

INTERIORS AND SPECIALIST FINISHES

Fit-Out • Specialist Finishes • Façade & Cladding

Hospitality • National Pavilions • Institutional

Nine projects, and the technical and procurement decisions behind them.

JAPANESE CONSTRUCTION. AND YOU CAN HIRE IT.

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HITERRA • INTERIORS AND SPECIALIST FINISHES • 2026



BEFORE YOU TURN THE PAGE

A portfolio shows you a finished room. It rarely shows the decisions that produced it.

Each project here carried at least one material, programme or technical condition that asked for more than a standard approach. A finished photograph shows only the end result, whether delivery was straightforward or whether unforeseen conditions had to be absorbed along the way. These pages set out what those constraints were and how each was resolved.

The situation

What the design asked for, and the condition it had to be built into.

What it asks for

The point where a conventional fit-out approach needs engineering behind it, and why it is easy to miss at tender.

How it closed

The calculation, the sourcing route, the test and the sequence, with the numbers that governed each decision.

Why it matters here

The same condition, translated into a project in the Kingdom.

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A building outlives the people who build it.

We clear the site, hand over the keys, and leave. After that, the building belongs to someone else. What we did well or badly stays there for thirty, fifty, a hundred years.

つくり方で、寿命は決まる。

HOW IT IS BUILT DETERMINES HOW LONG IT LASTS.

A building made properly is repaired rather than replaced. That, not a certificate, is the sustainability a contractor can actually deliver.

This is not complicated. It comes down to how things are made and built, and whether anyone takes responsibility for the result.

In Japan it is ordinary. The problem is finding it outside the companies that have kept it alive.

We built Hiterra so that it can be.

Hiroataka Yamasaki ・ 山崎弘貴

REPRESENTATIVE DIRECTOR

FIRST-CLASS ARCHITECT NO. 300548 ・ BUILDING QUANTITY SURVEYOR NO. 67105 ・ CONSTRUCTION COST MANAGER NO. 01238

Eight national pavilions in one season, on a date that could not move.

Expo 2025 Osaka ran for 184 days and drew 29 million visitors. Every participating country worked to the same opening date, fixed years ahead, and once open the building stayed in public use every day it ran. Eight of those pavilions were delivered by this team at the same time, alongside a hotel portfolio that carried on trading while it was rebuilt around its guests.

8

National pavilions

Delivered in parallel to one fixed opening date



184

Days open, continuously

Every finish had to survive continuous public use, with any repair done around visitors



30+

Hotel projects

High end hospitality across Japan, much of it in live operation



150+

Years combined

Design, fit-out and construction leadership



THE FIXED DATE

A pavilion cannot open late. The opening ceremony happens once, on the day. Every procurement decision was taken against that constraint, which is the same discipline a hotel opening or a retail launch requires under a different name.

· ATAMI, SHIZUOKA · JAPAN · 2024

Pearl Star Hotel Atami

A full property taken from shell to open on a hot spring coastline. Lobby, guestrooms, front of house, retail, food and beverage and the bathing floors, all under one contract. Volcanic stone runs through the public areas and the elevation faces open sea.

ATAMI / SHIZUOKA · 2024 · FULL PROPERTY FIT-OUT · SHELL TO OPEN

FULL PROPERTY

CUSTOM FF&E

VOLCANIC STONE

ONSEN

MARINE FAÇADE

The First Ninety Seconds of a Hotel

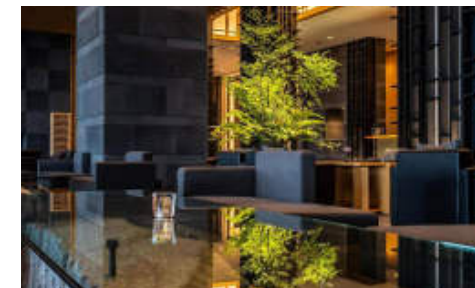
A guest decides what kind of hotel this is before reaching the desk. At Atami that walk passes under a timber soffit carrying continuous linear light, through a glazed threshold, into a lobby finished almost entirely in dark stone. It reads as one gesture.

It is not one gesture. It is a timber ceiling, a lighting system, a glazing package, a stone floor and a joinery line, all of which have to arrive at the same plane, on the same day, at the same tolerance. Dark finishes show everything. A three millimetre step between two ceiling planes hides on a drawing and shows at eye level under grazing light.

That coordination happened on paper. Ceiling, lighting, sprinkler, detection and joinery were all resolved against one another before anything went to fabrication, so site work was assembly, not argument.

WHERE THE LAST WEEKS GO

Arrival sequences are where fit-out programmes most often spend their final weeks, usually because an interface was left to be resolved on site.



Volcanic Stone Arrives Different Every Time

Atami sits on volcanic ground, and the interior was designed to say so. Dark volcanic stone runs from the lobby through the corridors and into the bathing floors.

Stone of this kind varies block to block in colour, density and porosity. On a normal job that variation is sorted out and sent back. Here it was the point, which quietly removes the benchmark everybody usually works to. With the variation accepted, the control that remains is sequence, and sequence has to be settled before the material leaves the quarry.

The second condition is one material doing two jobs. In the lobby it is a dry architectural floor. Twenty metres away it sits submerged in mineral water at temperature, permanently. Porous stone in that condition takes up water, stains from the inside and grows biofilm in the pores. Each zone needs its own treatment.

HOW IT CLOSED

Selection and sequencing agreed at source, so the tonal run across each floor was set before delivery. Sealing specified separately for wet and dry zones. Slip performance measured on the finish itself, not read off the stone type.

VERIFIED BY

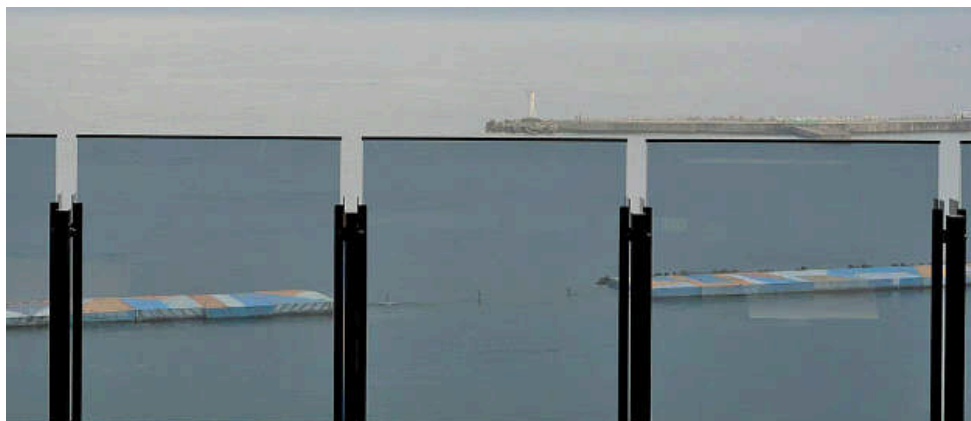
A full size laid mock-up reviewed under the installed lighting, not under site lighting, which flatters everything.

READ ACROSS TO A SAUDI PROJECT

Any scheme that runs one natural stone from a dry public area into a wet one meets the same condition. The absorption, sealing and slip questions are the same in Shizuoka and on the Red Sea. The water chemistry does.



Salt Air Finds the Fixings First



The building faces open water. Aluminium cladding and balcony screening run the full length of the block, and the guest facing edge is structural glass with an uninterrupted sea view.

Aluminium itself handles marine air reasonably well. What goes first is everything holding it up. Brackets, fixings, gaskets and any point where two different metals touch will corrode long before the panel shows a mark. A cladding build-up that lasts twenty years inland can show wear on a coastal elevation inside five, and it shows at the joints, where reaching it is expensive.

COATING

Specified to marine exposure. A drawing that says aluminium usually gets the standard architectural grade, which has a short life here.

JUNCTIONS

Isolation detailed at every dissimilar metal contact, on the principle that the weakest point in the system decides its life.

MOVEMENT

Joints sized for the full thermal range on a sun facing coastal elevation. Here the joint governs the façade, not the panel.

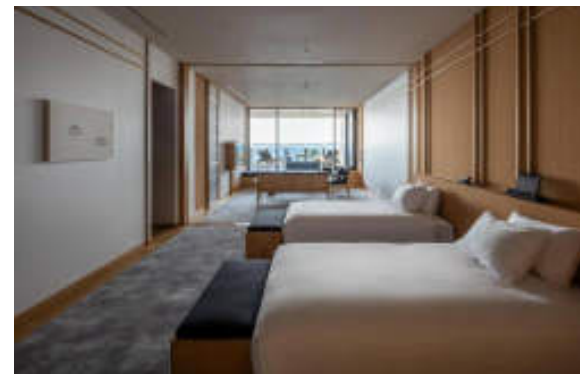
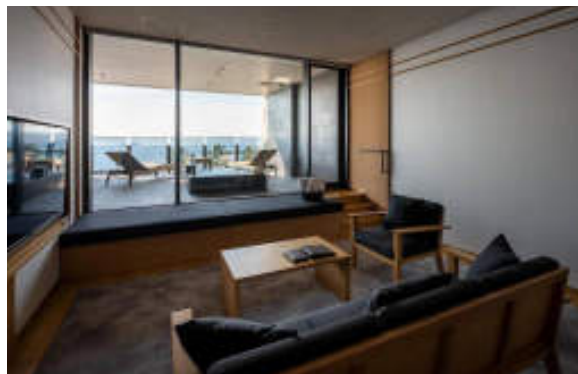
BALUSTRADES

Glass specified to stay in place if broken, and fixed so a panel can be replaced later without dismantling the run.

SAME CONDITION, STRONGER CLIMATE

Red Sea and Gulf coastal development sits in the same corrosion regime, with heavier UV and a wider daily thermal swing on top of it.

Every Room Is the Same Decision, Made Again



Purpose made, not selected

Lobby seating, reception, screens, retail joinery and the guestroom package were built for this property. Every piece was dimensioned against the surveyed condition, not the drawn one. That difference is a scribe or a gap.

Light inside the millwork

Linear sources sit within the joinery and the soffits, routed, wired and heat managed inside the unit. Every source sits inside the joinery, because it was built in from the start.

Repetition is the test

A detail that works once is a sample. A detail that works hundreds of times is a system. The guestroom package was resolved as a system and then produced against it, with the same checks late in the run as at the start.

The lobby is what the client sees. The guestroom is what the guest reviews.

Volume joinery is where quality quietly drifts. The control is a fixed system agreed before production starts, and the discipline to hold it when the programme tightens.



ATAMI • ONSEN AND WET AREAS

Water, Heat, Minerals, and Bare Feet

An onsen floor is one of the most demanding surfaces in hospitality. It stays wet, stays warm, is chemically aggressive, and every surface is walked on barefoot.

Three trades meet there, and the result belongs to all of them. Waterproofer, tiler and drainage contractor each carry one part. The guest experiences one floor.

FALLS AND DRAINAGE Set out as a single surface across the whole zone, so water leaves by the shortest route and clears every junction.

TANKING Continuous through thresholds and up behind every vertical finish, tested before anything went over it.

SIGHTLINES The bathing halls open directly to the sea. Glazing and screening keep that view while holding the privacy the brief required.

THE SAME INTERFACE IN THE KINGDOM

Spa, hammam and pool deck packages, where those three trades meet and the junction needs an owner.

• EXPO 2025 OSAKA • KENGO KUMA & ASSOCIATES • 1,837 M² PLOT

Portugal Pavilion

A building wrapped in 9,972 suspended ropes and recycled fishing nets, over an interior of tensioned textile, bespoke joinery and a retail floor lit to a written specification rather than a catalogue. Four elements here had to be developed and made to order.

OSAKA • 2025 • 1,837 M² PLOT • ROPE ARRAY / STRUCTURAL INTEGRATION

9,972 ROPES

55 T SUSPENDED

MATERIAL DEVELOPMENT

FIRE CERTIFICATION

RETAIL LIGHTING

PORTUGAL PAVILION / OSAKA / 2025

55 T

TOTAL SUSPENDED MASS

9,972

INDIVIDUAL ROPES AND RECYCLED FISHING NETS

A suspended architectural rope system, delivered inside the fit-out package.

The array wraps the building and moves with wind and sun. It was designed, procured and hung as part of the interior scope, and it was calculated as a structure in its own right.

A Finish on the Drawings. Fifty-Five Tonnes on the Weighbridge.

The pavilion is wrapped in rope. Nine thousand nine hundred and seventy two of them, with recycled fishing nets, hung so the surface moves with wind and sun. On the drawings it sat in the finishes package. Weighed, it came to **fifty-five tonnes of polyester**, carried on steel plates fixed back to the primary structure.

This is where a fit-out package needs structural engineering behind it. Interior trades normally carry finishes, so structural fixings, anchors and sign-off routes sit outside their usual scope. The interface between interior scope and primary frame needs an owner, and early coordination is what settles it.

It was calculated as its own structure, separately from the main building design, then coordinated back into the frame it hangs from.

NOT UNIFORM

Three rope diameters, count and diameter changing plate by plate.
No two support points carry the same load.

SEQUENCE

The array could only go up once the structure was complete.
Staged upward with protection throughout, because an array installed over weeks has to look as though it arrived in one piece.



Bought from the factory floor

Ordered direct from manufacture, as a structural component rather than a facade finish.

It did not exist yet

The specification ran ahead of the market. Months of sampling ran before the material was frozen for volume manufacture.

The same condition elsewhere

Any feature element in an interiors package that puts load into the frame: lobby installations, suspended retail display, atrium features.

A Ceiling That Had to Behave Like a Screen

The main exhibition space is covered by curved textile surfaces carrying projection. They are the show. The image is only as good as the surface it lands on.

Everything about that element comes down to tension. Slightly under tensioned, the fabric sags and the projected image distorts along the sag, visible immediately, and it has to be corrected in the fabric rather than the file. Slightly over tensioned, the load goes into the hanging system and the supports, which were sized for a fabric ceiling and not for a drum skin.

Tension distribution, hanging arrangement and support statics were therefore calculated as one set, and the geometry was installed by a textile specialist who works in architectural installation across several jurisdictions. This surface takes a specialist to pull to tolerance.

UNDERNEATH IT

Bespoke joinery with audio visual and lighting built into the units. Joinery, AV and lighting were reconciled dimensionally before fabrication, because a projection room needs every fixing plate exactly where the drawing puts it.





PORTUGAL • STATE RECEPTION

A Curtain Made of Cork

Behind the public route there is a private reception room used for ministers, heads of government and state level guests. The design called for the wall behind them to be a curtain, and for that curtain to be made of cork.

A cork curtain has to be developed before it can be bought. Almost no one manufactures it, so the catalogue entry, the lead time and the fire certificate all had to be created. The material therefore required a development and certification route rather than conventional procurement.

Raw cork came from Portugal. It was routed to a manufacturer with material development capability, who worked it into a textile, applied fire retardant treatment and produced the curtain. It then had to pass Japanese fire testing at the local certifying authority before it could be hung. The certificate comes first, whoever is due to sit in front of it.

PROGRAMME

Roughly three months from raw material to installed curtain. About six weeks of that was testing and certification alone.

THE PRECEDENT

Cork had been used as flooring, wall panel and insulation. As a hanging textile inside a certified interior it was the first of its kind.

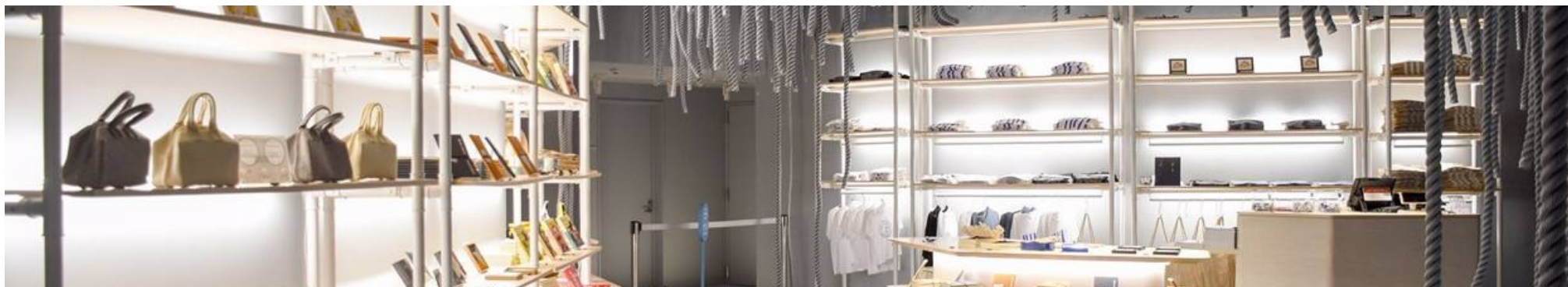
IN CONTEXT

Cork, burel and wicker run through the pavilion interior, in line with the circular economy principles the participation was built on.

THE SAME GATE IN THE KINGDOM

Interior finishes, decorative materials and furnishings are governed by SBC 801 and approved by the General Directorate of Civil Defense through the Salamah portal. Material submittals and certificates are required before installation, exactly as here.

Every LED Gives a Different Light



The shop was built around eco friendly Portuguese products in cork, burel and wicker, and it was lit to our own specification with a manufacturer chosen on what it could prove, not on what it held in stock. Retail light is judged at close range, at eye level, against the product itself. It is the toughest test a lighting specification faces, and staff notice a poor fitting within a week of opening.

RA AND R9

R9, saturated red, sits outside the Ra average. A fitting can advertise Ra 90 and still render fabric, packaging and skin tones flat. A specification that states Ra alongside R9 confirms how saturated reds will read.

BEAM AND HEIGHT

The same fitting at 2.5 m and at 4 m gives two different results. Beam angle was resolved against mounting height run by run.

BATCH

Colour temperature shifts between production batches, and the shift shows across a single shelf. Fittings were held to one controlled batch.

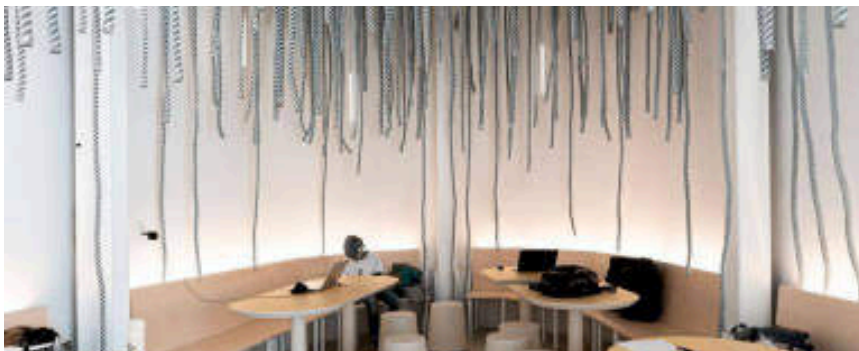
HEAT AND UV

Merchandise sits under these fittings for the whole operating period. The specification protects the stock, not only the look of it.

DIRECTLY APPLICABLE

An international brand standard specifies an appearance. Turning that appearance into a schedule of fittings is left to whoever is building it.

The Rope Comes Indoors



The architect's idea was to put the visitor inside water. Rope carries that idea because rope belongs to Portugal itself, to the sea, to harbours and to the rigging of the ships that left from them. Nearly five hundred years of that maritime relationship with Japan sits behind the exhibition. Walking through the pavilion, the array moves overhead the way light moves through the surface of the ocean.

Delivering it meant taking one material through four different conditions and holding one appearance across all of them.

ONE MATERIAL, FOUR CONDITIONS

Weathered outside, hanging over seated guests inside, above a café and above an auditorium. Four fixing conditions, four fire positions, four cleaning regimes, one appearance.

One idea, two environments

Outside, the array is weathered and washed. Inside it sits above seated guests, which changes the fixing, the fire position and the cleaning regime while the appearance has to stay identical.

Curved joinery

Banquettes, tables and counters follow the curve of the space. Curved joinery is made piece by piece, so every component is a one off and the setting out must be right before the first cut.

· YAMANASHI · JAPAN

Fuji Kawaguchiko Resort Hotel

A washi artwork carried across a full wall, in a hotel that looks directly at Mount Fuji, for guests who know exactly what good washi is supposed to look like. Front of house, guestrooms, bathing halls, an open air onsen, landscape and FF&E under one contract.

YAMANASHI · WASHI WALL / FIRE TREATMENT · BATHING / LANDSCAPE / FF&E

WASHI ARTWORK WALL

FRONT OF HOUSE

OPEN AIR ONSEN

LANDSCAPE

FF&E



FUJI KAWAGUCHIKO • THE WALL

Paper, at the Scale of a Building

Handmade Japanese paper in pink, white and grey, made as one composition rather than assembled from panels. Washi at this size is closer to a commissioned artwork than to a wall finish, and the maker keeps to the standards of a craft, which run to their own pace.

Washi is also flammable. It tears, it fades, it shrinks and it holds dirt. Every one of those has to be resolved before it can be used as a wall finish in a public building, which is why the look is more often achieved with a printed substitute.

FIRE	Addressed through treatment and substrate, so the material itself stayed real.
JOINTS	Set out with the artwork composition, so seams fall where the image absorbs them.
LIGHT	Positioned to avoid raking the surface. Grazing light on washi shows every joint and every fibre.
HANDLING	Sequenced late, with the wall protected until the space around it was finished. Paper has to arrive right.

WASHI AT EXPO 2025

Handmade Japanese paper was used at Expo 2025 as well, where one pavilion projected its entire exhibition onto seven hundred sheets of it. The material is taken seriously here.

Timber, Standing in Steam



Outdoors and wet at once

An open air bathing structure in solid timber, standing in mineral steam and in weather at the same time. Species, treatment and connection detail all followed from that exposure. Appearance came second.



Interior bathing halls

Large format wet area finishes with falls, drainage and slip performance resolved as one system instead of three packages meeting at a threshold.

Inside looking out

The interior hall opens through full height glazing to the outdoor bath. Both sides had to be finished to the same standard, because from the water they read as one space.

The View Was Part of the Scope



Garden and lighting

Planting, hard landscape and external lighting were delivered under the same contract as the interior, so what a guest sees through the glass at night was designed, not inherited from whoever came last.

Front of house

Reception, lounge and circulation built around the artwork wall, with lighting levels set so the paper stays the brightest thing in the room without being lit directly.

Food and beverage

Restaurant and buffet areas fitted out for high turnover, with surfaces chosen for daily cleaning rather than for the photograph.

• TOTTORI • JAPAN

Daisen Lake Hotel

A small private resort built almost entirely in solid hardwood. Exposed beams and timber ceilings run through every suite, each piece of furniture was made for the room it stands in, and a private bath sits behind glass in the sleeping area. The palette is deliberately dark and held identical from one room to the next.

TOTTORI • SOLID HARDWOOD / WET AREAS • BESPOKE JOINERY AND FF&E

BESPOKE THROUGHOUT

SOLID HARDWOOD

PRIVATE ONSEN

DARK PALETTE

Hardwood Everywhere. Water in the Same Room.



Solid hardwood runs across ceilings, beams and joinery, and it carries on without interruption into a suite that contains its own bath. That is one material asked to live in two climates a few metres apart.

Timber moves with moisture, always. A hardwood ceiling that stays flat above a bed will cup and open above a bath, and once it has moved it stays moved. The joint that hides seasonal movement in the dry half of the room is the joint that stands open in the wet half.

The dark palette raises the standard. Dark finishes show every dust mark, fixing head and tonal difference between batches. Every surface is read directly in a room like this.

MOISTURE

Content controlled on delivery and the material acclimatised on site before anything was fixed. That step is the first casualty of a tight programme.

DETAILING

Junctions designed to absorb the timber's movement out of sight.

FINISH

Specified separately for wet zone timber, holding one visual read across the suite.

CONSISTENCY

Batch matching handled at procurement, where it costs almost nothing.

NOW STANDARD IN SAUDI LUXURY

Resort suites with private wellness or plunge facilities, where the same two climates sit inside one room.

Nothing in the Room Came From a Catalogue



Made for one room each

Beds, headboard walls, cabinetry, tables, shelving and the bathroom joinery were all produced for this property. A private resort of this size runs on one-offs, so the efficiency comes out of the workshop.

The bathroom is part of the room

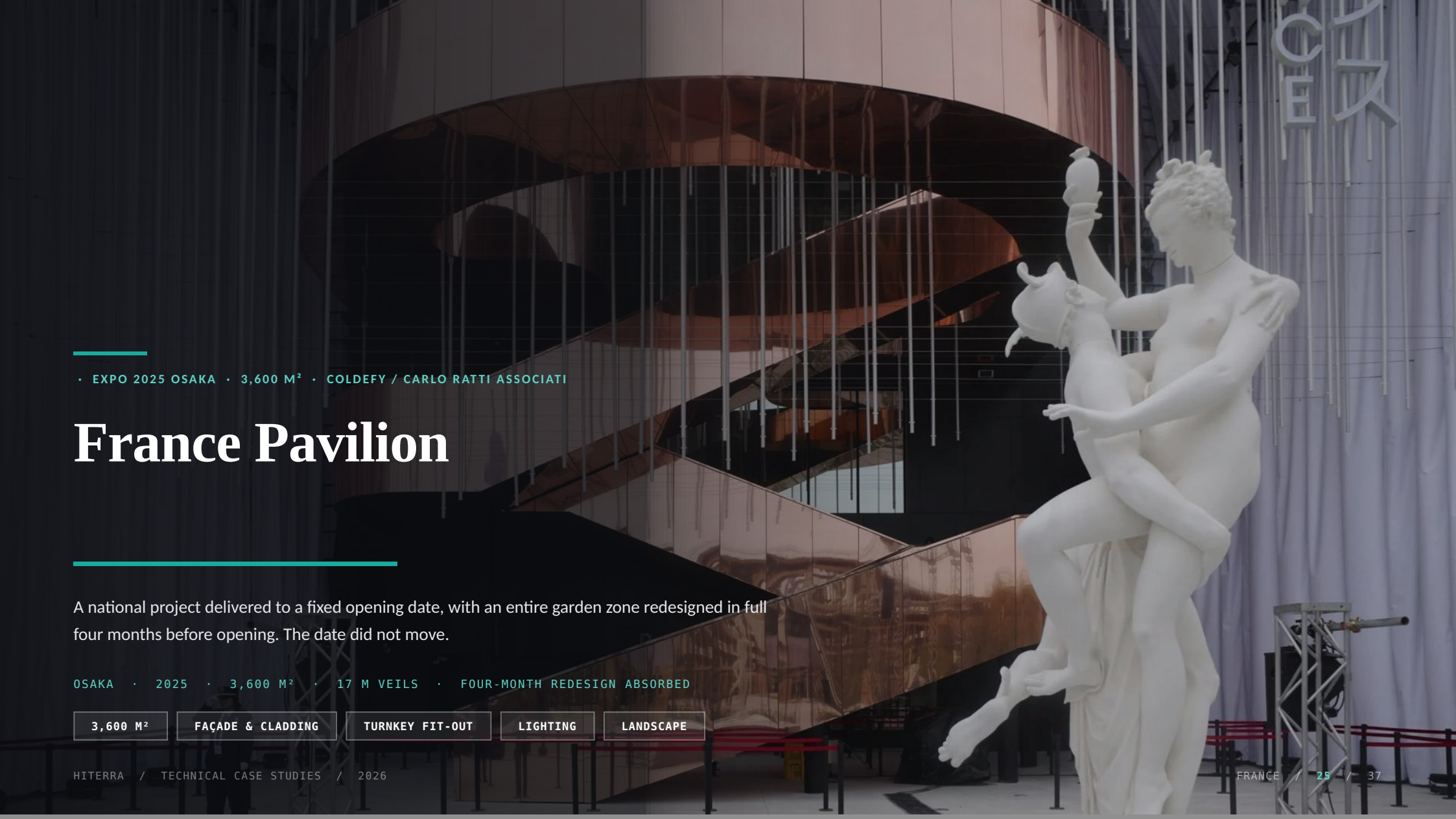
Stone bathrooms open directly into the sleeping area behind full height glass. Once the wet area is visible from the bed, its finish standard becomes the same as the bedroom's, and its detailing has to be just as quiet.

The view is the client

Every suite is arranged around a window. Furniture layout, lighting positions and joinery heights were set so the view stays the subject of the room, which is a decision about restraint.

WORKSHOP CAPABILITY

With every piece a one-off, the job is decided in the workshop and in the shop drawings. Everything settled before cutting begins is made once.



· EXPO 2025 OSAKA · 3,600 M² · COLDEFY / CARLO RATTI ASSOCIATI

France Pavilion

A national project delivered to a fixed opening date, with an entire garden zone redesigned in full four months before opening. The date did not move.

OSAKA · 2025 · 3,600 M² · 17 M VEILS · FOUR-MONTH REDESIGN ABSORBED

3,600 M²

FAÇADE & CLADDING

TURNKEY FIT-OUT

LIGHTING

LANDSCAPE

Specifying to the Result, and Not One Grade More

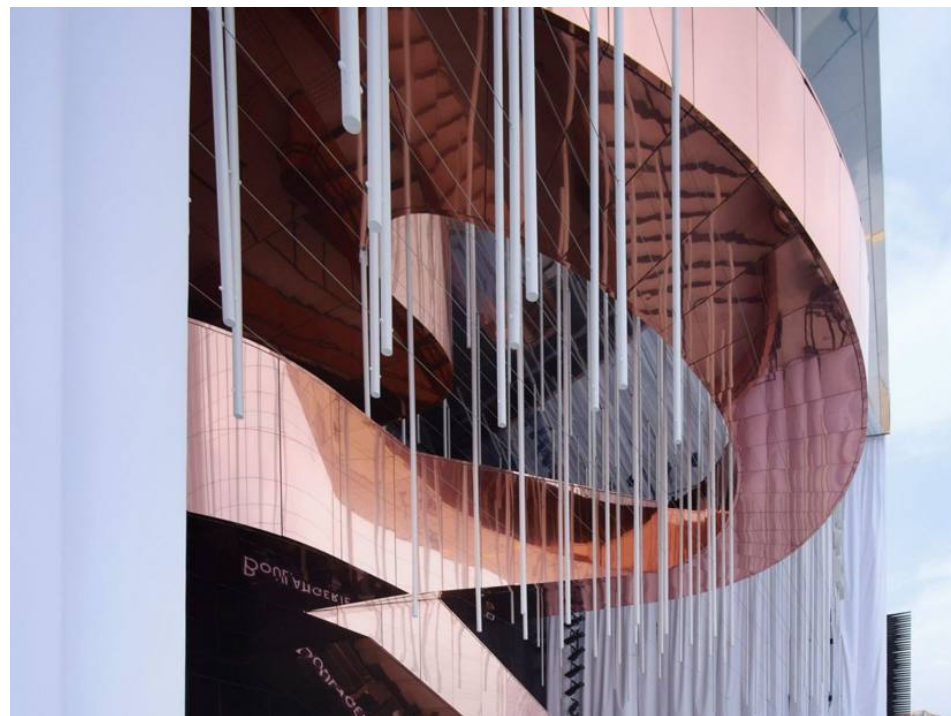
A public and private project together, with a high ambition for what the building had to look like and a specification that had to be exact to reach it.

That combination can go one of two ways. Either the design erodes away from what was approved, or the budget buys more durability than the building will ever use. The second is easy to miss, because over specifying looks like caution.

The task was to find the specification that delivers exactly the intended result and not one grade more. That needs a clear view of how each material behaves, how quickly it changes and what a visitor will actually see.

The headline gesture is the winding staircase, copper clad, forming the front elevation and rising to an observation deck. Two sides of the building carry fabric veils seventeen metres high, modelled on stage curtains. On a permanent building we would recommend a different finish, and we would say so plainly. Against this brief and this budget it was the only route to the architect's result.

The façade is where that intent shows. A curved elevation, a mirror finish and seventeen metres of hanging fabric get read from across the plaza and again from a metre away, and the two readings have to agree. Setting out, fabrication and the order of installation were resolved together, because on a curve a small tolerance grows.



VALUE ENGINEERING

Value engineering has a bad name because it is usually done blind and late, with the consequences discovered by whoever operates the building. Done properly it is a deliberate decision, stated openly, before anyone signs.

Four Months of Redesign, and the Same Opening Date



The garden zone was originally an open circulation area where visitors could move freely. In September it was redesigned in full, to a different scheme.

The redesign ran until December. Ordering had to wait until the redesign settled, so procurement fell into January against an April opening. The principal cladding element alone carried a three month path, two months to manufacture and one month in transit.

That month at sea was a choice. Sea freight instead of air, taken deliberately because the programme could still be made to close around it. A decision like that only works if you know exactly how much float is left and are willing to be held to it.

Sep**Dec****Jan****Apr**

REDESIGN — ORDERING ON HOLD

LATE CHANGE AND THE OPENING DATE

A three-month path dropped into a window exactly three months wide, with no float anywhere in it. Late design change is the most common route to a delayed opening and a contested claim. This one was absorbed, and the garden opened with the rest of the building.

MANUFACTURE 2 MONTHS • AT SEA 1 MONTH • OPENS ON THE DATE

A Route, Not a Set of Rooms



Light as the finish

Several spaces are finished in light alone. The surface is colour, reflection and controlled darkness, which puts the whole quality burden on the lighting installation and on how cleanly the joinery disappears into it.

PROGRAMME

A compressed programme against a fixed opening date. It opened on the day it was meant to, and it still looks like the drawing.

Seventeen metre veils

Two elevations carry full height fabric. At that scale the head fixing and the behaviour of the fabric in wind stop being finishing questions and become engineering ones.

Three acts, one sequence

The visitor route was choreographed as ascent, discovery and return, running as one continuous move, with every junction, service and transition absorbed into it.



EXPO 2025 OSAKA

Monaco Pavilion

A circular building where the geometry governs every element. Curved walls, a sculpted freeform ceiling, curved joinery wrapped in fine metal mesh, and a façade of suspended elements that move.

A circular plan takes away every shortcut a fit-out contractor normally relies on. Every unit is different, every sheet is cut to size, and the setting out runs from a single curve. Every panel, every joint and every skirting is a one off.

A deviation at the start of a curve travels. It accumulates around the circumference and arrives back, visibly, where it began.

OSAKA · 2025 · CIRCULAR PLAN · BESPOKE JOINERY / METALWORK / GLAZING

Every Corner on a Curve



Almost every element is bespoke, and every surface stays visible. The ceiling is a layered freeform with light concealed between the layers. The bar and reception are curved joinery wrapped in fine metal mesh. The façade carries suspended elements that move. Each is a different trade at a different tolerance, meeting on the same curve.

Work of this kind takes a particular kind of fabricator. Curved one off production at this finish level suits a small number of fabricators, and holding tolerance the whole way round is the demanding part of the job.

SETTING OUT

Held from a single control point throughout, so the closing joint was designed in, not discovered at the end.

FABRICATION

Curved components produced to survey rather than to nominal dimensions. On a circular plan those two always differ.

CEILING AND MESH

A layered freeform with concealed lighting between the layers, and fine metal screening formed to curved joinery with the pattern staying consistent as the radius changes.

Oman Pavilion



A single deep red carried across curved walls, soffits, perforated screens and freestanding forms, some of which double as seating outside.

Visitors walk directly alongside these surfaces, at arm's length, in daylight and under artificial light. A saturated colour across mixed substrates is one of the most demanding finishing conditions in the trade. The same paint reads differently on sheet metal, on board and on a curved former, and batch variation that would pass unnoticed in a neutral scheme turns into a visible seam.



BATCH CONTROL

Finish held to controlled batches across the whole scheme, with substrate preparation specified per material so the final read stayed constant.

CURVED FORMS

Large radii formed and finished so the surface stays continuous. The eye follows a curve and finds any flat spot immediately.

WATER OVERHEAD

The approach corridor runs beneath a glazed ceiling carrying flowing water, turning a finishes junction into a waterproofing one.

BRAND COLOUR WORK IN THE KINGDOM

Heritage palettes and brand colour environments meet the same condition, where one specified colour has to hold across metal, board, stone and joinery and read as one colour across all of them.



EXPO 2025 OSAKA

Nordic Circle Pavilion

Five countries under one roof, in a 1,200 square metre timber structure rising to seventeen metres, its dark exterior achieved with natural oils and pigments, no paint anywhere on it.

Every surface is the material itself. What holds the building up is what you see, so every piece is made to final tolerance. In a plastered interior a service run can be buried and a discrepancy closed with filler. Here every fixing is visible, every junction is a detail, and any movement in the material shows up as a line.

EXPOSED TIMBER

Structure, lining and joinery reading as one system, with fixings designed to be seen rather than concealed afterwards.

ACOUSTICS

Hard timber surfaces in a full height volume with continuous visitor flow. Acoustic treatment went inside the lining, not over it.

CEILINGS

Coordinated with the exposed structure so services reach where they are needed while the timber read stays continuous.

1,200 M² · 17 M · FULL TIMBER STRUCTURE

Bharat Pavilion



A colonnade of tensioned fabric petals forms the entrance, with gallery interiors and a cultural exhibit behind it.

Tensile fabric is the Portugal ceiling condition in another form. The shape exists only because the tension is correct. Each petal holds its curve against wind and its own weight, and any one sitting differently from its neighbours is obvious from fifty metres away.

COMMON IN THE KINGDOM

Shade structures, event and visitor centre canopies. Routinely split between contractors, which leaves a junction that needs an owner.



FABRIC STRUCTURES

Repeating tensioned forms, each set to the same geometry so the colonnade reads as one rhythm.

GALLERY INTERIORS

Exhibition and display fit-out coordinated with the exhibit designer's content, lighting and case requirements.

INSIDE AND OUT

One contractor across the threshold, so the junction between the fabric structure and the interior belonged to somebody.

ALSO DELIVERED

The Rest of the Portfolio

Not every project needs a case study. These are further works the team has delivered, listed for completeness. Client, consultant and contract value are available on request under NDA.

PROJECT	LOCATION	SCOPE	SCALE
ANA Hotels brand upgrade	Japan	Brand standard renovation, phased in live operating environments	Multi property
Palace Hotel Tokyo	Tokyo, Japan	Luxury hotel renovation, finishes and FF&E	Renovation
Embassy of the State of Qatar	Tokyo, Japan	Institutional fit-out, protocol grade finishes and joinery	Institutional
Family Plaza Hotel	Yonago, Japan	Hotel front of house and conference facilities	Full property
Kokusai Family Plaza	Japan	Conference and event hall interiors	Institutional

Occupied buildings

A large part of this portfolio was delivered while the hotel stayed open. Phased handover, noise windows, guest separation and clean routes are a different discipline from working in an empty shell.

Multi property programmes

Holding one brand standard across many properties is a systems question before it is a construction one. What matters is that the last room matches the first.

Protocol environments

Diplomatic and state work brings its own constraints on access, vetting, confidentiality and finish standard, all of which sit outside the drawings.

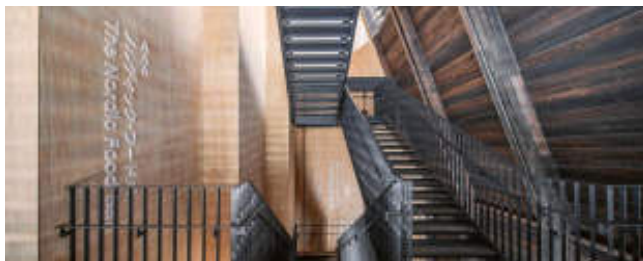
Local First. Imported Only When the Capability Sits Elsewhere.

Several projects in this document were supplied from other countries, and those pages explain why. They are the exception, not the method. The starting position on any project is the local market, and the reason is practical before it is political.



Local suppliers, by preference

A supplier an hour from site can attend a mock-up, fix a rejected batch in days and stand behind the work after handover. All of that needs a supplier close enough to reach, whatever the unit rate says. Local content also carries real weight on Saudi projects, and it is easier to build in than to retrofit.



Craftsmen are found, not ordered

Every market has people with a skill that is theirs alone. They are rarely the companies with the best profile document. Finding them, qualifying them and giving them a scope large enough to be worth their time is part of the procurement job, not a favour.



Quality control is the procurement

Choosing a supplier lasts one afternoon. Holding them to the specification lasts the whole project. Sample approval, pre-production inspection, batch control and release only against a signed check are what turn a purchase order into a finish that survives handover.

WHEN WE DO GO ABROAD

Only where the capability sits outside the local market. Even then the inspection regime travels with the order.

Six Things That Travel

Load inside an interiors package

When a feature element puts structural load into the frame, it gets calculated as a structure and coordinated back into the frame before anything is fixed.

Materials that need an approval route

Cork certified to Japanese fire standard. Washi as a wall finish in a public building. Where a material needs an approval route, the route gets built. In the Kingdom the same gate is called Civil Defence.

Specification to the governing number

On the Portugal shop it was R9, not the headline Ra. On the Atami elevation it was the coating grade for marine exposure. In both cases the number that decides performance sits somewhere other than the front of the datasheet.

Procurement at the factory

Manufacture sourced direct across Asia, the Gulf, Türkiye and India. On the Portugal envelope the material was taken through development and certification in house.

Dates that cannot move

A pavilion opens once, on the day. Eight opened on the same day, and a four month redesign was absorbed without moving completion.

One contract, one accountable party

Design coordination, procurement, fabrication, installation and quality assurance held by one party, contracted in the Kingdom through our registered Saudi entity.



HITERRA

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Design Intent. Controlled Delivery.

Drawings, calculations, test certificates, method statements and client references are available on request under NDA.

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Al Khobar, Eastern Province — registered contracting entity

ENQUIRIES

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