









hat arc Hov me tou

hat is the relationship of architecture and the sea? How should buildings on land meet horizon, or, as it were, touch water?

In designing Alila Seminyak, Gaurang Khemka is interested in the dynamic interaction a beachfront property can have with its environs. This is explored in both the resort's outlook towards and its reception of the ocean.

Facing southwest towards the warm Indian Ocean, the property is bordered by the pristine Petitenget beach, a regenerated river stream to the east, and the popular Potato Head Beach bar to the north. A traditional Balinese Hindu *pura* or temple, belonging to the landowners living nearby, is also on the site.







On seeing the site, Khemka was struck by three things. First was the coastal location and the sense of connectivity to the ocean. 'I instantly decided that I would play this up through the design of the property and create a dynamic interaction with the hotel and the ocean. Not just sea view rooms,' the architect says, referring to the client's request for maximising ocean view rooms, 'but corridors that capture the sound and wind of the ocean, and public spaces and pools that would make the guest feel like they are floating on the ocean.'

The site's serenity and sense of disconnectedness from the hustle and bustle that is Seminyak was also inspiring for the architect. 'I knew I would have to lose some of the greens to develop the site and meet the client's objective of maximum rooms – but swore to find creative ways to capture this green garden like feel back into the finally designed hotel.'



A traditional Balinese Hindu pura or temple at the centre of the site



ROOF PLAN





LOWER GROUND FLOOR PLAN



## ALILA SEMINYAK, BALI

SITE AREA
GROSS FLOOR AREA
ARCHITECT &
INTERIOR DESIGN CONSULTANT
DESIGN TEAM
LANDSCAPE CONSULTANT
LIGHTING CONSULTANT
STRUCTURE CONSULTANT
MECHANICAL, ELECTRICAL &
PLUMBING CONSULTANT
BUILDER CONTRACTOR

SITE AREA
19,205M²
38,350M²
ARBANC PTE LTD
GAURANC AHEJANDRO MORAN, MAVERICK LARIOSA
VEBRIYANI VALENTINA, ABHISHEK MATHUR, AGUNG PAMUDJI
RIKA LAM, KAROLINA VAISNORAITE, ANITA RAHMAN
SALAD DRESSING PTE LTD
HADI KOMARA & ASSOCIATES
ATLIER 6 STRUCTURE

ARNAN PRATAMA CONSULTANTS
PT ACSET INDONUSA, TBK

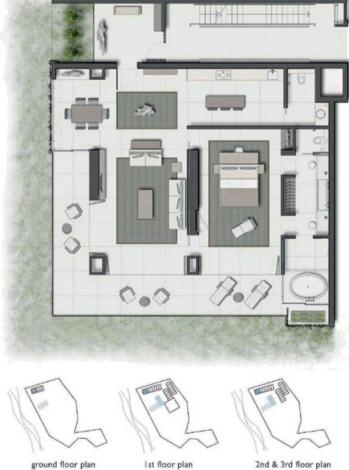


Lounge area and reception









ground floor plan

BEACH SUITE . 177 SQM



Beach suite and floorplan

their families.

monolithic. This planning layout borrows from the typical area). Finally, a hovering roof floats above. Balinese home compound consisting of several buildings centred on a temple or a pond. These separate resort its locale, the project uses completely local building wings are connected by garden corridors.

concept of *nista*, *madya* and *utam*, a sacred hierarchy the property's overall palette – mostly naturalistic, with

Thirdly, Khemka wanted to celebrate the *pura* on resort, the classic heavy base of the traditional Balinese the site, which was in active use by the landowners and building is reinterpreted into a terraced base (most apparent in the wide, stout pool bases). The middle level The development, while fairly dense due to land and is lightweight, 'perforated' through by way of a structure commercial pressure, is designed as a cluster of multiple of posts that is further softened with micro, vertical, and buildings - of several blocks laid around this central roof gardens (together, these gardens generate over temple to break the massing so the resort building is not 15,000m<sup>2</sup> of landscape, equivalent to 80% of the site

To make this modern building truly befitting of materials and traditional craft skills. Like the gardens Inspiration was also drawn from the Balinese Hindu and paddy fields which all take cues from island culture, corresponding to the low, the middle and the high. In the sand and stone tones, and, at places, blue of water – is





Ocean Suite



Beach Bar

imported stone.

applied in various architectural elements and surfaces. weaves together building and horizon, land and sea. + Generated and evolved through a mathematical sequence that took its cues from Recursion Theory, the pattern, in its sparsest iteration, would have also been applied to the decking stone and timber floor in the restaurant as

also culled from everyday Balinese life and island fauna an abstraction of waves coming in from the ocean. While (specifically, the Jalak Bali, the Balinese national bird this detail was unfortunately not executed in accordance identifiable by its blue bare skin around its eyes). There to design, the pattern was still successfully applied is a controlled sense of material, comprising mainly throughout the property and can be seen across devices only of batu jyoga (a soft stone), timber (reclaimed such as sun shading screens, fabrics, signage, furniture from local sites), steel, and a light terrazzo which the and guestroom key cards. It is a beautiful design device; design team created from prototype as an alternative to as a thread it brings together the buildings and various resort experience touchpoints, and as the pattern through A pattern was also developed for the resort to be which one would look out to – and let in – the sea, it also