

# MEGAT OTHMAN

## CURRICULUM VITAE & PORTFOLIO



# MEGAT OTHMAN

*Contacts:*

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(T) 022 4239966*

## PROFILE

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I'm an energetic and ambitious person that thrives in any professional situations, with experience in dealing with multitude of different skill sets; from designing, planning on architectural projects as well as conceptual development with clients. I am goal orientated and work well with others, readily to voice opinions and ideas that benefits the company, team or project. I focus upon the details and quality of each project that I do as well as thinking of the larger idea. Furthermore I'm a well-travelled individual and had lived in 8 cities across 4 different countries which helped in developing a multicultural and global mind-set.

## EMPLOYMENTS

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*2015 – 2016*

**Vglobal Consultancy (FZE), Dubai, UAE.**

Position: Junior Project Manager / Assistant.

- Project timeline sheet manager.
- Site project management assistance.

*2014 – 2015*

**Armada Design International, Dubai UAE.**

Position: Junior Design Architect.

- Conceptual architectural designs (Proposal / Development)
- Interior fit out and design.
- Construction detail drawings.

## EDUCATIONS

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*2017 – 2019*

**Master of Architecture (Professional) (March Prof)**

The University of Auckland, Auckland, NZ.

*2011 – 2013*

**Bachelor of Architectural Studies (BArch)**

Victoria University of Wellington, Wellington, NZ.

*2010 – 2011*

**Foundation Studies (Design)**

University of Otago, Dunedin, NZ.

## AWARDS / RECOGNITIONS

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- Top Grade in Design (FOUN044), Award. Top Design Student (University of Otago Foundation Studies, Dunedin 2010).
- Student profile printed in Faculty of Architecture and Design book 2013 (pg 19). VUW.
- Student profile printed in Faculty of Architecture and Design book 2013 (pg 19). VUW.
- Work displayed printed in Faculty of Architecture and Design book 2014 (pg 8). VUW.
- Upper Hutt City, South Pacific Tyres, Urban City Development Exhibition. Wellington, NZ.
- Front page cover of CCANZ Concrete Magazine (volume 57 issue 2). Design Proposals of National Earthquake Museum (pg. 22-23).

## HOBBIES / INTEREST

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*Films – Fashion – Art – Crafting – Music – Dancing – Literature – Cooking – Travelling .*

# PORTFOLIO CONTENT

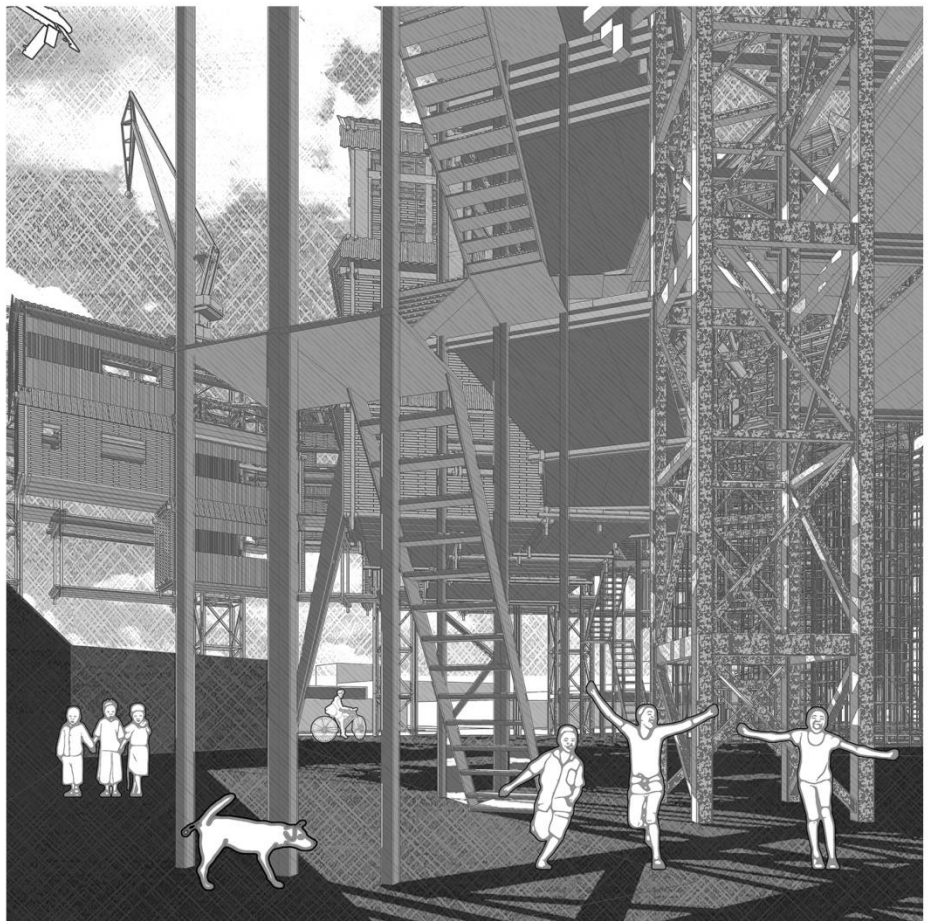
*BArch . MArch Prof. Experience*



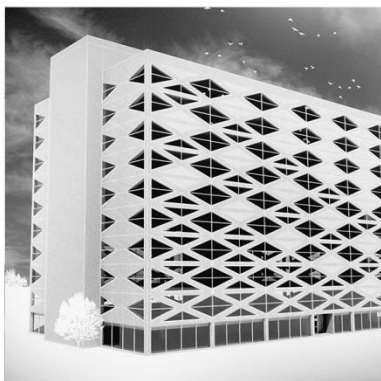
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**02**



**09**



**05**



**10**



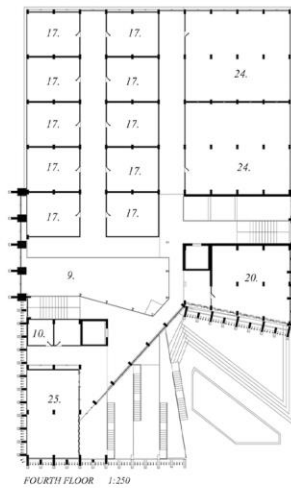
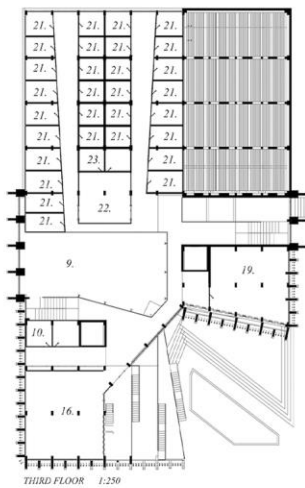
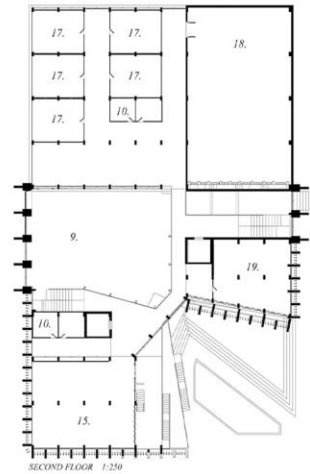
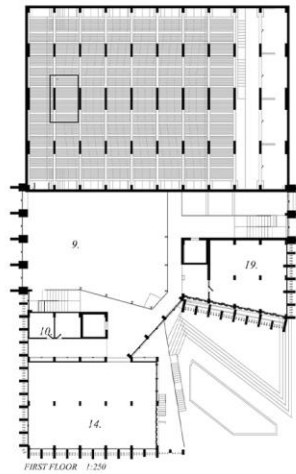
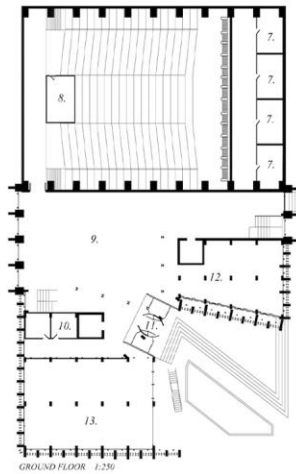
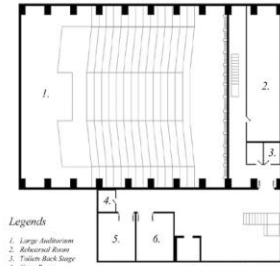
**12**

- 01** Music School
- 02** Earthquake Museum
- 03** House as Objects
- 04** TheConnectProject
- 05** Construction Details

- 06** Coffee House
- 07** Bach House
- 08** MAD Tidal Train
- 09** InFracity
- 10** PreFabulous

- 11** Art & Architecture I
- 12** Art & Architecture II
- 13** Mall Algiers
- 14** Arish Majlis
- 15** Di Serambi



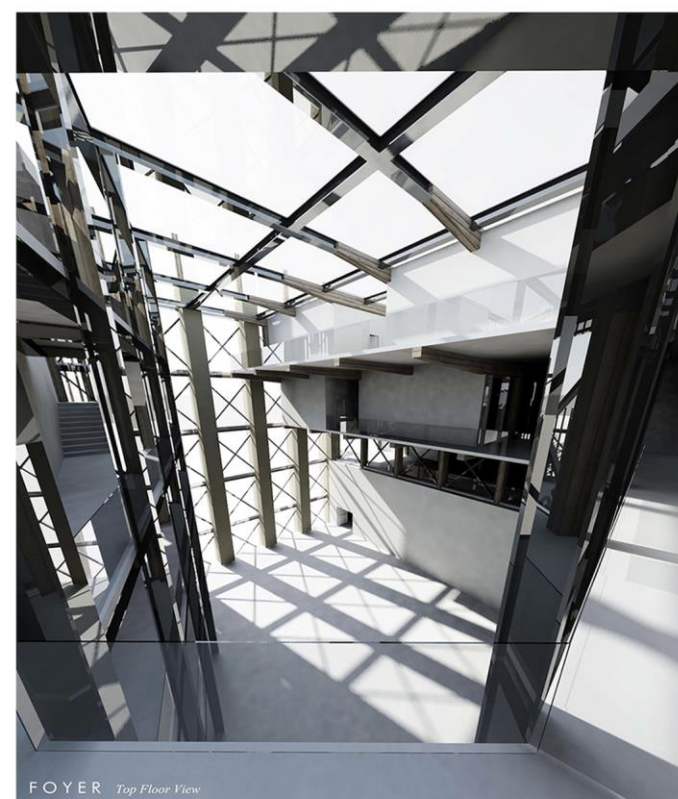
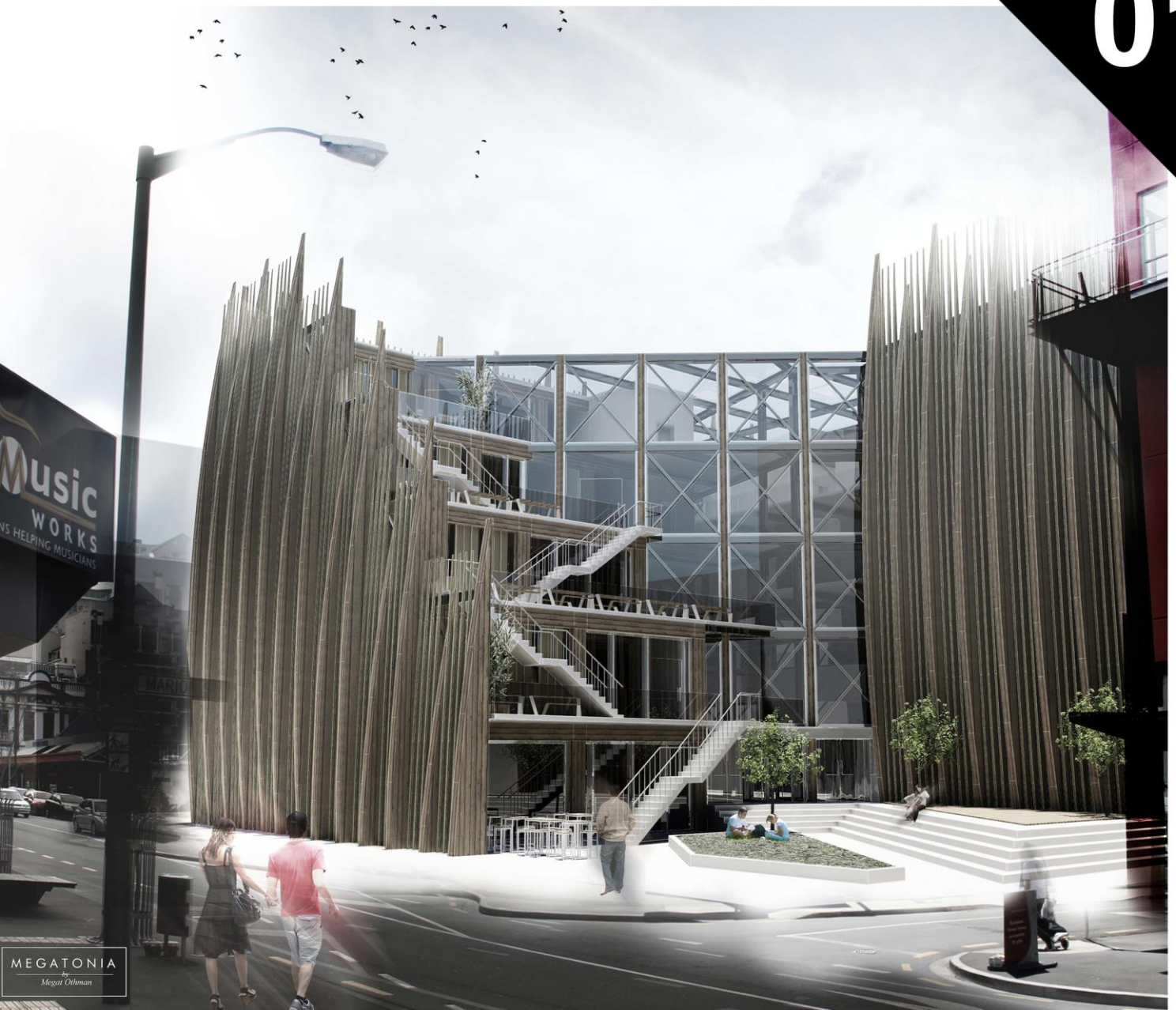


#### Legends

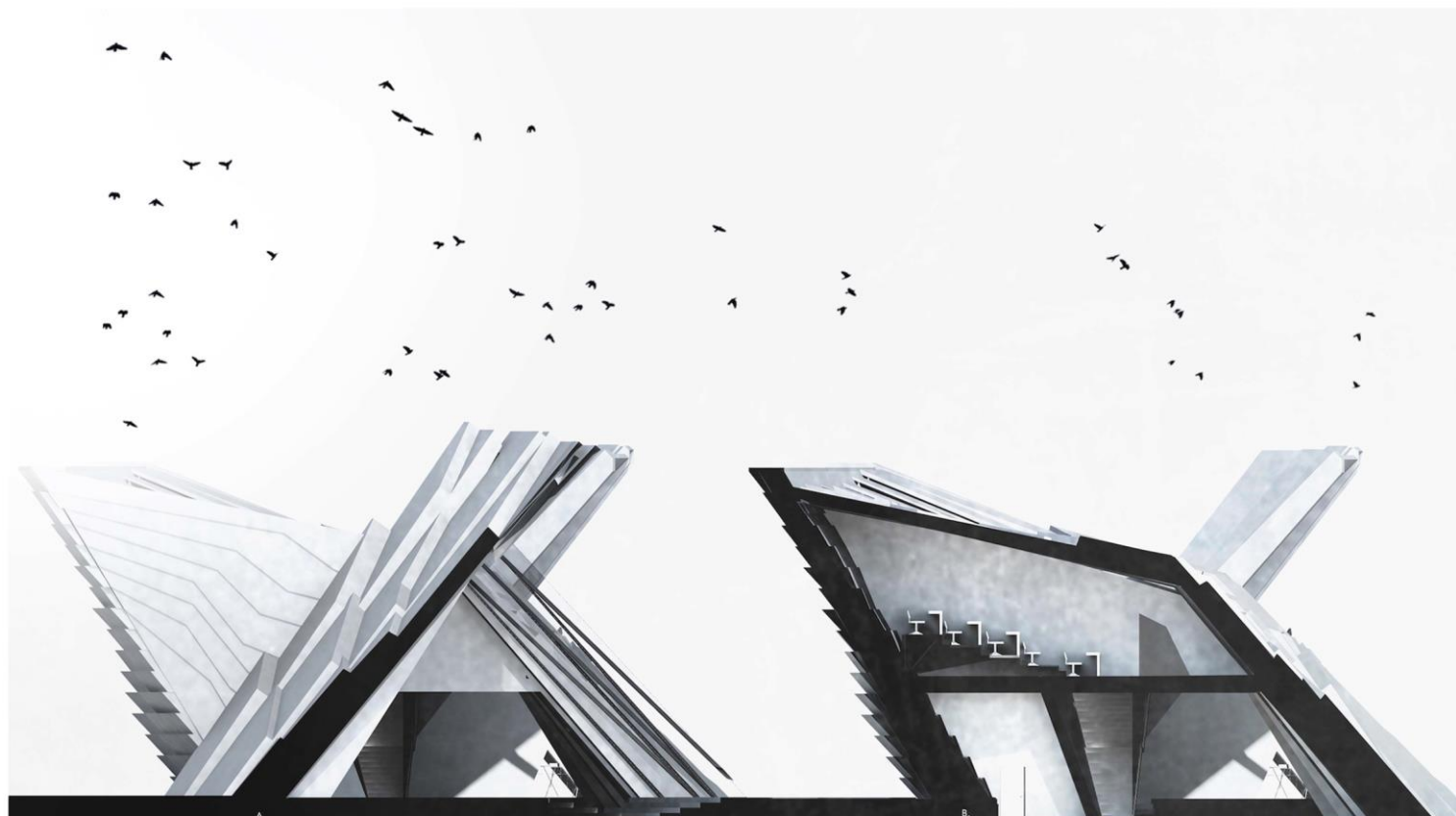
1. Large Auditorium
2. Rehearsal Room
3. Ticket Box Stage
4. Civic Room
5. Workshop
6. Storage
7. VIP Dressing Room
8. Control Room
9. Foyer/Club Space
10. Ticket
11. Main Entrance
12. Reception Meeting Room
13. Library/Cafe/Performance Area
14. Library/Computer Lab
15. Computer Lab
16. Tutorial
17. Studio Teaching Room
18. Small Auditorium
19. Kitchen/Lab
20. Recording Veneer
21. Staff Office
22. Staff Common Room
23. Staff Toilet
24. Large Teaching Room
25. Post Grad Facility











# Earthquake EARTHQUAKE MUSEUM

/ ərTHˌkwāk/  
Noun

Tectonic plates

A sudden and violent shaking of the ground, sometimes causing great destruction as a result of movements within the earth's crust or

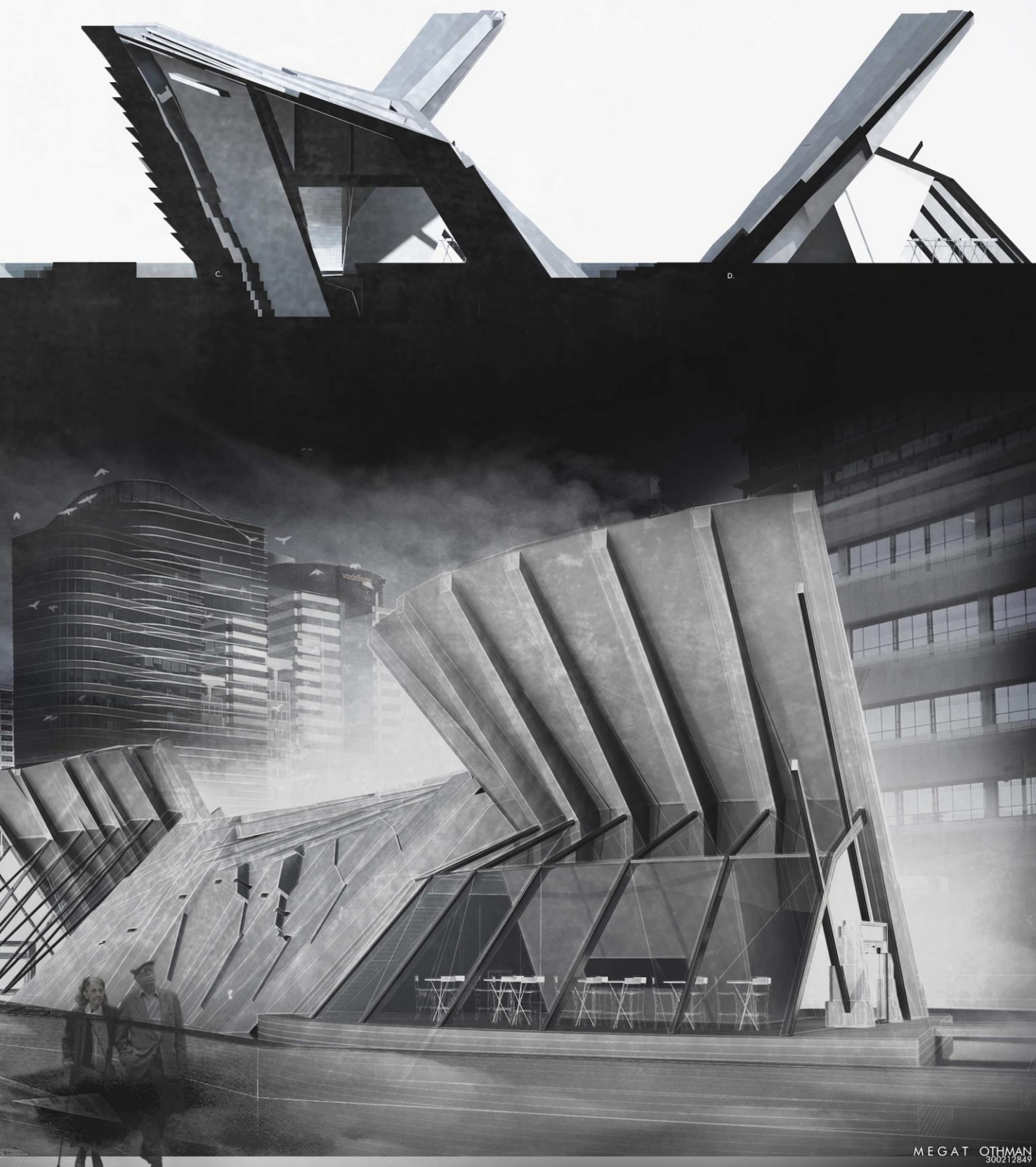
*Plate tectonics (from the Late Latin tectonicus, from the τεκτονικός "pertaining to building") (Little et al., 1990)*

A great convulsion or upheaval:  
"a political earthquake".

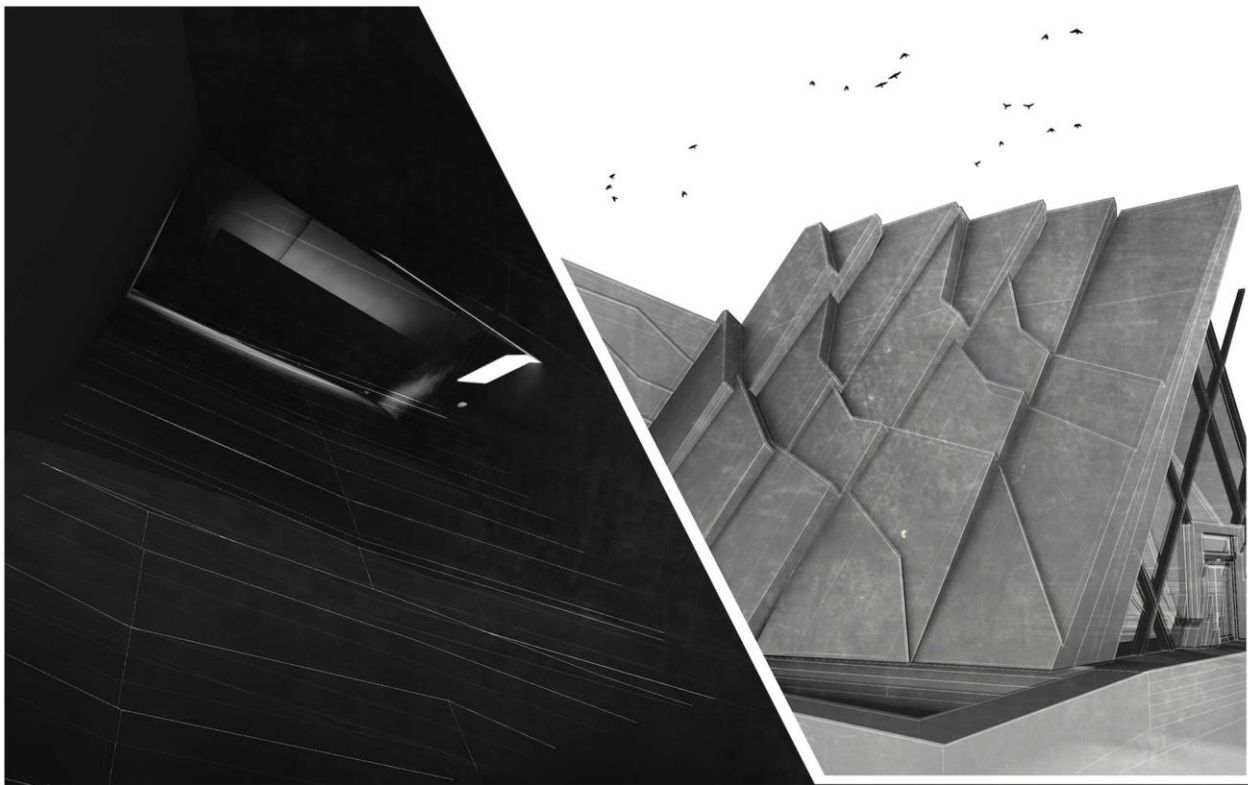
Synonyms  
quake - temblor - shake - seism - shock













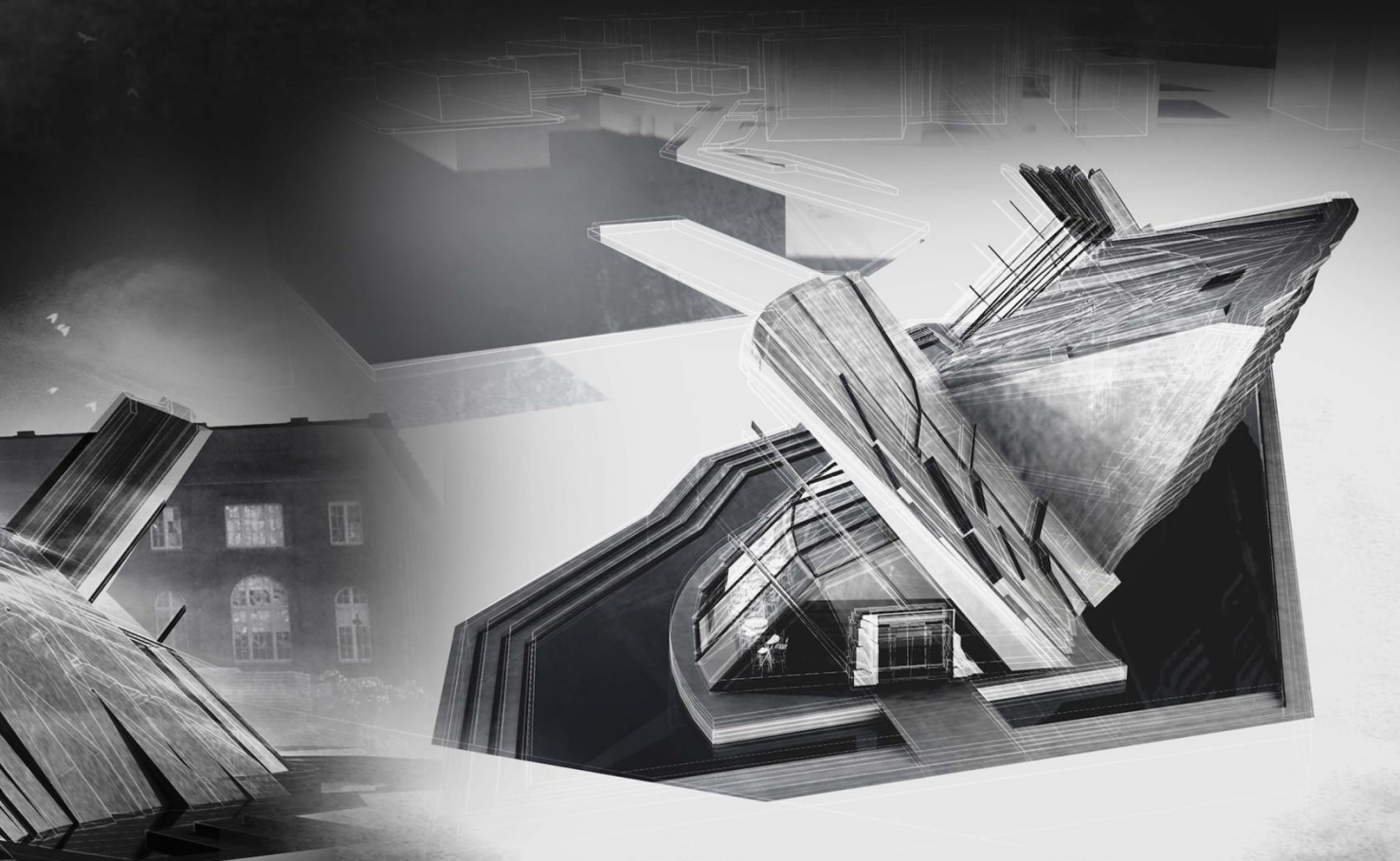


Mon·u·men·tal EARTHQUAKE  
 /ˌmɒnyəˈmentl/ MUSEUM  
 Adjective

Great in importance, extent, or size.  
 (art) Great in ambition and scope.

Mu·se·um  
 /myoʊˈziəm/

Noun  
 A place in which objects of historical, scientific,  
 artistic, or cultural interest are  
 stored and exhibited.





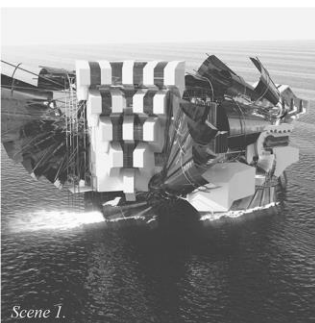


## The World of Objects

The power given to property is symbolised through the possession of objects, especially those objects that can reinforce the idealisations projected through society's fabric or institution (media and perceptions). Pressure exerted through constant bombardment of media generated in the objects becoming a self-conscious individuality. Objects became a symbolisation of one-self saying "this is me and what I represent". Thus people perceive themselves as wanting to live within a world comprised of objects, the object of implied power.

Essential to the house is the vitality, power, risk, existential optimism and idealistic doubt that have characterized its long gestation. It reflects its occupant(s) identity(ies). As if a manifestation of one-self through the Architecture.

# HOUSE as OBJECTS



Scene 1.



Scene 2.



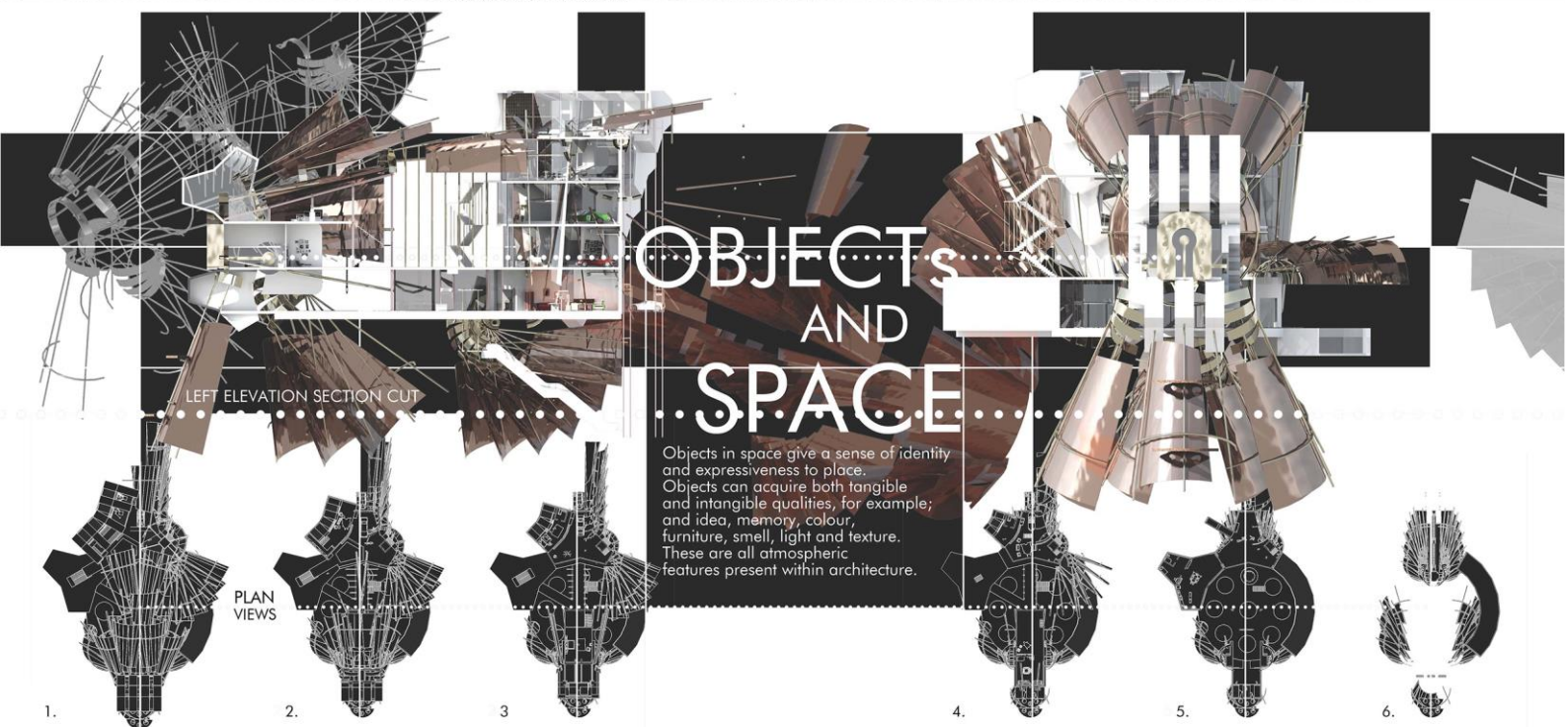
Scene 3.



Scene 4.



Scene 5.



LEFT ELEVATION SECTION CUT

PLAN VIEWS

## OBJECTS AND SPACE

Objects in space give a sense of identity and expressiveness to place. Objects can acquire both tangible and intangible qualities, for example; and idea, memory, colour, furniture, smell, light and texture. These are all atmospheric features present within architecture.

1.

2.

3.

4.

5.

6.





fig 1. Perspective Top Level Library



fig 2. Perspective Children's Playing room



fig 3. Perspective Main Bedroom



fig 4. Perspective Kitchen



fig 5. Perspective Centre Courtyard



fig 6. Perspective Lower Level Library



fig 7. Perspective Main Living Room



fig 8. Perspective Car Garage



fig 9. Perspective The Entrance

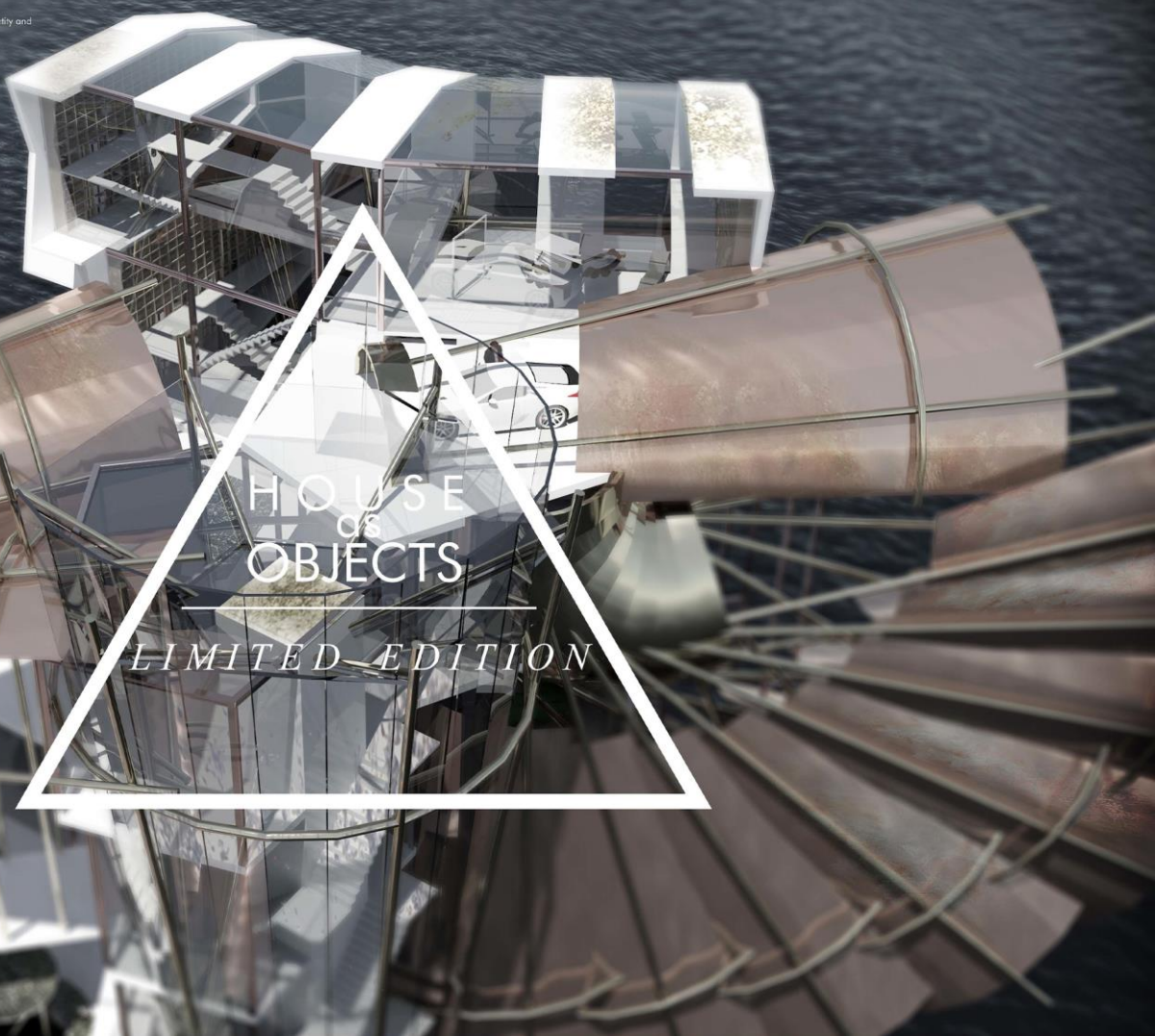
### Repression of Expression

"Virtually all realms of expression for residents of the "new reality" (Modern World) is denied except for what can be accomplished inside the cramped interiors of their own flats.

### The Creation of a Parallel World

"Counter Consciousness" a continued struggle to establish their own individual identity and retain contact with other people within the "new reality". Here exists as a kind of underground network with the "new reality" and is a parallel world in enforced coexistence with its surroundings. Generally, people's perceptual models of the surroundings in which they live are highly fragmented and contextualised, build on their own immediate experience. Such fragmentation impressions, reactions and tension contribute significantly to people's inability to act for themselves.

To extend the boundaries of their contain lives, people creates new territories of activity that can then become an active context for the creation of parallel world. These activities alienate from the dominant culture and manifest into the formation of an identity.





## Strategies to Achieve Connectivity

### 1. Eliminate physical barriers

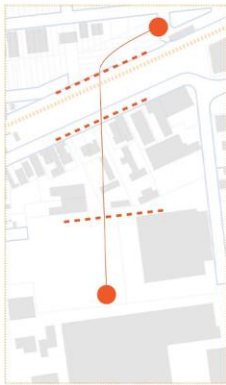
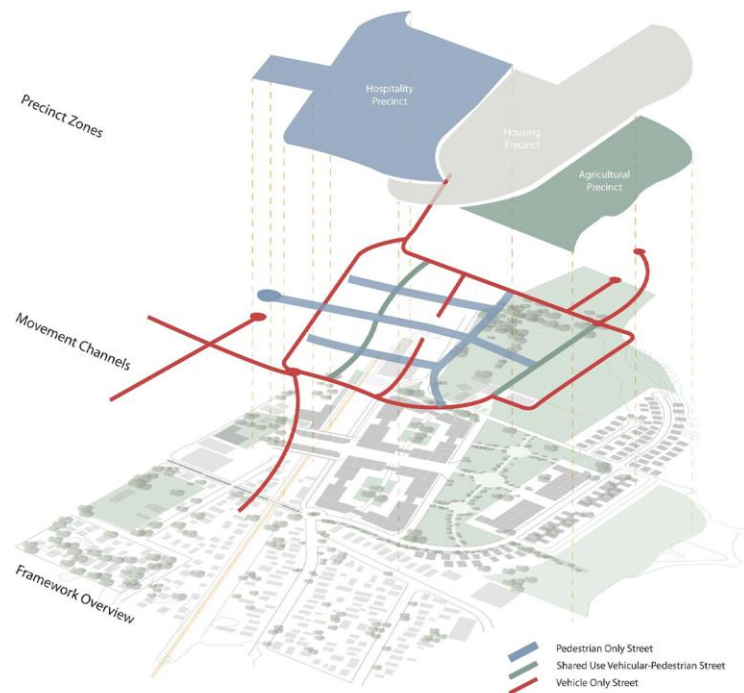
The existing spatial form discourages a longitudinal axis of legibility which hinders pedestrian movement. Physical parameters within the urban fabric act as transverse barriers that promote a strongly lateral line of axis which is perpendicular to the direction of the movement paths from river, to city, to site, to forest. Arterial road configurations that pose vehicular blockages, gated fences, the train tracks, and dense building typologies primarily contribute to this effect. These factors will be potentially eliminated to create a spatially legible, pedestrian friendly and safe community that reflects a more connected city to link areas of interest in a seamless and uninterrupted manner.

### 2. Reduce vehicular traffic obstruction

Currently, the roads that exist within the site do not reflect a sufficient amount of pedestrian consideration. The traffic behaviour does not function in harmony with the foot traffic but rather contributes to several blockages within the site as mentioned above. This indicates that the vehicular activity is currently unnecessarily high which prevents the growth of pedestrian movement despite the fact that the points of interest in the surrounding context are all within walking distance. Hence, this issue will be addressed by manipulating movement channels within the SPT area and immediate context and ultimately attempt to create a pedestrian community. The street configuration will be transformed from a vehicle orientated structure to pedestrian only and mixed use streets.

### 3. Configure land uses more chronologically

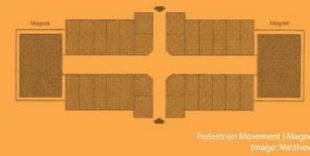
The current transition from the CBD and transport node into the SPT site is abrupt and harsh due to a sudden translation from recreational and retail land uses suitable for public activity to a light industry and pedestrian hazardous program area. This weak translation exaggerates zonal boundary lines to create quite a rigid and uncomfortable environment for public movement. As a direct move to tackle this issue, the existing land blocks will be reused to create a more seamless transition from land uses and also incorporate a strong mixed-use approach. The function of the CBD will be extended and "faded" into the site through a combination of light retail, food retail, recreational and residential land uses to promote a much more smooth transition in the form three progressively configured primary precincts.



## Spatial Form Inspiration

"To design successful public spaces it is essential to understand movement, particularly that of pedestrians" - Carmona et al 2003

Providing an experience of movement is key for the anticipated pedestrian community as pedestrian movement is all about the journey. To fully reflect this, the shopping mall theory is extended to the external context where two magnet zones, which in the proposals case is the train station and council building zone and the industrial museum zone, will influence pedestrian movement towards these areas while the places between gain passing exposure.



# Urban-Tonia Objective: Vibrancy

## Strategies to Achieve Vibrancy

### 1. Introducing sky green walk

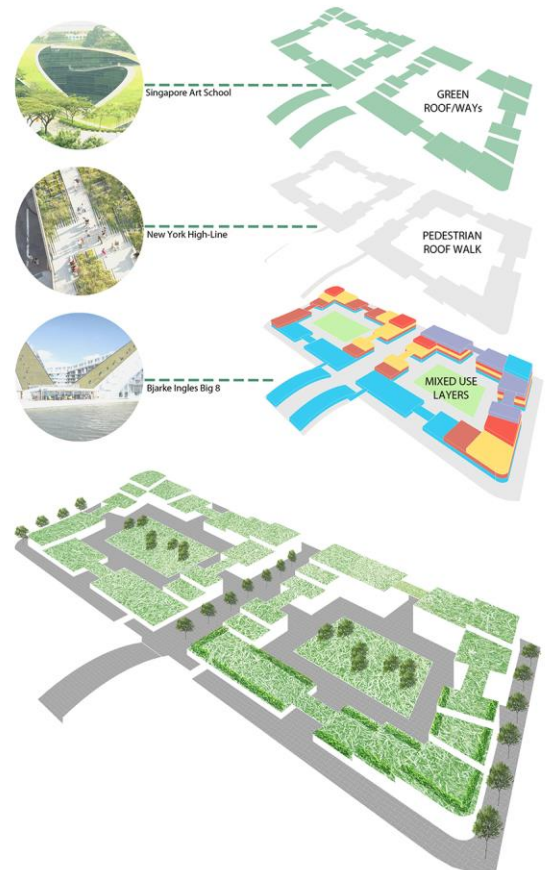
The existing program and typology of the site is dull and underdeveloped, contributing to a less vibrant Upper-Hutt city. The sky green walk introduces a new exciting way of living and experiencing build form and urban living, not just for Upper-Hutt but also to New Zealand. These elevated parks will hopefully create and enhance the existing cultural attraction and increases the biodiversity of the site. By being elevated with different heights it allows maximum use of the north sun and coincidentally enhances the visual awareness while reflecting the hilly/flora terrain of Upper Hutt. These factors will create a pedestrian friendly, sense of community and inhabitant well-being that currently the site is lacking.

### 2. Establishing public spaces

The current site is limited for public spaces and pedestrian movement. It lacks spatial distinctions and magnetisms to its opposing Upper Hutt city centre creating a negative interpretation from the public. In return hinder and blocks pedestrian interest/movement to the existing/potential open public spaces within the site. By creating a connecting bridge over the rail tracks into the site and straight forward flow to the newly developed park and industrial architecture, the new site becomes more attractive and easy to access by pedestrians. The new Urban-Tonia structure also acts as a gate way to access the park and the old industrial Dunlop factory that is redeveloped into public building/housings. The lower floors of Urban-Tonia are mainly retails/café/restaurant will also attract public interest and social activities hence creating a more

### 3. Eliminate old light industrial activities and introducing Urban Vibrant Living

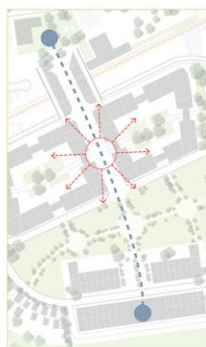
Presently the light industrial activity is unexciting and is one of the main reasons why the site has not been developed. The light industry is hazardous and obstructs potential pedestrian and public activities, making the existing program of the area fairly dogmatic, the dominance of the industry also hinder the potential of developing pragmatic/flexible mixed use activity. The different layers of Urban-Tonia is developed to create a more vibrant and mixed use activities around the site. By continuous public path from the connecting bridge (street level) to the top penthouses allows people to walk from ground floor, moving alongside the houses and roof gardens (sky green walk) winding through an urban perimeter block. Social life is then spontaneously encounters and neighbour interaction is strengthens allowing it to expand all the way to the top. The mixed use Urban-Tonia will be filled with apartments of varied size and style (Penthouses, townhouses etc.) retails and offices all in one building. The mix hopefully enhance individuals activities depending in where they are located, retails will be on lower ground for public realms and residents at the top facing towards north sun and incredible view of the city/river/landscape of Upper Hutt whilst offices located in the back and middle of the intervention. This configuration will create and overall pedestrian/neighbourhood friendly, sense of community and inhabitant well-being that most urban living is missing.



## Spatial Form Inspiration

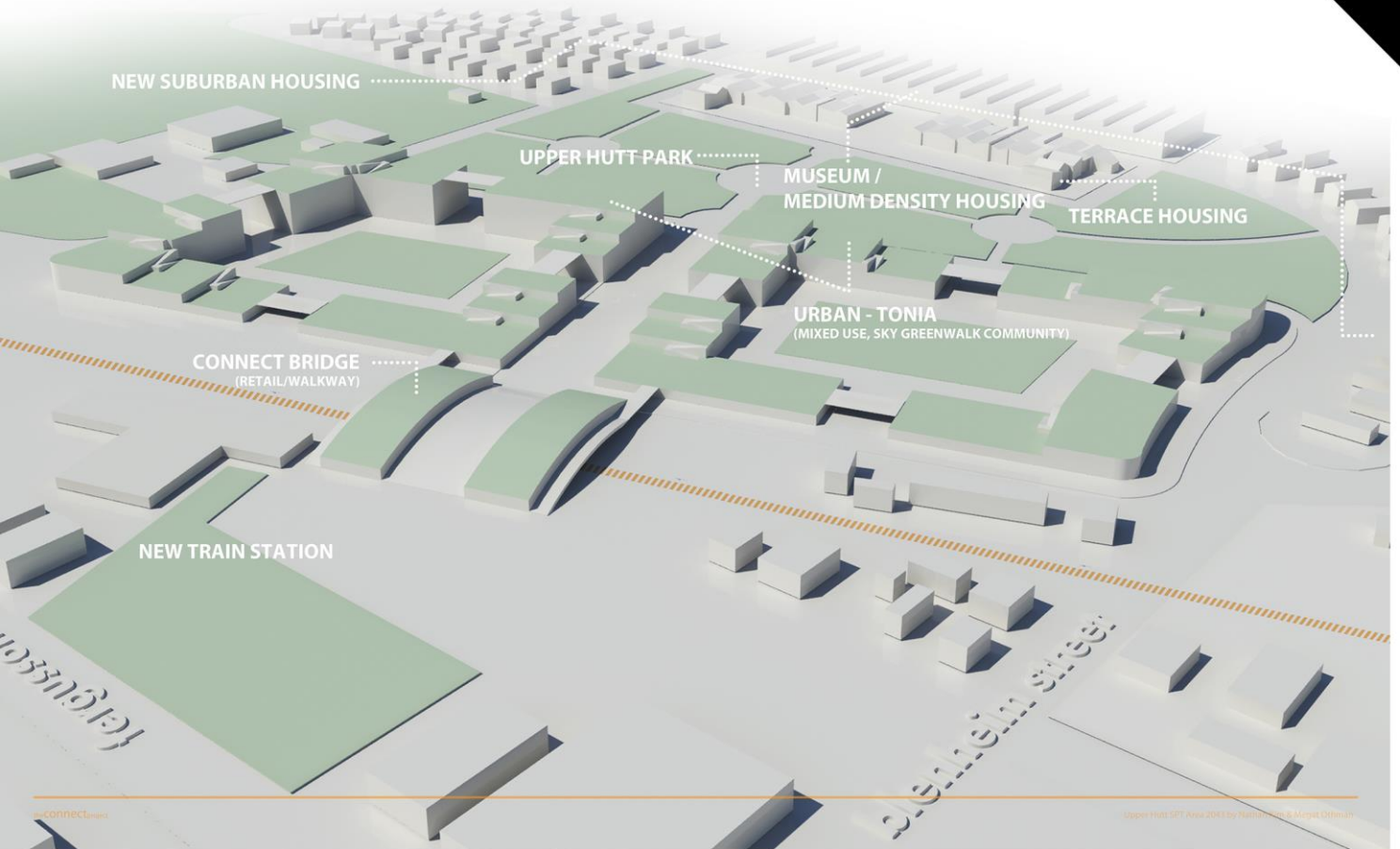
"Architectural alchemy – the idea that by mixing traditional ingredients, retail, row- houses and apartments in untraditional ways – you create added value if not gold."

- Bjarke Ingles -



Magnetism from City through the Site





## Urban - Tonia: Mixed Use Guidelines

### General Block and Plot Structure

The two blocks are to be separated at a length of no less than 30 metres to allow sufficient pedestrian walkability as well as cyclist and enough space to place on street furniture for cafes/restaurant/bars. This will provide a sufficient flow throughout the whole block as well as keeping an easy pedestrian/cyclist flow into the Upper Hutt Park through visibility. This space could also be used for emergency transport such as fire trucks/ambulances.

### Retail Continuum

All activities primarily on ground floor is to be retail outlets, cafe's, bars and restaurant this is to maintain a layer of separation/privacy for the Sky Green Walk community and the streets below. This also allows a clear public domain flow through the retail corridors on street level. These outlets may consist of dairies, butcheries, takeaway stores and other forms of light retail uses that the council will categorize as adding convenience to the residents.

### Street Structure

#### Footpaths

Footpaths are to be available on street level, footpaths, cycling are to be shared. The paths are kept between 10- 25 metres.

Footpaths on the Sky Green Walk must be at 2-4 metres wide to allow sufficient room for both cyclist and pedestrians flow.

#### Parking Lanes/Space

There is no parking allowed within the perimeter blocks. Parking is situated underground and on the outer perimeter of the block adjacent with the main streets that goes around the whole perimeter. Parking lane is to be 2.8 metres in width to accommodate different types of vehicles from light to heavy. Underground parking can be divided for public and residence accommodating at least 60%- 70% for residents. Parking for public can be charge hourly and parking for resident are strictly by reservation. Signage must be presented to enforce this as well as identification sticker's availability for the residents parking.

#### Layout

The street/walk path for Sky Green is to be on one unified level with no raised curbs to maximise across-the-street activity and promote a shared use configuration. To distinguish between boundaries and lanes in order to reflect safety and order, paving patterns and road markings and vegetation's will be used in the absence of raised curbs.

#### Street Furniture and Planting

A line of trees will be present along the length of the blocks with a ratio of at least 1 tree per two buildings but not exceeding more than 2 trees per building to avoid lateral obstruction across streets. Lamp posts will be present at 5 metre intervals to provide safety and atmosphere for both on ground level and Sky Walk. Bench seating will be incorporated at similar intervals to allow resting and socialising spots. All roof tops of the blocks must be filled some kind of grass/landscape to enhance the experience of the Sky Green Walk. These could also be short trees, shrubs etc. Increasing the biodiversity throughout the whole perimeter whether on roof or on street are to top priority. Penthouses are to have each individual gardens varying in size to enhance the green community experience. This may range from 5 X 5 metres to 2 X 2 metres for smaller penthouses. All area on of the roof are a mixed of property owned and communal. Signage is to be presented to distinguish between private and communal.

### Building Restrictions

#### Building Heights

As this project has no existing building around it building height are varied, however it must not exceed 15 metres in height as to respect the city scape of Upper Hutt city opposite it. Each floor is elevated by 3-4 metres respectfully following the Building code. The Building heights must be lower on the northern parts sloping up wards towards the southern part. This will provide each penthouse natural northern sunlight as well as eliminating shadow cast for the vegetation on the roofs.

Balconies are allowed but may not exceed an extrusion of 1.5 metres off the frontage to maintain a clean and tidy village appearance.

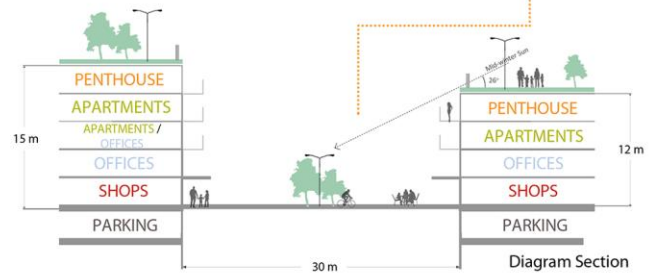
#### Safety and Regulations

Safety hand rails and barrier on the roof must all be at least 1-2 metres in height to all around the perimeter. To ensure the safeties of the Sky Green Walk Community safety regulation must be impose, signage such as "don't lean on rails bars" must be implemented.

### Stormwater Management

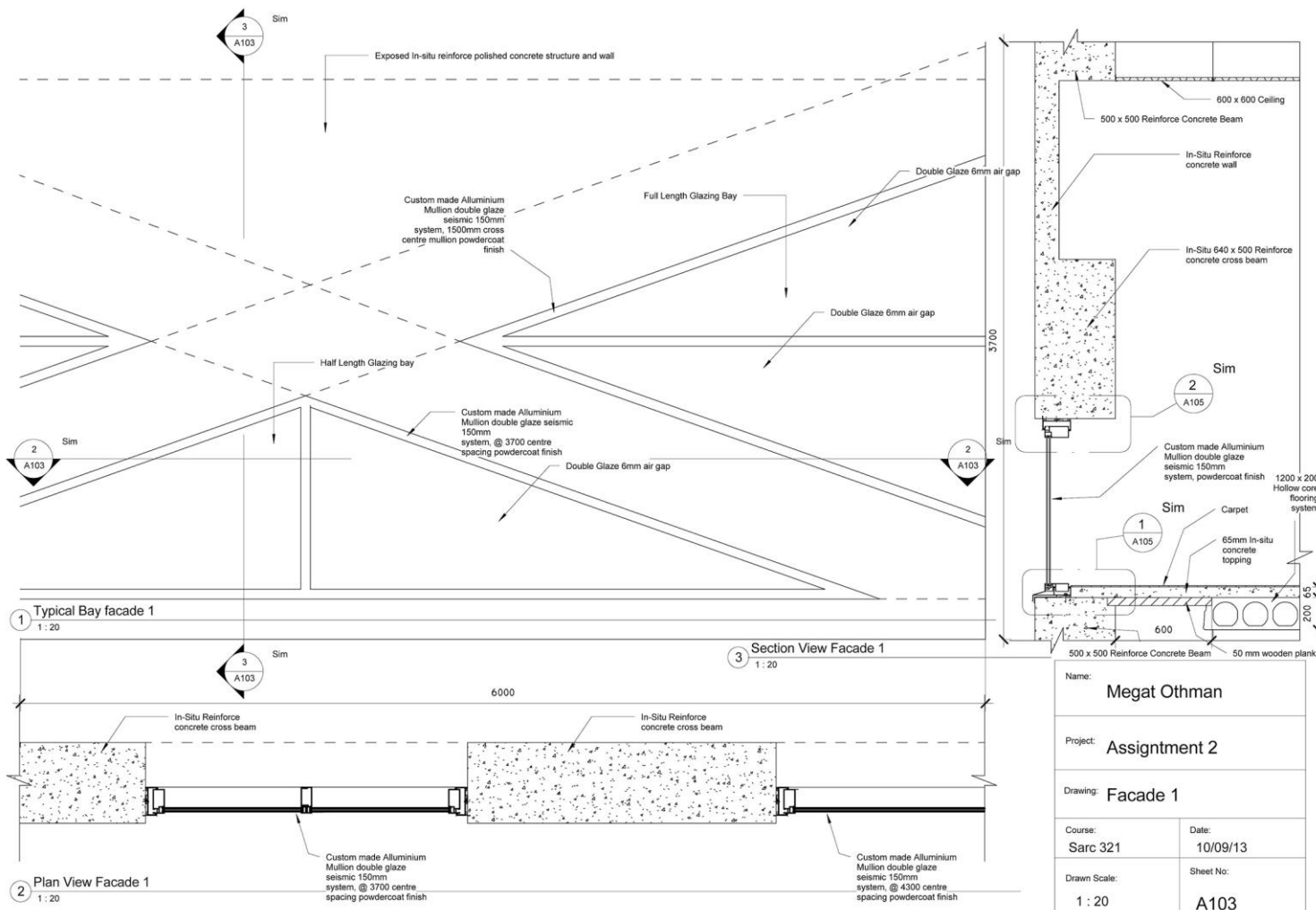
#### On-Street Ecology

Stormwater garden systems to manage drainage are to be place all around the perimeter block and are to be internal and not expose to the public. This is to be long-term with a little lateral obstructions and embellishments as possible while enhancing the green image of Upper Hutt. The line of trees/roof landscape stated above will compliment this aesthetic.



Street View From Top of Connect Bridge



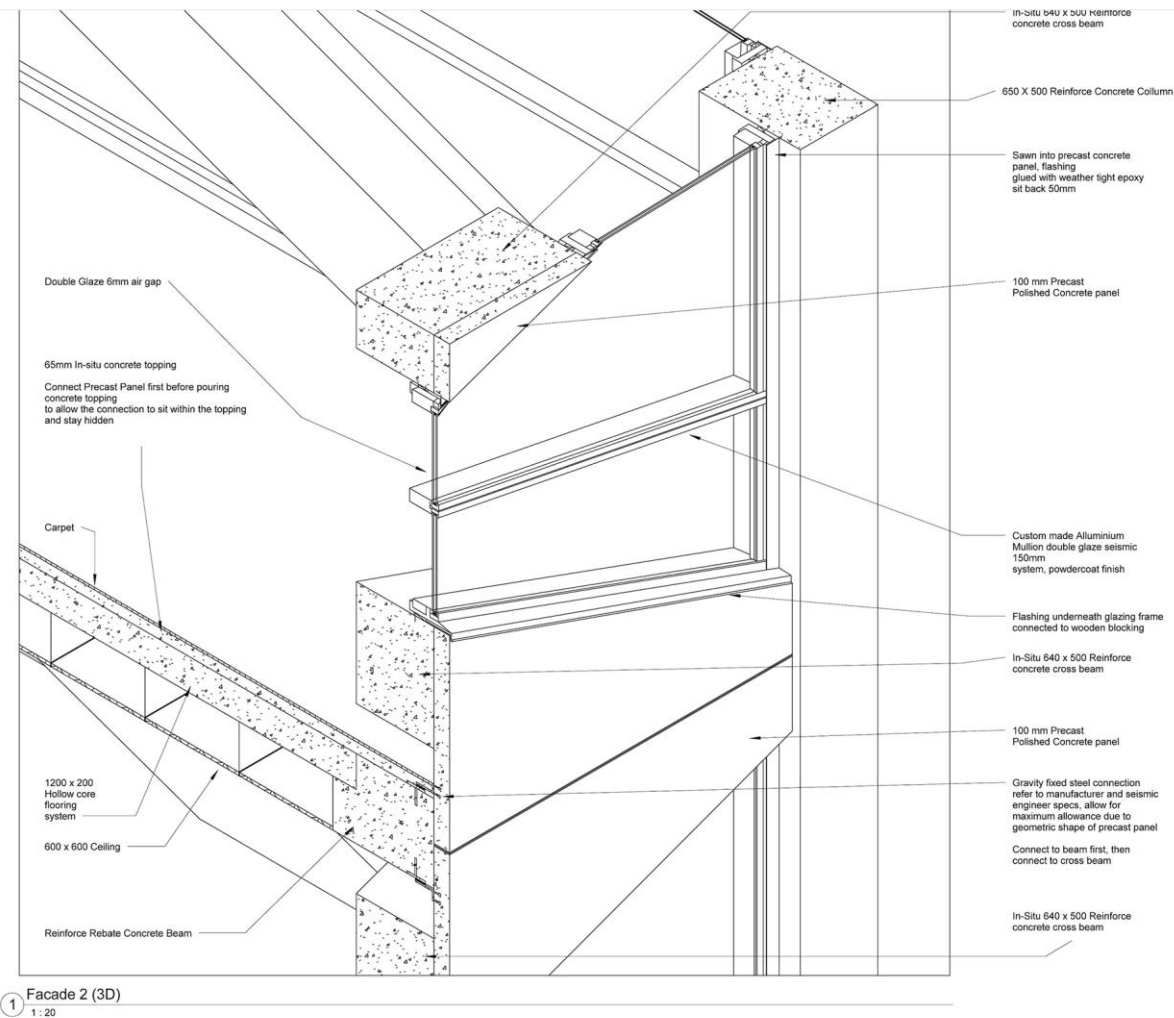


Name: **Megat Othman**

Project: **Assignment 2**

Drawing: **Facade 1**

Course: <b>Sarc 321</b>	Date: <b>10/09/13</b>
Drawn Scale: <b>1:20</b>	Sheet No: <b>A103</b>



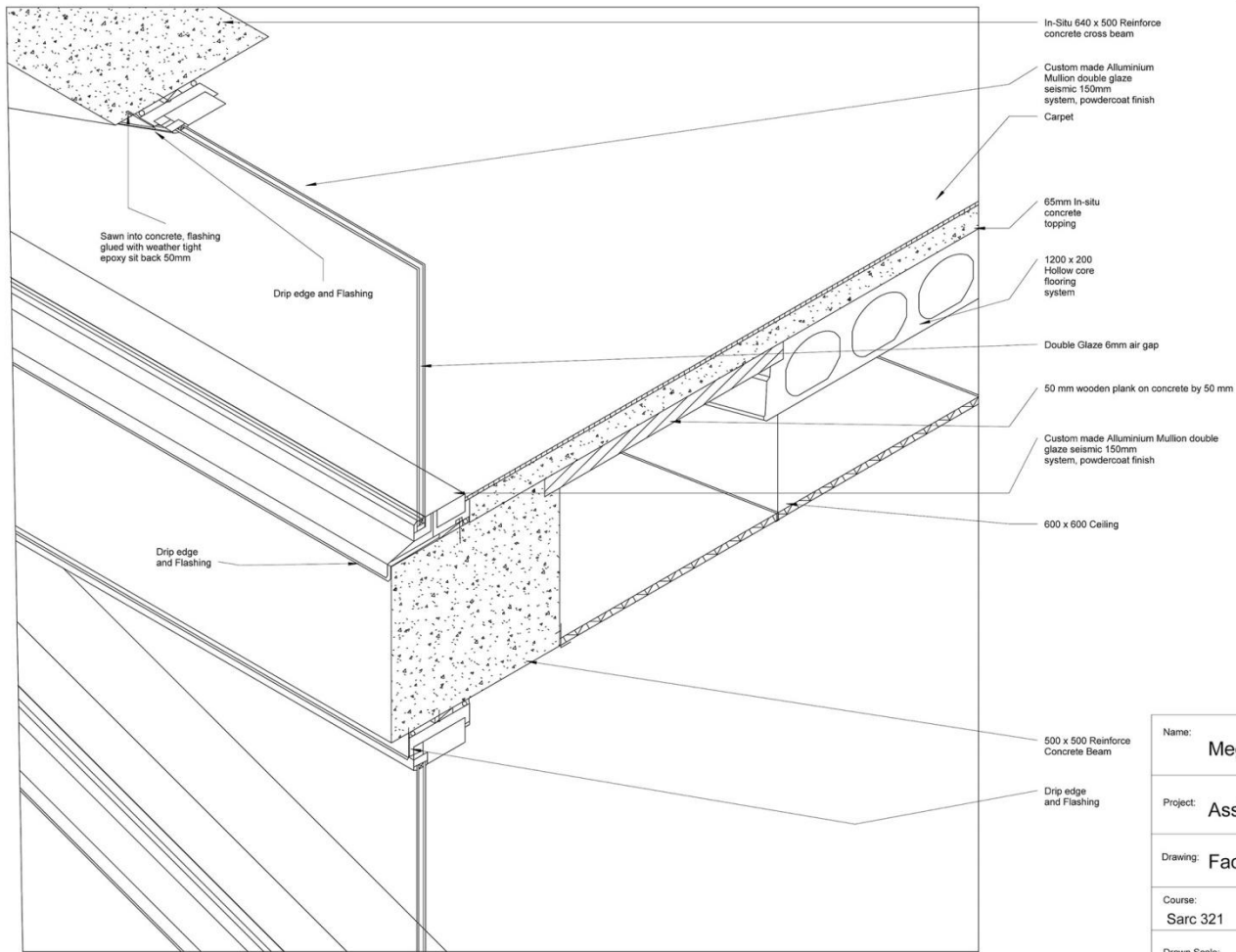
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Project: **Assignment 2**

Drawing: **Facade 2 (3D)**

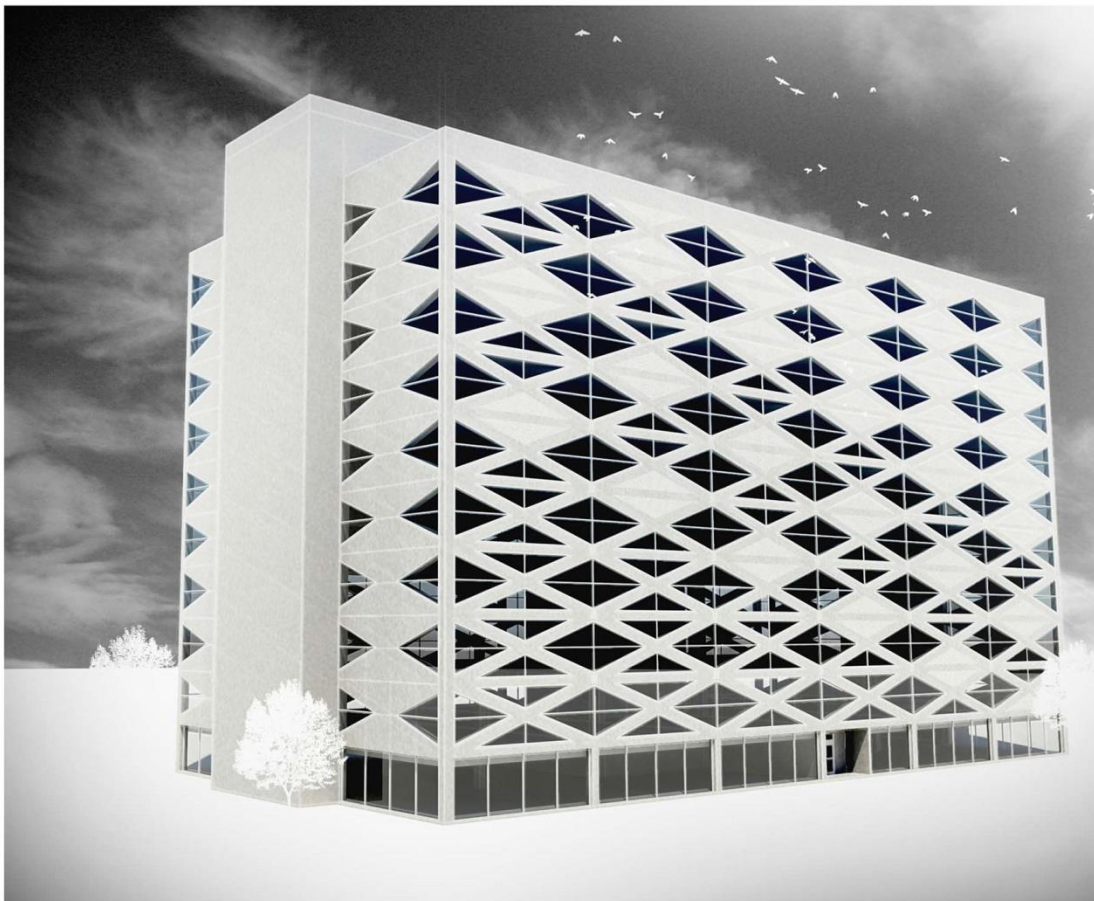
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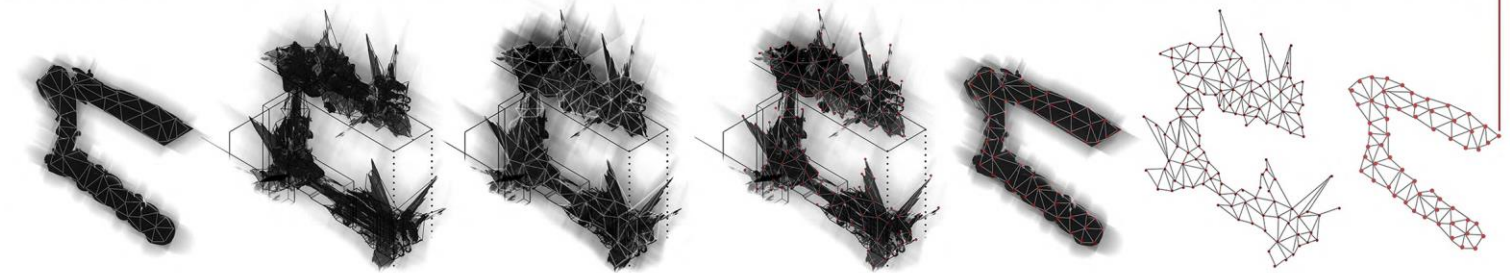
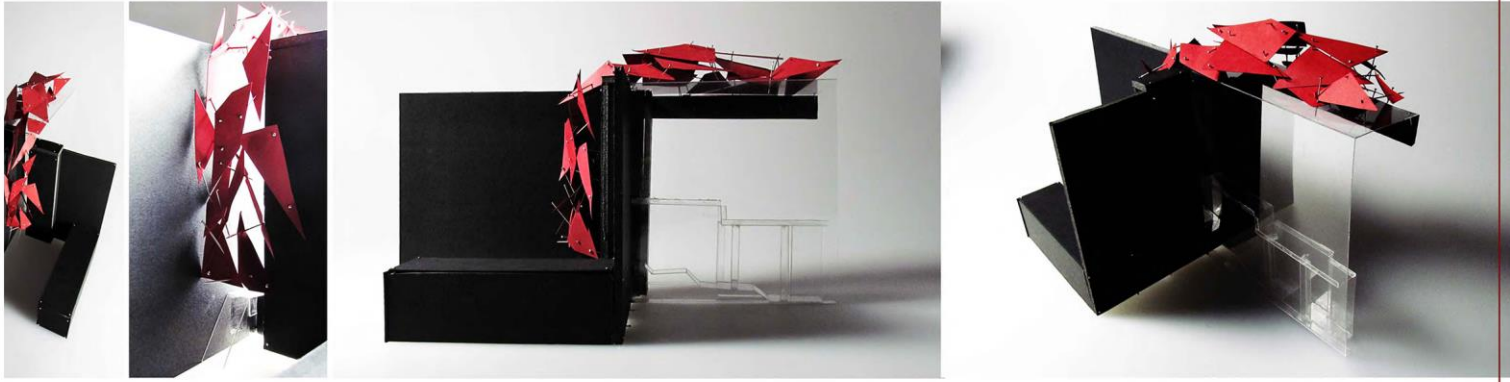
Facade 1 (3D)

Name:	Megat Othman
Project:	Assignment 2
Drawing:	Facade 1 (3D)
Course:	Sarc 321
Date:	10/15/13
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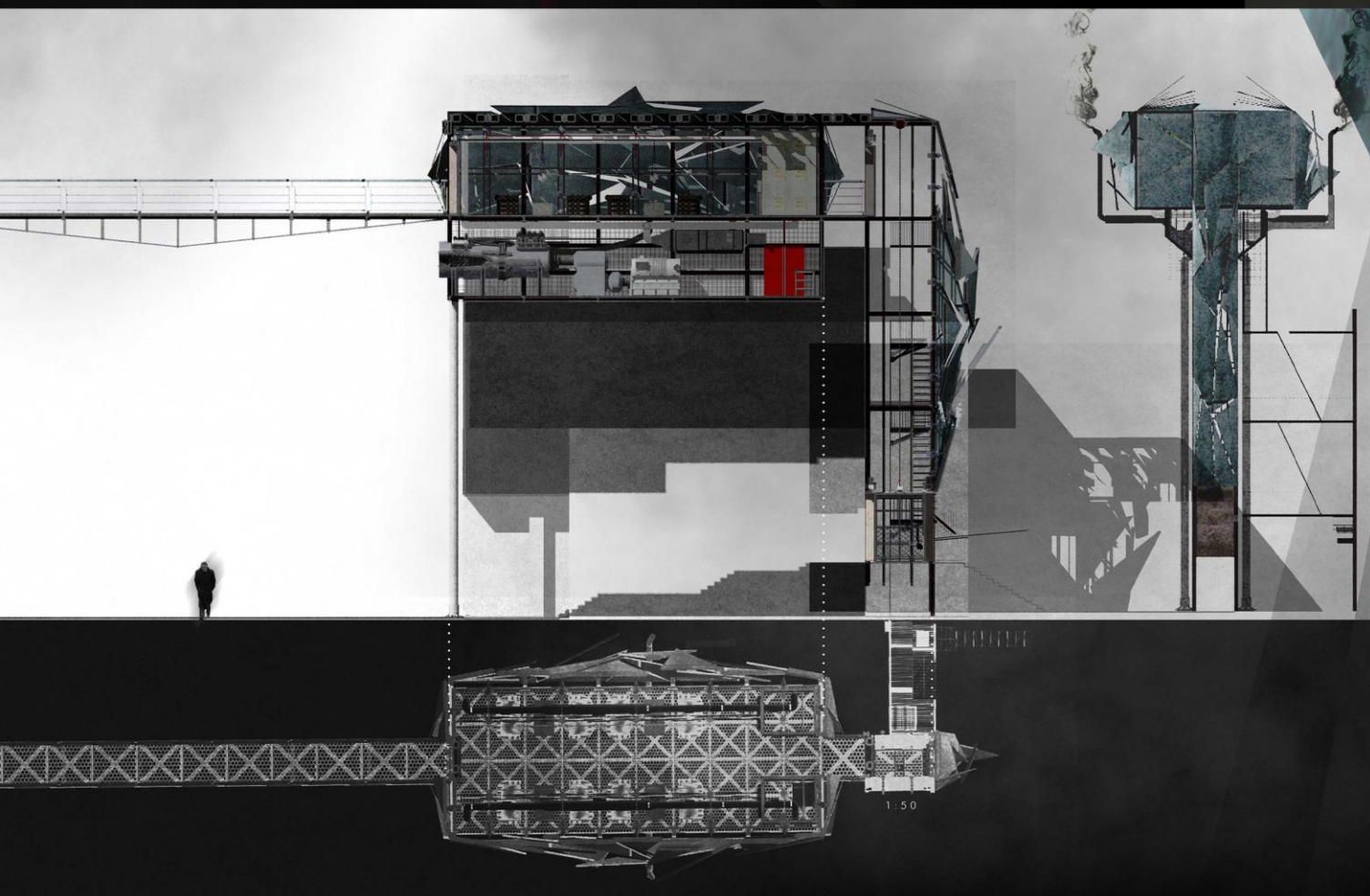


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Project:	Assignment 2
Drawing:	Facade 1 Render
Course:	Sarc 321
Date:	10/17/13
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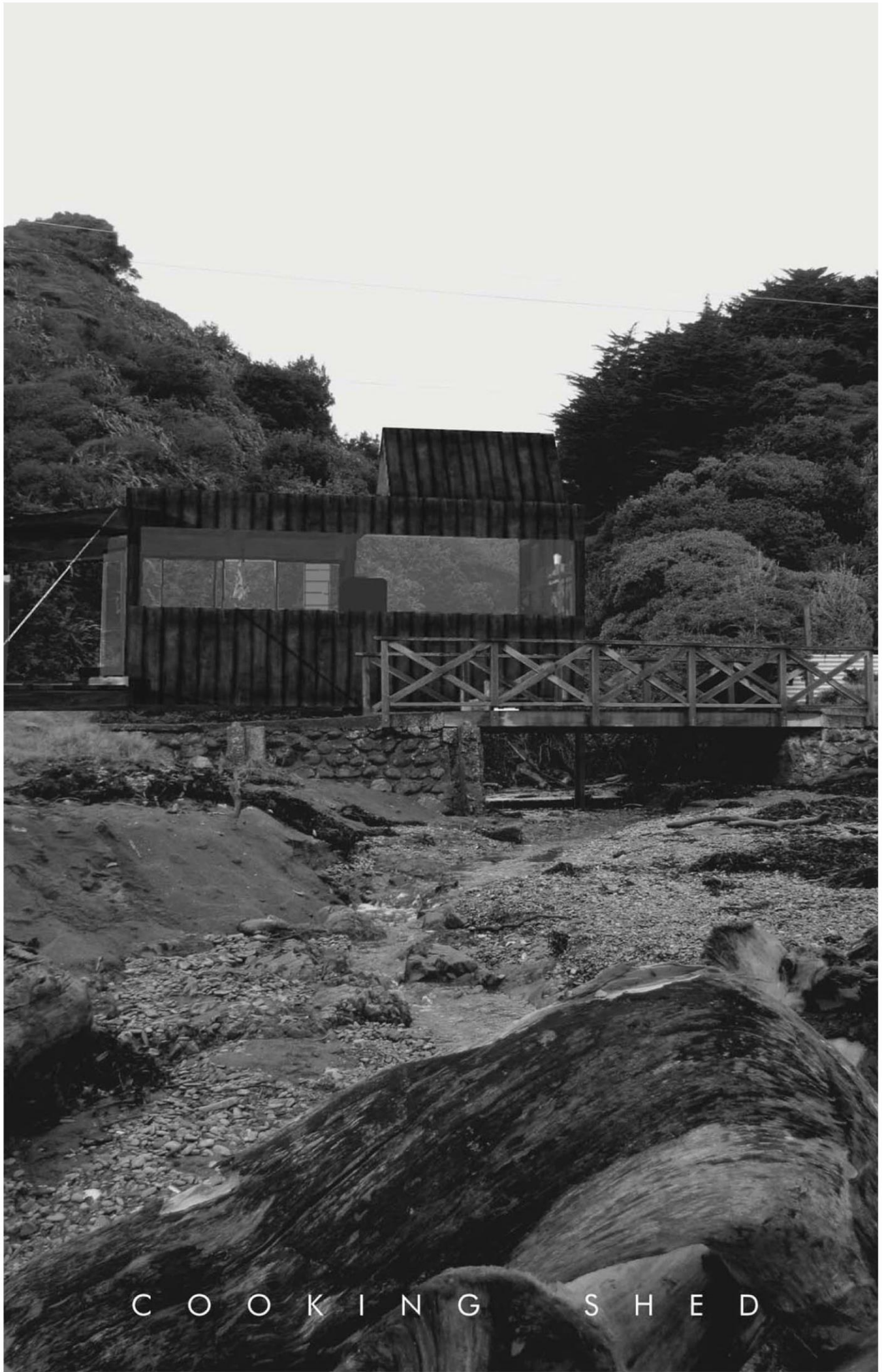




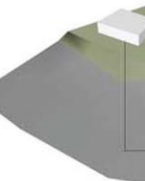




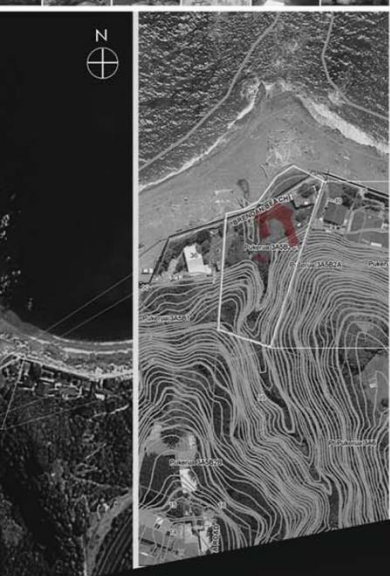
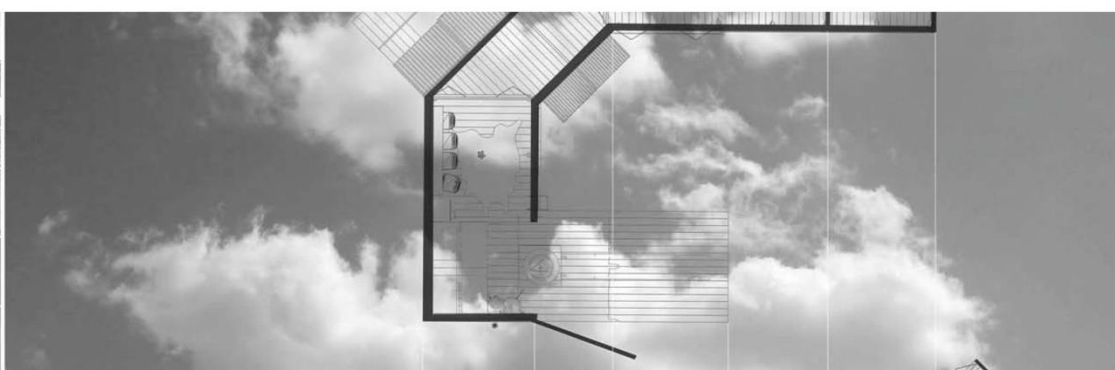
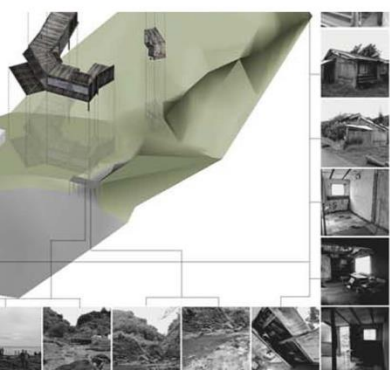
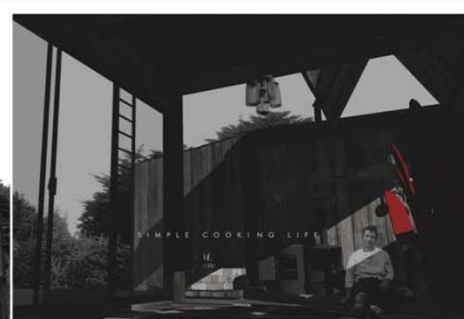




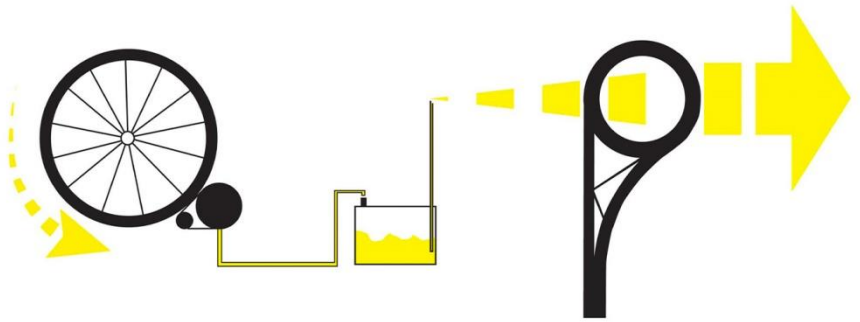
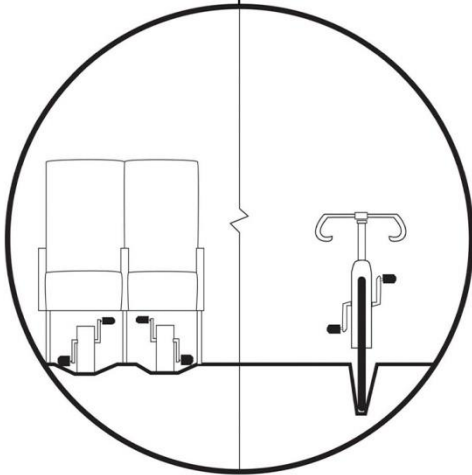
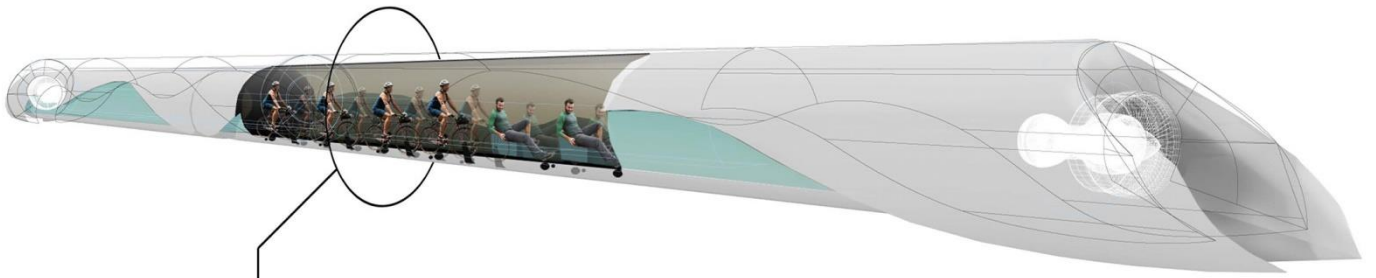
C O O K I N G S H E D





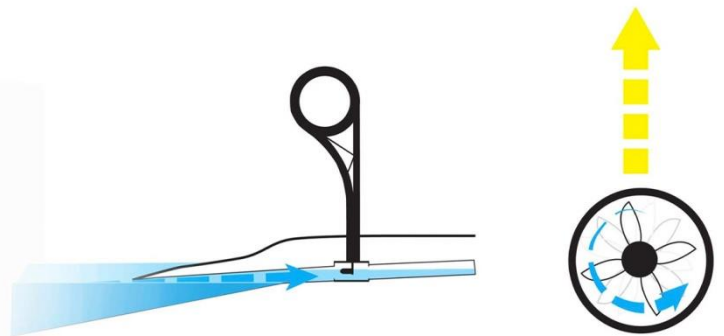
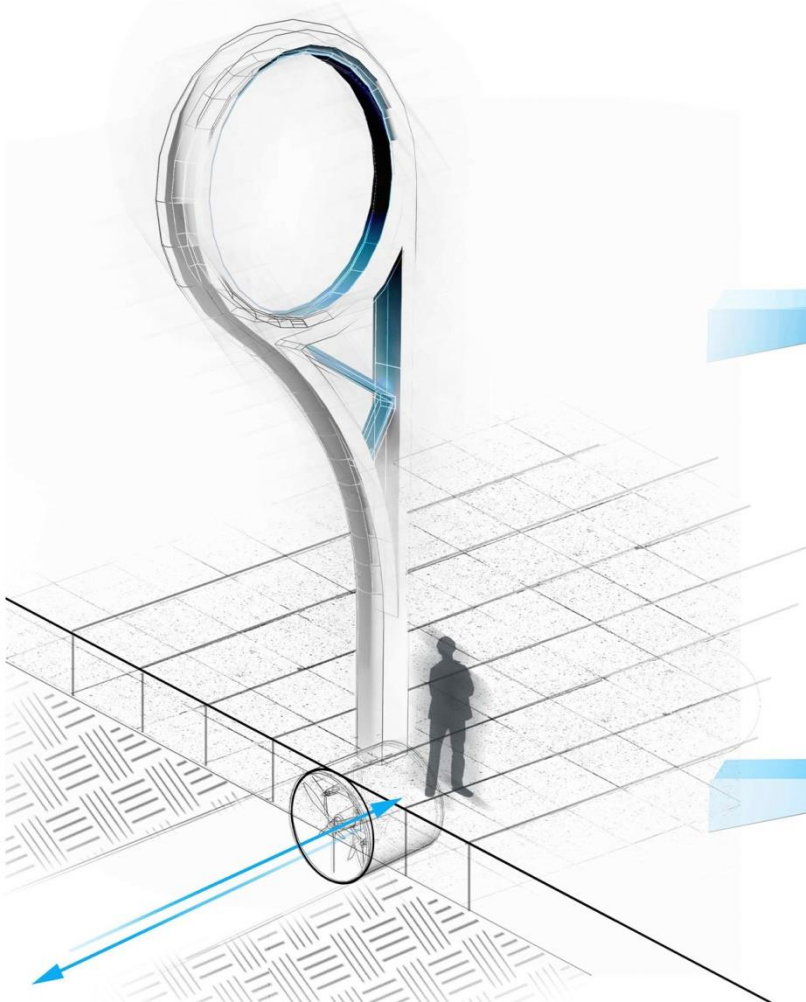




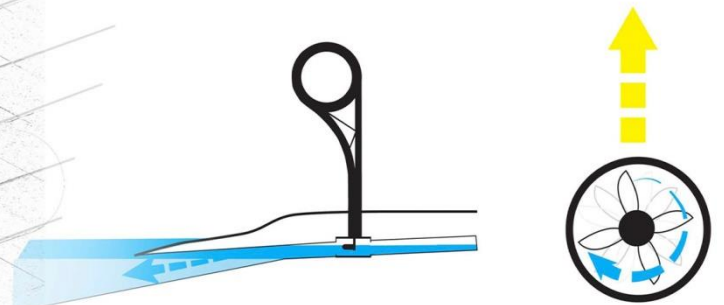


Cycle Powered Electric Generator to Battery Reservoir to Power Loops

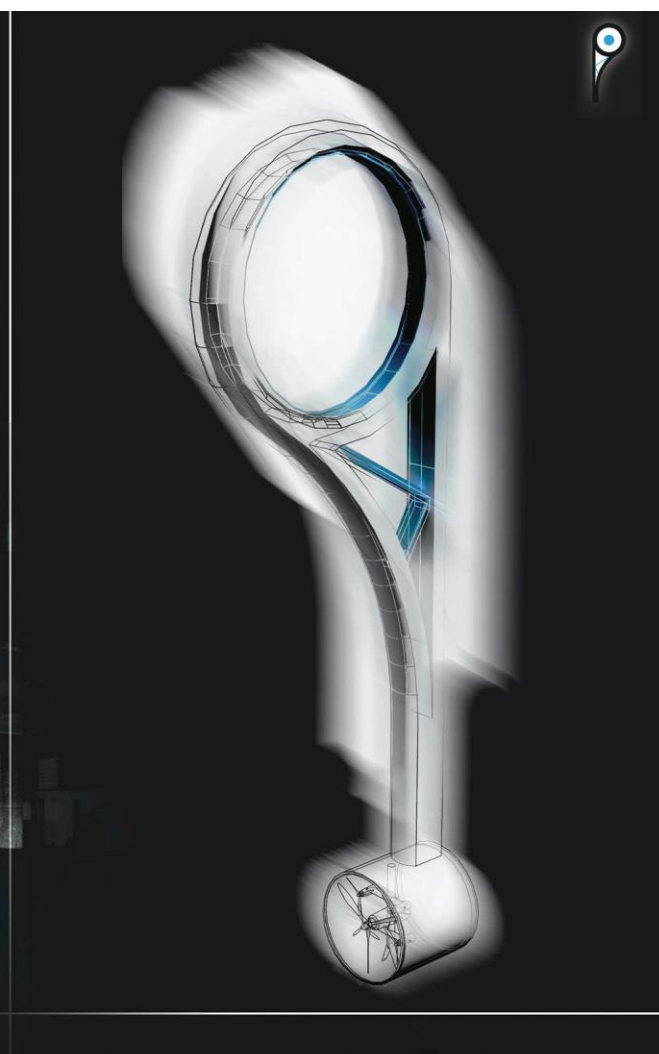
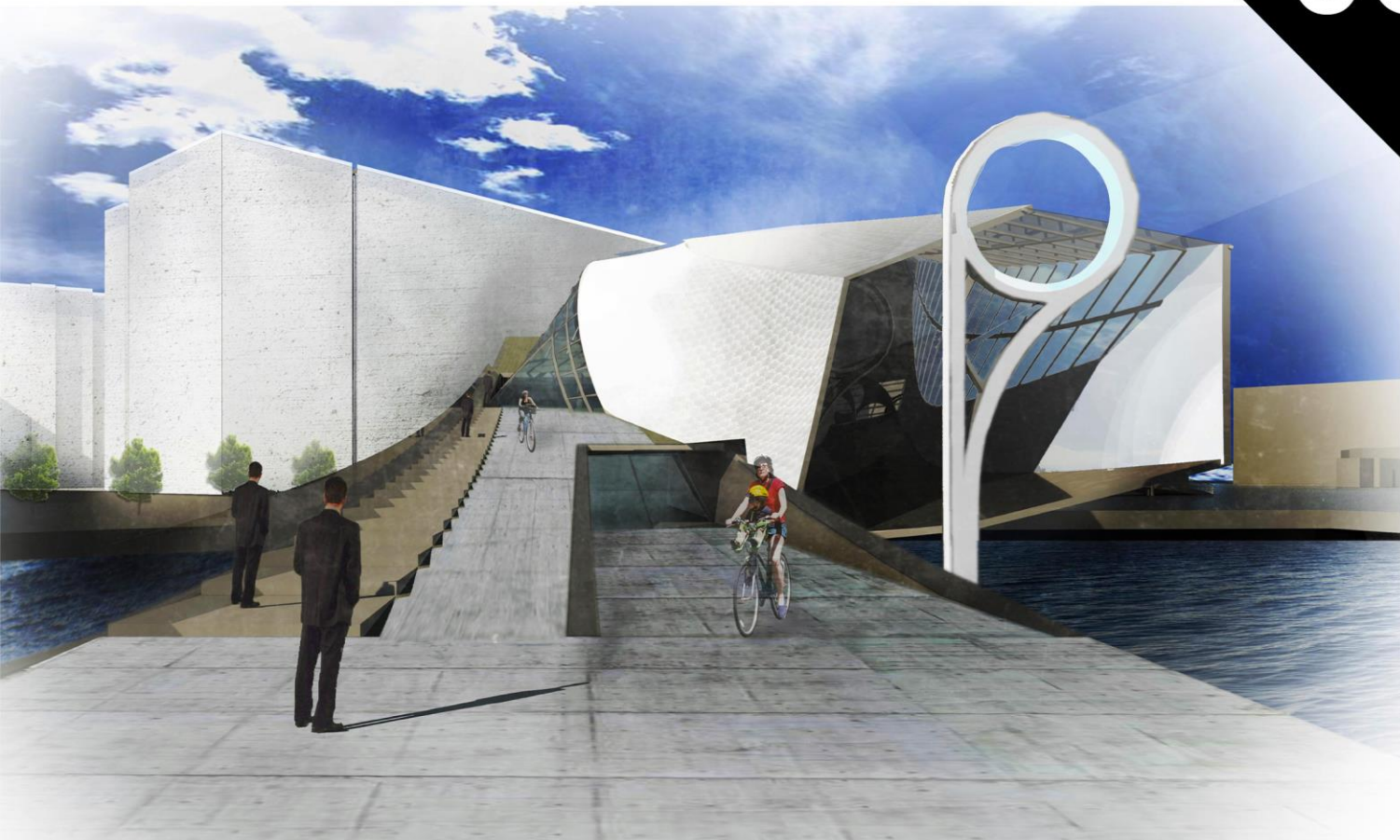
TIDAL POWER LOOPs



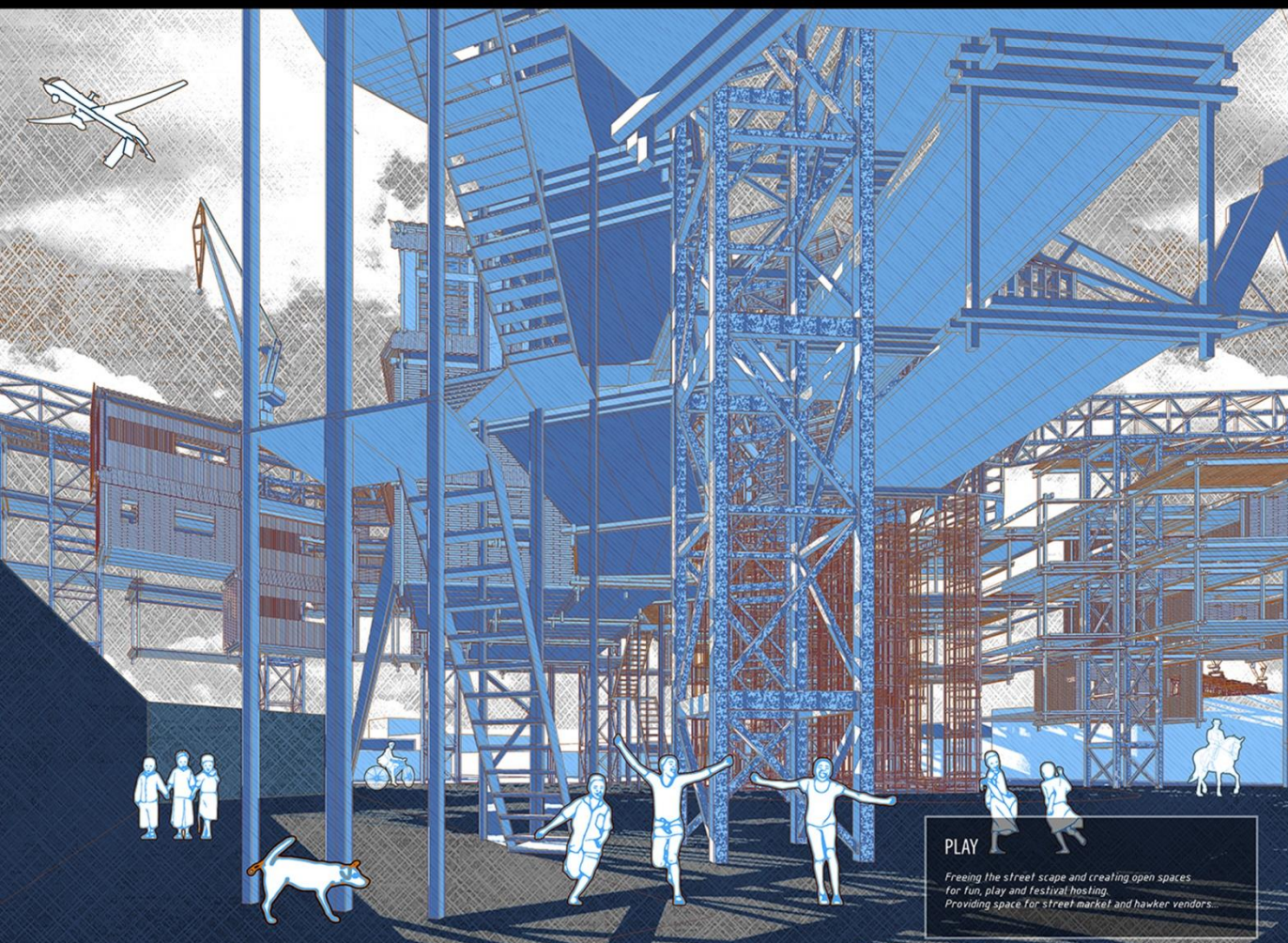
Tidal waves power hydro electric generator  
Supplying power to Power Loops











#### PLAY

Freeing the street scape and creating open spaces for fun, play and festival hosting.  
Providing space for street market and hawker vendors.

#### PLAN

Slums also known as b... shanty towns or... defined by an area of... areas that includes a... individuals living under... roof lacking one or mo...

1. Access to improved...
2. Access to improved...
3. Sufficient living area...
4. Durability of housing...
5. Security of tenure...

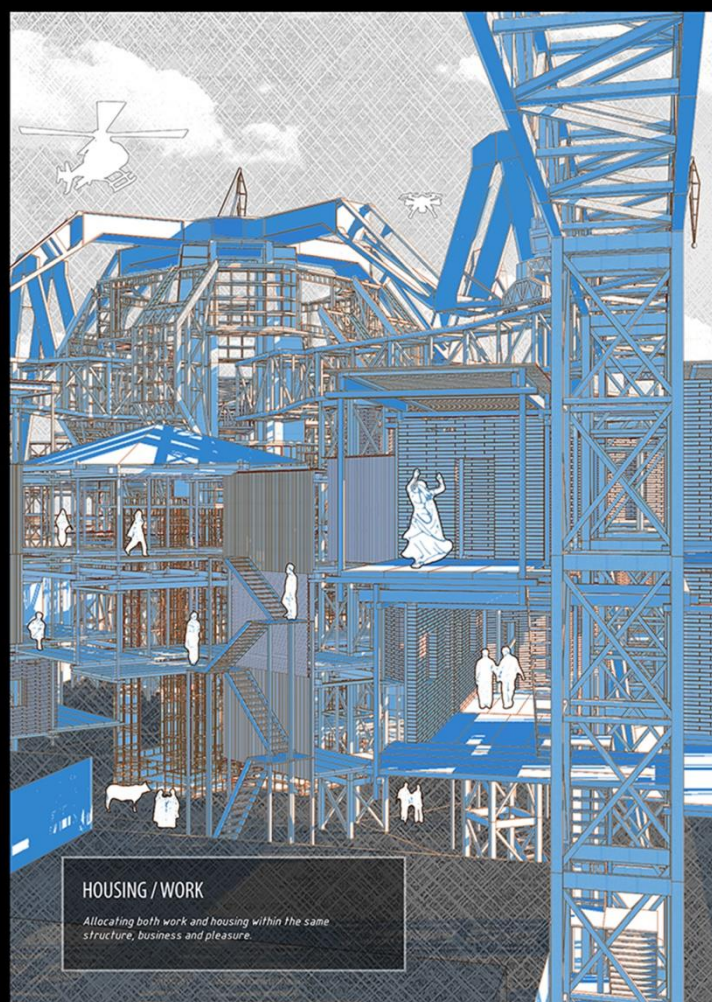
An urban area must... of the stated above to... classified as a slum dw...



#### MARKET

Integrated with existing street scape for easy access to market area and creating internal economic growth.

Celebrating the informal economic market...



#### HOUSING / WORK

Allocating both work and housing within the same structure, business and pleasure.

#### DWELLINGS / S...

Infra-city is project that... basic necessity for the... dwellings, where vertic...

The design is a slowly... start building their own... to be connected to the... and generate electricity... series of informal stru...

Apart from dispersal of... old and new slum dwell...



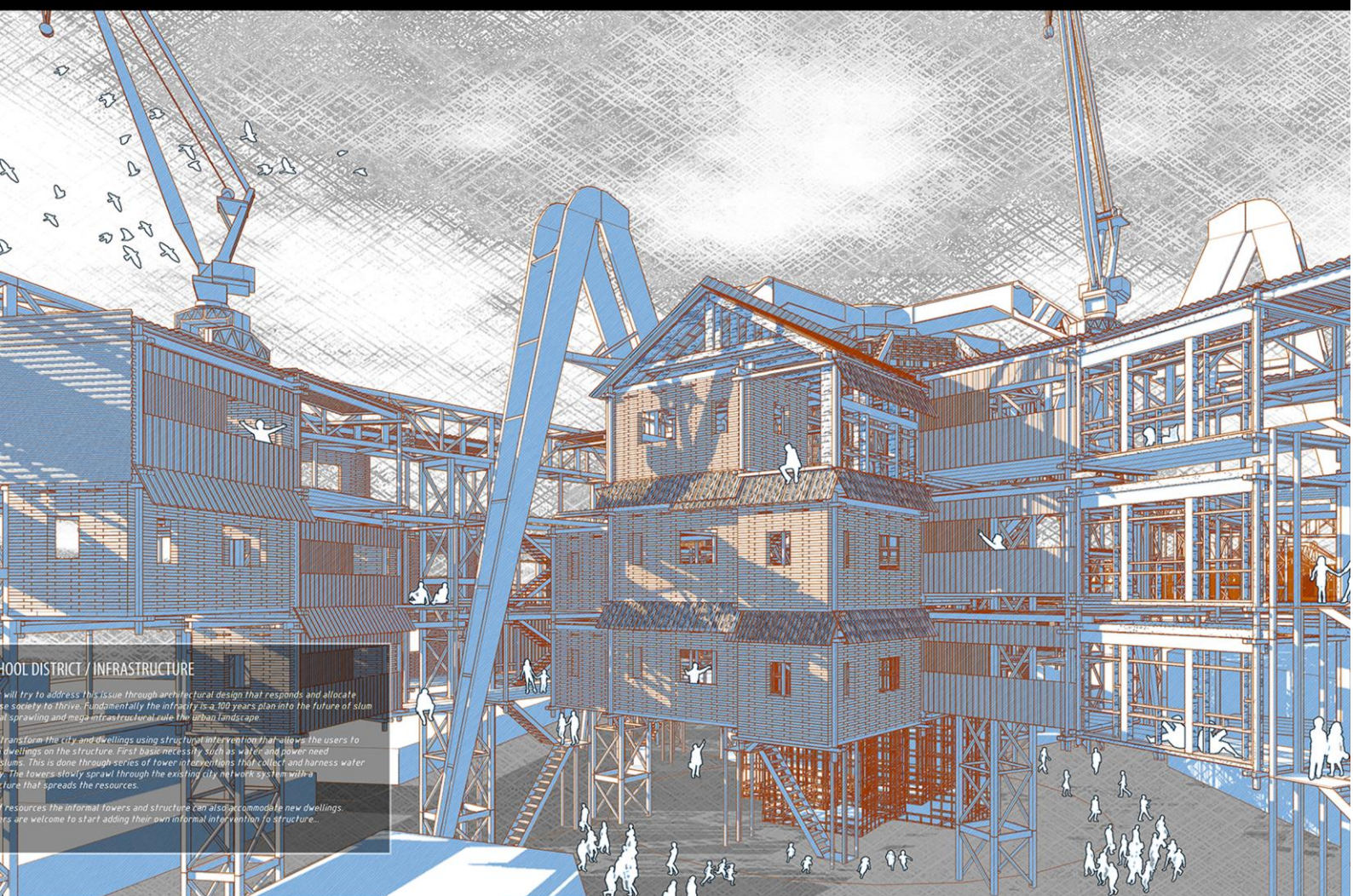
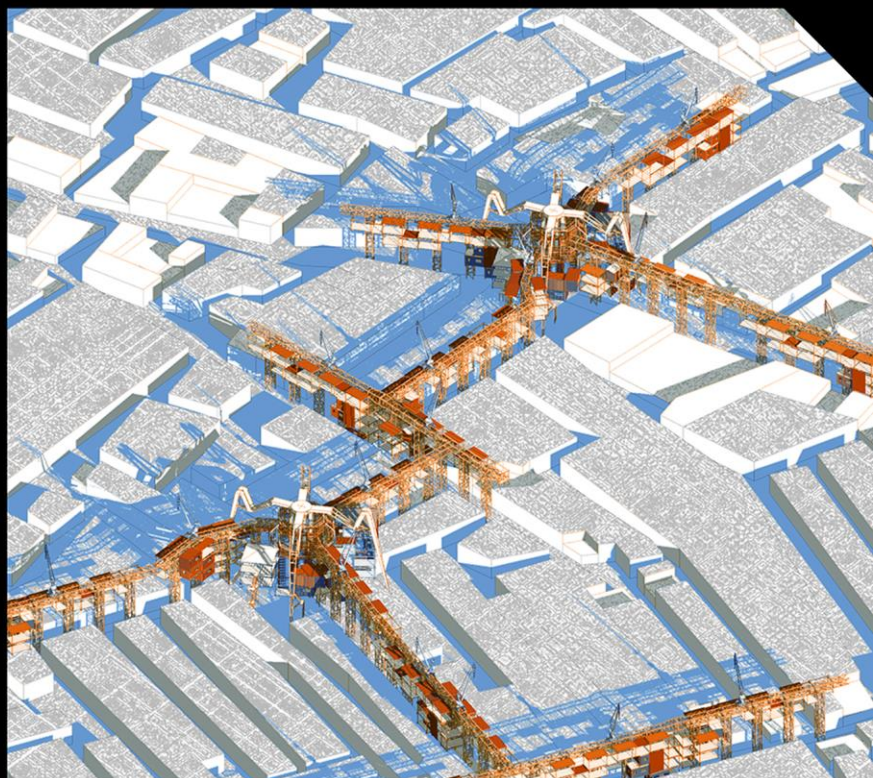
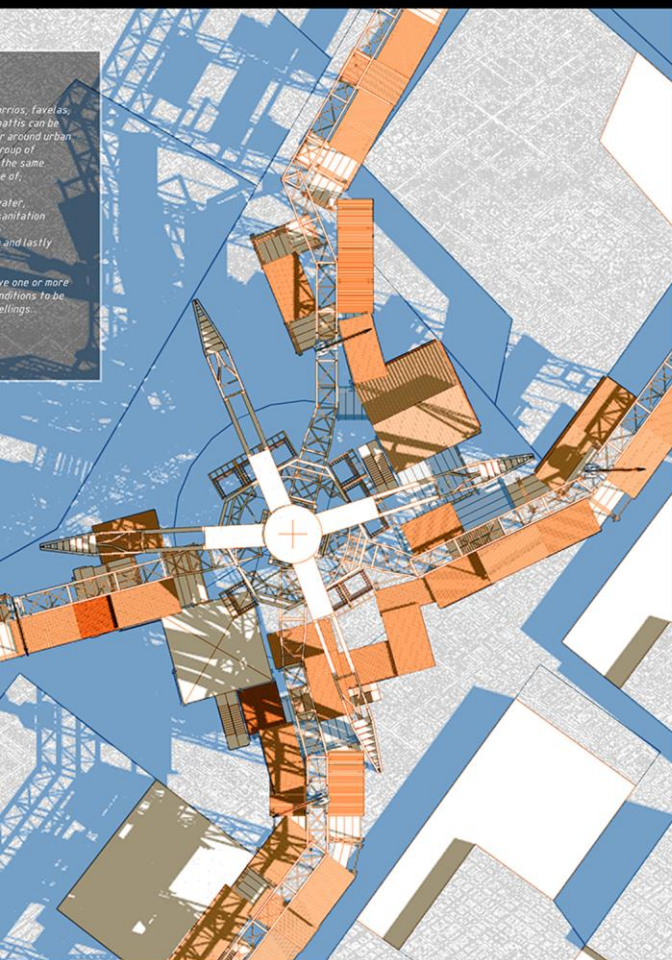
# INFRACITY

*Transforming the shadow city.*

Megat Othman

Developing cities across the globe are of poor living condition due to the formal. It is a fact that by 2030 about 3 billion of the population or 40% would be living in slums due to the strain of rapid urbanisation.

The problems come from an inadequate governance system and human resource deficiencies and the lack of supply and resources. Poor or obsolete institutions and regulations leads to the failure of urban planning and constructions.



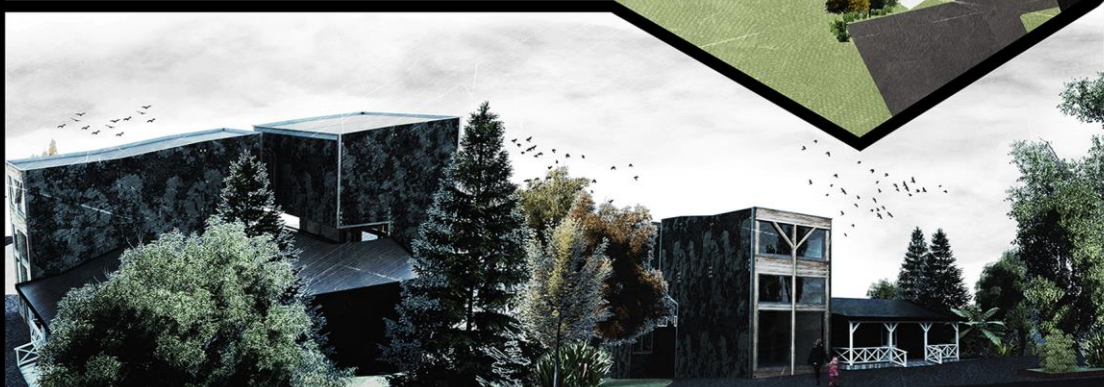
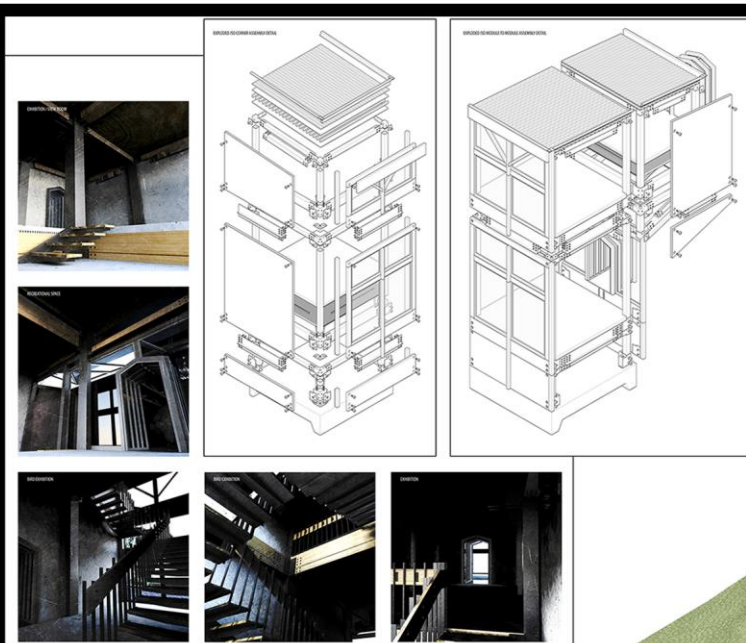
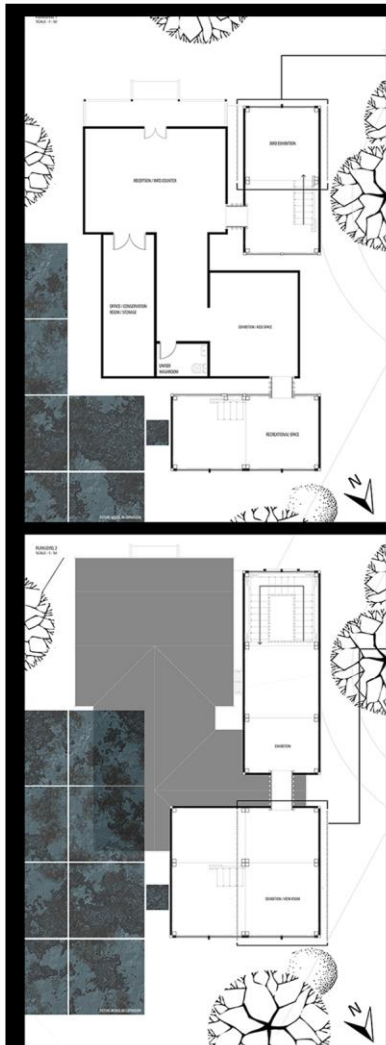
## HOOD DISTRICT / INFRASTRUCTURE

will try to address this issue through architectural design that responds and allocate use society to thrive. Fundamentally the infracity is a 100 years plan into the future of slum sprawling and mega infrastructural rule the urban landscape.

Transform the city and dwellings using structural intervention that allows the users to dwellings on the structure. First basic necessity, such as water and power need slums. This is done through series of tower interventions that collect and harness water by the towers slowly sprawl through the existing city network system with a future that spreads the resources.

resources the informal towers and structure can also accommodate new dwellings. users are welcome to start adding their own informal intervention to structure...

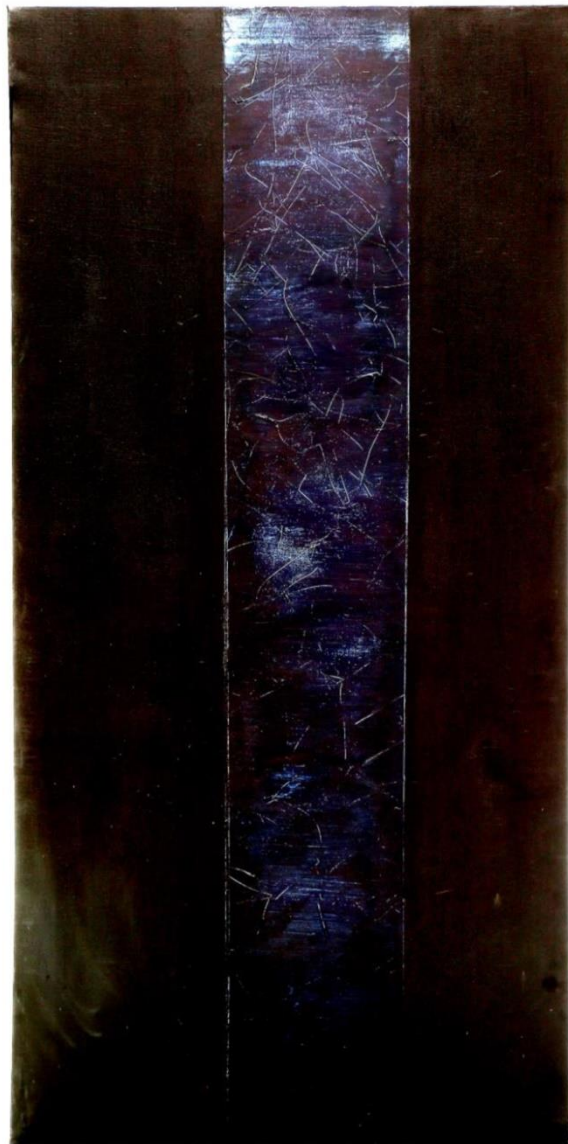
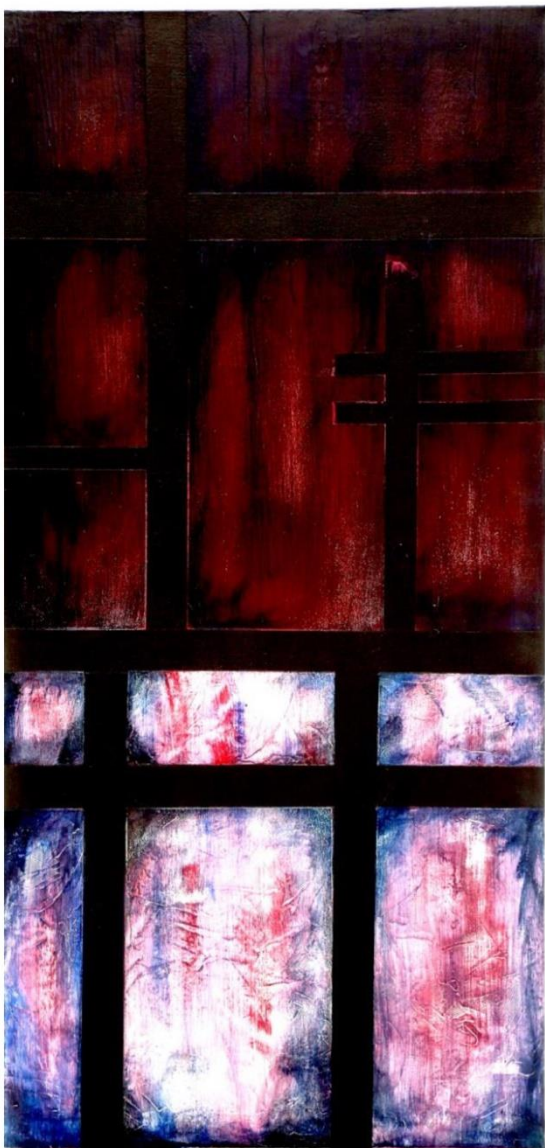
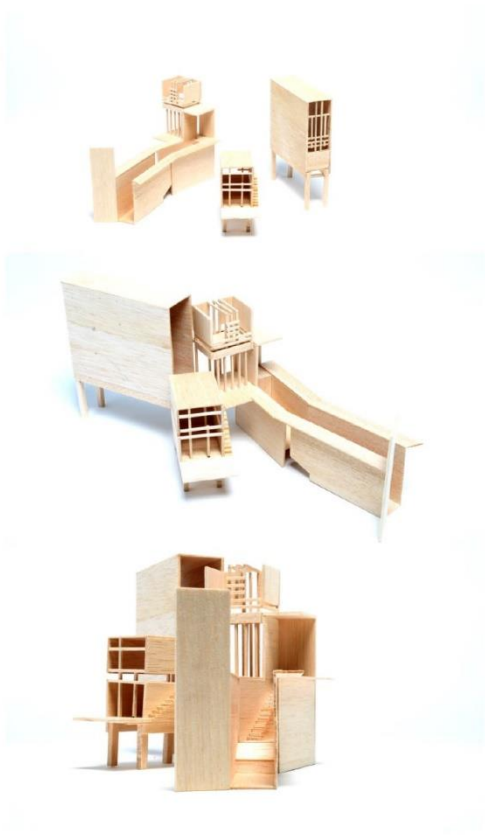




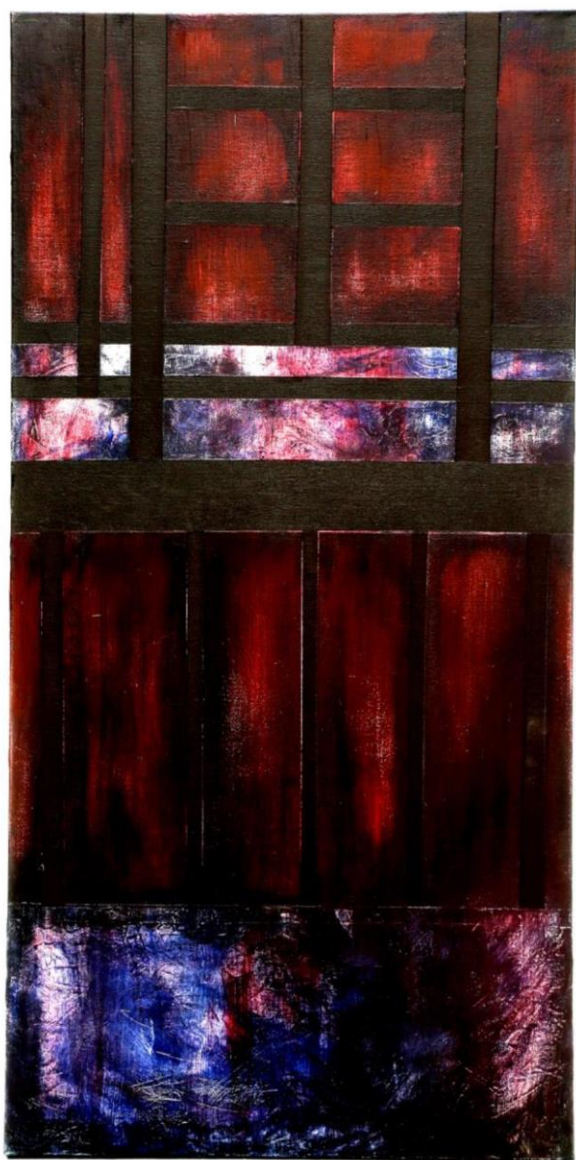
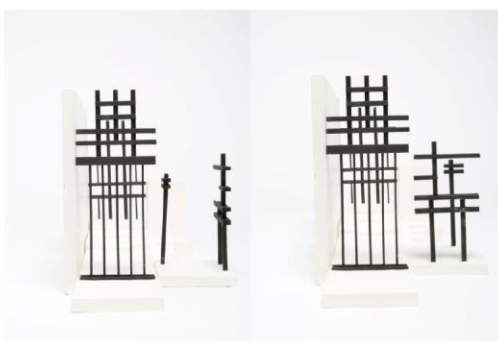












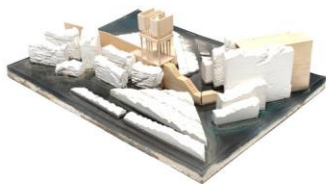




















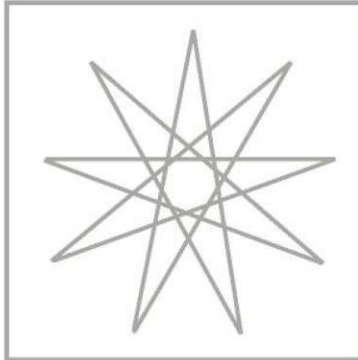






# A R I S H MAJLIS

Traditional buildings made from the leaves of date palms have provided shelter from the extreme climate of the Arabian Peninsula for generations. Just as bamboo is central to many forms of Asian vernacular constructions, so is palm leaf in the United Arab Emirates and surrounding countries. Arish Majlis celebrates this unique indigenous building and craft tradition, transforming it for the purpose of interior design. It combines the genuine craftsmanship of UAE in a critically fast-developing globalization world. Palm leaves have been used in ingenious ways to create habitable structures that have endured for decades.



## INSPIRATIONS

### ARISH

In many regions this is referred to as Arish. However, with sleek contemporary Western architecture now being used to promote the international stature of countries in the Gulf regions, many of these localized techniques are being lost. Arish Majlis insinuates a form of architecture that promotes sustainability, vernacular, cultural, materiality and modernity, unifying the old and the new.



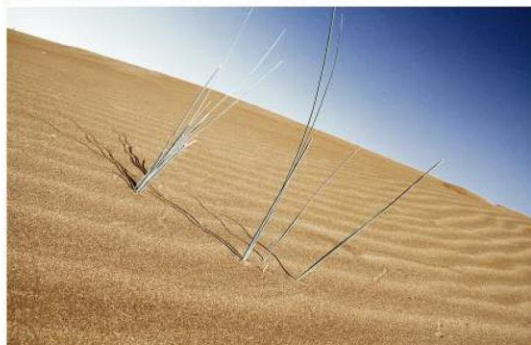
### ATMOSPHERE

In respect of celebrating the Desert Life a projector will be suspended in the middle of the majlis, projecting various silhouettes of UAE rich heritage living style ie. Camels and man, desert backdrop, local geometry and art, etc. To achieve and create the motion/emotion of the desert living style.

### MATERIALITY & CONSTRUCTION

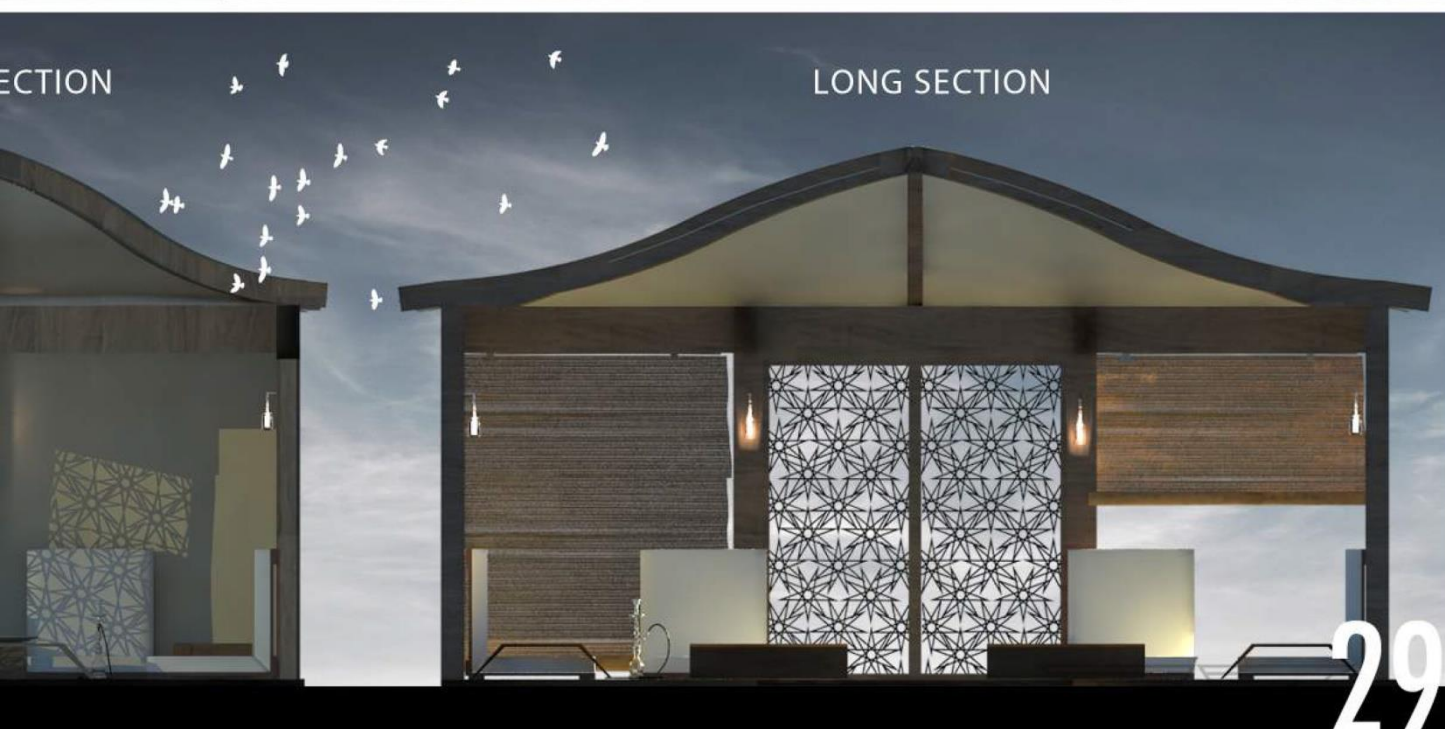
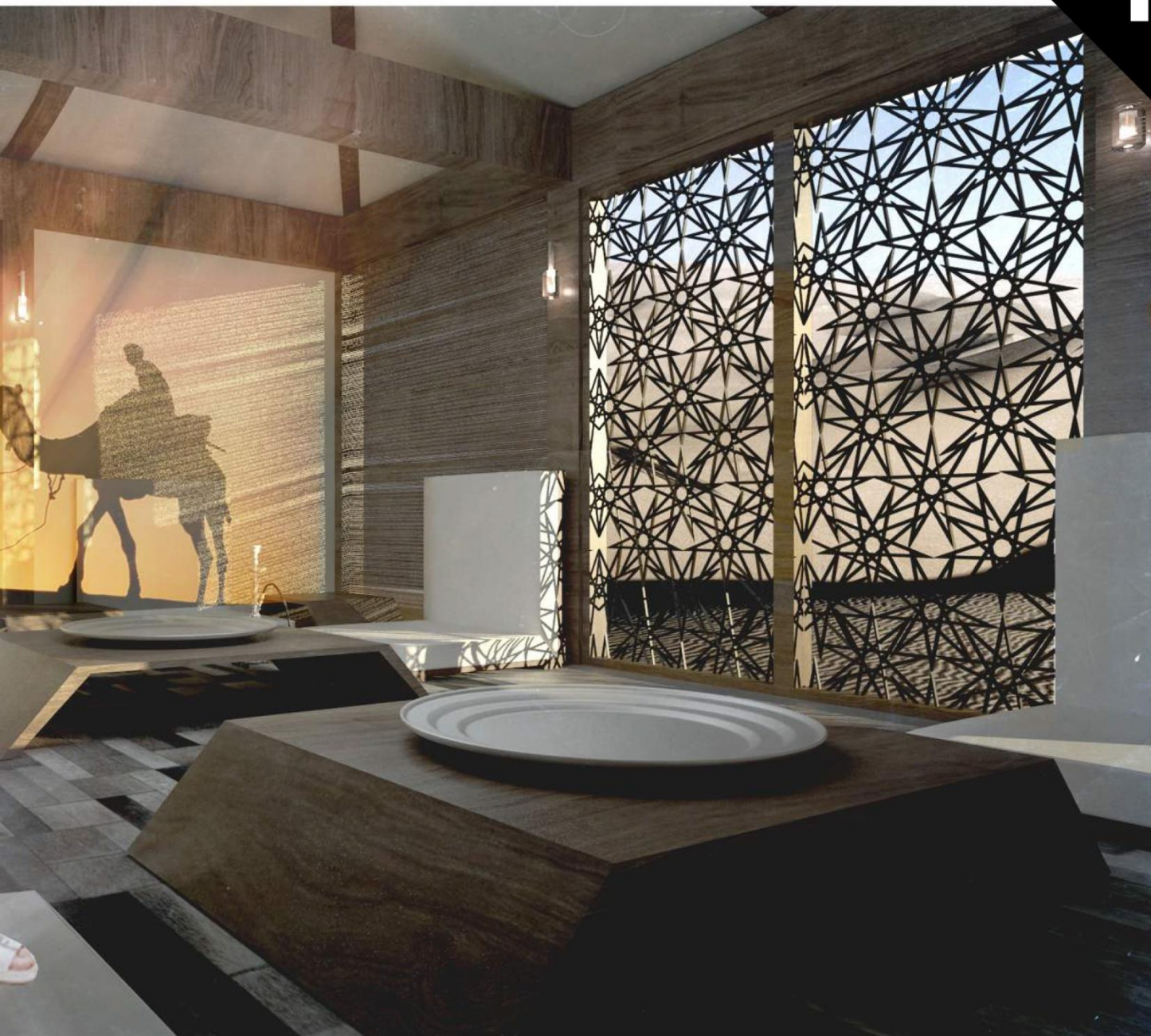
To make the design both sustainable and appropriate to the UAE, the Arish Majlis will attempt to use local material such as palm leaves/timber for the structure and finishing, on top of that employing precast/precut material such as bamboo and polished concrete flooring to enhance the sleek modern style.

Construction of the majlis should be simple with precast, precast and uses the traditional timber construction without the nails and glue. Furthermore it employed modern structural system



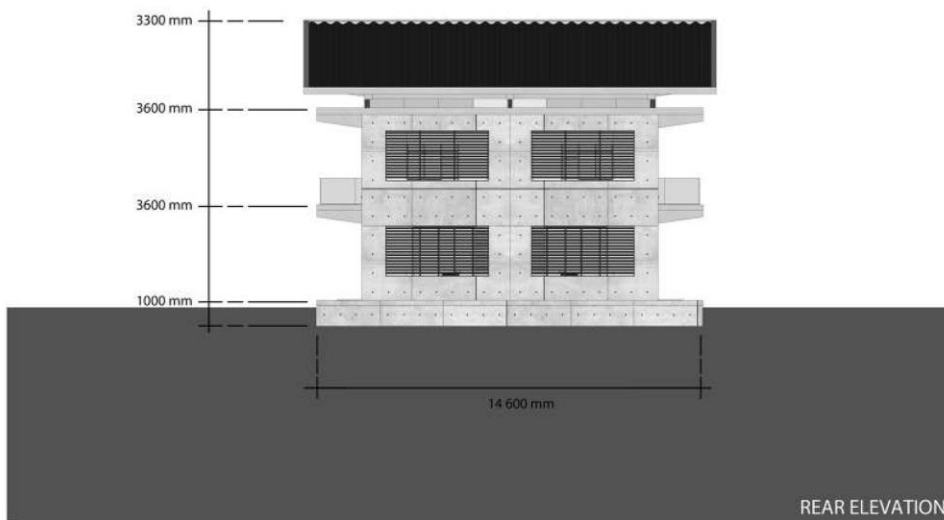
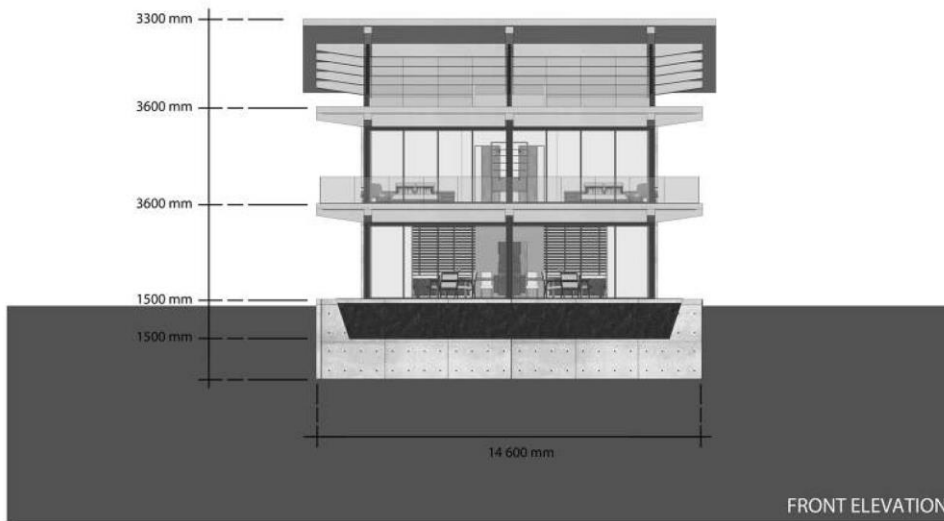
SHORT S







# DI SERAMBI (Freelance Work, Project Location : Malaysia)



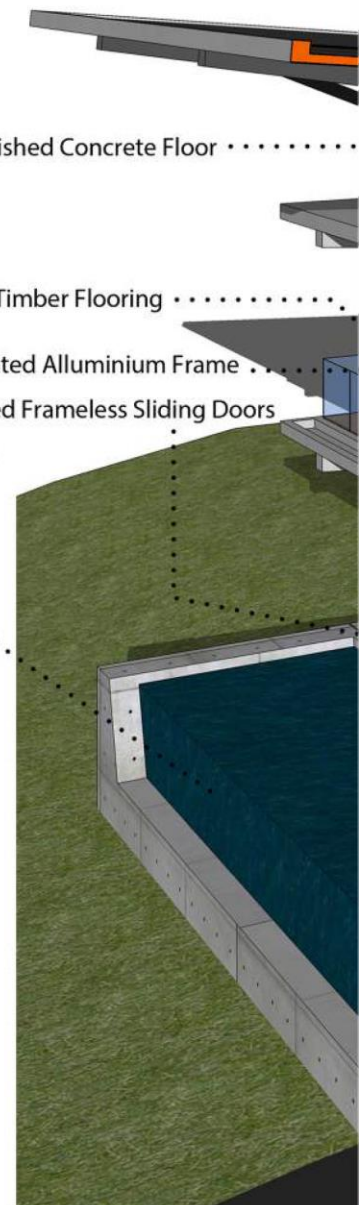
Smooth Polished Concrete Floor . . . . .

Composite Timber Flooring . . . . .

Powder Coated Alluminium Frame . . . . .

Single Glazed Frameless Sliding Doors

Infinity Pool







Metal Deck Roof

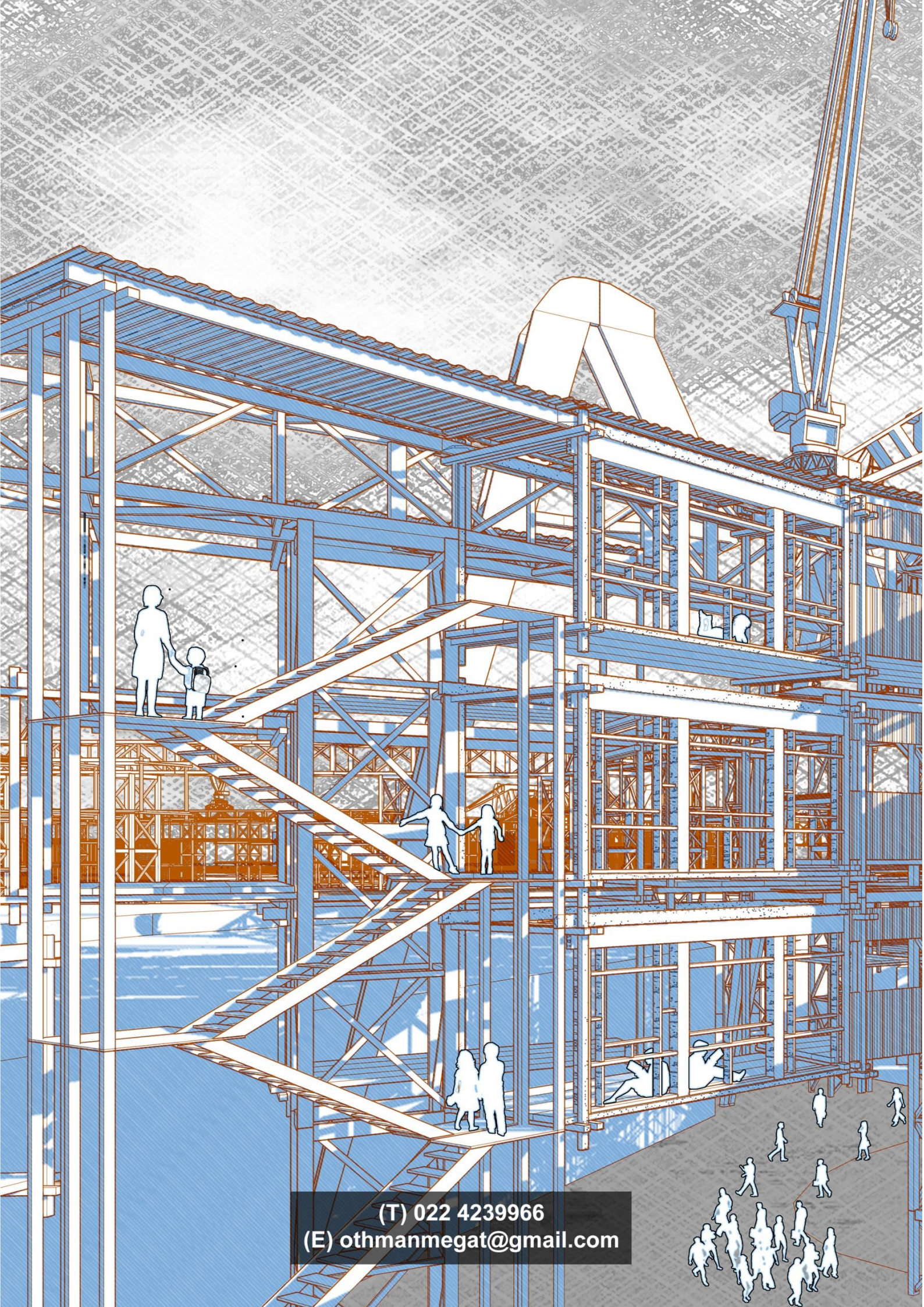
Precast Tapered Beams

Cast-in-place Concrete Wall

White Stucco Wall







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