

Four Seasons Resort

Jalan Tanjung Rhu, 07000
Langkawi, Malaysia

Architects	Bunnag Architects Tokyo, Japan
Clients	Mamlaka Langkawi Langkawi, Malaysia
Commission	2000
Design	2000 - 2001
Construction	2001 - 2005
Occupancy	2005
Site	357,823 m ²
Ground floor	20,000 m ²
Total floor	23,000 m ²
Costs	100,000,000 USD

Programme This resort sits by a large mangrove and casuarinas forest. In response to the sensitive ecology of the site, the accommodation has been broken down into small elements that can be carefully placed among existing trees and landscape features. At the same time, the project aims to preserve traditional Malay architecture - employing such features as large overhangs, steep pitched roofs, verandahs, courtyards and lattice screens with extensive use of local wood - but also to enhance it in accordance with modern standards of comfort. It is hoped that the built forms will set a precedent for a revival of Malay heritage in other projects.

FOUR SEASONS RESORT *Tanjung Rhu, Pulau Langkawi, Malaysia*

The underlying principle of our design is based on the Malay Cultural Heritage and its people.

Our aim is to preserve, enhance and extend it to meet the practical reality and complexity of today’s living & comfort, to achieve high quality architecture with aesthetics and originality in design which is unmistakably Malay.

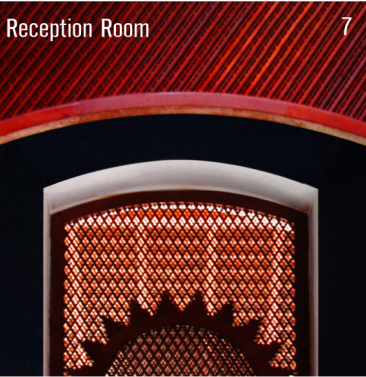
Our critical idea concerning Traditional Malay Architecture is that comparatively, it has not been fully developed to the extent of Traditional Javanese, Balinese or Thai Architecture. During the present time, the opportunity to further continue developing it is become less and less everyday. For us, this project has provided a good opportunity and hope.

In the design of this project Traditional Malay and Southeast Asian Architectural Heritage have been condensed, carefully assimilated, modified and sometimes copied. But this alone is not enough - lessons and inspirations from Islamic faraway lands, Traditional Indian and Nepalese Cultural Heritage and suitable design principles from the west have always been part of our thoughts and imaginations.

With love and respect to Cultural Heritage as a whole – we express.

Though this approach, we hope to preserve and extend the Malay Cultural Heritage to the present in order to *hand it over to the next generation with pride.*

- 1 Soft morning sky
- 2 The Master Plan -1.5 km long beach front. Lime-stone mountain define and give visual reference to site.
- 3 Light is the key. Series of screens enhance the forming of Room Type Architecture. These screens were designed as a layering of light receivers, which sometimes diffuse light, sometimes create clear-cut shadows to produce a great variety of patterns which give a mysterious and delightful mood to the room. The effect of changing lights are part of the interior design of the room.
- 4 In the empty dawn sky, a soft warm light glows from a large lantern-like roof (above the Reception Room) which anchors the skyline. This is the tallest Pavilion in the resort.

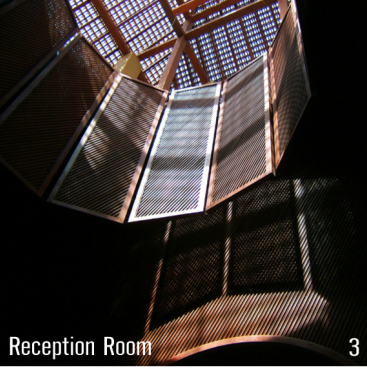
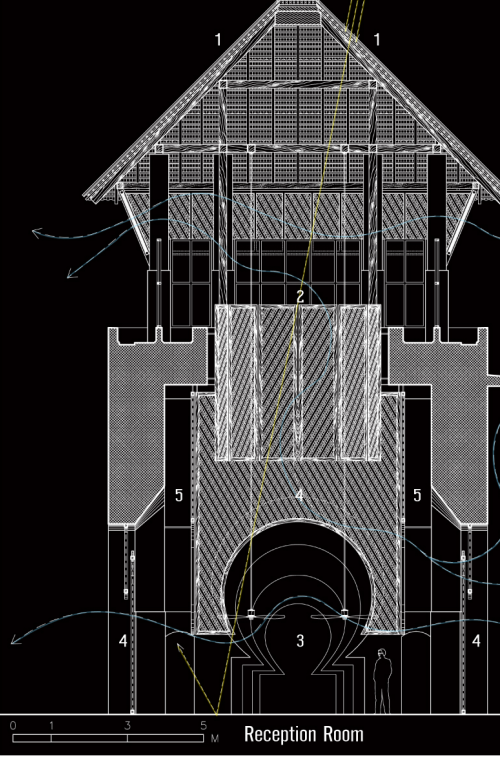


- 7 How could anyone miss one of the most beautiful doors from the Madrassa in Fez. I really wanted to have one for Malaysia.
- 8 Hand installed mirror-mosaics by local craftsmen in a deep cobalt blue room with recessing patterns in the wall, playing dramatically with sunlight and shadow to create a delightful multi-coloured reflective effect which changes all day, corresponding to the movement of the sun.



Reception Room Section (The Shadow Room)

- 1 timber lattice roof light
- 2 12 sided vertical timber screens
- 3 hand-installed mirror mosaic
- 4 vertical timber screens
- 5 deep cobalt blue room

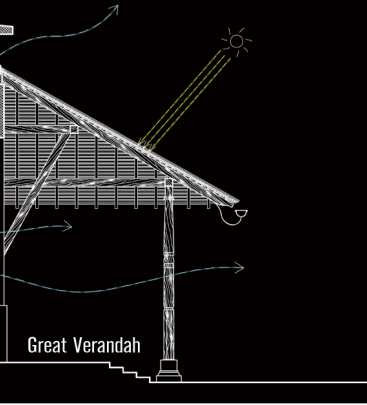


A thick-wall room-type architecture on a perfect square plan. At night, the roof illuminates “soft-glowing” light, like a great lantern against the silhouette background of the lime-stone peak beyond.

During the day, sunlight and shadow from the roof reaches internal space of the room but without heat, thanks to natural ventilation - *the room interior remains cool with a lot more shadow than light.*

The Great Verandah was designed to create shade and shadow - to help reduce heat gain into the building.

The structure of this Verandah was designed to detach from the building so as to allow natural light and ventilation.



Spa Consultation Room Stillness of water surface inside this indoor water room creates strong sense of place-sense of serenity. *This room is always cool and comfortable.*

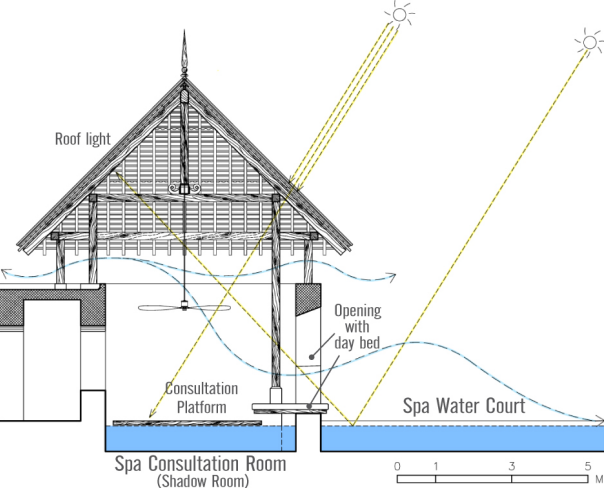


Spa Water Court

The Lime-stone mountain is beside and linearly along side this Water Court. It helps prevent breeze and therefore creates stillness on the water surface. It was our design intention to ensure that the reflection onto the water surface is as equally real as the reality itself. The Indoor Water Room (The Spa Reception Room) is behind this facade with Islamic openings. *Serenity through stillness has always been what I wanted to achieve.*

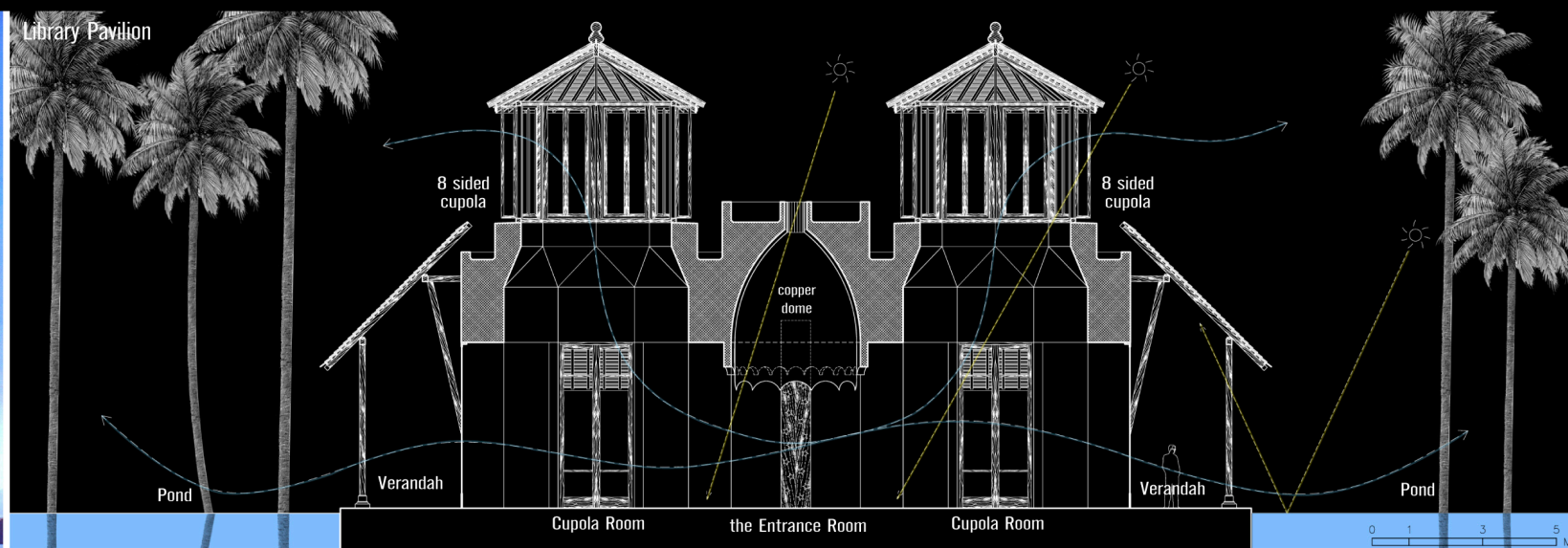
Spa Consultation Room (Water Room)

This water room is cool and well ventilated all day. There is no heat from the sun because of double layered polycarbonate sheets and the natural breeze. This breeze is created by changing of temperatures at the water surface between inside (cooled by the shade) and outside the room. This natural breeze moves away remaining heat from the room. Wooden lattice roof was designed not only to cut off 75% of direct sunlight but to also create shadow patterns inside the room as part of the interior design.





Bar Pavilion



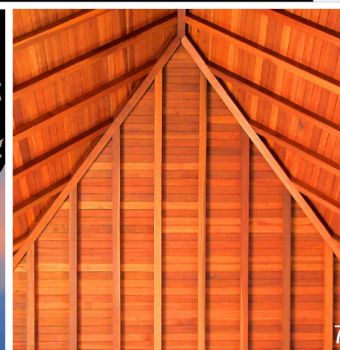
- 1 Malay-style porch reaching out to the nothingness.
- 2 View from the inner sanctum screen room (glare less room) looking out towards the horizon through the porch. During the tropic's mid-day bright sun, our guests' eyes feel comfortable inside this pavilion.
- 5 8-sided Cupola above The Library Room.
- 6 Decorative fascia board at The Malay Restaurant.
- 7 Exposed underside of structural rafters - King Post was eliminated.
- 8 Simplified Malay style gable end
- 9 Flower skylight above Melaleuca Bathtub Room.
- 10 Wedges (baji) - entrance stair detail at Melaleuca Villa.
- 11 Typical copper gutter articulates itself from rafters to create a visually pure form.
- 12 Flower skylights at the Bar Pavilion
- 13 Bamboo screen string holder.
- 14 Bathtub Room with flower skylight (9) at the center of the room.



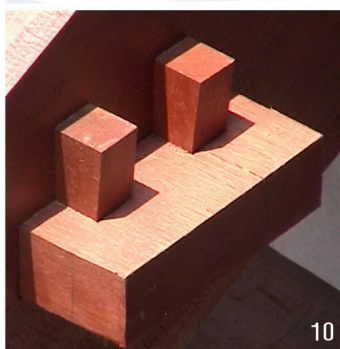
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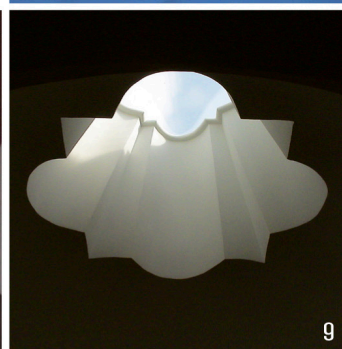
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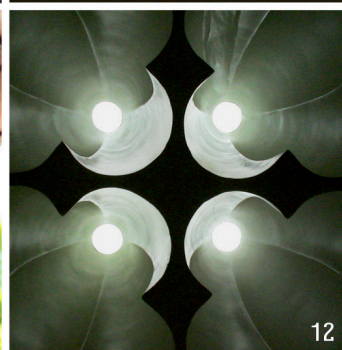
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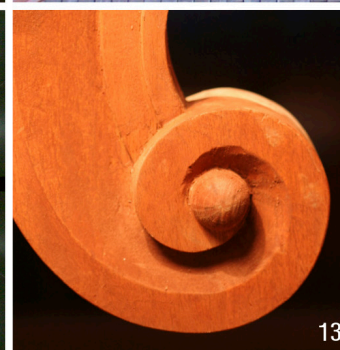
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- 15 The Greeting Verandah - somehow the image of the Alhambra's Palace of the Partal and the Chehel Sutan's columnar porch keep appearing as tranquil reflections of the tall and elegant roof-high porch facade.
- 16 Bed Room and Verandah extend as one space.
- 17 Malay Restaurant Pavilion on stilts. The construction of this Pavilion is the same as a Traditional Malay house which is a prefabricated system where most components are first made on the ground and later assembled on the site. Various mortise and tenon, lap and dovetail joints were used - nails were not used. The Tuber Layer or gable ends serve to direct winds into the Pavilion to cool the interior space. Inclined glass facade were designed to protect against the severe rain but allow the wind to go through.
- 18 Square Pavilion raised on wooden deck.
- 20 A long-tall Central Room divided by Kedah style screens which could only be found at some villages on Langkawi Island many years ago. But today, I can no longer find them. Today, they are a dying treasure.



Malay Restaurant



Malay Restaurant



Pool Pavilion



Bar Pavilion

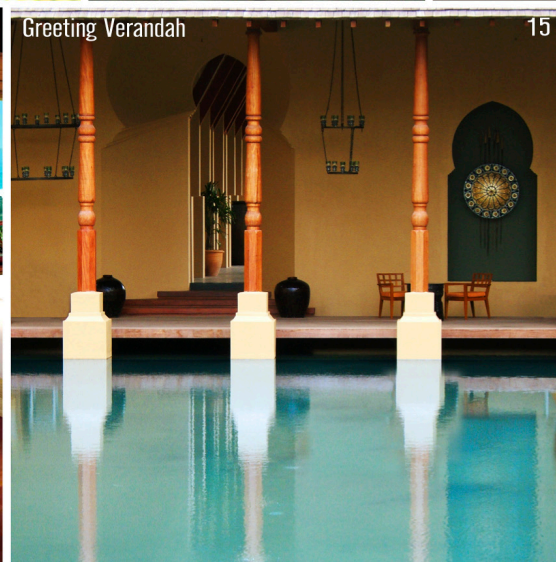


Bar Pavilion



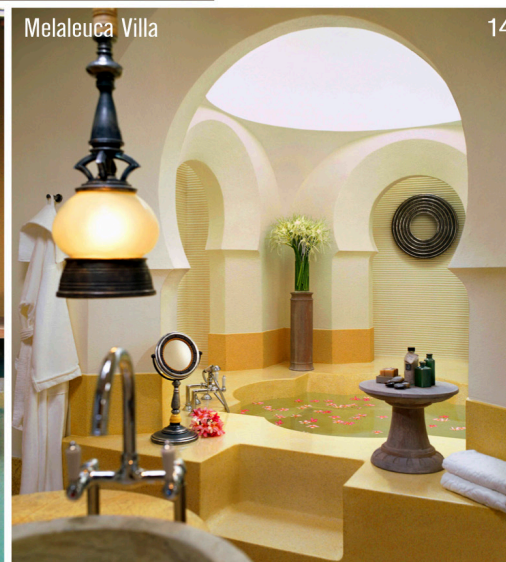
Beach Villa

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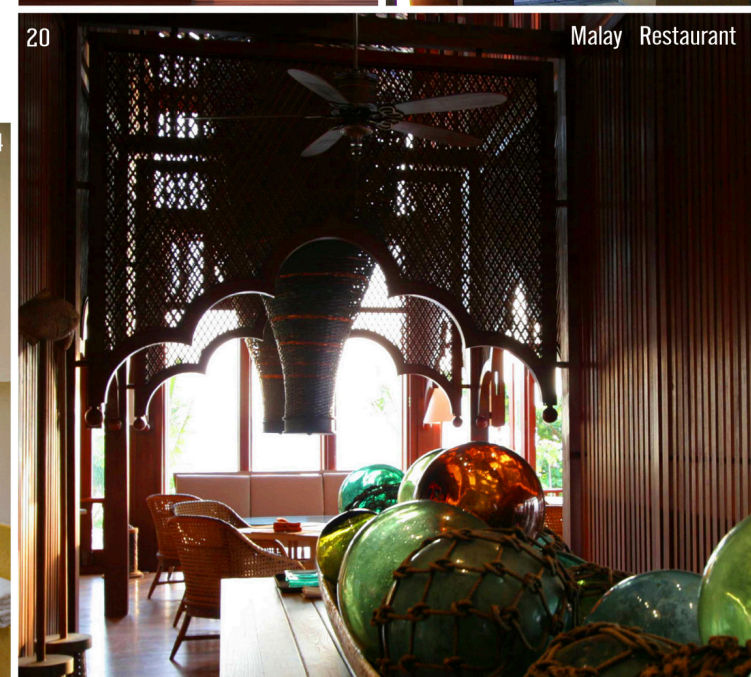
Greeting Verandah

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Melaleuca Villa

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Malay Restaurant