



**CLOCKWISE FROM TOP LEFT**  
A full-length panel along the wall swings open to reveal the entrance to the home; The main dining area illuminated by a dramatic presentation of LED candles; Homeowner and designer of the property Edmund Ng

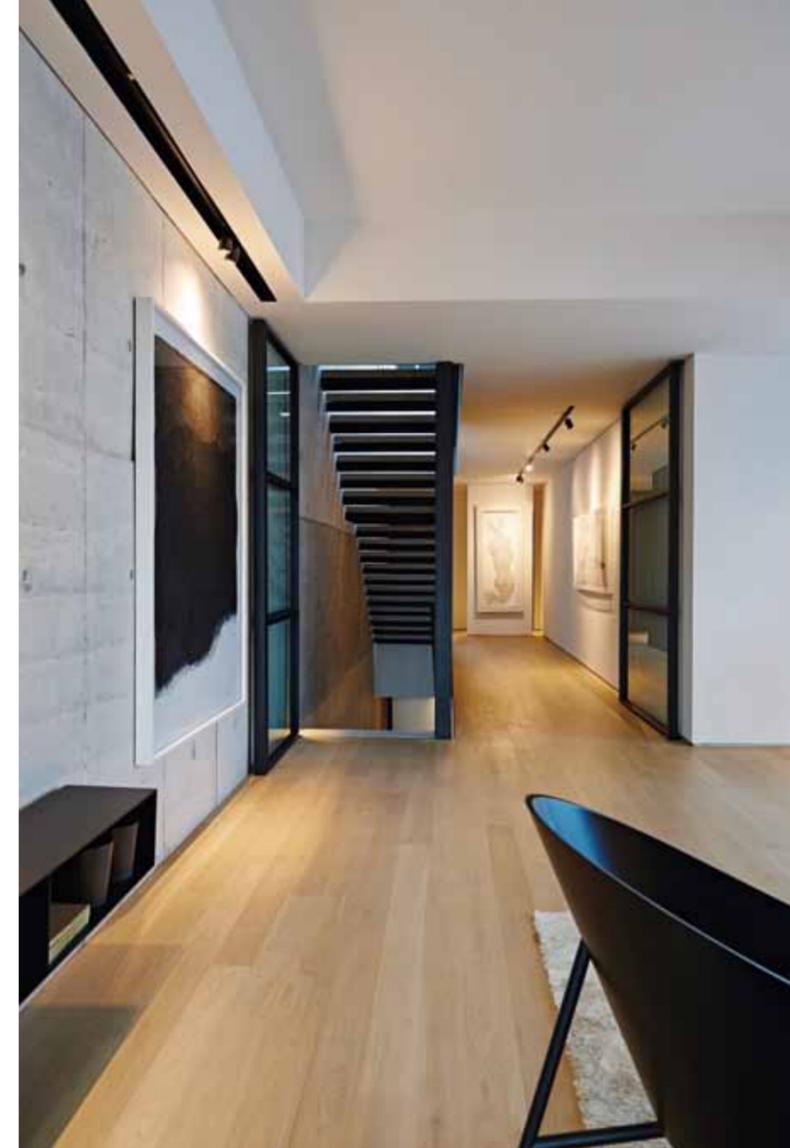
BY LYNN TAN PHOTOGRAPHY BOONWEI/BEEBOX

A captivating home designed to feature inimitable style as well as a well-curated gallery of breathtakingly beautiful artworks

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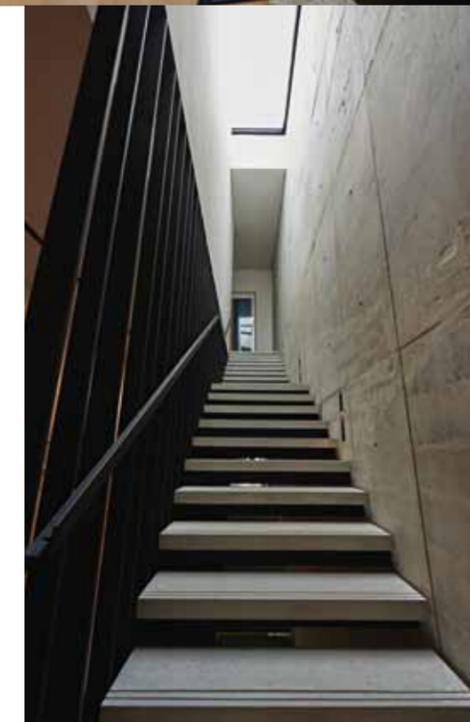
BLANCHE





**FROM TOP**  
Light-coloured wood flooring help to keep the spaces looking airy and light; The raw industrial look of the concrete walls

**OPPOSITE PAGE**  
Full-length glass doors are used throughout the home to create a clean and open look; Straight lines add a dramatic feel in the corners



**W**hen designer Edmund Ng, embarked on designing his own home, he wanted to start from a clean slate so that he and his wife could have a place that was purpose-built for their needs. “My wife is an art collector so I conceived of the house as a canvas for her art,” he says.

Not one to shy away from making a design statement, it did not bother Ng that the house would look unconventional due to the lack of windows, unlike most other houses “because a glass house or one with many windows will not work for the display of art”. The construction materials used are also not commonly found in landed residences. Off-form concrete, in particular, was Ng’s material of choice, one that he has used in home projects for other clients to varying extents depending on their receptiveness. Ng believes that “beauty arises from the purity of the materials and in the case of off-form concrete, the non-uniformity and flaws are part of their beauty”.

**SETTING THE SCENE**

The 4,500 sq ft plot is by no means big, but Ng has incorporated design elements, both inside and out, to give the residence a sense of space that belies its actual size.

Setting back the entrance foyer 15m from the gate, twice the minimum URA requirement, creates a sense of lateral space. Having it swing to one side instead of the usual location directly facing the gate is not feng shui driven, as one would expect. “By orientating the main door sideways, we can leave it open all day to facilitate natural ventilation without worrying about privacy,” Ng explains. Splitting the foyer into two tiers also adds to the spatial progression.

*The first storey is a prelude to Ng's articulation of materials throughout the home.*

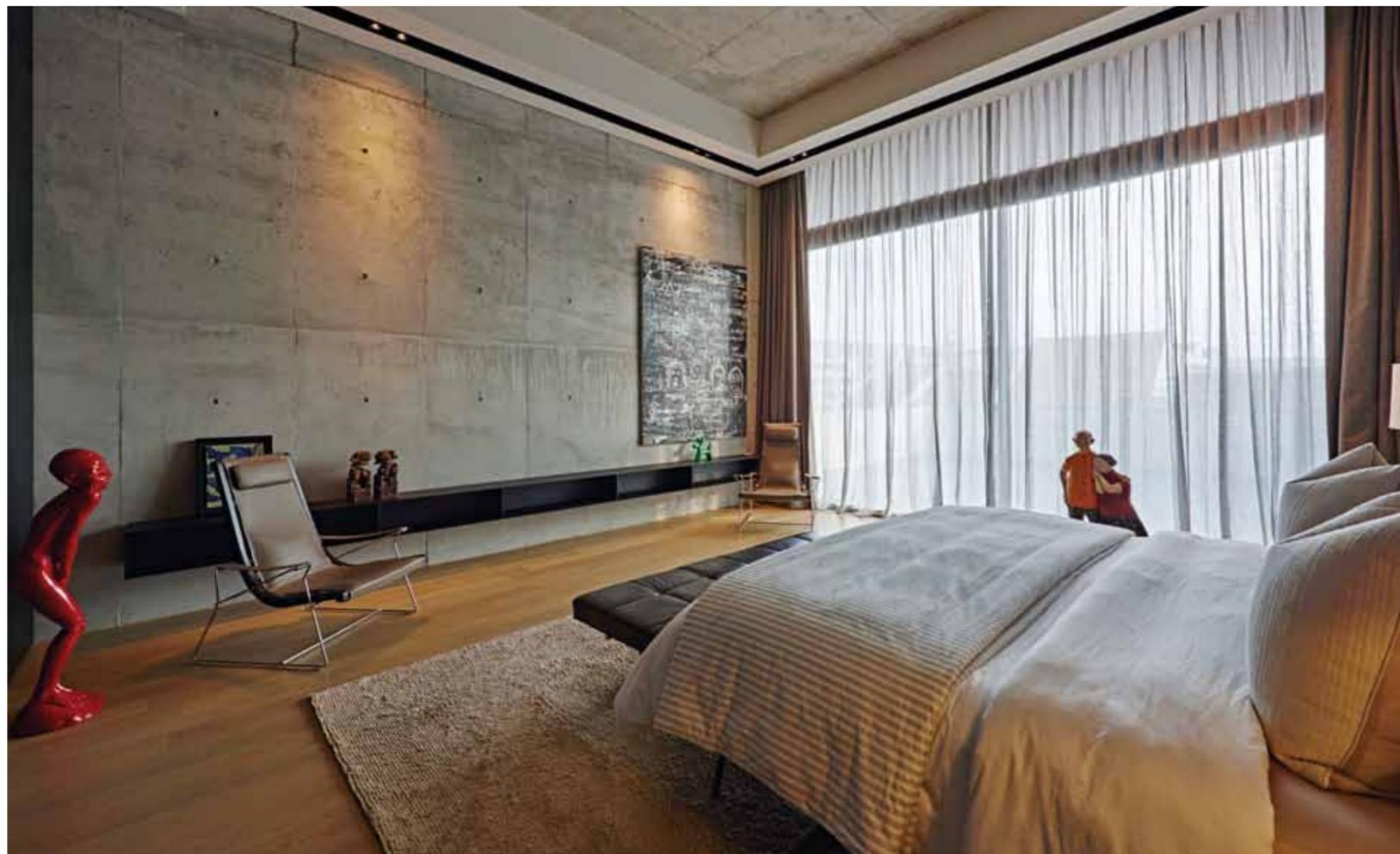
**OPENING CREDITS**

Upon entering the home, the dining room seems to continue indefinitely. By taking advantage of the 44m long site and allowing spaces to flow right through, Ng manages to conjure up a sense of depth. This is complemented in the vertical realm by ceilings as high as 4.5m. Instead of doors that segment the spatial flow, Ng installed full-height movable wall panels that swing or slide open to reveal the rooms concealed within. A six-metre long, 22-seater dining table accentuates the linearity of the space and this is echoed by a custom-designed pendant light above the dining table, as well as a straight flight staircase running alongside. A "Portrait with Bandaged Ear and Pipe" by Park Seung Mo on the partition that screens off the guest room and lift provides a meaningful termination at one end of the space, while sculptures from Liu Ruo Wang's "The East is Red" series below the staircase create yet another interesting focal point.

**SUAVE STROKES**

The first storey is a prelude to Ng's articulation of materials throughout the home. There is a distinct hierarchy- the walls are cast in off-form concrete, sandalwood stone is used outdoors and for wet areas, the interior flooring is finished in timber strips, and all metal elements are painted black. Junctions between materials are expressed with deliberate gaps to heighten their tactile differences.

The open riser staircase is a feature in itself and comprises L-shaped, black mild steel bars that are suspended from the roof and anchored to the off-form concrete party wall, supporting off-form concrete treads. It leads to the living area on the second storey, which is defined by two off-form concrete walls on either side. The large expanse of wall surface provides ample space for hanging art and track lighting provides the flexibility when pieces change. The front façade has no windows and controlled natural light is allowed to enter the living room through vertical gaps between the

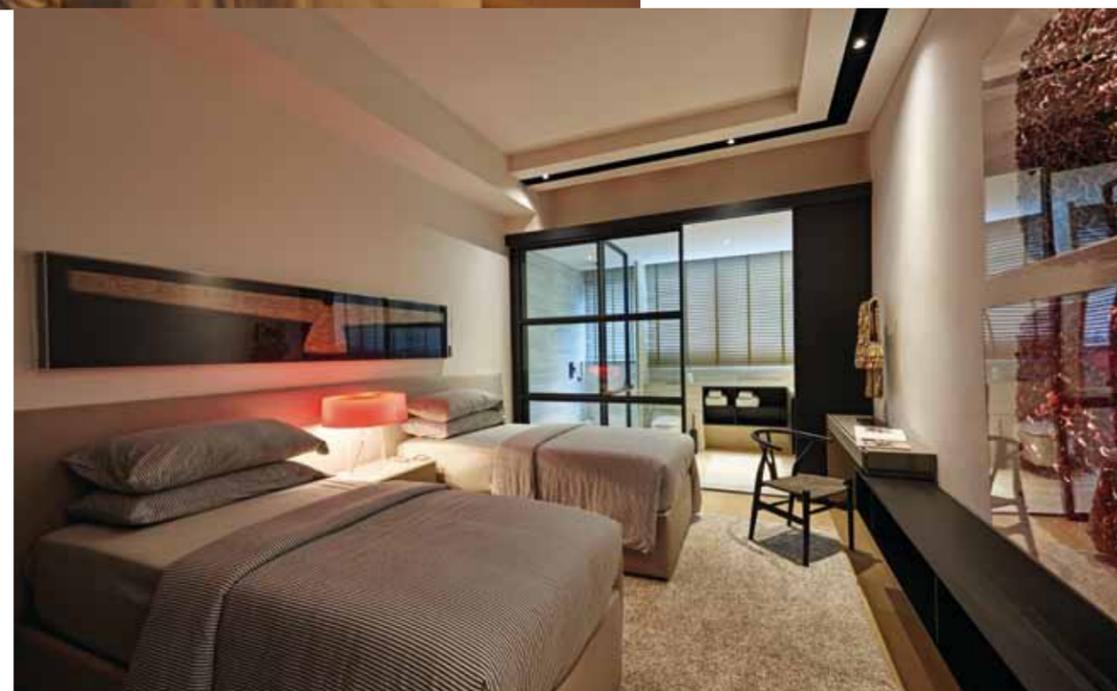


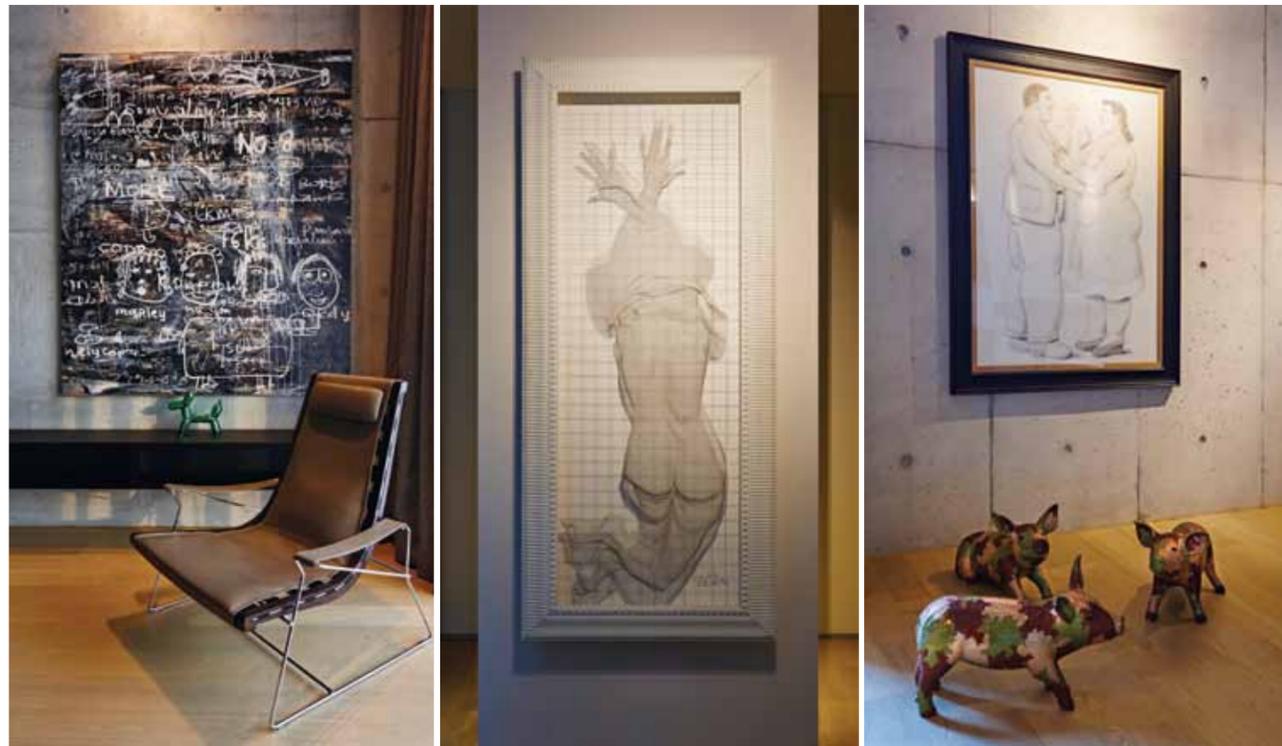
**CLOCKWISE FROM LEFT**

The bold look of the master bedroom; A dark-coloured wall leads from the master bedroom to the bath and wardrobe areas; The design of the guest room is kept simple yet stately

façade and the two side walls. "Keeping the furniture low conveys a sense of the length and size of internal space. It also enhances the appreciation of art," says Ng.

Towards the rear are two guest rooms that have been designed like hotel room mock-ups, drawing from Ng's vast experience in designing showflats and interiors. Instead of its usual location near the room entrance, the bathroom has been moved to the back so that the space within the room is unobstructed. Framed bathroom and shower glass doors provide spatial definition without interrupting the spatial flow within the room. And like any well-designed room, it is all in the details. Floating shelves fabricated from mild steel and painted black provide storage space and also double up as a console without breaking up the space, while a ledge in the shower compartment provides an aesthetically-pleasing solution that facilitates the cleansing ritual.





“Keeping the furniture low conveys a sense of the proportion in the space.”



**THE MASTER MIND**

The master bedroom is a sprawling 1,000 sq ft and occupies the entire third storey. “It took me some time to convince my wife, but I promised her that she can have her wallpaper if she doesn’t like the off-form concrete walls in our room,” Ng reveals. Fortunately, she has grown to appreciate them and even likens the imperfections to Chinese brush painting.

Despite its palatial proportions, the soft furnishings and artwork, including an untitled graffiti piece by Dedy Sufriadi, one of Ng’s favourites for its child-like quality, imbues the room with a warm ambience befitting a bedroom. The walk-in wardrobe and open-concept master bath epitomise beauty in simplicity- clean, uncluttered and with impeccable detailing. Tucked in a private corner beyond the master bath is a study- a relaxed and quiet space that looks out onto a small balcony.

**THIS PAGE**

The partition walls offer prime space for featuring the couple’s art collection; The master study

**OPPOSITE PAGE  
CLOCKWISE FROM  
TOP LEFT**

An intimate corner in the master bedroom; Downlights help to draw the eye to the art; The art collection is an expression of the couple’s quirky and tasteful style; The basement was excavated specifically to become an art gallery for the home



**THE  
brief**

**TYPE OF HOME**  
Landed

**SIZE OF PROPERTY**  
4,500 sq ft

**SIZE OF BUILT-UP AREA**  
10,000 sq ft

**RESIDENTS**  
3

**BUILDING AND INTERIOR DESIGN**  
Edmund Ng

**TIME TAKEN**  
15 months

**THE CHAMBER OF SECRETS**

In the basement lies a surprise. Covering an area of 3000 sqft is an art gallery where Ng’s wife displays and stores part of her extensive collection. It is like an underground vault of treasures. It even has a secret hatch built into the floor of the car porch above, which can be used to lower large art pieces from the driveway directly into the basement.

Ng is accustomed to designing homes for clients. When it came to designing his own home, he says, jokingly, that his wife is his “toughest client” yet. “It is fun and challenging at the same time and it is a culmination of the experiences accumulated through school, work and clients’ projects,” he reflects. To him, “a design’s home is never complete. There is always something that you want to do, something that you want to change.”