



Casa de Crecimiento

House of Growth

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This project reimagines Casa del Ojo de Agua, a minimal house by Ana Dewes and Sergio Puente, transforming it from a simple vacation retreat into a flexible, livable home. Originally built with just three primary spaces: dining room, bedroom, and bathroom. The house lacks many principles of a conventional house. It has only one solid wall, no roof, and uses a mosquito net in place of walls, emphasizing simplicity and openness. Despite this minimalism, the thoughtful arrangement of spaces creates a strong sense of domesticity, illustrating how hierarchy and layout shape the feeling of “home.” The Casa del Ojo de Agua is not so much a deconstruction, distortion, or fragmentation of ‘the house’ but more a return to first principles.

To make the house suitable for full-time living, this proposal reworks its spatial hierarchy and adds prosthetic elements. Hierarchy plays a key role in creating the home’s atmosphere, much like grammar gives meaning to a sentence. The careful layout and flow of spaces establish the house’s “grammar,” guiding how people experience it and shaping its transformation into a livable home.

Inspired by Airbnb’s flexible idea of what makes a home, this project includes “prosthetic” spaces, which are modular additions designed to meet the needs of its users. For example, a family might add a children’s bedroom, while someone working from home could include an office. These additions expand the house’s function while respecting its minimalist character. By placing these elements carefully within the house’s hierarchy, the design keeps its connection to nature and its original simplicity.

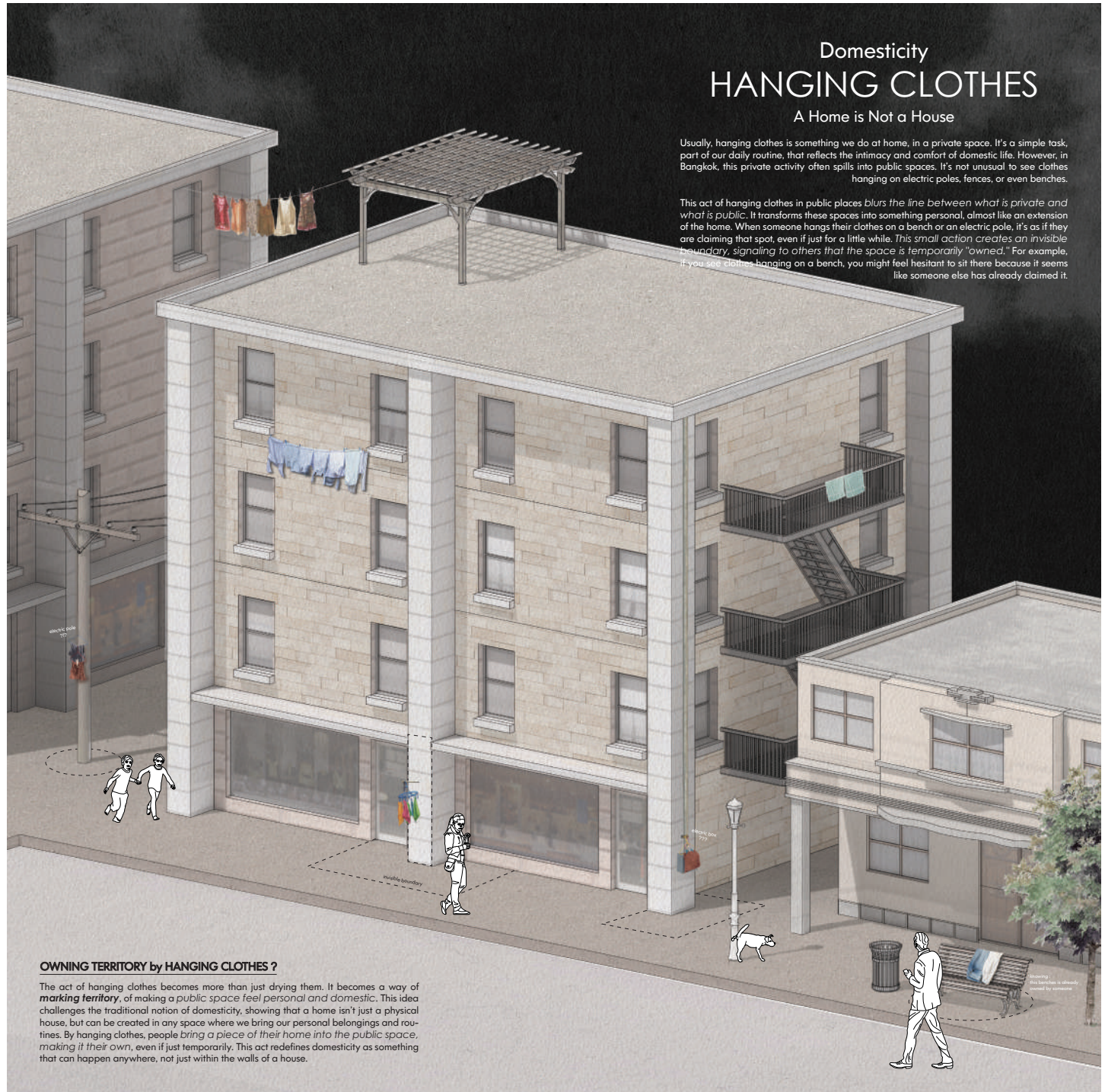
This project proposes a new version of Casa del Ojo de Agua as a customizable, shared space where people can live and connect. By adding prosthetic spaces and adapting the house’s layout, it evolves from a minimal retreat into a permanent, versatile home for a variety of users, all while maintaining its relationship with the natural surroundings.

Domesticity HANGING CLOTHES

A Home is Not a House

Usually, hanging clothes is something we do at home, in a private space. It's a simple task, part of our daily routine, that reflects the intimacy and comfort of domestic life. However, in Bangkok, this private activity often spills into public spaces. It's not unusual to see clothes hanging on electric poles, fences, or even benches.

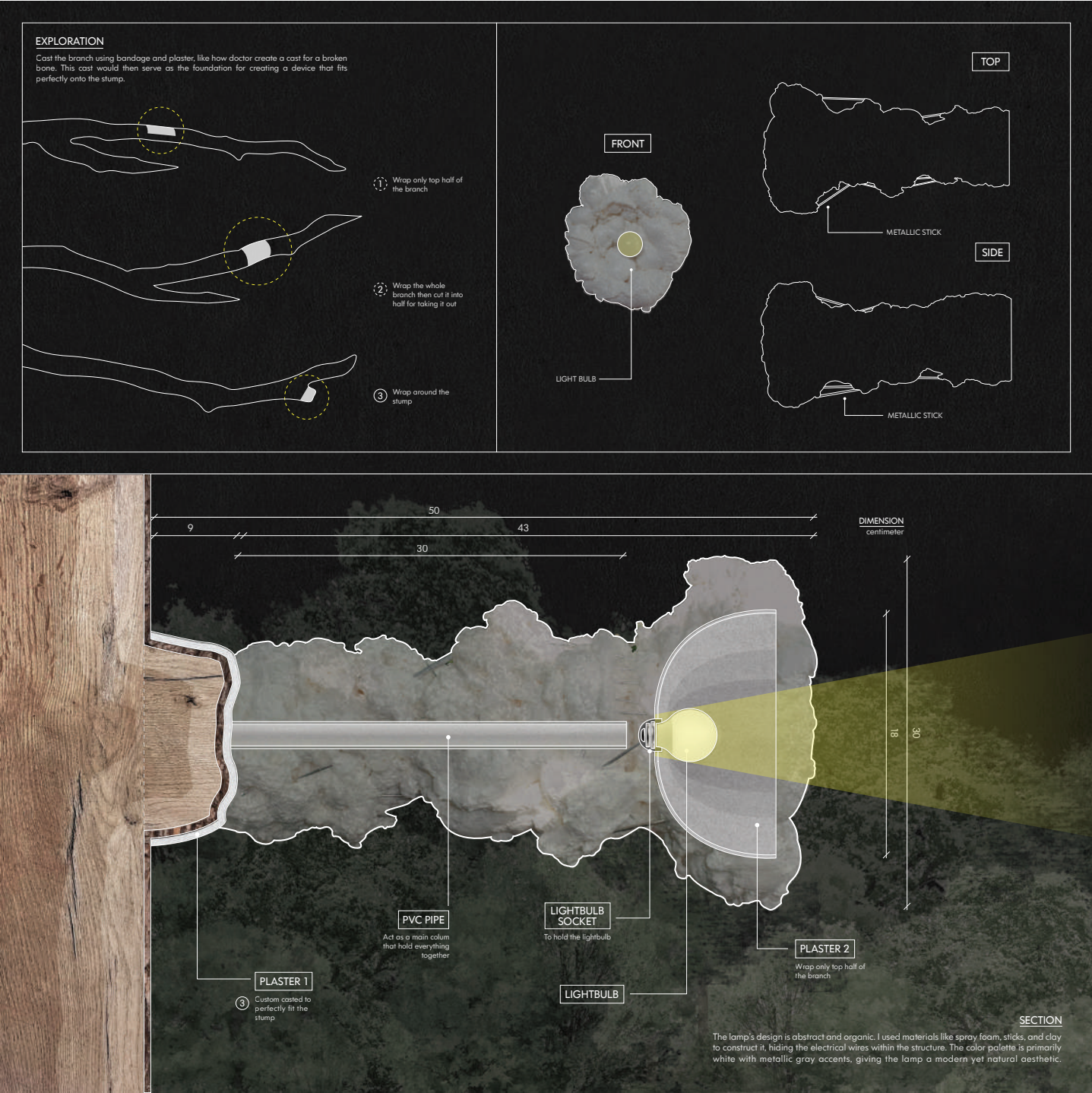
This act of hanging clothes in public places *blurs the line between what is private and what is public*. It transforms these spaces into something personal, almost like an extension of the home. When someone hangs their clothes on a bench or an electric pole, it's as if they are claiming that spot, even if just for a little while. *This small action creates an invisible boundary, signaling to others that the space is temporarily "owned."* For example, if you see clothes hanging on a bench, you might feel hesitant to sit there because it seems like someone else has already claimed it.



OWNING TERRITORY by HANGING CLOTHES ?

The act of hanging clothes becomes more than just drying them. It becomes a way of **marking territory**, of making a public space feel personal and domestic. This idea challenges the traditional notion of domesticity, showing that a home isn't just a physical house, but can be created in any space where we bring our personal belongings and routines. By hanging clothes, people bring a piece of their home into the public space, making it their own, even if just temporarily. This act redefines domesticity as something that can happen anywhere, not just within the walls of a house.







Casa de Crecimiento, Preme Siripunsa Skolpap

Phase 2, explores the idea of “domesticity.” For me, domesticity is about creating a sense of ownership and comfort in a space, often through invisible boundaries. This concept was inspired by my earlier studies where I examined the way small actions, like hanging clothes in public spaces, can mark temporary ownership of an area. Similarly, the Casa del Ojo de Agua by Sergio Puente and Ana Dewes offered a different perspective, where domesticity is deeply connected to nature. What these two ideas have in common is that they both fit into pre-existing environments without disrupting or destroying what’s already there. Instead, they create a new, personal space within those settings.

This gave me the idea to design something that would fit perfectly onto the stump of a tree branch that had been cut off. My idea was to create a “prosthetic” for the tree, something that would cover the stump while adding a new function and artistic element.

It is also inspired by the concept of parasitic plants, which naturally attach to trees but often appear out of place or like they don’t belong. As the lamp similarly “attaches” on the tree without trying to blend in completely.

The device I created is a lamp that fits perfectly onto the tree stump. Just like hanging clothes can make an invisible boundary, light can also create a boundary. People are naturally drawn to light, and this lamp would define the space around it without needing walls or fences.



TECHNICAL
DRAWING

