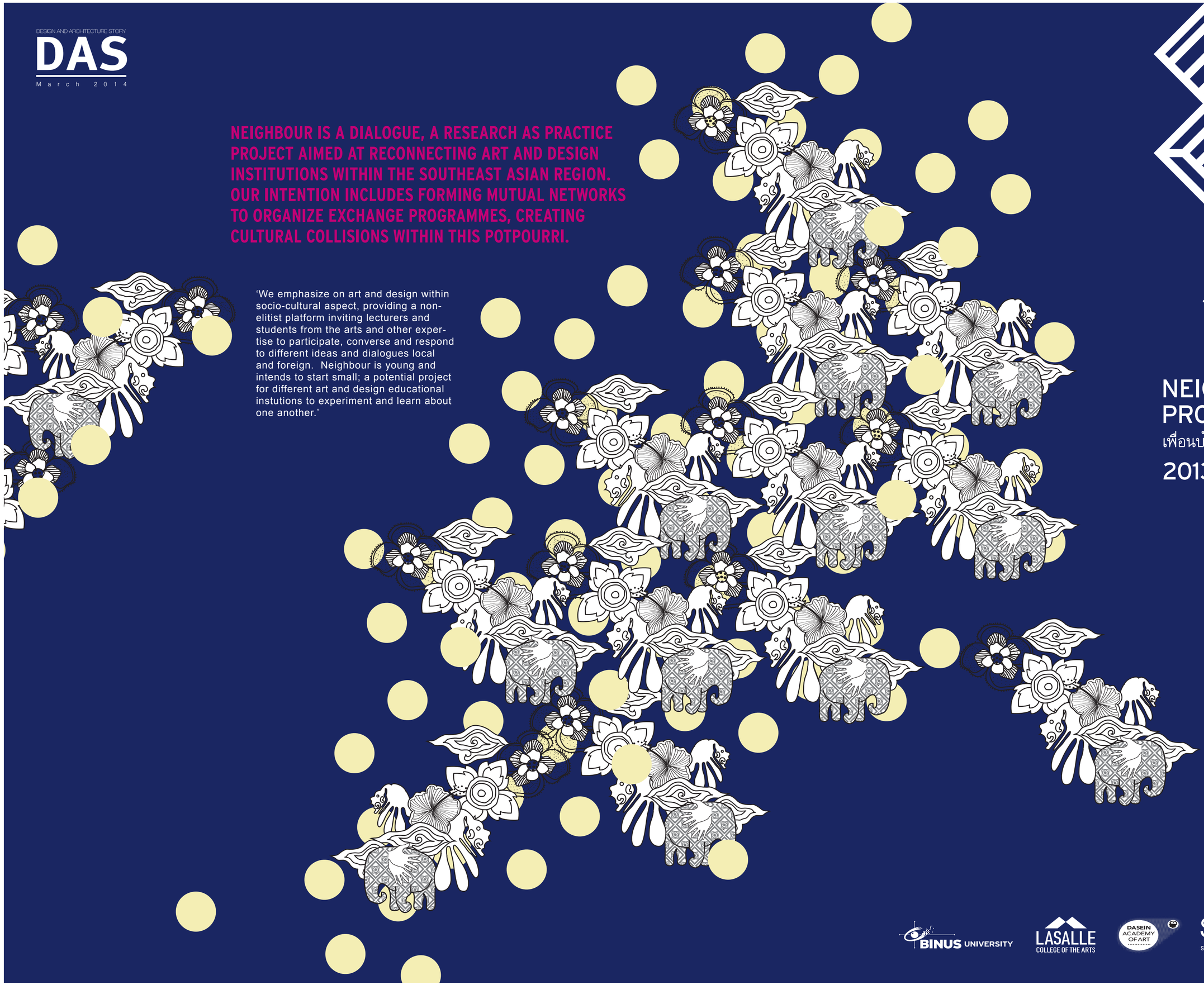
DESIGN AND ARCHITECTURE STORY
DAS
March 2014

NEIGHBOUR IS A DIALOGUE, A RESEARCH AS PRACTICE PROJECT AIMED AT RECONNECTING ART AND DESIGN INSTITUTIONS WITHIN THE SOUTHEAST ASIAN REGION. OUR INTENTION INCLUDES FORMING MUTUAL NETWORKS TO ORGANIZE EXCHANGE PROGRAMMES, CREATING CULTURAL COLLISIONS WITHIN THIS POTPOURRI.

'We emphasize on art and design within socio-cultural aspect, providing a non-elitist platform inviting lecturers and students from the arts and other expertise to participate, converse and respond to different ideas and dialogues local and foreign. Neighbour is young and intends to start small; a potential project for different art and design educational instutions to experiment and learn about one another.'



NEIGHBOUR PROGRAM

เพื่อนบ้าน | jiran | 邻居 | *tetangga*

2013

BINUS UNIVERSITY
LASALLE COLLEGE OF THE ARTS
DASEIN ACADEMY OF ART
SoA+D School of Architecture and Design
KMUTT

--
Hands &
Weaving

With limited time, it was surprising to see how these young designers, who had come from different design-related disciplines: product, fashion, communication and interior design, experimenting their shared cultural assets in textiles techniques for the first time such as weaving, screen printing, embroidery, braiding and beading. Together, they roamed around the busy streets of Jakarta in search for materials. They lost and gained their way back, but these daring youth never let their energy drop at any point during the workshop.

After a long night of installing their finished works, their mini exhibition was opened for public viewing on the 9th of June at Gandaria City. There were mostly installed works attributed to the 4 working groups composed of students from different institutes.

In one summer week, a small group of young Asian design students gathered at the heart of Jakarta, one of the fast growing cities in Asia, packed with a mission to learn more about one another and their homeland's cultures. Under a collaborative scheme, the 'Neighbour Program', Binus University of Indonesia hosted the warm gathering of Southeast Asian design institutes including Lassalle College of the Arts (Singapore), and Dasein Academy of Art (Malaysia) and King Mongkut's University of Technology Thonburi (Thailand). Initiated in 2011, the Neighbour Program as an active academic network has been pursuing its mission through a series of workshops and other academic collaborations such as exchange programs.

'OUR PATTERN, OUR STORIES' and **'MEMBERS'** were comprised of two installation arts reflecting differences among individuals and nations, which were somehow connected and united through the eclectic mix of patterned and texturized fabrics. It was perhaps the most honest metaphor to describe the relationship among us, "South-East Asian neighbours".

'HOME', the 4-fabric-panel-conjoined-partitions piece of works outstood the dim light of the exhibition space with its tiny details of the embroidered motif, depicting different narratives that encapsulated the different aspects of home. The designers portrayed them as scrolls by taking inspirations from Indonesia's wayang beber, Malaysian motives, Thai's story-telling capabilities and Singapore's choice of color from their mourning ritual.

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Screen
Printing

The one-week long workshop conducted on 3rd - 9th of June 2013 surfaced one interesting theme, 'Textiles', which had embedded the diversities of artistic and cultural wisdom since the beginning of mankind history. Starting with exploration of the differences and similarities of the traditional textiles, the workshop continued with an exciting one-day trip to Bandung, the home of traditional batik making. At this point, the participants had a chance to discover the old techniques of wax painting and stamping. Back to Indonesia's capital, they started off the second day with a casual talk by the founder/designer of Byo Living Company, whose decorative item design is undeniably special (thanks to their unique synthetic fibre, created especially for the wickerwork forming techniques). Piles of modern world nature-imitating materials, juxtaposed with age-old tube skirts with Ikat, batik and tapestry weaving stimulated the creativity of those young minds, which would discover how the culture being immanent and perceived in textiles could possibly be re-interpreted and re-created into a their own contemporary version.

'WHISPER' was a lovely piece with twirls of paper strips and vivid motifs. The team aimed not only to reinvent motifs found in traditional Indonesian batik but also to explore possibilities in combining the essence of textile making from four different countries, thus resulting in a new wave of contemporary batik design. The installation consisted of three components namely weaving, motif design and beading. Furthermore, the simulation of these textile-making processes symbolized the effort of cross-culture in textile and design. The team took the Indonesian century-old conceptual motifs of the universe and reinvent them by assimilating social issues of present day.

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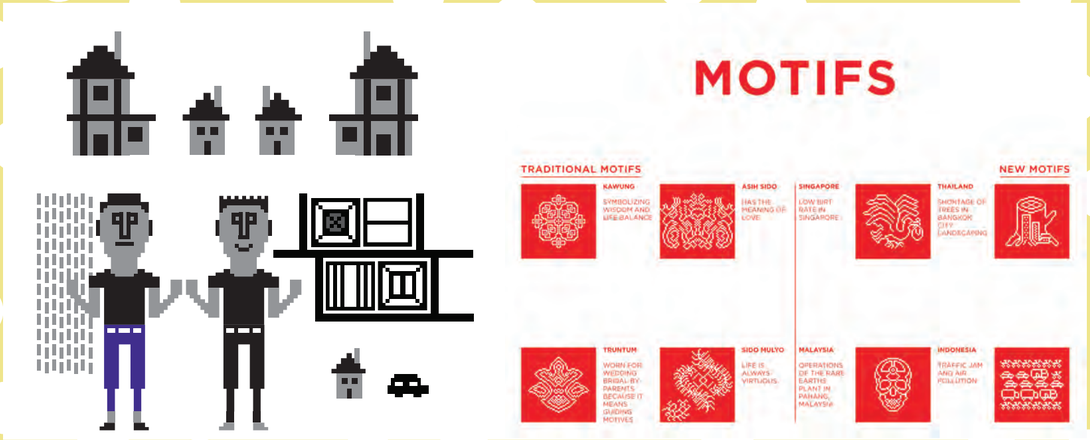
HOME



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WHISPER

This active network called 'Neighbour' has started to shine, thus bringing a promise of success in a few ways that would respond to their initial goal. It has been regarded as a mutual network reconnecting art and design institutions in the Southeast Asian region to create a cultural potpourri. It is a non-elite platform of lecturers and students from art and design fields, also inviting other experts to participate, converse and respond to different ideas and dialogues in local and foreign perspectives. 'Neighbour' is young and small, yet it is a potential program for different art and design educational institutions to enable experimentation and learning from one another. Consequently, I learned a great thing at the end of the workshop--- 'If we throw a glance through our own window, we will see our neighbour's unseen side that never ceases to surprise us.'

by Nanthana Boonla-or, Lecturer in Industrial Design program, SoA+D

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OUR PATTERN,
OUR STORIES

' Neighbour' is young and small, yet it is a promising program for individual art and design edu–cational institutions to enable experimentation and learning from one another. '

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Team
Collaboration

DESIGN AND ARCHITECTURE STORY
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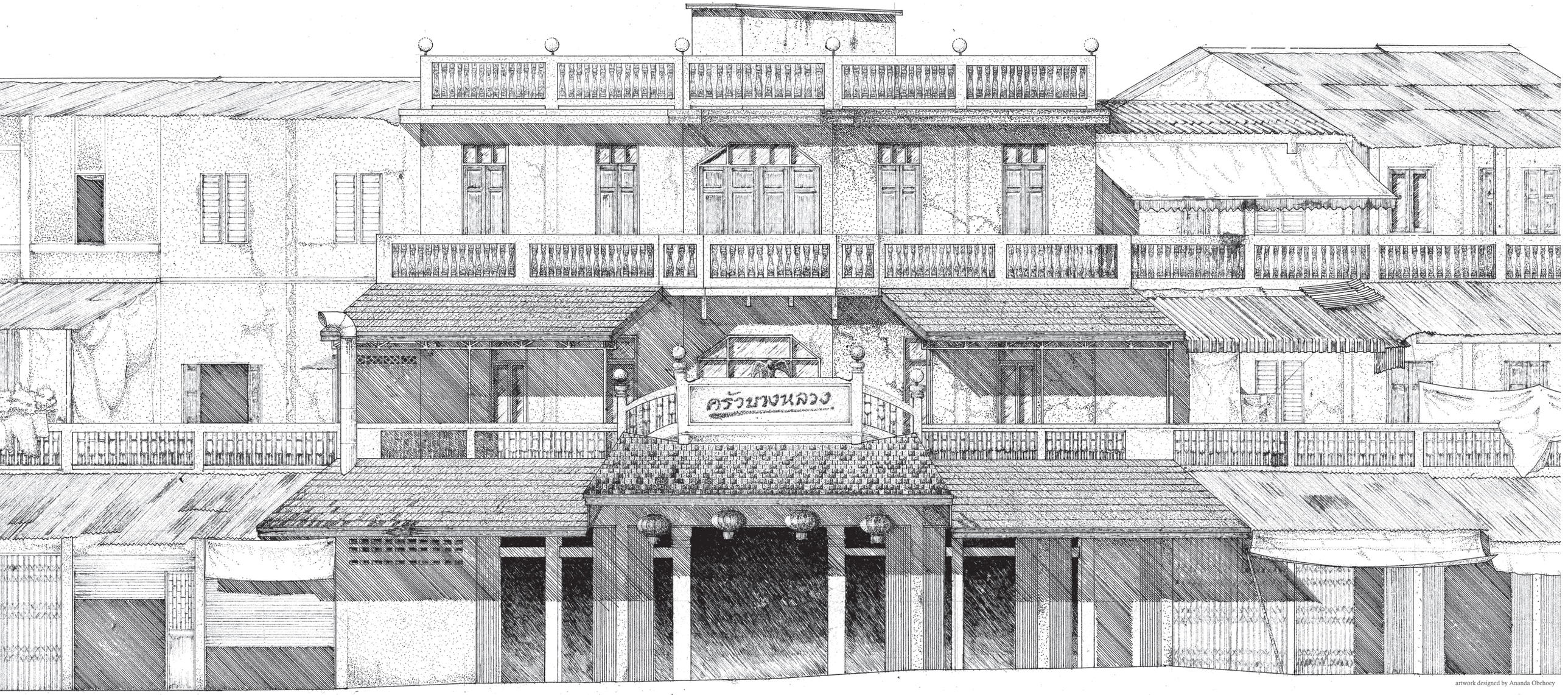
Vernadoc

The conservation of Thailand

Front elevation (1:75), Shop-house 'Krua Bang Luang' Talad Phlu district, Bangkok, THAILAND, drawn by Mr. Timothy Pratumrut, Rajamangala University of Technology Thanyaburi, Sep 1, 2013.



artwork designed by Ananda Obchoey

The Old Chao Phraya River

'Reviving the Neglected Heritage of the Rattanakosin Era'

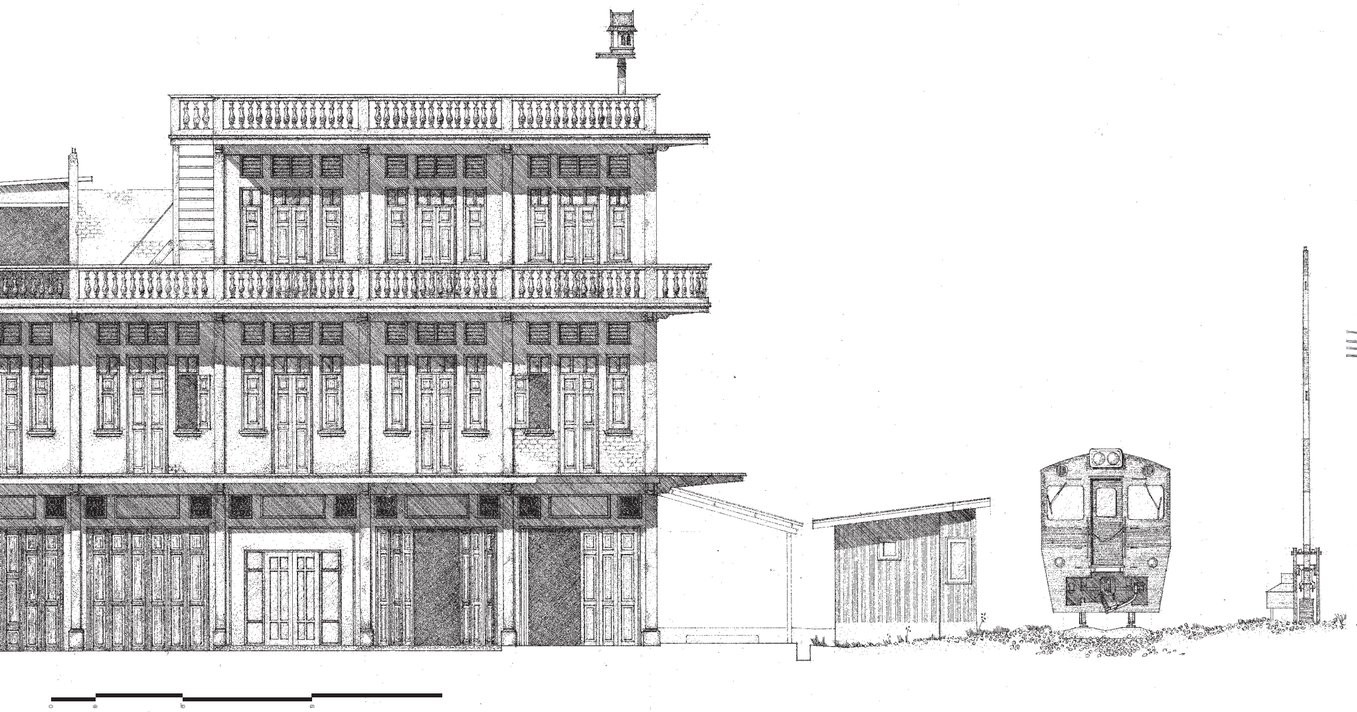
Historic urban communities in small towns across Thailand are disappearing as a result of growing industrial development across the country. Comprised of simple wood structures, these houses and shop houses reflect humble architectural craftsmanship and represent the unique patterns of early urban settlement, livelihood and culture of the Central Plain of Thailand. And yet, this provincial urban cultural landscape does not figure into the official Thai conception of architectural heritage, which emphasizes mainly royal architecture and Buddhist structures. How can the historic wooden houses gain more special care and attention from their owners, conservation authorities and Thai community at large?

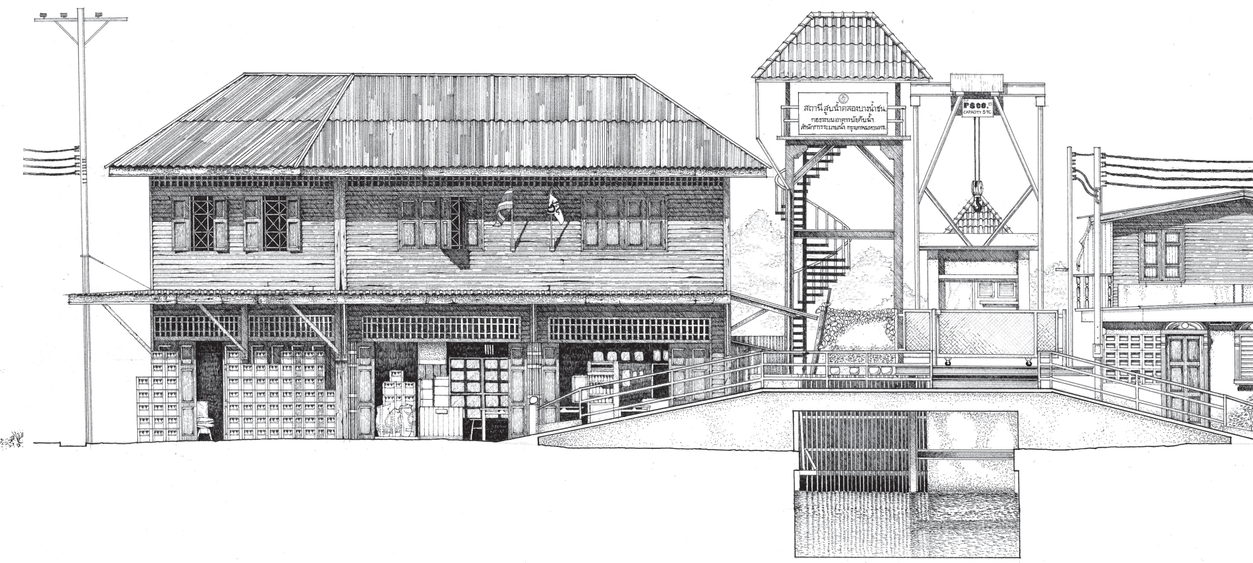
' How can the historic wooden houses gain more special care and attention from their owners, conservation authorities and Thai community at large? '

The current trend in conservation of commoner's heritage is the process of documenting historic place called Vernacular Documentation or Vernadoc that is the mix between measure drawing and realistic rendering depicting textures, materials, shade and shadow of the buildings. Beside recording information of historic place, this realistic drawing can gain more attention from society and create sense of belonging to the owner and community. The Vernadoc Drawing was initiated in Finland by Prof. Markku Mattila of Aalto University's Architecture School and was introduced to Thailand by Assistant Prof. Sudjit Sananwai of Rangsit University's Historic Conservation Program. Since 2002, Vernadoc Workshop has been conducted in several historic urban communities across Thailand producing more than a thousand of magnificent architectural renderings of vernacular architecture with widely supports by various architecture programs and Association of Siamese Architects under Royal Patronage.

SoA+D firstly involved with Vernadoc Workshop in the summer of 2012 for the survey of Downtown Historic wooden houses on Damnoenkasem Road, City of Phechaburi in collaboration with Assistant Professor Sudjit Sananwai and students from Rangsit University. Vernadoc drawings became a crucial part of the Research for Conservation of Historic Building for Revitalization of Old Neighborhood of Phetchaburi with funding from National Research University Program. In academic year of 2013-2014, SoA+D engaged in Vernadoc Workshop again with Faculty of Architecture Rajamangala University of Technology Thanyaburi (RMUTT) for historic wooden house of Baan Silapin (The Artist House) in the neighborhood of Wat Kamphaeng Bang Chak and historic shop houses in Talad Phlu community both along Khlong Bang Luang canal with the fund from the Association of Siamese Architects for the former and the National Research Council of Thailand for the latter. Finally, 44 Vernadoc drawings were completed and will soon be contributed to both Petchburi and Talad Phlu communities' sustainable tourism development. Moreover, some of them will be displayed at ASA Architects Fair 57 in May 2014.

by Dr. Worrasit Tantinipankul, Associate Dean for Research at SoA+D

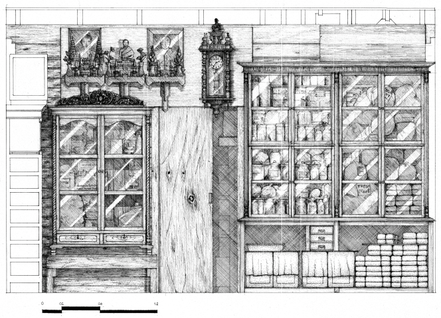




top left - Front elevation (1:50), Railroad side shop-house, Thoet Thai 27, Talad Phlu district, Bangkok, THAILAND, drawn by Mr. Thanwa Kongchuenchai, Rajamangala University of Technology Thanyaburi, Sep 1, 2013.

top right - Side elevation (1:50), Wooden shop-house next to Khlong Bangchon Watergate Wat Ratchakhue alley, Talad Phlu district, Bangkok, THAILAND, drawn by Mr. Vachiraphon Chiravanuch, Rajamangala University of Technology Thanyaburi, Sep 1, 2013.

right - Cross section (1:10), Inthara Osot herbal medicine shop, Taladphlu district, Bangkok, THAILAND, drawn by Ms. Nichamon Dejprasert, King Mongkut's University of Technology Thonburi, Sep 1, 2013.



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DESIGN AND ARCHITECTURE STORY
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March 2014

King Mongkut's University of Technology Thonburi

SoA+D
School of Architecture and Design

Throughout 2013, the occurrence of extreme weather events across the world, such as Typhoon Haiyan in the Philippines and the polar vortex in North America, caused global climate change and human-initiated environmental degradation to become common topics of discussion. Immediate impacts of climate change have also been felt in Thailand, where temperatures plunged in the months of December and January, resulting in damage to crops and the deaths of over 60 people. We read about the dangers of climate change and environmental destruction every day, and many of us may wonder: What can we do, as individuals, students, organizations, or nations, to try to reduce the harmful effects of these unstoppable, interlinked phenomena? On a personal level, every one of us can make choices about the ways that we consume things, from energy to instant noodles. By participating in the 2014 Solar Decathlon Europe, students at King Mongkut's University of Technology-Thonburi are working to expand our options so that someday we may be able to live in affordable homes that are entirely solar-powered.

The Solar Decathlon Europe is a biennial international competition open to all universities and colleges. Student teams compete to design, build, and operate highly energy-efficient, completely solar-powered houses. The Solar Decathlon project features many stages, including design development, construction, and commissioning phases that are necessary to participate in the competition. Therefore, the final competition is only one of several requirements associated with participation in the project. Like an athletic decathlon, the Solar Decathlon tests proficiency in a wide range of skills. Unlike its athletic counterpart, however, the Solar Decathlon is a team event, and the diversity of abilities comes from the composition of the team rather than from a single individual.

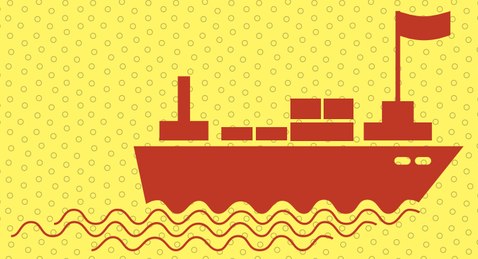
'Students from the disciplines of architecture, engineering, business and marketing, and communications are able to collaborate and learn from each other while thinking about how to achieve sustainable building models that respond to social, environmental, and energy-based needs.'

Team members: ARCHITECTS - Woraphon Leelasathapornkit, Sirakit Charoenkitpisut, Satinee Pruktivichittra, Sineenart Suptanon, Ratchneekorn Thippawan, Maxim Gauthier; INTERIOR ARCHITECTS - Sutinee Srisupapak, Michamon Dejprasert; SUSTAINABILITY DESIGNER - Jacob Bukoski; CIVIL ENGINEERS - Peerasit Mahasuwanchai, Suratchata Suankem, Danupon Subanapong, Todsapon Limanuphawa, Akkadath Abdulmatin, Kasan Chanto; MECHANICAL ENGINEERS - Sobsin Sawangkarn, Jutamas Lorsubkong, Peerant Ritthong, Jakapong Nitsathon, ELECTRICAL ENGINEER - Anawat; SANITARY DESIGNERS - Sorakrich Techapaphawit, Benjaporn Chueachantuek, Thichagorn Julakate; AUTOMATION DESIGNER - Thiti Phumchan; ELECTRICAL ENERGY TEAM - Supaphon Tantirak; COMMUNICATION DESIGNERS - Thapanat Rueangmanee, Nicha Assarathanakul, Nukool Khamlert, Abhisit Nowprajul, Sompol Kadsanith, Adjima Kerdsaeng

The Solar Decathlon presents an excellent opportunity to generate and disseminate knowledge in order to encourage development and to facilitate the adoption of homes that demonstrate solar and energy efficiency technologies. The program's mission includes fostering excellence in science education in universities, with a goal of providing future design and construction professionals with the skills necessary to design and build quality, high performance homes that are healthy, safe, durable, and energy efficient. Students from the disciplines of architecture, engineering, business and marketing, and communications are able to collaborate and learn from each other while thinking about how to achieve sustainable building models that respond to social, environmental, and energy-based needs.

The 2014 competition will take place in Versailles, France, from June 16 to July 19. A team composed of 21 students from King Mongkut's University of Technology-Thonburi was selected by the United States Department of Energy as one of 20 teams from around the world to participate this year in France. Three other teams from Asia were chosen, including groups from Taiwan, India, and Japan. The organizers of the Solar Decathlon decided to focus on six issues to guide construction for the 2014 event: density, mobility, sobriety, innovation, affordability, and the project in its environment. Density refers to the need to design housing that is denser to minimize environmental impacts. Mobility concerns the location of housing relative to "resources" such as shopping and workplaces, and it raises questions about electrical transportation systems. Sobriety is intended to emphasize the importance of limiting the demand for energy and thus limiting energy consumption. Innovation should remain at the heart of each project. Affordability is the key issue for applicable, sustainable architectural and urban solutions. Finally, "the project in its environment" is the sixth issue, and it encapsulates a major challenge of the competition: to design a house adapted to the team's region of origin that is still efficient at the site of the competition. So, how has the KMUTT team used these guidelines to create a solar house that can function effectively in both Thailand and France.

by Alexandra Dalferro, Assistant to Associate Dean for Research, SoA+D.



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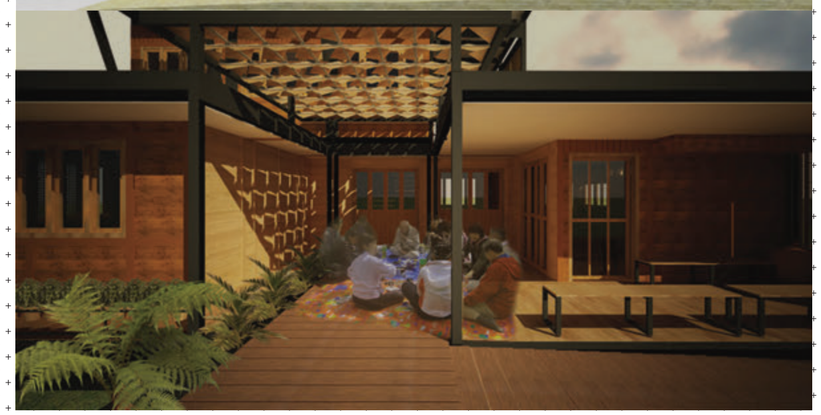
Solar Decathlon Europe

2014
EN FRANCE



King Mongkut's University of Technology Thonburi

SoA+D School of Architecture and Design

Solar Decathlon Europe 2014 EN FRANCE

The house designed by the KMUTT team is known as “Baan Chaan.” The meanings of Baan Chaan are twofold: firstly, Baan Chaan means “terraced house,” with the word “chaan” referring to the central, open terrace of a traditional Thai house, which provides a living space for multiple activities in the daytime. Secondly, Baan Chaan can also mean, “my home,” to express a sense of comfort and belonging among one’s family in a shared space. The concept of Baan Chaan was inspired by Thai wisdom and local knowledge. Traditional Thai architectural design responds to the tropical climate, particularly in the context of passive environmental control. In a characteristically Thai home, an open, high pitch facilitates air circulation, and open windows and walls with a large central terrace provide ventilation and relief in the hot, humid weather. As such, Baan Chaan has an enhanced central terrace, featuring indigenous plants and trees, shading devices, and opening elements to allow natural ventilation and to create a comfortable living space with limited or no energy consumption.

Baan Chaan is currently under construction near the Bang Mod campus of KMUTT, and in June it will be built again in Versailles. The house is designed to accommodate a family of four members and two guest users, with options for expansion through the use of a modular system. By choosing to compose the house with container-sized modular units that can be added or removed over time, students wish to give families options for flexibility, including enabling extended families to live together as is customary in Thai society. Furthermore, the modular approach is affordable and structures can be built quickly.

In addition to expressing sensitivity towards sociocultural family practices, the KMUTT team also had to take into account many environmental factors, including calculating risk for natural disasters such as flooding. Since the home is located in a coastal area of Bangkok with a high flood risk, Baan Chaan is designed to withstand up to 100 meters of floodwater. In addition, the second floor has an evacuation space, water-resistant materials have been used when possible, and mechanical and electrical systems are elevated.

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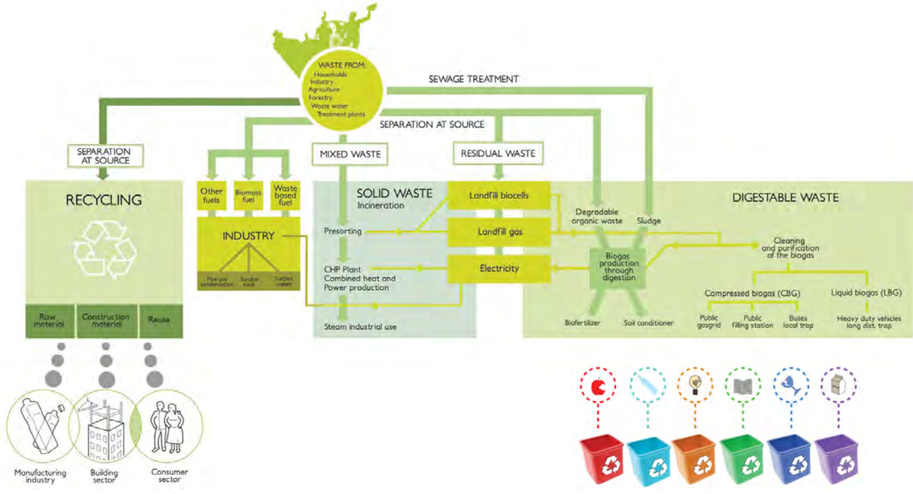

'waste in place'

"if the kids do it from the beginning, it will no longer be a strange thing to do, and it becomes a natural routine for them."

In Sweden, there is a governmental program to treat waste, water, sludge, biogas and surplus energy called the "Waste to energy program". Solid waste management is one out of the four systems in the program where 50 percent of household waste is burnt to produce energy. Despite this program, this Scandinavian nation of more than 9.5 million citizens has recently started running out of garbage. In quest of the answer how this had happened, the author went to the capital city of Sweden to look for trash outside its borders, which could be used to generate more energy for the nation.

Meanwhile, Swedish households still keep separating their trash, newspapers, plastic containers, plastic bags, metal, glass, electric appliances, light bulbs, batteries, clothes and food. Sweden gets the highest share of its energy from renewable sources and leads the way in recycling of soda cans and bottles in the European Union. At the forefront of recycling, the country has a target of including 90 percent of aluminum cans and PET bottles into the recycling system, which is now close to its current status of 88 percent. There is an average of 146 Swedish cans and bottles (returned for a refund of money deposit) per person and per year. In recent years, innovative advertising campaigns have been introduced to the general public in Sweden as well as doubling deposit fees on various grocery containers in order to get people to recycle more.

Match Trash

Separated trash in households and public places is very common in the Swedish society, with a minimum of 3 trash cans placed in each apartment or house. The municipality even provides paper bags for compost of domestic waste. Basically, every Swedish regardless of age separates waste in the household. You may wonder how they teach their children to do that. When asked, a Swedish mother of two, Sara Podda, living in Gothenburg (the second largest city of Sweden), she was clear on it being a "must-to-give- knowledge" for the next generation and said "Just teach them to do what you are doing naturally". Already from an early age, her children were asked to rinse the milk cartons after consuming their milk and to throw them in the right recycling bin. Having a clear and very simple judgment, Sara emphasized that if the kids do it from the beginning it will no longer be a strange thing to do, and it becomes a natural routine for them. And in writing the article, the author, sitting nearby the riverside of Stockholm, thought of Sara's statement and established that this would be quite a smooth way to teach your children to care for the environment naturally and without any pressure. It seems as though the concept of passing one's way of living to preserve resources for future generations is a core principle of Swedish daily life. A lifestyle like this one is effective for sustainable living.

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In Sweden, it is very common to walk around with reusable plastic, paper or fabric bags. The supermarket will not provide a plastic bag for free even when you shop. It costs around 2-4 Swedish kronors (SEK) and that is around 10-20 Thai baht (THB) --- for each plastic or paper bag which can be used in a few times afterward.

Living like an average Swedish, you should prepare your plastic or fabric shopping bags for grocery shopping. In Thailand, this is not our routine, and this is just one of the small differences among cultural practices. In Sweden, it is very common to walk around with reusable plastic, paper or fabric bags. The supermarket will not provide a plastic bag for free even when you shop. It costs around 2-4 Swedish kronors (SEK) and that is around 10-20 Thai baht (THB) – for each plastic or paper bag which can be used in a few times afterward.

Another thing that you will not forget is to return the recyclable soda cans and bottles which will be collected during the week in your household to get back your deposit money. Indeed, this strategy has influenced people to reuse a lot of materials as their daily life habit and has conceived the idea of using fabric bags as an example. In the author's first few weeks of moving to Sweden, it was quite a surprise when she realized the difference in the local way of living; how could they manage to encourage everybody to have an environmental concern without spending much time? It is clearly not difficult to adjust life according to the same sustainability goals. At the same time when looking at it from an environmental perspective, it gives huge possibilities to create a better environment to live in with a win-win situation for human beings and the natural earth. We simply do not have to use a lot of raw materials; we lessen our consumption little by little in each minute in order to produce new products, and we start reusing what we have instead.

In Thailand, this can however be quite complicated since production and packaging of goods to supply a growing economy is a competitive tool to stand out. This scheme to increase shopping demand can cause a heightened difficulty for reuse and can create a situation where the public no longer sees the importance of waste treatment and its effects on the environment. Why is our Thai society not focusing more on environmental issues? Can this be changed and used as an advantage locally?

Aim for game

As a developing nation, Thailand has an increasing population, which is parallel to the amassed amount of rubbish becoming a problem these days. The fact is that we lack an effective solid waste management system. In Thailand, there have been two systems: one for landfill and another for a place where materials are left to decompose naturally. However, as we know, these two systems are not environmental friendly for the garbage is not carefully separated prior to being burnt or decomposed.
We can see that the Swedish way to achieve a sustainable approach is not complicated at all. It is not too late to start it locally in Thailand especially in the current generation. To create a sustainable living in our own way and to pass it on to coming generations will necessitate change in our habits of consumption and day-by-day practices. In addition, the problem of trash that we are facing now is not caused by a single person in our community; however it begins at a small scale with local actions. As a solution, starting to separate our household trash is a very simple and effective way to begin without making environmental actions stressful.

About author

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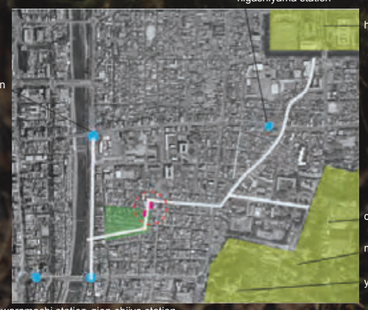
A&Extent is an architecture firm in Gothenburg, Sweden. The company works with refurbishment and other sustainable planning on all architectural scales. A&Extent has a team of architects from all over the world, working closely to develop and merge different cultural sustainable approaches, both technical and traditional ones. The firm simply creates personalized and innovative solutions based on specific situation.

Feature Editor: Aila Hirvonen, Co-founder A&Extent architecture and design.
Photography by: Jakob Sandell, digital designer.

INTERNATIONAL WORKSHOP KYOTO 2014 KIT – FACMU – KMUTT

Following the success of international workshops co-organized by the Division of Architectural Design, Graduate School of Science and Technology, Kyoto Institute of Technology (KIT) and the School of Architecture and Design, King Mongkut's University of Technology (KMUTT) in 2011 and 2013 (Bangkok, Thailand), the 3rd Architecture Workshop organized by Prof. Hiroaki Kimura and Prof. Akira Kakuda was held in Kyoto, Japan on January 27th - February 3rd, 2014. Eventually, Aj. Ekawat Ophartpongsakorn (SoA+D lecturer) took part in this collaboration. Apart from KIT and KMUTT, the Faculty of Architecture, Chiang Mai University (CMU) led by Aj. Eakachai Maha-ek also joined the international workshop. The total of 16 KIT students (7 international students from France, Denmark, Poland and Germany together with 9 Japanese students), and 4 students from the Faculty of Architecture CMU joined together with 4 students from SoA+D (Nattawit Lekporn, Namtip Pornchokchai, Pimnara Thunyathada, Wikanda Tansakul), while the other 2 students (Juranita Ekphaksakun and Nattaya Chatimala) assisted in documenting the sessions. The 24 participating students were divided into 6 groups (4 students per group) and were tasked to work on the project, Kyoto Townscape, by creating "the facility for visitors" on a site situated in-between the new development and a conservative area of Kyoto, Gion District.



The Gion District, situated in front of Yasaka Shrine, was developed in the Middle Ages of Japan and its main purpose was to accommodate the needs of travelers and visitors at the shrine. The area was made famous of its Geiko (Geisha), traditional female entertainers whose skills include various Japanese arts such as classical music and dance. This area also remains with old style Japanese town-houses called 'Machiya' along with many tea-houses named 'Ochaya'. Various parts of Gion have been declared as national historical preservation district with the ongoing efforts to preserve and to restore the beauty of Gion.

Machiya, machi (town) + ya (house or shop), are traditional wooden townhouses found throughout Japan. The typical Kyoto machiya (sometimes called kyōmachiya) is a long wooden home with narrow street frontage. The typical machiya plots are only 5.4 – 6.0 meters wide (traditionally an index of wealth), and around 20 meters deep. Machiya is made up of earthen walls and baked tile roofs, and could be one, one and a half, two, or occasionally three stories high.

Traditionally, the front of the building, mise no ma, served as a retail or shop space generally having sliding or folding shutters to facilitate the display of goods and wares. Behind this shop space, the rest of the main building is divided into kyoshitsubu (a living space) composed of divided rooms with raised timber floors and tatami mats, and the doma or tōriniwa, an unfloored earthen service space that contains the kitchen and also serves as the passage to the rear of the area, where kura (storehouses) are found. The largest residential room called zashiki is placed in the rear of the main building, looking out over the garden which separates the main house from the storehouse. Machiya homes are also made of different types of multiple layers of fusuma (sliding screens) and shōji (sliding doors) which could be changed along with seasons and moments; sliding screens or doors can be opened and closed or removed entirely to alter the number, size, and shape of rooms. The open air garden courtyards likewise aid in air circulation and bring light into the house.

However, similar to many conservative zones around the world, the boundary where the existing preservation machiya area and the modern development confronting each other has been an interesting issue to find the proper solutions in architecture field.

The important objective of the international workshop is to examine the diverse range of concepts on how experiences in Gion have been architecturally interpreted and implemented into public facilities and spaces. 'What do destruction, transformation, reconstruction, re-modification, and new construction signify in the cultural identity of Kyoto District?' Therefore, the three main focuses of the workshop were (1) to examine visitors' experiences in Gion district to create suitable program within the area, (2) to investigate Machiya architecture and the urban structure to be interpreted into architecture as well as its design language thoughtfully implemented within its neighbor, and (3) to reconnect the sites to its surrounding where a small canal runs along while the two departed sites interrupted by a small road was a critical challenge.

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TOWNSCAPE

DESIGN AND ARCHITECTURE STUDY
DAS
March 2014

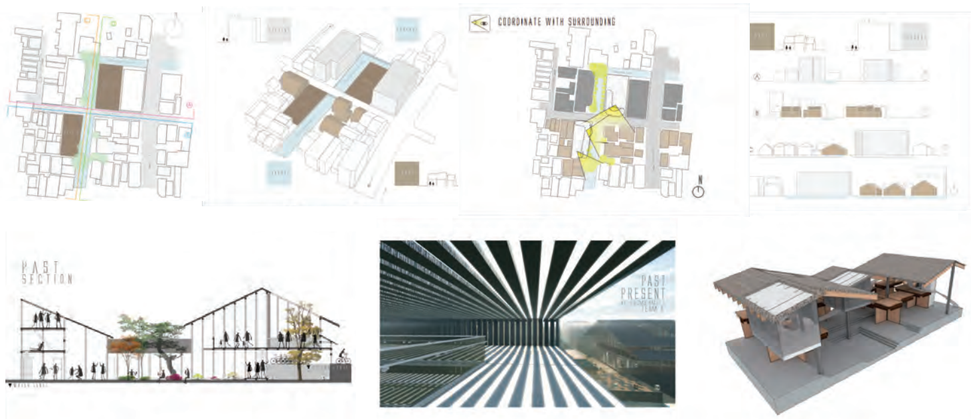
WORKSHOP SESSION

The first session of the workshop was devoted to the discussion and propose for the appropriate program and concepts as well as developing the schematic design. The field trips provided students with the opportunity to experience Gion District's identity and activities around the site as well as to view various models of Machiya architecture. By visiting to the Ninigi, the KIT Machiya campus in Nakagyo-ku (a registered cultural heritage owned by KIT), students had a great chance to explore the well-preserved architectural elements and interior space in Machiya.

Students also enjoyed a critical look at various famous buildings, such as Shin-Puh-Kan by Richard Rogers partnership (2001), Cocon Karasuma by Kengo Kuma (2004), Luis Vuitton Kyoto Daimaru by Yuko Nagayama (2004), Niwaka Building by Tadao Ando (2009), Art Complex by Goichi Takeda (1928), Time's by Tadao Ando (1984) and Sfera Building by CKR (2003).

During a few days, the students became familiar with some of the major figures of influence on Kyoto contemporary architecture together with conservative Machiya architecture. As a result, the students would learn how architecture and urban design can be instrumentalized and polarized and would develop their schematic design to be proposed on the third day. The second session of the workshop was conducted intensively within a five-day framework. The students applied critic's comments to develop their project requirements from previous design conclusions and to finalize their design direction to create their architecture as an urban intervention design.

The outcomes of this workshop were exceptionally and interestingly impressive. All six groups could create different design solutions; some groups could integrate Japanese traditional elements as an essential part of their architectural design language while some groups could innovatively apply the Japanese lifestyle within their spatial quality. The diversity in programming and design development under their design concept interpretation as well as the emerging architecture of all groups could be well-placed within the local context.

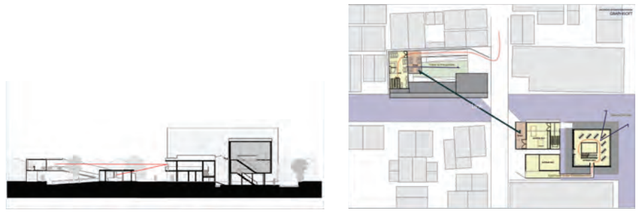


GROUP A - PAST -PRESENT Tourist Information Centre (The Past) + Exhibition Space (The Present) - team members - Capucine Cleret, Pimnara Thunyathada, Tanapong Puangpinyo, Yasuda Shota

GROUP B - SENSUAL ART Sensual Art (opening senses for surroundings): Gallery and Sento (communal bath house) + Performance space - team members - Anna Stempniewicz, Inthanon Sookkree, Moriaki Yukimi, Wikanda Tansakul

Group A - The contrast between past and present had been interpreted clearly onto both sites. Open form and enclosed form were used to define its programme, an information canter and an exhibition space respectively. The past in a smaller structure with a courtyard open to the canal was thoroughly united with its neighbors. While, the present with a bigger scale building which was defined by a circulation ramp around a large volume of the open well to an inner pool was also appropriately positioned along with the nearby buildings. The identity of the project was presented by using vertical lines for both buildings, the wide rhythm of the wooden structure of the past and the narrow linear concrete plates as the façade of the present.

Group B - While most of the groups created architecture which borrowed forms and/or elements from Machiya, this group had rather decided to insert new interventions into the sites. The creation of architectural forms was derived from the senses of pathway towards a performance space in a hillside onto one site, while the visitors pathing downward could reach a bath house at the canal's water level on the other site. This design approach resulted into interesting pathways which created an exciting experience for visitors while the height of both buildings still complemented to the surroundings. Another interesting aspect was the interplay of both courtyards which gave a large continuous open space returning to their neighbors.



GROUP D - LINK Information Center + Contemporary Art & Craft Center with an Exhibition Space - team members - Saowanee Sueksa, Kubota Megumi, Sakata Satoru, Bjorn Frahm

GROUP F - INTERACTION BETWEEN LOCAL AND VISITORS

Gallery + Market - team members - Camille Cosson, Namtip Pornchokchai, Okamoto Atsuki, Simon Hald

GROUP D - Creative programs and outstanding design for the sites successfully found their balancing way within this exceptional architectural solution. On one side, the continuous form of the building that allowed an inner courtyard to connect to the canal generated the spatial interplay between inside and outside premises uniquely. While on another side, the students decided to divide architecture into 3 masses separated by green space and a canal to define different functions, especially the exhibition building island at the back descending to reach the water level to create a surprising space inside. Even though the exterior was not higher than its surroundings, it resulted to a pleasing experience for exhibition.

GROUP F - While other groups would separate functions of each site distinctively, this group started their project by setting a design approach to "enhance understanding of Japanese culture" rather than directly developing their ideas from programing or design concept. This process allowed the students to explore another design direction. Instead of separating the program based on the location, the objective pushed the design to divide the program horizontally. This composition naturally let the visitors of the gallery space above to observe the local market activities below. Therefore, the interaction between the two layers could successfully invite the visitors to come to the market space as intended.

Potentially, the outstanding result of the international workshop offered a great opportunity for SoA+D to develop its future partnership with KIT. Discussion with Prof. Furuyama Masao(KIT President) and Prof. Katsuhiko Suzuki (Chairman of Architecture and Design Department) provided a high level of motivation to develop a Memorandum of Understanding to promote collaboration and to create an opportunity for intercultural academic activities between SoA+D, KMUTT and KIT in the future on various fields including Japanese-Thai cultural exchange, housing and planning, urban design and development, and architectural design and construction.