

SINGAPORE \$8 MALAYSIA RM18 HONGKONG HKD90 AUSTRALIA AUS\$14.95 OTHERS US\$12

da

design and architecture
www.designandarchitecture.com

pritzker prize 2016 laureate
HOUSE OFF CLUNY rt+q
KA HOUSE idin architects
RUMAH MIRING budi pradono
Alfa Seminyak
'townhouse' kindergarten
Design Shanghai 2016
HB Design book
architecture in image-making



ISSUE 090. 2016 | S\$8

FORM IN NATURE

BY LUO JINGMEI | PHOTOGRAPHY BY KETSIREE WONGWAN

IDIN Architects creates a vacation home that is well poised in context and construct, and engages nature in a multitude of ways



KA HOUSE, PAK CHONG DISTRICT, NAKHON RATCHASIMA, THAILAND

TOTAL AREA 240M²
 ARCHITECT IDIN ARCHITECTS
 DESIGN TEAM JERAVEJ HONGSAKUL, RUBORN SOOKATUP,
 SARIN RANGSIKANBHUM, JUREERAT KORVANICHAKUL,
 PAKANUT SIRIPRASOPSOITHORN
 STRUCTURAL ENGINEER
 CONTRACTOR WIMUTTI CONSTRUCTION LIMITED PARTNERSHIP



The consideration of nature is a key part of IDIN Architects' design philosophy. IDIN in fact, stands for 'Integrating Design Into Nature'; it also refers to the natural phenomenon when the soil releases a fragrant scent after rainfall. 'The works by IDIN Architects emphasises on passive design as well as the connection between architecture and all elements including site, background, culture and community; they combine and integrate into an architecture that is simple but honestly responsive to the program,' says architect Jeravej Hongsakul, who founded the Bangkok-based firm in 2004.

An example of this approach is the recently completed KA House. The vacation home for a family of

four is situated in a picturesque area in the north eastern part of Thailand. 'The client is in the timber business and grew up in a wooden house by the river. He wanted this house to have the feeling of wood and he did not want a tall building,' says Hongsakul on the brief. Additionally, as the family frequently engaged in outdoor activities, it was important that the house design incorporated an open space for family as well as social events.

Hongsakul's delivery is an elegant construct of integrated Modernist forms. Firstly he placed the house nearer the rear so as to accord a large yard in the front facing the lake for outdoor activities. Taking advantage of the sloped land, the architect placed the carporch and serviced spaces in a lower block, which then steps up mid-level to the living and dining areas. The latter opens

up to a scenic view of the lake and is enveloped in sliding glass doors to provide access – both visual and physical – to nature. The third part of the house containing the bedrooms sits in a timber screen-encased rectangular box above the service spaces on a mezzanine overlooking the living and dining area.

'The master bedroom is on the front part of the house facing east (and the lake) while the other bedrooms has the clear view of mountains in the distance. The living and dining rooms are placed on the site inclining down to the lake facing the west to take in that view,' explains Hongsakul on the programmatic locations. The split-level parti helps to retain the low profile of the house when viewed from both the lake and yard, he adds. At the same time, it is how the views of the exterior are revealed





of the day. In the morning, the soft light will flow to the bedrooms, creating playful shadows there. In the afternoon, light will flow to the living area and hallways, acting as a sunshade, reducing heat to the house and creating lively shadows within the house while providing privacy to the owners during the night time.'

The basic design strategy of siting the house in the east-west direction helps to bring breezes through from the south, while facing the narrow part of the house toward the sun reduces the amount of heat gain. A wide overhang in front of the living and dining rooms combats further glare and rain. It is clad with solar slab concrete at the top with air gaps on the underside to reduce heat into the house.

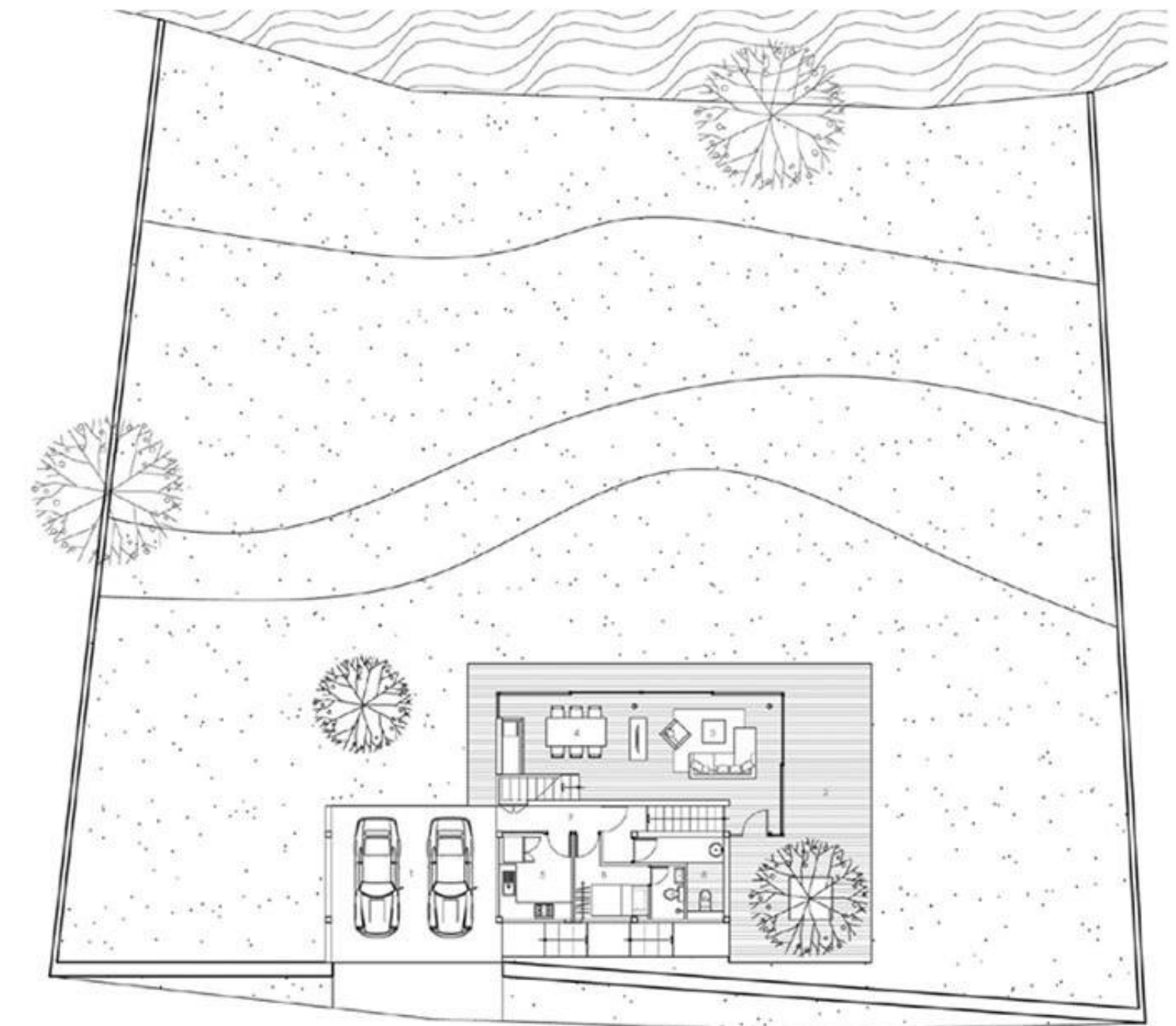
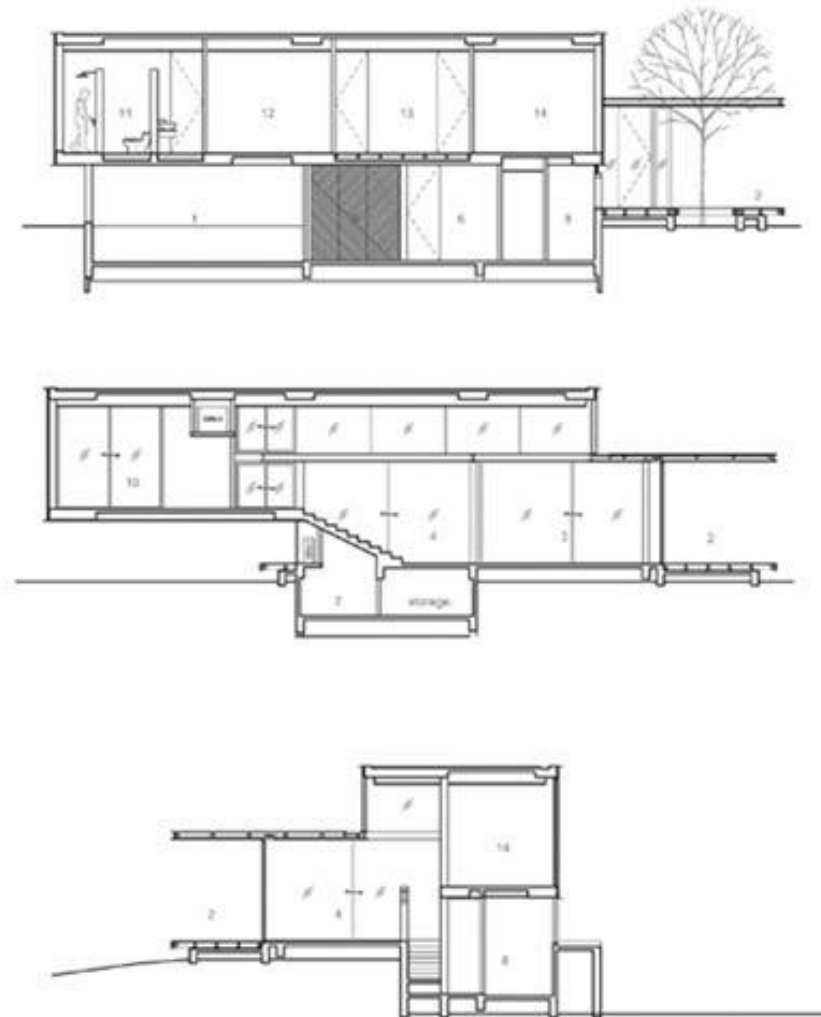
The steel frame of the latter continues toward the rear of the house into a ceiling-less segment that wraps a tree. It is a poetic gesture of enveloping a fragment of



Mother Earth into the home in a manner without actually bringing the tree indoors. 'As the main access of the house goes from the wall to the tree, then reveals to the grand yard, I created a continuous plane surrounding the tree,' Hongsakul expounds on the conceptual gesture.

Throughout the house there is this sort of spatial play that adds a dose of liveliness to the experience. And the natural world is always involved. For instance, in the ground storey for guests, at the request of the client for some 'gimmicks', Hongsakul invented a crossword puzzle on the wall using timber blocks etched with alphabets.

'The words are names of the family members. It is a fun game for guests to play while using the bathroom,' says Hongsakul on how touches like these help to reinvent what is conventionally the most mundane of experiences and spaces. +



FIRST STOREY



SECOND STOREY

- | | |
|-----------------|----------------|
| 1. Parking | 9. Corridor |
| 2. Balcony | 10. Bedroom 01 |
| 3. Living Room | 11. Toilet 01 |
| 4. Dining Room | 12. Bedroom 02 |
| 5. Kitchen | 13. Toilet 02 |
| 6. Maid Room | 14. Bedroom 03 |
| 7. Sub entrance | |
| 8. Toilet | |

progressively as one move from the entry to the main part of the house.

Concrete and PVC wood are two of the dominating materials used in this house. A brevity of materials but expressed in refreshing ways is what lends the house a contemporary yet restful allure. The coolness of concrete also well complements the organic warmth of the PCV wood.

The former is used for the boundary wall; it also defines the transitional zones within the house. The latter is applied most prominently to the timber screen around the bedrooms, laid in a subtle graphic pattern that plays up dramatically with the night lighting. 'We used PVC

wood instead of real wood for the lath around the house in order to limit maintenance,' explains Hongsakul on how real wood will eventually succumb to bending after long exposure to Thailand's severe sunlight. He had to specially detail the hinge for the operable screen doors as there was no typical joint available. 'We used steel frames to make the hinge of the screen so as to reduce the section widths, making it slimmer so it is more easily controlled,' he shares, on the high level of detail accorded.

This timber screen is one of the methods the house employs to shelter as well as engage with nature. 'Light and shadow play up differently at different times