakers and decision makers to achieve the required level of sustainability. Sunway City Kuala Lumpur has undertaken

the quest towards sustainability, with the incorporation of green-certified buildings and links to key public transport systems built upon derelict land. The City in the future will be dynamic and my project Vertical Urban Communal Space is my view of what a sustainable Sunway City may look in 2050. With the adoption of more technology as it becomes available, the City will be able to increase its sustainability practices and efficiently measure their impact.



We, as human beings, are social creatures. We require areas to play, chat, relax and mingle but in a heavily developed area, green space is at a premium. Our planet only has a finite amount of space and the ever-growing human population puts an increasing strain on the world's resources.

My project has been inspired to resolve both these issues in urban cities such as Sunway City. By developing a vertical communal space, a small land space can be maximised to provide more communal areas. The main structure of the space consists of a large central pillar, or a 'trunk', as part of the tree design. There are two intermediate levels, or 'leaves', sprouting from the trunk to create open spaces on which visitors will be able to stand or sit. The top of the structure is a large viewing platform made up of more 'leaves', some of which provide users with some protection from the weather. The multiple levels of the structure are interconnected by a spiral walkway which wraps around the 'trunk'. The positioning and orientation of the structure require careful consideration, as the space should overlook a picturesque natural view such as the South Quay lake.



View of the communal space model which is shaped like a tree



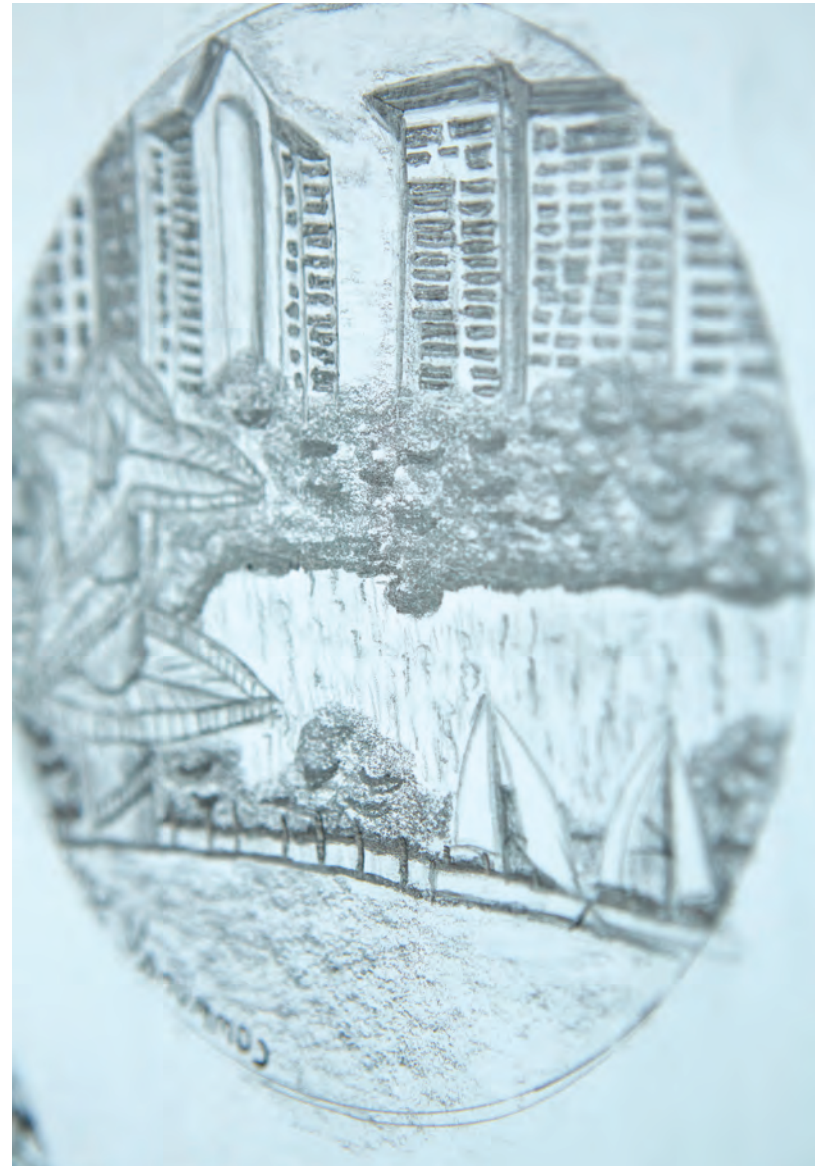
Close up of the 'trunk' which acts as the central pillar of the structure



Close up of the 'leaves' or levels on which visitors can linger and mingle with others

The aesthetics of the structure are intended to contrast strongly with the rest of Sunway City. While the sharp angular shapes of modern buildings continue to reach skyward, the vertical communal space is proposed to have a more organic form based on the shape of a tree. The right-angle corner rarely exists in nature and the communal space is intended to be a departure from man-made shapes, a place where the mind can unwind. This need has never been more urgent, as Malaysians have a declining Subjective Well-Being Index. Providing a space free from the hustle and bustle of the city environment and allowing individuals to relax are vital for increasing personal wellbeing, per SDG 3: Good Health and Well-Being.

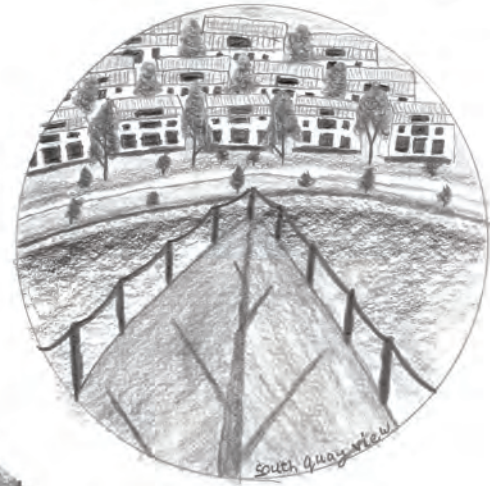
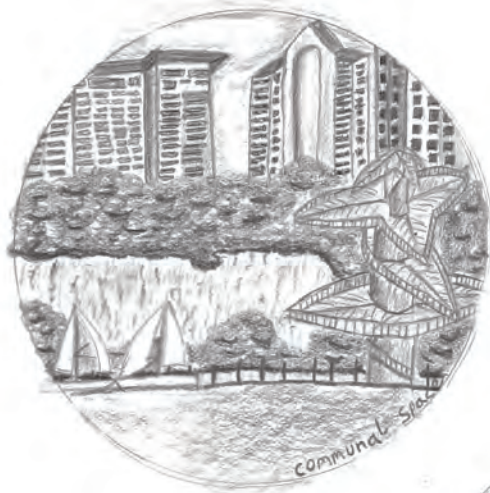
The vertical communal space would be as sustainable as possible in construction and self-sufficient in operation. The construction would use as many recycled or excess materials from ongoing Sunway construction projects as possible to minimise demand on resources. By using excess materials, the project would support SDG 12: Responsible Consumption and Production by minimising waste in the production process. While the space would require maintenance, all services should be detached from the main utility grid, which depends heavily on fossil fuels. Solar, wind and various other renewable energy would supply electricity to the space instead, and rainwater collection would be used to attend to the needs of cleaning and plant life. In this way, the communal space can promote SDG 7: Affordable and Clean Energy, SDG 13: Climate Action and SDG 14: Life Below Water.



| Sketch of the communal space

To cater to social needs in the space, communal seating would be supplied with fans to provide cooling airflow and ensure a comfortable experience. Fruit trees will be planted in the garden, making healthy snacks available to all visitors and address

the social local problems of stunting in children and obesity in adults. By making fruits readily to users, the communal space will serve as an advocate for healthy eating and sustainable development, both of which are covered by SDG 2: Zero Hunger.



Sketches of the communal space and another space that can be built in Sunway City, such as a floating park

ARTIST PROFILE AND PORTFOLIO



STEPHEN HOMER is a Lecturer at the Sunway University Business School, Sunway University. He has a wide and varied background, having worked in the hospitality industry, as a supermarket manager and a commercial fisherman. While in Malaysia, he has been volunteering with Global Compact Network Malaysia, a local chapter of United Nations Global Compact. This experience has allowed him to bridge the gap between academia and industry and share the message of sustainability. When at home in the UK, Stephen lives within walking distance of both the seaside and the countryside, where there is plenty of greenspace to relax and clear the mind.

Past, Present, Future.

*The deafening, dirty din of diesel engines roar.
Smoke plumes rattle from exhausts
The machines clawing at the ground, like scratching an open wound, raw and exposed
They strip all they can take and leave nothing of use, hauling away earths' bounty
A dry, desolate desert remains, nothing more than a desperate derelict wasteland
The lush green landscape now featureless and flat, a scar upon the planet
Can a breath of life be brought back to liberate this languishing lethargic landscape?*

*Rejuvenate, refresh, revive is the new route towards reconstruction and resuscitation
A hive of activity resumes, yet not to destroy as before but to build for betterment and beyond
This auspicious activity breathes life back into the terra firma; plant life, wild life, human life
Create, compile, construct. The city begins to take shape, the skyline bending to accommodate
The cranes towering overhead, watching intensely as the conceptive community forms below
The hustle and bustle continues regardless of silent repercussions, where are the boundaries?*

*Enrich, educate, evolve. The time for change has come, persistence to pursue a new pathway
No longer can there be care free living, damaging the earth, air and water upon which we depend
Only careful corrective coercion and laborious leadership can the return to desolation be avoided
Elementary efficiency, restricting resources, elevating ecologically. Striving to reach a higher echelon
The journey towards a sustainable future is the chosen trek, continual improvement is the map
The path is rocky, full of chances to stumble, deviate or fall yet the goal is within sight, within touch*

VEHICLES OF THE FUTURE

Yong Li Yun

Today, we enjoy a myriad of high-tech devices and appliances that help us achieve our everyday tasks. The fast pace at which technology progresses culminates in the emergence of breakthrough innovations that may have been thought to be impossible 30 years ago. Thirty years from now, in 2050, technology and artificial intelligence will be exponentially advanced, and we can only imagine how the future will look like. For

me, I imagine Sunway City Kuala Lumpur 2050 to be a place where self-driving or autonomous 5G vehicles roam the streets. These vehicles will be powered by solar energy and operated by 5G technology to carry passengers safely from one place to another. With the adoption of green and automated vehicles, Sunway City will take a big leap towards becoming a smart sustainable city of the future.



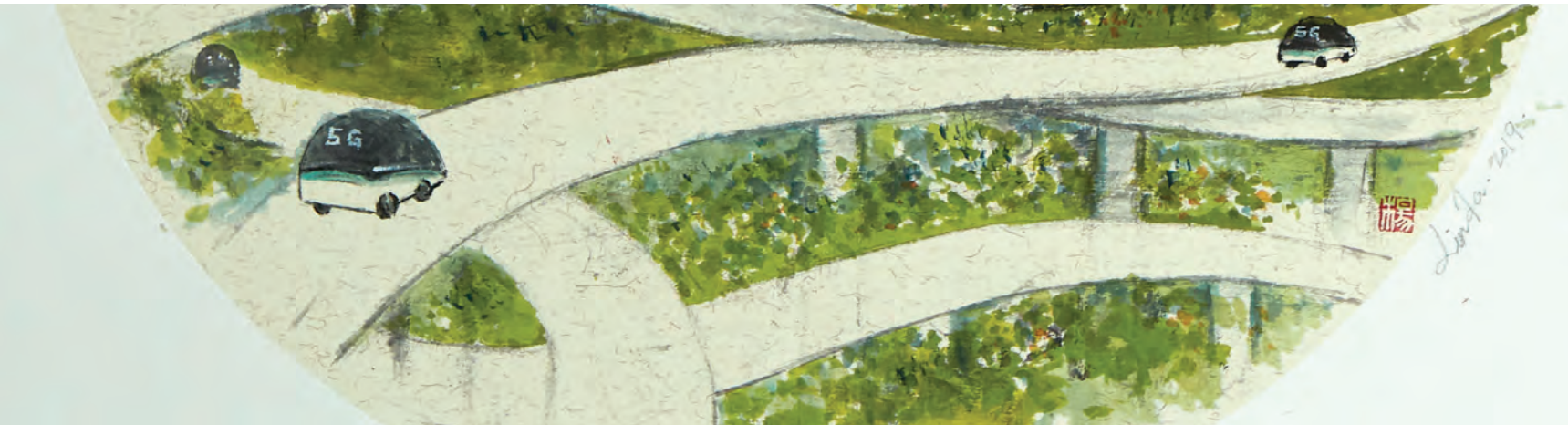
Linfa. 2019

In the era of new digital technologies, the fifth-generation wireless communication technology (or more commonly known as 5G) will be an important driver of an interconnected future. In 2050, 5G technology will be more advanced and completely transform the way we live. There are already talks of creating unmanned or autonomous vehicles using 5G technology today, and I foresee 5G vehicles to be a common sight on the roads of urban cities such as Sunway City in 2050.

5G vehicles will operate using a set of data that is transmitted and processed at an ultra-high speed to make vehicles 'think' for themselves. They will be able to interact with other 5G vehicles and even

road infrastructure such as junctions and traffic lights, enabling these autonomous vehicles to assess or predict traffic, road conditions, speed, and the duration to reach a particular destination.

The use of 5G vehicles in Sunway City will see an improvement in road safety, traffic congestion and travel times. Office workers will be the biggest beneficiaries of this convenience. For example, since the vehicles will be self-driven by 5G technology, busy office workers can spend the commute to and from work sleeping, eating, or reading while enjoying the passing scenery outside. With reliance on accurate data and technology, the probability of road accidents will be low.



| In 2050, 5G vehicles will be roaming the streets of Sunway City

Since 5G vehicles do not require drivers, there will be a reduction in the demand for parking spaces. The vehicles can be set to return home automatically after dropping off passengers at a particular destination. For example, in a scenario where there is a set of working parents with school-age children, the vehicle can be programmed to self-drive the children to school in the morning and

return home to pick up and send the parents to their respective offices. Once the commute is done, the vehicle will drive itself home and park itself in the garage. Therefore, each family will only need to own one 5G vehicle to solve any transportation problem. People without a private 5G vehicle can also use shared 5G vehicles to commute.

With the reduced need for parking spaces, pieces of land that may have otherwise been used to build multilevel car parks can instead be used to build beautiful sustainable parks, cultural spaces or useful public facilities. 5G technology with artificial intelligence can also be employed to construct such spaces, saving manpower. The careful utilisation and planning of the urban landscape can help create many more eco-friendly infrastructure and conveniences within Sunway City, staying true to its vision to be a model smart sustainable city.





| Sketch of Sunway City in 2050 which will be filled with
vegetation and sustainable buildings

In my imagination, 5G vehicles will be powered by solar energy. Since they will neither use nor burn fuel, 5G vehicles will not produce greenhouse gas emissions that can pollute the air and harm the environment. The eco-friendly 5G vehicles will thus not only reduce the demand for non-renewable energy sources but also contribute to protecting the health of our planet.

The establishment of Sunway City as a smart and green city in the 21st century is a dream that can come true. The use of 5G vehicles will only be one aspect of the city's future, as the city continues to implement initiatives to reduce carbon emissions, purify the air, optimise living environments for both humans and animals, and improve the quality of life.

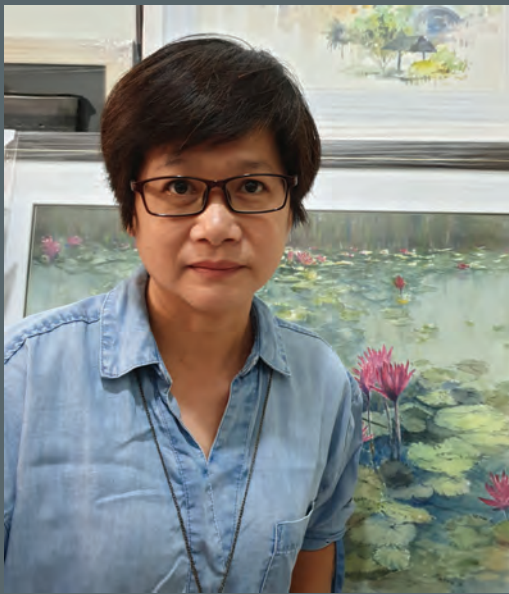


Sketch of a 5G vehicle that is powered by solar energy and runs on 5G technology



Detail of a 5G vehicle
driving past a Sunway City
building in 2050

ARTIST PROFILE AND PORTFOLIO



YONG LI YUN is an artist who paints out of doors and creates artwork from a mixture of Chinese ink and watercolour. She enjoys travelling all over Malaysia to capture beautiful local areas in her paintings, and to expand her artistic horizon by painting different subjects and landscapes. Her expertise lies in calligraphy and seal carving. Li Yun is the founder of Sketchwalk Kuala Lumpur, and the adviser of Sketchwalk Klang and Sketchwalk Kota Bharu. She is an active committee member of the Malaysia's Chinese Ink Association. Apart from Malaysia, she has exhibited her work in China (Beijing, Hainan Island, Tianjin and Tainan), Japan (Tokyo), Korea (Incheon and Seoul), as well as Germany (Munich).



| “Fraser’s Hill Waterfall”



| “Jalan Yap Ah Loy”

LEAFSCAPERS HOTEL

Ziar Zin

To be a designer is to think about how our creations engage with users, the environment and the future. In 2050, I imagine Sunway City to be a centre of cultural diversity with even more facilities and services than it does now. It will be a city with eco-parks and innovative services, a hub where people can socialise and work but still enjoy a peace of

mind. When designing the Leisure Hostel, I wanted to provide guests with a quality stay in Sunway City that is reminiscent of nature. By having the image of 'leaf' as the overarching concept of the hotel, the atmosphere lends an escapist touch of serene wilderness to the City.



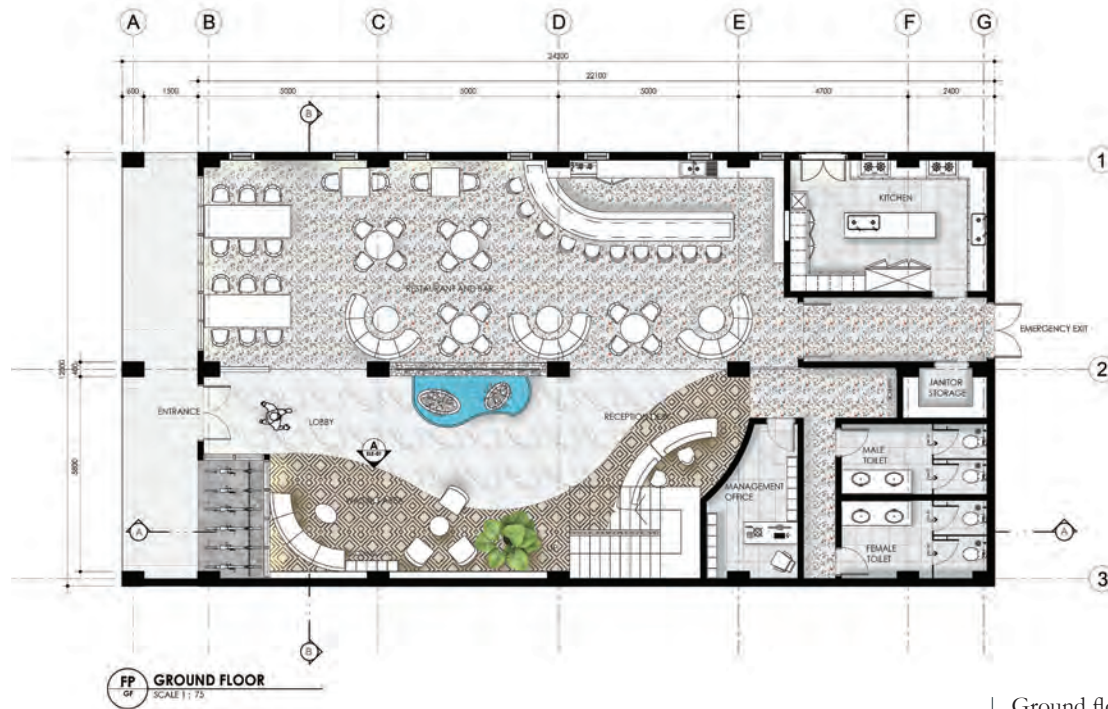


Tropical style design is used to give people a sense of peacefulness and timelessness when they first step foot into the building

Leafscapers Hotel is a three-storied, 3,000-square-foot wide hotel. The design concept of the hotel is inspired by a humble yet indispensable part of mother nature—the leaf. While a leaf is a simple element, it contains a complex cellular structure needed to form the organ of a vascular plant. The curved, organic form of leaves gives an impression of soft rhythm that elicits a feeling of calmness. The leaf element is thus a deliberate design choice for the hotel, which is a place for travellers and citizens to take refuge from the hustle and bustle of big cities.

The design of Leafscapers Hotel allows plenty of natural sunlight into the building. The interiors are in calming earthy tones and decorated with fresh greenery. The hotel's ceiling, furniture and floor tiles are designed to simulate the curvature and irregularity of a leaf's shape. The windows have built-in leaf-patterned screens, which cast interesting silhouettes of a leaf's venation patterns. If one looks closely at the venation patterns (called reticulation) on the screen, one would see that they are made out of tiny geometrical shapes to form a network of veins.





Ground floor plan which consists of a lobby area, restaurant and bar area, management office, toilets, janitor storage and kitchen

The style used in the hotel's design is tropical yet modern. The interior comes in organic colours, textures and forms, and is enhanced by natural materials like wicker, rattan, bamboo and teak. The modern elements in the design consist of sleek, simple and minimal ornamented motifs to suit contemporary and urban lifestyles. The hotel's natural and cosy vibe can make guests feel relaxed and be relieved of everyday stress.

On the ground floor of the hotel, there is a spacious lobby with marble floor tiling that brings out a luxurious ambience. The furniture in the lobby is in a tropical style and in warm and neutral tones to match the hotel's overall theme. The wall design is conceived out of a leaf outline in wood, with built-in ambient downlights. There is a water feature installed between the lobby and the restaurant area to make guests feel close to nature even if they are in the city.



The main entrance brings customers into the lobby area



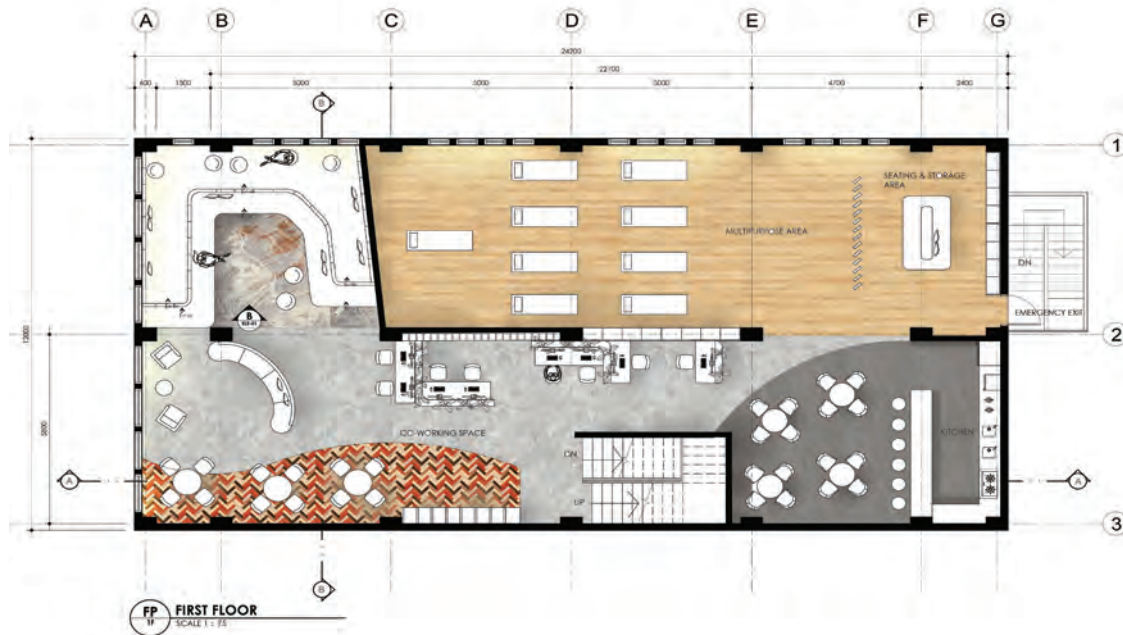
Water feature located between the lobby and the restaurant area



At the common work space, tables, chairs, and sofas are available for guests to settle down to read or work



Desktops are equipped at the common work space



First floor plan which consists of a common work space, multipurpose area, seating area and shared kitchen for guests

A common work space, multipurpose area, seating area and shared kitchen are all located on the first floor. The work space is equipped with tables and chairs, computers and a mini library. There is also a seating area with comfortable cushions and beanbags for people to use for reading, working or relaxing next to an abundance of natural sunlight. The area is a place where guests can just settle down anywhere

they desire, rest their backs against the walls or gather together to hang out.

Next door to the seating area is a spacious multipurpose area for activities like meditation and yoga. Traditional Malaysian games are also on the racks for foreign guests to try and have fun with, as a way to introduce Malaysian culture to them.





A multipurpose area for meditation, yoga session, or other activities



Common cooking facilities are provided for guests in the shared kitchen

The second floor is where all the guestrooms are located. The single guestrooms are compact but spacious enough to fit a desk, a coffee table and a seating booth. Those who require more space can opt

for the double guestrooms, which are decorated with natural furnishings such as bamboo floor planks, terrazzo flooring and rattan furniture.



Second floor is where the guestrooms, bathrooms, storage rooms and laundry area are located



Single guestroom with beautiful silhouettes of leaf venation patterns



Double guestroom with neutral and bright colours that make the room appear more spacious

Apart from normal guestrooms, the hotel offers capsule bedrooms to optimise the relatively small space in the building. Capsule bedrooms are ideal for single travellers and businessmen who only want to stay for a night or two. Each bedroom is furnished with conveniences such as television, safe box, clothes

hanger, air ventilator and reading light. Blinds are also provided in each capsule for extra privacy. Beyond the guestrooms lies the service facilities area. Here, there are 20 lockers for baggage storage, a make-up console area, laundry and restrooms for guests.



Capsule beds are equipped with a television, safe box, air conditioner, and reading light. Ambience lightings are installed in the wall décor, brightening up the entire capsule.

ARTIST PROFILE AND PORTFOLIO



ZIAR ZIN is currently pursuing interior architecture and design. Ever since she knew about art, she has been drawing all sorts of subjects that interest her. It was when she took up the interior design course at Sunway University that her creativity and drawing skills were taken to another level. She finds interior architecture and design to be a form of art and science that involves originality, critical thinking and analysis. She enjoys the challenges in expressing architectural art in workable and functional ways and actively joins design workshops to obtain handicraft skills and explore new ideas. Always ready to break barriers and escape her comfort zone, she engages with contemporary issues to ease the struggle of humanity and strives to design for innovation and sustainability.



| 3-D rendering of a solo suite



| Scan to see the 360-degree virtual
reality rendering of the solo suite

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